



Joint Meeting of the
**American Musical
 Instrument Society**

and the

**Historical Keyboard
 Society of
 North America**

Williamsburg, Virginia
 May 30 - June 1, 2013

P. 32

Cato's Advice set by Mr. Coven

*What Cato advises, certainly wise is not always to labour, but sometimes to play, to
 mingle sweet pleasures, not search after treasure, indulging at night for the joys of the Day,
 and while the dull miser counts himself wiser, his bags increase he his health will de-
 stroy. Our souls we enlighten, our fancies we brighten, and pass of long evenings in pleasure away*

*All cheerful and hearty We set aside party
 With wine under our each bright bumper is brewed
 Thus Bacchus invites us thus Venus delights us
 While care in an Ocean of Care is drowned
 For here's our physician we know no Ambition
 But where there's good wine & good company found
 Thus happy together in spite of all weather
 We sunshine & summer with us if you round*

Flute





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Table of Contents

Officers and Credits	4
Schedule at a glance (includes page numbers)	5
Maps of Williamsburg	9
Participants	11
Advertisements	17
Detailed Schedule	24
Thursday Afternoon.....	24
Thursday Evening Concert	38
Friday Morning.....	29
Friday Afternoon	33
Friday Evening Concert	38
Friday Evening Banquet	45
Saturday - AMIS.....	46
Saturday - HKSNA.....	49
Saturday Evening Concert.....	55
Musical Walking Tour of Williamsburg	57



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Musical
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of North America**



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Michael Pecak
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*The Colonial
Williamsburg Foundation*

2013 Conference, Williamsburg, VA
John Watson, *Local Arrangements Chair*
& *Program Book Design*

AMIS/HKSNA Joint Conference
May 30–June 1, 2013
Colonial Williamsburg, Williamsburg Virginia

SCHEDULE AT A GLANCE

THURSDAY, May 30

- ➡ (HKSNA) Location: Wren Chapel, College of William and Mary
Said the Clavichord to the Organ (24) NICHOLAS GOOD, CHAIR
- 1:00-1:30 Attainant 1531: Dancing in the Footprints of Nymphs (24) JUDY CONRAD
1:30-2:00 Organ Music Heard in Colonial Williamsburg (25) H. JOSEPH BUTLER
2:00-2:30 BREAK for move to Williamsburg Lodge Allegheny Room
- ➡ (HKSNA) Location: Allegheny Room, Williamsburg Lodge
Sounds from the Old and New Worlds..... (25) ANGELINE CASE-STOTT, CHAIR
- 2:30-3:00 British Registration for Organ Voluntaries(25) CAL JOHNSON
3:00-3:30 The French Connection: François Couperin on
the music of Bernard de Bury(26) RUTA BLOOMFIELD
3:30-4:00 BREAK
4:00-4:30 From the Old to the New World: An Italian
Harpsichord Journey from Parma to Cordoba (26) SALLY RENEE TODD
4:30-5:00 Krebs at 300: His E-Flat Partita(27) REBECCA PECHEFSKY
5:00-5:30 Finding the Hallelujah in Your Keyboard Instrument: Factors that
Refine its Musical Voice After the Instrument is Constructed(27) PAUL IRVIN
- ➡ (AMIS) Location: Wren Chapel, College of William and Mary (27) STEWART CARTER, CHAIR
4:00-4:45 The English Voluntary in Colonial America (27) ANDREW SALYER
- DINNER on your own
- 6:00-8:00 AMIS Board of Governor's Meeting
James Room, Traditions Restaurant, Williamsburg Lodge
- 6:00-8:00 HKSNA Board meeting
York Room, Traditions Restaurant, Williamsburg Lodge
- ➡ **Concert** Location: Governor's Palace
7:30 & 9:00 A Candlelight Concert at the Governor's Palace(28) GOVERNOR'S MUSIK

FRIDAY, May 31

8:30 Museum Cafe open

- ➡ (JOINT SESSION) Location: Hennage Auditorium, Museum
- Said the Harpsichord to the Piano** (29) EDWARD KOTTICK, CHAIR
- 9:00-9:30 Introduction to Colonial Williamsburg and the 'Changing Keys' Exhibit(29) JOHN WATSON
- 9:30-10:00 The Mysterious "1623" Harpsichord (30) MALCOLM ROSE
- 10:00-10:30 The Harpsichord Miscellany, Book Second (30) JOYCE LINDORFF
- 10:30-11:00 BREAK
- Striking Developments** (31) ANGELINE CASE-STOTT, CHAIR
- 11:00-11:30 On the Conundrum of the Piano's History in the 18th Century (31) DAVID SUTHERLAND
- 11:30-12:00 Distinctly Different: Three American Square Pianos from the Early 1830s (31) TOM STRANGE
- 12:00-12:30 Beethoven's Broadwood and his 'Hammerklavier' Sonata Opus 106: Revisiting a Legend (32) TOM BEGHIN

LUNCH on your own

Preordered HKSNA lunch at Museum

12:45 JAMIS Editorial Board Meeting
York Room, Traditions Restaurant, Williamsburg Lodge

- ➡ (HKSNA) Location: Hennage Auditorium, Museum
- Back to Bach and Beethoven**(33) DAVID KELZENBERG, CHAIR
- 2:00-2:30 The Bachs and the Fortepiano Culture of the Berlin Court (33) ANDREW WILLIS
- 2:30-3:00 Three Fantasies: Mozart, C.P.E. Bach, Haydn(33) SHUANN CHAI
- 3:00-3:30 Conrad Graf (34) ED SWENSON
- 3:30-4:00 Beethoven Op 109 (34) RANDALL LOVE
- 4:00-5:00 BREAK & Changing Keys Exhibit Demonstrations (34) VARIOUS PERFORMERS

- ➡ (AMIS) Location: Allegheny Room, Williamsburg Lodge
- Echoes of World War II**(35) AURELIA HARTENBERGER, CHAIR
- 2:00-2:30 Feivel Winiger's Violin (35) JAMES A. GRYMES
- 2:30-3:00 A Narrow Escape from Nazi Europe: Mark Brunswick and His Work with the National Committee for Refugee Musicians, 1938-1943 (35) JAYME KURLAND
- 3:00-3:30 BREAK
- Strings and Things, part I**..... (36) THOMAS MACCRACKEN, chair
- 3:30-4:00 The Dissemination, Promotion, and Preservation of the Balalaika and Domra in American Society (36) JONATHAN JOHNSTON

FRIDAY, May 31 (continued)

4:00-4:30 ⚗ Harp-Guitar and Harp-Lute in Britain:
Analysis of Their Construction and Musical Capabilities (36) HAYATO SUGIMOTO

4:30-5:00 ⚗ Intersections of Music and Science in the Experimental Violins
of Chanut and Vuillaume (37) SARAH M. GILBERT

➡ **Concert** Location: Hennage Auditorium, Museum

5:30 A Monticello Miscellany or
"All that was good of its kind" (38) MR. JEFFEYERSON'S MUSIC

➡ **Joint BANQUET** Location: Colony Room E, Williamsburg Lodge

7:30-10:00 Banquet (admission: conference registration or special ticket)

SATURDAY, June 1

8:30 Museum Cafe open

➡ (AMIS) Location: Hennage Auditorium, Museum
Nineteenth-Century Winds (46) BRADLEY STRAUCHEN, CHAIR

9:00-9:30 "J. Keat for Graves & Co.," or
How Did the Stölzel Valve Come to America?(46) SABINE K. KLAUS

9:30-10:00 European Contributions to Elkhart's Brass Roots:
The Conn & Dupont Partnership (1876-1880) (46) MARGARET DOWNIE BANKS

10:00-10:30 Rudall, Rose & Carte: the art of running a business(47) ROBERT BIGIO

10:30-11:00 BREAK

Strings and Things, part II(47) MICHAEL SUING, CHAIR

11:00-11:30 The Lutes of the Metropolitan Museum in the Light of
the Corner Point Analysis(47) HERBERT HEYDE

11:30-12:00 "Movin' On Up": The Great Migration of Piano Manufacturers and
Dealers to Harlem and the Bronx, New York,
in the Period 1880-1930 (47) WILLIAM E. HETRICK

12:00-1:30 LUNCH optionally at Museum Café (pre-ordered on registration form)

1:30-2:30 ANNUAL AMIS BUSINESS MEETING

Reeds, Free and Single(48) DAVID THOMAS, CHAIR

2:30-3:00 A Two-Key C Clarinet attributed to
Johann Scherer, Jr. of Butzbach (48) ALBERT R. RICE

3:00-3:30 The Social Mobility of the 'English' Concertina and of Its
European and American Variants (48) NEIL WAYNE

3:30-4:00 BREAK

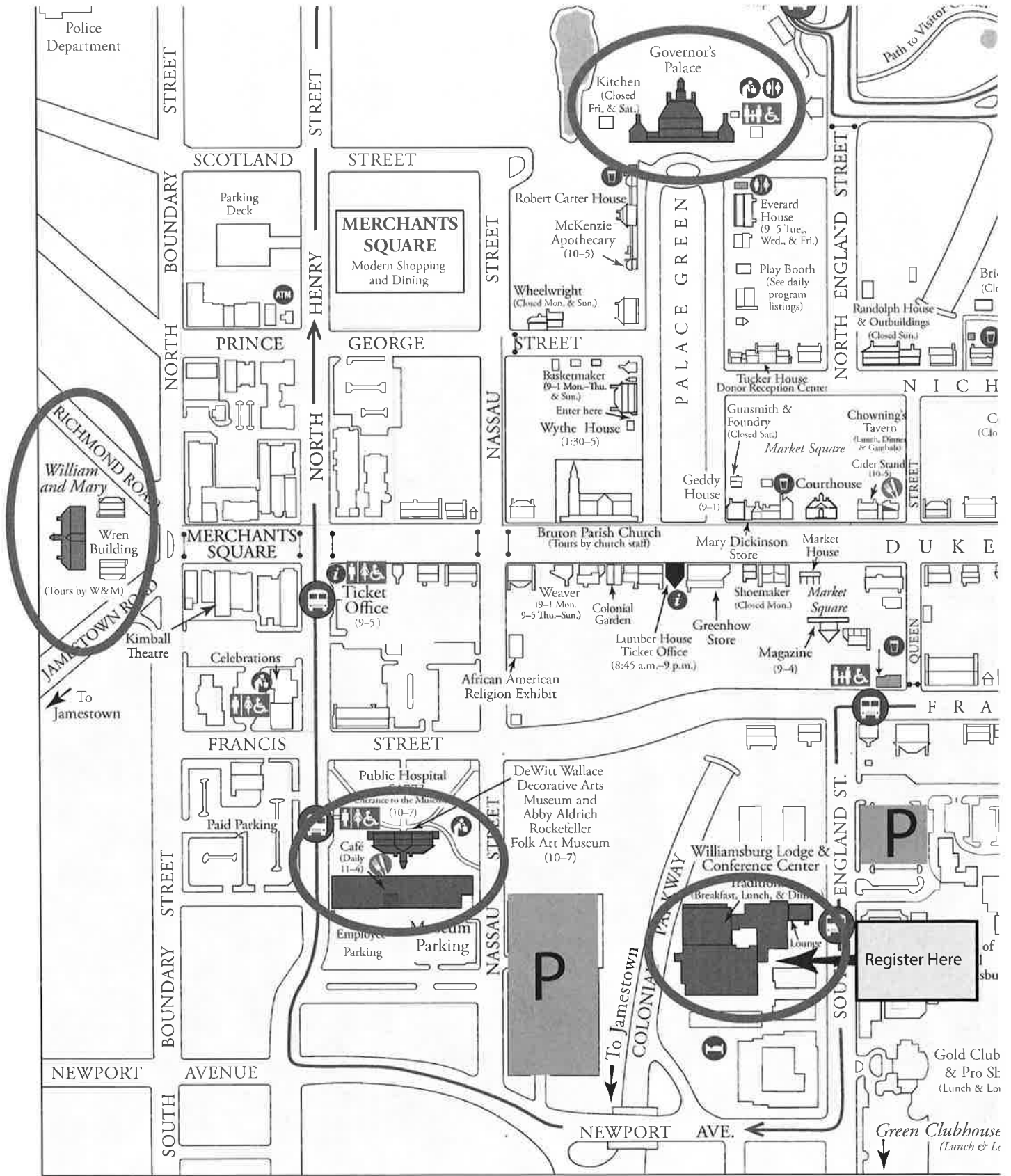
4:00-5:00 Exhibit Tour:
Changing Keys: Keyboard Instruments for America 1700-1830.....(48) SELF GUIDED

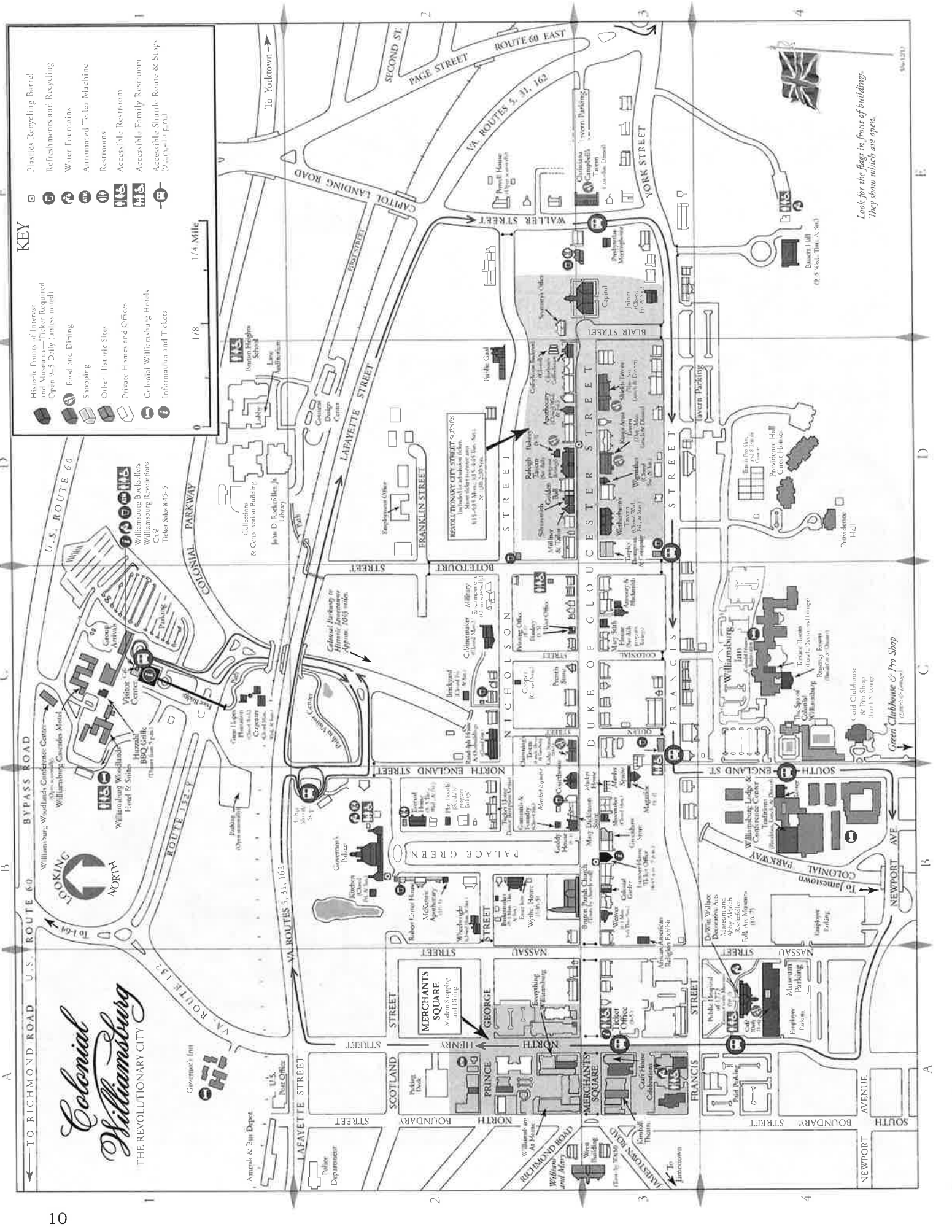
DINNER on your own

SATURDAY, June 1 (continued)

- 8:30 Museum Cafe open
- ➡ (HKSNA) Location: Allegheny Room, Williamsburg Lodge
Various and Sundrie Kinds(49) BOYD JONES, CHAIR
- 9:00-9:30 Musicks of Various and Sundrie Kinds (49) KATHERINE PRESTON
- 9:30-10:00 A Visit with Alexander Reinagle,
 Musical Mentor to the Washington Family (49) STEPHEN SIEK
- 10:00-10:30 Bachs Across the Pond (50) STEPHEN GAMBOA
- 10:30-11:00 Claude Labrèche and the Borel Manuscript:
 The Four-foot Manual in Performance (50) KAREN FLINT, OWEN DALY
- 11:00-11:30 BREAK
- Mostly in America** (51) HELEN SKUGGEDAL REED, CHAIR
- 11:30-12:30 Three mini-recitals
- Music in early America: coast to coast (51) BEVERLY BIGGS, ANDREW BONNER
- Fill the Bowl with Flowing Measures:
 Music from Williamsburg (51) BETH GARFINKEL, CHRISTOPHER GOODBEER
- American Battle Pieces for the Pianoforte(52) SONIA LEE
- 12:30-2:00 **LUNCH** on your own
- 2:00-2:30 Songs without words in Baroque England (52) SANDRA MANGSEN
- 2:30-3:00 From the Music Library of Thomas Jefferson (52) FAYTHE VOLLRATH
- 3:00-3:30 ANNUAL HKSNA BUSINESS MEETING (53)
- 3:30-4:00 BREAK
- Something Completely Different**..... (53) ELAINE FUNARO, CHAIR
- 4:00-4:30 A Little Traveling Music, commissioned suite
 premiere with lecture (53) JACKIE EDWARDS-HENRY, DOUGLAS McCONNELL
- 4:30-5:00 From Roots to Off-Shoots: Mid-20th-Century Émigrés (53) LARRY PALMER
- 5:00-5:30 Duo Tastiera Presents Bach and Beyond (54) ASAKO HIRABAYASHI, GAIL OLSZEWSKI
- DINNER** on your own
- ➡ **Concert** Location: Hennage Auditorium, Museum
- 8:00 Music at Home:
 Fifty Years of Gathering at the Piano(55) ANDREW WILLIS AND ENSEMBLE

MAIN CONFERENCE VENUES





KEY

- Historic Points of Interest and Museums—Ticket Required Open 9-5 Daily (unless noted)
- Plastic Recycling Barrel
- Water Fountains
- Restrooms
- Accessible Restroom
- Accessible Family Restroom
- Accessible Shuttle Route & Stop (9:30am-11:30pm)
- Refreshments and Recycling
- Automated Teller Machine
- Shopping
- Private Homes and Offices
- Colonial Williamsburg Hireds
- Information and Tickets
- Food and Dining
- Other Historic Sites

1/4 Mile

1/8

Colonial Williamsburg
THE REVOLUTIONARY CITY

Look for the flag in front of buildings. They show which are open.

