



Newsletter
VOLUME 2, NO. 1
SPRING 2013

**SOCIETY TO MEET IN WILLIAMSBURG, VIRGINIA
MAY 30 TO JUNE 1, 2013**

The 2013 HKSNA meeting will be held jointly with the American Musical Instrument Society in historic Colonial Williamsburg. Themed “Roots of American Musical Life,” the presentations cover wide-ranging topics.

After the American Revolution, the capitol of Virginia moved to Richmond, saving Williamsburg from the urban transformation of other capital cities. Restored to its eighteenth-century character, Colonial Williamsburg has 88 original buildings and extensively researched reconstructions of others, including the magnificent Governor’s Palace and the capitol building itself. The world’s first and largest living history museum, the town lives up to its motto, “That the Future may Learn from the Past.”



Governor's Palace

Come early and stay late to experience the colonial city with its architecture, historic trades, and character actors interpreting the Founding Fathers and Mothers from Williamsburg’s past. Enjoy the cultural enrichments and diversions of the colonial capitol, including instrumental and vocal music and dance.

Discover also one of the nation’s principal museums of eighteenth-century Anglo-American life and art, serving as a venue for some of the sessions and concerts. The backdrop for the meeting is a major new exhibit entitled “Changing Keys: Keyboard Instruments for America 1700–1830.” (See photos at <http://www.jrw1.com/CK/gallery/>). Twenty-eight spinets, harpsichords, organs, and square and grand pianos are featured, most exhibited for the first time. The exhibit traces the transition from harpsichord to piano and the early-nineteenth-century struggle for independence from the British monopoly on musical instruments towards the early burgeoning of the American keyboard industry.

For much more about Colonial Williamsburg, its programs, history, museums, buildings and publications, go to <http://www.History.org/>.

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THE PRESIDENT'S COLUMN

Elaine Funaro

The Historical Keyboard Society of North America has been officially launched! I felt we were given a fantastic champagne kick-off last spring at our Cincinnati event. It took a long time to get this ship moving at sea. However, it has been almost a year now, and we have been able to steer the organization in a good solid direction. I'm happy to report that our website (<http://historicalkeyboardsociety.org/>) is up and working; this is now our second on-line newsletter; we are in the process of putting together the final program order for our next conference in Williamsburg this coming spring; we have four concerts being presented at the upcoming Boston Early Music Festival in June featuring our national and international members; plans are in place for the next Aliénor and Jurow competitions; the journal is coming along; and we have tentative locations for conferences until 2016! Oh yes, did I say also that our monies are flush and stable as well? To continue the metaphor, we are on a good course and will be able to pick up steam and go far with our love of these wonderful instruments. I'm very pleased that you are along for the ride!



May I encourage you to mention us to your friends and colleagues as we welcome more members to come on board. We provide many benefits of membership, so it should be an easy sell. Likewise, we have only a handful of student members. Let's all encourage our students to join we have much to offer them for a minimal cost.

All the very best!

EDITOR'S NOTES

Sonia Lee

Welcome to the spring issue of the HKSNA Newsletter! In this issue you will find news about our upcoming joint meeting with AMIS, including information about Colonial Williamsburg, a tentative schedule of events, travel and lodging details, and registration information. Joyce Lindorff has kindly contributed an article ("Historical Keyboards and 18th-Century Eggs") on her recent research residency at Colonial Williamsburg, offering us a nice preview to the meeting. Please visit our website for additional information as the meeting approaches. Thanks to John Watson, Angeline Case-Stott, Helen Skuggedal Reed, and Elaine Funaro for their excellent work in organizing this year's meeting!

Also in this issue are articles by Ed Kottick ("Updating the HOG") and by Frances Conover Fitch ("Report from Japan"), CD and publication announcements, a list of upcoming keyboard festivals and workshops, as well as news from our members.

I continue to look forward to receiving contributions from you for the Newsletter. See you in Williamsburg!

HISTORICAL KEYBOARD SOCIETY OF NORTH AMERICA NEWSLETTER

Sonia Lee, editor

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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).

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MUSICAL INSTRUMENTS AT COLONIAL WILLIAMSBURG

The collection in Williamsburg focuses on instruments of all types known in colonial America through the early Federal era. A particular strength in keyboard instruments resulted from a succession of music consultants, conservators, and curators from that specialty, beginning in the 1930s with Lotta van Buren and Ralph Kirkpatrick. An early catalyst in America's colonial revival phenomenon, Colonial Williamsburg also participated in the early music revival, evolving through decades of changing approaches to eighteenth-century music for current audiences.



*New exhibit entitled "Changing Keys:
Keyboard Instruments for America 1700–1830"*

SPECIAL PROGRAMS

Three evening concerts will celebrate the heritage of music in early America, which drew from the best English, Continental, and domestic composers. The first will be held in the elegant candle-lit ballroom of the Governor's Palace with The Governor's Musick, Colonial Williamsburg's resident performing ensemble. The program will include selections by composers whose music was listed for sale in Virginia and throughout the colonies in the eighteenth century.

Night two features "A Monticello Miscellany or 'All that was good of its kind.'" Join Joe Gascho and his ensemble of seven musicians performing music for domestic entertainment from the library of Thomas Jefferson and his family. This early-evening concert will be followed by the annual banquet.

The conference closes in style with "Music at Home: Fifty Years of Gathering at the Piano" with forte-pianist Andrew Willis and featuring his ensemble on piano, violin, flute and cello in music of European and early American composers.

REGISTRATION

Early registration fees (before April 30) are: Students, \$128; Members, \$189; and Non-members, \$259. Late registration (after April 30) are: Students, \$158; Members, \$219; and Non-members, \$289. Registration will include daily admission to the museum, all meeting sessions and concerts, and the banquet. Optional historic-area tickets for attendees and additional banquet tickets can be ordered on the registration form. Partial registrations are not possible. A registration form is attached with this newsletter and is available at <http://www.historicalkeyboardsociety.org/>.



The Governor's Musick, Colonial Williamsburg's resident performing ensemble shown in the Governor's Palace

ACCOMMODATIONS

Colonial Williamsburg operates several hotels in close proximity to the meetings. Blocks of rooms have been reserved at the hotels below. To book a room, call Colonial Williamsburg Group Reservations at 1-800-261-9530 and specify your group as follows: "AMIS/HKSNA Musical Instrument Conference." Group rates are available until April 29. All rates are for single or double occupancy.

The least expensive option (though not the closest) is the Governor's Inn, which is a 15-minute walk from the meeting venues. A room with two double beds is \$79.

The Williamsburg Lodge is the hotel in which some of our sessions will be held, and is also the closest to the other main venues for the meetings. This is the best option for people without cars and our group rates are much reduced, even as a four-star hotel at the beginning of the tourist season: \$176 for the "Superior" (one queen size bed) and \$196 for the "Deluxe" rooms (king size bed or two queen size beds).

The Woodlands hotel is another comfortable option. It is a 25-minute walk from the museum and probably best

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Wren Chapel at the College of William and Mary

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for people with cars. It runs \$114 for a double (2 double beds) and \$144 for a suite (king size bed plus a pull-out queen sofa bed).

Colonial Williamsburg has given these special group rates, but you may consult the internet for other options in the surrounding area.

HOW TO REACH WILLIAMSBURG

Williamsburg is easily accessible by plane, train, and car. Located in eastern Virginia, Williamsburg is about 150 miles (240 km) south of Washington, D.C., and midway between Richmond and Norfolk. The Williamsburg area can be reached via many major airlines, with more than 200 flights arriving daily, to three airports: Newport News–Williamsburg (PHF) is 25 minutes away; and Richmond (RIC) is about 45 minutes away, and Norfolk (ORF) is about 55 minutes away. Each airport has rental car and limousine services. Amtrak also serves Williamsburg with trains daily to and from the northeast corridor.

Transportation from Airports to Williamsburg

From Richmond Airport (RIC) Groome Transportation Shuttle Service: Cost is about \$82 per person, fares subject to change. Advance reservation required by calling 1-804-222-7222 or 1-800-552-7911. Tidewater Coach Shuttle: Cost is about \$90 per person; about \$50 each if multiple riders, rates may vary; advance reservation required.

From Newport News Airport (PHF) After landing, you can go the Taxi Stand where there are taxis waiting (you can check their website's "Ground Transportation" section for a list of companies). Another option is the Tidewater Coach shuttle service. Cost is about \$45 per person; about \$35 for couples, rates may vary; advance reservation required.

