



# Historical Keyboard Society of North America

## Newsletter

VOLUME 6, NO. 1

Spring 2017

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### GREENVILLE TO HOST SIXTH ANNUAL MEETING

**T**he Historical Keyboard Society of North America (HKSNA) will hold its Sixth Annual Meeting in Greenville, South Carolina, U.S.A., April 26–29, 2017.

The meeting's theme, "**From the Old World to the New**," aims to encourage the study of keyboard music and keyboard making in England and the Americas from 1700–1850. Selected instruments from the Carolina Clavier Collection will be featured in this meeting.

Morning and afternoon events will include papers, lecture-recitals, mini-recitals, and an exhibition of publications, recordings, and contemporary instrument makers' work.

Evening events will include performances by Sally

Todd, Marina Rodríguez-Brià, Patrick Hawkins, Anne Acker and guest musicians from the Vista Ensemble and Savannah Baroque (April 26), the Lomazov-Rackers Piano Duo (April 27), the Muses' Delight Ensemble (April 28), and Andrew Willis (April 29).

\* *The conference schedule can be found on pp. 4–7 in this newsletter.*

**FOR COMPLETE INFORMATION, VISIT OUR WEBSITE AT:  
[WWW.HISTORICALKEYBOARDSOCIETY.COM](http://WWW.HISTORICALKEYBOARDSOCIETY.COM).**



*The Carolina Clavier Collection*

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## PRESIDENT/EDITOR'S MESSAGE

Sonia Lee

**I**t was heartbreaking to deliver the news four weeks ago of the sudden passing of Helen Skuggedal Reed (1948–2017), our Treasurer since 2012 and a dedicated member of HKSNA and its former organizations. She was a friend and fantastic colleague whom I and many others had great joy to work with and will deeply miss. At the upcoming meeting in Greenville we will hold a memorial, coordinated by David Sutherland and Karen Hite Jacob, in honor of Helen and the members who have passed on recently. As our Society is searching for a new Treasurer, Vice President David Kelzenberg and I are handling the Society's financial operation in the meantime.

I regret to inform you that Sally Todd has been unable to perform her duties as Secretary. Upon consulting with members of the board, on April 20, I, I have appointed Rebecca Pechefsky, who is standing for election as Secretary for the term July 1, 2017 to June 30, 2019, to complete Sally's term through June 30, 2017. I thank Vice-President David for his time and support on handing the Secretary's duties since last fall.

The 2017 Greenville meeting is less than a week away! We are all looking forward to the exciting schedule lined up by Program Co-Chairs Patrick Hawkins and Tom Strange; Tom has also generously loaned out many original instruments from his Carolina Clavier Collection for this

meeting. For a finalized, detailed schedule, see pp. 4–7 of this newsletter.

Planning is underway for the meeting next year! Please mark your calendar for HKSNA 2018, to be held May 10–12, 2018, at the University of Michigan at Ann Arbor. The organizing committee consists of Joe Gascho (Chair), Matt Bengston, Kola Owolabi, Carol lei Brekenridge, David Kelzenberg, and myself.

In the next week or so, you will receive Volume 30 of the Early Keyboard Journal (EKJ) in the mail. Thanks to Editor John Koster for putting together this volume! Nevertheless, I regret to inform you of the resignation of EKJ Manager Oliver Finney. On behalf of the Society, I thank Oliver for his service and support for handling the business operation of the journal for many years.

This summer, HKSNA will again return to the biennial Boston Early Music Festival. Thanks to our member Glenn Giuttari — the Harpsichord Clearing House will present the three Prizewinners of our 8th Jurow International Harpsichord Competition in two concerts on June 14 and 15 at the BEMF Exhibition held at the Courtyard Marriott Boston Downtown. If you are attending BEMF this year, please come and support our Jurow Prizewinners!

I look forward to seeing and meeting you next week in South Carolina!



### THANKS TO THE OWNERS AND MAKERS OF THESE INSTRUMENTS FOR MAKING THE GREENVILLE MEETING POSSIBLE

#### Harpsichords

1748 Kirkman spinet (brass strung), Carolina Clavier Collection (photo on p. 25)

1749 Kirkman single (2x8'), Steven Bichel Collection

1758 Kirkman double (2x8', 1x4', lute, no buff stop), Carolina Clavier Collection (photo on back cover)

1766 Kirkman single (2x8', 1x4'), Carolina Clavier Collection

1990 Richard Kingston double Op. 215, on loan to Furman University

2009 Anne Acker Flemish double (GG–d'', 2x8', 1x4', buff, A392/415/440)

2015 Robert Brooke Italian harpsichord after Ridolfi (C–d'')

Phillip Tyre double, Furman University

German single by Atelier Marc Ducornet, Furman University

French single by Atelier Marc Ducornet

#### Square Pianos

1787 Broadwood, Carolina Clavier Collection (photo on front cover)

1799 Longman & Clementi, Carolina Clavier Collection

1834 Nunn & Clark Unichord, Carolina Clavier Collection (photo on p. 13)

#### Grand Pianos

1791 Broadwood, Carolina Clavier Collection

1792 Broadwood, Carolina Clavier Collection

1825 Johann Schanz, Carolina Clavier Collection

1844 Collard & Collard, Carolina Clavier Collection

1845 Broadwood, Carolina Clavier Collection

#### Clavichords

2013 Anne Acker fretted clavichord (C–d'')

2016 Pedro Ferreira (Atelier RUMOR) double-fretted clavichord after an anonymous ca. 1776 Portuguese clavichord in the Museu da Música of Lisbon

#### Organ

2007 Gober, St. James Episcopal Church, Greenville, SC

### THE HKSNA NEWSLETTER

Sonia Lee, editor  
E-mail: [sonia.m.lee@gmail.com](mailto:sonia.m.lee@gmail.com)

The Historical Keyboard Society of North America Newsletter is published semiannually in March and September. Short articles, reports on member activities, announcements of upcoming events, as well as reviews of publications and recordings are welcome.