PARTICIPANT LIST

<p>Abel, Jeannine AMIS 3049 Scottish Rite Lane, Sewickley, PA 15143 jeandickabel@hotmail.com</p>	<p>Acker, Anne AMIS 545 Suncrest Blvd., Savannah, GA 31410 a.acker@comcast.net</p>
<p>Alcorn, AllisonA. AMIS Trinity International University 1113 Eisenhower Ct., Vernon Hills, IL 60061 aalcorn@tiu.edu</p>	<p>Arten, KathleenAlatalo HKSNA 107 N. Pewabic St., Laurium, MI 49913 R10Mom@hotmail.com</p>
<p>Banks, Margaret (Peggy)Downie AMIS National Music Museum 414 E. Clark Street, Vermillion, SD 57069 Margaret.Banks@usd.edu</p>	<p>Bedford, Frances HKSNA 1744 Circlewood Drive, Racine, WI WE 53402 bedford@uwp.edu</p>
<p>Beghin, Tom HKSNA McGill University, Montreal tom.beghin@mcgill.ca</p>	<p>Behnke, Bruce HKSNA 10813 Windrose Point Ave., Las Vegas, NV 89144 subbass16@cox.net</p>
<p>Benefiel, Carolyn HKSNA 7700 E. 13th St. N. Unit 91, Wichita, KS 67206</p>	<p>Benefiel, Roger HKSNA 7700 E. 13th St. N. Unit 91, Wichita, KS 67206 c.benefiel@att.net</p>
<p>Berry, Patrick AMIS 4505 Headwood, Apt. 5, Kansas City, MO 64111 pberry5684@kc.rr.com</p>	<p>Bevans, Patrick HKSNA 1756 Smithfield Drive, Blacksburg, VA 24060-8670 jpb1177@verizon.net</p>
<p>Bevans, Judy HKSNA 1756 Smithfield Drive, Blacksburg, VA 24060-8670 jpb1177@verizon.net</p>	<p>Biggs, Beverly HKSNA Baroque & Beyond 706-B Constitution Drive, Durham, NC 27705 bevbaroque@gmail.com</p>
<p>Bigio, Robert AMIS 1 Doveridge Gardens N13 5BJ Robert@bigio.com</p>	<p>Bingham, Tony AMIS 11 Pond Street NW32PN tobingham@hotmail.com</p>
<p>Blair, Rebecca HKSNA 6120 W. Longview Dr., East Lansing, MI 48823 blair@math.msu.edu</p>	<p>Bloomfield, Ruta HKSNA The Master's College 20048 Shadow Hills Court, Saugus, CA 91390 rbloomfield@masters.edu</p>
<p>Bohling, David AMIS 4505 Headwood, Apt. 5, Kansas City, MO 64111 pberry5684@kc.rr.com</p>	<p>Bouquet, JonathanSanta Maria AMIS Edinburgh University - EUCHMI 59/4 Jeffrey Street EH1 1DH s1164836@sms.ed.ac.uk</p>
<p>Boyce, MaryFrances AMIS 2208 Pathway Drive, Chapel Hill, NC 27516 mfboyce@gmail.com</p>	<p>Brooke, Robert HKSNA 4214 18th Ave W, Bradenton, FL 34205 rbrooke@tampabay.rr.com</p>
<p>Bullard, Beth AMIS 364 W. South St., Carlisle, PA 17013-2826 bbullard@gmu.edu</p>	<p>Butler, Joseph HKSNA Texas Christian University 2020 Pembroke Dr., Fort Worth, TX 76110 h.j.butler@tcu.edu</p>
<p>Callahan, Brian AMIS 21 La Valencia Road, Old Bridge, NJ 08857 brian.callahan@live.com</p>	<p>Campbell, Jim HKSNA 720 Overton St., Newport, KY 41071 jamesecampbell@fuse.net</p>
<p>Campbell, Nina HKSNA 720 Overton St., Newport, KY 41071 NinaKey@fuse.net</p>	<p>Carter, Stewart AMIS Wake Forest University 1833 Faculty Drive, Winston-Salem, NC 27106 carter@wfu.edu</p>
<p>Carter, Selina AMIS 1833 Faculty Drive, Winston-Salem, NC 27106 scarter@wssymphony.org</p>	<p>Case-Stott, Alexandra HKSNA 1923 Ivy Wood Lane, Collierville, TN 38017 acase@memphis.edu</p>

PARTICIPANT LIST

<p>Case-Stott, Angeline University of Memphis 1923 Ivy Wood Lane, Collierville, TN 38017 acase@memphis.edu</p>	<p>HKSNA</p>	<p>Chai, Shuann Westeinde 58C 2275 AG shuann@yahoo.com</p>	<p>HKSNA</p>
<p>Conrad, Judith Lutheran Church of the Good Shepherd in Kingston, RI 106 Warburton St., Fall River, MA 02720 judithconrad@mindspring.com</p>	<p>HKSNA</p>	<p>Daly, Owen 557 Statesman St. NE, Salem, OR 97301 owen@dalyharpsichords.com</p>	<p>HKSNA</p>
<p>Davis, Mary 3049 Scottish Rite Lane, Sewickley, PA 15143</p>	<p>AMIS</p>	<p>Davy, Rebecca Bruton Parish Church, Williamsburg 122 Worplesdon, Williamsburg, VA 23188 bdavy@brutonparish.org</p>	<p>HKSNA</p>
<p>de Bussy-Renard, Christine "Fontenille" 10 route de la gare 03330 christine.debussy@orange.fr</p>	<p>AMIS</p>	<p>Deters, Sarah Edinburgh University - EUCHMI 59/4 Jeffrey Street EH1 1DH Sarah.Richardson@ed.ac.uk</p>	<p>AMIS</p>
<p>DeWitt, Peter 2207 Ivylgail Dr. E., Jacksonville, FL 32225 2138oholic@gmail.com</p>	<p>HKSNA</p>	<p>Dibbern, Vicki 5996 Via Lane, Crozet, VA 22932 victoriadibbern@aol.com</p>	<p>HKSNA</p>
<p>Dibbern, Steve 5996 Via Lane, Crozet, VA 22932 victoriadibbern@aol.com</p>	<p>HKSNA</p>	<p>Dobney, Jayson Kerr Metropolitan Museum of Art, New York 730 Columbus Avenue 14G, New York, NY 10025 jayson.dobney@metmuseum.org</p>	<p>AMIS</p>
<p>Dolive, Louis 120 Dynamite Rd., Staunton, VA 24401-5407 ldolive@cfw.com</p>	<p>AMIS</p>	<p>Edwards-Henry, Jackie Mississippi State University P.O. Box 5354, Mississippi State, MS 39762 jeh@ra.msstate.edu</p>	<p>HKSNA</p>
<p>Eliason, Bob 12 Courtyard, Hanover, NH 03755 roberteliason@nhvt.net</p>	<p>AMIS</p>	<p>Eliason, Ellen 12 Courtyard, Hanover, NH 03755 Elleneliason@nhvt.net</p>	<p>AMIS</p>
<p>Firley, Mark 2018 Tuscany Dr., Hillsborough, NC 27278 mbfirley@aol.com</p>	<p>HKSNA</p>	<p>Fitch, FrancesConover 108 Magnolia Avenue, Gloucester, MA 01930 frances.fitch@gmail.com</p>	<p>HKSNA</p>
<p>Flint, Karen Brandywine Baroque P.O. Box 3971, Wilmington, DE 19807 kgflint@mac.com</p>	<p>HKSNA</p>	<p>Friedman, JordanE. 7650 N. Kenton Avenue, Skokie, IL 60076 baroqueboy@comcast.net</p>	<p>HKSNA</p>
<p>Fruchtman, Rebecca 2435 North Orchard Street, Chicago, IL 60614 rofruchtman@aol.com</p>	<p>HKSNA</p>	<p>Fruchtman, CarolineS. Kirby Pines Retirement Community, 3393 Moss Rose Drive, Memphis, TN 38115 efrimfruchtman@aol.com</p>	<p>HKSNA</p>
<p>Funaro, Elaine President, HKSNA 3 Sylvan Road, Durham, NC 27701 e.funaro@gmail.com</p>	<p>HKSNA</p>	<p>Gamboa, Stephen Stony Brook University 184B Sheep Pasture Rd., East Setauket, NY 11733 gambooch@gmail.com</p>	<p>HKSNA</p>
<p>Garfinkel, Beth 3061 E. Amy Lane, Bloomington, IN 47408 beth.garfinkel@gmail.com</p>	<p>HKSNA</p>	<p>Gilbert, Sarah Florida State University 203 W. 3rd Ave., #13, Tallahassee, FL 323031 smgilbert1@gmail.com</p>	<p>AMIS</p>
<p>Good, Nicholas HKSNA Board of Directors 510 SW Westchester Rd., Topeka, KS 66606 hrpschd@gmail.com</p>	<p>HKSNA</p>	<p>Green, Robert 5165 E. Heritage Woods Rd., Bloomington, IN 47401 rgreen1965@aol.com</p>	<p>AMIS</p>

PARTICIPANT LIST

<p>Grymes, JamesA. AMIS UNC Charlotte Dept. of Music , Charlotte, NC 28223 jagrymes@uncc.edu</p>	<p>Harlow, Julia HKSNA College of Charleston 6 Tovey Road, Charleston, SC 29407 harlowj@cofc.edu</p>
<p>Hartenberger, Jeff AMIS 12668 Bradford Woods Dr., St. Louis, MO 63127-1304 aureliawh@sbcglobal.net</p>	<p>Hartenberger, Aurelia AMIS 12668 Bradford Woods Dr., St. Louis, MO 63127-1304 aureliawh@sbcglobal.net</p>
<p>Hawkins, Patrick HKSNA 1025 Pope Street, Columbia, SC 29201 organos@gmail.com</p>	<p>Hettrick, WilliamE. AMIS Hofstra University 48-21 Glenwood Street, Little Neck, NY 11362 musweh@hofstra.edu</p>
<p>Hettrick, JaneSchatkin AMIS 48-21 Glenwood Street, Little Neck, NY 11362 jhettrick@rider.edu</p>	<p>Heyde, Herbert AMIS Metropolitan Museum of Art, New York 229 West 78th Street, Apt. 53, New York, NY 10024 herbert.heyde@verizon.net</p>
<p>Hill, MatthewW. AMIS , New York, NY 10033 matthew@organology.org</p>	<p>Hirabayashi, Asako HKSNA 1842 Moore St., Falcon Heights, MN 55113 hirabayashi.asako@gmail.com</p>
<p>Hook, SaraAnne AMIS Indiana University School of Informatics 8835 Jaywick Dr. #207, Fishers, IN 46037 sahook@iupui.edu</p>	<p>Hoover, Roland AMIS 5505 Pembroke Terrace, Bethesda, MD 20817 hoovercr4957@verizon.net</p>
<p>Hoover, CynthiaAdams AMIS 5505 Pembroke Terrace, Bethesda, MD 20817 hoovercr4957@verizon.net</p>	<p>Huff, Connie AMIS P.O. Box 552, Ipswich, MA 01938 connieofips@yahoo.com</p>
<p>Igrec, Mario HKSNA 7038 Edgewater Dr., Mandeville, LA 70471 Mario@PianosInsideOut.com</p>	<p>Irvin, Pauly. HKSNA 3435 SE Raymond St., Portland, OR 97202 pyirvin@comcast.net</p>
<p>Jacob, KarenHite HKSNA Carolina Pro Musica 2516 E. 5th Street, Charlotte, NC 28204 khjacob@gmail.com</p>	<p>Jacob, John HKSNA 2516 E. 5th Street, Charlotte, NC 28204 khjacob@gmail.com</p>
<p>Johnson, Edmond AMIS Occidental College 5433 Abbott Place, Apt. 6, Los Angeles, CA 90042 edmondjohnson@oxy.edu</p>	<p>Johnson, Calvert HKSNA Agnes Scott College 11150 Big Canoe, Big Canoe, GA 30143 bigcanoecal@bellsouth.net</p>
<p>Johnson, Cleveland AMIS Director, National Music Museum/Vermillion SD 414 E. Clark St., Vermillion, SD 57069 cleveland.johnson@usd.edu</p>	<p>Johnston, JonathanW. AMIS 137 Benthall Bridge Road, Murfreesboro, NC 27855 domrajon@gmail.com</p>
<p>Jones, Boyd HKSNA Stetson University 837 N. Garfield Ave., DeLand, FL 32724-2908 bjones@stetson.edu</p>	<p>Kasimoff, Serge AMIS 337 North Larchmont Blvd., Los Angeles, CA 90004 sergekaa@aol.com</p>
<p>Katz-Hyman, MarthaB. AMIS Jamestown-Yorktown Foundation P.O. Box 1607, Williamsburg, VA 23187-1607 martha.katz-hyman@jyf.virginia.gov</p>	<p>Kelzenberg, DavidC. HKSNA University of Iowa 2801 Highway 6 East #344, Iowa City, IA 52240 david-kelzenberg@uiowa.edu</p>
<p>Kochanowsky, Vera HKSNA 3105 Valley Lane, Falls Church, VA 22044 carminavera@juno.com</p>	<p>Koeppel, Doug AMIS 1101 Skyline Ridge Lookout, Wimberley, TX 78676 koeppel1@verizon.net</p>

PARTICIPANT LIST

Kopp, Jim	AMIS	Kopp, Joannes.	AMIS
1106 Garden Street, Hoboken, NJ 07030 j2kopp@aol.com		1106 Garden Street, Hoboken, NJ 07030 j2kopp@aol.com	
Koster, John	AMIS	Kottick, Ed	AMIS
National Music Museum 414 East Clark St., Vermillion, SD 57069 John.Koster@usd.edu		University of Iowa 502 Larch Lane, Iowa city, IA 52245 edward-kottick@uiowa.edu	
Kurland, Jayme	AMIS	Kuronen, Darcy	AMIS
Arizona State University 42 E, Mariposa St. Apt. 6, Phoenix, AZ 85012 jkurland@asu.edu		Museum of Fine Arts, Boston 465 Huntington Ave., Boston, MA 02115 dkuronen@mfa.org	
Lambert, Barbara	AMIS	Lee, Sonia	HKSNA
Oberlin College P.O. Box 6064, Gloucester, MA 01930-6164 blambert@oberlin.edu		511 S. Braddock Ave, Pittsburgh, PA 15221 sonia.m.lee@gmail.com	
Leininger, Jason	HKSNA	Leininger, Jenna	HKSNA
P.O. Box 2002, Las Vegas, NM 87701 JLHarmonics@gmail.com		P.O. Box 2002, Las Vegas, NM 87701 JennaGwyn@gmail.com	
Levine, Dede	AMIS	Levine, Rick	AMIS
60 Weiss Road, Upper Saddle River, NJ 07458 rrlusr@optonline.net		60 Weiss Road, Upper Saddle River, NJ 07458 rrlusr@optonline.net	
Libin, Laurence	AMIS	Libin, KathrynL.	AMIS
Grove Dictionary of Musical Instruments 126 Darlington Ave, Ramsey, NJ 07446-1443 lelibin@optonline.net		126 Darlington Ave, Ramsey, NJ 07446-1443 kalibin@vassar.edu	
Lindorff, JoyceZankel	HKSNA	Linne, CarolL.	HKSNA
Boyer College of Music and Dance at Temple University 875 East Welsh Rd, Ambler, PA 19002 joyce.lindorff@gmail.com		3435 SE Raymond St., Portland, OR 97202 clinne1@comcast.net	
Linsenmeyer, Christina	AMIS	Lohuis, Ardyth	HKSNA
Apollonkatu 21 A 10 00100 clinsenmeyer@gmail.com		9409 Redington Dr., North Chesterfield, VA 23235-4043 alohuis@vcu.edu	
Love, Randall	HKSNA	MacCracken, Tom	AMIS
3 Sylvan Road, Durham, NC 27701 rmllove@duke.edu		12108 Vale Rd, Oakton, VA 22124 tgmacc@earthlink.net	
Mangsen, Sandra	HKSNA	Maple, Doug	HKSNA
Professor Emerita, Western University, London, Ontario P.O. Box 491, North Bennington, VT 05257 smangsen@comcast.net		P.O. Box 1163, Lemont, PA 16851 damaple@comcast.net	
Marshall, Tom	HKSNA	McCart, Vernon	HKSNA
College of William and Mary Oct4@aol.com		719 Westover Ave, Norfolk, VA 23507 vam719@Livenet.net	
McConnell, DouglasH.	AMIS	Metzger, Nancy	HKSNA
Heidelberg University 210 Coe St., Tiffin, OH 44883 dmconne@heidelberg.edu		6827 Coachlite Way, Sacramento, CA 95831 musicadulce@icloud.com	
Moore, Ken	AMIS	Munsell, Robert	HKSNA
Metropolitan Museum 142 West End Avenue, 16S, New York, NY 10023 ken.moore@metmuseum.org		Brandywine Baroque 1205 N. Orange Street, Wilmington, DE 19801 rmunsell@brandywinebaroque.org	

PARTICIPANT LIST

Newton, Dwight	AMIS	Nollen, Dennis	HKSNA
2077 Dorset Dr., Lexington, KY 40504 dwight@oriscus.com		1111 Kelly Dr., Newark, DE 19711 dnollen@aol.com	
O'Leary, Colm	AMIS	Olszewski, Gail	HKSNA
Monart East, Enniscorthy, Wexford colm@monartcollection.com		1952 Tatum St., Roseville, Minnesota 55113 gwolszewski@comcast.net	
Ott, Susan	HKSNA	Outland, Dick	HKSNA
4214 18th Ave W, Bradenton, FL 34205 sott@tampabay.rr.com		1744 Circlewood Drive, Racine, WI WE 53402 richard.outland@gmail.com	
Palmer, Larry	HKSNA	Parkins, Robert	HKSNA
10125 Cromwell Drive, Dallas, TX 75229 lpalmer@smu.edu		6 MacGregor Court, Durham, NC 27705 rparkins@duke.edu	
Pecak, Michael	HKSNA	Pechefsky, Rebecca	HKSNA
Cornell University 971 Wedgewood Dr., Crystal Lake, IL 60014 mpecak111@gmail.com		Brookline Baroque 60 Plaza St. E, Apt. 1M, Brooklyn, NY 11238-5032 rpechefsky@gmail.com	
Petty, ShukoW.	AMIS	Petty, ByronW.	AMIS
40 Misty View Circle, Natural Bridge, VA 24578 watanabes@wlu.edu		40 Misty View Circle, Natural Bridge, VA 24578 Pettyb@wlu.edu	
Pickett, David	HKSNA	Pruett, LilianP.	HKSNA
4620 N. Braeswood Blvd #338, Houston, TX 77096 dap@fugato.com		395 Carolina Meadows Villa, Chapel Hill, NC 27517 jandlpruett@mindspring.com	
Reed, HelenSkuggedal	HKSNA	Reeves, DeborahCheck	AMIS
1435 Brookside Drive, Evansville, IN 47714 hsr@evansville.net		National Music Museum 1909 Princeton Ave., Vermillion, SD 57069 dreeves@usd.edu	
Regier, Rod	HKSNA	Renard, JeanMichel	AMIS
56 South Street, Freeport, ME 04032 samrodfr@aol.com		"Fontenille" 10 route de la gare 03330 renard.musique@wanadoo.fr	
Rice, AlbertR.	AMIS	Rose, Malcolm	AMIS
President, AMIS 495 St. Augustine Ave., Claremont, CA 91711 arrice@rocketmail.com		The Workshop, English Passage, Lewes, E. Sussex BN7 2AP info@malcolm-rose.com	
Rose, Maria	AMIS	Salyer, Andrew	AMIS
35 Vincent Lane, Stone Ridge, NY 12484 MRose2@gc.cuny.edu		Illinois College 724 Bedwell St., Jacksonville, IL 62650 salyer.andrew@mail.ic.edu	
Schmidt, Stephanie	HKSNA	Seywerd, Homer	HKSNA
1911 Rosecrest Dr., Greensboro, NC 27408 smschmi2@uncg.edu		27 Central Park Ave, Dundas, Ontario 69H 2M5 homers@sentex.net	
Siek, Stephen	AMIS	Sigal, Marlowe	AMIS
7227 S. Bonarden Lane, Tempe, AZ 85283 ssiek@wittenberg.edu		43 Gray Cliff Road, Newton Centre, MA 02459 sigal@gte.net	
Simons, Carolyn "Woody"	AMIS	Smith, R. Lawrence	HKSNA
The Master's College 21400 Angela Yvonne Ave., Santa Clarita, CA 91350 csimons@masters.edu		2732 River Rd., Virginia Beach, VA 23454 A1K2GB@yahoo.com	
Snyder, MaryD.	AMIS	Spicer, RichardC.	HKSNA
5400 S. Hyde Park Blvd., Chicago, IL 60615 mdsnyder47@sbcglobal.net		8 Harris Street, Newburyport, MA 01950-2636 richardspicer@verizon.net	

PARTICIPANT LIST

<p>Strange, Tom Archivist, Clinkscale Early Piano Database 209 Edgemont St., Easley, SC 29642 tstrange@sjm.com</p>	<p>HKSNA</p>	<p>Strauchen-Scherer, Bradley Musical Instruments Dept., Metropolitan Museum of Art , New York, NY 10028 bradley.strauchen-scherer@metmuseum.org</p>	<p>AMIS</p>
<p>Sugimoto, Hayato The University of Edinburgh (U.K.) 9 South Mellis Park EH8 7TP hayasu@attglobal.net</p>	<p>AMIS</p>	<p>Suing, Michael Museum of Fine Arts, Boston 465 Huntington Ave., Boston, MA 02115 michael.suing@yahoo.com</p>	<p>AMIS</p>
<p>Sutherland, DavidA. 801 Miner St., Ann Arbor, MI 48103 desuth@umich.edu</p>	<p>AMIS</p>	<p>Swenson, Edward Ithaca College 11 Congress St., Trumansburg, NY 14886 ed@mozartpiano.com</p>	<p>HKSNA</p>
<p>Thomas, David 1920 Albans Road, Houston, TX 77005 dwtexas@aol.com</p>	<p>AMIS</p>	<p>Todd, SallyRenée University of North Carolina, Greensboro 5939 W., Friendly Ave., Apt. 49D, Greensboro, NC 27410 srtodd@uncg.edu</p>	<p>HKSNA</p>
<p>Udovich, JoAnn 33 Skylark Trail, Fairfield, PA 17320 udovich@cvn.net</p>	<p>HKSNA</p>	<p>Vernon, Knight 8201 Keystone Ave., Skokie, IL 60076 knightvernon@sbcglobal.net</p>	<p>HKSNA</p>
<p>Vollrath, Faythe 2156 Quartz Creek Lane, Placerville, CA 95667</p>	<p>HKSNA</p>	<p>Voorhies, Jane 1140 N. 24 Street, Lincoln, Nebraska 68503</p>	<p>AMIS</p>
<p>Voorhies, Mike 1140 N. 24 Street, Lincoln, Nebraska 68503</p>	<p>AMIS</p>	<p>Watson, JohnR. Colonial Williamsburg Foundation 210 John Pinckney Lane, Williamsburg, VA 23185 jwatson@cwf.org</p>	<p>HKSNA</p>
<p>Wayne, Neil The Concertina Museum The Cedars, Field Lane, Belper, Derbyshire DE56 1DD neil.wayne@free-reed.co.uk</p>	<p>AMIS</p>	<p>White, Kelly 2217 New York Ave. SW, Albuquerque, NM 87104 cealleach@earthlink.net</p>	<p>AMIS</p>
<p>Willis, Andrew UNCG School of Music 210 Wilson St., Greensboro, NC 27401 aswillis@uncg.edu</p>	<p>HKSNA</p>	<p>Wills, Deborah 74 George St., Waterloo, Ontario N2J 1K7 dwills@wlu.ca</p>	<p>HKSNA</p>
<p>Winter, Tom 537 Foerster Street, San Francisco, CA 94127 tom@winterearlypianos.com</p>	<p>AMIS</p>	<p>Wurlitzer, Marianne Wurlitzer-Bruck 60 Riverside Drive, New York, NY 10024 music@wurlitzerbruck.com</p>	<p>AMIS</p>
<p>Young, Jim 8835 Jaywick Dr. #207, Fishers, IN 46037 james@rubin-levin.net</p>	<p>AMIS</p>		

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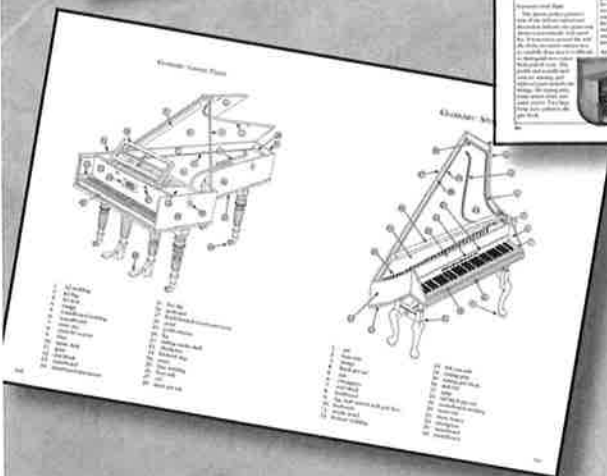
Changing Keys

Keyboard Instruments for America 1700-1830

John R. Watson



Published in 2013, *Changing Keys, Keyboard Instruments for America 1700-1830* illustrates and describes 38 historic keyboard instruments in the Colonial Williamsburg Collection. Readers can explore instrument design, regional and political influences, market shifts, manufacturing technologies, the competition of merchants, and the technology race among makers. *Changing Keys* considers the evolution of design, as well as the changes individual instruments experience in their passage through time. The book features color illustrations throughout, including many top views, details and diagrams, technical specifications, and a pictorial glossary.



