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INTRODUCTION

... Welcome to Sounding Board No.9 ...

It has been a very long time since our last edition in January 2014, for this we apologise. A series of unforeseen circumstances as well as illness meant that two prospective Guest Editors had to withdraw. I am happy to report that both are now well and will be editing the next two issues of Sounding Board in 2016. We are therefore very grateful to Vivian Montgomery who at short notice agreed to take on this the 9th edition. Vivian an award-winning harpsichordist is very active in the American music scene, as performer, conductor, teacher and researcher. As a Fulbright Scholar she now has strong links with the highly respected and excellent music department at the University of Southampton here in the UK.

Vivian’s work as Director of the Jurow Harpsichord Competition shows another aspect of her work, which is to help and encourage modern day composers to write new works for the instrument. It is therefore especially apt that this issue contains a report about the final and concluding stage of our very own Composition Competition, namely the release of the BHS CD ‘Shadow Journey’ which features the prize winning pieces together with other 21st century harpsichord music.

Whereas our last issue looked East to learn about the ‘import’ of an old European instrument, the harpsichord, into a very traditional Japan, here we turn West to the States to find a keen desire to show that same instrument to be very relevant to the 21st century. You will therefore find that this issue has a distinctly American flavour (flavor!) and for this reason we have decided not to let our English spellcheckers get the upper hand but to retain the spelling used by our American contributors.

Finally- when you open our website to view this edition of Sounding Board you will see that we have made some changes. Our website has now been completely rebuilt. It was becoming very unreliable and frustratingly slow. A lot of work has gone on behind the scenes, another reason why this issue has been so long coming, but we hope that you will find it faster and easier to use. A lot of information has been added, with yet more to come and a lot of data and links have been updated. There is now a search facility and very soon a members’ Blog will be activated –we look forward to your input. Let us know what you think and do tell us about any problems you find when using the site. Thank you

Meanwhile enjoy this 9th Edition of Sounding Board. Your letters and comments are always welcome- please continue to write to us about this and or any harpsichord related matter.

Edna Lewis- Secretary BHS

Please send your comments and your contributions to info@harpsichord.org.uk
From our Guest Editor, Vivian Montgomery

I’m delighted to have the opportunity to serve as Guest Editor for the British Harpsichord Society Sounding Board this summer. The timing couldn’t be better, as it was almost exactly a year ago that I completed my six months in the UK as a Fulbright Senior Research Fellow, and I’m mindful of how the past year of activity in the early keyboard field here in the US has been so greatly enriched by the experiences and connections forged while in England. I’ve truly enjoyed pulling together writings on my own work for this purpose, as well as drawing upon the thoughts and endeavors of such a wonderful range of colleagues on both sides of the pond. I’m grateful to Pamela Nash (who gave me some of my first harpsichord lessons when she was the Graduate Teaching Assistant at the University of Michigan!) for approaching me to serve in this capacity.

In addition to introducing the contents of this issue of Sounding Board, I hope you’ll indulge me as I provide a summary of my time in England, as those six months are the foundation upon which I build my keen appreciation of the flourishing British early keyboard realm. My home base while in the UK was in Southampton, and my work while there consisted of preparing and presenting fortepiano and harpsichord recitals, researching the activity of accomplished women keyboardists in the Georgian period, giving lectures at a number of institutions throughout the UK, and coaching University students in Baroque performance style. When I arrived in early January of 2014, the flooding had just started on the coast and the beach at Bournemouth, where I would live for three months with my teenage son, was a wild and windy landscape. Nearly daily, we would take the train through the New Forest (my son to school at Brockenhurst and me to Southampton), passing fields that one would think were lakes if there hadn’t been the occasional cow or horse standing helplessly around the edges. While I had work to do, we also had many adventures to pursue: the New Forest, the Jurassic Coast, the Dorset countryside, Christchurch, Salisbury, the Isle of Wight, London, Bath, Poole, Winchester, Weymouth, Brownsea Island and Portsmouth. Every time I thought we had seen the oldest, the largest, the most profound, the greenest, something else would beckon on the horizon.

My primary performances were a solo recital in Turner Sims in March and a concert on the restored 1824 Stodart grand at the beautiful Chawton House Library in May. Both concerts revolved around variation pieces, a special interest of mine for how they lead us to consider improvisational practice, the eternal reworking of favorite melodies, and the overlap of “art” music with music of “the people.” I’ve found variation compositions and practices particularly fruitful and
suggestive when investigating the musical lives of 18th & 19th Century women in their homes. My time at Chawton House was especially gratifying because it pulled together so many elements – a legendary manor steeped in literary and women’s history, set idyllically and overflowing with staff, fellows, and visitors who, like me, are seeking out first-hand, vivifying encounters with the culture of 200 years ago. My program, entitled “A Most Beloved Melody: British and American Piano Renderings of Favorite Songs 1790-1850," felt particularly evocative of the musical milieu of such a setting. Here was an experience that could only be had in England, and with time available for repeated visits.

My archival research while at Southampton was largely centered upon the gritty enterprise of culling through household compilations and deciphering memoirs as well as wills. In Southampton’s Special Collections, I found many variation compositions that started to paint a fuller picture for me of this repertoire’s use in household musical life, and I also came across numerous compositions by women. My most important discovery, however, was a single variation piece by an accomplished keyboardist from Leicester, Martha Greatorex (1759-1829). I was led on to in-depth research of this artist and her works by the combination of a bold creativity, the indications of a strong improvisational practice, and her unusual history as a child prodigy, as a prominent church organist, a concert impresario, and a published composer in her later years. Investigation of her context in Leicestershire, and later in Staffordshire, drew me into a deeper examination of the musical spheres of other provinces in the North and the Midlands. I’ve been captivated by these narratives, the works themselves, and the process of exposing details that would help to flesh out the musical cultures and activities around them. As a result, in returning to England in the coming fall, I intend to conduct several days of further research into the life and work of Martha Greatorex, with the support of a small grant from the Brandeis University Women’s Studies Research Center.

One of the elements that had originally attracted me to Southampton is the work that faculty and graduate students are doing in breathing life into the musical histories of 18th and 19th century gentry estates, with special attention to the activity of the women musicians within the households. In an article contained in this issue about the recently formed and funded Sound Heritage network, I’ll expand upon the impressive work done, under the leadership of Dr. Jeanice Brooks, on the archival, performance, and pedagogical levels, with particularly creative and comprehensive efforts directed at a number of country homes in the National Trust.

In the last two months of my stay in England, we moved to the historic market town of Romsey. I traveled to give talks at the University of Wales, Leeds University, York University, the Benjamin Franklin House in London, and for the final Fulbright Forum at the University of Glasgow. I also devoted considerable time to some projects that have continued beyond my time as a Fulbrighter. These included my ensemble Cecilia’s Circle recording a CD of works by the 17th Century Italian composer Barbara Strozzi at Chawton House in June, with such London early music luminaries as soprano Catherine Bott and lutenist Elizabeth Kenny; editing several articles for submission to musicological journals; promoting my recently released CD of works by Fanny Mendelssohn Hensel and Helene Montgeroult; and writing liner notes for my upcoming Centaur Records CD release of American piano variations on popular songs. Beyond these tangibles, I had the opportunity to become familiar with the work and lives of many respected colleagues, and to start to be part of a small and interesting Reform Jewish community in Hampshire.

The proximity of Southampton to London made it possible for me to make many trips there. A great amount of my time was spent in the British Library Rare Books and Music Room, where I
was able to pour over original music prints, 18th and 19th Century periodicals, concert programs, auction house documents, and correspondence, all associated with my areas of research. Our final two weeks in the UK were spent based in London in order to be able to more fully take advantage of everything it has to offer. Among the highlights of my activities there are gaining permission to practice on the extraordinary keyboard instruments at the National Trust’s Fenton House, visiting other important instrument collections (Horniman, Cobbe, Finchcocks), and attending full Sephardic Orthodox rite Shabbat services at Bevis Marks synagogue (1726) in the East End. It was a rich and wonderful time.

