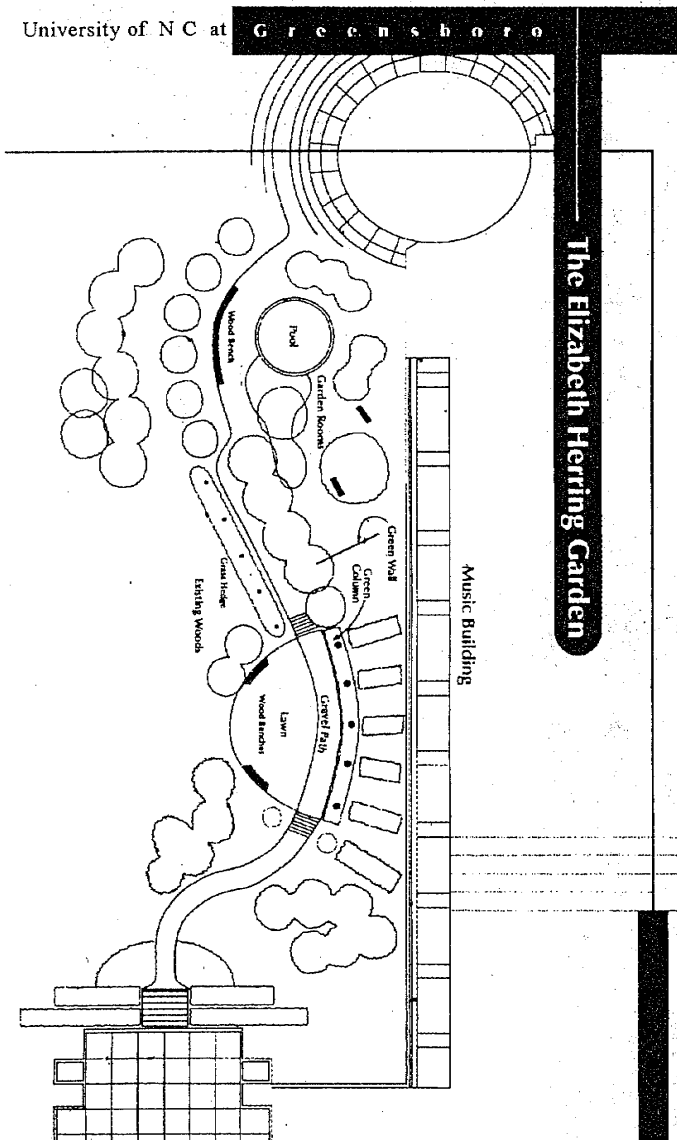


University of N C at Greensboro



# Regional Spring Conference

American Musicological Society  
College Music Society  
Music Theory Southeast  
Southeastern Historical Keyboard Society

March 9-11, 2000

The University of North Carolina  
at Greensboro

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Welcome to UNCG! We are delighted that members of the American Musicological Society (Southeastern Chapter), the College Music Society (Mid-Atlantic Chapter), Music Theory Southeast and the Southeastern Historical Keyboard Society have chosen to come to our campus for this special Joint Regional Conference. We are proud to have such a notable gathering of musicologists, music theorists, composers and performers as our guests for the next few days.

We are particularly excited that this conference will be held in UNCG's new music building. From the practice rooms to the beautiful recital halls, this facility offers our students, faculty and guests a state of the art facility in which to study and to make music. I am confident that you will enjoy meetings filled with delightful musical offerings and stimulating conversation.

Once again, it is my pleasure to welcome you to UNCG. I hope you will enjoy your stay on our lovely campus and that you have a productive, energizing conference!

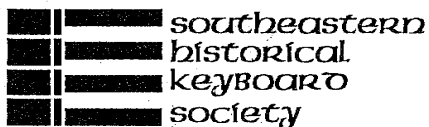
Sincerely,

Patricia A. Sullivan  
Chancellor

"I am extremely pleased to add my words of welcome to those of Chancellor Sullivan. As our School of Music occupies its long-awaited new music building this year, we are finally afforded a facility of a size and sophistication suitable for hosting meetings of a number of important professional societies. Although many members of our faculty have been integrally involved in your four organizations for quite a few years, our School's former "venerable lodgings" have precluded hosting all but the most modest gatherings. Hopefully, this ambitious joint venture will reinforce common threads weaving throughout your specialized areas of interest and pave the way for many additional mutually productive collaborations in the future. Good luck!"

Arthur R. Tollefson, Dean  
UNCG School of Music





The Southeastern Historical Keyboard Society (SEHKS) was established in 1980, following meetings of interested persons at Converse College, Spartanburg, SC in 1979 and 1980. George Lucktenburg of Converse College was the founder and served as the first president. The Society is a non-profit, regional organization committed to the promotion of, interest in, and the study of early keyboard instruments, principally the harpsichord, clavichord, fortepiano and organ prior to 1860, and the music intended for these instruments. SEHKS provides a forum for all aspects of early keyboard music through its meetings and publications. Membership is open to all interested persons and institutions worldwide. The Society's previous conclaves have been held at colleges and universities, generally in the southeastern United States. The nineteenth conclave was headquartered at Florida State University London Study Centre, England in 1999. In addition to its newsletter, SEHKS published a scholarly journal, *Early Keyboard Journal*, jointly supported by the Midwestern Historical Keyboard Society and devoted to topics relevant to the history of keyboard literature, instruments and performance. It sponsors The Mae and Irving Jurow International Harpsichord Competition for young performers and has been the agency through which the Aliénor Harpsichord Composition Awards have been administered. Now in its twentieth year, SEHKS' membership extends to Europe, Asia, and Australia.