From Norfolk Airport (ORF) Check their website's "Ground Transportation" section for a list of shuttle and taxi options. You can also use the Norfolk Airport Express shuttle service. Cost is about \$118 per person, rates may vary. Requires 48 hours advance notice by calling 1-866-823-4626.



Duke of Gloucester Street, Williamsburg

By Car (to the Williamsburg Lodge)

Approaching Williamsburg on Interstate 64, take exit 238 onto VA-143. In a half mile, turn right on VA-132 S. Then in 1.4 miles bear left onto Visitor Center Drive. If you are staying at the Woodlands, turn into the Visitor Center and follow the signs. Otherwise, continue a few tenths of a mile and bear right onto Colonial Parkway and pass through the tunnel under the historic area. Then take ramp on right to Newport Avenue, then left on South England street. The Lodge is on your left.

ADDRESSES

- Williamsburg Lodge, 310 S England St, Williamsburg, VA 23185
- Governor's Inn, 506 North Henry Street, Williamsburg, VA 23185
- Woodlands Hotel, 105 Visitor Center Drive, Williamsburg, VA 23185

CONTACT

John R. Watson, Local Arrangements Chair: jwatson@cwf.org; (757) 565-8594.

FOR UPDATES ABOUT THE MEETING, GO TO [HTTP://WWW.HISTORICALKEYBOARDSOCIETY.ORG/](http://www.HISTORICALKEYBOARDSOCIETY.ORG/).

AMIS—HKSNA JOINT CONFERENCE, MAY 30 TO JUNE 1, 2013
COLONIAL WILLIAMSBURG, WILLIAMSBURG VIRGINIA
TENTATIVE SCHEDULE

THURSDAY, May 30

(HKSNA) Location: Wren Chapel, College of William and Mary
Said the Clavichord to the Organ

1:00-1:30 Attaignant 1531, *Judy Conrad*
1:30-2:00 Organ Music Heard in Colonial Williamsburg, *H. Joseph Butler*
2:00-2:30 BREAK and move to Lodge Allegheny Room

(HKSNA) Location: Allegheny Room, Williamsburg Lodge
Sounds from the Old and New Worlds

Note three pairs of presentations are concurrent in adjacent rooms marked “a” and “b”

2:30-3:00 a Beautiful Science in a Happy Valley, *Vivian Montgomery*
2:30-3:00 b The French Connection: François Couperin, Bernard de Bury, *Ruta Bloomfield*
3:00-3:30 a Krebs @ 300: Excerpts from His E-Flat Partita, *Rebecca Pechefsky*
3:00-3:30 b C.B. Fisk, Opus 55 and the Old West Church, Boston: Center for Historic Keyboard Pedagogy, *Richard Bunbury*
3:30-4:00 a From the Old to the New World: An Italian Harpsichord Journey from Parma to Cordoba, *Sally Renee Todd*
3:30-4:00 b British Registration for Organ Voluntaries, *Cal Johnson*
4:00-4:30 BREAK
4:30-5:00 Finding the Hallelujah in Your Keyboard Instrument: Factors that Refine its Musical Voice After the Instrument is Constructed, *Paul Irvin*
5:00-5:30 Domenico Scarlatti's Italian Heritage, *Carol lei Breckenridge*

(AMIS) Location: Wren Chapel, College of William and Mary

4:00-4:45 The English Voluntary in Colonial America, *Andrew Salyer*

DINNER on your own

(Concert) Location: Governor’s Palace

9:00 A Candlelight Concert at the Governor’s Palace, *Governor’s Musik, Colonial Williamsburg’s Resident Musical Ensemble*



Square piano by Charles Albrecht
(Philadelphia, 1798-1808)



Piano by William Stodart
(London, 1816)

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FRIDAY, May 31

(JOINT SESSION) Location: Hennage Auditorium, Museum

Said the Harpsichord to the Piano

- 9:00-9:30 Introduction to Colonial Williamsburg and the “Changing Keys” Exhibit, *John Watson*
9:30-10:00 The Mysterious “1623” Harpsichord, *Malcolm Rose*
10:00-10:30 The Harpsichord Miscellany, Book Second, *Joyce Lindorff*
10:30-11:00 BREAK
11:00-11:30 On the Conundrum of the Piano’s History in the 18th Century, *David Sutherland*
11:30-12:00 Distinctly Different: Three American Square Pianos from the Early 1830s, *Tom Strange*
12:00-12:30 Beethoven’s Hammerklavier Sonata, *Tom Beghin*
LUNCH (Optional lunch at Museum Café. Pre-order on registration form.)

(HKSNA) Location: Hennage Auditorium, Museum

Back to Bach and Beethoven

- 2:00-2:30 The Bach’s and the Fortepiano Culture of the Berlin Court, *Andrew Willis*
2:30-3:00 Three Fantasies: Mozart, CPE Bach, Haydn, *Shuann Chai*
3:00-3:30 Conrad Graf, *Ed Swenson*
3:30-4:00 Beethoven Op. 109, *Randall Love*
4:00-5:00 BREAK & Visit to the “Changing Keys” Exhibit with Live Demonstrations

(AMIS) Location: Allegheny Room, Williamsburg Lodge

Echoes of World War II

- 2:00-2:30 Feivel Winiger’s Violin, *James A. Grymes*
2:30-3:00 A Narrow Escape from Nazi Europe: Mark Brunswick and His Work with the National Committee for Refugee Musicians, 1938-1943, *Jayme Kurland*
3:00-3:30 BREAK

Strings and Things, Part I

- 3:30-4:00 The Dissemination, Promotion, and Preservation of the Balalaika and Domra in American Society, *Jonathan Johnston*
4:00-4:30 Harp-Guitar and Harp-Lute in Britain: Analysis of Their Construction and Musical Capabilities, *Hayato Sugimoto*
4:30-5:00 Intersections of Music and Science in the Experimental Violins of Chanot and Vuillaume, *Sarah M. Gilbert*

(Concert) Location: Hennage Auditorium, Museum

- 5:30 A Monticello Miscellany or “All that was good of its kind,” *Joe Gascho & Ensemble*

(Joint Banquet) Location: Allegheny Room, Williamsburg Lodge

- 7:30-10:00 BANQUET (included in the cost of registration)
Spouses and other guests can purchase a ticket to the banquet for \$100.



Square piano by Georg W. Dettmer (London, ca. 1810)

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SATURDAY, June 1

(AMIS) Location: Hennage Auditorium, Museum

That Brassy Nineteenth Century

- 9:00-9:30 "J. Keat for Graves & Co.," or How Did the Stölzel Valve Come to America?, *Sabine K. Klaus*
9:30-10:00 European Contributions to Elkhart's Brass Roots: The Conn & Dupont Partnership (1876-1880),
Margaret Downie Banks
10:00-10:30 BREAK

Strings and Things, Part II

- 10:30-11:00 The Lutes of the Metropolitan Museum in the Light of the Corner Point Analysis, *Herbert Heyde*
11:00-11:30 "Movin' On Up": The Great Migration of Piano Manufacturers and Dealers to Harlem and the
Bronx, New York, in the Period 1880-1930, *William E. Hettrick*
11:30-12:00 The London-made "Melophonic" Guitar and its Subsequent Influence on the American Steel-string
Acoustic Guitar, *James Westbrook*
LUNCH (Optional lunch at Museum Café)
1:30-2:30 ANNUAL BUSINESS MEETING

Free Reeds on the Move

- 2:30-3:00 The Metamorphosis of the French Musette, *Cecil Adkins*
3:00-3:30 The Social Mobility of the "English" Concertina and of Its European and American Variants,
Neil Wayne
3:30-4:00 BREAK
4:00-5:00 Tour "Changing Keys" Exhibit
DINNER on your own

(HKSNA) Location: Allegheny Room, Williamsburg Lodge

Note two pairs of presentations are concurrent in adjacent rooms marked "a" and "b"

Various and Sundrie Kinds

- 9:00-9:30 Musicks of Various and Sundrie Kinds, *Katherine Preston*
9:30-10:00 a A Visit with Alexander Reinagle, Musical Mentor to the Washington Family, *Stephen Siek*
9:30-10:00 b Sweets of Different Flavors, *Max Yount*
10:00-10:30 a Bachs Across the Pond, *Stephen Gamboa*
10:00-10:30 b A Little Traveling Music, commissioned suite premiere with lecture, *Jackie Edwards-Henry,*
Douglas McConnell
10:30-11:00 Claude Labrèche and the Borel Manuscript: 4-foot manual, *Karen Flint, Owen Daly*
11:00-11:30 BREAK

