



Newsletter
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SAVE YOUR DATES FOR THE 12TH ANNUAL MEETING

*Cultural & Material Histories of Historical Keyboard Instruments
Colonial British America; American Revolution*

**June 26-29, 2024
Colonial Williamsburg, Virginia**

We invite you to submit proposals for the **2024 HKSNA Annual Conference**. Join us in Virginia at **Historic Colonial Williamsburg from Wednesday afternoon June 26 through Saturday, June 29, 2024**. Inspired by our partner for this conference, the Colonial Williamsburg Foundation, the focus of this meeting will be on the cultural and material histories of historical keyboard instruments, including themes connected to the location, such as Colonial British America and the American Revolution. Submissions on other topics are welcome as well, and we particularly encourage the participation of restorers, builders, and technicians in addition to historical keyboard scholars and performers. The HKSNA Annual Conference is the ideal place to be immersed in all topics early keyboard while engaging with friends and colleagues from all around the country and beyond. This conference brings together interested performers, scholars, teachers, students, builders, and aficionados. Events will

include paper presentations, lecture-recitals, mini-recitals, evening concerts, and exhibitions. HKSNA also welcomes exhibitors to showcase their instruments, products, and services at the conference.

Call for Proposals

Please send all proposals to **hksna.2024@hksna.org** with a subject line of **“HKSNA 2024 Proposal”** by **January 10, 2024**. Notification of proposal acceptance will be sent by January 31, 2024. Presenters who pay a non-student rate receive a \$100 registration discount. Presentations of all formats are limited to 25 minutes. Paper proposals require an abstract of up to 300 words attached as a Word document. For lecture recitals and mini-recitals, submit complete program information and provide links to representative recordings. All proposals must include a short biographical statement (up to 250 words) for all presenters.

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Presenters must be members of HKSNA, registered for the conference, and are responsible for travel expenses.

Young Artists Concert

Music across the Atlantic: From Great Britain to the Americas

HKSNA invites young, emerging historical keyboard performers (age 30 and under) to apply for a performance spot in our featured evening concert for young artists. Please send a link to a recent recording in your letter of application, along with the proposed repertoire related to the concert theme, to hksna.2024@hksna.org by **January 10, 2024**.

Notification of acceptance to participate in the Young Artists Concert will be sent by January 31, 2024. Performers must be members of HKSNA, registered for the conference, and are responsible for travel expenses.

Conference Hosts

- Colonial Williamsburg Foundation, www.colonialwilliamsburg.org
- College of William and Mary Music Department, www.wm.edu/as/music
- Burton Parish Church, <https://www.burtonparish.org/>

Presentations and concerts will take place at **Historic Colonial Williamsburg**, the College of William and Mary's **Wren Chapel (1700)**, and the nearby **Burton Parish Church (1715)**.

Keynote Address

The conference keynote address will be given by **John R. Watson**, Conseruator and Curator of Musical Instruments for the Colonial Williamsburg Foundation (1988–2016).

Conference Keyboard Instruments

A variety of keyboard instruments will be available for presenters and performers, either part of the Colonial Williamsburg Collection, provided by the College of William and Mary or

generously made available by HKSNA supporters.

They include:

Harpsichords

- Dowd 1976 Taskin copy: Five octave, double-manual (Two 8's, 4', buff stop on upper manual)
- Kingston, 2009: Large, double-manual, F- g3. (Two 8's & 4'. Buff stops on both manuals)
- Eric Herz, Opus 423, Fecit 1985: double-manual, 18th-century English harpsichord style

Piano

- Broadwood & Sons Grand, London, 1816

Organs

- English Chamber Organ, Unknown Builder, c.1740
- The Bruton Organ, 3-manual, 45-rank pipe organ by Dobson Pipe Organ Builders, 2019.

Clavichord

- TBD

Conference Fees*

- HKSNA Members - \$250
- Non-members - \$300
- Presenters - \$150
- Students - \$75

*For scholarship information, consult the HSKNA website (www.hksna.org).

Further information, as it becomes available, will be posted on the society's website www.hksna.org.

HKSNA 2024 Conference Program Committee

Kathryn Cok, Vice President of HKSNA; Royal Conservatoire, The Hague, chair

Ruta Bloomfield, President of HKSNA; The Master's University

Dominic Giardino, Program Manager and Evening Programs Musician, The Colonial Williamsburg Foundation

Luisa Baldassari, Board Member of HKSNA, Professor of Harpsichord, Conservatorio "G.B.Martini", Bologna

THE HKSNA NEWSLETTER

ISSN 2328-5621

Sonia Lee, editor
E-mail: newsletter@hksna.org

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 March 15 (for the Spring issue) and September 15 (for the Fall issue).



HKSNA OFFICERS AND BOARD OF DIRECTORS

Ruta Bloomfield, *President* (2024)
Kathryn Cok, *Vice President* (2024)
Marcos Krieger, *Secretary* (2023)
Mark Kain, *Treasurer* (2023)
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Michael Delfin (2025)
Sonia Lee (2025)
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Maria Luisa Baldassari (2024)
Patricia Garcia Gil (2024)
Maria Rose (2024)



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PRESIDENT'S MESSAGE

Ruta Bloomfield

Dear HKSNA Colleagues,

We are delighted to present in this issue the call for proposals for our next conference to be held June 26-29, 2024, in Colonial Williamsburg, VA with the theme of *Cultural & Material Histories of Historical Keyboard Instruments*. The proposal deadline is January 10, 2024.

