

Westfield

NEWSLETTER OF THE WESTFIELD CENTER, VOLUME XXIII, NUMBER I

*A National Resource for the Advancement of Keyboard Music,
Serving Professionals and the Public Since 1979*

Winter 2012

Tilman Skowroneck, Editor



Welcome and a Happy New Year to all members! This newsletter marks the beginning of a new year with two major Westfield events to look forward to, the organ conference *Historical Eclecticism: Organ Building and Playing in the 21st Century* in Houston, and the *Westfield Harpsichord Competition 2012*, at the University of Maryland; and it marks—for me—the beginning of my work as the Newsletter editor (a transition I would like to make as seamless as possible). But it also marks, sadly, the end of an era. On January 16, 2012, the eminent harpsichordist, organist and conductor Gustav Leonhardt passed away in Amsterdam, after having retired from the concert stage only one month earlier. It is with great sadness that I have to

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make this, my first, announcement as the editor of the Westfield newsletter. I am very grateful that Davitt Moroney has kindly agreed to contribute with a tribute to this great man, which will appear very soon as a special issue.

The touch of Annette Richards, our executive director, can still be felt in her suggestion to ask Matthew Dirst ten questions about the conference *Historical Eclecticism: Organ Building and Playing in the 21st Century*, sponsored by the Westfield Center and produced in collaboration with the University of Houston. The interview is followed by freshly updated information about the *Westfield Harpsichord Competition 2012*, which will be held at the University of Maryland in mid-August. Annette Richards also introduces the content of the new issue *Keyboard Perspectives IV* to our readers. Aaron James gives us a detailed report of the Sixteenth Biennial AGO National Conference on Organ Pedagogy/EROI Festival 2011 *Improvisation and Organ Pedagogy*.

A short portrait of the new *Master's Program in organ and related keyboard instruments* of the *Göteborg Organ Art Center* at the Academy of Music and Drama follows this report. We also received fresh information about the 2012 Joint Meeting and Festival of the Midwestern and Southeastern Historical Keyboard Societies, featuring *The Eighth Aliénor International Harpsichord Composition Competition* and *The Seventh Mae and Irving Jurow International Harpsichord Competition*, which will be held at the University of Cincinnati College-Conservatory of Music in March 2012. The issue concludes with the announcement of a new facsimile edition and annotated translation of *Jacob Adlung's Musica mechanica organædi* (1768), compiled by Quentin Faulkner.

I would like to thank all contributors to this issue, as well as my colleagues at the Westfield office, for making the timely publication of this issue possible. Special thanks, finally, to Annette Richards, who eased me into my new task with elegance.

A newsletter is, indeed, only as good as its contributions. The quality of the end product is a function of a collective effort to assemble quality content. One person alone will always risk missing some informative, important, even crucial piece of information. So here is my first request to all of our members: if you have any information that may be of interest for the next newsletter, by all means do not hesitate to let us know. Any information sent to info@westfield.org will eventually end up at my desk in faraway Sweden.

Annette Richards sends a gentle reminder from Berlin: Membership in the Westfield Center runs for the calendar year, so if you haven't yet renewed for 2012 please do so now! Dues can be paid easily and quickly online at <http://westfield.org/join/>—or please contact us at info@westfield.org

Tilman Skowroneck

HISTORICAL ECLECTICISM: AN INTERVIEW WITH MATTHEW DIRST

Even if, in dark and cold February, we may still be reluctant to fully recognize the fact, the conference *Historical Eclecticism: Organ Building and Playing in the 21st Century*, sponsored by the Westfield Center and produced in collaboration with the University of Houston, is approaching rapidly. The conference will take place on April 12–14, 2012, in Houston, TX. It will feature leading performers, organbuilders, and scholars and will showcase three of Houston’s historically inspired organs.

Matthew Dirst, one of the people at the controls, answers ten questions about the conference:

You’re gearing up for the Westfield Conference in Houston. Please tell me how you personally got involved with this grand project?

I’ve been on the Westfield Board for a couple of years now, and we’re fortunate to have several wonderful new organs in Houston that our membership should find very interesting.

Planning a conference of this scope is a huge undertaking. How did it go for you?