Mostly in America

- 11:30-12:30 Music in Early America: Coast to Coast, *Beverly Biggs, Andrew Bonner*
Fill the Bowl with Flowing Measures: Music from Williamsburg, *Beth Garfinkel,*
Christopher Goodbeer
American Battle Pieces for the Pianoforte, *Sonia Lee*
12:30-2:30 LUNCH on your own
2:30-3:00 Songs Without Words in Baroque England, *Sandra Mangsen*
3:00-3:30 From the Music Library of Thomas Jefferson, *Faythe Vollrath*
3:30-4:00 ANNUAL BUSINESS MEETING
4:00-4:30 BREAK

Something Completely Different

- 4:30-5:00 From Roots to Off-Shoots: Mid-20th-Century Emigrees, *Larry Palmer*
5:00-5:30 Duo Tastiera Presents Bach and Beyond, *Asako Hirabayashi, Gail Olszewski*

(Concert) Location: Hennage Auditorium, Museum

- 8:00-9:30 Music at Home: Fifty Years of Gathering at the Piano, *Andrew Willis and Ensemble*

HISTORICAL KEYBOARDS AND 18TH-CENTURY EGGS: A WILLIAMSBURG PREVIEW

By Joyce Lindorff

Outdoors along the Duke of Gloucester Street, midwinter looks like “down time” in Colonial Williamsburg—the sparkling holiday décor is put away, and tourists are few. But during my month-long research residency this past January, I found Colonial Williamsburg to be anything but quiet. The place was alive with historical research, conservation work, period instruments and dance. Working in its superb John D. Rockefeller, Jr. Library surrounded by other researchers studying an array of fascinating topics, and learning from the fine keyboard collection, thanks to John Watson’s generous collaboration, was truly inspiring. I welcome this chance to reminisce about my month in Williamsburg and offer a small preview (with some useful links), to those planning to attend the upcoming annual meeting.



Museum sign welcomes visitors to the “Changing Keys” exhibit (Photo by Joyce Lindorff)

The current centerpiece is most definitely the magnificent new exhibit, “Changing Keys: Keyboard Instruments for America 1700-1830” (<http://www.colonialwilliamsburg.com/do/art-museums/wallace-museum/changing-keys/>), curated by John Watson, musical instrument conservator of The Colonial Williamsburg Foundation. CWF’s musical advisors over the years have numbered several keyboard specialists, including Ralph Kirkpatrick, which helps to explain why the keyboard collection is now one of the best in the country. John, now in his 25th year at Williamsburg, has selected 28 important instruments to chart the course of keyboard instrument taste from spinets and harpsichords through its “sea change” to the piano. This is a major achievement, many years in the planning and execution, and one eagerly anticipated by Historical Keyboard Society members. This year’s annual meeting location was long planned to coincide with this exhibit. For me it was a great joy to have quality time to appreciate it, knowing that our members will soon be arriving to enjoy it as well. In addition to mounting the exhibit, John has written a detailed and gorgeously illustrated book of the same title (<http://www.preservationtheory.org/ck.aspx>), which offers a catalogue of the instruments in their societal and musical context.



Lindorff plays the 1726 Cawton Aston Spinet at the “Changing Keys” exhibit (Photo by John Watson)

My study of Bremner’s *Harpsichord Miscellany*, Book Two (London, 1763) led me to CWF, where the Rockefeller Library’s Special Collections (http://research.history.org/JDRLibrary/Special_Collections.cfm) holds one of a handful of copies worldwide. Additionally relevant to “Changing Keys,” the *Miscellany*’s music of Alberti, Nardini, and Pasquali strives for what the latter called “perfect vibrations,” embracing the change to a more pianistic aesthetic, as illustrated in the exhibit. When John Watson informed me that research fellowships were offered by the Library, I immediately applied. Thanks to research funding from Temple University, I was able to take up residency as a Rockefeller Library Invited Scholar. I stayed in the Prentis Kitchen, a cottage full of character and located smack in the center of the historical area. Mornings were spent in the Library’s sunny carrel room, which I shared with a few other researchers. These included interpreters,

often in their costumes, who were studying actual characters (<http://www.history.org/almanack/people/people.cfm>) they portray as part of the “living history” Williamsburg is famous for. I would hear an occasional gasp as my neighboring researcher learned an unexpected fact about her character and could not contain her amazement.

On many afternoons I had the incredible privilege of practicing the *Harpsichord Miscellany*’s works on an instrument ideally matched in time and place, a beautiful 1758 double-manual harpsichord by Jacob Kirckman. John Watson has constructed a reproduction action for this instrument in order to protect the original action. Playing it was indeed a revelation—both for its lovely, clear voice, so perfect for the tuneful “lessons” of these Italian expatriates in mid-18th-century London and also for the precision required by its distinctive pluck and key-dip. As the first volume of *The Harpsichord or Spinet Miscellany* warns: “A fine shake is the most elegant Grace in Music but few are possessed of it. If the fingers are raised very high and never hurry’d, a good foundation is laid; if otherways, it will rarely

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My book *The Harpsichord Owner's Guide* (otherwise known as *HOG*) was published in 1987, and I do not think it an exaggeration to say that it has helped many owners to maintain their instruments. Nevertheless, there are some things in that book I wish I had or had not said, or that I had said differently. Also, the harpsichord world is very different from 25 years ago, and those differences need to be addressed. The development of the Internet, for example, and electronic mailing lists like the *Harpsichord List (HPSCHD-L)*,¹ have put an enormous amount of information in our hands. Advice of all sorts is easily sought and, for better or worse, even more easily given.

A few years ago I had some discussion about a revised edition of *HOG* with the University of North Carolina Press, but nothing came of it (in 1992 a paperback edition appeared, with some corrections, but no substantive changes). Recently, though, it occurred to me that something like this informal article, appearing in our new *HKSNA Newsletter*, would circulate the changes I would like to have made. I will take the book chapter by chapter and discuss my proposed additions, deletions, and emendations.

Introduction

Twenty-five years ago, discussing the haphazard way in which some people acquired harpsichords, I said:

“A symphony orchestra acquires the largest harpsichord it can find, erroneously equating size with loudness. The music department of a small college is advised to buy a complex double-manual harpsichord, although a modest single-manual instrument might better meet its needs. A student purchases an unsuitable instrument because his teacher plays one just like it. A professional uses a second-rate harpsichord because he falsely believes it to be more stable than others.” (p. 3)

Some of that is still true, particularly the part about orchestras or schools buying large instruments; but large or small, any decent instrument built these days is going to have an acceptable volume; so size, as coupled to sound, is no longer as much of an issue. Also, it is unlikely that those institutions would be tempted by pedals, nazales, half-hitches, and 16' stops, since harpsichords bearing those accoutrements are not made any more (although large German instruments with 16' have made something of a comeback). People are not nearly as naïve about harpsichords as they were then, and reliable advice is usually at hand. Of course, we are talking about *buying* a harpsichord, not accepting one as a *gift*.

Twenty-five years ago some performers were still playing on revival instruments, and (with the exception of special cases explained in the next sentence) that is just not true any more. The ubiquity of revival instruments was still a concern then, but today, in a case of *peripeteia* that would have delighted a Greek tragedist, they are sought after as suitable vehicles on which to perform the music written in the early part of the twentieth century. Certainly, we now have a much better grasp of appropriateness when it comes to plucked keyboard instruments.

Finally, I ended the Introduction by discussing autodidact builders. There were a lot of them back then, and my judgment was probably harsher than it needed to be; but they are mostly gone now. Almost anyone building harpsichords these days is going to deliver a pretty good product, and it is important to know that.

Chapter One: How the Harpsichord Works

There are things that need to be added to this chapter. In discussing plectrum material, Delrin was the only substance then available, other than bird quill and leather. Now we have Celcon as well as black Delrin. Each has its champions and detractors. Personally, I do not think it makes a great deal of difference; how the quill is cut, and the sound that results, is more important. I made a statement indicating that (hard) leather was never used in the past as a plectrum material, but this is far from true: there are many historical Italian, late Flemish, and English examples. I presented harpsichord wire in rather basic terms: brass, iron, and steel. Wire is far more complicated than that, and we are fortunate now to have available wire of a variety of compositions and strengths, made by people like Voss, Rose, Birkett, and others. I suppose my advice here is, when changing a string try to find out what sort of wire your builder used and replace it with the same.