I am truly excited to return to the beautiful and historic location of our 2013 conference. We are grateful that several original instruments will be available to performers. Internationally respected builder and conservator John Watson will give the keynote address. Venues include historic sites such as Wren Chapel and Bruton Parish Church. Our conference will feature for the first time an auditioned Young Artists Concert.

Special thanks to my teammates on the 2024 Conference Planning Committee - Kathryn Cok, chair, Maria Luisa Baldassari, Dominic Giardino - who have been working very hard to organize the event.

We invite all members to attend – and bring a friend! New conference registration rates are more economical, with special reduced levels for students and presenters.

A second major HKSNA event is coming up in 2024 as well: The Mae & Irving Jurow International Harpsichord Competition, in collaboration with Clavecin en Concert

and The Conservatoire de musique de Montréal. Video submissions are due April 5, 2024, with the semi-final and final rounds to be held July 2-6, 2024, in Montreal. This is a major competition and a great opportunity for young harpsichordists, so please help get the word out. Many thanks to director Sonia Lee for locating a venue with the requisite top-notch instruments for practice and performance.

The latest edition of our peer-reviewed publication, *Early Keyboard Journal*, is in the final stages of preparation and will be ready to be mailed out in early 2024.

There have been years during covid and its run-up without an issue of EKJ. This was the result of several challenges, both internal and external. I offer my sincerest apology on behalf of the Society. I am working diligently to set up EKJ for future timely production.

Congratulations to our newest board members, David Chung (elected in May) and Ian Pritchard (appointed to fill a vacancy left upon the election of Marcos Krieger as an officer).

Happy Holidays!

Ruta Bloomfield



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Travel information

Three airports are situated within a 45-mile drive of the Williamsburg area: **Newport News/Williamsburg International Airport (PHF)** – 17 miles from downtown Williamsburg. **Norfolk International Airport (ORF)** – 45 miles from downtown Williamsburg. **Richmond International Airport (RIC)** – 45 miles from downtown Williamsburg.

www.visitwilliamsburg.com/maps-transportation.



**RENEW Your
Membership
Online Today at
www.hksna.org**

If you wish to renew by check, please make a check payable to HKSNA. Mail check to:

*Mark Kain (HKSNA Treasurer),
100 Magnolia Avenue,
Selinsgrove, PA 17870*

HKSNA's 2023 conference took place during **May 17 to 20** at **Claremont Graduate University**, Claremont, California. The theme was "**Spanish Roots: Music in Iberia and Latin America.**" This is the farthest west the Society had ever been for such an event. It was spring, but there was still snow on Mt. Baldy, north of Claremont, an oasis in middle Southern California. As people arrived, it was a time to greet old friends from the East Coast and Hong Kong, make new acquaintances from the West Coast as well as Europe and Latin America.

The opening event was a "Meet & Greet" with time to try out instruments. This was a chance to meet attendees and was one of the events suggested by some of the newer members. By the time the conference officially opened at 4pm people were ready to go; others would drift in as they arrived.

After a Welcome by HKSNA President **Ruta Bloomfield**, **Joyce Lindorff** delivered the Keynote Address on Tomás Pereira (1645–1708), a Portuguese Jesuit mathematician and scientist who worked as a missionary in Qing China. He was one of the first to write a Chinese song in western notation. He was interested in ancient Chinese music and added a section about western music to a five-volume treatise that was a result of this. He was also an organ builder. The address was followed by a performance of songs and dances from Portugal in Pereira's time and Pereira as a musical missionary to China. This part also included two traditional Chinese songs played on the harpsichord.

Wednesday's evening concert featured **Robert Zappulla** playing music of "Mr. Couperin" on an instrument constructed after a 1640 Flemish harpsichord built by Robert Greenberg of Berkeley, California. The "Couperin" who composed these pieces was thought to be Louis Couperin but appears to be Louis' brother, Charles, who was the father of François Couperin le Grand.

The second part of the program was **Jenny Soonjin Kim** performing works by Kozeluch on an 1987 fortepiano by Michael Walker (Germany) after Anton Walther (1795). Kim was very much at home on this instrument as shown in her light, lively, clean playing. Zappulla is Chair in Music at Claremont Graduate University and Kim is Assistant Professor of Practice overseeing its piano/fortepiano program. Our opening concert served as a welcome from the hosting institution. This was followed by a lively roundtable discussion led by **Patricia García Gil** and **Michael Delfin**. Attendees had an opportunity to share ideas, give career advice and encouragement to younger players of

early keyboards. Some thoughts included keeping early keyboard in the mainstream with collaborations between musicians to learn the styles that are music's foundation (chamber and vocal music). Help players of modern instruments learn about period instruments starting with the harpsichord. The hour flew by in no time.