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

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

### HKSNA OFFICERS AND BOARD OF DIRECTORS

Sonia Lee  
*President (2018)*

David C. Kelzenberg  
*Vice President (2018)*

Rebecca Pechefsky  
*Secretary (2017)*

Helen Skuggedal Reed (+)  
*Treasurer (2017)*

Elaine Funaro  
*Immediate Past President*

Anne Acker (2017)  
Michael Tsalka (2017)  
Jordan Friedman (2017)  
Martha Folts (2018)  
Patrick Hawkins (2018)  
Max Yount (2018)  
Ruta Bloomfield (2019)  
Frances Fitch (2019)  
Joseph Gascho (2019)

### INTERNATIONAL ADVISORY BOARD

Malcolm Bilson  
Jane Clark  
Jorg Demus  
Kenneth Gilbert  
Christopher Hogwood (+)  
Richard Kingston  
Gustav Leonhardt (+)  
Davitt Moroney  
Lilian Pruitt  
Richard Reppann (+)  
Peter Williams (+)



## Historical Keyboard Society

of North America

2801 Highway 6 East, Suite 344,

Iowa City, Iowa 52240, USA

[www.historicalkeyboardsociety.org](http://www.historicalkeyboardsociety.org)

March, 2017

Dear Friend of Early Keyboard Music:

### Have you renewed your membership yet?

Memberships now run concurrently with the calendar year. If you have not yet renewed for 2017, your membership has lapsed.

I'm pleased to announce an exciting change in membership opportunities. As part of the Society's new bylaws which were recently approved, **a new category of membership has been created: ASSOCIATE MEMBERSHIP**. Associate membership is available to spouses, partners, or same-household family members of regular members, and annual dues are just half of regular membership dues! Associate members

are entitled to all rights and privileges of regular membership, except they do not receive a separate copy of *Early Keyboard Journal*. Take advantage of this new opportunity--we look forward to welcoming many new family members!

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

Cordially,  
David C. Kelzenberg  
Vice President

## 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, Vice President  
Historical Keyboard Society of North America  
2801 Highway 6 East, Suite 344  
Iowa City, Iowa 52240, USA

**Thank You!**

## WEDNESDAY APRIL 26

Varied Venues

**1:00 PM** Registration and Exhibition Opening

Venue: Zen, 924 South Main Street

**7:30 PM** SALLY R. TODD, MARINA RODRIGUEZ-BRIÀ, PATRICK HAWKINS, ANNE ACKER  
and guest musicians from the VISTA ENSEMBLE & SAVANNAH BAROQUE

Opening Concert

Venue: St. Andrew's Episcopal Church, 1002 South Main Street, one block away from Zen

**9:00 PM** Post-Concert Reception (Open Bar) until 10:00 PM.

Venue: Zen Meeting Space, 924 South Main Street

## THURSDAY APRIL 27

Venue: Zen, 924 South Main Street

**9:00 AM** VIVIAN MONTGOMERY & ALBANO BERBERI (Room A)

It's a Long Story: Following the Narratives of Eccentric Works for Harpsichord (MR)

**9:30 AM** NATALIE KHATIBZADEH AND WALTON LOTT (Room A)

C. P. E. and J. C. Bach Trios Arranged for Two Keyboards

**10:00 AM** SATONO NORIZUKI (Room A)

A Selection of Original Harpsichord Music and Transcriptions by D'Anglebert (MR)

**10:30 AM** Break (10 minutes) and transition to Room B

**10:40 AM** SANDRA MANGSEN (Room B)

Playing Songs without Words (LR)

**11:10 AM** MONIQUE ARAR (Room B)

Deciphering Durante: A Guide to "the Rules" (P)

**11:40 AM** MARINA RODRÍGUEZ-BRIÀ (Room B)

Fernando Sor in London: His Relationship with the London Piano School (LR)

**12:10 AM** Lunch on your own

**1:15 PM** Instrument Demonstration (Room A)

**1:45 PM** JOHN WATSON (Room A)

Keyboards of Many Voices: Reanimating Two British-American Monuments (P)

**2:15 PM** ANDREW COLLETT (Room A)

Handel's Suite No. 7 in G Minor (MR)

**2:45 PM** FRANCIS YUN (Room A)

The Fugue Exercises and the Six Voluntaries of Handel (LR)

**3:15 PM** BEVERLY BIGGS & ELAINE FUNARO (Room A)

Haydn at Home: A Duo Harpsichord Performance of His Concerto in D Major, Hob. XVIII/11 (MR)