#### Officers

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Vicki King  
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Victoria Dibbern  
*treasurer*

George Lucktenberg  
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Lilian Pruett  
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Peter Marshall  
*Journal reviews editor*

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*membership, newsletter*

Charlotte Mattax Moersch  
*performance competition*

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*immediate past president*

#### Members-at-Large

Carol Henry Bates, 2000

Martha Clinkscale, 2000

Joyce Li, 2001

Dana Ragsdale, 2001

---

Southeastern Historical Keyboard Society  
PO Box 32022, Charlotte, NC 28232  
704/334-3468, 704/333-5239 Fax  
www.sehks.org

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## Builders/ Exhibitors

See building map in center of booklet for location of exhibits.

Instrument demonstration, Saturday March 11, 1:30 PM, see page 9.

Friedemann Buschbeck, portative organs, 416 Dunedin Circle, Tampa Fl 33617, 813/899-1282; friedemannfraser@yahoo.de

Richard Kingston Harpsichords, 5 Furey Dr., Asheville, NC 28806, 828-251-0115. kingsharp@aol.com

Wayne Leupold Editions, historic music, teaching materials  
8510 Triad Drive, Colfax, NC 27235, 336-996-8445 work/fax

Douglas Maple Harpsichords  
PO Box 1163, Lemont, PA 16851-1163, 814/234-4407

Willard Martin Harpsichords, 1521 E. 6th St, Bethlehem, PA 18015-2214, 610/867-7354; wmartin997@aol.com

Ted Robertson Harpsichords, 403 West Vine St., Ellettsville, IN 47429, 812/935-8016; tsrobert@bloomington.in.us

Edward Swensen, romantic period fortepianos, 11 Congress St., PO Box 634, Trumansburg, NY 14886, 607/274-3193; piano@clarityconnect.com

Peter Tkach Harpsichords, 412 Greeley Ave., St. Louis, MO 63119-1855, 314/968-2644; tkacharpsi@aol.com

#### SEHKS Past Presidents

George Lucktenburg 1980-82  
John Shannon 1982-84  
Karyl Louwenaar 1984-86  
Karen Hite Jacob 1986-89  
John Brock 1989-91  
Calvert Johnson 1991-93  
Elaine Funaro 1993-96  
H. Joseph Butler 1996-98

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## Joint Regional Meeting of AMS, CMS, MTSE, and SEHKS University of North Carolina at Greensboro School of Music

### Schedule of Events

#### Thursday, March 9 - Afternoon

- 4:00-5:30 SEHKS Registration (*Organ Recital Hall Lobby*)
- 4:30-5:30 SEHKS Board Meeting (*Seminar Room 207*)
- 5:30-8:00 Dinner (*on your own*)
- 8:00 SEHKS Recital: Christopher Stenbridge, organ and Ella Sevshikh, fortepiano (*Organ Recital Hall*)

#### Friday, March 10 - Morning

- 8:30-9:00 SEHKS Registration (*Organ Recital Hall Lobby*)
- 9:00-10:15 SEHKS session (*Recital Hall*)  
 Ed Swenson, (Ithaca College) "A Tour of Three Mid-19th-Century American Piano Factories"  
  
 Angeline Case-Stott (University of Memphis), mini-recital: "Music of Anna Bon and Elizabeth-Claude Jacquet de la Guerre"
- 10:15-10:30 Break (*Refreshments in Recital Hall Lobby*)
- 10:30-11:45 SEHKS session (*Recital Hall*)  
 Joyce Lindorff (Temple University), "Back to Basics? Antique Harpsichords and Early 20th-Century Harpsichord Music"  
  
 Elaine Funaro, mini-recital: "Something Borrowed & Something New: New Music Inspired by Old Forms"
- 11:45 Lunch (*on your own*)

See  
 Correction  
 on last  
 page.

Friday, March 10 - Afternoon

12:00-1:00 Registration - all groups (Organ Recital Hall Lobby)

See  
Correction  
on last  
page,

1:00-2:15 **Joint session (Lecture Hall 217)**  
Candace Bailey (North Carolina Central University),  
"Unmeasured Preludes in England"

Alexander Silbiger (Duke University), "Guitar  
Topics in Mozart's Piano Sonata K. 332"

2:15-2:30 Break (*Refreshments in Recital Hall Lobby*)

2:30-3:45 **Joint session (Lecture Hall 217)**  
Ross Duffin (Case Western Reserve University),  
"Valloti, Bach, and the Temperament Conundrum"

James Nalley (George Mason University),  
"Sonata No. 1 for Piano Solo by Charles Ives"

3:45-4:00 Break (*Refreshments in Recital Hall Lobby*)

4:00-5:00 AMS/CMS/MTSE panel: "A Contemporary  
Pedagogy of Harmony: Figured Bass (Historical) or  
Chords and Chord Changes (Synchronic)"  
(Lecture Hall 217)

**SEHKS Membership business meeting**  
(Classroom 221)

Dinner break

Friday, March 10 - Evening

6:00-8:30 Registration - all groups (*Organ Recital Hall Lobby*)

7:00-8:15 **MTSE session: Beethoven Studies (Lecture Hall 217)**  
Renee McCachren (Catawba College), "Evasion of  
Closure in Beethoven's Late Style"

John E. Crotty (West Virginia University), "The  
Tonic Function Expressed by Dominant Harmony:  
the First Movement of Beethoven's Op. 101 as Model  
for Wagner's Tristan Prelude"

CMS session (*Classroom 221*)

See  
Correction  
on last  
page,

Julie Ann Throckmorton (W. Virginia University),  
"Levels of Acculturation that Have Occurred in the  
Music of the Italian and Greek Communities of  
Morningbridge, Pennsylvania"

Renee Lapp Norris (University of Maryland),  
"Italian Opera, Blackface Minstrelsy, and the Ante-  
bellum Popular Culture"

8:15-8:30 Break

8:30-9:45 **SEHKS recital:** Joseph Butler (Texas Christian  
University) and John Brock (University of Tennessee,  
Knoxville), Organ Works of Bach  
(*Organ Recital Hall*)