Thursday, May 18 began after morning refreshments with **Ian Pritchard** who shared the Iberian influences on the Italian Domenico Scarlatti known to most. Scarlatti's 550 compositions make use of other elements like continuo playing with influence of the Spanish guitar, embellished bass lines and the use of *partimento*. Scarlatti's Italian background was the foundation for his expanded keyboard styles in Spain.

Jenny Soonjin Kim spoke of dance rhythms in some specific harpsichord works by Scarlatti. The influence of guitar works by Gaspar Sanz and Santiago de Murcia are heard in many of the chords. **Ana Benevides** continued with a cross between Spanish piano music and folklore. Spanish roots music is also that of the many nationalities that have occupied Spain at one time or another (Iberians, Celts, Phoenicians, Greeks, Roman, Goths, Byzantines and lastly Arabs, Jews and Gypsies). Music played included 19th century compositions.

Charles Metz then treated us to a lecture-recital on his 1806 Clementi Square pianoforte. The works performed were from Clementi's 1791 publication of 10 Scarlatti sonatas previously unknown. In this publication Clementi made some changes to make the works as the fortepiano offered expressive capabilities that would have not been possible on the harpsichord. There was a brief discussion about the instrument itself. Charles closed with Scarlatti K. 531. The period instrument and the music offered a special opportunity delightfully performed.

Next, we had a discussion about "Do the keyboards we perform on today really sound like those heard historically?" Leading off was **John Phillips** who said we really don't know a lot about the early instruments including the plucking mechanism, wood and glue used, scaling and much more. Builders answer these questions but need to take leaps of faith in their creations. Organs rely on the room they are built for but instruments that were moveable have various acoustics in the different locales. Builders make changes to instruments when they copy them to make a new instrument. How instruments are voiced makes a big difference whether a plucked keyboard instru-

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ment or an organ. Changes to buildings over the years make for changes today even if we have older instruments as in historical churches. It appears we compromise and accommodate when building today. This discussion brought up a lot of thoughts for the present and the future.

Adam Gilbert presented a paper on the Lilliburlero known to most as a tune by Henry Purcell in “A New Irish Tune” (Z. 646). Gilbert said it is a ground bass related to other ground basses such as the *passamezzo antico*. The chords used to accompany can vary and can be played closed or open. Did Purcell write this or did he come up with a bassline? This had many incarnations in England. His talk gave some interesting thoughts about this catchy work.

Yago Mahúgo, one of our overseas attendees (Madrid), spoke about Antonio Soler’s Fandango. This type of work had a lot of repetition and was popular even in church. Fandangos were a type of segmented work with embellishment added by the performer. A performance concluded this talk.

The next event was a refreshing performance by the **University of Southern California Thornton School of Music Early Music Ensemble**. Music included works on familiar forms or tunes (La Folia, Romanesca, Passacaille, Chaconne etc.) from Italy, Spain, Poland, and Peru. Composers represented over 200 years from Frescobaldi, Gaspar Sanz, Dario Castelli, Diomedes Cato, Cabanilles, Arañes and selections from the Trujillo Codex c. 1782–85.

The evening closed with **Carol lei Breckenridge**, fortepiano, with her instrument made by Kerstin Schwarz in Zerbst, Germany after the 1749 Silbermann piano in Nur-

emberg. The instrument is strung in Stephen Birkett’s historical wire. The program featured works by J.S. and C.P.E. Bach as well as selections from Domenico Scarlatti’s publication of 1738. The period piano demonstrated how music of the time was playable on the “new” fortepiano as music was moving in a differing direction.

Friday was organ day at the conference, something that many have asked for. The location was Claremont United Church of Christ with a chapel organ (Glatter-Götz, 2002) used for most of the day sessions. The day opened with **YangSun Yu** discussing the Couperin dynasty and especially Gervais-François Couperin’s Offertories. Many of these works are written on a two-staff score without guidance as to use of the pedal, manual changes, or registration. She said the style of playing could mean arpeggios or octave in the accompaniment, often with a held note in the pedal. Blank measure might mean to repeat a previous measure or improvise. This was an excerpt from her doctoral dissertation which she hopes will help with the understanding of music of this period in light of changes in instrument building at the time.

Little is said regarding registration of allemandes on the organ as most seem to be played on a harpsichord. **Tyler Zimmerman** delved into some of the allemandes that specify organ including works by Henri Dumont, Samuel Scheidt and J.H. Buttstedt. Basic registration could be flute & basse de cromorne with a 4’ and 8’ accompaniment. It might also be registered with a bigger sound like the Plein Jeu (full organ) but without reeds. Italian registration might include 8’, 4’ and 2’. Proposed registration varies by instruments and region. We need to be inspired to try other ideas.

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Early Keyboard Journal Back Issues Clearance Sale!

We are currently selling back issues (vols. 2–30) of the EKJ at

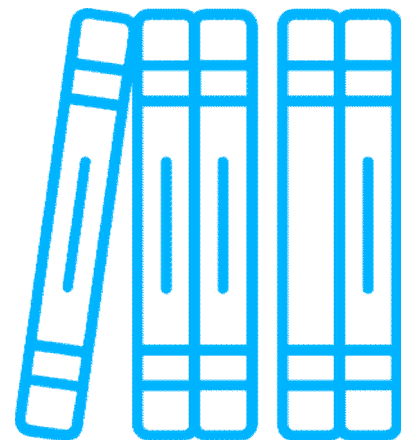
\$12.50 per issue

Original price: \$25

Domestic shipping: \$5 for the first book and \$1 per additional. International: \$35 for the first book and \$5 per additional.