Now on to what’s contained herein – it represents a marvelous range of activities and efforts, and the articles were quite deliberately solicited to reflect interplay between recent early keyboard happenings in the UK and those in the US. On the US side, many thanks to Karen Flint (harpsichordist and Artistic Director of *Brandywine Baroque*) for her appealing article about Flintwoods, the Delaware home of her extraordinary original keyboard instruments collection – I was fortunate to be one of the solo artists for *Harpsichord Heaven* in 2013, and it was truly unforgettable. I’m happy to feature reviews and descriptions of two stellar American early music events of the past year: Joyce Lindorff provides an article on the Historical Keyboard Society of North America’s May conclave at McGill University in Montreal; and Rebecca Pechefsky fills us in on The Ninth Aliénor International Harpsichord Composition Competition. And I’ve provided information on the upcoming *2016 Jurow International Harpsichord Competition*, for which I serve as Director. My article on the new UK research network, *Sound Heritage*, serves as something of a bridge between the two continents – this initiative was what brought me to Southampton in 2014, and it is showing itself to have quite the international reach in its exploration of late 18th and early 19th Century domestic musical activity. Pamela Nash reviews the *Annelie de Man Prix* in Amsterdam (26–30 May) and provides the third “instalment” on the recently released BHS CD, featuring a terrific array of performers and composers. And finally, Graham Lynch and Assi Karttunen engage in a dialogue, *Composing and Performing New Harpsichord Music*, shedding light on the intimate and intricate elements of creating and re-creating some of the most individualistic and inventive music surfaced today. Enjoy!

**Vivian Montgomery**

Vivian Montgomery is an award-winning harpsichordist and fortepianist on the Early Music faculty at the Longy School of Music of Bard College. She holds prizes from the Jurow and Warsaw International Harpsichord Competitions, was recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts, and has just completed residence as a Fulbright Senior Research Scholar at the University of Southampton in England. As a faculty member at the University of Cincinnati College-Conservatory of Music, Vivian taught early keyboards and historical performance from 2003 through 2013. Having earned her Masters in Early Keyboards from the University of Michigan and the DMA in Early Music from Case Western Reserve University, she has served as Director of the Jurow International Harpsichord Competition since 2009. While building on collaboration as half of the period instruments duo Adastra (adastraduo.org), Vivian has ardently explored the musical lives of women from 1500 to 1900, especially through two decades of cross-disciplinary work with her ensemble, Cecilia’s Circle [http://www.ccircle.org/](http://www.ccircle.org/). She holds a post as a Resident Scholar at the Brandeis University Women’s Studies Research Center [https://www.brandeis.edu/wsrc/](https://www.brandeis.edu/wsrc/).
The Historical Keyboard Society of North America’s 4th Annual Meeting in Montreal

Joyce Lindorff gives a brief overview of the large range of topics covered and the performances given at this HKSNA Montreal meeting devoted to the exploration of French Baroque Keyboard Music.

The Schulich School of Music of McGill University in Montreal proved an ideal setting for the 4th annual meeting of the Historical Keyboard Society of North America (HKSNA), which ran from May 21-24, 2015. The theme, “French Connections: Networks of Influence and Modes of Transmission of French Baroque Keyboard Music,” inspired a stimulating array of presentations and performances on organ, clavichord and harpsichord, which as the focus of this report, was amply represented. McGill owns a diverse stable of 14 harpsichords made by Yves Beaupré, Rainer Schutz, Willard Martin, Frank Hubbard, William Post Ross and David Jensen, as well as an original 1677 Italian instrument that was shown privately to admiring groups during the conference. Another memorable harpsichord, blending traditional and 21st-century technology, starred in the final presentation by a team from the Centre de Recherche sur l’Interprétation au Clavecin (CRIC), headed by Hank Knox. Associate Professor of Harpsichord and Early Music at McGill, Knox served as local organizer of the Montreal meeting.

Setting a thoughtful tone for the music and discussions to come, Alexander Silbiger’s opening address offered an overview of French classical keyboard tradition and its rediscovery, ascribing its uniqueness to a convergence of composer, instrument and performance style. Presentations began, fittingly, with “The Father of it All: Chambonnières and his Followers,” a mini-recital by Karen Flint. Said followers were generously represented in performances that first afternoon by Ruta Bloomfield (de Bury), Aya Hamada (Royer, Duphly, A.-L. Couperin, Balbastre), and Rebecca Pechevsky (F. Couperin).

Peter Sykes’s opening evening recital, performed on both harpsichord and organ, delighted all with its superb musicianship and expression, qualities that extended to his masterclass the following morning. Sykes devoted patient attention and generous musical insight to each individual player, encouraging each to listen, feel, and find her or his own voice.

Well-known masterpieces shared the platform with lesser-known gems in mini-recitals studded throughout the conference, beautifully performed by Jonathan Addleman (Draghi), Joseph Gascho (D’Anglebert’s Lully transcriptions), Sandra Mangsen (Geminiani) and Max Yount (Marchand). Charlotte Mattax-Moersch gave a stunning rendition of suites from the Babell manuscript. Luc Beauséjour selected works of François and Louis Couperin, Böhm & Forqueray for his closing mini-recital.

In the performance practice arena, topics of text, arrangement and improvisation roamed freely throughout the conference and received welcome focus in Mark Edwards’s discussion of interpretive flexibility in the music of Chambonnières and D’Anglebert. Matthew Hall and Benjamin Katz pulled out all the interpretive stops for their concerted improvisation performance. Thérèse de Goede raised questions of French Galant-era continuo practice, and this writer revisited Albert Fuller’s 1959 edition of Gaspard Le Roux, who so clearly advocated for flexible instrumentation and extempore invention. Margot
Martin and Lysiane Boulva connected performance practice to extra-musical social concepts of 18th-century France—the art of conversation and imitations of nature, respectively.

Bruce Gustafson, author of *French Harpsichord Music of the Seventeenth Century* (1979) presented a contextual update on the 20 sources of French harpsichord music discovered since its publication. Fulfilling the conference theme, several papers delved into “modes of transmission” across time as well as place. Marcos Krieger documented the French influence on the Lisbon court, differentiating the music of Carlos Seixas from that of Domenico Scarlatti. Graham Sadler reflected on “a probable encounter in the 1720s” between Rameau and Scarlatti in Paris, a possible explanation for the synchronicity of their use of cross-hand technique. Élisabeth Gallat-Morin confirmed the continuity of French instrument building traditions in 17-18th-century New France.

Larry Palmer chronicled transmission into the 19th and 20th centuries through revival performances by Louis Diémer, Arthur Whiting, Frances Pelton-Jones, Lotta van Buren, Violet Gordon Woodhouse, Regina Patorni-Casadesus and of course, Wanda Landowska. The audience at the Ninth Aliénor Competition Finals Concert enjoyed listening to and voting on eight imaginative new harpsichord pieces.

For full details, see Rebecca Pechefsky’s article on the competition.

As a grand finale, Hank Knox’s team from the Centre de Recherche sur l’Interprétation au Clavecin then demonstrated their “self-playing” harpsichord, programmed to realize a figured bass while accompanying live musicians in real time. It was an eerily entertaining and occasionally hilarious experience to see the keys depressing automatically in the service of the violin and the cello. This harpsichordist left the conference applauding CRIC’s highly technical achievements, but secretly hoping that it will not be so successful as to doom us human continuo players to redundancy. Assuming that does not happen, we can all look forward to the next meeting planned for Oberlin College, Ohio, USA, 21-23 March 2016.

http://historicalkeyboardsociety.org/

Joyce Lindorff is Professor of Keyboard Studies at Temple University. She previously taught harpsichord at the Shanghai Conservatory and Cornell University and has performed with the ensembles Hesperus, Tempesta di Mare, Newberry Consort, Charbonnier Viol Ensemble, and Waverly Consort. Her recent CD, “Music from the Harpsichord Miscellany,” was recorded on Colonial Williamsburg’s 1758 Kirckman, and her recording of the complete sonatas of Teodorico Pedrini, with baroque violinist Nancy Wilson, will soon be released by Paladino Music.
The 2015 Aliénor Competition

Rebecca Pechefsky reports on this long established international competition aimed at encouraging the composition of new music for and idiomatic to the harpsichord.

It seems appropriate that The Ninth Aliénor International Harpsichord Composition Competition, which took place on May 23, was held at McGill University in Montreal, a city where the beauties of the past and the electricity of the present intermingle in colorful harmony. And fitting, too, that the theme of the Historical Keyboard Society of North America meeting, which hosted the competition, was French Baroque keyboard music. After all, it was the goal of 17th- and early 18th-century French composers to write music that brought out the best sonorities from that noble instrument. Similarly, Aliénor fosters the creation of music in a plurality of styles and techniques but with one basic requirement: it must be idiomatic to the harpsichord.