¹ HPSCHD-L, the Internet's international Early Keyboard Listserv (mailing list), is administered by David Kelzenberg. Its more than 500 members include performers, teachers, builders, and enthusiasts. For additional information (subscription is free), contact him at david-kelzenberg@uiowa.edu.

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Chapter Two: A Short History of the Harpsichord

I erred in reciting the history of the harpsichord in misleading, incomplete, and simplistic terms. For example, I described seventeenth-century French and German harpsichords as combining northern and southern characteristics. Later, I became aware of the important international style, whose characteristics provide a much more meaningful way of describing not only those French and early German instruments, but also early English. I did not know about the putative inventor of the harpsichord (Hermann Poll), and the year of the instrument's first mention, (1397). I could go on, but I would like to think I redeemed myself with the publication of *A History of the Harpsichord* (Bloomington: Indiana University Press) in 2003, where these matters were treated more accurately, more completely, and in far greater depth.

Chapter Three: The Harpsichord in the Twentieth Century

The harpsichord kit business is nowhere near as active as it was then. Kits are still sold, but with only a fraction of the volume they were twenty-five years ago.

To bring another element of this chapter up to date, David Way died in 1994 and Diane Hubbard in 2009. Erik Herz, another important pioneer, passed away in 2002, and William Dowd left us in 2008. In other words, a generation has passed, and sad as it is, that is the natural order of things. The good news is that in the early days of the twenty-first century harpsichord building is alive, if not well, and the level of building is higher than ever. As I write this we are emerging from a serious recession—not the most appropriate economic climate for buying harpsichords. I am guessing here, but the top builders are probably doing all right, and everyone else is doing a lot of repair work. That is certainly the case in my shop. Furthermore, the harpsichord market has pretty much been met, and we are saturated with good used instruments. That all makes it difficult for a new builder to find his place.

I enumerated the faults of the Zuckermann Five-foot Z-Box in this chapter, and rightly so. As I pointed out, that slant-side instrument was distinctly inferior to a good modern harpsichord. Still, well over ten thousand Z-Boxes were built and many of those are still around and in service. They can be improved quite a bit by restringing with softer wire, given new upper and lower guides and lighter plastic jacks with Celcon or Delrin quills, with some weight taken out of the keyboard, and with a shallower key dip. Even better, they can be converted to a 2x8' instrument, a procedure that both improves their sound and makes them more versatile. A refurbished Z-Box still does not come close to a good modern instrument, but for many owners the procedure is well worth it (conversion kits are available from Zuckermann Harpsichords).

Chapter Four: Buying a Harpsichord

One of the biggest mistakes I made in this chapter was in repeatedly describing an Italian I had built as Venetian in origin. I had based it on an antique instrument in the Royal College of Music Collection, RCM 175, which the Museum simply characterized as "Italian," or "Italianate." Michael Thomas, who was probably the first to thoroughly describe it, called it Venetian, and I was parroting his words. It was later discovered to have been made in Naples, and has been attributed to the famous builder Onofrio Guarracino by Grant O'Brien, who has made a detailed study of Neapolitan style. It turns out that the Neapolitan school was an important branch of Italian harpsichord building, and here I was, one of the first around to build a Neapolitan harpsichord, and I did not even know it! I suppose the moral of this story is "be careful of received wisdom." That instrument has since been sold to a University in the East.

In discussing harpsichord makers I distinguished between several types: one-off builders, production builders, autodidact builders, and the (hopeless) romantic. By now the distinction between the first two has indistinguishably blurred; the autodidacts are gone; and the (hopeless) romantics went out of business a long time ago. Let me stress once again that just about any builder who is still in business is turning out a good product.

I suggested that you ask a series of questions designed to test a builder's instrument. Given the current high standards in the craft, I do not think that is now necessary, and I no longer hold caveats about buying the product of a distant builder. If you like what a builder does, go ahead and buy an instrument from him! However, I still think a North American buyer is wise to avoid purchasing an overseas harpsichord, if for no other reason than excellent instruments are readily available on this continent.

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Other elements of my advice have gone out of fashion. I cautioned against purchasing highly specialized instruments, but many builders are now selling four-octave Flemish singles, late Portuguese harpsichords, seventeenth-century French harpsichords, late north-German harpsichords with 16' stops, and more. They will continue to do so as long as there are buyers.

Where have all the harpsichords built in the last twenty-five years gone? Many of them have migrated to the second-hand market and can be found at the *Harpsichord Clearing House*, as well as on the websites of Hubbard, Zuckermann, and other builders. From what I can see, these are mostly fairly priced. Instruments by the better builders appreciate in value and their prices will reflect that status. If you are looking for a \$2,000 harpsichord, you can find one; but if you are looking for a *good* instrument for \$2,000, you are likely to search in vain. You pretty much get what you pay for.

Chapter Five: The Tool Kit

I began this chapter by talking about the qualities of a good tuning fork. Others will disagree with me, but I say forget it, and forget trying to set temperament by ear. For 30 years I tuned a variety of temperaments with a tuning fork as my only tool, and I was proud of it. Then one day I supplied a rental harpsichord, along with my services as a tuner, to an orchestra-chorus concert that also involved a portable organ. Obviously, the organ and the harpsichord had to be tuned to the same temperament. The technician supplying the organ had an electronic tuner, and we tuned both instruments to it. I still had to match pitches with the reference tones emanating from the black box, and I still had to tune octaves and match unisons; but I did not have the fuss and bother of setting the temperament. Impressed with the ease and mindlessness of it all, I bought a black box (a Violab "Pitchman" VL-3) and have used it ever since. I still remember how to tune all those historical temperaments, but who cares? There are many electronic tuners out there, and most of them are more complex than is good for you. All you need is a machine that: 1) generates an octave or more of harmonic-rich chromatic pitches, to which you will match the pitches of your bearing octave; 2) transposes to at least the commonly-used pitch levels of 440, 415, and 396 Hz; and 3) provides for the most commonly used temperaments. A volume control is essential. Unless your ear is hopelessly useless for tuning purposes, I would avoid an electronic tuner with a needle-type meter. You will be told that your string is in tune when the needle centers on zero, but those meters are not nearly as accurate as your ear. Let your ear, rather than a collection of electronics, match the pitches.

Figure 5-2 (p. 74) showed a voicing block with a very gradual taper. That works for Zuckermann plastic jacks, but otherwise does not provide enough support for the tongue. A 45-degree taper is better.

My advice on screwdrivers was to take the screws to the store with you, to insure getting the right sizes. A perceptive colleague asked me, "Since I do not yet have the proper screwdrivers, how am I supposed to get the screws out in the first place?" A good question! Screwdrivers are sold in inexpensive bubble-wrapped sets with various sizes, and one of those sets should fill the bill. Just do not attempt to turn a screw with a tool that is too big or too small.

Chapter Six: The Strings

I am afraid someone reading my remarks on making string loops would make some that are not tight enough. I did not want the reader to make loops too tight, which would result in breakage, but too loose is not good either, particularly in brass strings, and I erred in that direction. With a sudden change in temperature and/or humidity (like when you move the harpsichord into a performance space), loosely wound brass strings may well slip. It has happened to me more than once, and I am sure to many other technicians as well. The string loop shown in this chapter will work on iron or steel strings, but for brass it needs to be tighter; and I would like to see it a little tighter for iron or steel as well.

Chapter Seven: The Jacks

Plastic jacks were ubiquitous when the book was written, and I spent two pages describing how to replace their tongues. What was not so clear is that practically the only reason for replacing a plastic tongue is the failure of the plastic spring molded to it. Still, tongues do sometimes suddenly refuse to rotate properly and need reaming or replacing for that reason. Wood jacks are more commonly found these days, and the tongue's failure to rotate properly is most often the reason to ream it out or replace it. Occasionally a tongue will twist a bit and rub against the side of the jack window. Either replace the tongue or see if you can slim it down with your voicing knife. A crack at a

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corner of the plectrum mortise—that little cross-grain slot made for the plectrum—can sometimes be glued, and you might as well try that. If it does not work, replace the tongue. The legs of wood jacks that are open at the top can sometimes bend in, either from finger pressure in handling or from humidity, and bind the tongue. Pulling the legs apart is usually enough to get things working again.

My remarks on dampers all referred to the little cloth flags that *sit* on the strings. Historically, though, dampers most often pressed against the strings from the *side*. When a register was in the “off” position the dampers did not contact the strings, which were free to vibrate sympathetically. Many builders have now adopted these “side” or “crush” dampers. Once adjusted they work well, but if the strings of a rank so damped begin to ring when they are not supposed to, it is probably time to advance that register into the strings a bit. Conversely, if hangers start to appear, it is likely that the dampers are preventing the plectra from making their full return, and the register needs to be backed off a bit.