Don’t miss this chance to collect your own collection of the EKJ!

To inquire or to order, email ekj@hksna.org



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Next **Robert Parkins** offered an interesting recital of Iberian organ music including an anonymous work compiled by Antonio Martin y Coll (ca. 1700?) and tientos by Coelho, Correa de Arauxo, the little-known Portuguese Diogo da Conceição, and Cabanilles. The performance ended with a fun work: Cabanilles' Toccata IV (5° tono), a curious work in Italian/German style, a style that never took hold in Iberia.

Marcos Krieger introduced us Goncalo de Baena and his publication of 1540 entitled *Arte novamente inventada pera aprender a tãger*. This is in tablature and for years had been miscatalogued with math books. Identified in 1992 by Alejandro Iglesias, this book is available in two editions but the presenter says there are errors in the transcriptions. The book has mostly vocal works by such composers as Josquin. Baena mentions young ladies as keyboard players (a first). He advises on hand position and says those who can add ornamentation and glosas should do so. Except for Gnassi's *Fontegara* (1535), all other works of this genre are dated later. Krieger played three of his own transcriptions based on chant from this volume. Though it has been thirty years since this discovery, more work needs to be done.

As we continued our journey with the organ, **Calvert Johnson** played selections from his own editions Spain: 1550-1630 and Spain 1630-1730 *Historical Organ Techniques and Repertoire*. His focus was tientos from Cabezón, Bruna, Correa de Arauxo, Heredia with the last set of batallas by Ximénez and Cabanilles. The last selection was composed by Cabanilles who many feel is the greatest composer of the age.

After lunch **Karen Hite Jacob** shared what little could be found about Ymelda Bungo who is associated with a convent in Cuzco, Peru. A collection of pieces dated 1833 were most likely for use in church services. Not much detail about the specific convent is available, though these pieces were published in a newer edition. If one is making the effort to publish, the details on the source would be greatly appreciated.

Next, **Margaret Irwin-Brandon** had us take a look at Francisco Correa de Arauxo's publication of 1616 regarding ornaments (openings, closings) and that of some of his contemporaries. She had a handout which helped with this presentation.

Christopher Bull performed a happy program of selected sonatas by Carlos Seixas as he had adapted them for the organ. Seixas's music crosses over into the gallant style. It is secular but can also be church music.

A delightful presentation about Castilian Baroque & Classical organ was given by **Manuel Rosales** and **Greg Har-**

rold. The slides were of instruments each had built including Rosales Opus 14 for Mission San José (1797), Fremont, California and Harrold Opus 11 built for University of California, Berkeley but now owned by Oberlin Conservatory of Music in Ohio. Both instruments are tuned in meantone adding to the richness of the overall sound. This was followed by a tour of both organ on the church campus.

The evening concert by **Margaret Irwin-Brandon** was entitled Toccatas, Tientos, Trumpets and Tango. It was primarily music of Iberian composers but included some Buxtehude (Toccata BuxWV 156) and Piazzolla (Tristango). Registrations for the Iberian works had to be adapted because the organ wasn't an Iberian or Spanish instrument. Irwin-Brandon played well and with a great deal of variety.

Saturday morning began with **Patricia Garcia Gil** sharing music from collections of Iberian and Latin American women in the 18th century. Works were included from the library of Queen Maria Barbara but also music from a manuscript owned by Maria Antonio Palacios, a Chilean black slave and a compilation titled *Quaderno Mayner* for the use of Maria Gaudalupe Mayner from Mexico. A minuet from this compilation by the composer Manuel Aldana was very nice. Garcia Gil's playing was well-received.

Steven Ottományi's talk about music in the mission churches in California was extremely informative. Most Californians are not knowledgeable about the use of orchestras along with voices. Ottományi said instrument inventories in these churches indicated that keyboard instruments of varying types played an important role. There were six organs in the area plus two barrel organs. There was also use of fortepianos in these missions. Chant was sung unaccompanied or with organ.

Mário Trilha demonstrated early Brazilian keyboard music with works of José Mauricio Nunes Garcia, Marcos Portugal (Marco Portogallo) and Sigimund Neukomm. Nunes Garcia was born in Brazil and wrote the first Brazilian fortepiano method. Portogallo and Neukomm were both from Europe but lived Rio de Janeiro. Much of the music was dedicated to the Portuguese Royalty who lived in Brazil for a period of time. Songs were also written with accompaniment of the fortepiano. Neukomm used Brazilian songs in some of his piano compositions even when he moved back to Germany. Trilha finished his talk by playing several works on fortepiano. His fine playing demonstrated the level of music in Brazil in the early 1800s.

Italians Fernando Pelligrino and Gaspara Sborgi were contemporaries of Soler. The prelude as a musical form became extremely popular at this time often appearing independently. **Ruta Bloomfield** presented selections of prel-

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udes by these three composers to demonstrate expressiveness, rhythmic freedom, and rubato in these gallant works. Most attendees had not heard the works by the Italians.

