Harpsichord & fortepiano

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NEW MUSIC FOCUS

Report on Saturday, 2 June 2007, 2pm
Fifty Years of Music for Harpsichord by Stephen Dodgson - A British Harpsichord Society Event (Handel House Museum, London)
by Penelope Cave

This exciting event was planned to explore, in performance, the newly published harpsichord works of Stephen Dodgson by Cadenza Music. We were encouraged to experience his combination of rhythmic vitality with a warmth and lyricism that makes this true contemporary music but with wide appeal. It is rare for a contemporary composer to devote as much time to the instrument as he has over the last 50 years and he has provided us with a repertoire of nearly 50 pieces. Most importantly, Stephen Dodgson knows how to write for the harpsichord. He is married to the harpsichordist Jane Clark, and seems to have a natural affinity for the plucked sound, whether for guitar or harpsichord.

Pamela Nash, editor of the recent Cadenza Music publications, led the afternoon, in the company of fellow harpsichordists Jane Clark, Gilbert Rowland, Katharine May, Julian Perkins, Ian Thompson, and Tom Foster. Playing contemporary music for harpsichord displays true harpsichord technique I always think. It takes mastery of the instrument to make it sing and to give accent and dynamic to a motif or phrase. Our brave performers were given a group of Inventions to play, to avoid repetition, I assume. Although I would have happily heard each one twice or more, time would have been against us. It was so enlightening to have Stephen present and his comment about preferring that imagination should rule rather than mere mechanics was heart-warming. There is nothing more soul-destroying than the composer who is adamant that you play like a machine!

The Inventions are presented in five sets of six in each and published in three volumes; the first one has the first set preceded by the Sonata Divisions as both works require a double manual instrument. The later two volumes, comprising of two sets of Inventions each, can all be played on a single manual.

Thankfully, detailed ornamentation, arpeggiation of chords and articulation is impossible to prescribe and the performer will still have plenty to do in the way of interpreting these fascinating and varied pieces. However, this is not to suggest that Stephen has not given the player clear ideas of his intentions and worked and re-worked them with Pamela Nash, who has done her editing work with dedication and enthusiasm.

Pamela Nash has also recorded four of the Inventions from Set Three on a recommended CD of Stephen Dodgson's chamber works with harpsichord, entitled High Barbaree (Campion Cameo 2032). Hearing the performers presentations, (some even put in personal comments on their understanding or reaction to the pieces), highlighted the individuality of each of the Inventions but as always, with the Handel House showcase-afternoons, I am left wishing there could be more "nuts and bolts" discussion and explanation. I wanted to know much more about how the different performers had approached learning their inventions, the difficulties encountered and their solutions and also hear some alternative ornamentation and articulation ideas.

John Erskine said, as he summed up at the end of this very interesting afternoon, that had he been wearing a hat, he would have taken it off to mark his respect for Stephen Dodgson's genius. All present must have agreed but, the British Harpsichord Society itself should also be congratulated for, once again, enthusing performers of varying ages and experience to give of their time and talents for the love of the thing.

As a postscript to the above review, I believe there is potential for more than the slightly nerve-ridden performances that are inevitable, given a foreign harpsichord, and one's colleagues in all too close proximity, in Handel's small room with tightly closed windows! Professional artists are good at rising above such things and the listener at one of these events receives excellent value but I wonder if we might aim at a more informal

approach with more sharing of knowledge and ideas?

Certainly all the contributors stayed for the whole intriguing afternoon but I have been present when a young player has performed her "bit" and then left. Despite the fondness we all feel for the Handel House, I would like to see a larger venue; the Couperin series was extremely popular and the Scarlatti afternoon in April was sold out almost immediately and many were actually turned away. The British Harpsichord Society is offering such an exciting resource and a larger venue would it make it possible for busy musicians who cannot commit much ahead to come along at the last minute if available. It would be good, too, to see the music colleges supporting these events by booking some places and sending their student harpsichordists.