**3:45 PM** THOMAS STRANGE (Room A)  
The First Fifty Years of Piano Making in America (P)

**4:15 PM** *Break (15 minutes) and transition to Room B*

**4:30 PM** ARDO DUO (BYRON PETTY & SHUKO WATANABE) (Room B)  
John Field's Sonata Op. 1, No. 1 in E-flat Major (1801), and George Frederick Pinto  
Grand Sonata in C Minor (1803)

**5:00 PM** *Dinner on your own; HKSNA Board Meeting (location TBA)*

**7:30 PM** LOMAZOV-RACKERS PIANO DUO  
Evening Concert (Venue: Room A)

**FRIDAY APRIL 28**

Venue: Zen, 924 South Main Street

**8:30 AM** MATTHEW BENGTSON (Room B)  
Alexander Reinagle's "Philadelphia" Sonata No. 3 in C Major

**9:00 AM** LINDA POINTER (Room B)  
James Hewitt (1770–1827): His Life and Music

**9:30 AM** PATRICK HAWKINS (Room B)  
Cultural Exportations to the New World: The English Piano in Charleston, South  
Carolina, during the Late Eighteenth Century (P)

**10:00 AM** KAREN HITE JACOB (Room B)  
A Newman and Brother Piano ca. 1850: Its Story and Music in North Carolina

**10:30 AM** Maria Rose (Room B)  
Clementi and Hummel (MR)

**11:00 AM** *Break (10 minutes) and transition to Room A*

**11:10 AM** STEPHANIE SCHMIDT (Room A)  
A Musical Snapshot of the Antebellum South (MR)

**11:40 AM** ARTIS WODEHOUSE (Room A)  
An Emigré's Vision of America: Anthony Philip Heinrich's Keyboard Music Inspired by Native and  
African Americans (LR)

**12:10 PM** *Lunch on your own*

**1:30 PM** SONIA LEE (Room B)  
Follies and Fantasies: Music of Schubert, Gossec, and Kalkbrenner (MR)

**2:00 PM** RANDALL LOVE (Room B)  
Franz Schubert's Piano Sonata in A Major, D. 664 (MR)

**2:30 PM** *Break (10 minutes) and transition to Room A*

**2:40 PM** ROBIN MORACE (Room A)

Chopin in England (MR)

**3:10 PM** LARRY PALMER (Room A)

Chopin as Early Music: Some Performance Suggestions (P)

**3:40 PM** ALBERTO MACRÌ (Room A)

From Motet to Tablature: Diminutions in the “Giordano 4” Volume of the Turin  
Tablature

**4:10 PM** DAVID SUTHERLAND and KAREN HITE JACOB, coordinators (Room A)

Memorial for Helen Skuggedal Reed and Others

*Dinner on your own*

**7:00 PM** MUSES' DELIGHT

Evening Concert (Venue: St. Andrew's Episcopal Church)

**SATURDAY APRIL 29**

Varied Venues

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*Sessions are held in multiple locations on this day. Attendees may carpool, or ride on a chartered bus.*

Venue: St. James Episcopal Church, 301 Piney Mountain Road

**8:45 AM** CHERE KO

Selected Works by J. S. Bach (MR)

**9:15 AM** CHARLES TOMPKINS & KAREN ESHELMAN

Wesley and Mendelssohn

**9:45 AM** FRANCES FITCH

Organ Music in Spain's American Colonies (MR)

**10:15 AM** Break

**10:30 AM** VICENT BRU I SOLER

A Study of Keyboard Treatises Contemporary to Sebastian Aguilera de Heredia (LR)

**11:00 AM** ALEXANDER MESZLER

Nicolas Lebègue in the New World (LR)

**11:30 AM** LEON W. COUCH III

Affections and Musical-Rhetorical Interpretations of Buxtehude's *Praeludia* (MR)

**12:00 PM** *Lunch on your own (boxed lunch by Panera)*

**Venue:** Daniel Music Building, Furman University, Classroom B  
(These sessions run parallel to those listed below in Classroom A)

**1:20 PM JUDITH CONRAD**

Music of Carlos Seixas (1704–1742) (LR)

**1:50 PM GILAD RABINOVICH**

C. P. E. Bach's Varied Reprises and Gjerdingen's Galant Schemata: Implications for Analysis, Historical Improvisation, and Pedagogy (P)

**2:20 PM Break**

**2:30 PM MARCOS KRIEGER**

From the Old World to the New: The Transmission of Basso Continuo Practices from Portugal to Colonial Brazil (P)

**3:00 PM MARIO ASCHAUER**

Mozart 2.0: The Case of the Sonata in A Major, K. 331 (P)

**3:30 PM JOHN McKEAN**

Paired Fingering, Continuo Playing, and the Advent of Modern Keyboard Technique (P)

**Venue:** Daniel Music Building, Furman University, Classroom A  
(These sessions run parallel to those listed above in Classroom B)

**2:15 PM Roundtable for Builders and Restorers**

**3:00 PM SARAH DAVIES**

Gebt uns Orgeln!: The Toggenburger Hausorgel in the Context of Swiss Protestant Organ Building, ca. 1600–1820 (P)

**3:30 PM CHARLES BREWER**

"A Matter of Minute Details": C. P. E. Bach's Revisions to the Sonata in E Minor, Wq. 65/30 (P)

**4:00 PM Break (15 minutes)**

**Venue:** Daniel Recital Hall

**4:15 PM REBECCA PECHESKY**

Antonio Soler in London (MR)

**Venue:** Private Residence, 209 Edgemont Street, Easley, SC, 29642

**6:00 PM Dinner and General Membership Meeting**

**8:00 PM ANDREW WILLIS**

Final Concert

*Transport back to a downtown location*



## 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, Vice President  
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.