8:30-9:45 **MTSE session: Twelve-Tone Explorations**  
(Lecture Hall 217)  
Melissa Roberts (University of Texas at Austin),  
"Nikos Skalkottas' Harmonic Conception as Reflected  
Through Combinatorial Manipulation"

Ron Squibbs (Georgia State University), "Cosmic  
Analogies: Structure and Symbolism in Tavener's  
*Ikon of Light*"

9:45 UNCG School of Music Reception (*Recital Hall Lobby*)

Saturday, March 11 - Morning

8:00-9:00 Registration - all groups (*Organ Recital Hall Lobby*)

8:30-10:15 **AMS session (Classroom 221)**  
Kevin Moll (Eastern Carolina University),  
"Texture and Counterpoint in Four-Voice Liturgical  
Works of Machaut and his Contemporaries"

Timothy J. Dickey (Duke University), "L'Art de  
Musicien: Text-Sensitivity in Selected Ballades of  
Guillaume de Machaut"

Sarah Charlock (Christopher Newport University),  
"Processional Antiphons in Two Eleventh-Century  
Manuscripts: A Comparison"

9:00-10:15

Individual sessions

**SEHKS** (*Organ Recital Hall*)

JoAnn Udovich, "Performance, Transformation and Catholic Ideology in the Liturgical Organ Music of Frescobaldi"

Larry Palmer (Southern Methodist University), "Bach's Audio-biography? A Look at BWV 890"

**CMS** (*Small Ensemble Room 154*)

Robert McFadden (Southeastern Oklahoma University), "Better Performances by Using the Score"

Laurel Ewell (West Virginia University) "Syrinx or La Flûte de Pan?: The Original Performance Context for Debussy's Work for Solo Flute"

**MTSE** : Recent Music (*Lecture Hall 217*)

John D. Cuciurean (Florida International University), "Aspects of Voice-Leading in Ligeti's Recent Music"

Margaret Thomas (Connecticut College), "From Cowell's Rhythmic Ratios to Nancarrow's Temporal Dissonance: Rhythmic Multiplicity in 20th-Century Theory and Composition"

10:15-10:30

Break (*Refreshments in Recital Hall Lobby*)

10:30-11:45

Individual sessions

**SEHKS** (*Organ Recital Hall*)

Randall Love (Duke University), "Vorisek's Impromptus and Rhapsodies"

Dana Ragsdale (University of Southern Mississippi), mini-recital: "Works of Frescobaldi, Bach, and Scarlatti"

**CMS** Composers' Concert (*Recital Hall*)

**AMS** (*Classroom 221*)

Rebecca Oettinger(University of South Carolina), "Luther, Lieder, and Literacy, or How Song Saved the German Reformation"

Michele Clark (University of North Carolina at Chapel Hill), "Performances of Beethoven's Symphonies in Vienna, 1800-1827"

AMS Business Meeting

Saturday, March 11-Afternoon

12:00-1:30

Lunch (all groups) and business meetings (CMS, MTSE) (*Spencer's at UNCG Dining Hall*) (*ticket required*)

1:30-2:15

**SEHKS** instrument demonstration (*Choral Rehearsal Room 110*)

2:30-3:45

Joint session (~~Recital Hall~~) *Lecture Hall 217*  
Christopher Stembidge, "The Cembalo Cromatico and Its Repertoire"

Tim Striplin (University of North Carolina at Chapel Hill), "Chopping Down the Joshua Tree: Irony, Postmodernism, and the 'New' U2"

3:45-4.00

Break (*refreshments in Recital Hall Lobby*)

4:00-5:15

**CMS** (*Recital Hall*)

Bonny H. Miller (Southeastern Louisiana State University), "Mathilde Marchesi's Tips for Tomorrow's Vocal Pedagogy"

Barry Salwen (University of North Carolina at Wilmington), "The Piano Music of Sophia Gubaidulina"

**MTSE**: Neo-Classicism (*Lecture Hall 217*)

Carl Wiens (University of Massachusetts), "When is a Tonic a Tonic?: Understanding Stravinsky's Neo-Classic Works Through the Trope of Irony"

D'Ette Bollinger (Ohio State University), "The Divided 8-Line Urlinie: Anomaly of Representation or Composition"

**SEHKS** board meeting (*Seminar Room 207*)

Saturday March 11 -Evening

8:00

Concert: Apollo Ensemble, John Hsu, conductor, Andrew Willis, fortepiano (*Aycock Auditorium*) (*ticket required*)

9:45

Reception (*Weatherspoon Art Gallery*)(*ticket required*)

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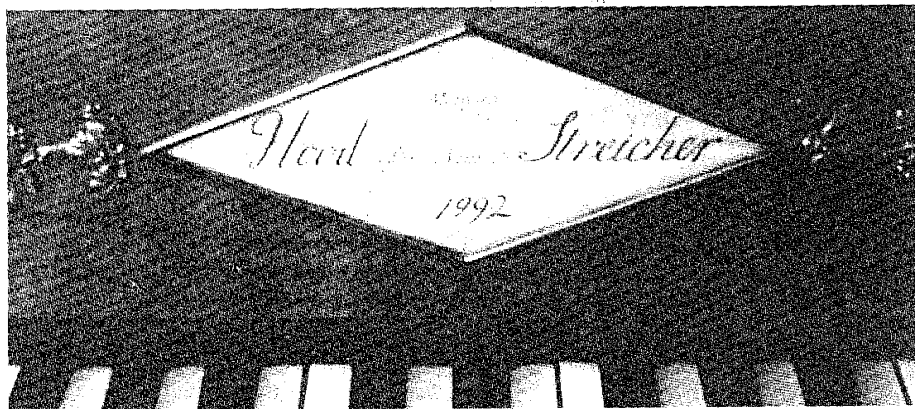
The Moravian Music Foundation was founded in 1956 to preserve one of the largest collections of the music of 18th and 19th century America - over ten thousand music manuscripts and early imprints. MMF conducts and fosters scholarly research. MMF also produces modern editions from these early manuscripts - having published over three hundred and fifty vocal works as well as a number of important instrumental compositions since its founding.