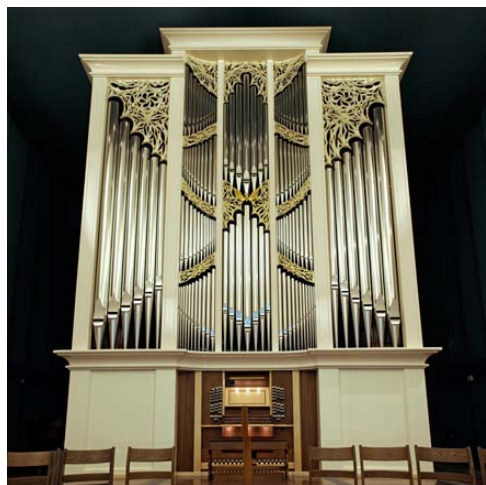
So far so good. I’m delighted that we have such strong support from the three local churches whose facilities we’ll be using: Christ the King Lutheran, the Co-Cathedral of the Sacred Heart, and St. Philip Presbyterian. My co-chair and UH colleague Robert Bates has also been a great asset to getting this conference organized efficiently.

Please introduce your colleagues who helped plan this event!

In addition to Robert Bates, members of the program committee include Westfield Board President Paul Tegels, board member Dana Robinson, and two other Houston-based organists: Clayton Roberts and HyeHyun Sung.



Matthew Dirst



Paul Fritts Op. 29 at St Philip Presbyterian Church (2010)

The title “Historical Eclecticism: Organ Building and Playing in the 21st Century” sounds inspiringly—for some perhaps even intimidatingly—all-embracing. What do you expect to be the special focal points of the conference?

The theme was meant to be broad enough to encompass the different styles of organ building we’re going to be highlighting with these three Houston instruments, and to encourage a range of paper proposals and recital programs. Given the long-standing efforts of organ builders to build instruments that play a wide range of repertoire (even for “historically informed” builders), this seemed a good topic to explore in some detail for the Houston conference.

Who will be attending the conference?

We’re expecting 80–100 registrants, from all over the world.

Three organs and locations are featured during the event. Please give us your view about their potential and importance for the conference.

The conference features three notable mechanical-action instruments, two of which are brand new. All are superb examples from master builders, and substantially different in concept. The Noack at Christ the King Lutheran is inspired by the work of Zacharias Hildebrandt, whose organs were much admired by J. S. Bach. The Fritts and Pasi instruments at St. Philip and the Co-Cathedral, in contrast, are larger, more eclectic instruments designed to play a wide range of literature. Both benefit from large rooms and resonant acoustics and, like the instrument at Christ the King, have gotten significant local attention. The Houston organ scene is, in a word, thriving.

Which program points will be your special favorites?

We haven’t got full programs yet so I will have to defer this question until later perhaps. The full schedule will soon be available on the Westfield website.

For the foreigners and Northerners among us: what is the weather going to be like in April in Houston?



Martin Pasi Op. 19 at the Co-Cathedral of the Sacred Heart (2010)

It'll be warm, though it's not yet high summer. Count on some of the local humidity as well, though everything in Houston is air conditioned, so we'll be quite comfortable!

In addition to the closing banquet (about which, needless to say, we would like to hear the latest news), how would you describe the culinary profile of the environments the conference participants will be likely to visit?

Houston is definitely a foodie town, and those who want to sample from the better local restaurants will find lots of wonderful choices.

Only hours ago, the sad news reached me that Gustav Leonhardt died the night between 16 and 17 January. This is very sad news, which will have a direct effect on our conception of "Organ Playing in the 21st Century." Will you be able to include a special event in memory of the great man?

I don't anticipate any kind of special event. I'm a "grand-pupil" of Leonhardt (via Alan Curtis) and am quite saddened to see him go.

More information about the conference at: <http://westfield.org/houston/>

To register: <http://westfield.org/houston/register/>



KENNETH SLOWIK ON THE WESTFIELD HARPSICHORD COMPETITION

The other great Westfield event of this year is the *Westfield Harpsichord Competition 2012*, which will be held at the University of Maryland, College Park campus, College Park, MD. The dates are August 6–11, 2012 for the summer academy, and August 12–18, 2012 for the competition.

This competition and summer academy wishes to encourage and help promote the best young harpsichordists seeking a deeper understanding and more profound realization of the core 16th- through 18th-century solo repertoire through the avenue of instruments, sources, and performance practices familiar to the composer. To this end we have sought out an international jury from both sides of the Atlantic for the competition, and established prizes that include important and visible concert engagements in addition to cash awards. A Summer Academy just before the competition will be taught by Mitzi Meyerson, one of the most important teachers and players from America and Europe.