Perhaps the worst piece of advice I ever gave is to lengthen a jack by putting masking tape on the bottom. Please do not do that, other than as a very temporary expediency. Over time the glue on the tape dries out and loses its stickiness. It will fall off eventually, usually when the Visiting Harpsichordist is playing on your instrument. Lengthening a wood jack is easy—glue something to the bottom: card stock, wood, cork, anything that will stick. If the extension is too long, file it down.

Lengthening a plastic jack is a little trickier. If the jack is thick enough drill a small hole up through the bottom, and wiggle your drill around so that the deeper part of the hole is enlarged, making a sort of reverse cone. Put some quick-drying epoxy glue on the bottom, and make sure you have filled the hole. Let the glue dry in such a way so that it hangs down, adding length to the jack. After it dries file the glue to its desired shape. The glue in the conical hole acts as a plug to keep the hardened glue anchored to the jack. Zuckermann plastic jacks and some others have an I-beam configuration, and in those you can drill a small hole straight through the side, about 3/8” from the bottom. Fill that with epoxy and let it cover the distance between the hole and the bottom of the jack, with some excess adding length to the jack. File to shape when dry.

I confessed to a lack of knowledge concerning crow quill. I still lack that knowledge, and I suggest that if you are using bird quill, or would like to use it, that you consult the many on-line web sites dealing with that topic.

Chapter Eight: The Action

Sometimes a key lever will warp in such a way that it destroys the side-by-side symmetry of the keys. Usually this is no more than an aesthetic problem, but sometimes the warp can be severe enough so that the key head rubs against its neighbor. I talked about a number of ways to correct such a warp, but I dismissively mentioned the most effective method, the use of a heat gun. Remove the warped key and note which side needs to be bent in. Choose the best spot on the key in which to affect a bend. (Stay away from the balance hole. If you try to bend it there you will likely crack the key, or at least close up the hole.) Now apply heat to the spot, on the side you wish to bend in. Concentrate on that one spot, but do keep the gun moving back and forth a bit—you do not want to see flames (although I do accept a little charring)! When the spot is hot enough, put it on the edge of your bench at a 45-degree angle and apply downward pressure to the key on both sides of the spot for about 10 seconds. If you got the spot hot enough the key will bend a bit; hopefully, just the right amount. If it does not bend enough, repeat the operation. If it bends too much, do the operation on the opposite side. Do watch the pressure: too much and you will crack the key, probably at the balance hole, which is the weakest part of the lever; but insufficient pressure will not do a thing.

How much heat should you use? I wish I could tell you. I use a heat gun with two power settings, and 20-25 seconds of heat with the highest setting seems to be about right for me. I’ve had the same experience with other heat guns I have used on location. I used to think a hair dryer would also work, but I tried that recently with no success whatsoever.

I also discussed leveling the keys, and suggested that you turn to a piano technician or a piano store for balance paper punchings. I neglected to mention the most obvious source: a harpsichord maker.

Chapter Nine: The Touch

What was I thinking when I suggested testing the stagger between two keyboards by “laying your forefinger along the top of the rail in front of the keyboard and press the key with your thumb, as if you were squeezing the very

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tip of the key?" (p. 121) That is far too subtle, and if I ever tested stagger that way I certainly do not do it that way now. Just push the key down with your forefinger, gently but firmly, and slow enough so that the jacks pluck one after another. That should reveal the stagger or lack thereof.

At the end of this chapter I warned against pushing a quill through the back of a wooden tongue to increase its length. The mortise, I noted, was too fragile. Nonsense! I do it all the time and have never lost a tongue.

Chapter Ten: String Problems

In discussing soundboards that rise from excess humidity to the point where they contact strings, I related a conversation I had with a piano technician who called me with such a problem. He wanted to cut a hole in the bottom of the instrument, put a hook in the 4' hitchpin rail, and another in the bottom, and connect the two with a cable, thereby pulling down the soundboard. I argued against it, and advised him to put the instrument in an air-conditioned environment. That was good advice; nevertheless, connecting the soundboard and the bottom, not by a cable but with a strong spring, is not such a bad idea. Using a spring allows the soundboard to vibrate in that location, and if it pulls the board down enough to get it off the strings—only a fraction of an inch is needed—then the operation is worth it. Still, reducing the humidity is the first line of defense.

Chapter Eleven: Jack Problems

I suggested sanding a sticking jack with 300-grit sandpaper. To that I should add, when the jack is working properly lay it down on your bench and burnish it with a screwdriver shaft or something similar. That will prevent hairs of grain from raising and causing trouble.

I did not give enough thought to warped jacks. Wood jacks rarely warp, if ever; but plastic jacks do, and that makes a problem. I have no idea why they do, but it seems to be part of the life cycle of some plastic jacks, although not all. It usually takes a lot of time for it to happen—20, 30, 40 years, and it happens gradually, over a period of time. Warped jacks can be straightened by softening them under hot water and bending them in the right direction while they are still hot. That is feasible for a jack or two, but if an entire rank is warped getting them all straight again is an almost impossible task, and there is no guarantee that further warpage will not take place. You can replace the jacks with a fresh set, but that may be no solution at all, if the set you are replacing them with is of the same vintage as your originals. You can replace them with wood jacks, and that may be the best solution, even if the jacks have to be specially made to fit. Recently, I replaced the warped plastic jacks in two different instruments. Both had long endpins sliding in small holes in the lower guide. In one case I used "standard" wood jacks and replaced both the upper and lower guides; and in the other I had wood jacks specially made, and re-used the original long endpins and the original guides.

In describing frozen registers I probably put a little too much emphasis on poor constructional practices. While this can certainly be a factor, the most common cause of frozen registers seems to be an excess of humidity. If the registers are frozen so tightly that it is impossible to remove them, try putting the harpsichord in a dehumidifying tent for 48 hours. I did this recently for an instrument I was repairing. I covered it with a large plastic sheet and put a dehumidifier underneath it, thus concentrating the dehumidification to that confined space. After two days I was able to remove the registers without any trouble. I reduced their width with a plane and reinstalled them. Of course, that excess humidity had caused other problems, including forcing the soundboard up into the string band. As I discussed earlier, I solved that problem by cutting a hole in the bottom of the instrument and screwing some hefty hooks into the 4' hitchpin rail and the bottom. I connected these with a strong spring, and this pulled the soundboard down enough so that it was able to clear the strings. This did not result in any degradation of sound.

Chapter Twelve: Action Problems

Warped keys were discussed again in this chapter, and I suggested cutting a slot in the side of a key and gluing in a slightly wedge-shaped shim to force the key straight. Properly executed, this is not a bad way to proceed. Nevertheless, now I much prefer to straighten the key with the use of heat, as I described earlier. On p. 144, I described wetting the key, applying heat, and bending it opposite from the warp. Where did I get the idea of wetting the key? No wonder I discouraged that operation. Do the heat, but without the water. I thought it would be hard to control, but at that point I had never tried it. It is easily controlled and it works.

I proposed several methods of tightening sloppy balance slots: water to swell the wood, thin shims, and wrap-

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ping the pins with pressure-sensitive tape. I would rather you forget the last two. Swelling the slot with water is a good first attempt, and will probably do the job; but if not, take a scalpel or X-Acto knife and cut narrow slits in the key lever parallel to the grain, one on either side of the balance hole, about 1/8" away from the hole. Thin a toothpick on both ends and break it in half. Put a mere drop of glue in each slit and drive in the toothpick half, tapping it down with a hammer. When dry, break it off at the surface of the key lever. Care is required here: the toothpicks need penetrate the key lever only enough to slightly push the wood into the slot. Any more than that will likely mess up the slot.

Chapter Thirteen: Tuning, Temperaments, and Techniques

As far as I am concerned, setting a temperament is no longer an issue, although I am fully aware that others feel differently. It is never a bad idea to learn to set temperaments by ear, but a good electronic tuner will do the job for you, without all the fuss.

With advancing age my hearing no longer has its youthful acuity. When tuning the top octave of a 4' register I find it useful to turn off the 8' stop to which it is being tuned, and to finish off by tuning 4' octaves to themselves.

Finally, I would like to correct an error on p. 161, Figure 13-8. The third "measure" should have an E-flat rather than an E-natural (this was corrected in the paperback edition).