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## Southeastern Historical Keyboard Society Evening Recital

**Christopher Stenbridge, organ**  
**Ella Sevshikh, fortepiano**

UNCG School of Music  
Organ Recital Hall  
Greensboro, North Carolina  
March 9, 2000  
8 PM

[In Nomine]	Nicholas Carleton
A Verse for Two to Play on One Organ	(c. 1570-1630)
Toccata Settima (1627)	Girolamo Frescobaldi
	(1583-1643)
Canzona [IX & X toni]	Giovanni Gabrieli
	(c. 1555-1612)
Passacaglia BWV 582	J. S. Bach
	(1685-1750)
from Concierto en do mayor para dos organos obligados	Antonio Soler
Minué	(1729-1783)
from Sonata in D major for fortepiano	Jan Ladislav Dussek
Op. 13, No. 2 (1791)	(1760-1812)
Allegro vivace	

Intermission

Sonata in D major for two keyboards	W.A. Mozart
K. 448 (1781)	(1756-1791)
Allegro con spirito	
Andante	
Allegro molto	

SEHKS 2000  
Mini-recital

**Angeline Case-Stott, harpsichord**  
March 10, 2000

Sonata in G Minor, Op. 2, No. 1  
Allegro  
Andantino  
Allegretto

Anna Bon  
(1738-?)

Sonata in B Flat Major, Op. 2, No. 2  
Allegro non molto  
Andante  
Allegro

Pièces de Clavecin Elizabeth-Claude Jacquet de la Guerre  
"La Flamande" (1664-1729)  
Double  
Courante  
Double  
Sarabande  
Rigaudon  
Second Rigaudon  
Gigue

SEHKS 2000  
Mini-recital

**Elaine Funaro, harpsichord**  
March 10, 2000

"Something Borrowed and Something New:  
New Music Inspired by Old Forms"

Pequena Suite Brasileira  
Samba  
Cantiga de roda  
Dança negra  
Cantiga de cego  
Capoeira  
Desafio

Dimitri Servo

Sunbow (1989)

Albert Glinsky  
(b. 1952)

Two Movements (1990)

Tom Robbins Harris  
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# SEHKS 2000

Evening Recital

## Organ Works of Johann Sebastian Bach (1685-1750)

Organ Recital Hall

March 10, 2000

8:30 PM

Concerto in A Minor, BWV 593, after Vivaldi  
(Allegro) Adagio Allegro

Partita on "O Gott, du frommer Gott", BWV 767  
Chorale and eight variations

Prelude and Fugue in D Major, BWV 532

John Brock, organ

Intermission

from *Clavierübung III*

Prelude in E flat major, BWV 552

Dies sind die Heil'gen zehn Gebot, BWV 679  
(fughetta, manualiter)

Wir glauben all' an einen Gott, BWV 680  
(pedaliter, in organo pleno)

Vater unser im Himmelreich, BWV 683  
(manualiter)

Christ unser Herr zum Jordan kam, BWV 684  
(à 2 clavier, canto fermo in Pedale)

Aus tiefer Noth schrei' ich zu dir, BWV 686  
(à 6 voci, in organo pleno con pedale doppio)

Jesus Christus unser Heiland BWV 688  
(à 2 clavier, canto fermo in pedale)

Fugue in E flat major, BWV 552

H. Joseph Butler, organ

## The George M. Thompson Organ (1999)

Andover Organ Company, Methuen, Massachusetts, opus 111

### Specifications

#### Grand-Orgue

16'	Bourdon	Stopped Metal	58 Pipes
8'	Montre	Open Metal	58 Pipes
8'	Flûte Harmonique	Open Metal, Harmonic	44 Pipes
8'	Flûte à Cheminée	Stopped Metal	58 Pipes
4'	Prestant	Open Metal	58 Pipes
4'	Flûte Couverte	Open Metal	58 Pipes
2'	Doublette	Open Metal	58 Pipes
IV	Fourniture	Open Metal	232 Pipes
	Cloche Etoile		

#### Récit (Expressif)

8'	Bourdon	Stopped Wood	58 Pipes
8'	Salicional	Open Metal	51 Pipes
8'	Voix Céleste	Open Metal	49 Pipes
4'	Praestant	Open Metal	58 Pipes
4'	Flûte Conique	Open Metal	58 Pipes
2 2/3'	Nasard	Open Metal	58 Pipes
2'	Octavin	Open Metal, Harmonic	58 Pipes
1 3/5'	Tierce	Open Metal	58 Pipes
III	Plein Jeu	Open Metal	174 Pipes
16'	Basson	Reed	58 Pipes
8'	Trompette	Reed	58 Pipes
8'	Hautbois	Reed	58 Pipes
	Tremblant Doux		

#### Positif (Expressif)

8'	Flûte	Stopped Wood	58 Pipes
4'	Flûte à Cheminée	Stopped Metal, Chimney	58 Pipes
2'	Doublette	Open Metal	58 Pipes
1 1/3'	Larigot	Open Metal	58 Pipes
8'	Cromorne	Reed	58 Pipes
	Tremblant Doux		

#### Pédale

32'	Grand Bourdon	Electronic	32 Notes
16'	Soubasse	Stopped Wood	32 Pipes
16'	Bourdon	Great 16' Bourdon	32 Notes
8'	Montre	Open Metal	32 Pipes
8'	Flûte	Great 8' Flûte à Cheminée	32 Notes
4'	Octave	Open Metal, Ext. Montre	12 Pipes
16'	Bombarde	Reed	32 Pipes
8'	Trompette	Reed	32 Pipes
4'	Clairon	Reed	32 Pipes