David Chung's paper involved extensive research on "Les folies d'Espagne" as found in 17th century French manuscripts. Some of these were for amateur players but some are linked to professional musicians. He created a database to study the varying compositional techniques which included using figurations and gestures common at the time. The teaching pieces in this group demonstrate how harpsichordists could create their own variations which should be interesting to present day players as well.

After lunch **Lin Lao** offered a taste of works by little known Spanish composers to demonstrate the growing influence of the fortepiano on late 18th century keyboard music. These pieces were published with fortepiano being the alternate performance instrument. The earliest Spanish Collection to mention the fortepiano by Sebastián Albero also mentions for clavicordio in the title. This work was played on the harpsichord with subsequent works on fortepiano being two-movement sonatas by Manuel Blasco de Nebra and Joaquin Montero. These show the growing popularity of the fortepiano in Spain. All works were well-performed, with the Montero sonata Op. 1, No 5 being delightful.

Understanding Bach's inventions and sinfonias as relates to musical rhetoric and figural vocabulary was the next presentation by **Michael Delfin**. Familiarity with rhetorical origins of these musical devices as well as having the physical means to perform them results in performances that succeed in Bach's aims (a singing manner and a strong foretaste in composition). These works are or have been played by most everyone, but this awakened new

ideas.

After a walk to The Claremont Colleges Library, we went to the Special Collections Reading Room where the staff had pulled early music editions and music manuscripts from Ernestine Schumann-Heink, selections from Roland Jackson papers, the McCutcheon Collection of Hymnology and an early Bible. The staff told us about the library and its collections, then we had a chance to examine the items. Attendees not only enjoyed the viewing but were in discussion over the items. The library gave everyone copies of a postcard of a Musical Hand from Antonio Martin y Coll 1714 from their Special Collections. The board had its meeting and well all converged at Walter's restaurant for our banquet and annual meeting.

The evening featured the **UCLA Early Music Ensemble** and **California State University, Long Beach, Collegium Musicum**. The first half presented by UCLA featured mostly well-known music of the Spanish Renaissance but included two selections that are preserved in the Guatemalan Cathedral archives and "Xicochi," a song from the hometown in Mexico of the composer Gaspar Fernández. The second half was baroque music featuring a Suite from "Abdelazer" by Purcell and Sinfonia Op. 5, no 6 by Hasse. This string ensemble of students brought about the close of the diverse conference which focused on Iberian roots but touched on much more. It is hoped some of the papers may find their way into journals, and performances may be available as recordings.

Thank you to Ruta Bloomfield and her committee for such a wonderfully diverse though themed conference. We also thank Ruta's husband who was a tremendous help during the entire event.



Round table discussion encouraging younger early keyboard enthusiasts



Robert Zappulla performs in an evening concert

HKSNA 2023 GENERAL MEETING MINUTES

Annual Membership Meeting – May 20, 2023, Claremont, CA.

The meeting was called to order by the President, Ruta Bloomfield, at 6:28 PM (PT).

The president explained that the minutes from the last membership meeting (June 2022, Hunter, NY) had been approved by the board.

- Mark Kain, treasurer gave an overview of the finance report, explaining that Edward Jones closes monthly statement at the last Friday of each month, which may cause some discrepancies when that day is not the last day of the month. He also explained the professional fees needed to bring the update and reconcile the accounting books.
- Bloomfield announced that Sonia Lee has edited the EKJ volume that will be printed this fall and Maria Rose is acting as the editor for the next volume.
- Bloomfield announced that Daniel Lessler, a composer and pianist residing in California, has been identified and nominated as the new Aliénor competition director.
- Bloomfield announced that the 2024 HKSNA conference is scheduled to take place in Williamsburg, VA, at the end of June, (probably June 26-29), and that soon the membership would receive an update on the conference scheduling.
- Marcos Krieger, serving as chair of the nominating committee, thanked Anne Acker (in absentia) and Karen Hite Jacobs, who served as members of that committee for the past year. The slate for the vacant positions was presented as follows:

Treasurer: Mark Kain (Re-election for 2 year-term)
Secretary: Marcos Krieger (Ad-Hoc Nomination for the last year, election for 2-year term)



Attendees at Carol lei Breckenridge's fortepiano after Silbermann after her recital

Board Member: David Chung (Election for 3-year term)

Board Member: Silvanio Reis (Re-election for 3-year term)

Board Member: Paul Carmona (Re-election for 3-year term)

Bloomfield asked for any nominations from the floor, but none was presented. The members then approved the slate by acclamation. With the election of Marcos Krieger as secretary, he becomes a member of the board by default, and the president shall nominate a replacement to finish Krieger's term as a board member that started in 2022 (two remaining years).

- Bloomfield nominated Michael Delfin as the chair of the nominating committee for next year. Lin Lao and David Kelzenberg were nominated from the floor as members of the nominating committee.
- Following the scholarship charter, Mark Kain publicly acknowledged Lin Lao, YangSun Yu, and Carol lei Breckenridge, who received scholarships to aid in the conference participation.
- Bloomfield thanked all members who helped make the conference a success.