# A TRIP TO GERMANY: 1746 SILBERMANN PIANO IN SANSOUCI WITH KERSTIN SCHWARZ

Carol lei Breckenridge

It was a cold day in January (2017) for visiting a summer palace, Frederick the Great's famous Sanssouci ("Sans Souci" — "Without Care") in Potsdam, just west of Berlin. But it proved a most warming and enlightening opportunity to have the privilege of accompanying Kerstin Schwarz to examine the 1746 Gottfried Silbermann piano in the music salon of Sanssouci (Fig. 1). The action is in excellent shape for an instrument 271 years old (Fig. 2). Silbermann's three surviving pianos (the other two being in the Neues Palais in Potsdam — probably also of the mid 1740's — and the 1749 piano in Nürnberg) all closely follow the action of Bartolomeo Cristofori's surviving 1726 piano (now in Leipzig), so much so that we can conclude that Silbermann must have had access to an actual Cristofori piano of this time or later. See Kerstin Schwarz' action models of Cristofori (on the right) and Silbermann (left) (Fig. 3).



Fig. 1. 1746 Silbermann piano, Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg



Fig. 2. Action of 1746 Silbermann piano, Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg. With bass hammer pulled up to see the intermediary lever underneath



Fig. 3. Kerstin Schwarz, models of Cristofori (right) and Silbermann (left) piano actions

Silbermann's exact copying of Cristofori's piano action includes: the hollow cylindrical hammers made of rolled paper (see Fig. 3); the intermediary lever to push the hammer up to the string (the so-called *Stossmechanik* or "pushing action," see Fig. 2); the inverted wrestplank of the 1726 Cristofori; as well as numerous tiny details of the action parts. Silbermann did make some changes, however; he (1) placed Cristofori's action in a heavier case (his pianos were based on the Saxon tradition of harpsichords, while Cristofori's were based on the lighter-cased Italian harpsichords); (2) increased the tension of the strings; (3) used iron strings except for the bass (while Cristofori used all brass); (4) increased the hammer travel distance to the string from 2 cm to 4 cm; (5) increased the range (as had Cristofori's successor, Giovanni Ferrini); (6) added damper-raising hand stops; and (7) added a *pantalon* stop, a strip of ivory that contacts the strings to produce a rather metallic sound in imitation of the hammered pantalon, an instrument Silbermann greatly admired, and for which he was unable to secure the rights to make; perhaps this is why he placed a *pantalon* stop in his pianos.

As we know, Carl Philipp Emanuel Bach was Frederick the Great's keyboardist for 30 years (1738–68), so when the monarch began purchasing pianos from Silbermann in the 1740's (at least one for each of his three palaces), Bach would undoubtedly have played them. And we know that his father, J. S. Bach, did play a Silbermann piano on his visit to Berlin in 1747, as well as reportedly in the 1730's. As we see from the famous painting of Frederick the Great's music salon, in which C.P.E. Bach is seen accompanying the king's flute (Fig. 4), the room appears to be the same one as that in which the 1746 Silbermann is presently located (Fig. 1). It is not possible to tell which keyboard Bach is playing, but it could well have been this very piano!

Unfortunately, the 1746 Silbermann is no longer playing well, though a recording does exist from the 1980's. Kerstin Schwarz has made an excellent, exact copy of the

1749 Silbermann piano, and I was able to play it during this trip (Fig. 5 and 5a), along with her marvelous copy of the 1726 Cristofori piano (Fig. 6 and 6a). Compared to the latter, the Silbermann piano has a definitely louder tone, while retaining the clear, ringing resonance of Cristofori's "new invention." It seems ideal for the music of C.P.E. Bach, as the phrases sweep along in a breathtakingly dramatic fashion. All in all, a most informative and enlightening trip! (Fig. 7)

Thank you to Dr. Silke Kiesant and Dr. Jürgen Becher of the *Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg* for permission to examine and print photos of the Silbermann piano in Sanssouci, and to Kerstin Schwarz for her generous sharing of knowledge about Cristofori and Silbermann pianos. All photos are by Carol lei Breckenridge, taken on this trip in January, 2017, except for the 1852 painting of Frederick the Great and Carl Philipp Emanuel Bach, which is in the public domain.



*Fig. 4. Flötenkonzert Friedrichs des Großen in Sanssouci ("Flute Concert with Frederick the Great in Sanssouci") by Adolph von Menzel, 1852*



*Fig. 6 and 6a. Kerstin Schwarz, copy of 1726 Cristofori piano*



*Fig. 5 and 5a. Kerstin Schwarz, copy of 1749 Silbermann piano*



*Fig. 7. Kerstin Schwarz and Carol lei Breckenridge, January, 2017*

# DESERT BAROQUE 2017: FIVE THOUSAND STRINGS TUNED, SEVEN HARPSI-CHORDS MOVED... and MAJOR DESERT FLOODING

Dan Wasil and Ellen Bergstone Wasil

From January 20th to 22nd, California's Coachella Valley came alive with harpsichord music (and flash floods) as the fabulous and intrepid Margaret Irwin-Brandon gathered a diverse group of players, admirers, behind-the-scenes volunteers and some stellar instruments for the inaugural offering from Desert Baroque called *The Suite Life*. For three days the public was invited to a moveable musical feast presented in multiple locations around the Palm Springs area. The weekend featured remarkable workshops, concerts, and social events.