#### Couplers

Swell to Great - Swell to Positif - Positif to Great  
Great to Pedal - Great to Pedal - Swell to Pedal

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Case Stained ash, oak and mahogany

## PROGRAM NOTES Friday evening

The first part of this program consists of three representative works from the earlier part of J. S. Bach's creative years. During 1713-1714 Bach and his Weimar compatriot J. G. Walther made a number of arrangements of Italian concerti for the organ and the harpsichord, perhaps on commission from Bach's employer Duke Johann Ernst, himself a violinist, composer, and enthusiastic promoter of Italian concerti, who had acquired scores of a number of these for use by the court orchestra. The purpose of the transcriptions is not clear, but they must have been performed at court occasions, perhaps also in church services. Whatever their intended use, they opened up a whole new style of writing for the organ and offered Bach the opportunity to study works by Italian composers in great depth. BWV 593 is transcribed from Vivaldi's Concerto for two violins, Op. III, No. 8.

The earliest of the works on the program is probably the Partita on *O Gott, du frommer Gott*. Chorale partitas were fairly common in the late 17th and early 18th centuries, many of them, like this one, appearing to be as idiomatic to the harpsichord as to the organ. They may have been intended to function both as private devotional music and as works for the church. The present work shows evidence of variation techniques previously used by Scheidt, Böhm, Buxtehude, Pachelbel, and Froberger. Particularly interesting are the quasi-ostinato bass line accompanying a fragmented cantus firmus in Variation 1, the chromaticism of Variation 7, and the echo structure of Variation 8.

The Prelude and Fugue in D, BWV 532, is certainly one of Bach's finest works for the organ, showing Bach, the organist, at the height of his dramatic and technical powers. The Prelude (called Praeludium, Preludio, Piece d'Orgue, and Concertato in various manuscripts) shows some similarities with Bach's harpsichord Toccata in D, BWV 912. Though the technical demands of the fugue are not excessive by modern standards, the pedal passages must have amazed Bach's contemporaries, as they easily surpass anything previously written for the instrument.

John Brock

The Clavier-Übung III (1740) is the largest book of organ music published by J. S. Bach; not surprisingly, it contains some of his greatest keyboard works. Opening the collection is the Prelude in E flat, a work that demonstrates the mature Bach's ability to combine the various styles and genres prevalent in the mid-eighteenth century. This work begins in French overture style, pays a brief tribute to the gallant style, and then moves without pause into a fugue typical of Italian string music. These three ideas alternate in a sophisticated formal structure that is culminated by a return of the opening section.

The collection includes two settings--large and small--of each of the six Lutheran Catechism chorales. The smaller setting of *Dies sind die Heil'gen zehn Gebot* (These are the holy ten commands) is a playful fugue whose subject is based on the first phrase of the chorale. Numerological symbolism is evident here: the subject of ten triplets enters ten times.

The grand *Wir glauben all' an einen Gott* (We all believe in one God) is a fugue based on the first phrase of Luther's hymn-like Credo. Most effective is the recurring pedal theme which seems to suggest an unshakable faith.

The smaller setting of *Vater unser im Himmelreich* (Our father who art in heaven) is a simple organ chorale; the melody is presented in the soprano voice with tightly motivic counterpoint in the lower voices.

The tenor cantus firmus is stated at four foot pitch in the pedal of the larger setting of *Christ unser Herr zum Jordan kam* (Christ our Lord to Jordan came); the flowing sixteenths in the left hand seem to depict the river Jordan.

The larger setting of *Aus tiefer Noth schrei' ich zu dir* (From deepest woe I cry to Thee) is a *stile antico* motet; its six-voice texture requires the use of double pedals. Each phrase of the Phrygian melody is treated imitatively and concluded by a statement in the tenor voice (the right foot) in longer note values. Increased rhythmic activity in the final phrase drives this profound work to a powerful conclusion. Perhaps the most difficult of all Bach's chorale preludes is the large setting of *Jesus Christus, unser Heiland* (Jesus Christ our Savior). The cantus firmus is stated clearly in the pedal at eight foot pitch, but the ritornello is based on a "cruciform" motive that leaps constantly. In addition, striking use is made of syncopation and fast passagework.

The fugue in E flat is often referred to as the "St. Anne" due to the similarity of its subject to the well-known hymn "O God our help in ages past." However, it is unlikely that Bach knew this hymn; he probably borrowed the theme from his teacher Dietrich Buxtehude (cf. Praeludium in E major, BuxWV 141). The initial theme is heard in each of the fugue's three sections. Some have seen Trinitarian symbolism in this work: the *stile antico* first section representing the Father, the *manualiter* second, the Spirit, and the joyous 12/8 third fugue, the Son. Be that as it may, the E flat fugue is a worthy conclusion to this monumental collection of keyboard pieces.

H. Joseph Butler

SEHKS 2000  
Mini-recital

**Dana Ragsdale, harpsichord**  
March 11, 2000

- |  |                                     |
|--|-------------------------------------|
| Toccatà Terza (Libro Primo)  | Girolamo Frescobaldi<br>(1583-1643) |
| Prelude and Fugue in A Minor (WTC II)  | J. S. Bach<br>(1685-1750)           |
| Sonata No. 4 in D Minor (Wq. 51)<br>Allegro assai<br>Largo e sostenuto<br>Presto | C. P. E. Bach<br>(1714-1788)        |
| Two Sonatas<br>B Flat Major, K. 249<br>B Flat Major, K. 545                      | Domenico Scarlatti<br>(1685-1757)   |

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## The Apollo Ensemble

John Hsu, conductor  
Andrew Willis, fortepiano

Aycock Auditorium  
Saturday, March 11, 2000  
8 PM

Symphony in D Major, K.196/121 Allegro molto Allegro grazioso Allegro	W. A. Mozart (1756-1791)
--	-----------------------------