The meeting was adjourned at 8:05 PM.

Respectfully submitted,
Marcos Krieger, secretary.
09/06/2023



Conference attendees in a tour of rare music manuscripts in the The Claremont Colleges Library

10TH MAE AND IRVING JUROW INTERNATIONAL HARPSICHORD COMPETITION

HKSNA is pleased to announce the **10th Mae and Irving Jurow International Harpsichord Competition**, to take place **July 2-6, 2024** at the **Conservatoire de musique de Montréal, Montréal (Quebec), Canada**.

ELIGIBILITY

Harpsichordists of all nationalities under age 35 at the time of the competition.

ORGANIZATION

Preliminary qualification by video recording. **Semifinal and final rounds** will be held at the **Conservatoire de musique de Montréal**. A maximum of sixteen players from the preliminary round will be admitted to the semifinal round. No more than five players will proceed to the final round. Other activities will be scheduled in addition to the performance competition, and all will be open to the public. The Jurow Competition will culminate in the final round and an awards ceremony on Saturday, July 6.

PRIZES

First Prize: \$5,000 (US); Second Prize: \$2,500 (US); Third Prize: \$1,500 (US); Jurow Prize: \$750 (US) to be awarded to the most promising non-finalist. Other monetary and non-monetary prizes (performance opportunities) may be awarded in addition. The first-prize winner will be invited by Clavecin en Concert to perform as soloist or featured harpsichordist in Montreal in 2025–2026.

JURY

Preliminary Round: Maria Luisa Baldassari (IT); Luc Beauséjour (CA); Leon Schelhase (ZA/US)

Semifinal and Final Rounds: Olivier Baumont (FR); Pieter-Jan Belder (NL); Elaine Funaro (US); Hank Knox (CA); Sonia Lee, chair (CA/US); Emlyn Ngai, ensemble music judge (US/CA)

ENTRY FEE

\$150 (US) payable online or by check/money order to HKSNA. Entry fee includes one-year (2024) membership to the Historical Keyboard Society of North America.

PROGRAM REQUIREMENTS AND GUIDELINES

English version: <https://drive.google.com/file/d/1gjQsgHE2AeQLNgaCzmUPbsoJBOHTUKnT/view?usp=sharing>



10th Mae and Irving *Jurow*

International Harpsichord Competition

In collaboration with

Clavecin en Concert and the Conservatoire de musique de Montréal



July 2–6, 2024

Conservatoire de musique de Montréal

4750, avenue Henri-Julien

Montréal (Québec) H2T 2C8

Canada

French version: https://drive.google.com/file/d/1JnBkMbxFKy1qj2b_X5rmcyJcWkvH2ggp/view?usp=sharing

DISCLAIMER

In case of any discrepancy between the English and French versions of the program requirements and guidelines, the English version shall prevail.

DEADLINE

April 5, 2024

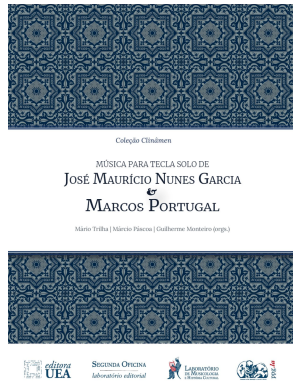
FOR FURTHER INFORMATION AND INQUIRIES

Visit hksna.org (under the section “Jurow Competition”) or contact Competition Director Sonia Lee (jurow@hksna.org). Follow the competition on Facebook Page “2024 10th Jurow International Harpsichord Competition.”



Mário Trilha, Márcio Páscoa, Guilherme Monteiro, eds. *Música para tecla solo de José Maurício Nunes Garcia e Marcos Portugal (Music for Solo Keyboard by José Maurício Nunes Garcia and Marcos Portugal)*. Manaus (AM): Universidade do Estado do Amazonas, 2023. 274 p.: il., color; 21 x 29.7 cm. ISBN 978-65-00-64836-2

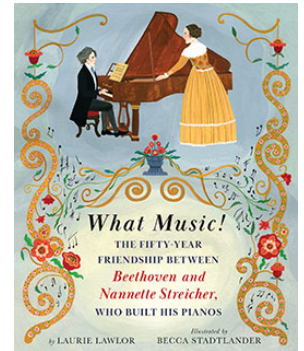
Musical circles flourished in eighteenth century Brazil, most of the music was supplied by Afro-Brazilian musicians, they were Chapel Masters and organists. The Portuguese Court departed to Brazil in November 1807, just before the arrival in Lisbon of Junot's troops. The 12 years presence of the portuguese royal family in Rio de Janeiro radically improves the musical life in Brazil, with a new production of keyboard music mainly for the aristocratic and bourgeois young pupils. The main composers for keyboard music in the tropical court were: José Maurício Nunes Garcia and Marcos Portugal José Maurício Nunes Garcia (b. Rio de Janeiro, 1767; d. there, 1830). He was priest and mestre de capela of Rio's Cathedral from 1798 and of the royal chapel from 1808. In 1821, he composed the first brazilian pianoforte method: first and second parts with a set of 12 lessons, and a third part with six Fantasias. Marcos Portugal, or Marco Portogallo (b. Lisbon,1762; d. Rio de Janeiro, 1830). He was the most famous Luso-Brazilian composer ever. In 1811, he was urgently called by the Prince Regent to go and serve Him in Rio's Court. The Portuguese Monarch reserved to Marcos Portugal the post of music master to his son and daughters. As Master of Their Royal Highness, he composed, between 1811-17, solo keyboard pieces for his royal pupils. In 1824, he became a Brazilian citizen.