There is much more I could say in this article. I read about new procedures all the time on the *Harpsichord List*, techniques that would never have occurred to me. But I still think it important that an owner know and practice *one* way of changing a string, or making a loop, or winding a pin, or whatever, rather than have to choose between competing and confusing techniques; nevertheless, I would never insist that my way is the only way.

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be attained." I must let listeners be the judge of my efforts in the trill department! The product of my time at Williamsburg will be a facsimile edition and recording (on the 1758 Kirckman) of *The Harpsichord Miscellany*, Book Two. I concluded my residency with a live recital of these works in the museum's Hennage Auditorium, on the 1762 Kirckman harpsichord from the exhibit.

As a harpsichordist surrounded by the sound of Steinways at school and X-box games at home, I finally felt completely in my element in Williamsburg! "DOG Street" (as locals fondly refer to Duke of Gloucester) is populated by gentry, merchants and servants dressed in period garb, while the cooper, cabinetmaker, blacksmith and bakers practice their 18th-century crafts in lovingly restored buildings lining the avenue. One surprise, however, exceeded anything my historical imagination could conjure up. One afternoon I found a wonderful gift in my mailbox—a dozen perfect dominique and nankin bantam eggs, courtesy of a friendly volunteer in CWF's Rare Breeds Program (http://www.history.org/Almanack/life/animals/pr_rare.cfm), which studies and practices heritage farming and agricultural conservancy. I'm sure eating 18th-century breakfasts helped me with the trills!

The organizers of our annual meeting have planned a sumptuous array of opportunities to hear music in superb surroundings, including the Governor's Palace, Hennage Auditorium, and Wren Chapel on the campus of the College of William and Mary. For those who opt to arrive early or stay late, CWF also offers a weekly calendar (<http://www.colonialwilliamsburg.com/plan/calendar/>) that lists music, dance, and theater. Events I attended included Michael Monaco's performance on John Watson's reproduction Zumpe square piano, in recital with gambist Wayne Moss. Their program introduced lively works by Carl Abel, Theodore Smith and James Hook. Thomas Marshall, of the William and Mary keyboard faculty, presented a delightful and informative Saturday morning recital on the 1740 Wren Chapel organ. My husband Dave joined me on my last day in Williamsburg, and we attended "Pleasures of the Dance" at the Raleigh Tavern's Apollo Room. Jane Hanson, Marcy Wright, Alex Morse, and Brian Murray performed a country dance by John Playford and minuet by Thomas Rosengrave, accompanied by Herbert Watson, German flute, and Jennifer Edenborn, violin. As a finale, we members of the audience were invited to join in a cotillion called "La Bien Aisée" (1770) by Giovanni Andrea Gallini (1728-1805).

I can't wait to go back! We are all in for a great historical keyboard treat this May.

Hear John Watson discuss his "Changing Keys" exhibit: <http://podcast.history.org/>

REPORT FROM JAPAN

by Frances Conover Fitch

I recently had the privilege of serving for a semester as Guest Professor in the Performing Arts Division of Ferris University in Yokohama, Japan. Working at both of the two Ferris campuses, I taught several classes and 15 private students, working with a total of nearly fifty undergraduate and graduate students, all young women.

There were several objectives in this appointment: to teach Baroque performance practice to modern players—primarily pianists, but also organ, flute, cello, voice, and violin students; to teach a Baroque Dance for Musicians class; to teach organ playing and Christian church music in classes; and to coach chamber ensembles, teaching figured bass accompaniment along the way.

While in Yokohama, I also organized a concert involving soprano Yukari Nanoshita, gamba player Yukimi Kambe, and a choir of eight women from Ferris. I taught a master class in Ishinomaki, a town close to Fukushima that was devastated by the 2011 *tsunami*, and also played at a Christmas concert to benefit the people of this town.

There is a great deal of Early Music activity in Japan. Between Yokohama and Tokyo, I could have attended at least two major Early Music performances per week—concerts in large halls with elegant publicity and often sold out. During my visit, there was a brilliant performance of J. S. Bach's *The Art of Fugue* involving ten instrumentalists, a harpsichord festival and a weekend Early Music festival of five concerts. There are numerous other opportunities to hear good historically informed performances of music written before 1800, particularly Baroque music.



Double-manual harpsichord by Blanchet (Paris, 1765) at the Hamamatsu Museum of Musical Instruments

The Hamamatsu Museum of Musical Instruments contains a significant collection of early keyboard instruments, including Blanchet double-manual harpsichord, as well as several virginals and clavichords.

The Japan Harpsichord Society currently has 130 members. Though founded in 2011, it is built on a 70-year history of harpsichord playing in Japan. Among the pioneering first-generation Japanese musicians who studied in Europe and the United States were Lily Ariga, Michio Kobayashi, Kiyoko Nishikawa, and Mitsugi Yamada. Another, Motoko Nabeshima, the first Japanese student of Gustav Leonhardt, returned from Holland with her knowledge and passion after ten years abroad and founded the Origo et Practica Study Group for Early Music. It is in Nabeshima-san's former residence and with her collection of instruments and her library that the Japan Harpsichord Society has its home and performing space.

The picture at the top shows me teaching at a workshop at Origo et Practica in January, assisted by Kei Ueyama, whom I taught when she was a student at the Longy School of Music in Cambridge, Massachusetts. Kei is very active in the society, having recently returned to Japan after thirteen years of study in Holland, France, and Belgium. She recently won the *Diapason d'Or* for her first recording of J.S. Bach's Goldberg Variations.

I was very impressed by the level of playing I encountered in Japan. The famous Japanese work ethic is apparent in the precision and accuracy of the playing, but there is plenty of passion and expressiveness in most performance, and it was a complete pleasure to teach the receptive musicians I worked with in Japan.

The main focus of the event at Origo et Practica was the presentation of the book Jack Ashworth and I recently had published: *Running the Numbers: A Thorough Figured Bass Workbook for Keyboard Players*. To my amazement, I sold nearly sixty copies of this book in Japan.

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CD ANNOUNCEMENTS

Johann Kudwig Krebs @ 300 Rebecca Pechefsky, harpsichord Quill Classics QC 1011

Harpsichordist Rebecca Pechefsky offers three world-premiere recordings of works by Krebs (1713-1780) his Partita in E-flat Major, Overture in the French Manner, and Sonata in A Minor. Booklet in German and English with notes by Krebs expert Felix Friedrich. Available through VAI (<http://www.vaimusic.com/new-cd-releases/QC1011.html>) and at CD Baby (<http://www.cdbaby.com/cd/rebeccapecthfsky>).

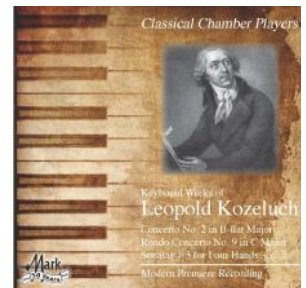


François Couperin: The 18th-Century French Harpsichord Carol lei Breckenridge, harpsichord Arabesque Recording AR Z6847

The CD features Couperin's Suites no. 6 and no. 8, played on a double manual harpsichord after Blanchet-Taskin. Copies will be available at Arabesque Records, Amazon (after April 1), and at the HKSNA meeting in Williamsburg.

Keyboard Works of Leopold Kozeluch Sonia Lee and Rochelle Sennet, keyboards; Tracy Parish, conductor Classical Chamber Players Mark Records

The CD features previously unrecorded works of Kozeluch (1747-1818), including his Keyboard Concerto no.2 in B-flat major, Rondo Concerto in C major, as well as Three Sonatas for Four Hands, op. 12. The recording will be released and distributed by Mark Records in April. All of the tracks will also be available on iTunes.



Commemorating the Tercentenary of the Birth of C.P.E. BACH (1714-88): Six Collections for Connoisseurs and Amateurs (1779-87) Preethi de Silva, keyboards

Special offer of a set of 5 CDs comprising the extraordinary *Six Collections for Connoisseurs and Amateurs* (1779-87) comprising 37 sonatas, free fantasias, and rondos performed on harpsichord, clavichord and fortepiano by Preethi de Silva. Cover images by J.S. Bach the Younger. Pre-publication price before June 15: \$50 (regular price \$75)+ \$12.50 p+p (i.e., \$2.50 per separate mailing of each CD when released beginning in spring 2013 and completed by spring 2014). Please contact Preethi de Silva for further details: pdesilva@scrippscollege.edu. Phone: (909) 624-0638. Order form with cover images available by e-mail.

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I am so grateful to Tomoko Miyamoto, who was my colleague at New England Conservatory in the 1970s, for inviting me to Japan in her capacity as Chair of the organ department at Ferris. Tomoko is a very accomplished organist and clavichordist and an extremely hard-working department chair and advocate for those under her care.

