Oberlin College’s Conservatory of Music (Ohio, USA) will host the fifth annual meeting of the Historical Keyboard Society of North America (HKSNA) from Monday, 21 March, to Wednesday, 23 March 2016. The meeting’s theme “The Compleat Keyboardist: harpsichord, fortepiano, organ, clavichord, continuo” hopes to inspire us with the variety of instruments played by our forefathers and foremothers.

Three days of morning and afternoon events (Monday to Wednesday) will include papers, lecture-recitals, mini-recitals, and an exhibition of publications, recordings, and contemporary instrument makers’ work. Proposals for individual presentations or for themed sessions with multiple participants on any subject relating to historical keyboard instruments, their use and repertories from the Middle Ages to the twenty-first century, are welcome.

*Of special note: Oberlin College will also host the Eighth Jurow International Harpsichord Competition during 22-24 March 2016. For more details, visit: http://historicalkeyboardsociety.org/2016-jurow-competition/.

CALL FOR PROPOSALS

Please submit proposals by electronic means only, via email to hksna2016@gmail.com by 30 September 2015. Individual presentations will be limited to 25 minutes. For papers and themed sessions, submit a one-page abstract attached to the e-mail as a Microsoft Word document. For mini-recitals and lecture-recitals, submit complete program information and a representative recording as an internet link or as an attached MP3 file. For performers not intending to bring their own instruments or to make arrangements to use exhibitors’ instruments, instruments will be available, based on needs for the Jurow harpsichord competition; see list below. All proposals must include short biographical statements (250 words or less) for all presenters and indicate any audio-visual/media needs.

Notification of accepted proposals will be made by 31 October 2015. Presenters must be members of HKSNA and must register for the conference. Presenters must also cover their own travel and other expenses. Further information, as it becomes available, will be posted on the website www.historicalkeyboardsociety.org.
I hope you all had a great summer and are rejuvenated and ready for a new season! In May, we had a well-attended and very successful meeting at the Schulich School of Music of McGill University in Montreal. Huge thanks to Program Chair Hank Knox, Rachelle Taylor, and the organizing committee for putting together this terrific four-day event! The meeting also saw the final concert of the Ninth Aliénor Harpsichord Composition Competition where the audience voted three top winners—congratulations to Dina Smorgonskaya (1st prize), Andrew Collett (2nd prize), and James Dorsa (3rd prize).

In June at the Boston Early Music Festival and Exhibition, the Harpsichord Clearing House presented two well-received concerts performed by nine members of HKSNA: Gabriel Benton, Jacqueline Nappi, Margaret Irwin-Brandon, Satono Norizuki, Vivian Montgomery, Beverly Biggs, Elaine Funaro, Rebecca Pecheffsky, and myself. The programs included six centuries of music from keyboard works from the Faenza Codex to newly composed pieces by Mark Janello and Edwin McLean. Thanks to our members and friends who came to our concerts!

I would like to recognize three board members who retired in July. They are: Alan Cole, Nick Good, who continues to serve as Webmaster, and Boyd Jones. We welcomed new board members Martha Folts, Patrick Hawkins, and Max Yount, whose term will end in 2018.

As announced by email in July, our next meeting, coinciding with the Eighth Mae & Irving Jurow International Harpsichord Competition, will be held at Oberlin College, Ohio, March 21–23, 2016. The program committee, chaired by Webb Wiggins, would like to remind you that the proposal submission deadline is September 30. The deadline, October 1, for entering the Jurow Competition is fast approaching too!

Our long-standing partner Aliénor, a 501(c)(3) nonprofit organization, is currently planning to dissolve, hoping that HKSNA could absorb its resources and mission. (Aliénor was originally under the aegis of the former SEHKS.) Our Board has received a proposal and some initial information from Aliénor, and is requesting additional documents for review and consideration. In the near future our Board will solicit input from the membership on HKSNA’s potential absorption of Aliénor; I invite you to actively participate in this survey.

As newsletter editor, I would like to thank everyone who has contributed to this issue. You will find reports of our Montreal conference and Westfield Center’s Piano/Forte festival by Max Yount and Christelle Menth, as well as an article by Thomas Strange on the oldest surviving single-manual Kirkman harpsichord, now located in South Carolina.

I hope you enjoy this issue and have a great fall and winter season!

(Continued from page 1)

**PROGRAM COMMITTEE**

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Below is a list of Oberlin Conservatory’s Historical Performance Program keyboard instruments; not all may be available for use in your proposal due to use in the Jurow harpsichord competition or hall availability.

**French Harpsichords**
Richard Kingston double, 1990
Keith Hill double, 1987
John G. P. Leek double, 1975
William Dowd double, 1969
William Martin single, 1979

**Flemish Harpsichords**
Zuckermann double after Moermans, 2007
Robert Myerly single, 1989
Willard Martin single, 1979

**German Harpsichords**
John Phillips double after Gräbner, 2014
William Dowd double after Mietke, 1986 (Wiggins)

**Italian Harpsichords**
David Sutherland, 1983
Anderson Dupree, 1982
William Dowd, 1965 (A=415/440/463)

**Virginals**
Edward Kottick muselar (mother & child), 2004 (A=440)
Willard Martin muselar, 1973 (A=415)
Potential Owen Daly Italian, 2016 (A=463)

**Chamber Organs**
Gerrit Klop chamber organ, 1985 (8’ 4’ 2’/3’ 2’ flutes, 8’ wooden principal treble only)
Robert Byrd chamber organ, 1990’s (8’ 4’ 2’ flutes)
D. A. Flentrop chamber organ, 1956

**Concert Organs**
D. A. Flentrop three-manual North European organ in Warner Concert Hall, 1974

(Continued on page 3)
The Eighth Mae & Irving Jurow International Harpsichord Competition

March 22-24, 2016 | Oberlin College, Ohio

ELIGIBILITY: Harpsichordists under age 35 at the time of the competition.

ORGANIZATION: Preliminary qualification by recording, submitted electronically (required, no CDs accepted). Semi-final and final rounds held at the HKSNA conclave at Oberlin College, 2016. A maximum of twelve players from the preliminary round will be admitted to the semi-final round.

PRIZES: First Prize - $5000 (US); Second Prize - $2500 (US); Third Prize - $1500 (US); Jurow Prize - $750 to be awarded to a promising non-finalist (Mae and Irving Jurow, donors).

JURY: Jane Chapman (Professor of Harpsichord, Royal College of Music, London), Lisa Goode Crawford (Professor of Harpsichord, Emerita, Oberlin Conservatory of Music), Catalina Vicens (Ensemble Servir Antico, Basel/Leiden), Hank Knox (Professor of Harpsichord, Schulich School of Music of McGill University), Vivian Montgomery (Early Music Faculty, Longy School of Music).

DEADLINE: October 1, 2015

Montreal is a leading center for historical keyboard study and performance; (Kenneth Gilbert hails from Montreal.), so it is no surprise that when the Historical Keyboard Society of North America held its fourth annual conclave at McGill University in that northern city, a number of ranking scholars and performers were on hand for the festivities. The university’s fifteen harpsichords and the outstanding French Classic organ by Helmut Wolff are tangible evidence of a program that has flourished. The program included a vibrant tribute to the man largely responsible for this build-up—Emeritus Professor John Grew, in the form of a roundtable of experts on the subject of pedagogy, and a concert by a number of his former students.

A large number of the harpsichords were built by Montreal builder, Yves Beaupré, thus adding further glitter to Montreal’s special appeal, but other prominent builders were represented; one priceless treasure is a 1677 Italian harpsichord from the collection of Kenneth Gilbert, which I was thrilled to see with a small group. Somewhat different from the usual practice of early keyboard meetings, to which a number of builders bring their instruments for display and use, only one builder, Vermont-based Robert Hicks, brought his double after Stehlin, which I found very beautiful and requested to use for my mini-recital.