perApp electronic tuner allows the user to hear the beat of the intervals and thus progress every day in their tuning practice by ear. <https://www.iremus.cnrs.fr/fr/programme-de-recherche/temperapp>

Laurie Lawlor, illustrated by Becca Stadlander. *What Music! The Fifty-Year Friendship between Beethoven and Nannette Streicher, Who Built His Pianos*. Holiday House, 2023. ISBN 9780823451432

Brilliant, enigmatic composer Ludwig van Beethoven has not stopped fascinating readers, audiences, performers, and medical researchers since his death two centuries ago. Recently, a team of international scientists made headlines by attempting to unlock Beethoven's medical and family secrets using advanced technology and DNA from his preserved hair samples. Yet one of the key discoveries about Beethoven's life remains hidden in plain sight.

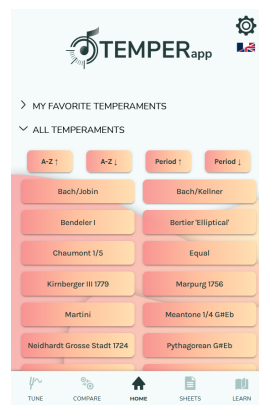


A surviving treasure trove of more than sixty letters and notes he wrote to Nannette Streicher helps document a little-known relationship that changed both their lives, the development of the piano, and musical history. These two remarkable individuals—a genius composer with hearing loss and a woman who became an innovative piano maker at a time that discouraged female entrepreneurship—fought the odds and worked together in perfect harmony.

What Music! The Fifty-Year Friendship between Beethoven and Nannette Streicher, Who Built his Pianos (Holiday House, October 2023), illustrated nonfiction picture book for readers age six and up, tells of their struggle to achieve a shared dream: “to make the piano sing.” While Beethoven composed more than seven hundred ground-shattering works—ranging from symphonies to sonatas--Streicher raised a family in Vienna and created some of the most respected, path-breaking instruments in Europe. Superstar Beethoven remained a devoted customer—even after his tragic hearing loss. A life-long bachelor and neighbor, Beethoven found refuge in the Streicher family's home. Throughout triumph and tragedy, they remained steadfast friends.

Author's Note highlights two modern American craftswomen, Margaret Hood and Anne Acker, who have continued Streicher's legacy with a replica of her work. Glossary, index, source notes, and bibliography. ■

TemperApp, introduced in 2021, is a mobile application developed by a group of researchers from several institutions in France dedicated to early music, allowing players to tune their instrument in historical temperaments. Each temperament is accompanied by its historical sources as well as a step-by-step tuning procedure. A unique graphic tool allows one to compare temperaments by visualizing the sound of each tone. Finally for the first time, the Tem-



MEMBERS' NEWS AND NOTES

Karen Hite Jacob's ensemble Carolina Pro Musica opened its 46th season in October. The series was held at St. Mark's Lutheran Church in Charlotte, NC, the ensemble's homebase. The group continues to be artists in residence at Belmont Abbey College and has received funding from the Gaston Community Foundation and the North Carolina Arts Council for performances. information: www.carolinapromusica.org



Kathryn Cok, HKSNA Vice-president, gave a presentation titled "The Inquisitive Performer" at the first live Early Music America summit in Boston in October. Her presentation sought to highlight the current curricular developments in both second- and third-year conservatoire programs in the US and in Europe, highlighting current artistic research projects of students and as well as the presenter.

In addition to her presentation on Artistic Research in Conservatoire education, she represented HKSNA in The 2023 EMA Summit keynote panel discussion, bringing together leadership from North America's early-music membership organizations on October 25.



Artis Wodehouse YouTube Productions recently released two videos featuring American playwright Clyde Fitch's Steinway, decorated in 1906 by American artist, Everitt Shinn. Part I features Richard Smith, owner of the Piano Exchange in Glen Cove, Long Island, New York who describes and places into its historic milieu his unique 1906 Steinway art case grand piano originally belonging to American playwright, Clyde Fitch (1865-1909). The piano was decorated by the American artist, Everitt Shinn for Clyde Fitch, the now-forgotten prolific New York dramatist from the 1900 period. Fitch commissioned painter and illustrator Everett Shinn (1876-1953) to create decorations related to his aesthetic interests and work as a playwright. For example, the piano's inner lid features Shinn's full-scale depiction of the 18th C. French dramatist, Molière performing a play in the garden of Versailles.
https://youtu.be/168z6ERrS7s?si=STpx_Lx9E_QP1rg7

Part II features Wodehouse's performance on the Fitch/Shinn grand of rarely-heard Preludes by the American expat composer, George Templeton Strong (1856-1948).
<https://youtu.be/QevduVxjGV8?si=AnHde1AYKqgf1vDt>