This was my third Aliénor competition; for the previous two I had served as a performer, but this time I was also one of the judges; my three colleagues were Tracy Richardson, Sonia Lee, and Thomas Donahue. Altogether we received 48 scores, and our mission was to pick six finalists. In contrast to previous competitions, the composers had been given no guiding theme, so as one might imagine, quite a diverse body of harpsichord works wended their way to my Brooklyn living room.

Now it’s time for a little confession: I’ve never been a huge fan of competitions, and the thought of actually judging one seemed daunting. But performing in the previous two competitions had been a great experience for me. Among Aliénor artistic director Elaine Funaro’s many talents is an uncanny ability to match performers and composers. The pieces she selected for me to play in the last two competitions were highly suited to my tastes and background and have resulted in friendships with the composers and in further pieces of theirs for me to perform. The concerts too had more of an atmosphere of exploration than of competition, partly because of the excitement of hearing many new and interesting works for the first time and partly because of the backstage camaraderie between the performers. So, for this year’s competition I agreed to give judging a shot.

As I went through the 48 submissions, I admit that several immediately jumped out at me as being especially strong. And then, just as quickly, I asked myself, “Is this piece really one of the best, or do I just like it the best?” Probably an unanswerable question and exactly the reason I’ve always had an aversion to competitions. Nevertheless, when the time came for the four of us to submit our list of top favorites, I was highly relieved to see that, by and large, we agreed. So we had our six finalists, and the work of the judges was done. (Whew!) It was now up to the audience. As has always been an Aliénor convention, after the six
works have been performed, the audience then gets to vote on their top three. But as Elaine points out, all six are considered winners. I also find that having this kind of audience participation makes the whole evening more of a communal event than a competition. As well as the six solo harpsichord finalist pieces, the concert included two commissions for duo harpsichord by Edwin McLean and Mark Janello, both past Aliénor winners. A wonderful idea, since more and more harpsichordists are starting to realize how much fun it is to play two-harpsichord repertoire. Since we don’t get to sit in a section in an orchestra, opportunities to bond with fellow harpsichordists aren’t as frequent as we’d like.

As the audience filed in, the majority of whom were keyboardists themselves, I could almost see the curiosity written in balloons over their heads, especially about the duos: “Will I like this music?” and, if so, “How can I get copies?” Laura Snowden’s French Suite opened the concert, performed with grace and flair by Sonia Lee. A noted guitarist as well as a composer, Snowden has written works that have been performed at the Wigmore Hall and elsewhere internationally. Her suite consisted of four movements with French descriptive titles: “La Coupable,” “La Joyeuse,” “L’Affectueuse,” and “L’Agitée.” I especially liked the opening, “La Coupable” (“The guilty one”), in which the slow waltz-like repeated octaves in the lower register of the harpsichord and the whining chromatic melody in the treble conveyed a sense of guilt and wrong-doing that is ominous but also a little humorous.

Little Monkey Ten Snapshots by the Georgian composer Sviatoslav Krutykov was, as its title suggests, ten little miniatures, written for the most part in a spare, disjunct style. Going into the concert, I felt that, out of all the six finalist pieces, this was the one that would most require a consummate performance to make it understood and appreciated. Fortunately we had Dr. Larry Palmer on the job, and he brought each snapshot to life with just the right pacing and articulation—evocative playing that brought out the color and wit of these miniatures.

With Ivan Božičević’s If There is a Place Between, the program returned to a more thick-textured style of harpsichord writing and one that included elements of jazz and Slavic dance music. Božičević hails from Croatia, is a jazz performer, and is especially interested in combining different genres (his Microgrooves was a finalist in the 2012 competition). This is a three-movement work—Intrada, Aria, and Fandango—and throughout there were sweeping arpeggios and thick chords, as well as complex rhythmic shifts that needed the right hands to sound natural and dance-like. James Dorsa provided the right hands, using his considerable chops1 to bring off the work with style and verve.

Andrew Collett’s Sonatina for Harpsichord came next, and here we were lucky to have the composer himself perform his piece. Andrew had traveled to Montreal from the UK just a couple of days earlier, and on the morning of the concert, a bleary-eyed composer had confessed to me that he felt a little jet-lagged. Since I always find the east-west switch to be especially trying, I certainly sympathized.

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1 "chops", meaning technical skills or prowess (for the benefit of our non-American readers!)
When he came out to perform, however, there was no sign of jet lag, and he played with elegance and ease. Like Snowden, he had chosen to write character pieces with French titles, reminiscent of the 18th-century French clavecinistes. The three movements, “La douleur exquise,” “Parler du fond du coeur,” and “L’appel du vide,” were not, however, as evocative of dance music as many of the other pieces on the program; instead, each one created a mood that was more like the tone-painting of a later Couperin or perhaps even a Debussy.

James Dorsa, who had given us the stirring performance of Božićević, also performed his own work, Martinique. James took first place in the 2008 Aliénor competition with his outstanding suite Jupiter’s Moons, which has since become part of the modern harpsichord canon (a movement from it was required repertoire for the last Jurow competition). Martinique is written in a somewhat different style, less explosive, more playful, but still with James’s characteristic technical challenges. As its title implies, calypso-like modalities and cross rhythms dance their way through the piece. Living near the Caribbean section of Brooklyn, I was quite fascinated to see in the score how the complex rhythms that I sometimes hear drifting through Flatbush are notated. James played with his usual panache, even changing into a pair of white pants to create a more tropical atmosphere.

Dina Smorgonskaya’s Three Dances for Harpsichord rounded out the first half of the concert; this was also the conclusion of the competition. A native of Belarus, Smorgonskaya now makes her home in Israel and has been the recipient of several awards and commissions. Though what kind of “dances” they are is unspecified, all three movements had a rhythmic drive that certainly made one want to get up and dance, and the second movement, especially, also contained moments of great lyrical beauty. Harpsichordist Marina Minkin, hand-picked by the composer, gave a tour-de-force performance.

But wait, there’s more! After a busy intermission during which the votes were counted, the two commissioned duos, receiving their world-premiere performances, made up the concert’s second half. First up was Edwin McLean’s Sonata for Two Harpsichords No. 2, performed by Beverly Biggs and Elaine Funaro. A past Aliénor winner, Ed has written works for solo harpsichord, as well as his first duo and his triple, that are practically standard repertoire for those of us involved in performing modern music. Elaine and I have performed the first duo extensively, and it is, quite frankly, one of my favorite pieces for two harpsichords of all time. So naturally I was eager to hear his latest duo. And in some ways it is written in a similar vein—both duos start out with a tango, and in both pieces there are jazz influences throughout. This new duo has, if anything, even more echoes of tango and other Latin forms than the first. Elaine and Bev gave a tightly rehearsed rendition that nevertheless unfolded with Latin ease and charm. Bev’s other love besides the harpsichord is in fact tango dancing, and I could see how much she was enjoying the rhythms, especially in the first movement. She even wore her tango shoes for the performance.

Elaine and I then got to play Mark Janello’s Concerto for Two as the concert’s exciting conclusion. Well, admittedly I’m biased, as I got to play it with Elaine. I
had also been fortunate to premiere his *Six Miniatures for Harpsichord* at the 2012 competition, but I can’t take credit for its having won first place—it’s a lovely piece. At a subsequent performance, an audience member described it as a series of “little jewels.” This new work is composed of more generous proportions with more complicated thematic development. It is also (dare I say it?) more technically demanding but well worth it. There is the sprightly opening *Allegro* and a haunting 2nd movement with its Schumannian dichotomy, “Languid, but somewhat relentless.” The joyous last movement, “Exuberant, yet wistful,” also plays with this kind of romantic contradiction. Throughout, the interplay between the two harpsichords is simply wonderful, especially if you’re performing with a good friend.

Now for the results of the competition: first place went to Dina Smorgonskaya’s *Three Dances for Harpsichord*, second to Andrew Colett’s *Sonatina*, and third to James Dorsa’s *Martinique*. As a judge I abstained from voting, and it would have been hard for me to choose, since in the course of selecting our six finalists, I had become fond of all of the pieces. Congratulations to all our composers and performers for an exciting and rich exploration of new music for harpsichord!

*Rebecca Pechefsky*

*Brooklyn-based harpsichordist Rebecca Pechefsky has performed throughout the United States, as well as in London, Amsterdam, Berlin, Milan, Basel, and other European cities. Her CDs include premiere recordings of works by D’Agincour, Krebs, and Hurlebusch.*

[www.rebeccapechefsky.com](http://www.rebeccapechefsky.com)
Brandywine Baroque’s Harpsichord Heaven

Vivian Montgomery writes ‘In 2013, I was fortunate to be included as one of the artists performing at the festival called Harpsichord Heaven at the Flintwoods Barn near Wilmington, Delaware. This is the most extraordinary collection of impeccably restored historical harpsichords. One of them is among only 14 Iberian harpsichords to survive the Spanish Civil War. Artistic director Karen Flint's collection includes a 1635 Antwerp instrument from the Ruckers firm, which surfaced in a Paris furniture auction in 1997 and was restored by builder John Phillips’.