The announced theme, Networks of Influence and Modes of Transmission of French Baroque Keyboard Music and the lure of Montreal attracted distinguished participants—some not often seen at HKSNA (or previous
SEHKS and MHKS) meetings, others regular participants. Two scholars gave astounding weight to the gathering; Alexander Silbiger, who offered an overview of French Classic keyboard music, even though his renowned expertise is in early Italian music, and Bruce Gustafson (Franklin and Marshall College), who was on hand to identify new sources of French harpsichord music discovered since his book, *French Harpsichord Music of the 17th Century*, appeared in 1979.

It was Professor Gustafson who chaired the first session of papers on Friday morning, May 22: Margot Martin (El Camino and Mt. San Antonio Colleges) reporting on St. Lambert’s treatise and tasteful conversation; Maria Rose (International RILM Office, NYC) exploring 18th-century keyboard instruments as mediators between science and illusion; Peter Strauven (Royal Conservatory of Antwerp and Leuven University) discussing the context and performance of the accompanied keyboard sonata; Marcos Krieger (Susquehanna University) noting French influences in the sonatas of Carlos Seixas; and April Greenan (University of Mary Washington) giving biographical details of the singer and actress, Marie Justine Duronceray.

Friday afternoon’s session featured some familiar participants and some rare visitors. Of the “regulars” Larry Palmer (Southern Methodist University), as the acknowledged “walking encyclopedia” of 20th-century harpsichord music, gave a brilliant “pedaling” “Tour de France” of revival harpsichordists; equally impressive was Vivian Montgomery (Longy School of Music) in unearthing music of the early 19th-century composer, Martha Greetorex. A “visitor” from Oxford University, Graham Sadler, displayed impressive scholarship to show evidence that Domenico Scarlatti and Rameau may have encountered each other in the 1720s. Of fascinating local interest was Élisabeth Gallat-Morin’s (independent scholar) account of keyboard instruments that appeared in the 17th and 18th centuries in New France. Carlotta Marturano (McGill University) visited by SKYPE to discuss the evolution of keyboard writing in sonatas of François-Adrien Boieldieu.

Simultaneous to the above session, Joyce Lindorff, of Temple University, was chairing an exciting session. I did not hear that session, but Professor Lindorff writes: “The session that I chaired strayed a bit from the meeting’s central French location, but not far from French influence. Jonathan Addleman (McGill University) presented an international portrait of the Italian composer Giovanni Battista Draghi, performing pieces that exemplify a command of his adopted English style, but with a French accent. Katelyn Bouska (Temple University) discussed the 18th-century diaspora that saw Czech composers populating every major music capital in Europe. She illustrated with performances of works by Mysliveček, Benda, and Reicha. Sonia Lee (independent scholar) ventured into 19th-century Germany, looking for clues of French musical pathways. She found evidence of French keyboard music in a number of publications, along with some unfortunately negative assessments of the music itself. However accurate these indicators of the prevailing aesthetic may be, given the focus of our meeting, these struck us all as entertainingly dated.

Back in France, Chelsea Barton’s (McGill University) thoroughly prepared and engaging talk on the use of chant tunes in the French organ mass made the connection from the scholarly to the practical, as insight into contemporary improvisation practices may be drawn from her observations. Mark Edwards (Leiden University) also advocated improvisation and a flexible attitude toward text in the performance of 17th-century solo French keyboard compositions, based on Chambonnière’s practice of varying his own works. Both talks offered welcome ideas and encour-

(Continued from page 4)

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agement for players to dive more deeply into the realm of freedom.” (We thank Joyce Lindorff for this report.)

Scholarship was still flying high on Saturday, but with more performance mixed in. President Sonia Lee chaired the morning session with Geneviève Soly (University of Montreal and Les Idées Heureuses) discussing the similarities between the harpsichord works of Graupner and Rameau; Joseph Gascho (University of Michigan) giving detailed description of d’Angelbert’s keyboard transcription of Lully’s orchestral music and related performance practice, with scores to look at for comparison and then eloquent performance; Sandra Mangsen’s (University of Western Ontario) comprehensive description of Geminiani’s Pièces de clavecin, showing the fascinating process of the great Italian, British-based composer being “French” (much of the keyboard music being transcriptions of his chamber music); and finally a mini-recital of 17th-century French music played on the clavichord—the only use of that instrument during the conference—by independent scholar, Judith Conrad. It is only natural that a session of French music would favor the harpsichord and organ, as did the French of the time, but Judy cited evidence of clavichords in France. Her program included music of Froberger and LeBègue and some wonderful liturgical music from the Livre d’Orgue de Montréal.

In the afternoon Professor Gustafson gave his impressive list of sources and description of research; following him was the prolific editor and publisher, Calvert Johnson (Agnes Scott College) to introduce the music and life of Amélie-Julie Candielle (1767–1836), keyboardist, opera singer and composer. Thérèse de Goede (Conservatorium Amsterdam) discussed continuo playing in French galant music, and how it differed from the German practice. She offered compelling examples. Sylvain Caron (Université de Montréal), using François Couperin’s Premier Prélude as working material, discussed the effect of different lengths of notes measurable by digital means (among different performers) in brisé style, and offered, therefore, technically measurable reasons for different resulting sounds in different performances of the same music. He spoke in French; I did not understand everything.

There was much good performing in this spread-out conference with its simultaneous sessions. I have mentioned Judith Conrad’s lively clavichord session, but I now take you back to opening day, Thursday, May 21. Soon after Alexander Silbiger’s opening address, three established celebrity friends and one newcomer took the stage. We couldn’t have begun on a more exalted level in terms of intent and artistry than Karen Flint’s (Brandywine Baroque) recital of Chambonnières and his followers, LeBègue, Louis Couperin and d’Angelbert. Performances by Ruta Bloomfield (The Master’s College) of music of de Bury, and Aya Hamada’s (independent scholar) display of colorful pre-Bastille music kept us on a high enough level to appreciate Rebecca Pechefsky’s (Brooklyn Baroque) total mastery of François Couperin’s 8ème Ordre, before we adjourned to reassemble in Redpath Hall for the featured concert by Peter Sykes. Much can be said about this outstanding concert by the celebrated musician from Boston. The evening was divided between the harpsichord (music of François Couperin and Georg Böhm) and the Wolff organ (Titelouze, DuMage and J. S. Bach). Jordan Friedman exclaimed, enthralled, that

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“Every ornament he played came out perfectly.” Perhaps it is best to move on to Mr. Sykes’s masterclass of the next morning. We are grateful to Patrick Hawkins (independent scholar, Columbia SC) for a description. Patrick writes: “Any teacher will tell you that speaking in a masterclass situation can be a challenge. What exactly can you say in a short period of time both to help the student-performer achieve a transformation in his or her interpretation and at the same time make it an interesting experience to those sitting in the audience? If Peter Sykes was in any way apprehensive about his role as a master-teacher at the HKSNA conference at McGill University, then he can rest assured that he succeeded in being a relaxed, positive, and insightful pedagogue. Across the board the student performers were all well prepared and played with musical confidence and with understanding; however Sykes offered several reminders to the harpsichordists. First, he asked ‘When does the music begin?’ A skilled conductor and church musician as well as a keyboardist, Sykes reminded those in attendance that we must think like conductors and be able to hear the music and feel the pulse before playing the first notes on the page. Secondly, Sykes offered other helpful practice tips. When dealing with ornaments, he suggested practicing each hand separately and reminded the students to think as much about the termination of the ornament as well as the beginning gesture. Sykes joked and said that he ‘wanted to make each ornament a friend.’ This ‘friendship,’ of course, takes time to develop. Slow and thoughtful practice is always key. Offering more practice tips, Sykes asked the performers to play downbeat to downbeat, pausing after each measure. This offered time for the performers to think and then play during the practice session and it also helped them feel where the important moments and beats were within the measure.” (We thank Patrick for this report; Patrick expressed some disappointment that a portion of the masterclass could not have taken place on the organ. Referring back to Mr. Sykes’ concert the evening before, Patrick praised Sykes’s sensitive build-up of colors on the organ in Titelouze’s Magnificat, beginning with the 8’ Montre alone, and adding stops in each movement to build up to the Plein Jeu, and it is understandable that he imagined how valuable a masterclass at the organ could have been.)