*The Suite Life* focused on exploring instrumental dance forms in Baroque music with performances. Each day workshop participants focused on specific dance forms. Gilbert Martinez led the group as participants performed allemandes and courantes on Day One; Sonia Lee focused on sarabandes and gigues on Day Two; and on Day Three Webb Wiggins worked with participants on dances not fitting into the aforementioned forms. After the daily workshops, professional harpsichordists performed. First up was Gilbert Martinez whose program at the Church of St. Paul in the Desert in Palm Springs was titled *The Graces danced and Apollo play'd* (quoted from Richard Lovelace, a seventeenth century English poet). To start the program, Gilbert requested that the audience not applaud while he performed two works on the clavichord – *A Fancie in C* by William Byrd and *Gleich wie das Feuer* by Melchior Schildt. He then contrasted the clavichord's gentle tones by playing a *Suite in G* by Louis Couperin on the Franco-Flemish, Argentinian-built double by Leopoldo Perez Robledo. Gilbert's remaining program included Jean-Philippe Rameau, Johann Sebastian Bach, Wilhelm Friedemann Bach and Johann

Casper Ferdinand Fischer.

The next evening Desert Baroque treated the audience to a panoply of harpsichords for a concert titled *The More the Merrier* at The Hope Center in Palm Desert. The audience sat in the round with four instruments — a single Italian by Curtis Berak, a Flemish single by Teodoro Martin, a Flemish double by Curtis Berak and a Flemish double by Keith Hill — with their tails joined in the center so that the performers could see one another. The program included concerti for four, three and two harpsichords by Johann Sebastian Bach and a 1998 three harpsichord concerto by Edwin McLean (providing a preview of the next evening's program). The harpsichordists — Sonia Lee, Charles Metz, Elaine Funaro, Webb Wiggins and Margaret Irwin-Brandon — were joined for three of the concerti by the Buon Tempi String Quartet (Bridget Dolkas, Alice Wrate, Krista Haslim and Lars Hoefs).

The final day of the weekend included a celebratory luncheon at Margaret Irwin-Brandon's home, complete with the incomparable homemade "Brandon-burgers" followed by participants testing out Margaret's many instruments, which included a clavicytherium. The final concert was titled *From Baroque to Beyond* and performed at Christ Lutheran Church in Desert Hot Springs. The program opened with a Edwin McLean's Sonata No. 3 for Harpsichord (2015) performed by Elaine Funaro. Then four workshop participants played pieces that they had worked on during the daily sessions with Gilbert, Sonia and Webb. Elaine continued the program playing competition-winning scores from the Alienor Anthology in 2015. Finally, Edwin McLean's Sonata for three harpsichords was repeated from the prior evening. Making the weekend even



Desert Baroque 2017 faculty, artists & participants (L to R):  
Krista Haslim, Lars Hoefs, Bridget Dolkas, Alice Wrate,  
Justin Murphy-Mancini, Webb Wiggins, Paul Carmona,  
Ellen Wasil, Thérèse Carmona, Meg Irwin-Brandon,  
Gilbert Martinez, Sonia Lee, Charles Metz, Elaine Funaro,  
Dan McHugh, Rob Bocchino, & Jamie Ro



Multi-harpsichord concert with the Buon Temp Quartet

more memorable was the weather. The skies opened up and the valley flooded — truly serious rivers of water, sand and rocks washed out roads and low lying arroyos. Those used to significant weather, but not this level of flooding, learned the hard way by driving through streams (ignorantly, as it turned out) over a foot deep!

The entire experience was a reminder of how important creativity, passion, determination, and a strong bit of organizational excellence will carry one. This was a monumental and incredible undertaking. The task of moving seven harpsichords, tuning nearly 5,000 strings, recording the concerts (by the amazing Christopher Greenleaf) and a thousand behind-the-scenes moments added up to a magnificent sonic offering that was much, much more than the parts.

From the audience perspective, the seamlessness of this important regional event was a testament to Margaret Irwin-Brandon and her teams' fortitude and brilliance. As an inaugural event, the surface has certainly only been scratched: a very eager public was clearly engaged, knowledgeable, committed (seriously, you had to have experienced the flooding...) and will be the seed of future audience expansion. The regional approach bodes well for future individual and institutional support of Desert Baroque. The audience enthusiasm for the performances tells us that this effort should be well-received going forward. To Margaret (Meg), all performers and participants... Brava to all!



## Congratulations to Dan McHuge who received an HKSNA Funaro Award to attend the 2017 Desert Baroque Workshops



Above: Dan performs in masterclass for Sonia Lee.  
Below: Dan performs in the final concert.