Concerto in E-flat major, K.449 for fortepiano and orchestra Allegro vivace Andantino Allegro ma non troppo	Mozart
---	--------

Intermission

Symphony No. 34 in D Minor/Major Adagio Allegro Menuet: Moderato Presto assai	Joseph Haydn (1732-1809)
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Symphony No. 59 in A major Presto Andante o piú tosto Allegretto Menuetto Allegro Assai	Haydn
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## SEHKS PRESENTER BIOGRAPHIES

**Candace Bailey** received her Ph.D. in Musicology from Duke University in 1992 and an A.M. in Musicology from the same institution in 1986. Her Bachelor of Music is in Piano Performance from UNCG. She received a Fulbright Fellowship to the United Kingdom in 1989-90, a Newberry Award in 1991, and an NEH Summer Stipend in 1995 ("Analyzing Early Music, c. 1300-1600," Brandeis University). Her publications include Late-Seventeenth-Century Keyboard Music in Recent Researches in Baroque Music, "John Roberts: Establishing a Canon and Provenance" in the Early Keyboard Journal, "Concepts of Key in 17th-Century English Keyboard Music" in Tonal Structures in Early Music, "Edward Lowe, Richard Goodson, and Och MSS 1176 and 1177" forthcoming in the Research Chronicle of the RMA, "Thomas Heardson and NYp Drexel 5611" forthcoming in Fontes, and British Keyboard Manuscripts of the Seventeenth Century (Forthcoming from Harmonie Park Press). Dr. Bailey has presented papers at numerous conferences in the US and Great Britain, including the national AMS meeting in Phoenix in 1996 ("Tonal Types in the Keyboard Music of Byrd"), the RMA's conference on influence at Cambridge University in 1995 ("The French Aspects of English Keyboard Music"), a conference on tonal structures in early music at the University of Pennsylvania in 1996 ("Concepts of Key in 17th-Century English Keyboard Music"), and most recently at the British Musicology Conference at the University of Surrey in 1999 ("English Antecedents of Purcell's Keyboard Music"). Dr. Bailey currently teaches music history and theory at NCCU, where she is an assistant professor.

**John Brock** is Professor of Music at the University of Tennessee, Knoxville, where he teaches organ, harpsichord, sacred music, and music theory. Since joining the Tennessee faculty in 1967, he has developed a wide reputation as an outstanding organ teacher and performer, presenting concerts and workshops for conventions of the American Guild of Organists, the Southeastern Historical Keyboard Society, and the Organ Historical Society, as well as for AGO chapters, churches, college, and universities. He has also performed on historic and modern organs in Europe. Mr. Brock received the Bachelor of Music and Master of Music degrees from the University of Alabama, where he was an organ student of Warren Hutton. His interest in and study of early keyboard performing techniques led to the publication of his organ method, Introduction to Organ Playing in 17th and 18th Century Style (Wayne Leupold Editions), the first systematic American organ method to focus on pre-Romantic performing techniques. He has also recorded two compact discs, A Tennessee Organ Tour (Raven Recordings), and Hugo Distler: Complete Organ Works

(Calcante Recordings, Ltd.). Mr. Brock is a past president of SEHKS and a member of the American Guild of Organists, the Organ Historical Society, the American Association of University Professors, the Music Teachers National Association, and Pi Kappa Lambda, national music honorary society. Among many other activities he served as general chairman for the annual SEHKS conclave in 1987 and the 1999 Region IV Convention of the American Guild of Organists.

**H. Joseph Butler** is Associate Professor of Music and University Organist at Texas Christian University in Fort Worth, having taught previously at Ohio University in Athens. Dr. Butler holds a D.M.A. and Performer's Certificate in organ from the Eastman School of Music, an M.M. in organ from the New England Conservatory, and a BA magna cum laude in music from Bowdoin College, where he was elected to Phi Beta Kappa. He has studied organ with Russell Saunders, Yuko Hayashi, and Marion R. Anderson, and harpsichord with Colin Tilney and Arthur Haas. He is immediate past president of the Southeastern Historical Keyboard Society. In 1975 he won the AGO New England Regional Young Organists Competition; he has been a finalist in several national organ competitions and has performed throughout the US and in England. He has recorded for Pro Organo Records, and has published articles and reviews in The American Organist, The Tracker, Choir and Organ, American Music Teacher, Bach, and Early Keyboard Journal.

**Angeline Case-Stott**, harpsichordist, is on the faculty at The University of Memphis, where she teaches harpsichord and piano. Her harpsichord and performance practice studies were with Lurette Goldberg. Case-Stott has performed and lectured throughout the US and Canada. Recently, she made her European debut playing a solo harpsichord recital for the Russell Collection of Early Keyboard Instruments at St. Cecilia's Hall in the Edinburgh International Festival Fringe. Case-Stott's publications include a pedagogical video, a keyboard harmony text, and articles in regional and national journals including Clavier. Active at all levels of Music Teachers National Association, she is currently serving on the National College Faculty Liaison Committee. She was Tennessee MTA President (1987-89) and Tennessee "Teacher of the Year" (1990).



**Ross W. Duffin** is perhaps best known as the lively, informative host and producer of "Micrologus: Exploring the World of Early Music", on National Public Radio from 1981-1985 (and still in reruns to about 90 cities). A native of London, Ontario, Canada, he received the Bachelor's degree from the University of Western Ontario, then attended Stanford University for his Master's and Doctorate. He is now Fynette H. Kulas Professor of Music at Case Western Reserve University where he directs the undergraduate and graduate programs in early music. A winner of the prestigious Noah Greenberg Award from the American Musicological Society for work of benefit to both scholars and performers, he served as founding Chair of the Committee on Early Music in Higher Education for Early Music America. His scholarly work includes articles in many major journals concerning music from the 13th to the 17th centuries, a catalog of musical subjects at the Cleveland Museum of Art, and editions of music from the 15th to the 17th centuries. He is currently editing "A Performer's Guide to Medieval Music" for Indiana University Press. A volume of Josquin motets has just been published by Oxford University Press. Recent performance projects include the 1611 masque "Oberon, the Faery Prince" by Ben Jonson, which he helped produce in a fully staged version, and for which he reconstructed the songs and produced the highly-acclaimed video.