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1713

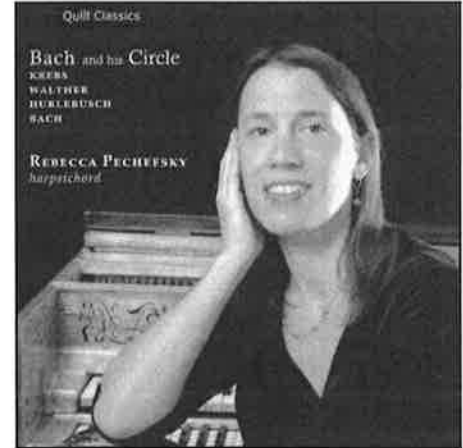
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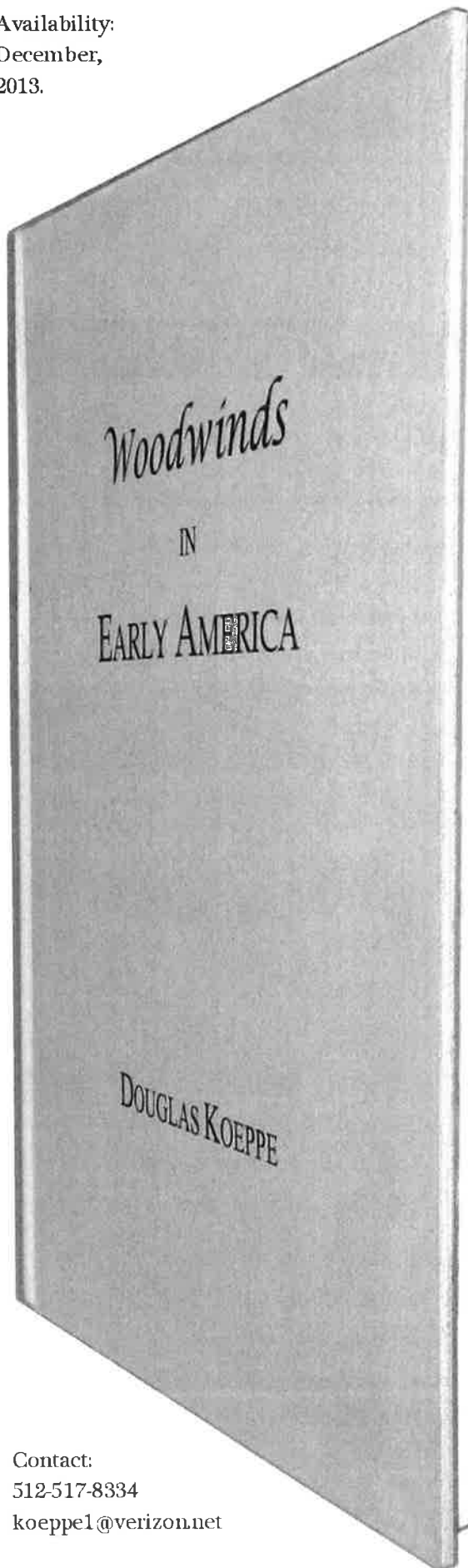


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Fig. 13-1

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pieces, lower priced do ...

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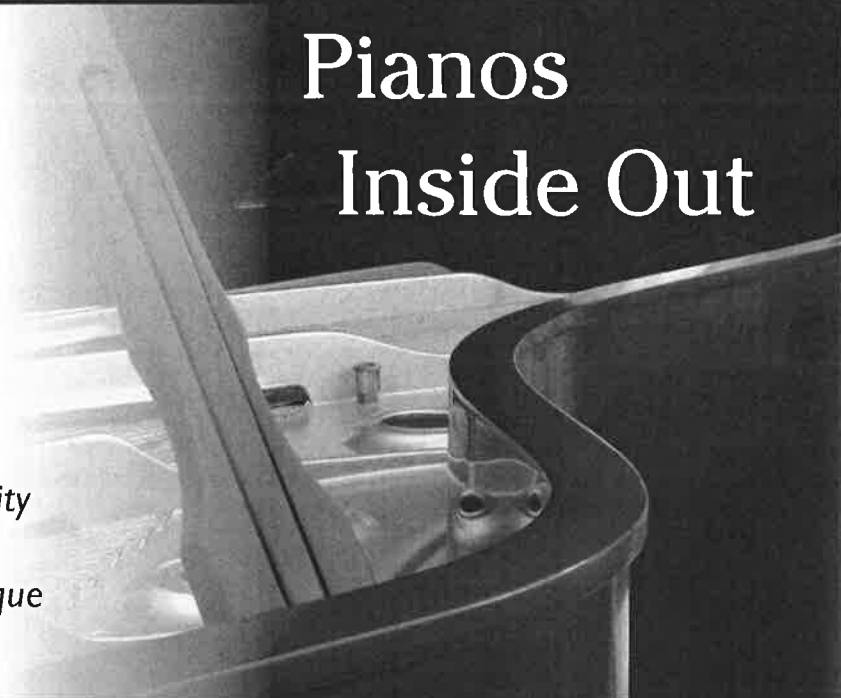
by

Mario Igréc, M.M.

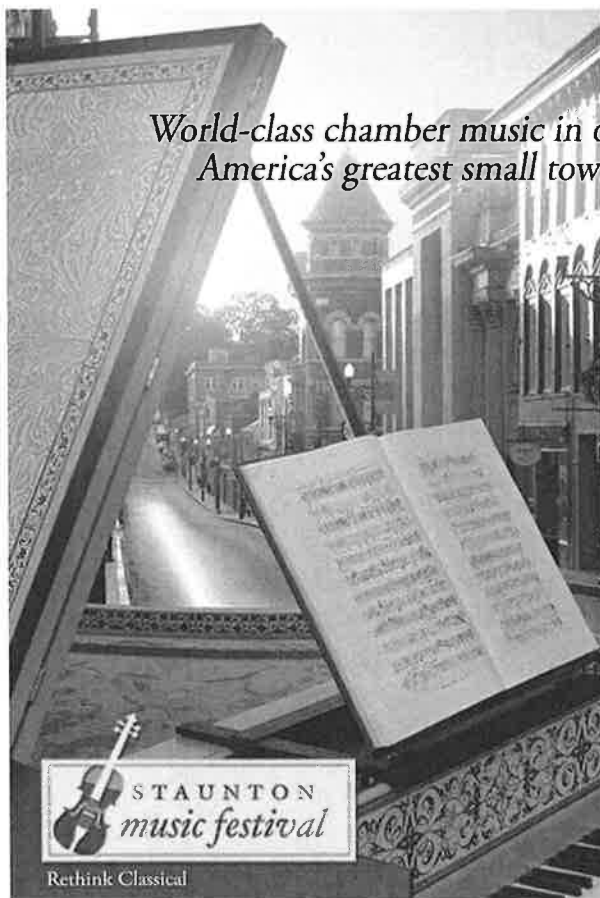
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DAILY SCHEDULE

THURSDAY, May 30

HKSNA

Wren Chapel, College of William and Mary

Said the Clavichord to the Organ

Session Chair: Nicholas Good, HKSNA Board of Directors

1:00-1:30
Thursday

Attaignant 1531: Dancing in the Footprints of Nymphs

JUDITH CONRAD, LUTHERAN CHURCH OF THE GOOD SHEPHERD, KINGSTON, RI

A Program of Music from the seven volumes of keyboard transcriptions published in 1531 by Jacques Attaignant in Paris, including chansons, dances and religious music. These publications were the first relatively cheap printed keyboard music ever, and thus the beginnings of a magical transformation of the work of a keyboard player.

Pierre Attaignant (b. c. 1494, Douai?, France d. 1551/52, Paris) was the son-in-law and heir of the printer-engraver Philippe Pigouchet (fl. 1490-1514). Beginning with a collection of chansons dated April 4, 1527, he used movable type and a single impression to print music, a method that was invented by others but which he was able to do faster and cheaper than they. Earlier printers had printed the staff and the notes in separate impressions.

Before 1527 Attaignant began using a newly invented moveable music type, in which a fragment of

a musical staff was combined with a note on each piece of type. Because Attaignant's single-impression method halved the time and labour formerly needed to print music, it was quickly adopted throughout Europe. Attaignant was the first to use the printing press to achieve mass production in music publishing. Each sold for a few livres. One could buy a pretty good collection of musical instruments for the cost of one music book.

In the Spring of 1531 he published the seven books of keyboard transcriptions and original works (all said to be for 'organ, spinet, clavichord or similar instruments) on which this program is focusing. They appear to have sold well. But he never published another piece of keyboard music again, in the last 20 years of his life. Perhaps he simply wanted to prove what could be done.

Dances

Pavane and Galliard IV-21,
Jatens Secours (Claudin de Sermisy) II-11

On the Medieval Clavichord

Au Joly Bois II-13
Dessus le Marche Bien (Adriaen Willaert) II-9
Du Bien que Loil (Claudin de Sermisy) II-7

Chansons

Il est Jour dit L'allouette (Claudin de Sermisy) III-15
C'est une Dure Departie (Claudin de Sermisy) II-3
Ma Bouche Rit (Duboys) III-21

A Motet and a Farewell

Sancta Trinitas VII-8
Dolent Depart I-15

1:30-2:00
Thursday

**“Felton, Handel, and Vi-vally [sic]”:
Organ Music Heard in Colonial Williamsburg**
H. JOSEPH BUTLER, TEXAS CHRISTIAN UNIVERSITY, FORT WORTH

In 1769, Williamsburg resident Anne Blair wrote to her friend Martha Braxton: “They are building a new steeple to our Church, the Door’s for that reason open every day; and scarce an Evening but we are entertain’d with the performance of Felton’s, Handel’s, Vi-vally’s, &c.” The performer was Peter Pelham (1721–1805), organist at Williamsburg’s Bruton Church from the 1750s until the last years of his life. Only one substantial source of music played by Pelham remains, a 1744 copybook of keyboard lessons

he wrote out for a student in Boston. While this book contains several works of Handel, both Felton and Vivaldi are absent. Fortunately, a manuscript of keyboard music copied by Philadelphia musician Francis Hopkinson in the 1760s contains several excellent pieces by these two composers. Consequently, we are able to offer an authentic program of works that were very likely the subject of the 1769 letter. Brief commentary will accompany the performance.

George Frideric Handel
(from the Pelham manuscript)

Gavotte from Ottone
No. 5 from Water Musick
No. 11 from Water Musick

William Felton
(from the Hopkinson manuscript)

Gavotte with Variations (Op. 1, no. 3)
Air with Variations (Op. 4, no. 2)
Concerto, Op. 1, no. 1, Allegro

Antonio Vivaldi
(from the Hopkinson manuscript)

Concerto in A major, Op. 3, no. 5

2:00-2:30
Thursday

BREAK

and move to Williamsburg Lodge Allegheny Room

HKSNA

Williamsburg Lodge Allegheny Room

Sounds from the Old and New Worlds

Session Chair: Angeline Case-Stott, University of Memphis, Scheidt School of Music

2:30-3:00
Thursday

British Registration for Organ Voluntaries

CALVERT JOHNSON, AGNES SCOTT COLLEGE

Much of our knowledge of British registration practices is described in a few very late 18th century sources, notably publications of Jonas Blewitt (1790), John Marsh (1791), and Francis Linley (1800). Their comprehensive instructions are supplemented by other less thorough sources, including organ builders, organists, encyclopedists, diarists, etc., and some of these sources date from mid-18th century or even earlier.

Various scholars have asserted that the information found in these late 18th-century sources might be applicable to earlier Baroque English [and American] organ music due to the conservative nature of the repertoire and composers. The goal of this paper is to examine registration indications found in the

English repertoire, genre by genre, to see if indeed a consistent pattern or a developing pattern might emerge. The factors examined include the primary registration, the accompaniment registration if any, alternative registrations if any, tempo, and the concluding section’s tempo and registration if there is such a section. The latter is included because the late 18th-century sources stress it, although it isn’t found much before 1790. Stop lists changed only a little from 1730 to 1830.

The presentation will present a succession of databases, one per registration type (Diapasons, Full Organ, Trumpet, Flute, Cornet, etc.). These databases can be reorganized by date, composer, movement, tempo marking, registration, accompaniment regis-

tration, to see various patterns emerge. The databases contain most of the voluntary repertoire, including quite a few pieces in libraries, works that have not been published in modern editions. The results show that in fact these late 18th-century sources provide an accurate description of earlier practices.

But there are also discernible idiosyncrasies for individual composers, and there are gradual shifts within genres (particularly with regard to tempo). Given the constraints of time, I will demonstrate the most common registration types: Diapasons, Full Organ, Trumpet, Cornet, and Flute.

3:00-3:30 **The French Connection: François Couperin -- Bernard de Bury**
 Thursday RUTA BLOOMFIELD, ASSISTANT PROFESSOR OF MUSIC, THE MASTER'S COLLEGE

The first decade of the eighteenth century opened with a surge of ten harpsichord publications in France which slowed to a trickle after François Couperin issued the first of his four Pièces de clavecin in 1713. Perhaps due to the long shadow cast by the eminent composer, in the succeeding seventeen years ending with the issue of Quatrième livre, only three contemporaries issued new works for solo harpsichord, while conversely, in the following decade no fewer than fourteen composers published. With this outpouring in the 1730's, it is understandable that Premier livre de pièces de clavecin, the work of fifteen-year old Bernard de Bury (1720-1785) would be overlooked today, in particular since his career took him from composing for keyboard to writing for the theater. A towering figure such as Couperin would be expected to impact

succeeding composers, and the young de Bury was no exception. Further, as Couperin expressed the ideal that, ". . . the bringing together of French and Italian styles must create musical perfection," (L'Apothéose composé à la mémoire de l'incomparable Monsieur de Lully, 1725), so Bernard de Bury emulated Le Grand by skillfully incorporating Italian characteristics into his four suites, sometimes by juxtaposing the styles, but more frequently by integrating them in a tasteful manner. An examination of the suites of de Bury and the influence of François Couperin on them provides a more complete picture of clavecin music in the generation succeeding Couperin, and argues for including Bernard de Bury in a long line of eminent French harpsichord composers.

3:30-4:00 **BREAK**
 Thursday

4:00-4:30 **From the Old to the New World: An Italian Harpsichord Journey from Parma to Cordoba**
 Thursday SALLY RENEE TODD, HARPSICHORDIST

This musical journey provides an opportunity to explore a sampling of idiomatically, idiosyncratically Italian keyboard music from the Renaissance into the Classical period, with the inclusion of one of the

first Italian musicians to journey to the New World. A former student of Pasquini, Zipoli provides a musical bridge from the Italian Peninsula to Colonial South America.

Program

<i>from</i> Canzoni d'intavolatura d'organo fatte alla francese, Book 2 (1606 – Parma)	Claudio Merulo
"La Rosa"	(1533-1604)
<i>from</i> Book 1	
"La Grattiosa"	
Pass'e mezzo No. 1 in D Minor from Intavolatura di balli (1620s – Venice)	Giovanni Picchi
	(1571-1643)
Toccatà con lo Scherzo del cucco (1698 – Rome)	Bernardo Pasquini
	(1637-1710)
Suite in G Minor (1716 – Rome)	Domenico Zipoli
Prelude	(1688-1726)
Corrente	
Sarabande	
Giga	
Retirada del Emperador (post 1717 – Cordoba)	

4:30-5:00
Thursday

Krebs @ 300: His E-Flat Partita

REBECCA PECHEFSKY, BROOKLYN BAROQUE

Krebs was Bach's star pupil, and his organ works are fairly well known to organists, but the bulk of his repertoire for harpsichord is not often performed, and most of it has not been recorded. My recital is intended to commemorate the 300th anniversary of Krebs's

birth in 2013 and coincides with the release of my CD of the E-flat Partita, which also includes Krebs's French Overture and Sonata in A Minor, none of which have been recorded before.

Johann Ludwig Krebs (1713-1780)

Partita No. 6 in E-Flat Major

- Preludium
- Fuga
- Allemanda
- Courante
- Sarabanda
- Bourée
- Polonoise
- Gigue

5:00-5:30
Thursday

Finding the Hallelujah in Your Keyboard Instrument: Factors that Refine its Musical Voice After the Instrument is Constructed

PAUL IRVIN

While a keyboard instrument's design and materials contribute a basic timbre to its sound, there are many after-construction details that largely determine the speech characteristics of its voice, clarity, bloom, sustain, ability to blend and contrast with itself and other instruments, and its resulting overall range of musical expressiveness.

My session provides a brief description of these details with explanations of their sonic consequences: the loss of lute-like speech and resonance in Italian and 17th century French harpsichords from using heavier 18th century stringing schedules; reduction in focus, fullness and bloom due to wire material used and to changes in bridge and nut pin use; reduction in instrument resonance from overlooking historical damper qualities; and how these factors with the 20th c. assumption that early keyboards should be much different than modern pianos encouraged a way of

voicing that further reduced the full and lush sound possible from these instruments. Also considered will be the implications these findings may have for the idea of matching national building styles to repertoire and other current concepts of performance practice, as well as reconsideration of how many characteristics of an antique need to be copied to reasonably reproduce the musical instrument.

Recorded examples of Couperin on a French harpsichord (before and after changing various factors), and live and recorded Frescobaldi on an Italian harpsichord (before and after changes) will be used to illustrate what happens musically as these sound-altering details are changed in an instrument in order to produce the best musical match for the requirements of the music, as well as the historical evidence of what these instruments sounded like, and how they were used.

AMIS

Wren Chapel, College of William and Mary

Session Chair: Stewart Carter, Wake Forest University

4:00-4:45
Thursday

The English Voluntary in Colonial America

ANDREW SALYER

For this lecture-recital, I am proposing a study of the English Voluntary in Colonial America. It will begin with a discussion on English organs of the 18th century, instruments which had traditionally been relatively small, lacking pedals and based on delicate principal stops, with a penchant for reeds and trumpets. I will then give a brief history of the voluntary genre itself, the evolution of the form, tracing its major developments from Locke through Blow, Croft,

Stanley and Wesley, and the use of voluntaries in the English church, and finally, the organ in 18th-century America. Being that America was culturally influenced most by Britain at this time (pre-Revolution), it stands to reason that the type of pipe organs found in colonial churches and drawing-rooms were ones based on English models, or even better, made in England and shipped to an appreciative public.

The recital portion of the program, which will be

interspersed throughout the lecture, will consist of at least four individual voluntaries, each highlighting a different aspect of the voluntary form and the characteristics of the particular pipe organ. The selected voluntaries have some possibility of performance in Colonial America, be it by an English or American composer. Two voluntaries will illustrate the evolu-

tion of the form I discussed earlier. They are by William Croft and William Boyce, two composers who work on different ends of the historical spectrum. The other two pieces will be by composers working in America at the time, such as Peter Pelham, William Selby, Benjamin Carr and James Hewitt.