## UPCOMING WORKSHOPS

### The Catskill Mountain Foundation Presents

### Academy of Fortepiano Performance

Saturday, June 10 – Sunday, June 18, 2017

*Experience the “lost sound” of early pianos and their repertoire*

The first Academy of Fortepiano Performance will take place at the Catskill Mountain Foundation Piano Performance Museum in Hunter, New York, on June 10 through 18, 2017. It is designed as an inspiring and practical immersion into the world of historical pianos, led by renowned performers and specialists. Over the period of a week, music students will participate in lessons, master classes and workshops supported by plentiful access to pianos from the 18<sup>th</sup> and 19<sup>th</sup> century.

Fortepianists Audrey Axinn, Maria Rose, and Yi-heng Yang, who each bring a vast experience as performers, teachers, and music scholars, will direct the Academy through master classes, private lessons, workshops, and performances. Guest performers and lecturers in 2017 include eminent forte piano performer and pedagogue, Malcolm Bilson; keyboard-instruments scholar, John Koster; and forte piano builder Richard Hester.

For more information (including application forms) please visit [www.catskillmtn.org](http://www.catskillmtn.org) or email Pam Weisberg at [weisbergp@catskillmtn.org](mailto:weisbergp@catskillmtn.org).

### Desert Baroque: "Fight, Flight and Fantasy"

January 15-18, 2018

**Joshua Tree Retreat and Conference Center, CA**

*An exploration of free and polyphonic works for the harpsichord in a festival of Master Classes, Recitals & Concerts.*

Following upon "The Suite Life," 2017's inaugural program featuring the Baroque dance suites, "Fight, Flight and Fantasy" will open to the world of the Fugue, the name being derived from the Latin word *fuga*, a flight, from the idea that one part starts on its course alone, and that those which enter later are pursuing it. ["Fugue," Ebenezer Prout, 1891] Its language is polyphony, voices in contest with each other (fight) and its opposing form is the Fantasy - Fantasia, Toccata or Prelude.

Our program of study revolves around repertoire taken chronologically, 16th-18th centuries, in master classes with the performing faculty. Each repertoire class will be followed by a class in basso continuo and other select topics. A class in contemporary music for harpsichord will also be featured.

Concerts will include works for solo and multiple harpsichords, supported by and featuring the Skálholt String Quartet, whose members will assist in the continuo sessions. Internationally celebrated harpsichordist Ketil Haugsand joins the Suite Life's returning faculty, Sonia Lee, Elaine Funaro, Webb Wiggins, Charles Metz and Margaret Irwin-Brandon. Haugsand will perform JS Bach's "Goldberg Variations."

Registration for Fight, Flight and Fantasy can be made at [www.desertbaroque.com](http://www.desertbaroque.com), beginning March 15. Inquiries may be addressed to Desert Baroque Director, Meg Irwin-Brandon, [mibrandon@verizon.net](mailto:mibrandon@verizon.net).

## HKSNA NOMINATIONS ANNOUNCEMENT

The HKSNA Nominating Committee (**Max Yount, chair, Karen Hite Jacob, and Joy Ryan**) has selected and hereby presents a slate of nominees for officers and directors-at-large for your consideration and vote at the upcoming annual meeting in Greenville, South Carolina. Nominations will also be accepted from the floor.

Nominees for Officers, serving two-year terms  
(July 1, 2017—June 30, 2019).

Secretary: Rebecca Pechefsky  
Treasurer: No nominee, vacant

Nominees for the Board of Directors, serving three-year terms  
(July 1, 2017—June 30, 2020).

Mario Aschauer, Carol lei Breckenridge, and Robert Brooke



**HKSNA is urgently looking to fill the following vacancies:**

**Treasurer (2017–2019)**

**Business Manager for Early Keyboard Journal**

If you are interested in volunteering for any of these positions, or have any questions, please contact Sonia Lee, President, at [sonia.m.lee@gmail.com](mailto:sonia.m.lee@gmail.com).

## ORGANS OF ITALY

November 2-11, 2017

ROME, NAPLES, and SICILY

A tour for organists and friends of the organ



We begin in Rome at San Giovanni in Laterano, with its four historic organs from 1597-1875 and S. Maria in Trastevere's organs by F. Testa, 1702 and Mutin Cavaillé-Coll, 1911. In Naples we have a private visit to the Treasures of San Gennaro, and board a ferry for overnight passage to Palermo. Six full days in Sicily, with rich cultural streams of the Moors, Greeks, the Normans and Spanish - centuries of art and culture and an organ culture unlike its Northern relatives. The seven manual organ at Trapani and that of five manuals in Catania, by Donato del Piano are among the unique representatives of style, but also the organ at the Abbey in Monreale, where there will be a concert. There will be time for those who wish to play the instruments, and time to explore the mysteries of the land. Organists Umberto Pineschi and Gianfranco Nicoletti will be assisted by local culture tour guides.

The tour includes land fees and travel from Rome to Catania, 10 nights hotel, all breakfasts and eight sumptuous local meals and wine. Price of the tour: \$2900; early bird registration, by August 1, \$2600. All registrations must be accompanied by \$800, and be submitted by September 1, 2017. For further information: Margaret Irwin-Brandon, [mibrandon@verizon.net](mailto:mibrandon@verizon.net). Look for Organs of Italy on Facebook.

## IN REMEMBRANCE

**H**elen Skuggedal Reed, 68, died March 19, 2017, in Evansville, Indiana. As an organist, harpsichordist, and pianist, she played a major role in the cultural landscape of Southwestern Indiana for more than 40 years. She also served as librarian of the William H. Miller Library in the Vanderburgh Circuit and Superior Courts, Evansville for more than 30 years.