**Elaine Funaro** has been heard widely throughout the US and Europe as a soloist and chamber player in events ranging from performances on period instruments to contemporary concerts. Recent performances include the Berkeley Early Music Festival, Breckenridge (Colorado) Music Festival, Amsterdam Harpsichord Week, the Boston Early Music Festival, the Amherst Early Music Festival, the Smithsonian Institution, Merkin Hall in NY, and Spivey Hall in Atlanta. Ms. Funaro is an avid exponent of women's music and of indigenous musical forms. She performed several recitals featuring harpsichord music from Africa and Latin America as part of the Music in the Museum series at the Duke University Museum of Art, a series which she produced for twelve years. In addition, she was awarded the Emerging Artists Grant by the Durham Arts Council for the "Music for Women" recital. Born in New York City, Ms. Funaro holds degrees from Oberlin College and the New England Conservatory of Music. She also studied at the Conservatorio Cherubini in Florence, Italy, and the Sweelinck Conservatory in Amsterdam, Holland. Her teachers have included Gustav Leonhardt, Ton Koopman, John Gibbons, and Lisa Crawford. Ms. Funaro is past president of SEHKS, and a judge for the Aliénor Harpsichord Composition Competition. "Into the Millennium," her much-acclaimed recently released CD, features award-winning compositions from around the world.

**Joyce Lindorff** is Associate Professor of Keyboard Studies at Temple University. A Fulbright scholar, Lindorff earned a B.A. at Sarah Lawrence College, M.M. at the University of Southern California, and D.M.A. in harpsichord at The Juilliard School, where she studied with Albert Fuller. She received solo recitalist awards from the Pro Musicis Foundation and the National Endowment for the Arts. She is a Permanent Visiting Professor at the Shanghai Conservatory in the People's Republic of China, where she started a harpsichord program in 1991. Previously Lindorff was on the music faculty at Cornell University for several years. For the past 13 years she has served as Artistic Director of Music at Fishs Eddy, an early music series in the Catskill Mountains. Her performances have won rave reviews in the US, Europe, and Asia. She has performed with the Waverly Consort, Hesperus, the Charbonnier Viol Ensemble, and others. She has recorded for Titanic, Centaur, CRI, Serenus, and Digitech labels, and has contributed to many publications, including the Revised New Grove Dictionary. Her book, *Songs of a Phoenix: The New Era of Harpsichord Music*, will be published next year by Pendragon Press in its series, Dimension & Diversity: Studies in 20th-Century Music.

**Randall Love** is a member of the Duke University music faculty where he teaches piano and fortepiano. He has been heard in this country as a soloist and chamber player in events ranging from performances on period instrument to contemporary concerts featuring North Carolina composers. He has performed at the Piccolo Spoleto Festival in Charleston, South Carolina, the Boston Early Music Festival, and the Schubert Club in St. Paul, Minnesota. He collaborated with "Ensemble Courant" (UNC-Chapel Hill) in numerous programs featuring romantic music on original instruments. Love has recorded solo works of Vorešek for the Titanic label. Most recently he has collaborated with Capitol Chamber Artists of Albany, NY, in concerts and a recording of Haydn's London Symphonies in a chamber version by Johann Salomon. A native of Colorado, Randall Love received his music training from the Oberlin Conservatory (B.M.) and the New England Conservatory (M.M. with honors). His teachers were Sanford Margolis and Patricia Zander. While living in the Boston area, he concertized extensively on the fortepiano. A two-year period of study in Amsterdam followed during which he earned a soloist diploma with honors from the Sweelinck Conservatory. His teacher there was Edith Lateiner-Grosz. His performances in Holland included two recordings made for Dutch radio. Randall Love's awards include being a finalist in the Erwin Bodky Early Keyboard Competition (1983) and a finalist in the Jaques Vonk Prijs Piano Competition in Amsterdam (1984).

**Larry Palmer** is Professor/Head of Harpsichord and Organ and Director of Graduate Studies in Music at the Meadows School of the Arts, Southern Methodist University, Dallas, where he has taught since 1970. He has edited the harpsichord features for *The Diapason* (Chicago) since 1969 and has published two books: *Hugo Distler and his Church Music, 1967; Harpsichord in America; A 20th Century Revival, 1989/1993*. He is represented, both as author and subject in *The New Grove Dictionary of American Music*, and has contributed articles to the revised *New Grove and the Grove Dictionary of Opera*. Palmer's discography includes two long playing discs for *The Musical Heritage Society* and five compact discs for *Encore Performance and Limited Editions Recordings*. He has given recitals, lecture, and masterclasses throughout the US and Europe. Known for his extensive repertoire, he is especially noted for stylish performances of the baroque literature and for an ongoing commitment to new music. Larry Palmer holds the B.M. degree in organ from Oberlin College Conservatory and both the M.M. and D.M.A. in church music (organ) from *The Eastman School of Music of the University of Rochester*.