This trip was very challenging—in addition to learning as much Japanese as possible, there were countless names and faces to learn, as well as the layout of the Yokohama train station, subtle cultural differences, and significant differences in educational style. There were several people with whom I communicated in German or French, and I was mentally fatigued much of the time. However, it was the experience of a lifetime. The connections I made among students and faculty at Ferris will last, and the connections I reestablished with former colleagues from my studies in Europe and the US and my former students from their studies in Japan are precious to me.

Here is a photograph of me with some of my Ferris students taken the week I left Japan. Does it make you want to visit? Oh, do!



Fitch and some of her students at Ferris University

UPCOMING WORKSHOPS AND FESTIVALS

HKSNA SoundScape Series at the Boston Early Music Festival (BEMF) Fringe. Concerts featuring HKSNA's national and international members. **Monday, June 10, 11am:** Harpsichord Mania!, featuring Beverly Biggs, Frances Conover Fitch, Elaine Funaro, and Rebecca Pechefsky. **Monday, June 10, 12:30pm:** Phantasmagoria: Tombeau to Tango, featuring Christopher Lewis, JungHae Kim, and James Dorsa. **Tuesday, June 11, 11am:** Musical Flowers, Follies & Fantasies, featuring Judith Conrad, Vivian Montgomery, and Sylvia Berry. **Tuesday, June 11, 12:30pm:** Musical Parnassus: Man and Myths, featuring Sonia Lee, Takae Ohnishi, and Nadja Lesaulnier. First Lutheran Church of Boston at 299 Berkeley St, Boston.

Pinewoods Early Music Week in Plymouth, Massachusetts, June 27 to July 4. The theme of the week this year is The Rose and The Thorn: Contrasts in Music and Dance of Earlier Times. Scholarships are available. Application information available at <http://www.cdss.org/early-music.html>.

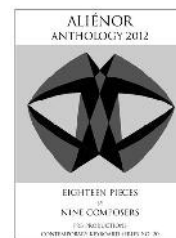
Amherst Early Music, July 7-21. The Amherst Early Music Festival is America's largest and most comprehensive early music workshop. All levels are welcome, from intermediate up, with no audition necessary. The theme for this year is Music of the British Isles. Application information available at <http://www.amherstearlymusic.org/>.

Westfield Fortepiano Workshop at the University of North Carolina at Greensboro (UNCG) July 21-27, 2013. Instructors are Malcolm Bilson (Cornell), David Breitman (Oberlin), and Andrew Willis (UNCG). A week-long workshop designed both for experienced fortepianists and for pianists with no prior experience with historical instruments. An unusually broad selection of historical pianos will be available; every playing participant will work with each of the three teachers, and performances will showcase the work of the instructors and participants. Further details, application and online registration information can be found at <http://westfield.org/workshop2013>.

The 2nd Nordic Historical Keyboard Festival, Kuopio, Finland, August 14-23. Directed by Michael Tsalka and Anna Maria McElwain, the festival presents 22 concerts featuring outstanding keyboardists from Europe, the United States, Russia, Mexico, and Israel, including keyboardists Peter Sykes, Mads Damlund, Joyce Lindorff, Sonia Lee, Anna-Maaria Oramo, and Marcia Hadjimarkos, as well as other instrumentalists. The Festival will also offer 8 days of master classes for students of all levels. For further details and the full festival program, visit <http://www.nordicclavichord.org/>. To register, contact Anna Maria McElwain at info@nordicclavichord.org.

PUBLICATION ANNOUNCEMENTS

PRB Productions has just published the *Aliénor Anthology 2012 (Contemporary Keyboard Series No. 20)*. The book includes nine composers with a pair of pieces from their winning submissions. The pieces are suitable for all levels of players with different musical challenges and techniques. Rhythmic, dynamic compositions contrasting with very lyrical ones. The pieces are loosely paying tribute to Béla Bartók and his *Microkosmos* books. A great addition to any library. Please email PRBPrdns@aol.com or go to <http://www.PRBMUSIC.com/> to get a copy. Phone: 510-526-0722.



The New-York Book of Prices for Manufacturing Piano-Fortes by The Society of Journeymen Piano-Forte Makers (New York, 1835) was republished by the American Musical Instrument Society in 2009. It includes a foreword by Henry Z. Steinway; a preface and extensive and detailed introduction by Laurence Libin; a list of makers, teachers, and musicians active in New York at the time; the short essay "Well-meant advice from the Directors of the German Society of New York;" a select Bibliography; and the 108 pages of the text. The text provides details of the construction and actions of pianos produced in New York at this time. Copies of the book will be available for purchase at the upcoming meeting in Williamsburg.

Philomusica Online Vol. 11/2 (2012): Con la Mente e con le Mani Teaching and Learning the Art of Counterpoint on the Keyboard (1585-1671), ed. Massimiliano Guido, is now available. This publication is the proceedings of the 2010 conference on counterpoint and improvisation in Smarano-Trento, Italy. Can be used as an introductory textbook on historical improvisation. The Journal can be accessed at <http://riviste.paviauniversitypress.it/index.php/phi/issue/view/117>.

Harpsichord Technique: A Guide to Expressivity (2nd ed. with CDs) by Nancy Metzger is nearing the out of print stage. Remaining copies are now selling for 30% off (\$35) on her website only, at <http://www.rcip.com/musicadulce/>.

MEMBERSHIP NEWS AND NOTES

Gregory Crowell spoke on “Exceptional Clavichords Outside Europe” at the symposium held in celebration of the Dutch Clavichord Society in Leiden, The Netherlands, in October 2012. He began the new year as the recitalist for Central Reformed Church’s (Grand Rapids, Michigan) annual New Year’s Eve concert, playing works of Bach, Sweelinck, Dupree, and Saint-Saëns. In March he was heard as a member of Grand Valley Baroque in Allendale and Ann Arbor, Michigan, in a program of Italian Baroque works with soprano Kathryn Stieler, natural trumpeter Jimmy Leach, and Baroque cellist Pablo Mahave-Veglia. In April he will be a featured presenter in the Westfield Center’s Continuo symposium in Tacoma, Washington, where he also plays a recital on Pacific Lutheran University’s Paul Fritts organ. Other future activities include a recital in May for the Boston Clavichord Society, and a recital and lecture for the German Clavichord Society at their meeting in Leipzig, Germany, in October.

Carol lei Breckenridge has recently released a CD of music by François Couperin, played on a Blanchet-Taskin double manual harpsichord built in 2006 by Zuckermann Harpsichords International. The instrument was restrung in Stephen Birkett’s wire and voiced by **Paul Irvin** in 2012.

Rebecca Burkart, Instructor of Music History at Ball State University, Muncie, Indiana, gave a faculty recital in October 2011. She played harpsichord works by Jacques de la Guerre, Böhm, J. S. Bach, Soler, Seixas, and Stephen Dodgson. She also played Sonata for Guitar and Harpsichord by Manuel Ponce with guitarist Paul Reilly in May 2012 at the Ball State University Summer Chamber Music Series. In 2011 she was Finalist of the International Music Prize for Excellence in Performance (Advanced Level). Rebecca recently purchased a French Double Harpsichord from Robert Duffy of Indianapolis, Indiana. It was seen in his room at the HKSNA conference in Cincinnati.

Larry Palmer’s paper “Gathering Peascods for the Old Gray Mare: Some Unusual Harpsichord Music Before Aliénor” was published in *The Diapason*, November 2013. The magazine’s new full-color presentation shows the title pages or covers from many of the works mentioned, as well as photographs of early harpsichordists Violet Gordon Woodhouse and Ralph Kirkpatrick. This November issue also marked the 50th anniversary of Larry’s first publication in the venerable journal, now in its 104th year. In the same issue there is an English translation of an interview with Gustav Leonhardt (“Crazy about Organs: GL at 72”) by Jan-Piet Knijff, also resplendent with color pictures of our lamented late mentor.

Palmer celebrated his 74th birthday in November by playing a solo recital on his 1994 **Richard Kingston** Franco-



Palmer in concert (Photo by Bill Leazer)

Flemish harpsichord as part of the second East Texas Pipe Organ Festival. Palmer’s harpsichord column in the February 2013 issue of *The Diapason* (page 20) is titled “A Harpsichordist in Aeolian-Skinner Land,” and gives details of the program that ranged from Balbastre and Bach to Bach-Challis and works by Howells, Gerald Near, and Duke Ellington, with an encore from Aliénor’s prize-winning composer Glenn Spring.