DINNER on your own

6:00-8:00 AMIS Board of Governor's Meeting @ James room, Traditions Restaurant, Lodge

6:00 HKSNA Board meeting @ York room, Traditions Restaurant, Lodge

Concert — 7:30 and 9:00

Ballroom of the Governor's Palace

75th Anniversary Year 1938-2013

A Candlelight Concert

Featuring

The Governor's Musick

Mr. Herbert Watson, German flute; Mrs. Jennifer Edenborn, violin and alto;
Mr. Wayne Moss, viola da gamba; Mr. Michael Monaco, harpsichord

Sonata IV (1747)	I	Alessandro Beozzi
Andante		1702-1793
Presto		
Allegro		
Sonata II op. IX (1741)	II	Joseph Bodin de Boismortier
Gayement		1689-1755
Gracieusement		
Gayement		
Sonata (ca. 1720)	III	attrib. to Georg Friedrich Handel
Larghetto		prob. by Johann Matthias Leffloth
Allegro		1705-1731
Adagio		
Allegro		
Sonata op. XIV, no. 2	IV	Carl Friedrich Abel
Allegro moderato		1723-1787
Andante		
Allegro ma non troppo		
Concert III	V	Jean-Philippe Rameau
La La Poplinière		1683-1764
La Timide		
1st Tambourin-2nd Tambourin		

The harpsichord in the Palace ballroom was made in London by Jacob Kirckman in 1758.

We gratefully acknowledge the support for this program by the Randall and Marianne Tobias Music Endowment.

Please do not use cameras or video or tape recorders during the concert. Please turn off all cellular phones and pagers. Thank you.

HERBERT WATSON (flutes), joined the music staff at Colonial Williamsburg in 1968 as Music Assistant to the Fife and Drum Corps. He is a featured arranger of music for Foundation publications, including *A Rollick of Recorders*. He is an expert in the performance and research of early flute music and plays both the one-keyed transverse flute and the common flute (recorder). He is featured in several Colonial Williamsburg recordings, has arranged numerous dance tunes and theater music for the Foundation and is also a founding member of The Governor's Musick.

JENNIFER EDENBORN (violin), has been playing violin and fiddle for Colonial Williamsburg for more than 20 years. She studied violin at Oberlin College, the Baroque Performance Institute and the University of British Columbia Summer Baroque Program in Vancouver, B.C. She excels in both classical and folk music of the colonial period and is a founding member of The Governor's Musick. She works full-time as a violinist for Colonial Williamsburg.

WAYNE MOSS (viola da gamba), began his professional music career as a cellist and was introduced to early music in 1971 as a summer casual at the Music Teacher's Room at Colonial Williamsburg. He then earned a degree in performance on the viola da gamba from Oberlin College and became a full-time music interpreter at the Foundation in 1988. He is a founding member of the Governor's Musick and has performed regularly with that group since 1983.

MICHAEL MONACO was trained in 18th c. music performance at the Mannes College of Music in New York City. He has been principal keyboardist for the Colonial Williamsburg Foundation since 1997 and greatly enjoys playing on the historic instruments for daytime and evening programs as a member of The Governor's Musick. Michael has a special love for the unsung English keyboard music popular in the 18th century.

FRIDAY, May 31

Joint Session AMIS/HKSNA

Hennage Auditorium, Museums of Williamsburg

Said the Harpsichord to the Piano

Session Chair: Edward Kottick, University of Iowa

9:00-9:30

Introduction to Colonial Williamsburg and the "Changing Keys" Exhibit

Friday

JOHN WATSON, COLONIAL WILLIAMSBURG FOUNDATION

In the broadest sense, knowledge about the past—including all aspects of music and musical instruments—comes through two types of activity: academic and the experiential. Beginning in the 1930s, Colonial Williamsburg Foundation (CWF) has offered its staff and visitors the opportunity to academically and experientially explore historic trades, architecture, material culture, performing arts, and nearly all other aspects of life in eighteenth-century America. The historic area is a restored landscape with original and reconstructed buildings and costumed staff interpreting period life and historic events. Behind the scenes, a major library and several departments of researchers, educators, curators, and conservators work to preserve, study, and educate.

In the pre-revolutionary period, Williamsburg looked to London for all aspects of culture. It was the first stop for America's earliest professional theater group when they arrived from London in 1751. Their successors, The American Company, presented a concert on November 13, 1771, at the Raleigh Tavern in Williamsburg, which introduced the pianoforte to Williamsburg audiences within months of the piano's

American debut in Boston. A year after his arrival from London in 1766, Williamsburg cabinet maker Benjamin Bucktrout advertised making and repairing spinets. That trade continues today in Bucktrout's reconstructed cabinet shop.

This conference occurs during the 75th-anniversary of the Governor's Palace concerts in the restored city. The featured performer in 1938 was harpsichordist Ralph Kirckpatrick, the first of a succession of music consultants and professional staff who eventually developed what has become a significant collection of printed music and instruments.

Collections are focused on the eighteenth and early nineteenth century in Virginia and surrounding colonies. A major collection of American folk art of all periods is also part of CWF's holdings. It includes a number of banjos, fiddles, dulcimers and other folk instruments on display in the "Cross Rhythms" exhibit. Keyboard instruments constitute a particularly strong part of the CWF musical instrument collection, and are featured in a major exhibit and book, both entitled "Changing Keys: Keyboard Instruments for America, 1700-1830."

9:30-10:00 **The Mysterious "1623" Harpsichord**
Friday MALCOLM ROSE

Many people will recognise the "1623" from photographs in various books on the history of the harpsichord, and from articles published since it came to light in the early 1970s. Michael Thomas, who bought it at auction in 1972, always held that the date was genuine, while John Barnes, then Curator of the Russell Collection, believed it to be, if not a fake, at least a later instrument dressed up to look much older. A heated exchange of letters in *The English Harpsichord Magazine* ensued.

After Michael Thomas's ownership the instrument

was part of the Beurmann Collection, and its current owner is the Cobbe Collection Trust, near Guildford, UK.

During recent work to rectify the structural weaknesses of this instrument, it has at last been possible to piece together the original compass and disposition, and to work out several later changes. This harpsichord can now be assigned to a small group of similar instruments, which together help to narrow down its provenance to early Georgian London.

10:00-10:30 **The Harpsichord Miscellany, Book Second**
Friday JOYCE LINDORFF, TEMPLE UNIVERSITY

In *The Art of Fingering the Harpsichord*, Pasquali presents strongly expressed aesthetic principles. His concept of "perfect vibrations" presages the advent of the piano, and clearly advocates a performance practice that favors big sound and legato playing that is very different from François Couperin's gentle concept of harpsichord legato. Pasquali praises Domenico Alberti for his bass figurations that could sustain harmony, and the style and texture of pieces by Al-

berti, Pasquali, Nardini, and Thomas Erskine, Earl of Kelly in Robert Bremner's *Harpsichord Miscellany, Book Second* (London, 1763) are precisely those described in the *Art of Fingering*. The rare volume is in The Colonial Williamsburg Foundation's John D. Rockefeller, Jr. Library, where I spent the month of January 2013 as Invited Scholar, preparing an edition and recording the works on Williamsburg's 1758 double-manual harpsichord by Jacob Kirckman.

Program

From *The Harpsichord Miscellany, Book Two* (1763)

Lesson VI in Bb Allegro moderato	Domenico Alberti (1710-1746)
Lesson III in G Allegro Allegro moderato	Pietro Nardini (1722-1793)
Simphonie in C Allegro	Arr. for keyboard by the Earl of Kelly (Thomas Alexander Erskine, 1732-1781)

From *The Harpsichord or Spinnet Miscellany* (1761)

Joy to Great Caesar	Folia variations, no composer listed
Maggie Lauder	Traditional, no arranger listed

The harpsichord is by
Jacob Kirckman, London, 1762

10:30-11:00 **BREAK**
Friday

Striking Developments

Session Chair: Angeline Case-Stott, University of Memphis

11:00-11:30 On the Conundrum of the Piano's History in the 18th Century

Friday

DAVID SUTHERLAND

Three pianos dating from the 1720s and made by Bartolomeo Cristofori, the instrument's inventor, have survived to the present day; a fourth instrument by Cristofori's successor in Florence, Giovanni Ferrini, made in 1746, shows that piano production persisted in Florence probably right through the first half of the century. A further roster of grand pianos by Cristofori's imitators in five cities throughout Europe, and dating from the 1740s to 1781 demonstrates the geographical spread of his design (details in handout). This impressive cohort may well be supposed to represent a total of several hundred such instruments made up to the 1780s which have perished.

Yet the documentary record of the earliest pianos is nearly blank—a scattering of records stemming from the court of the Medici rulers of Florence, where Cristofori developed his invention; one article (admittedly a very important one) on the invention of the piano, appearing in the Venetian press in 1711; another scattering of documents related principally to the Bach circle in Saxony; and a single collection of music, Ludovico Giustini's *Sonate da cimbalo di piano, e forte*, published in Florence in 1732. Considering how fundamentally the piano changed musical styles and musical history this seems an exceedingly meagre record.

Historians of the piano seem to privilege the slim documentary record over the rich physical evidence. Even those who look favorably on the Florentine piano seem tongue-tied when it comes to mentioning

any music that might have been composed specifically for the piano before the 1760s at the earliest. So what were all those instruments made for? Is there really no repertory pertaining specifically to them?

One way to approach this conundrum is by paying attention to appearances. During the whole period when pianos and harpsichords were concurrently manufactured—the entire eighteenth century—no attempt was made to distinguish one from the other in appearance. Similarly, the terminology of the new instrument remained tied to that of the old throughout the century. This paper will marshal evidence, some of it quite surprising, in support of the hypothesis that the traditional generic nouns, *cembalo*, *claveçin*, *clavichordio*, *crave*, and *'harpsichord'*, referred not to a *particular action*, as we today understand these words to do, but to a *particular instrumental form*—the big keyboard string instrument with a long bent-side and spine, and the keyboard at the end of the string-band.

If the generic nouns had primarily a formal significance, it would explain where the music for the new instrument may be found—in the repertory of multi-movement keyboard sonatas—the *sonate per cembalo*—that sprang up in northern Italy from the 1720s onward; and in the ensemble sonatas and keyboard concertos of the baroque era. It would explain why Haydn, Mozart, Beethoven and Schubert still sometimes employed the traditional traditional nomenclature—*per cembalo*, *pour le claveçin*—in regard to music unquestionably composed for piano.

11:30-12:00 Distinctly Different: Three American Square Pianos from the Early 1830s

Friday

TOM STRANGE

The many species of American square piano were never more diverse than in the period of 1825 to 1835, when at least three completely distinct approaches to piano design were in vogue. With centers of piano building in New York, Philadelphia, and Boston, as well as more provincial builders in Cincinnati and Baltimore, the many competing piano designs gave rise to a rich legacy of building tradition.

The English style, based on the John Geib escapement and William Southwell damper patents, was in nearly exclusive use in the UK during the period under study, and was represented in America by such firms as William Geib, youngest son of John Geib Sr. While reliable in function, it had limitations as the piano grew in size, and was nearing its extinction point in 1830 when the example before us was built.

Also working in New York, Robert and William Nunns, together with John Clark, introduced into America innovations coming out of France, including a new damping system for the heavier wire and the unichord piano design, geared specifically for use in remote and/or Southern regions. The example under study is an 1834 unichord piano incorporating these latest improvements, including the Petzold-Pape action and weighted lever dampers that would come to dominate square piano design going forward.

Finally, the brief experimentation in America with a grand Viennese action, including bassoon and Jannissary stops, is represented by the Andrew Reuss square of Cincinnati OH, and built in late 1834 or early 1835. This piano, one of a handful of survivors of the type, is nearly identical to the Austrian style

pianos then being built in Baltimore by Joseph Hisky and Joseph Newman, one of which is featured in the Changing Keys exhibit. It has recently been restored including the pedal stops.

This presentation will contrast detailed technical

descriptions and sound clips from each of these major types. While all three are certainly pianos, their distinctly different characteristic sound evokes a period in history when the concept of the piano as an instrument was highly varied.

12:00-12:30 **Beethoven's Broadwood and his 'Hammerklavier' Sonata Opus 106:**

Friday **Revisiting a Legend**

TOM BEGHIN, MCGILL UNIVERSITY, MONTREAL

Beethoven's Broadwood—a prestigious gift—and his “Hammerklavier” Sonata Op. 106—an equally prestigious artistic response to it—have been the powerful ingredients of a die-hard legend. In this legend, issues of London vs. Vienna—with Viennese piano builders gradually adopting English traits—or “transcendence”—to describe Beethoven's late piano style—coalesce to create a teleological narrative, in which both “the piano” (in singular) and “Beethoven” (the composer more than the pianist) are to be pronounced with reverence. But in this teleological cable, there's one organological kink: Opus 106 “exploits every single note of an extended keyboard compass of 6 ½ octaves” (Barry Cooper, 2007). Its range, in other words, as scholars and historically informed performers have pointed out, is too large for the Broadwood's six-octave range from C to c4, so any alleged connection with the English instrument would have to be problematic at best.

The reality, as I will suggest, was both more complex and (arguably) more exciting. By May 1818, just before the Broadwood's arrival, Beethoven had largely finished three of the four movements: those exploit every single tone of the then typical Viennese six-octave range (from F to f4); then, in the fourth movement, we literally witness Beethoven sitting

down at his new instrument: bass and treble sink down to conform to the English six octaves—making a rumbling contra-C octave a truly special “first.” Rather than a single 6 ½ octave piece, then, we're dealing with two six-octave productions—one Viennese, the other English—collated as one. Zooming in on the “first moments of inspiration” (Beethoven's words, from a letter to Thomas Broadwood, February 7, 1818), I will use the new arrival of the Broadwood piano as a hermeneutic point of entry into the following questions: is Beethoven after movements one to three also conceptually “starting over” the piece (a “part two” of some sort, or a separate “Introduction & Fugue,” exactly as published by Ferdinand Ries in London); against this Vienna vs. London backdrop, what do we make of the single contra-D in the third movement (indicated by a strikingly lonely “ottava”); finally, is there paradox in Beethoven's following up his initial improvisatory moments with a fugue—the summum of mental abstraction, mathematical struggle, or (indeed) “transcendence”? During this lecture-demonstration, I will play selected fragments alternately on pianos by Graf (ca. 1826-30, restored by Ed Swenson) and Broadwood (1816, restored by John Watson with Lou Dolive).

12:30-2:00 **LUNCH** on your own or at Museum Cafe for HKSNA members who preordered

Friday

12:45 JAMIS Editorial Board Meeting, York Room, Traditions Restaurant, Lodge

Back to Bach and Beethoven*Session Chair: David Kelzenberg, University of Iowa*

2:00-2:30

The Bachs and the Fortepiano Culture of the Berlin Court

Friday

ANDREW WILLIS, UNIVERSITY OF NORTH CAROLINA, GREENSBORO

King Frederick the Great of Prussia enthusiastically adopted Gottfried Silbermann's fortepianos into his court instrumentarium in the 1740s, both reflecting and encouraging ongoing stylistic trends seen in the keyboard music of two generations of the Bach family. A reliance upon inflectional idioms can already be traced in certain earlier works of Sebastian Bach, preparing the ground that his son Emanuel would cultivate intensively while in the service of King Frederick. A predilection for dynamic expressivity has become firmly established in Emanuel's style

by the time of the Probestücke that accompany his treatise on keyboard playing published in 1753. The well-known use by Sebastian Bach of the Silbermann fortepianos at Frederick's court in 1747 can be seen as the extension of an ongoing trend rather than an encounter with novelty.

The following works tracing this connection will be performed on a reconstruction of a 4.5-octave Florentine piano of the 1730s such as David Sutherland has shown (EKJ 21 [2004], 45-63), to be a model for Silbermann's instruments.

Program*Sarabande from Partita #3 in A minor*Johann Sebastian Bach
(Leipzig 1726-31)*Sonata #2 from Probe-Stücken**Allegro con spirito, D minor*
Adagio sostenuto, B flat
*Presto, G minor*Carl Philipp Emanuel Bach
(Berlin 1753)*Andante e sostenuto, G minor**Allegro, D minor from Kurze und leichte*
*Clavierstücke mit veränderten Reprisen*Carl Philipp Emanuel Bach
(Berlin 1766)*Ricercar a 3 from Musikalisches Opfer*Johann Sebastian Bach
(Leipzig 1747)

2:30-3:00

Three Fantasies: Mozart, C.P.E. Bach, Haydn

Friday

SHUANN CHAI

This presentation focuses on the idea of 'fantasy' or 'free-form' composition in the hands of three of the Classical Era's representative composers. The concept of the fantasy and its relation to improvisation

will be discussed, as will the gradual evolution of the title's connotations towards the end of the 18th century.

ProgramW.A. Mozart: *Fantasy in d minor*, K. 397 (1782)C.P.E. Bach: *Fantasy in C major* Wq. 59/6 (1784)F.J. Haydn: *Fantasy in C major*, Hob. XVII:4 (1789)

3:00-3:30
Friday

**Conrad Graf (1782-1851), Imperial and Royal Fortepiano Maker
in Vienna and Beethoven's Friend**

ED SWENSON, ITHACA COLLEGE

On Display: Graf Fortepiano Opus 1389, (ca. 1829)

This paper introduces new information about the life and work of Conrad Graf, the foremost fortepiano builder in Vienna during the early 19th century.

A master of his trade, Graf was at once a successful businessman, a patron of the arts, a collector of contemporary paintings and one of the most intriguing figures of Biedermeier Vienna. His reputation as the greatest piano maker in Vienna was established quickly. The *Allgemeine musikalische Zeitung* reported in 1820: *Graf, a tireless artist, currently manufactures the most excellent pianofortes; they do not find an equal in beauty, consistency, strength and fullness of tone, and the solidity of their construction insures their durability. The leading virtuosos in Vienna make use of his instruments at their public performances.* In 1824 Graf was awarded a title as the Imperial and Royal fortepiano purveyor to the Viennese Court. Every apartment in the Hofburg was reported to have a

Graf fortepiano. During his thirty-seven-year career, Graf's factory produced approximately 3,000 fortepianos. My list of extant instruments includes only 145 survivors. Gustav Schilling wrote about Graf in his *Universal Lexicon der Tonkunst: Favored by fortune with a restless zeal and indefatigable work ethic, he moved quickly from obscurity. His industry, experimentation, and perpetual striving finally raised his art to a rare perfection; semper altius remained his motto. His instruments are not only the most sought after on the continent, but they also cross the oceans, and even sound in other hemispheres. All his instruments enjoy the benefit of a particular strength in construction, durability in tuning, along with a sonorous and rich voice.* My paper will include a brief discussion of Graf's interactions with Beethoven, Schubert, Czerny, Clara and Robert Schumann, Chopin and Liszt.

3:30-4:00
Friday

Beethoven Op 109

RANDALL LOVE

Sonata Op. 109 in E major
Vivace, ma non troppo (1820)
Prestissimo
Gesangvoll, mit innigster Empfindung (Andante molto cantabile ed espressivo)

Ludwig van Beethoven

HKSNA

Museums of Colonial Williamsburg, Changing Keys Exhibit

4:00-5:00
Friday

**Changing Keys Exhibit
and Demonstrations**

1765 Jacob Kirckman, One-Manual Harpsichord	NANCY METAGER
1700 Stephen Keene, Spinet	FRANCES FITCH
1726 Cawton Aston, Spinet	SANDRA MANGSON
1745-50 Balthazar "Zopfe" Spinet, reproduction by Hansen & Wright; CWF Cabinet Shop	RICHARD SPICER
1726/1950 Cusseneers/Challis, Harpsichord (Düsseldorf)	LARRY PALMER
1782 W.H., Chamber Organ	TOM MARSHALL
1766 Johannes Zumpe, Square Piano (1993 reproduction by John Watson)	RANDALL LOVE
ca. 1791 James Ball, Square Piano	STEPHEN SIEK
1806 John Broadwood & Son, Grand Piano	TOM MARSHALL

Echoes of World War II*Session Chair: Aurelia Hartenberger*

2:00-2:30

Feivel Winger's Violin

Friday

JAMES A. GRYMES

This paper will tell the remarkable story of a violin that was once owned by Feivel Winger (1905-2002), a Romanian Jew who was expelled from his home on October 10, 1941. He survived a death march to Transnistria, a territory that Romania had designated as the ethnic dumping ground for the tens of thousands of Jews who had survived several months of brutal genocide. In the Transnistrian ghetto of Shargorod, Winger borrowed a valuable Amati violin that a fellow deportee had grown too weak to play. Winger quickly became popular among Romanian officers and Ukrainian farmers looking for entertainment. He performed at their parties and weddings in exchange for leftover food and precious firewood that he could bring back to his family.