An Account of a Composition Competition
by Bridget Cunningham

Earlier on in the year, a competition was organised in the Museum at the Royal College of Music, London, to inspire RCM composers to write music for early keyboard instruments. This was the first time this has been done in the Museum of Instruments at the College, since it opened in 1894.

The rules were laid out that composers could submit a work of up to five minutes duration for their choice of the three keyboard instruments selected for competition: the Kirkman harpsichord, Bertsche Grand piano or the Dolmetsch clavichord. Pieces were to be written for one performer although more than one instrument could be used in a piece, for different movements. All pieces submitted were to be performed in the competition. It was to be held as a public concert on the original instruments in the Museum so all pieces would have to be written sensitively for that particular instrument. The prize winner would also have the opportunity to have their work performed at a later date in a public concert in the Museum.

The three keyboard instruments were selected to provide contrast and variety of sound and texture for the competition. The harpsichord by J & A Kirkman has hand stops controlling two unison registers, octave, lute and buff with pedals for a "machine" and "nag's head swell" (the latter now incomplete). It was formerly owned and played by Carl Engel (1818-1882), who developed the collection of instruments at the Victoria and Albert Museum, and subsequently by his friend A. J. Hipkins. It was presented to the RCM in his memory by his daughter and son in 1903.

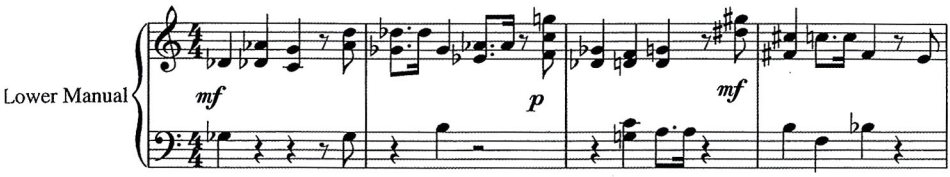
As a contrast, the six octave grand pianoforte by Jacob Bertsche (Vienna, 1821), is a fine example of the Viennese grand piano of Beethoven and Schubert's maturity in the 1820's. It has five pedals for Una Corda, Bassoon, Dampers and Moderator (piano and pianissimo).

The third instrument that the composers could choose from was the clavichord by Arnold Dolmetsch, 1894. This was built after a late 18th -century instrument by Hass and is the second clavichord that he made. It has a compass of five octaves, with octave strings in the bass. Dolmetsch studied at the College from 1883-4 and the clavichord was purchased for the RCM in 1894 by the Director, Sir George Grove, with the intention that it be used as a teaching aid.

Before writing their music, the composers had an introductory session in the Museum to look at all three instruments in detail covering aspects such as construction, mechanisms, how to create dynamics, temperaments, pedals and other information to understand the sensitivities of the instrument from a performer's point of view as well as taking into consideration the conservation requirements of the instrument. Four RCM composers submitted works which all worked extremely well for their selected instruments: Andrew Struck-Marcell, Joseph I. Knowles, Claes Biehl and Louis Mander. Mander became the eventual winner of the 2007 prize and also won the audience vote.

Moving in Circles is a fantastic work written by Andrew Struck consisting of two miniature movements, both showing off specific features of the Kirkman harpsichord. The first movement exploits the Valotti temperament. Using almost exclusively perfect fifth-based harmonies, it contrasts fifth harmonies containing only white keys against slightly sharper fifths containing one or more black keys. (See **Example 1, movement 1, b. 1-4**). The second movement uses imitative figures to contrast the timbre of the upper manual against that of the lower manual with the buff stop on. Andrew commented on the competition, saying he was "happy to have the opportunity to write for an instrument that was, to me, unfamiliar and different from standard modern ones. Learning a little about ever-evolving keyboards in the RCM museum made me wish for greater variety among different models of contemporary orchestral instrument".