Palmer’s *Limited Editions House Concerts*, Season 29 continued with a February concert (number 88 in the series) featuring Poulenc’s *Concert Champêtre* with orchestral parts provided by David Karp. Actually in performance the audience heard only a complete first movement and a short excerpt of the second, due to a transformer fire several blocks away that wiped out electrical power, a first-time occurrence in the history of these presentations. A third program, in April, features guitarist Katrina Leshan, short works demonstrating the various harpsichords and clavichords in the house, and a brief anecdote-filled tour of the extensive art and autograph collection.

Jason Leining, a piano technician in New Mexico with nearly ten years of experience in traditional tanning methods, is currently requesting samples of original leather used in historic keyboard instruments, (especially hammer leather), with the make, model, year of manufacture, and location of the leather in the instrument. He may decide to make his leathers available in small quantities to restorers and builders in the near future. Many people may have intact samples that they are not planning on replacing and will not consider removing. In these cases close-up pictures and descriptions would be helpful. Samples will be returned upon request. For more information, Jason can be contacted at jlharmonics@gmail.com or 412-874-6992.



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Peggy Baird
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 Ann Stanchina
 David and Enid Sutherland
 Peter Tkach
 Andrew Willis
 Deborah Wills & Homer Seywerd
 Thomas Strange
 Max Yount

Asako Hirabayashi was the recipient of a \$10000 Artist Initiative Grant from the Minnesota States Arts Board for covering the expenses of her local performances in 2012-13. She was also a winner of the 2012 Jerome Fund for New Music sponsored by the American Composers Forum to write an opera. Commissioned by the Nautilus Theater in Saint Paul, Minnesota, the opera will be premiered in January 2014. In January 2013 she was invited by La Follia, the Texas-based Baroque ensemble as a solo guest artist to perform Bach's E major Harpsichord Concerto and her own composition, Concerto for Four Harpsichords and Strings. A rave review of her performance and of her composition was published in the Austin Chronicle (<http://www.austinchronicle.com/arts/2013-01-11/herd-the-third-more-concerti-by-bach-for-multiple-harpsichords/>). In March, she premiered three new works at the Coffee Concert Series of the Saint Paul Conservatory of Music: *Concerto for Recorder and Strings* (2012) by Layton James, *Romance* (2012) by Edmundo Villani Cortes, and *For Clea* (2013) composed by herself. In May she will give solo recitals at the Finchcocks Musical Museum and the Handel House Museum in England.

Together with her trio Ladyslipper, Hirabayashi performed her *Al que ingrato me deja* at the final concert of the 2012 Aliénor Competition in Cincinnati, where she won the first prize in the chamber/vocal category. A recent recipient of a \$5000 grant from the Metropolitan Regional Arts Council, Ladyslipper will perform baroque music infused with Arabic, Japanese, Latin, and Jazz flavors, as well as Hira-

bayashi's new compositions later this season. Visit <http://ladyslipperbaroque.org>.

Rebecca Pechefsky's most recent CD commemorates Johann Ludwig Krebs's 300th birthday. She will be taking part in a number of concerts featuring Krebs's music in the upcoming year, including one in Altenburg, Germany, on Krebs's baptismal date, October 12.

Jack Ashworth and Matilda Ertz gave a joint harpsichord recital on March 6 at the University of Louisville in Kentucky. Their program included duo music by Wilhelm Friedemann Bach and Johann Mattheson, as well as solo works by Bohuslav Martin and George Gershwin.

In February, **Julane Rodgers** played Couperin, Duphy, and Mondonville with David Wilson (baroque violin) and Colin St-Martin (traverso) for the Sarasota-Manatee Bach Festival, held at the Christ Church in Bradenton and the Church of the Redeemer in Sarasota, Florida.

In September 2012, **Helen Skuggedal Reed** and fellow harpsichordists **Nicholas Good**, Heidi Mayer, and Deborah Steinbar gave two performances of Concerto for Four Harpsichords by **Asako Hirabayashi** in Kansas City and Topeka, Kansas, with members of the Kansas City Baroque Consortium. In October she played continuo for performances of J. S. Bach's Motet, *Lobet den Herrn*, and Cantata 30, *Freue dich, erlöste Schar*. In November she played in a recital honoring the 1897 Farrand and Votey

organ at St. Pius Church in Troy, Indiana, and performed with visiting baroque oboist Sung Lee at the University of Evansville. In December she played harpsichord continuo for performances of Handel's *Messiah*. This spring she will play harpsichord continuo with the Evansville Philharmonic Orchestra, and will perform as organist for the Evansville Chapter of the American Guild of Organists.

Sandra Mangsen recently purchased a Roland Digital harpsichord, and has begun to use it when moving a real instrument is too much trouble for too little gain. She uses it with her local orchestra, for instance, to play a few minutes of continuo when they program a baroque work, most recently Handel's Op. 3 no. 1.



Cutting edge or slippery slope. Mangsen plays on her digital harpsichord.

Mario Igrec recently released a new book entitled *Pianos Inside Out*. The book takes an in-depth look at the history, design, and maintenance of the piano, and provides practical guidance to anyone who wants to learn how to tune, repair, regulate, voice, rebuild, or improve the action performance of pianos. For more information, visit <http://pianosinsideout.com>. He will be teaching two classes at the Piano Technicians Guild's Mid-Atlantic Regional Conference (MARC) in Valley Forge, Pennsylvania during April 18-21. Visit <http://www.ptgmarc.org/technicalinstituteclasdescriptions.htm>.

The Aliénor portion of the North Carolina HIP Music Festival performed in the Nelson Music Room at Duke University featured **Randall Love** on the piano and **Elaine Funaro** on the harpsichord performing a rendition of the 1948 recording of "Said the Piano to the Harpsichord" with their son Eric Love and **Richard Kingston** as narrators. Funaro performed twelve winning compositions from the 2012 Aliénor competition. The final piece of the concert featured Poulenc's *Concert Champêtre*. The concert ended with a standing ovation.

In January Carolina Pro Musica (**Karen Hite Jacob**, founder/director/harpsichordist) made a cameo performance during John Tosco's music party on the campus of Central Piedmont Community College in Charlotte, North Carolina, where most participants had never seen or heard a harpsichord live. A big evening of popular and folk music

with sing-a-longs, the only early music ensemble on the show performed music of Telemann. In February the ensemble joined the Charlotte Civic Orchestra for a concert titled "Baroque and Beyond" at Belmont Abbey Basilica. On March 9, Carolina Pro Musica celebrated its 35th Anniversary with music of Bach and Telemann. The ensemble switches to music before 1399, presenting "The Pilgrims' Way: *Cantigas de Santa Maria* and *Llibre Vermell de Montserrat* (1399)" on April 20 at St. Martin's Episcopal, Charlotte, and on April 22 at Belmont Abbey Basilica. For more details, visit <http://www.carolinapromusica.org/>.

In January, Baroque & Beyond – North Carolina (**Beverly Biggs**, artistic director/harpsichordist/fortepianist) presented countertenor Michael Maniaci as guest artist in a program featuring arias by Vivaldi, Handel, and Bach, and Strozzi's *Lagrima mie*. Instrumental selections were Corelli's Folia (Op. 5, no. 12 for violin & basso continuo)



From left to right: Michael Maniaci, countertenor; Beverly Biggs, harpsichord (Durham); Peter Lekx, baroque violin (Cleveland); Stephanie Vial, baroque cello (Durham); and William Simms, theorbo & baroque guitar (Baltimore).

and a cello sonata by Andrea Caporale, one of Handel's favorite cellists in London. This concert also served as the first performance in a new eight-day festival, the HIP Music Festival – a collaboration among five musical organizations/groups. In addition to Baroque & Beyond, collaborators were Aliénor, The Vivaldi Project, Ensemble Vermillian, and the Mallarmé Chamber Players. In addition to formal concerts, the festival offered workshops, master classes, an open rehearsal, and a listening lunch. Events were held in various locations in Durham and Chapel Hill. Baroque & Beyond concluded its 2012-13 season with a performance on March 10 at the Chapel of the Cross in Chapel Hill. Entitled "Encore Baroque," the program featured works by Leclair, Telemann, Handel, Fiocco, and Steffani. This was the sixth concert season for Baroque & Beyond, which has now found a performing home in the historic chapel (1843) at Chapel of the Cross, after several seasons of outgrowing smaller venues. Visit <http://baroqueandbeyond.org/>.