The competition is open to musicians of all nationalities born after August 1, 1977. The repertoire, with a great deal of choice in each round, will comprise works composed from the late 16th through the late 18th centuries. Several harpsichords of various national and chronological styles will be offered with sufficient practice time available. The application deadline is May 1, 2012. The first round is open to all applicants. Ten candidates will advance to the second round, five to the final round. Candidates may play from a score or by memory. The order of the candidates in all rounds will be alphabetical, the beginning letter to be chosen randomly at the start of each round. All rounds are open to the public. Full information, with the complete repertoire list, detailed schedule, and application details is now available at <http://www.westfield.org/competition/>.

The Competition Jury:

Arthur Haas, SUNY Stony Brook (USA)

Charlotte Mattax Moersch, University of Illinois, Champaign/Urbana (USA)

Davitt Moroney, University of California, Berkeley (UK/USA)

Christine Schornsheim, Hochschule für Musik und Theater, Munich (GER)

Kenneth Slowik, Smithsonian Institution/University of Maryland (USA)

James Weaver, President of the Competition and Summer Academy, Ex Officio (USA)

First Prize: \$7,500

Second Prize: \$3,500 (Given by the Friends of Music at the Smithsonian)

Third Prize: \$2,500

In addition to these monetary prizes, solo concerts will be offered in several venues.

General Rules of the Competition:

- Application forms and all required materials must be received by May 1, 2012 (see the [application form](#).)
- Competitors shall arrive in College Park, Maryland no later than Saturday, August 11; accommodation and practice facilities will be available from Thursday, August 9.
- On Sunday, August 12, at 11:00 am in the Clarice Smith Performing Arts Center on the University of Maryland College Park campus, there will be a general informational meeting for all candidates.
- The performing order of the candidates will be alphabetical, the first letter to be chosen at random at the beginning of each round.
- In all rounds the candidates will choose the order in which they present the works in that particular round, and may play from the score or by memory. Repeats will normally be observed and tasteful ornamentation is welcome.
- The verdict of the jurors is absolute in all rounds.

These two weeks of the academy and competition should be a fabulous opportunity for all to gain new insights and to forge new and hopefully valuable friendships. We look forward to greeting everyone in August.

The *Summer Academy*, to be held directly before the competition from Sunday, August 7 to Saturday, August 13, will be taught by Mitzi Meyerson of the *Akademie der Künste*, Berlin. There will be at least 10 harpsichords from various geographic and chronological schools of building available, with ample practice time. Tuition is \$400 and accommodation is available at reasonable rates in the University of Maryland's air-conditioned dormitories.

The online application, available at <http://westfield.org/competition/harpsichord2012/academy/apply/> is due by June 1; along with an unedited CD of a recent performance. Admission will be limited to 20 participants. All candidates will be notified of their acceptance status by June 15, 2012. The decisions of the selection committee cannot be challenged.

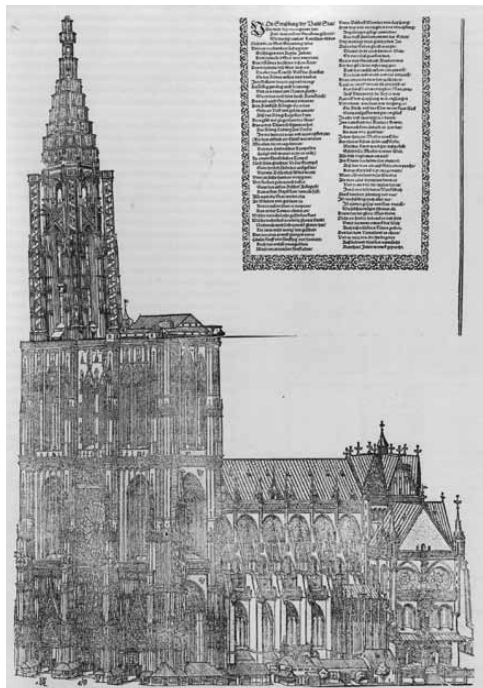
We rely on Westfield members and their friends for the competition prizes, and warmly and gratefully encourage you to make a donation at: <http://westfield.org/donate/>

Kenneth Slowik



ON *KEYBOARD PERSPECTIVES*: FROM THE EDITOR'S DESK

From 17th-century Mexico to 20th-century Berlin; from jokes in questionable taste at the forte-piano, to pedal acrobatics at the organ; from dreams and imagined meetings to the ambiguous realities of the Bach legacy at the end of the 18th century: all this and more you'll find in *Keyboard Perspectives IV*. This issue contains recent work by long-standing as well as new Westfield members, and we hope you'll agree that it reflects the richness and variety that the history of keyboard instruments and their music embody for us all.