Sonatina was written by Louis Mander, also for the Kirkman harpsichord. This is conceived in four distinct sections, creating a structural mirror image as a whole. Essentially the work is in a typical two movement sonatina form but the work



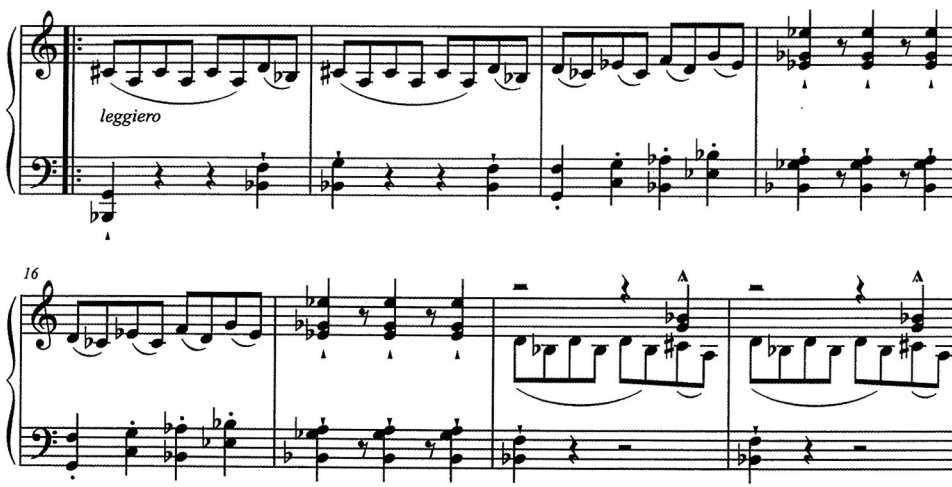
Ex. 1: Andrew Struck, "Moving in Circles", movement 1, b.1-4.

can be broken down even more so. The first movement has an introduction with bravura semi-quaver passagework answered by short, emphatic chords which lead directly into the main "sonatina" body. Rapid alternating harmonies are interrupted by cross rhythms and punctuating chords. The second movement has brisk semi-quavers in both hands which establish the furious nature of this movement with abounding glissandi and percussive ostinati. The work is rounded off perfectly with an extremely slow and reflective coda, with static harmonies grounded by a low C pedal point in the bass. This is left to resonate, right until the end, when all that remains is the low C.

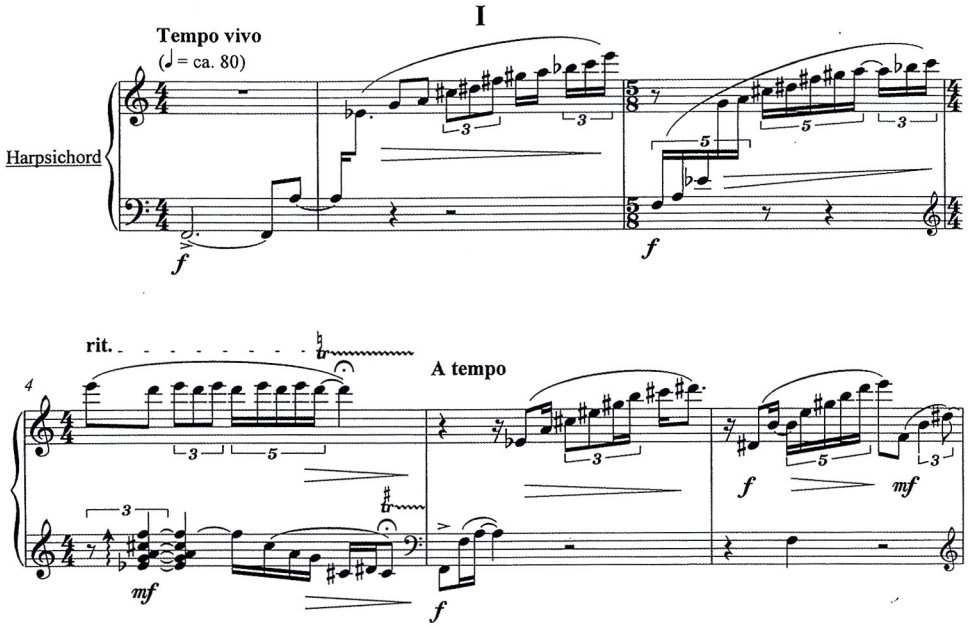
The inspiration behind "*Sonatina*" was primarily to synthesise the keyboard techniques of the sonatas of Domenico Scarlatti using ideas like hand-crossing, glissandi and note clusters. (See **Example 2**, b.12 to 19.)