Saturday saw prominent mini-recitals. After performing Marchand’s first book of pieces on Robert Hicks’ beautiful harpsichord, I (Beloit College), unfortunately, abandoned the next performer (one of our most acclaimed), Charlotte Mattax Moersch (University of Illinois) in her performance of suites from the Babell Manuscript, to hear Joseph Gascho’s brilliant presentation. (Scheduling conflict between two such stars as Mattax Moersch and Gascho is the down side of concurrent sessions.) Following Professor Mattax Moersch, David Louie (Glenn Gould School, Royal Conservatory of Music, Toronto) presented yet another look at transcriptions by performing movements from Rameau’s Pièces de clavecin en concerts in their solo harpsichord arrangements.

The afternoon performances were on the superb organ in Redpath Hall. It is interesting that when we meet in a location with a successful historic organ, we have plenty of takers to perform historic organ music. (I remember with excitement the dual-temperament Pasi organ in Omaha, and the feast of performances of music of the Praetoriuses, Muffat, Steffens, and Sweelinck that it inspired at the 2011 MHKS meeting. AND—note to Patrick Hawkins—we had a valuable masterclass at that organ with Christa Rakich.) Back here in French Montréal, John Brock (University of Tennessee) offered organ works of Raison and Clérambault, followed by Margaret Irwin-Brandon’s (independent scholar) performance. Of her mini-recital, Patrick Hawkins writes: “Margaret Irwin-Brandon’s organ recital was entitled ‘Color-Play’ and featured French works by Jean Titelouze, André Raison, Nicolas d’Grigny, as well as four anonymous selections from the Livre d’Orgue de Montréal. The organist was clearly comfortable with both the instrument as well as the music and she played with great musical sensitivity, perhaps especially so during the anonymous Magnificat versets. The rarely performed ‘Urbs Jerusalem’ by Titelouze (1563–1633) was delightful to hear.” (Thank you, Patrick, for this report.) Joseph Butler (Texas Christian University) gave a stirring performance of music of André Raison. Finally, Helen Skuggedal Reed summed things up brilliantly with a tribute to both the
Aliénor International Harpsichord Composition Competition Final Concert. Six compositions had been chosen as finalists: works by Laura Snowden, Sviatoslav Krutykov, Ivan Božičević, Andrew Collett, James Dorsa, and Dina Smorgonskaya. 1st, 2nd and 3rd prizes respectively went by audience vote to Smorgonskaya, Collett, and Dorsa. Two new two-harpichord pieces had been commissioned for the occasion: a sonata by Edwin McLean performed by Beverly Biggs and Elaine Funaro, and a concerto by Mark Janello, performed by Rebecca Pechefsky and Funaro.

Sunday morning being Pentecost, Nancy Metzger informed me that she and Charlotte Mattax Moersch went to services at the Episcopal cathedral. We less devout folks gathered for the final session where we were treated to some lovely music, and, in the end, some unholy fun. Matthew J. Hall (Cornell University and Benjamin Katz (University of London) described and demonstrated their collaboration as duo keyboardists, both in the act of improvisation and in performing works composed for two harpsichords. Robin Morace and Stephanie Schmidt (University of North Carolina in Greensboro) gave performances of unmeasured preludes of the 17th-century France, and gave insightful commentary about the flourishing and then disappearance of this beautiful genre. Joyce Lindorff, with the help of Katelyn Bouska, paid tribute to her teacher, Albert Fuller, and his advocacy and recording of the works of Le Roux. The last presentation, by Hank Katz (McGill University) with associates and two students was entitled “Vaucanson’s Duck.” However, instead of having anything to do with the famous 18th-century engineer of sophisticated toys, or even the wonderful piece named for him in Duphly’s Fourth Book, the title turned out to be a come-on to present a more recent mechanization. (Oh, we did get a few details about the famous duck and its digestive tract, including the fact that Vaucanson couldn’t succeed in getting the digesting food to go all the way through to produce the poop, so had to fake. Today’s demonstration was of an automated system that realizes figured bass at a computer-controlled harpsichord as it follows live performers. Elaine Funaro, sitting by me chuckled and said “Why do this? What’s the point?” I responded “for fun,” and opined that a fellow Obie ought to be up for a bit of foolishness. (Obie is what we call those of us who graduated from Oberlin College, where HKSNA is having its fifth annual conclave March 21–23, 2016.) Actually the discussion that followed the performance by two talented students and the software was anything but foolish, as the cellist spoke of how unsatisfying it was to perform with a somewhat clueless realization in terms of any sensitive choices, and without the possibility of collaboration between the continuo players. If anyone wants information about this computer-controlled harpsichord capable of realizing a figured bass in real time, I suggest contacting Professor Knox. I applaud the technological experimentation; how else will we ever arrive at Star Trek in real time, but, to echo the emphasis on improvisation that I heard throughout the conclave, I urge us all to continue to learn how to realize figured bass—with beauty and soulful artistry.

A closing mini-recital was performed by Luc Beauséjour. Music of the Couperins and Böhm, some of which we had heard earlier in the conclave, led us to three pieces of a composer not yet heard during our exotic stay in Montréal—Antoine Forqueray, with his “La Belmont,” “La Portugaise,” and “La Couperin.” I could not help being reminded of Gustav Leonhardt, who used to perform Forqueray’s music so eloquently.

Professor Knox and his committee directed a splendid conclave. My thanks is genuine.

Although this was the fourth annual conclave of HKSNA, the activities of this group extend back many years. In 1980 the Southeastern Historical Keyboard Society (SEHKS) was formed; in 1984, the Midwestern Historical Keyboard Society (MHKS) was formed. The two groups collaborated closely though the years, and eventually united into the present federated group. The founding president of MHKS is Nanette G. Lunde (University of Wisconsin–Eau Claire); the founding president of SEHKS was George Lucktenberg (Reinhardt University, Interlochen Academy, formerly Converse College), talented keyboard performer, educator and administrator. George died this past year, and our gathering included a fitting tribute to him organized by Karen Hite Jacob (Carolina Baroque).
WE NEED YOUR HELP!

Each year, the Historical Keyboard Society of North America presents several awards and scholarships to deserving individuals.

The Ben Bechtel Award and the Martha Clinkscale Scholarship encourage the participation of young people by providing financial support to students to enable them to attend a HKSNA annual conference. The Funaro Fund Award provides financial support to HKSNA members to help defray travel expenses to special events such as classes, masterclasses, and workshops.

All of these funds are supported and perpetuated by contributions provided by generous members and friends. YOUR support is critical to ensure our continued ability to offer these awards!

Please consider a donation to one or more of these special scholarship/award funds. Your help is greatly appreciated by your Society and by the recipients of these awards. Thank you!