When the Amati was confiscated, Winger was given a much cheaper violin by a Ukrainian farmer as a payment for playing at a wedding. The newly acquired instrument was made around the turn of the twentieth century at the Placht Brothers' Musical Instrument and String Factory. The Placht Brothers were descendants of a proud dynasty of luthiers from

Schönbach, Bohemia (now Luby, in the Czech Republic), a town with a rich tradition of violinmaking that dates back to the sixteenth century. By playing the Placht Brothers violin, Winger was able to sustain seventeen family members and friends throughout the Holocaust.

After the war, Winger immigrated to Israel. He continued to treasure the Placht Brothers violin, which he called simply "Friend." When Winger turned 90, his Friend was refurbished by Amnon Weinstein, an Israeli luthier who has spent the past two decades locating and restoring violins that were owned by Jewish musicians during World War II. Although Winger was delighted to be reunited with his Friend, his advanced arthritis made it impossible for him to play again. He nevertheless cherished the instrument to his last day, hugging it as his eyes welled with tears of gratitude for saving his family. Today, Feivel Winger's violin is part of a touring collection of Holocaust instruments known as the Violins of Hope.

2:30-3:00

A Narrow Escape from Nazi Europe: Mark Brunswick and His Work with the National Committee for Refugee Musicians, 1938-1943

Friday

JAYME KURLAND

In the early-twentieth-century United States, Jewish and European immigrant scholars, musicians, and composers dominated the academic, orchestral, Vaudeville, and film music scene. While some musicians arrived voluntarily and without issue, others, fleeing the genocide of the Holocaust, lived as immigrants in exile due to religious and political persecution.

In 1924, Jewish-American composer Mark Brunswick (1902-1972) moved to Europe to study with Nadia Boulanger, and later found his niche socializing with members of the Second Viennese school (including Anton Webern and others in Vienna). Returning to the US in 1938, Brunswick suspended his compositional career and founded the Placement Committee for German and Austrian Musicians (later, the National Committee for Refugee Musicians) to aid in the relocation of at-risk musicians and their families during WWII. The committee comprised composers, music critics, music educators, instrumentalists, and patrons of the arts. Anti-Semitism and immigration quotas made relocation difficult, but Brunswick and the committee found sponsors, wrote letters, and utilized personal contacts to acquire visas for musicians fleeing Nazi Germany. Additionally the com-

mittee fundraised, facilitated job placement services for immigrants, located organ and piano performance and practice spaces, and provided career counseling, resettlement assistance, and scholarships for exiled children to continue their musical studies. Committee member Irving Berlin, with Carl Fischer Music and others, also spearheaded musical instrument acquisition and repair.

In 1938, the committee helped relocate Jewish-Viennese accordionist Max Hamlich and his family to New York City. Hamlich's escape illustrates the risks he took in order to save his family and his musical livelihood, narrowly escaping an SS officer on a train when his many instruments caused him unwelcome attention. Hamlich performed as a professional accordionist and later directed the Viennese Opera Ball of NY. His son Marvin Hamlich became an influential theater and film music composer. Narratives of escape, concealment of instruments, and finally, beginning a new American life in music, show the will to survive and the importance of music in survival. The work of Mark Brunswick and the Committee for Refugee Musicians during WWII profoundly changed American musical life beginning in the 1930s, and the effects have persisted through today.

3:00-3:30 **BREAK**
Friday

Strings and Things, part I
Session Chair: Thomas MacCracken

3:30-4:00 **The Dissemination, Promotion, and Preservation of the Balalaika and Domra in American Society**
Friday
JONATHAN JOHNSTON

The second decade of the 20th century catapulted the balalaika orchestra into the American consciousness. From 1910 to 1918, the Czar's Own Imperial Balalaika Orchestra, under the leadership of Vasili Andreyev and Alexander Kiriloff, completed five tours of the United States, each time receiving overwhelming acclaim. The subsequent formation of the St. Louis (1910), Chicago (1911), New York (1912), Philadelphia (1920), and Detroit (1926) Balalaika Orchestras ignited a 'flame' in America that has yet to be extinguished. Martin Kiszko researched the formation of balalaika orchestras in America using archival material from the University of Illinois Russian Folk Orchestra Archives (Kiszko 1996, 2002). Tamara Livingston (1995) and Natalie Zelinsky (2006) provide a brief historical synopsis of America's first balalaika orchestras, the Balalaika and Domra Asso-

ciation of America (BDAA) and personal reflections of the Russian folk music community in New York City. There are approximately sixteen balalaika orchestras in America today. The aim of these orchestras is that of presenting and preserving America's Russian heritage. It is reported by Alexander Ivashkin that "Russian culture exists more in the West than in Russia itself" (1990). The Russian diaspora in America is approximately 3 million (Dolitsky 2008); so why has the history of Russian folk heritage in America seemingly been overlooked? This presentation is an exploration into the contemporary development of the Russian folk orchestra in America, the impact the BDAA has had on those orchestras, and what the current initiatives are in the promotion and preservation of Russian folk music in America.

4:00-4:30 **Harp-Guitar and Harp-Lute in Britain: Analysis of Their Construction and Musical Capabilities**
Friday
HAYATO SUGIMOTO

The harp-guitar today may be recognized by the general public as an American origin of instrument, which has a guitar-like body with extra bass strings. However, historically other instruments with the name 'harp-guitar' were invented, and sometimes patented, outside America. One such instrument was invented by English musician Edward Light around 1800; the shape and tuning of the instrument are rather different from those of the modern harp-guitar, and according to the Gregg Miner's terminology this is a 'true harp-guitar'. Interestingly, although dissimilar in construction, both the Light and the American instruments are hybrid guitars, incorporating features of the harp. This can be explained if we remember their history: the English harp-guitar was originally developed from the wire-strung English guittar by conversion to gut strings but retaining its open C

tuning, while the American harp-guitar probably derives from the figure-of-eight shaped Spanish guitar from countries such as Germany and France, thus has a flat back and standard tuning for strings on the fretted fingerboard (E-A-d-g-b-e). Despite having the same name, these two instruments differ in the number of strings: the Light has no diapason strings whereas the American has. Some later instruments of Edward Light did have extra bass strings, but then the name was changed to 'harp-lute-guitar' and 'harp-lute'. The aim of these inventions was undoubtedly to gain tonal resemblance to the harp. A survey of Light's instruments shows his attempts to add more and more open strings, with the consequential degeneration of the fingerboard on instruments named 'British-lute-harp' or 'Dital-harp'.

4:30-5:00
Friday

**Intersections of Music and Science in the Experimental Violins
of Chanot and Vuillaume**

SARAH M. GILBERT

Tensions between innovation and tradition in violin making have impeded the acceptance of most attempts to improve or alter the structure of the instrument. The nineteenth century, however, saw a proliferation of innovative violins as luthiers responded to musical developments and changing social and economic environments during the Industrial Revolution. As nineteenth-century composers called for greater range and diversity in timbre, chromaticism, dynamics, range, and key, instruments were developed to accommodate these demands. But perhaps more important than the purely musical considerations was the interdisciplinary collaboration between musicians and scientists in the pursuit of acoustic perfection. Many luthiers viewed themselves as scientists and engineers, experimenting with acoustic properties and new materials in order to improve upon the existing form of the violin. In a reciprocal relationship, acousticians recognized musical instruments as rich sources for the study of acoustic principles, and luthiers consulted with acousticians and engineers about the technical construction of experimental forms.

François Chanot and Jean-Baptiste Vuillaume each

developed innovative violins in attempts to improve the acoustics, playability, and ease of production of the instrument. Chanot, a naval construction engineer, applied a guitar shape to the body of the violin and also experimented with ergonomic body patterns. Vuillaume, a well-known maker whose instruments are still in demand today, collaborated with the medical doctor and acoustician Félix Savart in the search for improved tone production. This paper will examine the environment and conditions in the early-to-mid nineteenth century that impelled Chanot and Vuillaume, among others, to experiment with the traditional form of the violin. Discussing the makers' biographies and examining the technical construction of these instruments for insight into their novel construction techniques and acoustic properties, I will relate this experimental trend to the alliance of the sciences and arts during the Industrial Revolution. A study of the motivations and aims of such experimental violin makers and the technical construction of these instruments offers a look into the cultural milieu of the first decades of the nineteenth century when technology, the arts, history, and science intersected in new ways, challenging musical traditions.

A MONTICELLO MISCELLANY

"All that was ^{or} good of its kind "

Music for Domestic Entertainment from the Library of Thomas Jefferson and His Family
performed by

Mr. Jefferson's Music

Thomas Jefferson. "Monticello." Albemarle Co. Virginia.

This book given by T.J. to his grand-daughter Virginia Jefferson Randolph:

...the Most Favorite MINUETS with their BASSES. Which are now in Vogue and perform'd at all publick Assemblies and entertainments...LONDON Printed and sold by DAVID RUTHERFORD. no date. ...[c.1753]

The Duke of Cumberland's Minuet
The Venitian Minuet
Miss Phillip's Minuet
The Dutchess of Hamilton's Minuet
Lord Brooks Minuet

From *Seven Songs for the HARPSICHORD or Forte Piano.*

THE WORDS AND MUSIC Composed by Francis Hopkinson. Philadelphia, T. Dobson [1788]

Song III. Slow: Beneath a weeping Willow's shade

Song VII. Rondo: My generous heart disdains

Hopkinson, a Philadelphian and friend of T.J., sent these songs to him during his Parisian sojourn.

"Old Scottish airs of childhood," mentioned by Ellen Coolidge as favorites of her grandfather and herself:

Lochaber—one of the songs heard by Ellen through the floor of her room at Monticello is found in manuscript as a keyboard solo, as well as in several other forms, in T.J.'s music library.

Braw lads on Yarrow braes (Air—Galla Water) "Written for this work by Robert Burns"

from A Select Collection of ORIGINAL SCOTISH AIRS for the Voice, to which are added Introductory & Concluding Symphonies for the Violin & Piano Forte by PLEYEL...

Edinburgh, May 1, 1793

Tunes for Popular Songs and Dances printed in a fragmentary source found in T.J.'s collection, c. 1820-30?

Quick step—one of many "quick steps," most famous of which was "Washington's Quick Step."

Rustic Reel—a popular ballroom novelty by 1815: to dance it required sets of one man and two women.

From SONGS and DUETS Composed by Mrs Cosway [1786]

Ogni dolce Aura che Spira

Sospiri del mio cor non vicelate

SOLO for a VIOLIN with Bass...Compos'd by Sigr Campioni. London, Printed for I. Walsh [c. 1760]

Sonata II, Largo.Andante

In T.J.'s hand, in the collection at Monticello, there are pages of incipits written by Jefferson, showing which sonatas by Carlo Antoinio Campioni he already owned, and requesting that more be sent.

Mlle. Jefferson's *Pièces de Clavecin* from Mr. Claude Balbastre, sa Maître de Musique

La D'héricour—from *Pièces de Clavecin 1er Livre dédié a Madame de Caze*, Paris, 1759.

La Canonade—copied by hand in two manuscripts, one belonging to Martha Jefferson Randolph, and the other inscribed "Ellen Wayes Randolph, Eliza Waller, Jane Blair Cary. Virginia"

BRIEF TUNING BREAK

HOME. Arranged for the *Spanish Guitar* by **B.F. Peale**. Philadelphia, Published by G.E. Blake
The Harper's Song for the **Spanish Guitar**, Arranged by **B.F. Peale**. Philadelphia Published by G.E. Blake
Three of Jefferson's granddaughters, Cornelia, Virginia, and Septimia played guitar
Benjamin Franklin Peale, a musical amateur, was the son of Charles Willson Peale, the portrait painter.

Here's the pretty Girl I love.

Composed by Mr. Hook. NEW YORK Printed & sold at J HEWITTS Musical Repository...Jan. 1798
Sold also by B CARR Philadelphia & J CARR Baltimore

James Hook (1746–1827) played organ for London's pleasure gardens and wrote operas
which were performed at Drury Lane and Covent Garden.

SOLOS for a German Flute, or Hoboy or a Violin with a Thorough Bass for the Harpsichord or Bass Violin,
composed by Carlo Tassarini di Rimini, Op. 2 [London 1736]
Sonata IV, Adagio—Presto

From Six *ARIETTES CHOISES Avec Accompagnement D'un Clavecin Ou Piano Forte.*
Arrangé Par Mr. L... A. PARIS

No 2 Air De Didon: Ah, je fus bien inspirée

The anonymous gentleman, Mr. L, chose this air from act II, scene 1 of the opera *Didon*,
by Niccolo Piccini (1728–1800), which triumphantly premiered in 1783, the year before
Jefferson arrived with his daughter Patsy in Paris.

More Tunes for Popular Songs and Dances printed in a fragmentary source found in T.J.'s collection, c.1820-30?
Buy A Broom—in America, a children's party song: "Have you ever seen a lassie?" (melody Bavarian)
Let us haste to Kelvin Grove—Kelvin Grove is in Glasgow, and the song is popular in Scotland today.
Wha'll be King but Charlie?—The Jacobites rouse all Scots to meet Bonny Prince Charlie's return, 1745.

WITHIN A MILE OF EDINBURGH

Introduced & Sung by Miss Broadhurst in the Musical Farce called MY GRANDMOTHER
From *The Gentleman's Amusement*, No. 7, May 1796. Price: 12 Cents.

M E G O F W A P P I N G.

written & Composed by Mr. Dibdin & sung by him in his New Entertainment called Ye General Election.
NEW YORK Printed & sold at J. HEWITT'S Musical Repository. published Dec. 1797–Jan. 1798.
Sold also by B CARR Philadelphia & J CARR Baltimore

Charles Dibdin (1745–1814) a singing actor and composer was known for his patriotic sea-songs.
Ironically, considering the text of this song, he married his third wife after abandoning the first two.

Campaign Song for the Election of 1800: *Jefferson and Liberty.*

(Surely the "tyrant" label is not meant to refer to T.J.'s opponent, John Adams, but to the British king!
Rhetorical civility suffered, however, in the campaign battle of that year.)

We invite the audience to join us in singing the refrain:

*Rejoice, Columbia's sons, rejoice!
To tyrants never bend the knee,
But join with heart, and soul and voice
For Jefferson and liberty!*

Sarah Pillow - *soprano*
Robert Baker - *tenor*
Mindy Rosenfeld - *wooden flutes and fifes*
David Sariti - *violin*
Mary Anne Ballard - (*program research*) *viola da gamba*
Daniel Swenberg - *guitar*
Joseph Gascho - *harpsichord*

Biographies of the Performers

SARAH PILLOW, SOPRANO

Soprano Sarah Pillow has built a unique career by drawing on her equal expertise in jazz, classical, and early music repertoires and styles. With her jazz quartet and her crossover project, Nuove Musiche, she has toured over 30 cities in the United States. As a performer of early music, she has recorded for the BBC and ASV Records (works of Giovanni Felice Sances, a contemporary of Monteverdi) and has formed an ensemble, Galileo's Daughters, to present *Perpetual Motion*, a multi-media evening of 17th-century music featuring spoken narrative from author Dava Sobel against a video backdrop of the heavens. Sarah's New York City performance credits include several avant-garde projects at The Kitchen and Knitting Factory, *The Marian Vespers of 1610* with The New York Collegium, and *Sweeney Todd* at Lincoln Center with the New York Philharmonic. Sarah was hailed as "splendid" by Anthony Tommasini of *The New York Times* for her portrayal of *The Queen in The Play of Daniel*, a 12th-century musical drama.

ROBERT BAKER, TENOR

A central figure in the Washington-area classical music scene, Robert Baker has been featured in more than 300 performances with the Washington National Opera, as well as 10 roles with the Washington Concert Opera. Career highlights include the role of Ishmael in the world premiere of Peter Westergaard's *Moby Dick* at Princeton University (recorded for Albany Records), and his Metropolitan Opera debut in Prokofiev's *War and Peace* (recorded during *The Spoleto Festival's* production, for the Chandos label). With the National Symphony Orchestra, he can be heard as soloist on the Grammy Award-Winning recording *Of Rage and Remembrance* by John Corigliano (BMI), and he recently sang the role of Triquet in the NSO's Eugene Onegin. Robert Baker has also appeared in *Carmina Burana* with the Detroit Symphony Orchestra and *Handel's Messiah* with the Apollo Chorus in Chicago. As a performer of new music, he has premiered 15 major works and is a frequent collaborator with DC composer Douglas Boyce. Prof. Baker is the Director of Performance Studies at George Washington University.

MINDY ROSENFELD, FLUTE

Fluent in the music of several eras, flutist Mindy Rosenfeld tours extensively with the Baltimore Consort, with the duo *Flute & Lute*, (with lutenist, Ronn McFarlane), and since 1989, with San Francisco's *Philharmonia Baroque Orchestra* ("the nation's premier early music ensemble"—*New York Times*), where she has performed under director Nicholas McGegan and guest conductors William Christie, Jordi Savall, Gustav Leonhardt, Andrew Parrott, Andrew Manze, Bernard Labadie and Trevor Pinnock. With the PBO, she

has appeared in Lincoln Center's Mostly Mozart Festival, the Berkeley Early Music Festival, BBC Proms (Royal Albert Hall), Concertgebouw (Amsterdam) and both Carnegie and Disney Halls. Principal Flutist and soloist with both the Symphony of the Redwoods (California) and the Mendocino Music Festival (California), Mindy has performed as a guest artist with numerous Bay Area ensembles. The mother of five boys, Mindy divides her time between performing, touring, teaching, dancing, her family, and their garden.

DAVID SARITI, VIOLIN

A faculty member at UVa since 2005, violinist David Sariti directs the Palladian Chamber Orchestra and the Baroque Orchestra, and is Principal Second Violinist in the Charlottesville & University Symphony Orchestra, with whom he recently appeared as a soloist. He has also toured as a recitalist at universities across the East and Midwest. His chamber activities include regular concerts with UVA's Rivana Quartet and other collaborations. As a Baroque violinist, he is founder of Piedmont Baroque, and has also performed with harpsichordist Bradley Lehman, the Washington Bach Consort, and other early music ensembles. He is presenting an ongoing series of programs in collaboration with Monticello featuring music from the collection of Thomas Jefferson. Dr. Sariti has taught violin and music history at the Hartt School, University of Hartford, and is a coach and clinician dedicated to the advancement of string pedagogy. His articles have been regularly featured in *American String Teacher*, *California Music Teacher*, and *American Music Teacher*. His doctoral thesis was entitled, "The Austro-German Violin Sonata, c. 1650".

MARY ANNE BALLARD, VIOLA DA GAMBA

Mary Anne Ballard, who researched the music for this evening's program, tours with the Baltimore Consort and Galileo's Daughters. With these ensembles, as well as the Oberlin Consort of Viols, she has made about twenty recordings of early and traditional repertory 1500-1700 on the Dorian, Classic Masters, and Gasparo labels. She also performs Baroque music either with chamber ensembles or in recital. In her earlier career, she was a member of The New World Consort, a group which toured the US with productions of medieval music and drama, including *Le Jeu de Robin et Marion*. In 2008, Ms. Ballard was the Music Director of the critically acclaimed 50th-Anniversary commemorative production of *The Play of Daniel* at The Cloisters, which was revived in January 2013 to celebrate the museum's 75th Anniversary, and will be presented this coming December with the collaboration of GEMS NY at Trinity Wall Street Church. Ms. Ballard has taught viola da gam-

ba and directed early music ensembles at the University of Pennsylvania, the Peabody Conservatory, and Princeton University, and every June, she teaches at the Oberlin Baroque Performance Institute.

DANIEL SWENBERG, GUITAR

Lutenist Daniel Swenberg has specialized in Renaissance and baroque performance practices—with special devotion to the role of basso-continuo playing and the plucked instruments central to its practice: the theorbo/chitarone, renaissance and baroque lutes, early guitars, and the gallizona/callichon. He works regularly with ensembles: ARTEK, REBEL, Visceral Reaction, The New York Collegium, The Metropolitan Opera, the Canadian Opera Company, Staatstheater Stuttgart, New York City Opera, the Mark Morris Dance Group, Stadtstheater Klagenfurt, Tafelmusik, Opera Atelier, Les Violons du Roy, Piffaro, Spiritus Collective, Les Voix Baroques, Musica Pacifica, the Sejong Soloists, Les Voix Baroques, Apollo's Fire, and Lizzy and the Theorboys. Recently, he accompanied Renee Fleming at the MET, Carnegie Hall, and on Live from Lincoln Center, with the Mostly Mozart Festival. He received awards from the Belgian American Educational Foundation for a study of 18th-century chamber music for the lute, and a Fulbright Schol-

arship to study in Bremen, Germany with Stephen Stubbs and Andrew Lawrence King.

JOSEPH GASCHO, HARPSICHORD

Conductor and harpsichordist Joseph Gascho enjoys a varied musical career—performing as a soloist and collaborative artist; conducting opera, orchestra and choir; teaching and lecturing; and producing recordings. He has won numerous grants and prizes, including first prize in the 2002 Jurow International Harpsichord. He recently released his debut solo CD, a self-titled recording of his own harpsichord transcriptions. Other recent highlights include performances with the National Symphony at Carnegie Hall, the Mark Morris Dance Group, and the Kennedy Center Opera Orchestra, the Tallis Scholars, the Washington Bach Consort, and at Intersections: A New America Arts Festival. This spring he conducted performances of Idomeneo for the Maryland Opera Studio, and made his directing debut in a production of Dido and Aeneas, in collaboration with electronic music specialist Steven Hilmy. He teaches at George Washington University, the Magnolia Baroque Festival and Institute, and Oberlin Conservatory's Baroque Performance Institute.