The short two-movement work by Claes Biehl entitled "*Shadows...Mirrored*" aims to create a reflective relationship between two instruments: the harpsichord and the clavichord. The first movement introduces the musical ideas, played confidently by the harpsichord, whereas the second movement presents a very similar structure played gently, like a shadow, by the clavichord. The basic aesthetic idea behind the piece is to "build a bridge" between the instruments' original function and the composer's own contemporary compositional style. Claes said "It is for this reason that I did not attempt to confront the instruments with a 'destructive' approach, i.e. forcing certain [technical] achievements of 20th Century music upon the harpsichord and clavichord. Instead I chose to apply an exploration of spectral principles in equal temperament, thereby shifting the focus on psychology of perception referring in particular to the parameter pitch".

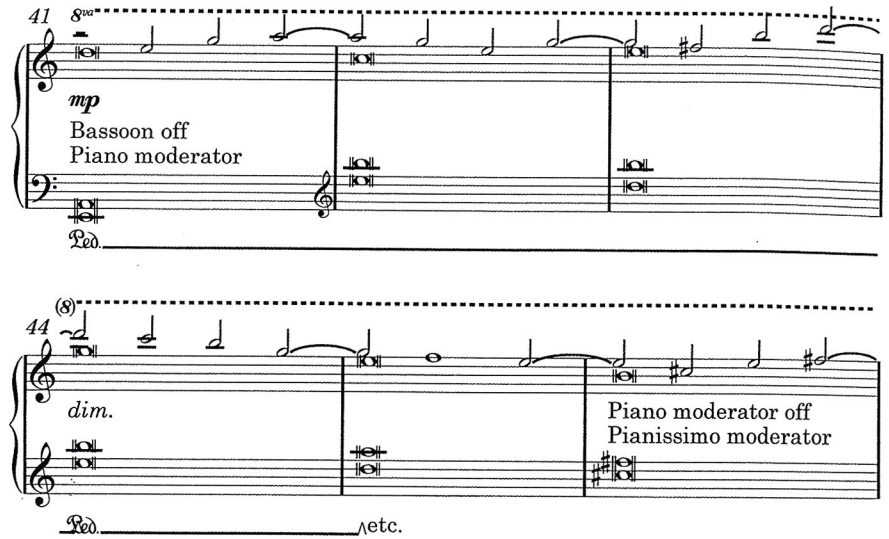
Both movements explore the harmonic relationship of the fundamental F (the lowest key on both the harpsichord and the clavichord) and other harmonic fields introduced over the course of the work. The spectrum based on the fundamental F serves as a hierarchic reference point for the entire piece so that a perceivable element of "tonality" is created, however, one that does not relate to the major-minor tonality established in the past



Ex. 2: Louis Mander, "Sonatina", b. 12-19



Ex. 3: Claes Biehl, "Shadows...Mirrored", b. 1-6



Ex. 4: Joseph I. Knowles, "Time Enough for Contemplation" , b.41-48

centuries of Western art music (See **Example 3,** b.1-6.). The specific spectra used in this piece are mainly presented through rising linear gestures and as Claes states: "My intention was to emphasize the delicacy of the sounds of both instruments; this is why I kept the textures sparse so that the listener could focus almost entirely on the pitches and their relation to the instruments' unique sounds." The harpsichord stops vary throughout to add timbral differentiation.