Woodcut of the Strasbourg Cathedral
(Bernard Jobin, 1574)

The editorial team is now putting the finishing touches to the volume and the CD, which will include not only performances by some of our authors, but also highlights from the Westfield Center conference at Cornell in March, 2011, “Keyboard Culture in 18th-Century Berlin.” The book will go into production in the coming weeks, and from there it’s a short step to your mailboxes. We hope you’ll enjoy it.

Plans are already falling into place for *Keyboard Perspectives V* (2012), and, as always, we warmly invite you to send in your work, or encourage friends and colleagues to do so (authors do not have to be Westfield members).

We’d like to receive articles before June 1st, 2012 and eagerly hope to be able to produce *KP V* (your 2012 membership benefit) before the end of the year. Essays long or short that address the harpsichord, clavichord or aspects of instrument building would be particularly welcome!

Annette Richards

Keyboard Perspectives IV (2011)

Contents include:

- *Erin Helyard*: Clementi the *Heresiarch* and a “Black Joke” of English Domestic Keyboard Culture
- *Edward Charles Pepe*: From Spain to the New World: the hiring of the Madrid organist Fabián Pérez Ximeno by Mexico City Cathedral
- *Christopher Marks*: Dudley Buck and the Evolution of American Pedal Technique

Keyboard Culture in 18th-Century Berlin:

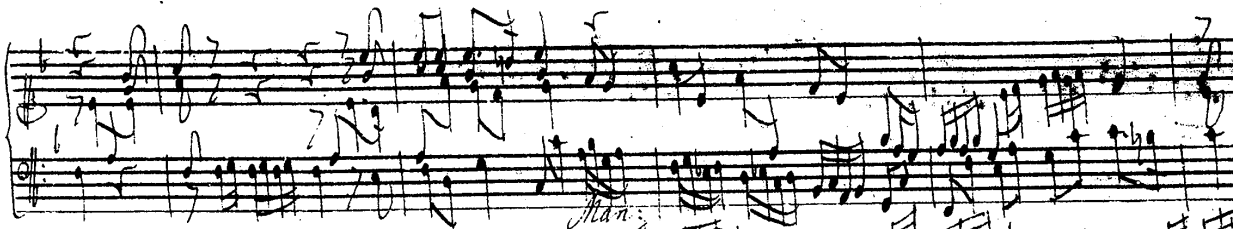
- *Kerala Snyder*: Seventeenth-Century Organ Music in Eighteenth-Century Berlin: Early Music in the Time of Frederick the Great
- *Martin Küster*: Marburg's Dream and the Meaning of Melody
- *David Schulenberg*: An Enigmatic Legacy: Organ Music and the Berlin Bach Traditions
- *Ulrich Leisinger*: Mozart meets Bach: A Viennese in Berlin in 1789

Profile:

- *Nicholas Mathew* on Malcolm Bilson

Reviews:

- *Tilman Skowroneck*: John Watson, *Artifacts in Use: The Paradox of Restoration and the Conservation of Organs* (Organ Historical Society, 2011)
- *David Yearsley*: George Stauffer, *J. S. Bach: Clavierübung III* (Wayne Leupold Editions, 2011)