Mr. Jefferson's Music expresses gratitude to those who assisted in the formulation of this program:

Heather Riser - Librarian, Albert and Shirley Small Special Collections Library, University of Virginia
Jack Robertson and Anna L. Berkes - Librarians, The Thomas Jefferson Foundation, Monticello
Richard Will - Chair, McIntire Department of Music, University of Virginia
Bonnie Gordon - Associate Professor of Music, McIntire Department of Music, University of Virginia
Jim Morrison - Social Dance Historian, Fiddler, and Dance Caller, Charlottesville, Virginia

Song Texts and Translations

BENEATH A WEEPING WILLOW'S SHADE

Beneath a weeping willow's shade
She sat and sang alone;
Her hand upon her heart she laid
And plaintive was her moan.
The mock-bird sat upon a bough
And list'ned to her lay,
Then to the distant hills he bore
The dulcet notes away.

Fond Echo to her strains reply'd,
The winds her sorrows bore;
Adieu! dear youth—adieu! she cry'd,
I ne'er shall see thee more.
The mock-bird sat upon a bough
And list'ned to her lay,
Then to the distant hills he bore
The dulcet notes away.

MY GEN'ROUS HEART DISDAINS (Rondo)

My gen'rous heart disdains
The slave of Love to be,
I scorn his servile chains
And boast my liberty
 This whining
 And pining
And wasting with care
Are not to my taste, be she ever so fair

Shall a girl's capricious frown
Sink my noble spirits down?
Shall a face of white and red
Make me droop my silly head?
Shall I set me down and sigh
For an eye-brow or an eye?
For a braided lock of hair
Curse my fortune and despair?

My gen'rous heart disdains, &c.

Still uncertain is to-morrow,
Not quite certain is to-day—
Shall I waste my time in sorrow?
Shall I languish life away?
All because a cruel maid
Hath not Love with Love repaid.

My gen'rous heart disdains, &c.

BRAW LADS ON YARROW BRAES

Braw Lads on Yarrow Braes
Braw*, Braw lads on Yarrow braes,*
Ye wander thro' the blooming heather;
But Yarrow braes, nor Etrick shaws,*
Can match the lads o' Galla water.

But there is ane,* a secret ane,
Aboon* them a* I loo* him better,
And I'll be his and he'll be mine,
The bonnie lad o' Galla water.

Altho' his daddie was nae* laird,
And tho' I hae na meikle tocher,*
Yet rich in kindest, truest love,
We'll tent our flocks by Galla water.

It ne'er was wealth, it ne'er was wealth,
That cost contentment, peace or pleasure;
The bands and blis o' mutual love,
O that's the chiefest warld's treasure!

—Robert Burns

* braw=handsome

* braes=river banks

* shaws=groves

* ane=one

* aboon=above

* a'=all

* loo=love

* nae=no

* meikle tocher=much dowery

OGNI DOLCE AURA CHE SPIRA

Ogni dolce Aura che spira
par che dica ecco il mio ben
l'alma in sen d'amor sospira qua l'attendo
mai non vien
non risponde a chi delir non si Cura piu du me

Every gentle breeze that blows
seems to say, 'here is my beloved'.
In my breast my sould longs for love.
but he never comes.
Here, I wait for him,
He doesn't respond to the one who pleads deliriously-
he no longer cares about me.

SOSPIRI DEL MIO COR

Sospiri del mio cor non vicelate
A quel ingrato cor non vi donate, non vi donate
Nel palesar gli affetti
vedesti almeno arrosser quel valto
che ha duro il seno.

Desires of my heart, do not conceal yourselves.
Do not devote yourselves to that ungrateful heart.
In revealing the passions of the heart,
at least you could see that face of the
hard-hearted one redden with shame

HOME

'Mid pleasures and palaces though we may roam,
Be it ever so humble there's no place like home;
A charm from the skies seems to hallow us there
Which seek through the world is ne'er met with
elsewhere.
Home! Home! Sweet, sweet, Home! There's no place
like home.

An Exile from home, splendour dazzles in vain,
O give me my lowly thatch'd cottage again;
The birds singing gaily that came at my call,
Give me them with the peace of mind dearer than
all:
Home! Home! & c.

THE HARPER'S SONG

Summer eve is gone and past,
Summer dew is falling fast;
I have wander'd al the day,
Do not bid me farther stray;
Gentle hearts of gentle kin,
Take the wand'ring Harper in.

Bid me not in battle field,
Buckler lift, or broad sword wield;
All my strength and all my art
Is to touch the gentle heart
With the wizard notes the ring
From peaceful minstrel string.

I have song of war for knight,
Lay of love for lady bright,
Fairy tale to lull the ear,
Goblin grim the maids to scare;
Dark the night, and long the way
Do not bid me farther stray.

HERE'S THE PRETTY GIRL I LOVE

JACK OAKHAM was a gallant Tar
and doated on the lovely POLL,
whose charms were like the morning Star,
and radiant as the beams of Sol.
To live and for each other true
they swore by ev'ry saint above
and JACK wherever sailing too,
gave here's the pretty girl I love.

It happen'd once they made a port,
Where beauty held its magic reign;
And each bold Tar in am'rous sport,
Forgot the perils of the Main:
Round went the glass and jest at whim
The song and toast at ev'ry move;
But JACK whene'er they call'd on him
Gave, "Here's the pretty Girl I love."

Thus faithful JACK in ev'ry clime,
True to his POLL, dwelt on her charms,
And soon arrived the happy time,
When each were lock'd to'ther's arms:
Safe now they'd made the Nuptial coast
And JACK once more his worth to prove;
(When ask'd by Friendship for his Toast,)
Gave, "Heres the Pretty Girl I love."

AIR DE DIDON

*Ah! que je fus bien inspireé
Quand je vous reçus dans ma cour!
O digne fils de Cytherée,
Combien je rends grace à l'amour!*

*J'ai beau le voir,
Je crois à peine
Ce que Vénus a fait pour moi
Aux malheurs causés par Hélène.
Il est donc vrai que je vous doit.*

Ah, but I was rightly inspired
When I received you at my court!
O worthy son of Cytherea,
How much grace I owe to Love!

However much I behold it,
I scarcely believe
What Venus did for me
Or all the grief Helen caused.
Thus 'tis true that I am in your debt.

WITHIN A MILE OF EDINBOURGH

'Twas within a mile of Edinbrough town,
In the rosy time of the year
sweet flowers bloom'd & the grass was down
& each shepherd woo'd his dear,
Bonny Jockey blith & gay
kiss'd sweet Jenny making hay,
the Lassie blush'd & frowning cry'd, no no it will not do
I cannot cannot wonnot wonnot mannot buckle too.

But when he vow'd he would make her his Bride
Tho his flocks and herds were not few
She gave him her Hand and a Kiss beside
And vow'd she'd for ever be true
Bonny Jockey blith & gay
Won her Heart right merrily
At Church she no more frowning cry'd no no it will
not do
I cannot cannot wonnot wonnot mannot buckle too.

MEG OF WAPPING

'Twas Landlady Meg that made such rare slip
Pull away pull away hearties!
At Wapping she liv'd at the sign of the Ship
Where tars meet in such jolly parties

She'd shine at the play & she'd jig at the ball
All rigged out so gay and so topping
For she married six husbands and buried them all
Pull away, pull away, pull away
pull I say!
What dye think of my Meg of Wapping.

The first was old Bluff with a swinging purse;
Pull away, pull away jolly boys!
He was cast away, said Meg who cares a curse?
As for grieving why, lord, that's a folly, boys;

The second in command was blear eyed Ned;
While the surgeon his limb was a lopping,
A nine pounder came and smacked off his head,
Pull away, pull away, pull away,
I say!
Rare news for my Meg of Wapping.

Then she married to Sam, and Sam luv'd a sup,
Pull away, pull away brother!
So grogy Sam got and the Ship blew up
And Meg had to look for another:

The fourth was bold Ben who at danger would smile,
'Till his courage a crocodile stopping,
Made his breakfast on Ben on the banks of the Nile,
Pull away, pull away, pull away
I say,
What a fortunate Meg of Wapping!

Stay who was the fifth? oh 'twas Dick so neat,
Pull away, pull away so merry!
And the Savages Dick both killed and eat,
And poor Meg she was forced to take Jerry.

Death again stood her friend, for, kill'd in a fray,
He also the grave chanced to pop in;
So now with my song I shall soon belay,
Pull away, pull away, pull away,
Belay,
The six husbands of Meg of Wapping.

But I did not tell you how that she married seven
Pull away, pull away, so neatly!
'Twas honest Tom Trip and he sent her to heaven
And her strong Box rummaged sweetly:

For Meg, growing old, a fond dotard proved,
And must after a boy needs be hopping;
So she popped off & Tom with the girl that he loved
Pull away, pull away, pull away,
I say,
Spent the shiners of Meg of Wapping.

JEFFERSON AND LIBERTY!

(selected verses)

The gloomy night before us lies,
The reign of terror now is o'er;
Its gags, inquisitors and spies,
Its hordes of harpies are no more.

Rejoice, Columbia's sons, rejoice!
To tyrants never bend the knee,
But join with heart, and soul and voice
For Jefferson and liberty!

Here art shall lift her laurel'd head—
Wealth industry and peace divine;
And where dark forests lately spread,
Rich fields and lofty cities shine.
Rejoice, Columbia's sons, rejoice...

Here strangers from a thousand shores
Compell'd by tyranny to roam;
Shall find, amidst abundant stores,
A nobler and a happier home.
Rejoice, Columbia's sons, rejoice...

O'er vast Columbia's varied clime
Her cities, forests, shores and dales;
In riding majesty, sublime,
Immortal liberty prevails,
Rejoice, Columbia's sons, rejoice...



Roasted Corn and Sausage Chowder

Arugula and Belgian Endive Salad

Shaved Fennel, Sliced Oranges, Gorgonzola Candied Pecans, Basil Vinaigrette

Pan-Seared Atlantic Salmon

*Zucchini, tomato, and sweet onion flan, wilted spinach and leeks,
whole-grain mustard butter sauce*

Petite Lemon Charlotte

Fresh Raspberry Sauce



SATURDAY, June 1

AMIS

Hennage Auditorium, Museums of Colonial Williamsburg

Nineteenth-Century Winds

Session Chair: Bradley Strauchen, Metropolitan Museum of Art, New York

9:00-9:30
Saturday

“J. KEAT FOR GRAVES & Co.,” OR HOW DID THE STÖLZEL VALVE COME TO AMERICA?

SABINE K. KLAUS, NATIONAL MUSIC MUSEUM, UNIVERSITY OF SOUTH DAKOTA

The so-called Stölzel valve, named after its inventor Heinrich Stölzel (1777–1844), is the first type of valve for brass instruments to achieve international and long-lasting success. Initially a German invention, first documented in 1814, it quickly spread to other countries and was in use in cheaper models into the early 20th century. It flourished most prominently in France, but also in Germany, England, and in Russia. Its simplicity decisively fostered the introduction of valve brass instruments in these countries, but it is not usually associated with the United States. Only one American-made Stölzel-valve trumpet is known to survive: NMM 7098 in the Utley Collection at the National Music Museum. This trumpet, made by James Keat for Graves & Co. in Winchester, New

Hampshire, sometime between 1837 and 1842, appears to play a pivotal role in the introduction of valve brass instruments to the United States from Europe at a time when there was no domestic production to speak of. James Keat (1813–1845), the third son of well-known London brass instrument maker Samuel Keat and well-connected with the London scene, can be considered the first professional European-trained instrument maker to produce valved brasses in the United States. NMM 7098 is therefore of great significance, and it shows Keat’s familiarity with European models. Among the instruments surviving by Keat, this is the only one with valves—the others are keyed bugles—and it paved the way from keyed to valved brasses.

9:30-10:00
Saturday

**European Contributions to Elkhart’s Brass Roots:
The Conn & Dupont Partnership (1876-1880)**

MARGARET DOWNIE BANKS, NATIONAL MUSIC MUSEUM, UNIVERSITY OF SOUTH DAKOTA

Frenchman Eugene Victor Jean Baptiste Dupont (ca. 1832-1881) arrived at the railroad station in Elkhart, Indiana in mid-January 1876, having been hired by Charles Gerard Conn (1844-1931) to supervise his newly established brass instrument manufacturing and repair business. Dupont’s credentials included some thirty years working with and developing brass instruments in France and England, principally with Henry Distin and subsequently with Distin & Co. Dupont’s move to the United States was hoped to be the culmination of the Frenchman’s dream to introduce and capitalize upon his own innovations in brass instrument design.

Following a seven-month trial period, Conn and Dupont established a legal co-partnership on 22 July 1876. In an effort to keep up with the demands of their rapidly growing business, Conn & Dupont constructed a two-story, forty-foot-long extension to their facility in April 1877. This move enabled Conn & Dupont to employ fifty of “the best workmen that

could be obtained . . . brought from Europe at great expense,” and “paying them large salaries.” Two years later, Conn sent Dupont to Paris and London to recruit twenty more skilled craftsmen to add to their workforce. However, according to local reports, Dupont suddenly left the partnership with Conn in April 1880, as a result of discontent and dissent among the factory workers. He died a premature death from tuberculosis the following year. Dupont’s contributions, nevertheless, as well as those of his European co-laborers, proved to be essential for the continued growth of Conn’s company and the establishment of Elkhart’s brass roots.

This paper will present an overview of European immigrants’ contributions to the musical instrument industry established in Elkhart by Gerard Conn, including the previously untold biography of Eugene Dupont and brief mention of some of the more notable—and colorful—Europeans hired by the firm during the four-year Conn-Dupont partnership.

10:00-10:30 **Rudall, Rose & Carte: The Art of Running a Business**

Saturday Robert Bigio

Rudall & Rose and their successor firms, Rudall, Rose & Carte and Rudall Carte, survived for a century and a half and dominated the flute market in Britain for much of that time. Their success was based not so much on fine craftsmanship (other makers produced work at least as good as theirs) but rather on sound management, on innovation and on the simple ability to produce whatever instruments their customers demanded. By the 1870s, in addition to eight-keyed flutes, Rudall, Rose & Carte supplied a remarkable selection of flutes of different systems: Boehm, three different designs by Carte, Rockstro, Radcliff, Clinton and Siccama; and these flutes were available in wood,

silver or gold, with a choice of conical or cylindrical bores. In addition to these standard instruments the firm produced special-order flutes made to the occasionally bizarre designs of some gentleman amateurs. The firm also supplied most other musical instruments, including a wide range of instruments for military bands as successors to Thomas Key, whose business they had purchased in the 1850s. They also published music and books and operated a concert promotion agency, for a time under the management of Richard Carte's son, Richard D'Oyly Carte. This firm may serve as a model for the successful running of a musical business.

10:30-11:00 **BREAK**

Saturday

Strings and Things, part II

Session Chair: Michael Suing, Boston Museum of Fine Arts

11:00-11:30 **The Lutes of the Metropolitan Museum in the Light of the Corner Point Analysis**

SATURDAY

HERBERT HEYDE, METROPOLITAN MUSEUM OF ART, NEW YORK

The museum owns seven lutes from the 16th to 18th centuries. They are in different states of preservation and have labels by Hans Frei (1591), Sixtus Rauchwolf (1596), Vendolino Venere (beginning 17th century), Pietro Railich (1669), David Tecchler (1725), Ferdinand Wenger (1726), and Giuseppe Presbler (1797). The paper explains the corner point analysis, a form of dimensional analysis, the preconditions of

its applicability, and the falsifiability of its results. It discusses the outcome of the analysis in the context of a sample of about 25 lutes. The analysis refers to the frame giving dimensions of the lute and has two possible uses: It can define more precisely the classification of the different lute models, and can possibly show how the lutes have been designed.

11:30-12:00 **"Movin' On Up": The Great Migration of Piano Manufacturers and Dealers to Harlem and the Bronx, New York, in the Period 1880-1930**

Saturday

WILLIAM E. HETRICK, HOFSTRA UNIVERSITY

In the early 1870s, William Steinway purchased a large tract of land in Astoria in northwestern Queens County, New York, on which Steinway & Sons built a new factory complex of several buildings in the following years, thus greatly increasing their manufacturing capacity. The New York piano firm of Hugo Sohmer, founded in 1872 and therefore some twenty years younger than that of the Steinways, also had increasing needs for space. Like Steinway, Sohmer chose a site in Queens, where his large new factory was built along the East River in 1887, just two miles south-west of the Steinway plant. In spite of the preference for Queens shown by these two important manufacturers, however, it was eastern Harlem and especially the Mott Haven section of the Bronx (also

known as the "North Side" or "Annexed District," and even called "Harlem" by some writers of the time) that attracted the largest number of piano firms during the fifty-year period that marked the final surge of the great wave of piano manufacturing in New York City. Some of these were old companies that moved entirely or partially from quarters farther south in Manhattan, while others were newly established firms that built or acquired their first plants in the burgeoning northern districts. The list contains hundreds of large and small companies, many of them well known to historians of the American piano industry. One example is the Manhattan firm of George Charles Manner (1854), which then became Manner & Gabler, Manner & Co., the Arion Piano-forte Co.,

and Simpson & Co. As the Estey Piano Co., it built a factory in Mott Haven in 1885-86 that was enlarged in 1890, 1895, 1909, and 1919. This and other companies will be chronicled in the presentation, including descriptions of representative factories and

their outputs. A handout will contain maps, pictures of factories in various stages of development, and a check-list identifying companies, their locations, and years of existence.

12:00-1:30 **LUNCH** on your own or at Museum Cafe for AMIS members who preordered
Saturday

AMIS

Hennage Auditorium, Museums of Colonial Williamsburg

1:30-2:30 **Annual AMIS Business Meeting**
Saturday

Reeds, Free and Single
Session Chair: David Thomas

2:30-3:00 **A Two-key C Clarinet attributed to Johann Scherer, Jr. of Butzbach**
Saturday **ALBERT R. RICE**

In 2007, a two-key C clarinet was purchased by a collector in Italy and I was fortunate enough to study the instrument in 2010. It is stamped "I.SCHERER" in a scroll, one of only three instruments with that stamp, and can be attributed to Johann Scherer, Jr. of Butzbach. The presentation gives a brief overview of makers of two and three-key clarinets; discusses

the Scherer family of turners and makers; and examines the I. Scherer clarinet, comparing it to Jacob Denner C clarinets and other clarinets stamped Scherer. My conclusion is that this instrument is one of the earliest extant two-key clarinets, made about 1720.

3:00-3:30 **The Social Mobility of the 'English' Concertina and of Its European and American Variants**
Saturday **NEIL WAYNE, THE CONCERTINA MUSEUM**

After its invention in the early 1830s, Charles Wheatstone's 'English' concertina became a fashionable instrument amongst the 'amateur' musicians of the British upper classes of the early 19th century. As more London-based makers appeared, variants of the concertina became adopted as an elite concert instrument amongst the middle classes, and by the later 19th Century, had spread yet again to music hall and street performers, to working men's concertina bands, and had become the instrument of choice of the Salvation Army, both in Britain and the USA. These British-made instruments faced competition in the 1850s from cheaper 'German' concertinas, of both the Anglo layout, and of the larger German instruments such as the Konzertina, Bandoneon and Chemnitzer concertinas; many of these were taken to the USA as an instrument of choice by European emigrants, which led to their great popularity, espe-

cially in the mid-west states of Minnesota, Wisconsin and others.

English emigrants also took their concertinas with them, and there is evidence of concertina bands being formed in the mill towns of the north-eastern USA. After its serious decline between the world wars, a modest revival of interest in the concertina began in the 1960s in England, spreading to Europe, Australia and, via the folk music revival of the '60s and '70s, throughout the USA. There is now a strong tradition of concertina playing in many US states today, and a growing network of players' clubs, research web-sites and US-based makers.

The story of the instruments' spread and social mobility is illustrated with a wealth of images of Victorian players of all 'classes', and of American players, bands and dancers.

3:30-4:00 **BREAK**
Saturday

4:00-5:00 **Tour "Changing Keys" Exhibit**
Saturday

5:00-8:00 **DINNER** on your own
Saturday

Various and Sundrie Kinds

Session Chair: Boyd Jones, Stetson University, HKSNA Board of Directors

9:00-9:30
Saturday

**“Musicks of Various and Sundrie Kinds”:
The Musical Soundscape of Williamsburg in the Late 18th Century**

KATHERINE PRESTON

This paper is an overview of the many styles of music that made up the soundscape of late 18th-century Virginia. Although I will discuss (and play examples of) the type of art music usually dealt with at conferences of the American Musical Instrument Society or the Historical Keyboard Society of North America—i.e., chamber music, song, and piano music imported from Western Europe—I will also argue that this body of music was only a small part of the wealth of musical styles known in Virginia during this period. As an overview of all styles of music heard in Williamsburg during the last third of the century, I will discuss home music (nursery rhymes, lullabies), slave music (work songs, hollers, etc.), sacred music of the Anglican church (mostly psalmody) and of African-American congregations, entertainment music heard in the theatre and at dances

(of various kinds), ceremonial music for the Royal Governor or for members of the House of Burgesses and their families, concerts organized by Peter Pelham, music of the oral tradition (ballads), the songs of native Americans, and music played in the parlor (as exemplified by the binders’ volumes of sheet music for harpsichord or fortepiano collected by Anne Barraud, a Williamsburg resident in the 1790s). This overview, with many illustrations and musical examples, is designed to acquaint conferees with some of the different styles of music that historians usually neglect—many of which were actually much more prevalent in Americans’ lives than was art music imported from Europe. An examination of the “roots of American musical life” would be incomplete without acknowledgement of the rich and varied soundscape known to our forebears.