The second movement follows the same principles; in a way it is a "re-interpretation" (or mirror image) of the first movement —hence the subtitle "double-fragment". Two aspects might be emphasized: on the one hand the use of the wonderful key vibrato for sustained notes, and on the other hand, the frequent use of rests which is meant to increase further the listeners' awareness of the quietness of the instrument, the clavichord here being the shadow of the harpsichord.

"Time Enough for Contemplation" was written by Joseph I. Knowles for the 1821 Bertsche Piano. Being a Viennese piano, it contains a complement of pedals to alter the instrument's timbre. In *"Time Enough,"* Joseph juxtaposes the raspy bassoon sounds against the piano's sweeter tones. Also in the closing section he gradually adds the piano and pianissimo moderators creating a diminuendo accompanied by an alteration of tone colour. (See **Example 4, b. 41-48.)**

The work is based on a series of five chords, which repeat in different orders and in different keys. Generally the texture becomes more complicated throughout, until the final section recapitulates the original homophony. Accompanying this is a crescendo, which at the final section returns to the original piano dynamic.

Joseph enjoyed this experience saying, "I chose to write for the Viennese piano because I enjoy its delicate tones which carry a certain intimacy. In addition I wanted to experiment with the plethora of sounds that the instrument provides. I also found the casework aesthetically pleasing!"

Overall it was an extremely fascinating event and really encouraging to have pieces written for original early keyboard instruments. As a member of the panel, along with Dr Paul Banks, Head of the *Centre for Performance History*, and the composer and Assistant Curator of the RCM Museum, Michael Mullen, I found it a huge success and a brilliant evening with the aim being to inspire future generations of composers to write new music for the harpsichord, clavichord and early piano.

From the Performer's Perspective: New Music Views
by Elaine Comparone

My introduction to the harpsichord and the world of new music occurred almost simultaneously. I was a sophomore at Brandeis University when Joel Spiegelman, my theory professor, walked into the room and announced that the university had purchased a new harpsichord. Would anyone have an interest in studying the instrument?

Having grown up in a musical family, I had the inevitable piano lessons as a young child with my mother, an accomplished pianist and teacher. My father, a symphonic flutist, who had played in the Baltimore Symphony for a short time in the 1940s before being drafted for the war effort, saw to it that my sister and I studied the violin. (My father had the opinion that string players never wanted for work.) Both of us wanted to play in the junior high school band so flute lessons came next. In high school, I moved on to the organ, another practical move instigated by my father. While my sister claimed the flute as her own, none of these instruments stuck with me. I entered Brandeis as a pianist, and graduated— a harpsichord convert!

The Music Department at Brandeis, headed by composer Arthur Berger, stressed early music and new music. One of my early research projects as a fledgling harpsichordist centered on the appropriate use of *"les notes inégales"* in J.S. Bach's keyboard music and my senior tutorial project focused on Alban Berg's *Wozzeck.* Graduate student composers drafted me as one of the few pianists willing to perform their creations. Philip Hughes, a John Cage aficionado, visited harpsichord composition in a piece that mimicked Bach's *Prelude in C Major (WTC, I).* This piece consisted of a series of chords ("simultaneities", in new music lingo) in which one note changed with every chord. Unfortunately, the changes were barely audible as the chords were thick and struck only as the sounds of the preceding one faded totally.

Years later as a resident of New York City immersed in a solo harpsichord career ("Elaine Comparone Plays Red-Blooded Harpsichord"— headline, *The New York Times),* I founded Harpsichord Unlimited as a vehicle to produce concerts and to keep the harpsichord in front of Manhattan's concert-going public. For my Lincoln Center solo debut in 1980, I programmed a harpsichord sonata composed in the 1950s by Vincent Persichetti, who was teaching at the Juilliard School at the time. Thinking his criticism would be helpful, I invited Persichetti to my studio. Not only did he make many helpful suggestions, but he caught the harpsichord bug again! He telephoned me several months later with the news that he had composed a couple of works that he'd like me to see—his *Second* and *Third Harpsichord Sonatas,* both dedicated to me. I subsequently recorded these two works for Laurel Records of Los Angeles, along with the *Fourth Harpsichord Sonata* and some pieces by

another Italian composer, Domenico Scarlatti. Persichetti went on to compose five more harpsichord sonatas, a parable, serenade and his *Little Harpsichord Book.*