Karen Flint with three of her instruments - photograph by Jennifer Corbett

...and from Karen Flint: “Brandywine Baroque, an early music ensemble based in Wilmington, Delaware holds an annual weekend festival featuring harpsichord concerts with between seven and ten harpsichordists performing on one weekend. In 2016 the festival will be held from May 27 to 29, and the works to be presented are the complete concertos by Johann Sebastian Bach for solo and multiple harpsichords. Performances at the festival, called Harpsichord Heaven, are given in The Barn at Flintwoods near Wilmington, Delaware (about an hour south of Philadelphia, Pennsylvania) using the antique harpsichords of The Flint Collection housed there. The artists for this coming event will include: Davitt Moroney, Arthur Haas, Luc Beausejour, Leon Schelhase, Janine Johnson, Joyce Chen and Karen Flint. They will be accompanied by the Brandywine Baroque orchestra, Martin Davids, concertmaster. The antique harpsichords in the Flint Collection that will be played in the 2016 Harpsichord Heaven include two instruments by Ruckers, one by Nicolas Dumont, one by Nicolas and François Blanchet and one by Johannes Goermans. The aptly-named Dumont Concerts are held in climate-controlled circumstances, with only 90-some seats.”

For further details see www.brandywinebaroque.org.

Karen Flint

Karen Flint, harpsichordist and Artistic Director of Brandywine Baroque since its founding, has performed as soloist with the Delaware Symphony, Newark Symphony and with the University of Delaware Chamber Orchestra. With her ensemble she has made guest appearances with Coastal Concerts, Chorale Delaware, Mid-Atlantic Chamber Music Society and at the Boston Early Music Festival. Karen Flint has degrees from Oberlin Conservatory of Music and The University of Michigan and teaches harpsichord at the University of Delaware.
Pamela Nash is to be congratulated on bringing this ambitious project through to a very successful conclusion. Here she describes the last and final phase. This fascinating and unique CD is now available for us to buy, listen and enjoy. You will not be disappointed.

The recent launch of the CD recording *Shadow Journey* marks the third and culminating phase of a British Harpsichord Society project almost three years in the making; from the instigation of the solo harpsichord composition competition in 2012 for the Society’s tenth anniversary, to its showcase concert the following year, to the recording sessions in 2014 with post-production and commercial release on the Prima Facie label earlier this year.

Readers can find accounts of the competition and concert in previous editions of *Sounding Board* (Issue nos. 7 and 8), but it is worth adding a contextual note here for introductory purposes. The competition was the first of its kind to be run in Britain and attracted over ninety entries from 18 countries. Adjudicated over two rounds by a jury of harpsichordists and composers, it yielded a final list of works which demonstrated all the requisite qualities as well as professionalism, integrity and the ability to say something new and exciting about the harpsichord. *Shadow Journey* comprises eleven of these remarkably diverse works alongside three pieces by the jury panel composers, consummately performed by the same assemblage of harpsichordists who gave the premières at the Foundling Museum showcase concert: (in alphabetical order) Penelope Cave, Jane Chapman, Maggie Cole, Mahan Esfahani, Elaine Funaro, Goska Isphording and Christoph Kaufmann.

As artistic director, my aims for the competition were threefold: to generate exciting new works for harpsichord, to broaden audience awareness and to engage the growing number of harpsichordists who incorporate contemporary music into their programmes. The opportunity to promote these aims through the medium of a recording was a rather serendipitous one. Prima Facie, a new music label co-incidentally looking to put out a contemporary harpsichord disc, approached the BHS in the wake of the competition, and with financial support from sources including the Ralph Vaughan Williams and Ida Carroll Trusts, the enterprise went ahead without loss of musical momentum. The generous offer of a glorious Grade II listed house on the Surrey-Hampshire border provided the recording venue for all but two of the players, with Elaine and Christoph recording their sessions in North Carolina and Basel respectively.
Notwithstanding the collective sensitivity and insight into the harpsichord's intrinsic properties, coupled with a confident command of craft, the remarkable diversity and individuality of the fourteen compositional voices of Shadow Journey are tangibly apparent throughout. Each individual sound world explores a starkly different aspect of harpsichord character: from the virile, unrelenting 'thriller' music of Alessandro Ponti's In Fuga da Verona to the sensually resonant re-working of the 17th century unmeasured prelude in Enno Kastens' Schattenreise; from a bewitching exposé of the timbral relationship between the harpsichord and the Indian santoor in Patrick John Jones' Santoor Suite to the atmospheric and kaleidoscopic use of the harpsichord compass in Satoru Ikeda's Prism; from bold actor-harpsichordist interplay in the cabaret-styled Hot to Trot Love Bot by Gavin Wayte to the dramatic physicality and extended techniques of Junghae Lee's Improvisation sur les Ondes Chromatiques. Three pieces which demand utmost pin-point rhythmic precision from the player are Aled Smith's Box Toccata, Jürgen Kraus' The Ascent of the K517 (a confluence of Scarlatti’s sonata K 517 and a rhythmically-precipitous ascent inspired by the mountain of the same name) and Jung Sun Kang's frenetic depiction of ill-fated lovers in her Tim Burton-inspired Stick Boy and Match Girl in Love. Music of a more rhythmically and tonally-centred kind is found in Ivan Božičević's Summer in the World with its pulse-driven sonorous undulations, and in Five Shapes, Thomas Donahue's set of variations which brings into sharp focus the essence of harpsichord sound and articulation. The three contributions by the adjudication composers are as representative of the harpsichord's diverse character as they are idiomatic of their authors' styles: Rob Keeley’s mastery of two-part texture in Inventions 6 and 7, the charm and whimsy of Gary Carpenter's caprice, Fin de Siècle, and the only work on the disc with electronics - Island surveys (1), a foray into the imagination of Larry Goves, where the harpsichord, almost ghost-like in character, plays repetitive fragments against a drone-like electronic accompaniment.

Close association with these works places me in the easy position of asserting their merits unreservedly, but I am confident that the listener will find pieces they want to return to again and again. At the very least, they will find journeys of invention and imagination through this instrument whose historical associations often bely its contemporary relevance; journeys which I hope will stimulate and stretch our harpsichord aesthetic and prove a lasting contribution to the instrument's expanding contemporary archive.
In addition to the news of Shadow Journey's release, I can report of several further performance outcomes of the competition; in the UK, the US, Italy and Amsterdam at concerts and festivals including Lincoln, Procembalo and the Prix Annelie de Man. The First Prize composition (Alessandro Ponti's In Fuga da Verona) has been selected for the Final Round list for the 2016 Jurow International Harpsichord Competition.

A note on the instruments
Three harpsichords were used for this recording: a Flemish double-manual by Yannick van Hove (Aigle, 2007), owned by Christoph Kaufmann; an 18th century Northern European model double manual by Richard Kingston, owned by Elaine Funaro, and a double-manual after Blanchet by David Rubio, owned by Jane Chapman.

Acknowledgements
I would like to acknowledge the generous support of the following bodies: the Arts Council England, the Ida Carroll Trust, the Holst Foundation, the Garrick Charitable Trust, the Ralph Vaughan Williams Trust and the British Harpsichord Society. Thanks are also due to Cadenza Music, Dr George Assousa and other donors who supported the competition, and Mrs Sarah Hard for her help in facilitating the recording.

Pamela Nash

Pamela Nash studied harpsichord with Valda Aveling at Trinity College, London, Huguette Dreyfus at Schola Cantorum, Paris, and Edward Parmentier at the University of Michigan. She was curator of Manchester's HarpsichordFest 2004 and 2006 for contemporary music, and is a recipient of the Harkness Fellowship. She has written articles for Contemporary Music Review, Harpsichord and Fortepiano and Diapason, and was artistic director for the British Harpsichord Society's Composition Competition as well as producer of the Society's 2015 CD release.

‘Shadow Journey’ is now available from Prima Facie
http://ascrecords.com/primafacie/shadow_journey.html
Pamela Nash writes about the vital role played by this one woman in encouraging 20th century composers to write works for the harpsichord. Her work continues into the 21st century and her name lives on in an important universally recognised competition and festival named after her.