9:30-10:00
Saturday

A Visit with Alexander Reinagle, Musical Mentor to the Washington Family

STEPHEN SIEK

Alexander Reinagle (c.1756-1809), active in both New York and Philadelphia, was one of America’s most prominent musicians during the Federalist period, and arguably the most highly accomplished. Born in Edinburgh, he was active for many years in Glasgow before he arrived in New York in 1786, where he soon established himself as a highly respected performer, composer, and teacher. While in New York in 1791, he began teaching fortepiano to George Washington’s step-granddaughter, Nelly Custis, for whom he wrote a number of teaching pieces which have survived. When his relationship with the New Theatre took him to Philadelphia, he was reunited with the First Family after the nation’s capital was moved there, and he was also a frequent guest at Mount Vernon.

This presentation will explore several facets of Reinagle’s career as a keyboardist, by examining and performing some of his elementary pieces composed for Nelly, a set of piano variations on the Scottish tune “Lee Rigg,” and several movements from *The Philadelphia Sonatas*, a set of four sonatas which are arguably the most sophisticated eighteenth-century piano music composed in America. Believed to have been written in Philadelphia between about 1788 and 1792, these are multi-movement compositions of such difficulty that although Reinagle often performed them, he elected not to undertake the expense of publishing them, and they remained virtually unknown till 1904.

10:00-10:30 Bachs Across the Pond

Saturday

STEPHEN GAMBOA, STONY BROOK UNIVERSITY

Fantasia in C major, Wq. 59/6 "Für Kenner und Liebhaber"

Carl Phillip Emmanuel Bach

Sonata in C minor from Six Keyboard Sonatas, Op. 5

Johann Christian Bach

10:30-11:00 Claude Labrèche and the Borel Manuscript: The Four-foot Manual in Performance

Saturday

KAREN FLINT, UNIVERSITY OF DELAWARE; ARTISTIC DIRECTOR OF BRANDYWINE BAROQUE

OWEN DALY, MAKER OF HARPSICHORDS AND CLAVICHORDS

Hear works from the Borel Manuscript, MS 1365 (courtesy of Jean Gray Hargrove Music Library, University of California, Berkeley) and Elizabeth Jacquet de La Guerre on Owen Daly's new copy of the late 17th century Stuttgart harpsichord attributed to Claude Labrèche. Mr. Daly will talk briefly about Labrèche, a harpsichord maker from Carpentras, France (the northern part of Provence) and his unique

instrument with a solo four-foot upper manual and two eight-foot stops on the lower manual. Karen Flint will perform works from the Borel MS, which contains pieces by composers from the Provençal region where Labrèche made his instruments, including the Courante de Madame La Comtesse de Bieule, most probably written by her.

**Claude Labrèche and the Borel Manuscript:
The Four-foot Manual in Performance**

Tocade

Elizabeth Jacquet de La Guerre

From the Borel Manuscript, MS1365

[courtesy of Jean Gray Hargrove Music Library, University of California, Berkeley]

Pavane d'Angleterre & Redouble

Joseph de La Barre

[Borel #33, #33a]

Courante [Borel #69]

Madame La Comtesse de Bieule

Postillon [Borel #78]

[Anon.]

Allemande [Borel #2]

Jacques-Denis Thomelin

Grand Suedoise [Borel #54]

[Paul] de La Pierre

Allemande [Borel #8]

Henry Dumont

Gigue [Borel #49]

Jean Henry d'Anglebert

11:00-11:30 BREAKSaturday

Mostly in America

Session Chair, Helen Skuggedal Reed, Organist & Harpsichordist

11:30-12:30 **Three Mini-Recitals**
Saturday

I. Music in early America: coast to coast

BEVERLY BIGGS, ARTISTIC DIRECTOR OF BAROQUE & BEYOND
ANDREW BONNER, DUKE UNIVERSITY; UNIVERSITY OF NORTH CAROLINA, GREENSBORO

Music from three sources: Colonial Williamsburg, the Thomas Jefferson music collection, and archives in the western United States of performances done there during the late 1800s.

Program

Violin Sonata #5 in A major (Thomas Jefferson Library)	Wenceslaus Wodizka
Sonata for keyboard with violin, Op. 2, no. 2, in F major (Colonial Williamsburg)	C.F. Abel
Minuet from Divertimento in B-flat (violin/fortepiano) (Pacific Northwest concert research)	W.A. Mozart

II. Fill the Bowl with Flowing Measures: Music from Williamsburg

BETH GARFINKEL, CHRISTOPHER GOODBEER

This program consists of selections from engraver, George Bickham Jr.'s, 1737 publication, *The Musical Entertainer*, and harpsichord solos from Robert Bremner's *Harpsicord or Spinnet Miscellany*. The *Musical Entertainer* is a collection of around 175 songs that was originally issued by subscription and later bound in a single volume. The composers represented vary from the known (Arne, Carey, Leveridge) to the obscure. Most songs are scored for voice and basso continuo, with the option of having the melody played on recorder rather than sung. Vignettes illustrating the subject matter of the songs grace the pages. The *Harpsicord or Spinnet Miscellany* contains keyboard solos

and songs, some with written-out accompaniments.

We offer this program because it seems ideal for the conference location, Colonial Williamsburg. The *Musical Entertainer* is known to have been in the libraries of prominent Williamsburg, Virginia citizens during the time period depicted by the Colonial Williamsburg Foundation (CWF) in its museum, and The *Harpsicord or Spinnet Miscellany* also survives among its collection of original books.

The songs we have chosen are witty and light songs that sing the joys and sorrows of love and wine. The harpsichord pieces are two of the many unfamiliar gems contained in the Miscellany.

Debtor's welcome to their Brother	Henry Carey (1687-1743)
The King and the Miller	Thomas Augustine Arne (1710-1778)
The Ladies Lamentation for the Loss of Senesino	Henry Carey
Welsh Ground	
The Dispute of the Gods	unknown
Cato's Advice	Henry Carey
Joy to Great Ceasar (La Follia)	
The Bacchanalian's Wish	Mr. Popely
The Relief; of Pow'r of Drinking	Mr. [George] Monro [(1685-1731)]
The Banquet	unknown

III. American Battle Pieces for the Pianoforte

SONIA LEE, HARPSICHORDIST AND FORTEPIANIST

Battle of Trenton

James Hewitt (1770–1827)

Battle of the Memorable 8th of January 1815

Philip Laroque (n.d.)

12:30-2:00 **LUNCH** on your own
Saturday

2:00-2:30 **Songs without words in Baroque England**
Saturday SANDRA MANGSEN, WESTERN UNIVERSITY, LONDON, ONTARIO

Before the era of recording, some vocal music—from ballads to arias—may have been better known in keyboard arrangements than in its original settings. Simpler arrangements allowed the keyboard amateur to recall at her leisure arias from the opera or ballads heard at home, in either case recasting the familiar songs in a new context. Professionals created and played more demanding arrangements to demonstrate their prowess to a circle of listeners already familiar with tunes and texts, in a sense re-reading or miming the texts via their instrumental performances. After briefly surveying this arranged repertoire of ballads, lute and part songs, and arias in English manuscript and printed sources, I will focus on selected ballad tunes used by William Byrd, Thomas Tomkins and Giles Farnaby. Via recordings, musical and literary sources, we will consider the wide variety of texts associated with particular tunes and ask what relation these texts bear to the instrumental

versions I will perform.

Having examined the relation of the arrangements to the vocal versions, I will discuss the contexts within which the re-workings flourished and explore questions of intertextuality in music without explicit text. What happens to the drama—did players and listeners know the missing texts associated with familiar tunes well enough to supply them privately, in the absence of actual singers? Did the performer's or arranger-composer's association of particular texts with the tunes in question lead to markedly varied settings and performances? Or was the text hardly missed and increasingly irrelevant in this new context, in which the instrumental replaced and even surpassed the vocal? I will suggest that even when we cannot be sure which text was best known to the composer-arranger, our own performances will benefit from exploring the possibilities and acknowledging the vocal origins of this early keyboard repertoire.

2:30-3:00 **From the Music Library of Thomas Jefferson**
Saturday FAYTHE VOLLRATH

Thomas Jefferson, one of the leading Founding Fathers of this nation, was also an exceptional musician and violinist. He amassed a large collection of music by many of the leading European composers of his day including Handel, Corelli, and Pergolesi. While Thomas Jefferson himself did not play the harpsichord, both his wife and daughter were

extremely proficient at the instrument. Many of the pieces in the library, therefore, are not only for violin and continuo, but for solo harpsichord as well. This recital proposes a sampling of those pieces, showing the popularity and wide diversity of European compositions available in America during the later part of the eighteenth century.

Overture II in C Major

C.F. Abel (1723-1787)

from Six Overtures adapted for the Harpsichord or Piano Forte
by the Author

Allegro Assai

Andantino

Allegro

Canonnade

C. Balbastre (1724-1799)

Variations for the Harpsichord to the Gavot in Otho [BY HANDEL]
(c. 1769)

J. SNOW

Sonata No. 4 in C minor

C.P.E. Bach (1714-1788)

Allegro

Adagio

Presto

3:00-3:30 **ANNUAL BUSINESS MEETING**
Saturday

3:30-4:00 **BREAK**
Saturday

Something Completely Different
Session Chair, Elaine Funaro, Aliénor Artistic Director

4:00-4:30 **A Little Traveling Music, commissioned suite premiere with lecture**
Saturday
JACKIE EDWARDS-HENRY, MISSISSIPPI STATE UNIVERSITY
DOUGLAS McCONNELL, SCHOOL OF MUSIC, HEIDELBERG UNIVERSITY

Folk music has been used as the basis for solo harpsichord compositions since the creation of the instrument. For this reason, when I learned that the 2013 Historical Keyboard Conference would be held in Colonial Williamsburg, commissioning a solo harpsichord suite based on American folk music was an immediate idea worthy of pursuit. My philosophy of harpsichord programming for Mississippi, as well as other Southern and Midwestern areas, is to perform music originally written for the instrument, music based on familiar tunes and folk tunes, and contemporary music that showcases the timeless beauty of the instrument.

Contemporary and folk music are frequently cited by audience members as the favorite pieces on my concerts. Therefore, I commissioned an audience-friendly harpsichord suite based on American folk music suitable for performance on my Houben/Taskin 1769 French double-manual harpsichord, and I gave the composer the freedom to use contemporary harmonic and scale resources. Douglas McConnell accepted the commission and is creating a five-movement solo harpsichord work, one that incorporates a variety of American folk material and traditions.

The suite begins with a suitably lively movement based on Cindy, a traditional banjo tune from North

Carolina. The second movement is a lyric setting of an Appalachian folk song, He's Going Away. Wayfaring Stranger (mp3 provided) serves as the dramatic centerpiece for the suite; it begins with an expressive, introspective introduction that returns, varied, in the middle of the movement and at the end. The famous tune is presented in its entirety before a lively jazz-based middle section that leads to a climatic return of this traditional folk song.

The intensity of the third movement is followed by a sweet, gentle fourth movement based on All My Trials Will Soon Be Over (mp3 provided), a setting that features an accompaniment reminiscent of the Bahamian roots of the spiritual. A lively and humorous setting of The Old Settler's Song (Acres of Clams), a tune from the northwest United States, completes the suite.

For the lecture-recital, we propose for Dr. Douglas McConnell, composer of the commissioned suite, to provide the lecture portion of the session. He will provide brief historical information concerning the folk tunes and spirituals featured in the suite and discuss pertinent theoretical and formal elements of the movements. Dr. Jackie Edwards-Henry, harpsichordist and commissioner of the suite, will perform the premier of the work in its entirety.

4:30-5:00 **From Roots to Off-Shoots: Mid-20th-Century Émigrés and the Harpsichord**
Saturday
LARRY PALMER, SOUTHERN METHODIST UNIVERSITY

The winds of totalitarianism and anti-Semitism buffeting Europe in the 1930s and 40s drove a large number of noted musicians to seek a new home in the United States. Among them was Wanda Landowska, whose very name symbolized the harpsichord to many listeners, who arrived at Ellis Island with her secretary Denise Restout on December 7, 1941, never to return to Europe during her lifetime. But there were others, less iconic, but contributors, never the less, to our harpsichord history: figures such as Alice Ehlers, Edith Weiss-Mann, Yella Pessl, Sylvia Kind, and, tangentially, Igor Kipnis.

Many leading 20th-century European composers also spent their war years here, many of them also employed as teachers. What country would not profit from welcoming Igor Stravinsky, Paul Hindemith, Bela Bartok, Darius Milhaud, Arnold Schoenberg,

Kurt Well, Ernst Krenek, Mario Castelnuovo-Tedesco, and, at least for several years, the young genius Benjamin Britten?

There were conductors -- Arturo Toscanini, Erich Leinsdorf, George Szell, Bruno Walter, orchestral musicians and chamber music players -- among whom the violinist Alexander Schneider stands out as harpsichordist Ralph Kirkpatrick's duo collaborator, a partnership that resulted in major Violin and Harpsichord scores from Milhaud and Walter Piston. And the list goes on. . .

In this paper I propose to examine some of the more interesting examples of harpsichord usage in scores by several of these composers, and to credit the players who brought the works to life in a period of exponential growth of interest in the harpsichord and its music.

5:00:-5:30
Saturday

Duo Tastiera Presents Bach and Beyond

ASAKO HIRABAYASHI, HARPISCHORDIST, GAIL OLSZEWSKI, FORTEPIANIST

Program

1. Jesus bleibt meine Freude (Jesu Joy of Man's Desiring)
from Herz und Mund und Tat und Leben, BWV 147
Jazz arrangement for fortepiano and harpsichord (2012) by Asako Hirabayashi
2. Scherzo, Elegy and Tango for fortepiano and harpsichord (2009) by Asako Hirabayashi
3. Erbarme Dich from St. Matthew Passion BWV244
Jazz arrangement for fortepiano and harpsichord (2012) by Asako Hirabayashi
4. Prelude from Well tempered Clavier BWV 846 & Charles Gounod's Ave Maria
Jazz arrangement for fortepiano and harpsichord (2012) by Asako Hirabayashi

**Music at Home:
Fifty Years of Domestic Music-Making**

Andrew Willis, piano
Elizabeth Field, violin
Rebecca Troxler, flute
Stephanie Vial, cello
Tom Beghin, piano

Divertimento in D for Violin, Cello, and Piano (1770) Georg Christoph Wagenseil
Allegro (1715-1777)
Andante
Allegro

Ms. Field, Ms. Vial, Mr. Willis

Trio for Flute, Cello, and Piano in F major, Hob. XV: 17 (1790) Joseph Haydn
Allegro (1732-1809)
Finale: Tempo di Menuetto

Ms. Troxler, Ms. Vial, Mr. Willis

Grande Sonate in E flat for Piano, Four Hands, Op. 47 (1819) Ignaz Moscheles
Allegro spiritoso (1794-1870)
Andantino quasi Allegretto
Adagio
Finale: Allegro

Mr. Beghin, Mr. Willis

— I n t e r m i s s i o n —

Early American Keyboard Solos

Dainty Davie (c. 1782) Alexander Reinagle
(1756-1809)

The Country Maid, with variations Mrs. (Joanetta Catherine Elizabeth) Van Hagen
(early 1800s) (1750-1809/10)

Mr. Willis

Symphony No. 1 in C major, Op. 21 (1800) Ludwig van Beethoven
Adagio molto; Allegro con brio (1770-1827)
Andante cantabile con moto arranged by Johann Nepomuk Hummel
Allegro molto e vivace (1778-1837)
Finale: Adagio; Allegro molto vivace

Ms. Field, Ms. Troxler, Ms. Vial, Mr. Willis

TOM BEGHIN has been at the forefront of a new generation of interpreters of 18th- and early 19th-century music. His discography spans solo, chamber, and vocal literature of CPE Bach, Mozart, Haydn, Beethoven, Moscheles, and others. His release on Blu-ray of the complete solo Haydn for keyboard on seven instruments in nine "virtual rooms" has been hailed as "one of the most audacious recording enterprises in recent memory" and won a 2011 Juno nomination for "Music DVD of the Year." With classicist Sander Goldberg he co-edited Haydn and the Performance of Rhetoric, winner of the 2009 Ruth Solie Award from the American Musicological Society. In 2004 the Haydn-Institut (Cologne) inducted him as a member. After earning a doctorate from Cornell University (Ithaca, NY), Tom Beghin taught at UCLA, and subsequently accepted a professorship at the Schulich School of Music of McGill University in Montreal, where he teaches performance practice, fortepiano, and music history.

ELIZABETH FIELD is the founder and co-director (with cellist Stephanie Vial) of the Vivaldi Project and the Institute for Early Music on Modern Instruments (EMMI). Ms Field is currently concertmaster of The Bach Choir of Bethlehem, The Spire Chamber Ensemble and guest concertmaster of the National Philharmonic. She has led several period instrument ensembles including The Washington Bach Consort, Opera Lafayette and Brandywine Baroque and is also a member of the ArcoVoce Chamber Ensemble. Field holds a DMA in Historical Performance Practice from Cornell University and is currently an Associate Professor of Violin at George Washington University as well as a guest instructor at the Curtis Institute of Music. Her collaborative DVD with fortepianist Malcolm Bilson titled *Performing the Score*, is available at www.performingthescore.com. A live recording of the Vivaldi Project's highly acclaimed performance of the six C. P. E. Bach String Symphonies, conducted by Maestro John Hsu, is available on Centaur Records.

REBECCA TROXLER received the B.Mus. and M.Mus. degrees from the Juilliard School. Her teachers include Julius Baker, Michel Debost, and Jean-Pierre Rampal. She was a founding member of the Orpheus Ensemble, now the Orpheus Orchestra, a conductorless group in New York. This year marks the 30th year that she has taught at Duke University. She has a special love for historic flutes and plays both Baroque (1-keyed) and Classical (6-keyed) flutes. She has recorded two volumes of Haydn trios on the Arabesque label and awaits the release of two CDs on the Music Omnia label: one of the flute sonatas of the sons of Bach, and one of C. P. E. Bach quartets for flute, viola, cello, and fortepiano.

STEPHANIE VIAL, cellist, is a sought-after chamber musician and soloist. She has recorded for the Dorian label, Naxos, Hungaroton, and Centaur Records. She is the co-director of the Washington DC based period instrument ensemble The Vivaldi Project and its educational arm the Modern Early Music Institute, which offers professional string players the opportunity to study historical performance practices using their own modern instruments. Vial holds a doctorate in 18th-century performance practice from Cornell University. Her book, *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical "Period"* was published in 2008 by the University of Rochester Press Eastman Studies in Music Series. Vial has taught at Cornell University, Duke University, and is currently an adjunct faculty member at the University of North Carolina at Chapel Hill and a regular guest teacher at The Curtis Institute.

ANDREW WILLIS performs in the United States and abroad on pianos of every period. His recordings include several Beethoven piano sonatas for the first complete cycle on historical instruments, Schubert lieder and Rossini songs with soprano Julianne Baird, early Romantic song cycles with soprano Georgine Resick, and a forthcoming release of Chopin chamber music with Richard Luby, violin and Brent Wissick, cello. A past president of the Southeastern Historical Keyboard Society, Willis extends his investigation of historical performance practice into the Romantic era with performances on an 1848 Pleyel and an 1841 Bösendorfer, and into the Baroque with performances of J. S. Bach and Italian masters on a replica of a 1735 Florentine piano. A graduate of The Curtis Institute of Music, Temple University, and Cornell University, where his mentors included Mieczyslaw Horszowski, Lambert Orkis, and Malcolm Bilson, he is a Professor at the University of North Carolina at Greensboro.



Self-Guided Musical Walking Tour in Williamsburg



Music of various kinds was everywhere to be heard in eighteenth-century Williamsburg. Landon Carter wrote in his diary in 1771 that Royal Governor, Lord Dunmore's dogs "must make a goodly addition to the present modes of concerts, for I hear from ev'ry house a constant tuting may be listened to, from one instrument or another, whilst the vocal dogs will no doubt complet the howl." This self-guided tour helps you better appreciate the pervasive sounds of Williamsburg by guiding you through its streets, pausing

to consider certain houses, shops, and public buildings that played a significant role in the eighteenth-century musical life of the town. Also noted are those buildings that today house musical instruments—original or reproductions—that help one recreate a sense to the musical pursuits of the time.

Please check "This Week" published by Colonial Williamsburg for daily program listings indicating which days and times specific buildings are open to the public.