When I founded *The Queen's Chamber Band* in 1995, I decided that commissioning new music for the group would be one of my primary goals. Since I had lifted the name from John Christian Bach's ensemble (formed for the purpose of entertaining England's Queen Charlotte Sophia in her private chambers), it seemed fitting that we perform music composed especially for us, just as the original *Band* had. My choice of composers began with two *Band* members, countertenor Marshall Coid and flutist Daniel Waitzman. Amplifying the list were Robert Baksa, who had composed many solo pieces for me and several for my *Trio Bell'Arte* (flute, oboe and harpsichord); Stephen Kemp, a medical doctor/amateur harpsichordist/composer, whose concerto I had recorded with Gerry Schwarz and the Seattle Symphony Orchestra; Paris-born Elodie Lauten, whose mentors included La Monte Young and Allen Ginsberg; 'cellist/music critic Peter Susser; and jazz pianist Charles Sibirsky. While I asked specifically for a piece in "jazz style" from Sibirsky, I never dictated style or content to the other composers. I merely requested specific instrumental or vocal combinations to vary the programme's sonic colours. (Works by Baksa, Coid, Lauten, Susser and Sibirsky can be heard on our "*HarpsichordAlive: New York City Music*" recording for Capstone.)

In subsequent years, I continued to work with our "resident" composers, but began to broaden and lengthen the list with old friends and new ones. While creating new music for the harpsichord was the primary purpose of each piece, some composers began to take the musical personalities of the *Band* members into account. My main concern was to create annual programmes of new music that would entertain and stimulate audiences that have heard everything. Over the years, our presentations have included neo-classic and neo-baroque works; highly chromatic, "romantic" music bordering on atonality; minimalism; rock, klezmer, folk and jazz-influenced works.

With each composer who needs or requests my help, I try to explain and illustrate the differences between idiomatic harpsichord writing and that for piano. Sometimes my comments make a dent, sometimes not. Composing at a piano and automatically using the pedal without realising it is a common habit I have observed. Occasionally I assist the composer to alter the writing to suit the harpsichord (or my hand!) If a composer is writing for a harpsichordist with a large hand, my advice might be slightly different. The point is that the player must be able to sustain the notes for the best sound.

For instance, I explained to a young composer recently that closely voiced chords that fit in the hand make a better sound than chords with wide spacing. In a piece for viola and harpsichord that he was composing, he had written an accompaniment composed of a series of open fifths in the right hand and one note in the bass.

> "This is not the best sound you can get from the instrument," said I. "Determine what your harmonies are and add more notes. You'll get a better sound."
>
> "But I like the delicacy of this sound, " says he.
>
> "Yes," I counter. "But it will be hardly audible, especially in those passages where the viola is playing long sustained notes."

Another suggestion I often make is to keep the harpsichord part moving. We can take François Couperin's advice to performers in his *L'Art de toucher le Clavecin* and pass it along to aspiring composers for the instrument:

> *"...my feeling is that one should not forsake the style suited to it. Quick passages or runs, batteries (arpeggios) within the compass of the hand...pieces in which the chords are played arpeggio, or broken rhythmically....and syncopated pieces are to be preferred to those which are full of sustained notes, or notes that are too deep in pitch."*

Of late, *The Queen's Chamber Trio* (Robert Zubrycki, violin; Peter Seidenberg, 'cello and myself) has given frequent performances of a powerful trio by Joseph Fennimore (*"Molinos de Viento"),* rich in complex harmonies and ideas. Fennimore likes to use the bottom register of the harpsichord—and I mean the very bottom! Sometimes it's difficult to hear pitches in that range, so when I play them, I try to give extra time for them to sound. Parenthetically, I do the same thing in Haydn's Trio in C Major, the first movement, eight bars into the development, where he repeats a two-note motive (F# -G natural) in the middle register, then the upper register, followed by a descent into the instrument's bowels— on my harpsichord, to the

penultimate key and the one above. But these are interpretive issues for the player. Ultimately the composer has to write what he/she hears. We can only suggest. I always offer access to my studio and my instruments. In some instances, I loaned out a harpsichord.