**Dana Ragsdale** is Professor of Harpsichord and Piano and Director of Southern Arts Pro Musica at the University of Southern Mississippi. Having played her New York debut recital in 1977 at Weill Recital Hall, she has also been a guest artist on the Winterfest Concerts and with the Fiati Chamber Players in New York City. A participant in the Performing Arts Touring Program (1986-1989), sponsored by the Southern Arts Federation, Dr. Ragsdale has also made numerous appearances at *Piccolo Spoleto USA* in Charleston, South Carolina (1983-1995). She has performed on the *Dame Myra Hess Memorial Concerts* in Chicago, at the *Henry Ford Museum* in Dearborn, and in harpsichord festivals at the *College-Conservatory on Music* in Cincinnati. In 1994 she toured in the US with the *Vivaldi Orchestra of Moscow*, an all-women chamber orchestra. A number of her performances have been broadcast on Educational Television in Ohio and South Carolina, Public Radio in Mississippi and Ohio, WFMT in Chicago, and National Public Radio. She is a founding member of the Baroque ensemble, *Promenade*, which made its first CD, "*Music from the Court of Versailles*," in 1997.

**Ela Sevshikh** was born in the Ukraine in 1961. She studied from an early age with Elena Kamenkovich and made her debut with Shostakovich's First Piano Concerto at the age of thirteen. Subsequently she was the pupil of Regina Horowitz in Kharkov (Ukraine) before moving to St. Petersburg (Leningrad) where she completed her studies at the State Conservatory under Nathan Perelman. She then turned her attention to early music, playing continuo with various ensembles (*Musica Practica, Ars Consoni, New Holland*). She continued to play the piano and was a

member of the *St. Petersburg Trio* (1990-93). In 1994 she moved to Munich to study the harpsichord, fortepiano and early organ, while still performing as both soloist and accompanist on the piano. From Perelman she inherited the light touch of the older Russian school; she is now playing primarily fortepiano and also makes regular appearances as harpsichordist with the *Rosenheim Baroque Orchestra*. She lives in Northern Italy with her husband Christopher Stenbridge.

**Christopher Stenbridge** studied languages at Cambridge and Musicology at Oxford. His special field of interest is Italian keyboard music of the Renaissance and early Baroque. He has published various papers and contributed the chapter on Italy to the recently published *Cambridge Companion to the Organ*. He has edited music by De Macque, Mayone and Frescobaldi and is currently collaborating with Kenneth Gilbert on the new *Bärenreiter* edition of Frescobaldi's keyboard works. He also plays the clavichord and the cembalo cromatico, a harpsichord with 19 notes to the octave - a reconstruction of an instrument that was widely used in late 16th-century Italy. He has made various recordings of music by the Gabriellis and also of Mayone and other Neapolitan composers on historic Italian organs as well as chromatic harpsichord: his most recent disc (*Quilisma, UK*) is devoted to English music. For many years he was a lecturer at *University College Cork* (Ireland). He now lives in the Italian Alps and teaches organ and harpsichord at the *School of Church Music* in Brescia and gives regular master-classes on historic organs in Arezzo and Brescia. He travels widely giving lectures, recitals and seminars in Europe and the U.S. He is a member of the music faculty in Cambridge.

**Edward Swenson** is Professor of Music History at Ithaca College. He holds the Ph.D. from Cornell University, the M.A. from the University of Kentucky, the M.M. from the *Akademie Mozarteum, Salzburg*, and the B.M. from Oberlin College. Among his honors are a Fulbright grant, the *Lilli Lehmann Medallion*, and *Verein Freunde des Mozarteums* scholarships. He is a Dana teaching fellow at Ithaca College and is the author of numerous publications and music and book reviews.

**Joanne Udovich** received the Ph.D. in musicology from the University of North Carolina at Chapel Hill in 1985 with a dissertation in the field of medieval chant studies. Since that time her interests have expanded, on the one hand, in the direction of theology/philosophy, and on the other, as a player of the harpsichord and organ. She is currently in the early stages of a book on music and Catholic ideology in early modern Europe.

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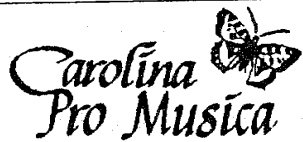
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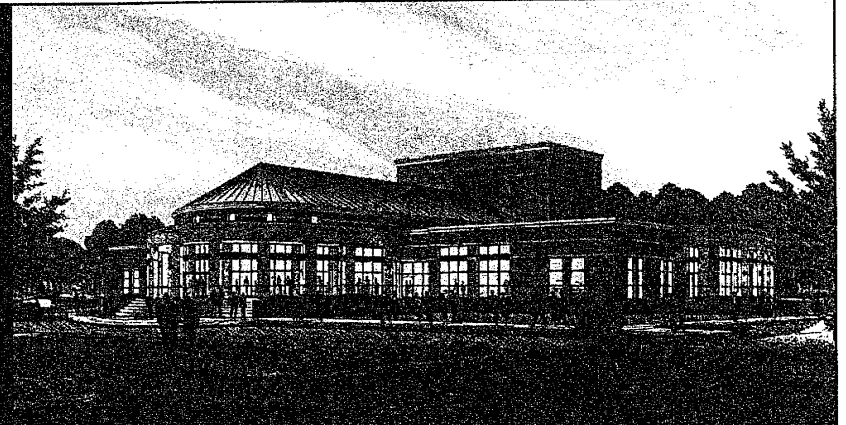
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## Corrections to Printed Program

Friday, March 10

9:00 - 10:15

**SEHKS session (RH)**

Angeline Case-Stott (University of Memphis), mini-recital:  
"Music of Anna Bon and Elizabeth-Claude Jacquet de la  
Guerre"

JoAnn Udovich, "St. Peter's Under Construction"

1:00 - 2:15

**Joint session (LH 217)**

Alexander Silbiger (Duke University) "Il chitarrino le  
suonerò: commedia dell'arte in Mozart's Piano Sonata K.  
332"

7:00 - 8:15

**CMS session (221)**

Julie Ann Throckmorton (West Virginia University), "Levels  
of Acculturation that Have Occurred in the Music of the  
Italian and Greek Communities of Ambridge, Pennsylvania"