The tour begins near the western end of Duke of Gloucester Street at the house once occupied by John Blair.

John Blair House (not open to the public) John Blair's (1687-1771) diary of 1751 has several accounts of music



making in his home with friends as well as concerts attended at the college in the Brafferton building, which today serves as the office of the president of the college. Blair is also known to have owned a spinet, which he apparently

played on one occasion in August 1751 delighting a visiting delegation of Cherokee Indians invited to his home.

Continue walking East on the Duke of Gloucester Street,

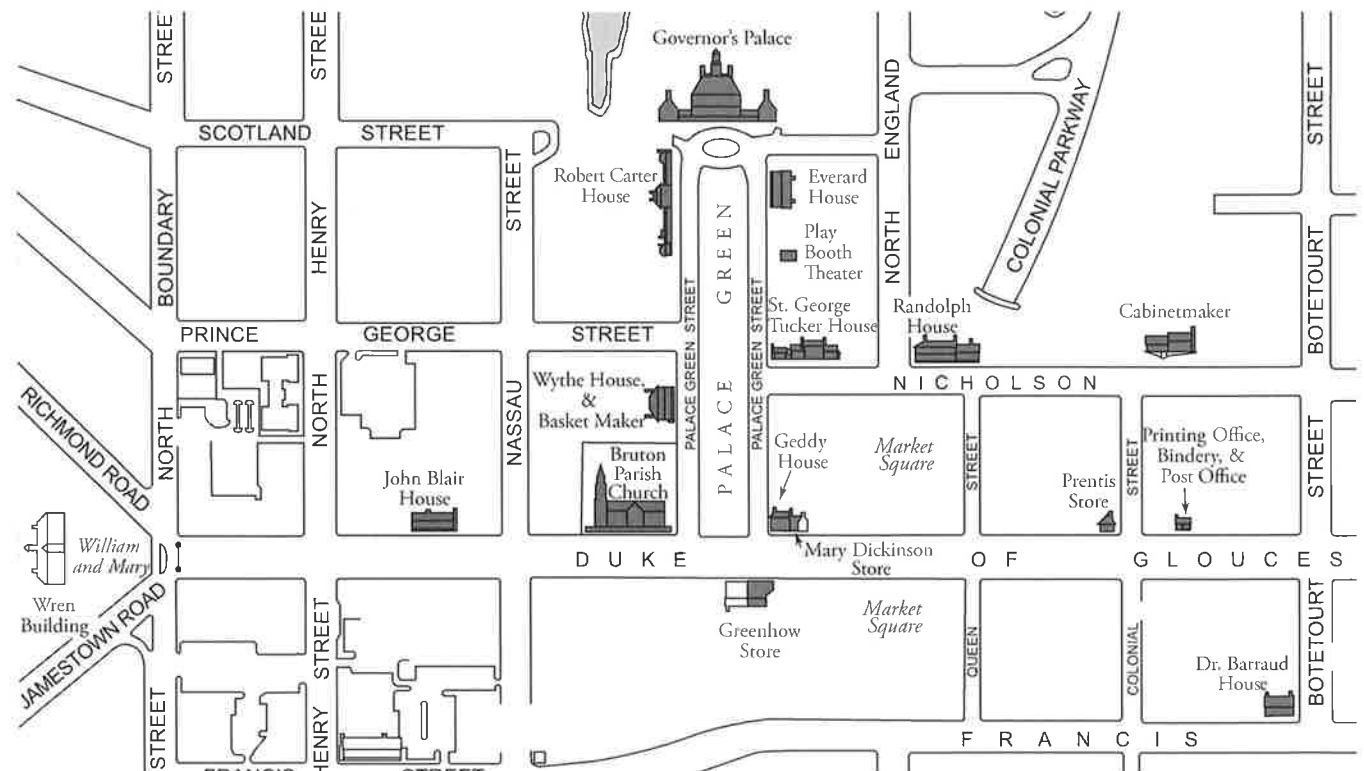
crossing Nassau and you will see on your LEFT...

Bruton Parish Church (open to public, no ticket



required, guides available to answer questions) An organ imported from England was installed in the church in 1755 and London-born, Boston-bred musician named Peter Pelham was appointed the first organist. In a letter of 1769, Anne Blair,

daughter of John Blair, Sr., commented on the steeple that was being added to the church to accommodate a bell purchased by funds donated from Mr. James Tarpley who operated a shop on Duke of Gloucester Street near the capitol. According to her letter, as a result of the construction, "the Door's for that read on is open every



day: and scarce an evening...but we are entertained with the performances [by Mr. Pellam] of Felton's [William Felton, 1715-1769] Handel's [and] Vi-vally [Antonio Vivaldi, 1678-1741] [music]..." In May of 1795, he was still playing regularly as is described in a letter written by Judge St. George Tucker, who lived nearby. "A week rarely passes in which a number of the inhabitants do not assemble for the purpose of passing an hour or two at church, whilst the ancient organist, or some of his pupils perform upon [the organ]." The church organist position was paid by the House of Burgesses and Mr. Pelham also served the colony as secretary to various governors and from 1771 until 1779 as Keeper of the Public Gaol. He was also a teacher of music in the city as well. A modern edition of a musical tutor compiled by Pelham is available for purchase in the bookstore of the Visitor's Center.

Turning LEFT onto the Palace Green and walk toward the palace stopping at Palace Street.

George Wythe House (open to the public, entrance ticket required) Though we have no specific information about music in the Wythe house, today the parlor frequently is used to illustrate the use of music in a gentry home in colonial Virginia. The spinet in the parlor is a faithful copy of a 1726 English bent side spinet by Cawton Aston and in the Colonial Williamsburg collection.



Continue walking in the direction of the Palace pausing at the end of the Green in front of the house on your LEFT.

Robert Carter House (not open to the public) Music and musical instruments played a prominent role in the home of Robert Carter and his family. The tutor for his children, Philip Fithian, wrote an engaging account of his time with the family from 1773-1774. By this time Carter had removed from Williamsburg, where he had resided for approximately eleven years. During his residence in Williamsburg, Carter acquired a number of instruments, including a harpsichord, pianoforte, a chamber organ, and a glass armonica (an instrument on which sound is produced by rubbing one's finger over the rim of set of glasses). His music library at Nomini Hall in Virginia's Northern Neck included a copy of Handel's oratorio *Alexander's Feast* (1736) and a two-volume collection of Handel's *Operas for the Flute*. Fithian's diary—sold in Colonial Williamsburg bookstores as *Journal and Letters of Philip*



Vickers Fithian—provides a detailed view of life on a Virginia plantation and includes many references to the importance of music and dance, both specifically in the Carter family and generally among Virginia gentry.



The Governor's Palace (open to the public, entrance ticket required) Several of Virginia's governor's, both royal and those elected after the Revolution were

musical. Lt. Governor Fauquier (who had known Handel in London) not only played music, but invited other gentlemen to join him. Late in his life, Thomas Jefferson recalled that "the Governor was musical . . . and a good performer, and associated me with two or three other amateurs in his weekly concerts." Lord Botetourt, Fauquier's replacement, arrived intent on befriending the Virginia gentry, and to that end he hosted more royal balls than his predecessors, employing Peter Pelham, Bruton's organist, and as many as seven other unidentified musicians to play for those evenings. The last royal Governor, Lord Dunmore, maintained five keyboard instruments in the house, included a harpsichord, pianoforte, and three chamber organs, one of which was for teaching birds how to sing. Today, five period instruments are included in the items displayed within the palace in keeping with Lord Dunmore's possessions. In the ballroom is a 1758 Jacob Kirckman harpsichord and a bureau organ by Adcock and Pether from about the 1750s. Both instruments are still played for evening concerts in the ballroom. Patrick Henry, first governor of the state of Virginia, when living in this building, purchased a new harpsichord for his second wife who came to the palace as a bride. He himself played both flute and fiddle. Jefferson, a proficient violinist, was the last governor to live here.

Walk now past the palace and to the opposite side of the palace green to the...

Everard House (open to the public, entrance ticket required) We have no evidence of musical instruments being owned by Williamsburg Mayor, Thomas Everard, who resided here from about 1755 until 1781. Today, however, you will find an original spinet in the parlor built by John Woolfinden (fl. 1730-1750). In 1742, the house was purchased by Thomas Dering, a dancing master and artist.



Next to the Everhard House, you will discover fenced in, the...

Play Booth (Check This Week for programs) This marks the site of the first theater in British North America. In 1716 William Levingston, a local merchant contracted with Charles Stagg, an actor, violinist and dancer,



to work together for the “better preparation of plays” for which both would “bear equal share in all charges of cloathes, musick and other necessaries for acting in plays.” Levingston’s theater survived until 1745. Other colonial theaters include one built in 1751 which stood where present-day Christiana Campbell’s Tavern now stands. After this was closed in 1756 another theater was built just around the corner, nearer the Capitol building, in 1761. The American Company of Comedians, the professional English company of actors presented many plays in this last theater to audiences including George Washington and Thomas Jefferson, both ardent supporters of the theater. Mr. Pelham was the “musical director” of a production of John Gay’s *The Beggar’s Opera* in this theater in 1768.

At the corner of Nicholson Street and Palace Green facing Nicholson

Tucker House (not open to the public) In 1799, St. George Tucker added to the furnishings of his house an “organized harpsichord,” or so it was called on the receipt for its unpacking. This was probably



one of the nearly nine-foot tall vertical grand piano and organ combinations that was popular at the time. It probably would have been one of the most imposing domestic musical instruments in Virginia at the turn of the 19th century. A spinet was already in the house.

Cross over Nicholson Street and walk to the intersection of the Palace Green with Duke of Gloucester Street, on your LEFT you will find the...

James Geddy House (open to the public, entrance ticket required) James Geddy, Jr. was a silversmith in Williamsburg from around 1767 to 1777. His eldest child, Anne, was immortalized in a verse that was pub-



lished anonymously in the *Virginia Gazette* in December 1768. The title of the poem was “On Miss Anne Geddy, singing and playing on the Spinet.” Here is an excerpt from that poem:

When Nancy on the spinet plays
I fondly on the virgin gaze,
And wish that she was mine,
Her air, her voice, her lovely face,
Unite with such excessive grace,
The nymph appears divine.

Today in the dining room of the house is a reproduction spinet built in 2005 by Marcus Hansen and Edward Wright of Colonial Williamsburg’s cabinet shop.

Next to the James Geddy House you will find the...

Mary Dickinson Store (open to the public) This may be the location of a store operated by Mrs. Ann Neill, who originally settled in Williamsburg in July of 1777 advertising her intention to teach English guitar to young ladies in town. She is



the only female music teacher known in colonial Virginia. By November of that year, however, an advertisement in the *Virginia Gazette* announced that Mrs. Neill had opened a store “opposite John Greenhow” where she would sell English guitars and German flutes as well as “all kinds of European goods on commission”.

Across Duke of Gloucester Street stands the...

John Greenhow Store (open to the public, no ticket required) Mr. Greenhow advertised from 1766-1771 “for ready money only” a variety of musical goods including “fiddles and Roman strings, long fiddle sticks, bugles of various



colours, hunting horns, plain and silver tipt, complete sets of spinet wire, German flutes and fifes.” Greenhow’s estate also included a chamber organ and a spinet.

Continue walking East on Duke of Gloucester Street past the Market Square and on your LEFT at the intersection of Colonial Street, you will find the

Prentis Store (open to the public, no ticket required) In May 1772, Mr. John Prentis advertised for sale “an exceeding elegant spinet in a genteel Mahogany case, with a Musick desk, spare Wires, Quills &c. This instrument is entirely new, and just imported in the Virginia, Captain Esten. The lowest Price is twenty two Pounds Currency.”



Printing Office (open to the public, entrance ticket required), Post Office (open to the public, no ticket required) The newspaper played a vital role in the musical life of Williamsburg. Music teachers advertised their availability to teach,



individuals or shops advertised music and instruments for sale and lyrics for songs—sometimes with political texts—often appeared in the “Poet’s Corner.” Concerts and dance assemblies were advertised, plays were announced and the London social and cultural news was reported on. The Post Office served as the local book store where one could purchase published music and “musick ruling pens” for copying music. In the November 1770 issue of the *Virginia Gazette*, one found for sale “Cremona and Steiner’s violins . . . silver basses and best Roman strings[and] German and common flutes, of different sizes.” Two years later in the issue from September 1772 “instructions for the Common and German flute” as well as music by Stamitz, Abel, Corelli, Barbella, Campioni and others were offered for sale.

Continue walking EAST and pass over Botetourt Street, and you will find on your LEFT, the...

Raleigh Tavern (open to the public, entrance ticket required) Various owners of the Raleigh held subscription dance assemblies in the Apollo Room of the tavern. In a March 5, 1752 edition of the *Virginia Gazette* the Raleigh’s owner advertised weekly balls during the “sitting of the general



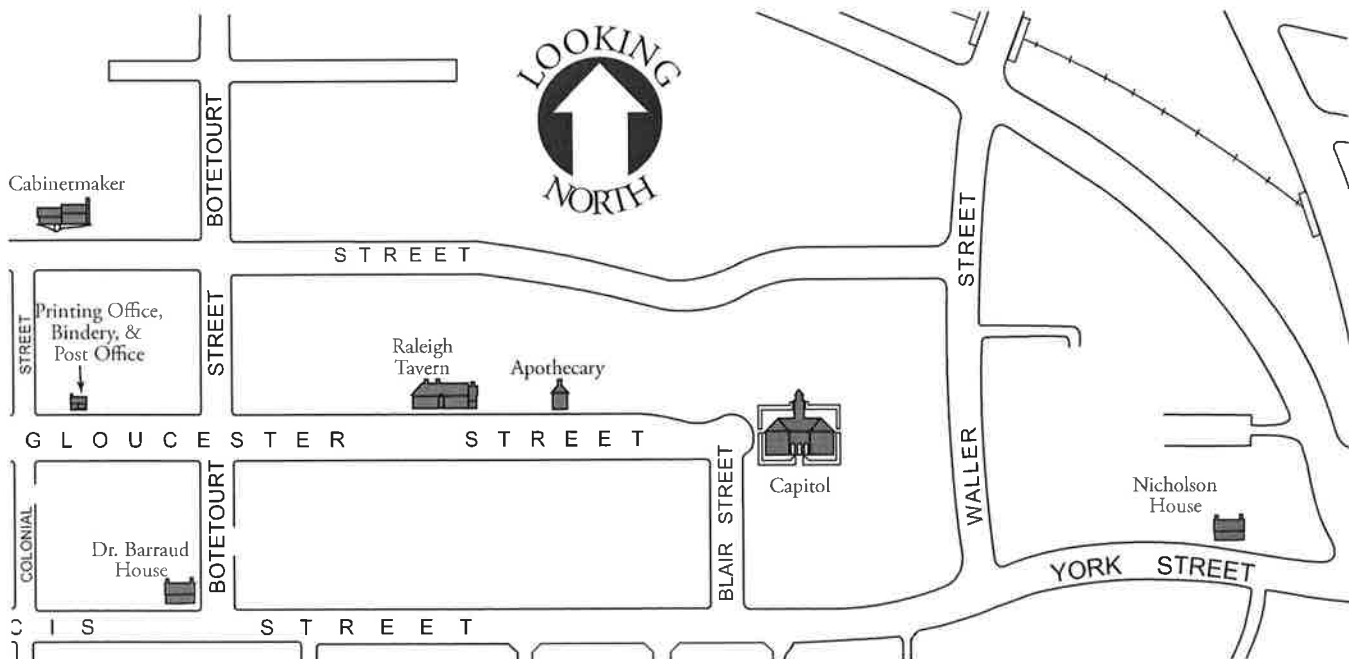
assembly and courts. In the same edition, Henry Wetherburn (proprietor of Wetherburn’s Tavern across the street from the Raleigh) advertised dancing at his tavern for which an entrance ticket could be purchased for “half a pistole.” The Apollo room of the Raleigh was also the scene of a concert on November 13, 1771 featuring three professional singers from the American Company of Comedians, two of whom had studied in London with Thomas Arne, and “select pieces on the MUSICAL GLASSES and the PIANO-FORTE.” Advertisements for concerts often mentioned that “there will be music provided for such of the Ladies and Gentlemen as chuse to dance after the concert.” This concert was no exception. Today a reproduction pianoforte resides in the Apollo Room. It was built by John Watson in 1993 and is a faithful reproduction of the oldest existing English square pianoforte constructed by Johannes Zumpe in London in 1766 and housed today in the collections of Colonial Williamsburg.

Further down Duke of Gloucester Street on the RIGHT,

Pasteur & Galt Apothecary Shop (open to the public, entrance ticket required) Dr. William Pasteur, an apothecary-surgeon in Williamsburg advertised in the November 10, 1768 *Virginia Gazette* that he had for sale “a complete assortment of drugs and medicines.” As an after-



thought, he added: “N.B. There is at my house a double keyed harpsichord, imported lately by a young lady, made by the Queen’s instrument maker, and supposed to be the best in the colony. It is to be disposed of under prime cost.”



Capitol (open to the public, entrance ticket required)



The Capitol contained the largest public rooms in the city during the colonial period. Not only was it the center of colonial government, it was the site of numerous balls before and even during the Revolution. A

ball was given by the Virginia Assembly to celebrate the Continental Army victory over British forces at Saratoga in November of 1777, sanctioned by then Governor Patrick Henry. Several months earlier, Ebenezer Hazard, Surveyor-General for the Post Office entered the following notation in his diary on the 4th and 5th days of June: "There is to be a musical entertainment & Ball at the Capitol this evening for the Benefit of Mr. Pelham, the Organist of the church. . . . The Entertainment last night was very fine, the Music excellent and the Assembly large and polite . . . A Mr. Blagrave, his lady & a Mrs. Neal (See Mrs. Neill referenced at the Mary Dickinson Store) performed the vocal parts; they sang well, especially Mr. Blagrave. His Lady played excellently on the Harpsichord. The harpsichord in the Capitol was made in 1995 and is a reproduction of the 1762 single-manual harpsichord by Kirckman in the Colonial Williamsburg collection.

Walk back on Duke of Gloucester Street toward the College of William and Mary until you reach Botetourt Street. Turn LEFT and walk to the end of the block. At the corner of Francis and Botetourt Streets stands the . . .

Barraud House (Not open to the public) Ann Barraud, the wife of Williamsburg physician Philip Barraud, owned (and presumably played) a great deal of music, particularly for keyboard. Most of her music collection, which today includes works by



Haydn, Handel, William Jackson, Theodore Smith, and William Shield, resides in the Special Collections Department at The College of William and Mary. Ann Barraud lived in Williamsburg from 1783 until 1799 when the family moved to Norfolk, where she died in 1836. The furnishings of the Barraud house currently include a spinet made by George Wilson and featured in the film "The Musical Instrument Maker of Williamsburg."

Turn back on Botetourt Street crossing Duke of Gloucester. Turn LEFT at Nicholson Street and on your RIGHT you will shortly arrive at the....

Cabinetmaker's Shop (open to the public, entrance ticket required) In January of 1767, cabinetmaker Benjamin Bucktrout advertised that he was now in Mr. Hay's former shop and would continue to serve local customers that would "favor him with their orders." As



an addendum to his advertisement he states "N.B. Spinets and harpsichords made and repaired." Whether instruments were actually made here during the colonial period has never been verified.

Continue on Nicholson Street walking toward the Palace Green and at the corner of Nicholson and North England Streets you will come to the ...

Peyton Randolph House (open to the public, entrance ticket required) Peyton Randolph, Speaker of the House of Burgesses and first President of Continental Congress and his wife Elizabeth (fondly known as Betty) raised a niece, Betsy



Harrison, in this home during the 1770's. Representing this young teen's presence in the home is an English guitar made by John Preston between 1765 and 1775 located in the oak bedchamber upstairs. The English guitar, an adaptation of an earlier instrument known as the cittern, was a very fashionable instrument choice for ladies during the second half of the eighteenth century.

At the far west end of the historic area is the...

Nicholson House (York St. Not open to the public)



John Nicholson, a tailor and merchant built this house in two parts; the eastern part in 1752 and the western a few years later. Very soon afterwards he began advertising in the *Virginia Gazette* that he took in

lodgers. "Gentlemen who attend the General Courts & Assembly may be accommodated with Genteel lodgings and breakfast & good stabling for their horses." For three weeks in March/April 1755 a musician named Cuthbert Ogle advertised that he was living at Mr. Nicholson's and "proposes to teach gentlemen and ladies to play the organ, harpsichord or spinet; and to instruct those gentlemen that play on other instruments, so as to enable them to play in concert." Ogle apparently died shortly thereafter and his extensive collection of music, catalogued by Peter Pelham, and his personal belongings including a harpsichord, were auctioned off and the proceeds sent to his widow in London. Among his music collection was music of Handel including 10 Books (Volumes) of Songs from Handel's Oratorios, Apollo's Feast, Songs in Acis and Galatea, and 4 Books of Symphonies (parts?) to Handel's Oratorios.



Richard Kingston

908 Lyndley Drive · Fort Mill, SC 29708

E-mail: Kingstoncembalo@comporium.net

Website: RichardKingstonHarpsichords.com · (803) 396-0823



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