Wodehouse also plays keyboard pieces belonging to a recently discovered collection of Jesuit-initiated 1746 Boliv-

ian music manuscripts published by Pandi Edition in 2011. Wodehouse initiated this project in response to the fascinating paper presented by **Marcos Krieger** at the Sigal Museum. Chiquitos playlist: <https://youtube.com/playlist?list=PL8-JSJNly-tKRtqLu7bVuRyRAQC-Xfqzn&si=DXq3X96fvvAk5ICx>

Wodehouse gave a concert on October 1 in the historic Old Round Church in Richmond, Vermont. Wodehouse played on a revival harpsichord, a 1909 harmonium by Kotykievicz, and three vintage toy pianos in selections by J. S. Bach, Stravinsky, Carson Cooman, Rachel Laurin, Menotti, Ernst Bacon, Henry Cowell, and works by composers from the Netherlands.



Sonia Lee was guest artist at Loyola Marymount University in Los Angeles collaborating with three early music faculty, Marisa De Silva, soprano; Ken Aiso, baroque violin; and Shanon Zusman, viola da gamba in a program by Vitali, Purcell, Marais, Telemann, Bach, and Rameau.



Asako Hirabayashi performed at Bach Society of Minnesota's season opening concert "Voices from Heaven Music by Bach, Telemann, Lully, and Handel" on September 22-23 and will perform "Bach's Christmas Oratorio" collaborating with Vocal Essence on December 15-16. She will be a featured composer of Minnesota Bach Ensemble's Spring Concert "The Cantata: Stories in Sound," April 6-8, 2024. MBE is for the first time commissioning a new work, modern day cantata.

She was commissioned by harpsichordist Tami Morse to write a piece "Ann Kiyomorse" for violin and harpsichord to tell the story of Japanese internment camps collaborating with the descendants of the prisoners. It will premiere at the ensemble Flying Forms's concert season this year. She was commissioned by 2023 Mcknight Dance Fellow Yuki Tokuda to write music for a ballet based on the Japanese myth "Hagoromo Densetsu," to be premiered in 2024.

Currently she is working on producing documentary film on Japanese internment camps collaborating with photographer Steve Ozone and producer of Detroit Public Television Bill Kubota who produced documentary film "The Registry" by PBS.



(Continued on page 12)

Rebecca Pechefsky has been enjoying adventures with her new spinet from Atelier Marc Ducornet, courtesy of Anne Acker Early Keyboards. She and her spinet have been spotted in a community garden on New York’s Lower East Side in an outdoor performance of a Handel opera, at a library in upstate New York with Brooklyn Baroque, and even on Long Island’s North Fork at an al fresco concert just outside the Custer Observatory with the Baroque Virtuosity Trio. Rebecca is also preparing a William Byrd recital on two other instruments—an Italian virginal and a muselar—for a festival at St. Ignatius of Antioch commemorating the 400th anniversary of Byrd’s death.



Rebecca and her spinet in an outdoor performance



Nadia Soree is selling her double Flemish harpsichord by Steven Sorli (FF-f’”). The instrument is located in San Antonio, TX, and she could possibly provide transport assistance. The instrument can be seen in several videos on her YouTube Channel: <https://www.youtube.com/@nadiasoree>. Contact her (nbsoree@yahoo.com) for more information.

From David Kelzenberg

I have recently been in contact with **Ivar Lunde** of Eau Claire, Wisconsin, who shares some news of family. Those of us of a certain age will remember that Ivar’s wife, harpsichordist **Nanette Lunde**, was the “founding mother” of the Midwestern Historical Society, one of our predecessor organizations. Ivar is a fine baroque oboist, and strong sup-

porter of our early keyboard organizations. Both taught for many years at the University of Wisconsin at Eau Claire, and were regulars at our conferences and events.

Ivar writes: “You may wonder why Nanette and I have not been at recent HKSNA meetings or events. For some years Nanette has not been able to control some of her fingers. Several years ago she was diagnosed with Parkinson’s dementia. Although she can still play somewhat, her dementia has progressed mercilessly. My schedule has therefore changed considerably... I am her caretaker. Leaving her alone for more than a few hours is not advisable. A few years back I asked her if I could inform the keyboard society of her predicament, she said rather not. I feel now, with her permission, that her colleagues need to know. It is not pleasant to witness and hear a person with her former musical and technical expertise struggle at the keyboard. My father, who was an excellent organist and pianist, lost his finger control in his later years. I too have lost agility in my left hand due to Dupuytren’s contracture. No more tenths in the bass at the piano. Our lifestyle has changed of course, and travel is not what we look forward to at all. We miss the HKSNA meetings and the interaction with others. Some of the old guard have also passed, and we regret that immensely. We do have fun memories of past meetings, and in particular, that Gustav Leonhardt once performed on our then newly, almost finished, Hubbard kit! Have a wonderful summer!”

We are all saddened to learn of both Nanette and Ivar’s infirmities and wish them improving health and happiness. We are all burdened with the issues of advancing age (I know I am!) and the difficulties we encounter along the way. Please keep them in your thoughts!

If you would like to reach out to Nanette or Ivar, you can send them a note at ivar@skylinestudio.com. I’m sure they would be delighted to hear from you!