SCHOLARSHIP/AWARD CONTRIBUTION FORM

Name______________________________
Address____________________________
City ___________________ State ____ Zip Code _____
E-mail:____________________________

Contribution (amount): Total Enclosed: $__________
$_________ (Bechtel) $_________ (Clinkscale)
$_________ (Funaro) $________ (general fund)

Make checks payable to HKSNA and send to:

David C. Kelzenberg, Secretary
Historical Keyboard Society of North America
2801 Highway 6 East, Suite 344
Iowa City, Iowa 52240, USA

Thank You!
Membership Application/Renewal Form

___ Regular Membership ($50)  
___ Institutional Membership ($50)  
___ Associate Membership (spouse/partner of Reg Memb, $25)  
___ Student Membership ($25)  
___ Additional Donation (you may specify Bechtel, Clinkscale, or Funaro fund if you wish)  

Total (Funds in US dollars only; checks must be payable at a US bank)

Name

Address

City  State  Zip Code

Country  Telephone  (home/cell)

  (work)  (fax)

E-mail:

Comments:

___ You may share my contact information with others wishing to send information on concerts, workshops, etc. related to early keyboard instruments
___ You may share my information ONLY with other HKSNA members
___ Please DO NOT share my contact information with anyone

Make checks payable to HKSNA and send to:
David C. Kelzenberg, Secretary
Historical Keyboard Society of North America
2801 Highway 6 East, Suite 344
Iowa City, Iowa 52240, USA

Membership renewals are due in October of each year for the following calendar year.
The 1749 Kirkman single manual harpsichord (2X8’, no lute stop) has been out of sight in a private collection in Ohio until it sold at auction in Chicago in the spring of 2015 from the estate of Ned Barthelmases, Columbus, OH, to Mr. Steven Bichel in the Upstate of SC. As recorded in Boalch “Makers of the Harpsichord and Clavichord, 1440–1840” Vol. III:

Remarks: The last ten inches of the tail have been sawn off at one time, and subsequently replaced (very cleverly) by Morley. Both rows of jacks are replacements and are leath- ered. According to the Sotheby’s Catalogue of 21 November 1974, the rose is of later date, carved and gilded. On trestle stand with turned legs.

Previous history: In 1968 it was the property of Mr. N. L. Wright of William House, Bedern, Goodmangate, York. It is almost certainly this instrument which was sold at Sotheby’s on 21 November 1974 to Dr. André P. Larson, Director of the Shrine to Music Museum, Vermillion, University of South Dakota for £4,200. Subsequently reported by Douglas Brown to have been offered for sale by Jackson’s Piano and Organ Store, Rockford, Illinois, in May 1975—purchaser unknown.

With the instrument in hand and a little research we can confirm or correct most of this entry. Indeed, the last ~12 inches of the tail were sawn off at an angle roughly corre- sponding to the original angle of the tail. While the horror of this may take the modern reader by surprise, it was by no means uncommon before the middle of the 20th century to alter an instrument that was so out of date that its value was no more than a few pounds at most, such that it could fit a smaller space in a house. Further mitigation for the action is to be found in the remaining original soundboard, which has seen some severe woodworm action, increasing dra- matically towards the tail. No doubt the bass end of the bridge had come completely loose among the shreds of re- maining soundboard and woodworm tunnels, and the sub- sequent amputation was executed to make the most of a bad situation. Pieces of the original tail were saved and re- incorporated into the 1962 restoration, carried out by John Morley who has confirmed his involvement in this exer- cise. Although the sound board in the tail section is a re- placement, the vast majority of the active soundboard here is original.

The rose is entirely authentic, made of cast brass and gilded. Sotheby’s expert may have seen only later roses

(Continued on page 12)
with the seated King David at his harp and thought this one a replacement of sorts; the monogram of JK appeared in the early Kirkmans from (presumably) his start ~1739 until 1752 (seven extant examples).

The trestle stand was made by Morley, and Larson was indeed the buyer, but he was disappointed with the instrument’s condition and sold it less than a year later. This Kirkman featured the three panel bentside design, unusual for him at any time, and Morley had to replace the third walnut burl panel, as well as the small one on the tail. The new burl wood was more dramatically streaked, and Morley concealed the replacements by drawing in darker streaks on the original panels in ink, and toning all the panels to a darker overall finish. Replacement lid hooks were used, including one added to the middle panel, which the instrument never had. The bottom was also replaced but the replacement wood was badly shrunken (central heating?) when we examined it, and was pulling away from the sides.

The former owner apparently kept the harpsichord in a sunny window for much of its life in Ohio, as it was intensely sun bleached on the cheek, bentside and soundboard, reversing the normal color tone of the lighter walnut panels and dark cross banding usually seen on a pristine example, and exposing the ink tracings on the burl to a comical effect. The soundboard was also shrunken by exposure and had broken loose from the ribs, cutoff bar, and belly rail, and was buzzing against the strings. Otherwise the instrument was structurally fairly sound, with minimal cheek warp and no signs of that condition ever having been corrected.

The added finish from the 1962 campaign proved easy to remove, revealing a strong color in the burl beneath—an example of where a historically poor finish choice preserved the original against careless positioning in the subsequent owner’s house. Refinishing and addressing the bleached cross banding was left until the structural problems were corrected.

The replaced bottom was carefully removed and set aside as an aid to making a new bottom, giving full access to the sound board and ribs from below. We immediately made a discovery inside, where the bentside revealed scorching at the sharpest part of the bend, indicative that the bend was made by application of dry heat rather than hot water or steam. It had been thought that Kirkman used hot water exclusively for his bentsides but this may have only been true later. Few early Kirkmans have been explored inside as was possible with this instrument. Using the usual series of clamps and wedges, the sound board was coaxed back together and secured with hide glue-soaked unbleached linen fabric. In the highest tension cracked areas, thin spruce wood splices were first glued cross grain at the crack and the linen later laid over it. This reduces mass loading on the soundboard to a minimum but greatly improves the chances that the crack will not reappear. The internal framing was original and complete and joints were

(Continued from page 11)

Figure 3, first style Kirkman rose, featuring the initials JK entwined and mirrored

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(Continued on page 13)
simply reglued where they had become loose.

With the soundboard largely flat again (Kirkman soundboards are about 2.5 – 3.0 mm thick and usually have some distortion near the bridge) and a new pine bottom secured, the instrument was restrung in Rose A and yellow/red brass. The string gauges are in ink on the nut, in the same early hand and scaling transition placement as the 1750 Kirkman single at the Colt Clavier Collection in Bethersdan. Later Kirkmans have the gauge marks stamped on the nut, if they appear at all. After chipping to pitch, the instrument was found to speak with a fine warm and authoritative voice, the tone seemingly unharmed by the patched tail bit and its 266 years of existence! The outer finish of 1962 was completely removed from the case, and after a clear Danish oil finish cured on the panels, they were masked and the crossbanding brought back to a color approaching that in the shaded parts of the keywell. Too sharp a contrast here will look odd, like a reproduction instrument, so natural imperfections in tone were left and the contrast kept to a muted but pleasing effect. A few walnut veneer pieces on the case edge had been lost and these were replaced with like-toned pieces marked with the date underneath. The soundboard and bridge was found covered in heavy shellac (probably in 1962) that was removed and a simple microcrystalline wax used to seal the soundboard surface.

The jacks are all reasonably well made replacements of pear, and are being returned to service after re-quilling in turkey and hooded crow, and the replacement of a few hogs bristle springs at the tongue. Nothing of the original action cloth remains but replacement cloth from Graham Walker in the UK gives a quiet, silky response and a touch depth appropriate for the instrument. This should prove a reliable instrument for future house and public concerts, which is the goal of the new owner, and I was happy to be able to participate in bringing it back into currency while uncovering the historic surfaces that make it so special.

Figure 6, the sun bleached walnut returned to a more normal color against the refinished burl panel

If you or your organization is interested in hosting a future HKSNA conference, please contact Sonia Lee, HKSNA President, at sonia.m.lee@gmail.com for further details.
For Sale

Wilhelm Dörr concert grand fortepiano


This superb original concert grand fortepiano is fully restored and has been used in a commercial recording [http://beverlybiggsharpsichord.com/discography/].

Contact Beverly Biggs 919.383.5060 bevbaroque@gmail.com
A highlight of the summer of 2015 was the Westfield Center event Forte/Piano: A Festival Celebrating Pianos in History, held August 5-9 at Cornell University in Ithaca, NY. As one performer aptly stated, this event brought together more fortepianists in one place than possibly have gathered anywhere in the world, even in the time of Mozart! What a delight to hear such an incredible variety of keyboard instruments, performances of wide-ranging repertoire, lectures on repertoire and performance practice, as well as insights by instrument builders and restorers.