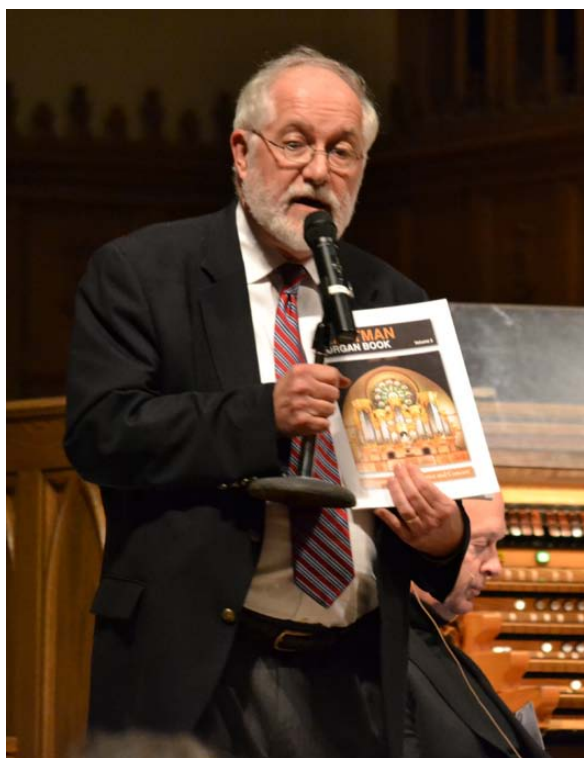
Staatsbibliothek zu Berlin, Mus. Ms. 2681, showing BuxWV 145, mm. 59–64



**IMPROVISATION AND ORGAN PEDAGOGY: THE SIXTEENTH BIENNIAL AGO NATIONAL
CONFERENCE ON ORGAN PEDAGOGY/EROI FESTIVAL 2011**
CONFERENCE REPORT BY AARON JAMES (D.M.A./PH.D.
CANDIDATE AT THE EASTMAN SCHOOL OF MUSIC)

The art of improvisation has a somewhat ambiguous status in the modern organ community: some of today's leading concert artists are celebrated for their brilliant improvisations in concert, but young organists studying in college or conservatory music programs frequently go through their entire educational career without receiving systematic instruction in how to improvise. As a result, a certain mystique surrounds the idea of improvising. The ability to create music of one's own at the keyboard is thought to be a special, inborn talent rather than a learned skill. In the absence of a clearly developed pedagogy of organ improvisation that situates it within a broader musical context, improvisation can too easily be relegated to the sidelines of our musical life.

In recent years, however, interest in improvisation has become increasingly widespread, and this conference reflected a growing consensus that this skill should be a central part of an organist's education. Co-sponsored by the Westfield Center (a partner since 2004), the conference, on "Improvisation and Organ Pedagogy," marked the coincidence of two separate events: the



William Porter, conference keynote speaker, shows an issue of the Eastman Organ Book, a publication of transcriptions of student improvisations

biennial pedagogy conference of the American Guild of Organists and the annual Eastman-Rochester Organ Initiative (EROI) Festival at the Eastman School of Music. Neither organization had previously dedicated an entire conference to improvisation. For the visitors who made the trip to Rochester in November, this festival was a rare opportunity to spend five days immersed entirely in the topic of improvisation, with a wide variety of concerts, discussions and lecture sessions.

The Eastman School was a particularly suitable place for an improvisation conference because of the presence of William Porter, who has established himself as one of the world's leading improvisers and improvisation teachers. Besides performing in four concerts during the festival, Porter gave the opening address to the conference, titled "Why Is Improvisation So Difficult?"

His presentation set the tone for the rest of the festival, examining the barriers to improvisation

in contemporary practice. Porter pointed to a disjunction between the physical act of performance and the mental skills of harmony and counterpoint. When music theory is taught only as a paper exercise, musicians never develop the muscle memory needed to put their theoretical knowledge into practice. Teachers who wish to encourage improvisation can most effectively do so by teaching their students harmony and counterpoint as part of their keyboard training—a method, which, far from being revolutionary—was used to train the vast majority of performers throughout Western music history.

Porter's ideas about the harmonic and contrapuntal basis for improvisation were demonstrated in a series of workshops led by Jeffrey Brillhart and Sophie-Véronique Cauchefer-Choplin. Working with participants of varying levels of experience, Brillhart and Cauchefer-Choplin presented practical techniques to extend harmonic vocabulary and to develop thematic ideas into a cogent form. Beginning students were encouraged to build up their improvisations slowly, beginning with simple ostinati and gradually adding additional layers of musical material. Conference attendees were able to observe each step in the process, revealing the systematic practice that allows an improviser to construct a polished piece of music.