Since 2001, our annual New Music Concert has carried the title Bachjuxtaposed://newmusicfortheband. Selections from Bach's "Art of Fugue" complement freshly minted works in this ongoing cycle. What composer would not listen and learn from these works as he/she develops his/her art? Our audiences appreciate the juxtaposition as well. On May 9 of this past season, the *Band* performed Contrapuncti 12 and 13 alongside premieres by an international roster of composers:

Passacaglia for Solo Harpsichord,
Edvinas Minkstimas (Lithuania)

I Wander…? for Viola & Harpsichord,
Arni Egilsson (Iceland/USA)

Four Short Pieces for Three Players,
John Stone (New York City)

Suite for Three Instruments,
Kristian Blak (Faroe Islands)

**Pocahontas in the Court of James I, Part II for Soprano, Countertenor, Flute, Oboe, String Quintet & Harpsichord,* George Quincy (USA)

Next season our participating composers will be Donald Hagar (piece for viola and harpsichord); Hanna Levy (poems in Hebrew and English set for countertenor and instruments); William Foster McDaniel (a trio for violin, 'cello and harpsichord using Afro-American musical influences); and, David MacDonald (a work for the entire ensemble of flute, oboe, string quintet and harpsichord). If any reader would like a list of composers and works we have premiered over the years, which could include descriptions of pieces as well as suggestions for performance, please write to me: info@harpsichord.org. Many of the composers mentioned here maintain websites and would appreciate your attention. Our own website currently displays information on our upcoming New York City series. Please visit us!

**As a result of this commission, the Smithsonian Institution, American Indian Division, has invited* The Queen's Chamber Band *to perform Parts I and II of George Quincy's Pocahontas at the* Court of James I, *in celebration of the 400th anniversary of the founding of Jamestown and the onset of Native American Month.*

Interview: Jillon Dupree on Philip Glass's Harpsichord Concerto
by Pamela Nash

Hailed as one of America's top baroque musicians, Jillon Stoppels Dupree is a harpsichordist of wide international experience and impeccable pedigree, and one of those rare players whose keyboard foundation skills were actually formed at the harpsichord, not the piano. There is indeed an "organic" quality to her approach, which was evident when she talked to me earlier this summer from her home in Seattle about Philip Glass's Concerto for Harpsichord, which she both premiered and recorded. (See the review of the recording in this issue.)

Glass wrote the Concerto in 2002 as a commission from the Seattle-based Northwest Chamber Ensemble. Following the untimely death of Igor Kipnis (for whom it was intended), a second harpsichordist had to withdraw following an accident, and the piece ended up in Dupree's hands just ten days before the premiere. Despite the headlong initiation, it seemed fateful that she should be taking on the mantel of the Concerto's first performance on her home turf, and indeed she found an immediate connection with it.

"I tend to be drawn to pieces which concentrate on harpsichord *sound* – pieces which I myself would love to listen to, and this is one of them. It was easy to fall in love with it because of Glass's approach to the harpsichord and his innate understanding of Baroque idiom. It's the perfect crossover piece for a harpsichordist."

Listening to the recording, one can hear that Dupree achieves this "crossing over" with ease, and I wanted to know how she was able to bring her baroque performance practice and harpsichord touch to bear on the interpretation. "I was able to start completely from the basis of baroque sensibility. It was no different from any other piece where my main concern is always how to make the harpsichord sound best: you know, use of timing, articulating for emphasis, stretching at the beginning of a scale, spreading chords, over-legato, the way of playing trills and Alberti arpeggios, etc."