The week opened with a workshop by Blaise Bryski designed to introduce pre-college pianists to the variety of pianos being used during the week. By contrasting the harpsichord with three different fortepianos and then to the modern Steinway, he provided a good review for attendees of the conference as well as an introduction for young pianists and their parents.

Many concerts and lectures followed, too many to review individually. Some of the highlights included the keynote recitals by Kristian Bezuidenhout and Alexei Lubimov. Bezuidenhout performed works by C.P.E. Bach and Mozart. Through his exquisite playing, he was able to demonstrate how the dynamic range and contrasts of the fortepiano and the music written for it exploit the dramatic possibilities of the instrument. Annette Richards, in her program notes, described C.P.E. Bach’s “contradictory impulses... high and low, naïveté and sophistication... for Connoisseurs and Amateurs.” These were explored beautifully and intimately in Bezuidenhout’s performance.

With very different repertoire, Lubimov’s concert (Debussy Preludes, L’île joyeuse, and works by Satie and Stravinsky) was equally delightful and profoundly moving. The performance on the 1868 Érard, with its rich and sensuous tone, proved a perfect match for this music in the masterful hands of Lubimov. Both Bezuidenhout and Lubimov gave further insight into their approaches to performance in master classes on days following their concerts.

Especially meaningful were the reunion concerts bringing together Malcolm Bilson and his former students to reconstruct their landmark Beethoven sonatas project from the early 1990s. In the late afternoon recital, we heard Ursula Düttschler performing Op. 27, No. 1, followed by a four-hand version of Op. 106 (arranged by Carl Friedrich Ebers), performed by Tom Beghin and Andrew Willis. The evening concert included Op. 31, No. 2 performed by Zvi Meniker, Op. 110 performed by David Breitman, Op. 27, No. 2 performed by Bart van Oort, and finally Op. 109 performed by Malcolm Bilson. In addition to providing the opportunity to hear outstanding music-making, these recitals reminded attendees of the progression of the historical keyboard movement. Recitals and recordings of the complete works of classical and early romantic composers on original instruments and/or replicas have moved beyond the novel and ground-breaking to more commonplace undertakings. It was thrilling to see these performers together on the stage again after more than 20 years.

At a fortepiano festival, one expects to hear music by Mozart, Haydn, Beethoven, Dussek, Clementi, and their contemporaries. However, this festival did not shrink from examining contemporary views of the keyboard and its possibilities. Ryan MacEvoy McCullough, in his lecture and performance, explored the development of computers and electronic music in connection with the so-called modern piano, which is also a historical development when viewed from the perspective of the year 2015. He performed music by Georg Friedrich Haas, Rand Steiger, and John Luther Adams.

The final day’s concerts moved attention toward the romantic era and early twentieth century, with a performance by Frédéric Lacroix of the 1837 Hexameron (Liszt, Thalberg, Pixis, Herz, Czerny, Chopin), works by Grieg performed by Liv Glaser, and Brahms’s Op. 40 horn trio, performed by Lucy Russell, violin, R. J. Kelley, natural horn, and Mike Lee, piano. The final Anniversary Concert included music by Scriabin, performed by Matthew Bengtson and Miri Yampolsky, and music of Sibelius per-

(Continued on page 16)
While the concerts and recitals were riveting and marvelously varied, the lectures also were far-ranging and fascinating. From asking the question “What is performance practice?” (Malcolm Bilson), to exploring the use (and abuse) of the open pedal (Erin Helyard), to examining Chopin’s response to different pianos (Sandra Rosenblum), to asking questions about Francisco Pérez de Mirabal’s pianos (Antonio Simón), to exploring Viennese fortepiano maintenance for the ladies (Tilman Skowroneck)—the festival helped attendees think about a myriad of issues surrounding an attitude of curious inquiry about keyboard music through the ages.

The festival could not have been a success without the variety of pianos made available for performers. Sixteen pianos, including originals or replicas of Ferrini, Walter, Stein, Schantz, Graf (three), Leschen, Broadwood, Simon, Pleyel, Érard, Blüthner, and two Steinway Ds (1908 and 1960), were on the stages at various times. Many of these were provided courtesy of Cornell University.

The variety of available instruments was amplified by presentations by several important builders/restorers. Edward Swenson gave insightful information on the life of Conrad Graf and the instruments he built, with performance demonstrations by Stefania Neonato. David Sutherland’s presentation on very early instruments from the first half of the eighteenth century gave new insight into how music from those years may have been conceived and presented. Performance demonstrations were given by Andrew Willis on Sutherland’s replica of a piano by Giovanni Ferrini (1730s). Builder Paul McNulty provided fascinating documentation of several of his modern replicas of Pleyel (1830), Liszt’s personal Boisselot (1846), and Streicher (1868). His presentation was supplemented with performances by Viviana Sofronitsky.

Finally, tribute must be given to Malcolm Bilson, both as a performer and lecturer at this festival, but also as an inspiration to so many. Of the 54 presenter biographies from this festival, 23 list Bilson as a teacher, with an additional five having other connections to Cornell University. Beyond that, at least six of the presenter/performers have studied with a student of Bilson’s. His artistry, influence, and enthusiasm for pianos that reflect composers’ intentions is an ongoing inspiration.

The Westfield Center’s *FortePiano Festival 2015* was a joyful celebration of scholarship and performance. We look forward with anxious anticipation to the next festival!

(Continued from page 15)
ABERFOYLE BAROQUE: NEW HARPSICHORD PERFORMANCE SERIES LAUNCHED IN WASHINGTON D.C.

Aberfoyle Baroque was launched earlier this year by Carolyn Winter and Jessica Honigberg, residents of Washington DC. Its aim is to “promote the harpsichord through performance and education” and it is providing exciting new opportunities for showcasing this wonderful instrument and stellar artists in very small venues in the nation’s capital. Adam Pearl and Patrick Merrill gave a stunning performance at its inaugural event on March 29 of “French Harpsichord Music of the 17th Century”, playing on Aberfoyle Baroque’s two fine William Dowd harpsichords.

Aberfoyle Baroque’s principal events are themed evening Soirées where performances are matched with a fine seated meal and excellent wines for an audience limited to 20 people. It has an outstanding line-up of performers for its 2015-2016 season. These include: Gwendolyn Toth & Donsok Shin who will perform duo harpsichord pieces composed by “J.S. Bach and his Circle” at Aberfoyle Baroque’s ‘formal’ launch on September 19, 2015; Joe Gascho who will perform at an innovative event towards the end of the year when the emotions evoked by various harpsichord compositions will be ‘matched’ with different wines; Jori Vinikour early in 2016, and Leon Schelhase in spring.

Aberfoyle Baroque also presents Tea Time Soirées on weekend afternoons when either solo harpsichord performances or small ensembles perform. Masterclasses are also offered; in 2015 Adam Pearl will lead one on “Interpreting J.S. Bach for the Piano: Lessons from the Harpsichord”, and Leon Schelhase instructing another on “Ornamentation: From Harpsichord to Piano”.

Carolyn and Jessica very much hope this new performance series will provide an enticing performance venue for harpsichordists from across North America and help stimulate greater interest in this wonderful instrument and its performers amongst Washingtonians. More about Aberfoyle Baroque and its activities can be found on its website (www.AberfoyleBaroque.org) and Blog (submissions for Blog articles are very welcome!). It is also on Facebook (Aberfoyle Baroque) and Twitter (@AberfoyleBaroq).
Lovers of the chamber music of Robert Schumann will welcome this new recording of Robert Schumann’s violin sonatas not only for the fine performances but also for the joy of hearing a finely-honed duo anchoring their interpretive decisions around the warm, clear sonority of a fine period fortepiano. The instrument used on this disc, a replica built by Rodney Regier of Freeport, Maine, inspired by the 19th-century Viennese master builders Graf and Bösendorfer, allows DiEugenio and Wu to explore some of the truly unique textures and sonorities of these endlessly inventive works in new ways that move, enlighten, instruct, persuade and delight. Avoiding some of the extreme rash tempi and wild rubato one sometimes hears in performances of these intense, deeply personal works the duo nevertheless capture the vigorous passion and endlessly inventive whimsy that characterize Schumann in these most characteristic manifestations of his extroverted Florestan persona. The seamless ensemble helps us to hear these works in a single united voice in which the violin provides the intimate, lyric core and the piano an almost symphonic, expansive texture of breathless virtuosity.