Those of us acquainted with the work of the late Annelie de Man will readily acknowledge her place on the musical map as one of the most pioneering musicians of the last forty years. Along with Landowska, Sylvia Marlowe, Antoinette Vischer et al, she belongs to a long line of women harpsichordists whose charismatic relationship with their instrument has pushed the boundaries of conventional practice. Her legacy, which lives on through her students and the legion of works written for her, has also been memorialised in the Annelie de Man Foundation, created to further the aims of her work for the benefit of future generations. The Foundation’s flagship event, Prix Annelie de Man (see below), has become established as the leading international competition for composers and performers of contemporary harpsichord music, its second run having taken place in Amsterdam at the end of May.

Annelie, who studied harpsichord at the Royal Conservatory of the Hague and devoted herself for several years to Baroque music, underwent a kind of musical epiphany upon hearing a fragment of Ligeti’s Continuum in the late 1970s. This revelation in harpsichord sound opened the floodgates for a radical new direction, and she turned exclusively to the performance of new music. At a time when newly-written harpsichord pieces were scarce, this resolution changed the face and future of the contemporary harpsichord, leading composers from all over the world to write for her. One of her first composer-collaborations was with Louis Andriessen in 1982 with Overture to Orpheus, a piece considered to be a hallmark in her career, not least because it proved a catalyst for other composers to explore the harpsichord as a medium for expression. Annelie’s formidable technical virtuosity allowed composers to write without limits, and was matched only by a fierce curiosity and desire to give all new compositions a chance, regardless of whether or not they showed immediate appeal; her most distinguished composer-collaborations included a highly productive and symbiotic partnership with her husband, Roderik de Man, many of whose compositions she recorded. Through her experimental approach to electronics, improvisation and unusual instrumental partnering, she continually strove to break new ground, even becoming involved in harpsichord re-design and adaptation in pursuit of new technical and acoustic possibilities. Much in demand as concert artist and educator, she performed around the world, gave masterclasses and lectures at conservatories and universities, and was active as an organiser and advisor; in 2009, the year before her death, she co-
founded PROCEMBALO, an organisation which publishes the Contemporary Harpsichord Music Catalogue on the internet.

Annelie was one of the first musicians to advocate the performance of contemporary music on ‘old’ instruments when such ideas were viewed as mere aberrations. During the period when the early music authenticity movement was itself in full swing (and nowhere more prominently than in Holland), she sought to persuade the musical establishment as well as other early instrumentalists of the validity of a new kind of authenticity, passionately advocating for the use of the historical harpsichord - as opposed to the modern, 'revival' instrument -as the natural, even obvious medium for contemporary repertoire. Furthermore, she asserted that if performers did not do this, they were missing a vital truth - of how qualities could actually be revealed in, and added to, the music.

Self-styled radical though she undoubtedly was, Annelie was not the only musician challenging accepted norms within the wider early instrument community. But she was unquestionably fortunate to be living and working in the Dutch circle with its relatively liberal, progressive attitudes, state support and strong tradition of role models; not surprisingly, Amsterdam was the first Conservatory to set up the post of professor of contemporary harpsichord, which, though years ahead of other institutions, was a timely move in light of Annelie's influence and example. Her protégé and successor, Goska Isphording, was the first student to be allowed to focus solely on contemporary harpsichord repertoire at the Conservatory; now one of the most prolific performers and activators for the contemporary harpsichord, Goska has taken on the mantle of ambassador for the continuation of Annelie's work through the Foundation and the Prix.

**Prix Annelie de Man: a brief view**

The second Prix Annelie de Man, a competition for performers and composers, held its culminating event during the last week of May this year at Amsterdam's Orgelpark, an impressively-converted church with magnificent concert hall housing five organs and a collection of other historic keyboard instruments – on this occasion, also augmented by seven harpsichords.

Although the competition's final stages provided the central focus, the event was very much structured as a festival; five days of astonishingly ambitious and stimulating programming with concerts, masterclasses, lectures and demonstrations, distinguished by leading professionals and student performances at the highest international level. Participating composers had been encouraged to use the instrumental resources of the Orgelpark as well as to incorporate electronics, video and theatrical elements into their compositions in combination with the harpsichord; initiatives which signify the continuing influence of Annelie de Man. Her pioneering work is very much the impetus behind the organisation of the Prix which is supported by the Annelie de Man Foundation, spearheaded by Goska Isphording and Roderik de Man and run by
musicians who work extensively within contemporary music circles. As the management were anxious to point out however, the event was far from being an exclusively Dutch concern: moreover, it aimed to provide a forum for international dissemination and exchange of up-to-date ideas and innovations in contemporary harpsichord circles. Just how comprehensive this was I can’t be certain, though I suspect there are many developments in the wider contemporary harpsichord community of which an organisation like this is not aware.

I was pleased to be invited to represent the British Harpsichord Society with an introduction to its work and recently-released recording, and was most interested by jury member Aline Zylberajch’s fascinating insight into “Clavecin en France”, a web-based French organisation not dissimilar to the BHS, albeit with more of a contemporary music emphasis. The British performing contingent included guest artists the Riot Ensemble who won the Audience Prize with a piece by British composer Chris Roe, and two students of Jane Chapman from the Royal College of Music: Edyta Lajdorf, who came away with the Donemus Prize, and Jane Lau, whose final recital featured Improvisation sur les ondes chromatiques by Junghae Lee, one of the pieces from the BHS competition, and also on the CD. The First Prize for harpsichord was won by Gosia Klayn of Poland, and the First Prize for composition by Gianni Bozzola of Italy.

As I was unfortunately unable to attend the entire event, I refer the reader to the following website which contains details of the full programme as well as a link to a short documentary film about Annelie de Man.  [http://www.admf.nl/NL/competition.html](http://www.admf.nl/NL/competition.html)

**Pamela Nash**

*Pamela Nash studied harpsichord with Valda Aveling at Trinity College, London, with Huguette Dreyfus at Schola Cantorum, Paris, and Edward Parmentier at the University of Michigan. She was curator of Manchester's Harpsichordfest for contemporary music in 2004 and 2006, and a recipient of the Harkness Fellowship. She has written articles for Contemporary Music Review, Harpsichord and Fortepiano and Diapason, and was artistic director for the British Harpsichord Society's Composition Competition as well as producer of the Society's 2015 CD release ‘Shadow Journey’.*
Composing and Performing
New Harpsichord Music

Graham Lynch and Assi Karttunen discuss how as composer and player they discover the harpsichord’s hidden qualities and reveal the influence of the French Masters of the past.

Earlier this year a CD of harpsichord music by Graham Lynch and François Couperin was released on the Divine Art label. The recording was by Finnish harpsichordist Assi Karttunen, who also commissioned and premiered two of the sets of pieces on the disc.

Graham and Assi share their experiences of writing and performing this music and also discuss how as composer and player they relate to the instrument and its early repertoire.

The essence of the harpsichord sound

Graham - When I was at university I had the opportunity to study harpsichord for two years and this gave me a fantastic hands-on experience of the instrument, and also introduced me in a deeper way to composers such as Couperin, d'Anglebert and Rameau, whose music I'd not played much before. Some years later, through a commission from Sophie Yates, I wrote my first work for an early keyboard instrument. Although this piece, Admiring Yoro Waterfall, was initially conceived for the virginals its natural home seems to be on the harpsichord. At the time I had composed a number of pieces for various instruments that were similarly inspired by Japanese woodblock prints and the sonic possibilities of the harpsichord/virginals appeared very appropriate for this; perhaps the sound of the koto was in my ears. The ability of these plucked instruments to articulate tones in a manner that is luminous and immediate, and that manifest with such clarity, seemed to relate so well to the precision of line in Japanese art and design. I had discovered the harpsichord to be an instrument of sudden revelation, logic, rationality but also contained passion.

When I compose for particular instruments I like to focus on the positive sides of their capabilities and these help to create the music - the emotions, timbres, chord voicings, and so on. Over time I've gradually discerned which harmonies breathe life into the harpsichord and also the varied characteristics of different registers. Above all, I've recognised the fabulous possibilities of rhythmic articulation that comes over so strongly on the instrument.

Assi - When I first heard Admiring Yoro Waterfall by Graham Lynch, my attention was immediately caught by the subtle combination of the musically meditative ‘inner thoughts’, and the conjuring up of the translucent sounds of water. I felt that this composer had a strong inner musical identity that was able to fuse surrounding worlds
inside its magic circle. The music had its roots in the rich materiality of the lived through life, instead of being ‘about’ life in a descriptive manner. The textures were idiomatic for the harpsichord, and I heard later that the composer had actually studied harpsichord as his second instrument at university.