Additional context for the practice of improvisation was provided in the conference's lecture sessions, which explored the various historical and liturgical contexts that gave rise to improvised organ music. Michael Dodds presented his research on improvisation in the Office liturgy during the seventeenth century, demonstrating the importance of the organist-improviser in accompanying ritual action, providing intonations to give pitches to the choir, and performing *alternatim* versets to hymns and canticles such as the Magnificat. William Marvin discussed the French improvisational practice of the nineteenth century, analyzing the formal conventions taught in the Parisian conservatory tradition and applying them to organ works by César Franck, as well as some of the recorded improvisations of Marcel Dupré. Edoardo Bellotti focused on Baroque improvisational practice, demonstrating how the published organ music of the era is rooted in the practice of improvising, and Bruce Neswick offered an overview of twentieth-century American improvisation, providing a brief guide to the most important personalities in the field as well as their musical style. The final two presentations were given by Pamela Ruiters-Feenstra and Daniel Zager, both of whom focused on printed resources for improvisation. Ruiters-Feenstra surveyed the available literature on the subjects of improvisation and figured bass, in-



Jeffrey Brillhart works with Anthony Rispo in a master class at Sacred Heart Cathedral

cluding both contemporary and historical treatises, and suggested particular resources that would be most helpful in a contemporary teaching context. Zager examined published works by Girolamo Cavazzoni and Georg Friedrich Kaufmann, demonstrating how these pieces—intended as improvisation models—link improvisation to the liturgical practice of the time, and to the work of contemporary music theorists.

A highlight of the festival for many attendees was the opportunity to hear performances by eight renowned improvisers using a variety of musical languages. Three of these concerts used a standard format devised by the Eastman faculty: the performers were assigned a theme by random selection upon their arrival in Rochester, and were given twenty minutes of performance time which could be divided as they saw fit. This format provided a maximum of flexibility to the performers, allowing them to craft a musical form that would be most appropriate to their assigned musical material. For the first concert, on the Craighead-Saunders Organ at Christ Church, the three performers improvised on Lutheran chorale tunes, and chose to develop their themes using Baroque forms. Pamela Ruiters-Feenstra performed a prelude and fugue followed by a theme and variations, William Porter played a suite with an opening French overture and closing fugue, and Edoardo Bellotti performed a North German chorale fantasia. At the second concert, held on the Fritts organ at Sacred Heart Cathedral, the audience discovered that all three performers had drawn the same theme—the chant melody “Veni, Sancte Spiritus.” This strange coincidence provided an interesting opportunity to compare three very different performers in their approach to the same theme. William Porter, Jeffrey Brillhart and Sophie-Véronique Cauchefer-Choplin all chose to use harmonic procedures from twentieth-century French music in their improvisations, but the resulting pieces reflected the different musical personalities of each player.

A third concert, at Third Presbyterian, offered an eclectic mixture of musical styles: the themes selected for the concert were a mixture of plainchant themes and chorale melodies, and the performances by Brillhart, Cauchefer-Choplin, and David Arcus reflected influences from French, English and American musical languages.

The inclusion of a theatre organ concert in this year’s conference may have been surprising for some of the festival’s attendees, but the Friday night concert on the Wurlitzer organ at the Auditorium Theatre was only the most recent event in a collaboration of several years’ stand-



The Halloran-All Saints Organ built by Paul Fritts and Company at Sacred Heart Cathedral

ing between the Eastman School of Music and the Rochester Theatre Organ Society. William Porter shared the stage with David Peckham in an entertaining and varied program of music, showcasing the characteristic sounds of the twenty-three-rank organ. Conference attendees had the opportunity to come onstage after the performance to see the console and to try the instrument for themselves, a new experience for the many visitors who had never previously attended a theatre organ concert. At a panel discussion earlier in the conference, the audience members had heard David Peckham reflect on the changing status of the theatre organ in the wider organ culture: earlier generations of organ students were discouraged from learning about the theatre organ, but the instrument is now played regularly by Eastman students, with the support of their professors. With the increasing recognition of theatre organ music as a distinct musical tradition, organists will be better able to understand the history of their instrument in its full context.