When the first movement of Sonata No. 1 in A minor begins, we are arrested by the sonority that greets our ears; for a moment we think we are listening to a sonata for viola and piano, so warm and sonorous is the playing of Eugenio and so beautifully balanced, supportive and proportionate is Wu’s rich tone on the fortepiano. (This is perhaps not completely surprising considering Schumann’s fondness for the middle register of the violin, an almost vocal obsession despite the idiomatic string writing.) Once accustomed to the ease with which both protagonists can balance their supple, intimate, perfectly-rehearsed give and take of musical ideas we hear some movements as we have always dreamed. It is hard to imagine the balance of delicate keyboard and pizzicato violin that opens the sublime, reflective Eusebius moment of the Liese, einfach movement of Sonata No. 2 ever more organic and arrestingly, freshly effective. The elegantly executed double stops in this same movement seem at times to conjure a larger form of chamber music. The cadenza-like flourishes from both players that open the first movement of Sonata No. 3 demonstrate such personal, spontaneous virtuosity that they almost seem to be created by the performers. When one hears passages such as the light, whimsical coda of this sonata’s second Intermezzo movement or some of the deft, sprightly, lively playfulness of its Finale one is left wishing that this same duo would invite other colleagues to join them in recording some of Mendelssohn’s chamber music using the same elegant fortepiano!

The fine liner notes by Michael Friedmann offer the best of both worlds; focussing the experienced listener on the unique aspects of these masterworks while preparing the newer listener for the riches that are about to unfold. In no way do DiEugenio and Wu disappoint.

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**EARLY KEYBOARD JOURNAL ADVERTISING MANAGER VACANCY**

HKSNA is looking for a volunteer to assume the duties of Advertising Manager for the Early Keyboard Journal, a refereed periodical published annually by HKSNA. The duties of the EKJ Advertising Manager include:

- Work with the Journal editor and create an ad schedule based on prospective publication dates for forthcoming Journal issues
- In coordination with the HKSNA treasurer, monitor that all ads that have been contracted for have in fact been paid for
- Obtain exchange ads from cooperating groups, publications, etc. for inclusion in EKJ, including ads from EKJ sponsoring societies
- Provide EKJ exchange ads to cooperating journals and organizations

Interested candidates please contact Oliver Finney (General Manager, Early Keyboard Journal) at: ofinney@gmail.com.
Masterclasses at the Flint Collection
January 4-9, 2016

Il Seicento: The Extravagant Flourishing of Harpsichord Music in 17th-Century Italy

Arthur Haas – harpsichordist. Professor of Harpsichord at Stony Brook University and Yale School of Music

The Flint Collection of Antique Instruments will host a 5-day series of master classes on Italian keyboard music spanning the entire 17th century.

Composers to be explored and studied will include but are not limited to Giovanni Maria Trabaci, Girolamo Frescobaldi, Michelangelo Rossi, from the early period; Giovanni Salvatore and Bernardo Storace, from mid-century, and Bernardo Pasquini, and Alessandro Scarlatti from the last decades of the century.

These master classes will be open by audition only to a limited number of advanced players interested in immersing themselves in both familiar and unfamiliar works and composers from Italy. Participants will perform each day in class and have ample practice time on instruments from the Collection. Classes are also open to auditors.

Application materials must be received by Friday, October 23, 2015. Visit http://www.brandywinebaroque.org/.

Tafelmusik Winter Institute
January 4-9, 2016

The Tafelmusik Winter Institute is a one-week specialized institute for experienced period players, selected by audition. This year’s workshop will focus on The Orchestra in Baroque Germany and will be offered to experienced players of baroque flute, oboe, bassoon, strings, harpsichord, and lute. Enrollment will be limited to ensure individual attention.

For full information and applications, visit http://www.tafelmusik.org/education/artist-training/tafelmusik-winter-institute.


Contact: Caitlin Cross, TWI Administrative Coordinator
Email: twi@tafelmusik.org

HARPSICHORD FOR SALE
Single manual French harpsichord
From the workshop of

KNIGHT VERNON
Harpsichord Maker

This instrument is based on the work of Pascal Taskin. It has 2 unison stops at 8’ pitch with a buff stop on the front 8’r. The range is GG to e’’’.

The jacks are made of pear wood with holly tongues and boar bristle springs. The instrument is voiced in Cefcon.

Details and photos of this instrument can be seen on my website which is below. Just click on “Instruments for Sale” and scroll down. The price of this instrument has recently been reduced from $15,000 to $12,000.

For details, you can reach Knight Vernon through the following contact information:
Email: knightvernon@sbcglobal.net
Web Site: www.vernonharpsichords.com
Telephone: (847) 533-5121

Early Keyboard Journal welcomes informative, engaging, well written, thoroughly researched, and appropriately documented articles related to the music, performance practices, social contexts, and organology of keyboard instruments of all types to about 1850. Submissions are reviewed by the Editor in consultation with appropriate members of the Editorial Board or occasional guest referees. Articles should have original content and, except in extraordinary circumstances, must not have been published previously in either printed or electronic form. Submissions should not be under consideration for publication elsewhere. For detailed submission guidelines, visit: http://historicalkeyboardociety.org/resources/early-keyboard-journal/submissions/.

Submissions of articles should be sent to:
John Koster, Editor, Early Keyboard Journal
e-mail: John.Koster@usd.edu

Reviews: Materials considered for review include books on early keyboard topics and editions of early keyboard music. Preference is given to scholarly books and music editions of scholarly significance, but important early-keyboard publications of general interest to the readership will also be considered. Contact the Editor for instructions on submitting copies of publications for review.
NEW PUBLICATIONS

**The Art of Tuning**
Claude Montal
Translated by Fred Sturm
Piano Technicians Guild Foundation. Paperback. 452 pages
Fred Sturm’s translation of Claude Montal’s *Art of Tuning* has been published with support of the Piano Technicians Guild Foundation. It was the first comprehensive text about piano tuning and repair, together with just about everything else about the piano, from mid-19th-century France. It is a treasure trove of historical information, repair instructions, a sophisticated tuning method, descriptions of fascinating instruments, illustrated with detailed engravings. The publication is based on the 1865 edition, with material from the original 1836 edition in footnotes and appendices. Available at: [http://www.ptg.org/scripts/4disapi.dll/store/the-art-of-tuning/614/](http://www.ptg.org/scripts/4disapi.dll/store/the-art-of-tuning/614/).

**The History of the Erard Piano and Harp in Letters and Documents, 1785–1959. 2 Volume Set; 1174 pages; ISBN 9781107092914.**

Sébastien Erard and the firm that carried his name are seminal in the history of musical instruments. Erard’s inventions - especially the double escapement for the piano and the double-action for the harp - have had an enormous impact on instruments and musical life and are still at the foundation of piano and harp building today. The recently discovered archives of the Erard piano and harp building firm are perhaps the largest and most complete record of musical instrument making anywhere, containing never-before-published correspondence from musicians including Mendelssohn, Liszt and Fauré. These volumes present the archive's records and documents in two parts, the first relating to inventions, business, composers and performers and the second to the Erard family correspondence. In both the original French and with English translations, the documents offer fascinating insights into the musical landscape of Europe from the start of Erard’s career in 1785 to the closure of the firm in 1959.

**Bruce Gustafson**
Chambonnières A Thematic Catalogue

A revision of the thematic catalogue for Chambonnières is now available. This catalogue was first published by the Society for Seventeenth-Century Music in 2007, and it continues to be freely available online (only) as part of SSCM’s journal in its Instrumenta series. RISM has assigned an abbreviation to the catalogue: GusC.