She was born on June 19, 1948, in Halifax, Nova Scotia, Canada, the daughter of Johan Martin Skuggedal and Anna Gurine Ringdal Burns, both Norwegian immigrants. She began piano studies at age three; later studied piano, organ, and music theory with Maitland Farmer; and earned an Associate Diploma (Piano) from the Royal Conservatory of Music, Toronto. As a chorister under Farmer's direction, her work as a church musician began at All Saints Cathedral in Halifax.

She earned a Bachelor of Arts degree (English) with honors from Dalhousie University, Halifax in 1969. With the assistance of a Nova Scotia Talent Trust grant (1969-1970) she earned a Master of Music degree in organ performance from the University of Michigan as a student of Robert Glasgow in 1971. For many years she was an active participant in the University of Michigan's summer harpsichord workshop led by Ed Parmentier.

Her work as a musician in Evansville began and ended at the University of Evansville where she served as organist of Neu Chapel (1976-1983) and as Adjunct Professor of organ and harpsichord (since 2015). She also served as organist of Washington Avenue Presbyterian Church, Evansville (1984-1990) and Eastminster Presbyterian Church, Evansville (since 1991). She often sang in the First Presbyterian Church choir and accompanied on the C.B. Fisk organ which she introduced to the congregation during her tenure as interim organist of the church (1991). She was a member of Patchwork Central.

She performed as principal harpsichordist of the Evansville Philharmonic Orchestra (since 1984) and was recently honored for "20 Years of Excellence." She was a founding member and harpsichordist of the Evansville Chamber Orchestra (1981) and performed with the Harmonie Consort and the Evansville Chamber Singers.

An active accompanist throughout the region, Helen regularly accompanied players for local and state ISSMA solo and ensemble contests, Evansville Philharmonic Orchestra concerto competitions, UE's Suzuki violin program, and for student and faculty recitals at the University.

She performed numerous solo harpsichord and organ recitals throughout the eastern United States and Canada.

She performed for the Royal Canadian College of Organists National Convention in Halifax and recently performed for the Historical Keyboard Society of North America Conference at McGill University. Most recently, she was the treasurer for HKSNA. She was an active member of the Evansville Chapter of the American Guild of Organists for which she served as Dean for several years.

Her work as librarian began at the University of Michigan Law School where she worked as an assistant (1972-73). She then became the librarian of the Hochstein Music School, Rochester, New York (1972-1975). After serving as Acting Archivist in the University of Southern Indiana library (1978-1980), she worked at the William H. Miller Law Library in Evansville. Helen served as archival consultant, Evansville Museum of Arts and Sciences (1984-85), executive board member of Four Rivers Area Library (1988-1991) and was a member of the American Association of Law Libraries, Evansville Area Libraries Consortium, Indiana State Bar Association, Ohio Regional Association of Law Libraries, Midwestern Historical Keyboard Society, Friends of UE Music, and the Arts Council of Southwestern Indiana.

Helen Skuggedal Reed is survived by her son, Eric Reed; daughter-in-law Sarah Zun; grandson, Oliver Reed; brother and sister-in-law, John Skuggedal and Deirdre Floyd; and former spouse, continued friend and trusted colleague, Douglas Reed.

A memorial service and concert will be held at First Presbyterian Church, Evansville, on May 20, 2017. Contributions may be made to the Evansville Chapter AGO for the restoration of the historic Giesecke Organ, named in her memory: 609 SE Second Street, Evansville, IN 47713. ♦

### From Sandra Mangsen, March 29, 2017

I am greatly saddened and shocked by the sudden passing of Helen Skuggedal Reed. Always a kind and generous presence at our Board meetings and invariably an accurate and responsible treasurer of the Society, Helen was also a regular and valued participant at our annual meetings. I worked most closely with her just before the grand merger of MHKS and SEHKS. Many of us remember the very long and drawn-out discussions about the possible merger of the two previous societies. As president MHKS when those discussions finally came to fruition, I came to rely greatly on Helen's counsel, especially when we seemed to be getting nowhere very fast. She always lent an ear, responding quickly but with profound insight and care for both the ideas and the people involved; moreover, I knew that anything I said to her would stay with her. She was a wonder. I put this down in part to her Canadian Maritime upbringing. We often enjoyed chatting about the early keyboard world in Canada and knew many folks in common, beyond the ranks of HKSNA. I'll especially miss our annual dinners at the meetings. Rest in Peace, Helen. ♦

## Obituary for Sihyun Chun (1983-2016), written by Charlotte Mattax Moersch

Sihyun Chun, born Jan. 22, 1983, passed away in Seoul, Korea on October 10, 2016. Sihyun studied piano with Ian Hobson and harpsichord with Charlotte Mattax Moersch at the University of Illinois, where he graduated in May of 2016 with a DMA in piano and AD in harpsichord. He earned his undergraduate degree in 2007 in piano performance and chemistry education at Seoul National University, where he also earned a Master of Music degree in Piano Performance in 2011.