In the CD sleeve-notes, she describes the work as being "frolicking fun to play", mainly in reference to the fast, rhythmically-punchy passages of the jazzy last movement, so I asked if there were moments of release from harpsichordist thinking and instincts; the opportunity to just dig in, so to speak, without being conscious of shaping the notes. "Not really. I was forever conscious of accentual emphasis and

articulation, and even in the last movement I never gave up totally on those things. It was always: What happens if I give a little more accent here, a little more space there?...and it would feel and sound different again with the orchestra. So I was constantly toying with the possibilities of articulation."

The naturalness of the writing belies the fact that Glass had not previously composed for the harpsichord. He had studied baroque repertoire intently, focussing on Bach in particular, and had worked at the harpsichord when composing the Concerto - although, interestingly, the score contained out-of-range notes which had to be adapted by Glass at the last minute. In rehearsals, Dupree found him gracious, receptive and not at all protective. "He was happy for me to pull the notes about - like at the beginning, to take the plain whole-note chords and play them in an improvised, unmeasured prelude style. If something didn't feel right, he said: "just change it – whatever works is fine." It was a really loose, improvisatory, almost baroque way of working. He was very concerned about balance, making sure that the harpsichord was always up front and not just part of the fabric, even reducing the scoring down to one on a part for the second movement for better exposure."

Three years followed before the recording came about, allowing Dupree to evaluate the piece fully. "I listened to the live broadcast a lot to get it in my ear, and I had the time and energy to think about how I might do things differently, compared to the ferocious energy of just getting it into my fingers initially, although in some ways it became a more difficult piece the second time round! Essentially, I wanted to let it breathe more, like with the improvisatory chordal playing in the first movement. It also freed up the more we played together, and the conductor (Ralf Gothóni) was quite particular about the orchestra paying attention to my rhythmic lead, which was something Glass had encouraged as well. I also used a different harpsichord for the recording, made changes to the registration, and of course, continued to refine the articulation. The whole thing just kept evolving up to the very end."

The harpsichord sound on the recording has an immediacy about it, due in part to the intimate chamber feel of Glass's scoring, but also perhaps to the nature of the space itself. "We were so lucky to be able to record in a chapel with such a live acoustic which felt warm and energetic. And the harpsichord (a Franco-Flemish double) was great to record with; it had a robust speaking quality, yet was also singing and sweet. The recording session itself was intense: we just had a single morning to do the whole thing. The hardest to record was the middle movement as it's so exposed, and then we had to do the last movement in one take!"

Understandably, Dupree has a great affection for the Concerto as a piece of music, and gives a considered response to my own misgivings about certain aspects of it. The suggestion that perhaps the middle movement is overlong and laboured was countered by her view that Glass intended it to be "contemplative" and that the ideas served the movement's "hypnotic nature". The recent media backlash against Glass has included comment that this work is yet another lightweight exercise of little musical import. "I don't agree. There may be a few sections which don't appeal, but you have to remember that Glass was venturing in a totally new direction. He was excited by employing baroque idioms, and I really think it paid off." In response to the point that Glass could have used the opportunity to produce something on a larger scale for the harpsichord in a way that more typifies his style, Dupree concedes: "Yes, he could have and maybe it would have worked. In fact, I do think the last movement could have been more expansive, and it could have built up to a more dramatic ending perhaps. But it's hard to be objective when you've been immersed in something so much. I just enjoyed it – and actually I appreciated that certain things *didn't* go on for too long! I like the fact that it's accessible; it reaches people, even those with little experience of new music, and that says a lot."

Philip Glass's Concerto for Harpsichord and Orchestra is available, together with his Piano Concerto No.2, on Orange Mountain Music OMM 0030, as *The Concerto Project Vol. II.*

Jillon Stoppels Dupree has also recorded on Meridian, Wild Boar, Decca and Delos, and has broadcast on BBC radio, CBS Television, Polish National Television and National Public Radio. She has taught harpsichord at Oberlin Conservatory of Music and the University of Washington, and is the founder and co-artistic director of Seattle's Gallery Concerts early music series.