What a lucky coincidence! I had been searching for some music for a project called ‘in the wood, in the hut, in the mind’: a series of meditations using music, word and sound, based around the poetry of Matsuo Basho and first performed in September 2013 at the Helsinki Music Centre. I commissioned a new work from Graham Lynch Present-Past-Future-Present for this project, and I also included Admiring Yoro Waterfall. Further performances followed, and are also programmed in the future.

Graham - In Present-Past-Future-Present the music explores the question of how we perceive the things around us, both as physical objects as well as the contents of our own minds. This can be immediately heard in the opening piece, Present, in which a strictly paced ‘walking’ motif periodically appears and disappears, being inter-cut with episodic material that is freer in nature; the mind flickers between outside reality and inner reflection. The purity of the harpsichord sound, where even simple textures can radiate a presence, allows these contrasting processes to unfold.

Assi - In Graham’s music the pauses give time for musical reflection without actively perceived thinking. For a musician the reverberations of sounds and their fading away and sinking into the silence become an act of listening to the acoustics and the spatial environment. The omissions, interruptions, breaks and pauses communicating musical poetical expressions are a natural part the music.

At times, Graham seems to avoid cadential processes and instead creates long, “ever-lasting” phrases like the ones in the last piece of the Basho set, Future, and in Admiring Yoro Waterfall. These unexpectedly long gestures are also playing with our normal way of grasping phrase lengths, as something that happens during a single exhalation.

The harpsichord of the past
Graham - I find all culture of the past not only fascinating in itself but also intriguing in the manner of its transmission over time. For example, the iconography of the river god is something that spread from ancient Greece and Rome, then re-surfaced in the Renaissance, next through artists like Poussin and Pannini and onto Picasso’s Vollard Suite, and beyond. There are always certain cultural themes that continually return and I see nothing wrong in plugging into these currents of meaning and expression – as T.S. Eliot suggested, tradition is not something that is dead but rather what is already living in the present moment of the past.

Assi - The idea for a CD combining Couperin’s and Lynch’s music came later on, and maybe as a result of meandering discussions concerning Watteau, Poussin, Couperin, Ravel, Cézanne, Matisse, and Picasso. On this CD the metaphor of flux implies ideas of fluidity and repetitiveness of form, freedom of melody, quasi-improvisation, and a dialogue across the
ages; a Heraclitean idea of the endlessly changing river of time. This juxtaposition of two composers and periods has been very positively received by reviewers as an interesting way to shed light on different styles.

**Graham** - Out of all the harpsichord music that I've written, *Beyond the River God* (the title work of the CD) is the piece that comes closest to having a dialogue with the French clavicenists of the 18th century. The form of the music consists of a five-movement structure that is built around the rondeau/couplet idea. Pieces one, three, and five, are rondeaux; each one having three statements of the principle idea, which are interspersed with episodes. Movements two and four are couplets that act as episodes within the overall form. As the music progresses through the five movements earlier material starts to reappear until, at the final rondeau, all the motifs are conceived from previous melodic sources and flow towards a glittering conclusion in a manner – like a river – that is always the same and yet always different.

In most of my harpsichord writing I've avoided the use of ornamentation, feeling that this might be suggestive of pastiche and would tilt the aesthetic back into the 18th century. A more recent piece, however, composed for a new project of Assi’s, makes more conscious use of ornaments and is partly an exploration of the concept of the unmeasured prelude.

**Assi** - Aha, ornaments! For me the ornaments are an essential part of a harpsichord’s expression. Instead of thinking that one cannot play dynamics on a harpsichord one could instead add the art of ornamentation to the many means of harpsichord nuances. The ornaments are not necessarily mere ‘adornments’, something that can be referred to beautiful jewellery or a pretty scarf. The ornaments have centuries’ connections to the rich corporeality of the art of rhetoric. Therefore, it’s possible to use ornaments in order to emphasize the radical moments of a musical phrase in a way that resembles the use of light and shadow in the visual arts. All the rhetorical figures of exaggeration, irony, understatement, questioning, gentleness, playfulness and humour have their musical expressions in the harpsichord literature. Not to mention the role of ornamentation in replacing musical phenomena like sostenuto, legato, vibrato, crescendo and diminuendo.

**Harpsichord techniques**

**Assi** - The harpsichord’s sound articulates in a clear-cut way. It requires special skills to write for the instrument in a deliberately ambiguous manner that blurs the lines between the unheard and the heard. Usually one has to (paradoxically) write a group of voices that can be played like clusters, in a casual and sketch-like style. Graham uses many ways to arpeggiate the chords, by writing both rhythmical, arpeggiating passages, or sprayed, broken sonorities.

These varied arpeggiations also deliver the music into a horizontal and floating sound world. The vertical chord pillars are realised in a variety of horizontal textures, in a lute-like way; luthé. The chords played luthé become functionally more ambiguous as the voices are heard one after another and are intertwined. This musical feature is also typical of the meditative preludes of 17th and 18th century France; it’s as if the harpsichord was thinking by itself.
The sonorous clusters of the knolling bells in Petenera and in Past are closely related to the rich arpeggios of Couperin’s music, and to the harpsichord techniques like baigné and carillon. Both the techniques imply that the voices following each other are allowed to sound on top of each other, even if they don’t conventionally belong to the same harmony. Graham goes even further and lets the chords flourish within bitonal colours.

Graham - In Petenera the title of each piece comes from the poems of Lorca. The modal musical language draws, in a distant way, on the music of Andalucia. At times in this music I allowed the harpsichord to become like a guitar, letting the free and sensuous lines cut loose from the surrounding harmony and allow the performer a fair degree of licence to shape the music. The same harmonic ideas are explored in Ay! but this time the melodies are underpinned by a relentless rhythm.

In writing for harpsichord I think it’s important to be extremely sensitive to the smallest details of articulation because, like brush strokes in a Cézanne painting, these tiny nuances can add up to a whole new layer of meaning. And underpinning the unfolding of the music I try to create harmonic rhythms which allow the instrument to sing in an expressive style.

Assi - What is the most delightful technical feature in Graham’s harpsichord writing is the obvious trust in the cantabile qualities of the instrument. This is fairly rare among contemporary compositions for harpsichord, even though earlier composers had no difficulties with writing horizontally singing lines. This aspect of harpsichord writing may elude some composers who are not so familiar with its repertoire.

The French clavecinistes of the eighteenth-century describe the ‘liaison’ among the most important harpsichord techniques, which for them meant legato and also a type of playing called over-legato. Maybe liaison is actually something that goes slightly beyond our human senses. It’s nearly impossible to play legato on an instrument that seems to make a diminuendo after the pluck of a string. Perhaps the harpsichord cantabile is a phenomenon related to our auditory imagination?

The harpsichord in the present

Assi - What happens when an eighteenth-century solo harpsichord composition is detached from its original context? As an ‘early music’ musician I encounter this question on a daily basis. The original context is gone, but the music lives on and becomes subjected to inevitable processes of reinterpretation.

By combining Couperin’s and Lynch’s music the seemingly unrelated elements are creating interfaces, transformations, and expanded meanings. The elements of Baroque and contemporary music have their own integrity, but as a combination they are perceived in a new and timeless context.

This context of acoustic harpsichord music as a part of the modern, digitalized, motorized, and amplified sound world could be seen as almost schitzophonie. However, acoustic instruments are still used in most classical music performances. The human touch and the special physical bond between a musician and the instrument are irreplaceable.
For me an acoustic piece of music now has an even greater possibility to reach out to a listener tired of everyday noise. The contrast between its manner of presentation compared to the sort of music heard at a stadium concert is striking, and this is exactly the reason why Couperin’s and Lynch’s music is so powerful. The scale of presentation is equal to the scale of our senses.

**Graham** - There are few experiences more startling to my sensibility than a fine harpsichord in a sympathetic acoustic. I've mentioned the characteristics of clarity and logic that the instrument conveys to me, but with this there is also a delicate sensuality of timbre as well as a rich power in the lower registers. This is not the caress of a piano (wonderful though that is) but a constellated ambiguity of sound, symbol & meaning that creates a mysterious aural landscape. For this reason alone the harpsichord is, to me, very much a relevant and contemporary instrument that is an exciting challenge to write for.