Panel discussion at Third Presbyterian Church. From right to left: David Arcus, Bruce Neswick, Edoardo Bellotti, David Peckham, Sophie-Veronique Cauchefier-Choplin, Tim Scheie (translator), Michael Dodds, David Higgs (moderator)

The final recital of the conference was a performance by Indiana University professor Bruce Neswick, a performer well known as a distinguished church musician and improviser. Neswick chose a program that showcased the tradition of American organ music, including works by Leo Sowerby, Lee Hoiby, Richard Wayne Dirksen, Craig Phillips, Gerre Hancock, and David Hurd. Neswick spoke of his own musical debt to these American composers, whose written-down works often originated as improvisations and continue to inspire him to create improvisations of his own. By framing this program of previously composed music with two of his own improvised pieces, Neswick illustrated the deep connections between improvisational and compositional practice. Neswick's recital was followed by two presentations at the Memorial Art Gallery: pianist Tony Caramia presented a repertory of jazz harmonic techniques for use in improvisation, and EROI project manager Annie Laver offered a recital on the gallery's Italian Baroque organ.

It is now traditional that the EROI conference begins with a recital by the three Eastman professors, and ends with the office of Compline sung by the Christ Church Schola Cantorum. This

year's festival did not disappoint: the festival opened with a performance by Hans Davidsson, David Higgs and William Porter on the Craighead-Saunders organ at Christ Church, including works by Georg Böhm, Paul Hindemith, Robert Schumann and Franz Liszt. In observance of the EROI festival theme, the Compline liturgy included one improvised selection—a choral improvisation on the chorale tune “Aus tiefer Not.” Both performances were at the high level of technical polish and musical sensitivity that EROI audiences have come to expect.

As I write this article, the organ world has just learned of the death of Gerre Hancock, who did as much as any other American to promote the art of improvisation through his performances, his teaching and his published writings. Dr. Hancock had been scheduled to participate in the 2011 EROI Festival, but was forced to cancel his trip due to health concerns. (Also scheduled to participate were organists McNeil Robinson and Rudolf Lutz, both of whom were unable to attend the festival for personal reasons.) It is too early to fully appreciate the scope of Gerre Hancock's contribution to American church music, but his influence was palpable to the attendees at the conference: it is unlikely that a major conference would have been dedicated to improvisation without the example of Hancock, and others of his generation who helped to increase the standards of organ improvisation in this country. No greater tribute to his work can be imagined than the present-day explosion of interest in organ improvisation, and the high standards of performance and scholarship at this year's event suggest that the status of improvisation will only continue to improve.



GOART INTEGRATED WITH THE ACADEMY OF MUSIC AND DRAMA

The *Göteborg Organ Art Center* reports some exciting news about their recent integration into the Academy of Music and Drama:

On July 1, 2011, GOArt was officially integrated with the Academy of Music and Drama, which is part of the University of Gothenburg. This change supports an increased collaboration in both education and research. The first concrete example of this new collaboration is the new *Master's Program in organ and related keyboard instruments*, which started in the fall of 2011.

The new Master's Program is aimed at those who are interested in continuing their organ studies at an advanced level in order to work as a soloist or chamber musician on the organ and its related keyboard instruments. The student's main focus may be interpretation, improvisation, advanced-level teaching, careers within the Swedish Church and other denominations and/or research within the art of the organ and its related keyboard instruments. The program is being offered in English.

Some facts about the program and about studying in Gothenburg:

Individual lessons will be given on the organ and related keyboard instruments: harpsichord, clavichord, piano, art-harmonium. In addition, there are group lessons, seminars and masterclasses.

The teachers at the Academy of Music and Drama in organ interpretation and improvisation with both artistic and academic research profiles are *Johannes Landgren, Karin Nelson, Tilman Skowroneck, Joel Speerstra, Mikael Wahlin*, among others.

Since 1994, Gothenburg has been the home of the bi-annual Gothenburg International Organ Academy. In 2012 the Organ Academy became fully integrated within the school year, providing both students and Academy participants masterclasses, concerts and lectures by international guest artists and researchers.

Gothenburg has an organ and keyboard landscape available to its students that is without peer in Sweden and comparable to the best organ landscapes in Europe. Many of these instruments are integrated into daily teaching and practicing for our students: outstanding examples are the world-famous four-manual North German Baroque research organ, the Father Henry Willis organ from 1871 (both in Örgryte New Church), the French Symphonic organ based on the work of Cavallé-Coll at the Academy of Music and Drama.

The Academy of Music and Drama has programs in music and theatre at both basic and advanced levels. It also offers research education in four different disciplines. The Academy prides

itself in facilitating cooperation between the various levels of education and the different disciplines. Students have many opportunities to perform in public both at *Artisten*, the Academy's home, as well as in other venues inside and outside the city.