The latest revision includes seven new entries, GusC 154–160, of pieces now tentatively attributed to Chambonnières, newly discovered manuscripts with concordant readings, new secondary literature, minor corrections, and a new website design.

**ClarNan Editions** announces four new issues. **CN88** is the second volume in the series by Marianna Martines, *Seelta’d’arie*. It contains three arias for soprano and orchestra, edited by Shirley Bean. Full score $32, Piano/vocal score $20, and orchestra parts set $32. **CN95** is by Barbara Strozzi, *3 Ariettas from Diporti di Euterpe*, for high voice and realized continuo, edited by Susan J. Mardinly. This is also available for mezzo-soprano or baritone. A score and part set is $9.50.

From the early twentieth century there are two new choral works by Florence Price (Little, Rock, 1887–Chicago, 1952). The first is **CN96**. Music of Florence Beatrice Price, Choral Music, Vol. 1, Communion Service in F [Presbyterian] for SATB choir and organ. The Order of Service is: Kyrie, *Before the Gospel*, *After the Gospel*, *Credo*, *Sursum corda*, Sanctus, Benedictus, *Agnus Dei*, and Gloria. It is edited by Barbara Jackson. The score is $20, with a discount for multiple copies. The second is **CN97**, volume 2 from the same series: Price, *Praise the Lord*, for SATB choir and piano or organ. It is an anthem on Psalm 117, edited by Stephen Caldwell. The price is $12.50 for a set of 5 copies (a performable unit), with a discount for more than 5 multiple copies. The two Price works are from the large new acquisition of manuscripts of Price's music recently acquired by Special Collections of Mullins Library at the University of Arkansas, Timothy Nutt, director. This valuable collection contains many works which had been thought to be lost, as well as many works whose existence was not previously known to contemporary Price scholars. Jackson intends to release further titles from this collection in the future.
**IN MEMORIAM**

**Peter Daniel Tkach (1935–2015)**

Peter Tkach, a resident of Webster Groves, MO, for many years, passed away on June 26, 2015. Peter received his Bachelor of Arts in Music from St. Olaf College, his Master of Arts in Music from Washington University, his Master of Arts in Religion from Concordia Seminary in St. Louis, and his Doctor of Musical Arts from the University of Texas at Austin. In 1962, Peter was awarded a Fulbright Fellowship to study choral conducting and performance in Germany with a noted expert in the choral works of J. S. Bach. For more than twenty years, Dr. Tkach directed high school, college, and church choirs in Missouri, Kansas, and Texas. He directed the choral programs at Texas Lutheran College in Seguin, Texas, and at Webster College in Webster Groves. His church choir positions in the St. Louis area included Second Presbyterian Church in the Central West End and Webster Hills United Methodist Church in Webster Groves.

In 1965, Peter began building harpsichords as a hobby. He retired from teaching in the 1970s to devote his full time to building historical keyboard instruments in his home. Harpsichord building became a family business in which his wife Andrea painted the soundboards with flowers, birds, and other décor and the lids with scenes specified by the buyers. Over the next 35 years, Peter Tkach Harpsichords built 86 instruments. They are located across the United States in churches, schools, and private homes. Peter was highly regarded among builders and harpsichordists. He displayed instruments at the Midwestern Historical Keyboard Society meetings and at the Boston Early Music Festival.

Peter was born on July 29, 1935, in Minneapolis, MN, to Dr. Peter D. and Hazel Tkach. Peter Tkach, Sr., was an internationally known composer and arranger of liturgical music and Hazel was a well respected keyboard artist in Minneapolis. Peter, Jr., grew up in Excelsior, MN, graduating from high school in 1951. Peter married Andrea Gricevich in 1962 at Christ Church Cathedral in St Louis. They enjoyed forty-seven years of musical collaboration. Peter continued to service instruments after his retirement in 2004. During the last five years, he has enjoyed traveling and attending classical and baroque concerts with his companion Joy Ryan.

Peter was preceded in death by his wife Andrea in 2008, his sister Jan Campbell in 2012, and his daughter Anne in 2015. He is survived by nieces and nephews Jeanie Campbell of Norwell, MA, Christopher Campbell of Franklin, MA, Peter Campbell of Brussels, Belgium, Andrew Gricevich of Madison, WI, and Katharine Gricevich of Springfield, IL, as well as a brother-in-law Max Gricevich and his wife Anne Gricevich of Edwardsville, IL.

A memorial service for Peter was held on August 15 at Emmanuel Episcopal Church, Webster Groves, MO.
• Board members present were introduced.
• President Sonia Lee presented an overview of business transacted at the Board of Directors meeting.
• The Early Keyboard Journal (EKJ) will be produced later this year - John Koster has sent a report re: the next issue. Oliver Finley has been filling in as the EKJ advertising manager for many months. Sonia is acting editor of the newsletter - please contact her with articles or items of interest. February 15 is the deadline for spring. August 15 for the fall.
• Position open at the EKJ: If anyone would like to volunteer for the position of advertising manager of the Early Keyboard Journal, please contact Sonia or Oliver Finney.
• Nicholas Good has been working on our website. He is working on a page for processing applications and payment for Jurow, which should be up and running within a week.
• Report from Secretary Kelzenberg: though not able to be here this year, he has sent a reminder to the membership to continue to pay dues to support the work of HKSNA and the EKJ.
• HKSNA Meeting location for 2016: Oberlin, Monday, March 21 – Wednesday, March 23. These are unusual dates, but were the only ones Oberlin could offer. Note: this also falls during the first half of Holy Week, but hopefully with six months to find subs, members who are church musicians may still be able to attend. Tentative title for the 2016 meeting: The Complete Keyboardist. Oberlin has a wonderful collection of historical keyboards, including a split key meantone organ, 19th c. pedal piano, clavichords, harpsichords, fortepianos, etc. The meeting will be held in conjunction with the next Jurow competition.
• Confirmed meeting locations: University of Michigan in Ann Arbor, host Joe Gascho. SC, either Columbia or Greenville - host Patrick Hawkins, with access to the wonderful keyboard collections in the area of Patrick, Anne, and Tom Strange, area churches, and other venues. Not definite yet on the year for each location, but most likely SC in 2017, U Michigan in 2018. The possibility of Oaxaca as a future meeting site has been raised, perhaps for 2019.
• Aliénor as a not for profit is planning to dissolve, hoping that HKSNA could absorb its resources and mission. (Aliénor was originally was part of the Southeastern Historical Keyboard Society (SEHKS), which merged with MHKS to become HKSNA.) The Board has received some initial information, and is requesting additional documents. Once this has been received and reviewed, the Board will contact the membership, for all to consider the issue and vote.
• The Aliénor Competition this year had 48 submissions, chose 6 finalists, and tonight the audience will vote to select the winners.
• Jurow competition: will be held next year during the meeting at Oberlin. Vivian Montgomery, who heads up the competition, had to leave, so Hank Knox gave the report. The application deadline is October 1. The full details are available on the HKSNA website, and a Jurow Facebook page.
• Awards – Frances Fitch, Chair of the Awards committee, announced that Beverly Biggs is this year’s recipient of the Funaro Fund grant. There were no recipients for the Clinkscale and Bechtlel awards, as there were no applications this year. Francie requested that members help raise awareness of the availability of these awards.
• Other events: the Early Keyboard Marathon, sponsored by the Harpsichord Clearing House, at BEMF fringe. HKSNA members will be performing – please come out and support.
• Nominating committee: Judith Conrad is Chair; Boyd Jones, and others are rotating off the Board. Those nominated to join the Board of Directors: Patrick Hawkins, Max Yount, Martha Folts. Judith proposed a vote, and the new Board members were approved unanimously.
• All HKSNA Officers continuing in their positions. Secretary Kelzenberg and Treasurer Reed had each served another term, and both were willing to continue for another term. Judith proposed a vote, and all members voted in favor.
• Treasurer Reed shared the financial report also given at yesterday's board meeting. There were no questions from the membership. Larry proposed a vote of thanks for all the work that our three officers do, which was warmly received with applause.
• Recordings Project: Joyce Lindorff is in the process of digitizing Virginia Pleasant’s recordings to share. There are additional recordings she is planning to digitize. These could be offered on our website for download, for pay. She also has many of Davitt Moroney’s CDs, which were meant as fundraisers (completely edited copy of recital from a previous SEHKS meeting, donated). These could also be made available through our site. Sonia also proposed that we add a page to our site for this purpose. Nick pointed out that this could be done. We could continue to use the name Acciaccatura for our recording label. Copies of recordings on this label are still available. Helen can generate an invoice through PayPal for people to purchase items, but it was pointed out by Joyce that this isn’t very convenient. Nick pointed out that the main difficulty will be fulfillment of the order, but Joyce is willing to do this. The Albert Fuller recording project is continuing.
• Larry suggested once we have a payment site in place for the recordings, additional members may be very glad to donate old recordings for sale as additional fundraisers for HKSNA. Sonia stated that as this year’s meeting is in Canada, we skipped the usual silent auction due to customs issues. We can do this at Oberlin next year and/or use website for this purpose.
Three concerts will be held in Baroque & Beyond's (Beverly Biggs, artistic director and harpsichord) 2015-16 season. All concerts are in Chapel Hill, NC, in the historic chapel at Chapel of the Cross Episcopal Church. “Eisenburg to the Elbe,” Sunday, Oct. 11, 3 p.m.; “Italian Music Through the Ages,” Sunday, Jan. 24, 3 p.m.; “Mediterranean Baroque,” Sunday, March 13, 3 p.m. Visit http://baroqueandbeyond.org/.