Assi Karttunen
Graham Lynch

Harpsichordist Assi Karttunen has specialized in performing and researching Baroque music. She also performs in interdisciplinary groups with experimental and contemporary repertory. Karttunen works as a musician-researcher and as a teacher at the Doctoral school of Sibelius Academy. She has recorded four solo harpsichord CDs. [http://assikarttunen.fi/](http://assikarttunen.fi/)

Graham Lynch was born in London. He has a PhD in composition from King’s College London, and he also spent a year at the Royal College of Music, and studied privately with Oliver Knussen. Graham 's music has been performed, recorded, and broadcast in many countries, and his compositions vary from chamber pieces through to orchestral works. He has a particular interest in writing for the harpsichord, as well as the intriguing combination of harpsichord and guitar. [http://grahamlynch.eu/](http://grahamlynch.eu/)

To find out more about the CD 'Beyond the River God' please go to [http://www.divineartrecords.com/CD/25120 info.htm](http://www.divineartrecords.com/CD/25120 info.htm)
Sound Heritage

Here Vivian Montgomery, with contributed information from Professor Jeanice Brooks, describes a new initiative to facilitate the sharing of research into music making in the domestic environment.

In addition to bearing interesting scholarly fruit in general, the University of Southampton’s ongoing investigation of the musical activities of eighteenth and nineteenth century households has resulted in the formal establishment of Sound Heritage, a network of researcher/musicians who wish to share their findings and ideas in this realm. During my Fulbright tenure in Southampton, I was able to be part of this endeavor’s early development: in February of 2014, Professor Jeanice Brooks convened a group around a guest from Birmingham who was conducting similar work on several historic estates, and this gathering lit a fire under a number of the participants to form a more concrete organization, and to seek funding. For my part, the fire lit was a smaller one, to spend time at one of the manor houses whose musical enterprise hadn’t been examined in any depth. I was directed to Kingston Lacy, a National Trust site in Dorset that’s a particular treasure because of the extraordinary familial continuity the house and its contents represent. The bound compilations of music used by that household’s musicians tell a story of the keyboardists and singers who lived there, the instructors who were employed there, and overall interests and practices of the time, particularly between 1800 and the 1830s.

Music making was integral to life in English country houses during the eighteenth and nineteenth centuries, yet the sounding history of heritage properties is largely silent today. Conventional training often leaves musicologists and early music performance researchers poorly equipped to deal with domestic repertoires, and they frequently lack broader understanding of country house history. Conversely, country house historians...
and heritage professionals often lack the knowledge necessary to interpret musical holdings in historic properties, or to reconstruct a house's musical history when music collections are lacking. Domestic music making has received increased scholarly attention in recent years, and curators, conservators and visitor experience consultants have become increasingly aware of how attention to music can enhance understanding of a house's history and stimulate engagement from today's visitors. Research to date has involved a series of discrete projects, however, each valuable in its own right but necessarily offering only partial perspectives.

The principal investigator for Sound Heritage is Professor Jeanice Brooks (University of Southampton), with Professor Jonathan Wainwright from the University of York as the co-investigator and Dr. Katrina Faulds as the project administrator. This research network, with funding from the Arts and Humanities Research Council, will bring together scholars of history, historical musicology, and historically informed performance practice with heritage professionals in curation, conservation and visitor experience in a broader collaborative effort to gain a richer understanding of the way that music functioned in the country house. Activities will include three study days, each focusing on a different strand of the broader theme of country house music making. The three study days will address challenges to historical music research in heritage properties; issues in the research management of music collections in historic houses; and interpretive approaches to music for use in heritage properties today. The network aims to pool and extend existing knowledge and to improve communication and partnership between academics and heritage sector researchers. A stronger research base will in turn stimulate development of innovative ideas for the practical deployment of musical research in heritage properties.

The project kicks off in November 2015 and will last for 18 months. Participants in the network’s upcoming activities come from the National Trust, the Buccleugh Living Trust, the Royal Northern College of Music, Jane Austen’s House Museum, the University of Glasgow, Goldsmiths University of London, Birmingham City University, the Office of Public Works in Ireland, Sydney Living Museums (Australia), the York Archaeological Trust, the National Centre for Early Music, and I’ll be serving as the representative of parallel research in the US.

Vivian Montgomery & Prof. Jeanice Brooks
Our readers may be interested in some of the research into domestic music making that has already been completed as well as that currently underway. The extent of this task showed the need for a way to share and coordinate the work being done and this ultimately led to the formation of this exciting new project.

The impetus for the *Sound Heritage* network grew out of increasing scholarly interest in domestic music collections across Britain. Professor Jeanice Brooks has published on the music collection at Tatton Park and her forthcoming monograph, titled *At Home with Music: Domesticity and Musical Culture in Georgian Britain*, will explore how music intersected with notions of family and domestic space. She has supervised a number of doctoral theses on music in the English country house, commencing with Leena Rana: *Music and Elite Identity in the English Country House, c.1790-1840*; Penelope Cave: *Piano Lessons in the English Country House, 1785-1845* and Katrina Faulds: “Invitation pour la danse”: *Social dance, dance music and feminine identity in the English country house c.1770-1860*. Current doctoral projects under her aegis include work by Wendy Stafford on the music collection at Uppark, and Christopher D. Lewis’s and Katharine Hawnt’s research into the revival harpsichord, Raymond Russell and Mottisfont Abbey. Her extensive experience with domestic music collections and collaboration with the National Trust inspired her to develop the Sound Heritage network to facilitate greater communication and exchange between scholars working in this area.

Elsewhere in the country, Jane Troughton has recently completed her doctoral thesis, overseen by Professor Jonathan Wainwright, on music collections at Harewood House, Castle Howard, Temple Newsam and Nostell Priory in Yorkshire. Harpsichordist Martin Perkins, who is on the faculty of the Birmingham Conservatoire, is currently working on the musical activities of the families of The Wodehouse, Weston Park and Calke Abbey, while Wendy Hancock continues to research music-making at Kedleston House. One of the aims of the Sound Heritage network is to make musical history more visible and audible within existing country houses. Dr Penelope Cave’s research has led to ongoing investigation and performance of the harpsichord at Dyrham Park for the National Trust, with a hired instrument from Colin Booth. At Tatton Park, Professor Brooks obtained funding to create four short films about the musical history of the house, which featured the harpsichord as well as the early piano [www.hiddenhistories.co.uk](http://www.hiddenhistories.co.uk) while the harpsichord was also prominent in Aura Satz’s installation “Sound Ornaments in the Music Room” as part of the third Tatton Park Biennial “Flights of Fancy” in 2012.

**Dr. Katrina Faulds & Dr. Penelope Cave**

*Although the article below and the three doctoral theses focus on music making at a time when the piano had largely taken the place of the harpsichord, BHS readers will still find much of interest.*

- Penelope Cave: *Piano Lessons in the English Country House, 1785-1845*. [http://eprints.soton.ac.uk/366438/](http://eprints.soton.ac.uk/366438/)
- Katrina Faulds: “Invitation pour la danse”: *Social dance, dance music and feminine identity in the English country house c.1770 - 1860* [http://eprints.soton.ac.uk/378156/](http://eprints.soton.ac.uk/378156/)
COMPETITIONS . . . . .

Associazione Clavicembalistica Bolognese in collaboration with the R. Accademia Filarmonica of Bologna announce the

16th HARPSICHORD COMPETITION ‘Paola Bernardi’ 2015

To be held in Bologna, Italy, 31 October – 2 November 2015

The Competition is open to Harpsichordists born after 31 December 1980 and to Candidates of the European Union & Associated Countries* ie Iceland, Norway, Albania, Bosnia and Herzegovina, former Yugoslav Republic of Macedonia, Montenegro, Serbia, Turkey, Israel, Moldova, Switzerland, and Faroe Islands.

Closing date for applications (to be postmarked) by 20 October 2015.

PRIZES: First Prize € 3000; Second Prize € 2000; Third Prize € 1500 & Prize ‘Mariolina De Robertis’ of € 500 offered for the best performance in the competition of the contemporary piece by Associazione “PROCEMBALO”.

JURY: Luigi Ferdinando Tagliavini-President, Olivier Baumont, Maria Pia Jacoboni Neri, Gordon Murray and Giorgio Tabacco

The winner will give a recital in Bologna, for the Associazione Clavicembalistica Bolognese on 2 November 2015 and will be invited to give a concert at the 11th Goldberg Festival in Gdańsk, Poland. All three Prize winners will be invited to give a concert on the historical instruments of the Tagliavini Collection in San Colombano, Bologna.