This program is approved to prepare students to apply for doctoral research positions in Scandinavia. Students will have regular contact with research at GOArt.

The collaboration between the Academy of Music and Drama and GOArt provides access to a global international contact network for guest professors and exchange programs.

Thanks to *Joel Speerstra* for this information



ANTIQUA/NOVA: CELEBRATING THE HARPSICHORD ACROSS THE CENTURIES

The 2012 Joint Meeting and Festival of the Midwestern and Southeastern Historical Keyboard Societies, featuring *The Eighth Aliénor International Harpsichord Composition Competition* and *The Seventh Mae and Irving Jurow International Harpsichord Competition*, will be held at the University of Cincinnati College-Conservatory of Music, March 21–25, 2012.

The theme of this 5-day celebration is the harpsichord old and new. There'll be tremendous variety, spanning the full range of historical keyboard topics, by way of the Jurow and Aliénor Competitions, exhibitions, concerts, papers, lecture-recitals, demonstrations, an area house organ tour, and a multi-media event recognizing the harpsichord innovations of Don Angle, alongside a continuo masterclass taught by Edward Parmentier & Mitzi Meyerson.

Featured performers include Mitzi Meyerson, Ketil Haugsand, Frances Conover Fitch, Elaine Funaro, Rebecca Pechefsky, Joyce Lindorff, Roberta Gary, and James Dorsa, as well as Cecilia's Circle, violinists Dana Maiben and Martie Perry, and soprano Janet Youngdahl. Events will be held in the facilities of CCM, whose walls resonate with an illustrious musical history, on the vibrant and accessible University of Cincinnati campus, while the organ tour and celebratory receptions will take participants to some of the city's most treasured neighborhoods.

On-line registration and payment are available at historicalkeyboardsociety.org, as well as updates to the schedule and all other information.

\$175 full registration (students \$95); \$75 day rate (students \$40).

Meeting registration opens at 1:00 p.m. on Wednesday, March 21 and will close on Sunday, March 25 at noon. Email: historicalkeyboard2012@gmail.com

Thanks to *John Koster* and *Frances Fitch* for this information

QUENTIN FAULKNER: *MUSICA MECHANICA ORGANOEDI* (1768)

A new edition of *Jacob Adlung's Musica mechanica organoedi* (1768) is now available in facsimile and in English translation, translated and annotated with supplemental materials, compiled by Quentin Faulkner. It has been published by Zea E-Books, Lincoln, Nebraska.

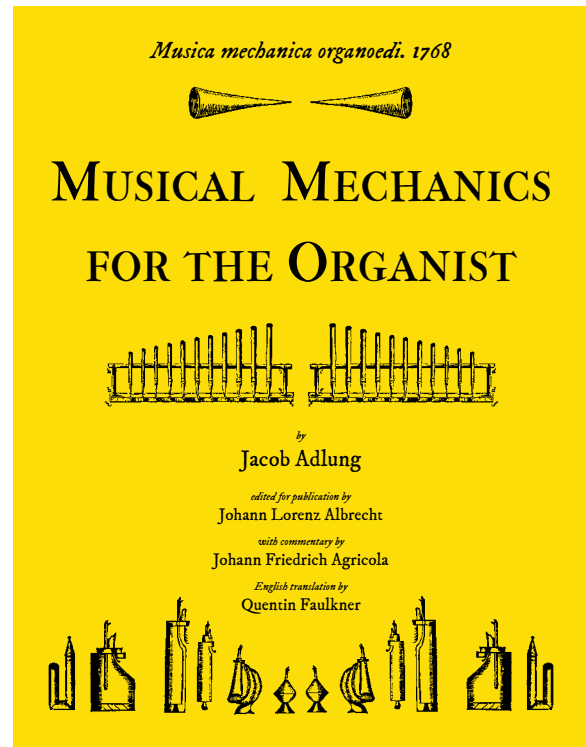
The digital edition is available at the following website: <http://digitalcommons.unl.edu/zeabook/6/>

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- By choosing to view two pages simultaneously, users may compare the translation with the facsimile.
- By using the Reader/Acrobat search function, users may seek specific names, words, or phrases in the translation (though not in the facsimile).
- Portions of the translation may be highlighted and copied into other documents.

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Quentin Faulkner



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