After winning First Prize in the 2005 Seoul Philharmonic Competition, for which he was awarded a concerto performance with the Seoul Philharmonic, Sihyun went on to win a number of prizes and scholarships. He was successful in a J.S. Bach International Competition in Germany three years ago and,



in March of 2016, was a finalist in the HKSNA Jurow International Harpsichord Competition. He participated in harpsichord master classes and festivals worldwide, including the Utrecht Early Music Festival, the Flintwoods Collection in Maryland, and the Baroque Academy of the Amherst Early Music Festival.

Sihyun was the recipient of the distinguished Brownson Fellowship at the University of Illinois. While at Illinois, he performed solo recitals on piano and harpsichord, and played harpsichord continuo with the resident professional orchestra *Sinfonia da Camera* and the University of Illinois' early music ensemble *Concerto Urbano*. In addition to performance, Mr. Chun shone as a scholar. His doctoral thesis on fantasia elements in C.P.E. Bach's *Petites pièces pour le clavecin* shed new light on these often overlooked works.

As Ian Hobson noted, "Sihyun Chun was brimming with enthusiasm for his practical and academic work. He was particularly passionate and effective in performance of music from the early eighteenth century, on harpsichord, clavichord, fortepiano, and the modern piano. His warmth, intelligence and dedication to his art will be sorely missed." Condolences may be sent to his mother at Soongsil Mansion #104, 159 Eunpyeong tunnel-ro, Eunpyeong-gu, Seoul, South Korea. ♦



Come support the performances of the Prizewinners of HKSNA's 8th Jurow International Harpsichord Competition at the Boston Early Music Festival Exhibition, hosted by the Harpsichord Clearing House

**Wednesday June 14, 1:00pm**  
**Eunji Lee**

**Thursday June 15, 1:00pm**  
**Patrick Merrill**  
**Kyle Collins**

**Boston Early Music Festival Exhibition**  
**Courtyard Marriott Boston Downtown**  
**275 Tremont Street, Boston**

For details and schedule:  
[www.historicalkeyboardsociety.org](http://www.historicalkeyboardsociety.org)  
[www.harpsichord.com](http://www.harpsichord.com)

**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://historicalkeyboardsociety.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](mailto: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.

## MEMBERSHIP NEWS AND NOTES

Carolina Pro Musica, **Karen Hite Jacob**, founder and director was awarded a NC Arts Council Grassroots grant to make presentations in Gaston County NC (neighboring county west of Charlotte). The ensemble will make several presentations in towns in which they do not normally perform. They also will involve Carl DuPont, bass-baritone of the UNC-Charlotte Music faculty who participated in the Bach Leipzig Festival in the summer of 2016. DuPont appeared as guest artist on the ensembles Feb 25, 2017 concert singing "who else?" works by Bach.



Carl DuPont with Carolina Pro Musica (L-R): Holly Maurer, Karen Hite Jacob, Rebecca Saunders, Eddie Ferrell

The Boston Early Music Festival has acquired a **Richard Kingston** French double manual harpsichord. It will be housed at the BEMF offices in Cambridge. The harpsichord is a gift from BEMF benefactor and HKSNA member **Sue Robinson**. A reception and recital was held in Boston, on October 29, last year, in celebration of Sue's gift to the Festival.

In January 2017, the Hymn Society of the United States and Canada published **Helen Skuggedal Reed's** third set of music reviews in its online newsletter, *The Verse*.

### Rebecca Pechefsky

recently released a video of the G Minor Fugue from Bach's Well-Tempered Clavier, Book II, as a teaser for her ongoing recording for Quill Classics of the entire second book, which will be released later this year. The video may be viewed at: <https://youtu.be/haV1tTQ4ze4>. She and **Elaine Funaro** also recorded a video of **Mark Janello's** Concerto for Two, which they premiered at the HKSNA meeting in Montreal in 2015: <https://youtu.be/9UM1HibtegE>.



On March 5, Harpsichordists **Julane Rodgers, Mark Kroll, Ann Stephenson-Moe, Virginia Bray** performed Bach's multiple harpsichord concertos using four instruments by **Rob Brooke** in Christ Church, Bradenton, FL. On April 5, **Julane Rodgers** performed a noontime recital titled "The Harpsichord at Mid-Century" (i.e., 18th century) at the Church of the Redeemer, Sarasota, FL; she repeated the program on April 6 at the Christ Church, Bradenton.

**Beverly Jerold (aka Scheibert)** has three recent publications: *Music Performance Issues: 1600-1900* (Hillsdale, NY: Pendragon, 2016); *The Complexities of Early Instrumentation: Winds and Brass* (Turnhout: Brepols, 2015); and "The appoggiatura breve in Domenico Scarlatti's Sonate," in *The Early Keyboard Sonata in Italy and Beyond*, ed. Rohan Stewart-MacDonald (Turnhout: Brepols, 2016).



## DESERT BAROQUE



Celebrating the harpsichord  
In Master Classes and Concerts

## FIGHT, FLIGHT & FANTASY

Joshua Tree Retreat Center  
In the Southern California desert

January 12-15, 2018

Ketil Haugsand, Harpsichord  
Skálholt String Quartet  
**A Faculty of Stars**

Information and registration at  
[Desertbaroque.com](http://Desertbaroque.com)  
Margaret Irwin-Brandon, Director

## MARK YOUR CALENDAR

### HKSNA 7th Annual Meeting May 10–12, 2018 Ann Arbor, Michigan

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](mailto:sonia.m.lee@gmail.com) for further details.