APPLICATION & FURTHER DETAILS http://www.comune.bologna.it/iperbole/acb/

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2016 JUROW INTERNATIONAL HARPSICHORD COMPETITION

The Historical Keyboard Society of North America is pleased to announce the eighth Mae and Irving Jurow International Harpsichord Competition, to take place March 22-24, 2016 at Oberlin College, Ohio, USA. Harpsichordists under age 35 at the time of the competition are eligible to enter. The deadline is October 1, 2015, for preliminary qualification by recording, submitted electronically.

Preliminary and final rounds of the competition require performance of a contemporary piece, and both include a continuo component. The semi-finalists will be expected to improvise over one of a selection of common ground basses.

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.

APPLICATION DETAILS & FURTHER INFORMATION http://historicalkeyboardsociety.org/

Required online application and instructions for electronic submission of sound files will be posted by March 1. Follow us on Facebook at Jurow International Harpsichord Competition. CONTACT: Director Vivian S. Montgomery, DMA, Early Music Faculty, Longy School of Music of Bard College. vivian.montgomery@longy.edu jurow.harpsichord.competition@gmail.com

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COURSES

Old Royal Naval College, Greenwich, London SE10 9JF

INTERNATIONAL RAMEAU

Summer School 2015

French Baroque performance course featuring international conductor and harpsichordist CHRISTOPHE ROUSSET who will give Master classes for singers and harpsichordists

September 3-4th 2015

Note- The deadline for participants has passed but Listeners are welcome for a fee of £20 per day.

http://rameau.eu/summerschool

Horniman Museum and Gardens, 100 London Road, Forest Hill, London, SE23 3PQ

Harpsichord Masterclass 2015

With celebrated harpsichordist SOPHIE YATES using the Horniman's recently restored double-manual Jacob Kirckman (1772).

Wednesday, 7 October 2015
2pm - 5pm

The event, which is free for listeners, will also include a short recital by Sophie Yates. (She will be coaching intermediate and advanced students of all ages. Late 18th-century English repertoire is suggested, but harpsichord music of all periods and traditions will be welcomed.)

To apply as a participant contact sophie@sophieyates.co.uk by Wednesday 9th September 2015

Costs for participants are: Young people (17 years or under), £25; Adults, £30; Students enrolled in music college or conservatory, £20. Auditors, FREE

http://www.horniman.ac.uk/visit/events/harpsichord-masterclass

BENSLOW MUSIC Short Courses 2016 –Hitchin, Hertfordshire

http://www.benslowmusic.org/index.asp?PageID=78 for full details & how to apply

* From Piano To Harpsichord- Mon 25 - Wed 27 Jan 2016
Tutor: JANE CHAPMAN  www.janechapman.com
Jane Chapman, one of Britain’s most distinguished harpsichordists, leads this new course offering pianists the opportunity to try out the harpsichord for, perhaps, the first time. Participants will have the opportunity to play our newly refurbished Goble harpsichord and Jane will offer her invaluable advice on technical and musical matters.

* Practical Harpsichord Tuning Workshop -Sat 23 Apr 2016
Tutor: ANDREW WOODERSON  www.woodersonharpsichords.co.uk
Early keyboard consultant Andrew Wooderson leads this new course offering a further exploration of the art of harpsichord tuning. This is not a complete training course, but aimed at boosting the confidence of tentative tuners, or tempting complete beginners into a fascinating and rewarding new experience.

* Preludes and Fugues: A Harpsichord Course -Fri 6 - Sun 8 May 2016
Tutor: PENELOPE CAVE  http://www.impulse-music.co.uk/penelopecave/
Dr Cave’s practical and stimulating annual weekend harpsichord course will encompass the art of preluding the composition of the fugue, and how to interpret & perform contrapuntal music. Reasonable keyboard skills are required, and the course will cover general harpsichord styles and techniques. Those new to the harpsichord are equally welcome to explore the harpsichord in a friendly environment.
RALPH KIRKPATRICK  Letters of the American Harpsichordist and Scholar
Edited by Meredith Kirkpatrick, librarian & bibliographer at Boston University, niece of Ralph Kirkpatrick

This collection of letters to and from the eminent harpsichordist, scholar, and early-music pioneer Ralph Kirkpatrick provides a portrait of the musician from the beginning of his career in Paris in the 1930s to its end in the early 1980s, offering new insights into his work and scholarship. The volume contains letters from Europe to his family as well as correspondence with harpsichord makers, performers, and composers, including Nadia Boulanger, Alexander Schneider, John Kirkpatrick, Elliott Carter, Henry Cowell, John Challis, Kenneth Gilbert, Serge Koussevitzky, and Vincent Persichetti. In addition, two former students of Kirkpatrick, the guitarist Elliot Fisk and the harpsichordist Mark Kroll, write about their experiences studying with Kirkpatrick in a foreword and an afterword. The volume also includes a bibliography of publications by and about the musician, as well as a discography.

Scrupulously edited. Sympathetic yet honest appraisals by Mark Kroll and guitarist Elliot Fisk bookend a fascinating document that chronicles not just a life lived through scholarship and performance, but also a revolution that was profoundly indebted to Kirkpatrick in how we experience the music of the past.

Letters to family . . . prove the most vivid. BBC MUSIC MAGAZINE
£40.00/$60.00* November 2014 978 1 58046 501 4 19 b/w illus.; 220pp, 9 x 6, HB

Eastman Studies in Music, University of Rochester Press
http://www.boydellandbrewer.com/content/docs/ralph‐kirkpatrick%281%29.pdf
*Discount available to BHS members, contact info@harpsichord.org.uk for details

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Tregian’s Ground:  The Life and Sometimes Secret Adventures of Francis Tregian, Gentleman and Musician by Anne Cuneo

The significance of the Fitzwilliam Virginal Book to our musical canon is well known; the remarkable story of its copyist and compiler, Francis Tregian, less so. Born into Cornish Catholic nobility and plumb into the choppy waters of the Elizabethan Age, he must rely on his surpassing skill as a musician to survive. In this Prix des Libraires (Booksellers Prize) winning novel, Anne Cuneo deftly recreates the musician’s journey across Renaissance Europe, which sees him befriending Shakespeare, swapping scores with William Byrd & Monteverdi, and playing in the court of Henri IV of France. The result is as gripping as it is authentic: an epic, transcontinental choreography in which Europe’s monarchs tussle with pretenders to their thrones, and ordinary people steer between allegiances to God, nation and family.

ISBN: 9781908276544

Now available in English- newly translated from the French: Roland Glasser and Louise Rogers Lalaurie
Published by: And Other Stories  Price: £10 / $15.95 http://www.andotherstories.org/

Dr Penelope Cave writes ‘Tregian’s Ground is a novel set in the period that gave rise to Byrd, Bull, Morley and Farnaby. Although it blends fact and fiction, Anne Cuneo’s postscript, with bibliographical notes, serves to show she did some thorough research before the original French publication in 1993, since when there has been further scholarly controversy. She successfully evokes Elizabethan society, awash with spies and subterfuge, outlaws and war-mongers, intensely divided religious beliefs and superstitious folk-law, bringing to life the places and the times in which Francis Tregian lived, and which we describe, musically, as a golden era.’
and finally CAN YOU HELP? . . . .

From Dr James Westbrook, Wolfson College, University of Cambridge

I am writing the biography of the life and work of David Rubio, as a Research Fellowship project at The University of Cambridge (UK). I am wanting to include a small section on each of David’s employees. I have spoken to many, but I am trying to contact the following (if they are still around):

David Cox
Alan Almond
Eric Waterhouse (finisher)
John Waterhouse (finisher)
Christine Cooper (American, voicer)
Pater & Anne Mactaggart (finishers)

If you know the whereabouts of any of them or have any information about them, please contact info@harpsichord.org.uk and the information will be passed on.
Thank you

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From Dr Christopher Roberts | Administrator
CAMBRIDGE EARLY MUSIC | Trinity College, Cambridge, CB2 1TQ, UK

Own a period instrument? Would you like to share it with younger generations?

Early Music Instrument Inventory Appeal

Cambridge Early Music has teamed up with Cambridge Music Hub and the Academy of Ancient Music to conduct a pilot to compile an inventory of period instruments (used or unused), which could be lent and borrowed by young artists and students in the locality. If the response is positive we aim to expand this pilot on a national level and produce a national online inventory.

If you would like to take part in this scheme and make your instrument(s) available to future generations so they can continue to enjoy early music, we would be grateful if you could contact us.
Christopher Roberts info@CambridgeEarlyMusic.org |