Carol lei Breckenridge will be performing on a 1730's Cristofori-Ferrini fortepiano as part of a series of the complete solo J. S. Bach keyboard pieces. She will play Sarabande con Partite, BWV 990. Also performing on the program will be Stephen Alltop, Philippe LeRoy, and Jason Moy. Date: Sunday, October 4, at 2:30 pm at St. Chrysostom's Episcopal Church in Chicago, Illinois (1424 N Dearborn Pkwy). She currently has a Erard Grand piano for sale: 8’4” concert grand, London-built, 1876. Brazilian rosewood, maple veneered keywell, AAA - a””, 85 notes; professionally restored by Marinus van Prattenburg in the 1990’s, including new correctly-sized, English custom-made hammer heads, new stringing and refinishing. Original Erard action and dampers, clarity of straight-stringing, ivory keys in perfect condition. Very stable in tuning, even action, beautiful tone. $22,500. Contact Carol lei at: 515-419-9582 or carolleibreckenridge@gmail.com.

Ed Kottick is about to start work on his 54th harpsichord, another Troubadour virginal. The Troubadour he built for himself last year got a successful workout in a local production of Mozart's "Marriage of Figaro." The Troubadour is now available from Zuckermann Harpsichords in kit form. He continues to conduct musical theater. Iowa City now boasts a professional opera company, Old Capitol Opera, and he is its music director. Last fall he conducted "Chicago" for OCO, and this year he will be doing "West Side Story." He will also be conducting "Man of La Mancha," and Mozart's "Magic Flute" is planned for next year.

Upcoming performances by Ruta Bloomfield include Goldberg Variations by J. S. Bach.: Saturday, September 12, 2015, 4:00 p.m., Faith Community Church, 24620 Meadowridge Drive, Santa Clarita, CA; Friday, September 18, 2015, 7:30 p.m., The Master’s College, 21726 Placerita Canyon Road, Santa Clarita, CA; Wednesday, October 7, 2015, 4:15 p.m., Claremont Graduate University, Kresge Chapel, 1325 N. College Avenue, Claremont, CA; Friday, October 23, 2015, 7:30 p.m., Pacific Artist Series, Fresno Pacific University, 1717 S. Chestnut Avenue, Fresno, CA. She will also perform a program of Music for Two Harpsichords with the Con Gioia Early Music Ensemble, Sunday, November 8, 2015, 4:00 p.m., Church of the Angels, 1100 Avenue 64, Pasadena, CA.

For its February meeting at Reed College, Portland, OR, the Western Early Keyboard Association invited musicologist C. David Harris to give a lecture on his D’Anglebert edition—Jean Henry D’Anglebert, The Collected Works (New York: The Broude Trust, 2009). Harpsichord—(Continued on page 24)
Charlotte Mattax Moersch played a recital of music by D’Anglebert at this same meeting. Her compact disc, the “Pièces de clavecin” of Jean Henry D’Anglebert, including suites and Lully transcriptions both from his 1689 publication and the manuscript collection Rés. 89ter, was recently released on Centaur Records (CRC 3455).

Helen Skuggedal Reed has been appointed Adjunct Instructor, Organ and Harpsichord, at the University of Evansville beginning in January 2015. Earlier this year, she played organ continuo for a performance of G. F. Handel’s oratorio, Saul, and also participated in the Evansville AGO’s annual Bach-a-Thon fundraiser. In May, she presented a mini-recital on the Helmut Wolff organ in Redpath Hall, McGill University, at the 4th annual conference of the Historical Keyboard Society of North America. The program included selections from the Livre d’orgue de Montréal and works by Tournemire and Hambraeus. Upcoming concerts include a harpsichord recital at Christ Church Cathedral, Louisville KY on September 13, 2015, and an all-Bach concert presented by the Evansville Philharmonic Chamber Orchestra in historic New Harmony, IN on October 4.

Carolina Pro Musica, Karen Hite Jacob, director and harpsichord, presents its 38th Season: Invention and Diversity. “Captivated by Love and Dancing,” October 3, 8:00 p.m., St. Martin’s Episcopal Church, Charlotte, NC. International performer, baroque violinist John Pruett (nephew of Lilian Pruett) joins Carolina Pro Musica for a rare glimpse into musical genius. This concert will be repeated on October 5, 8:00 p.m. Arts at the Abbey, Belmont Abbey College, 100 Belmont-Mt. Holly Rd, Belmont, NC. “Changing the World – including music associated with Queen Christina in Rome,” November 14, 8:00 p.m., St. Martin’s Episcopal Charlotte, NC. “Christmas at St. Mary’s,” December 12, 7:00 and 8:30 p.m., Historic St. Mary’s Chapel Charlotte, NC. “Innovations Italian Style,” February 20, 2016, 8:00p.m., Sharon Presbyterian Church, The Chapel, 5201 Sharon Rd. Charlotte, NC. This program will be repeated Sunday February 21, 2016 at 3:00 p.m. at Belmont Abbey Basilica, Belmont, NC. “Music in the Isles – with a Salute to Ireland,” March 5, 2016, 8:00 p.m., St. Martin’s Episcopal Church, Charlotte, NC. This program will be repeated March 14, 2016, 8:00 p.m., Belmont Abbey Basilica, Belmont, NC. Details about all Carolina Pro Musica events can be found at www.carolinapromusica.org.

A memorial concert will be held on September 20 at 3 p.m. in the Falany Performing Arts Center at Reinhardt University in Waleska, GA for George Lucktenberg, founder of the former SEHKS. The program will include several performances and time for those who wish to make brief comments about George. Contact Susan Naylor (sen@reinhardt.edu) for more information.

Nine members of HKSNA, Gabriel Benton, Jacqueline Nappi, Sonia Lee, Margaret Irwin-Brandon, Satono Norizuki, Vivian Montgomery, Beverly Biggs, Elaine Funaro, and Rebecca Pechefsky performed in two well-received concerts presented by the Harpsichord Clearing House on June 11 at the Boston Early Music Festival and Exhibition. The programs included six centuries of music from keyboard works from the Faenza Codex to newly composed pieces by Mark Janello and Edwin Mclean.