

Harpsichord & *fortepiano*

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Musical Instrument Research Catalog
(MIRCAt)

About our Contributors

Carol lei Breckenridge, Farver Professor of Music at Central College in Pella, Iowa, is a specialist in early keyboard music and an active recitalist and lecturer on clavichord, harpsichord, and fortepiano.

Penelope Cave regularly writes & reviews for the *Harpsichord & Fortepiano* magazine, *Consort* and *Music Teacher* among others. She has recorded for the BBC and Classic FM and her solo disc, *From Lisbon to Madrid, featuring Scarlatti and his contemporaries*, received 5 stars from the BBC Music Magazine and is available from www.tutti.co.uk

John Collins is organist at St George's, Worthing and is a regular contributor/translator to the RCO, *The Diapason*, *British Clavichord Society Newsletter* and *Clavichord International*. He researches Iberian repertoire and English organ voluntaries and lessons for harpsichord in the eighteenth century.

Grant Colburn has written and self published four books of period music, in the Renaissance, and the English baroque idioms. Recently Colburn was the author of a feature length article in the summer 2007 issue of *Early Music America Magazine* on period composition and appeared at this year's Boston Early Music Festival playing his own compositions.

Gregory Crowell is University Organist and Professor of Harpsichord at Grand Valley State University (Michigan, USA), and Director of Publications of the Organ Historical Society. He has published widely on early keyboard instruments and performance in such publications as *De Clavicordo*, *Clavichord International*, *The Diapason*, and *The American Organist*

Bridget Cunningham, an RCM graduate, is also currently a Junior Fellow at the Royal College of Music where she coaches singers, researches, and performs. Bridget's performing experience includes working with the Orchestra of the Age of Enlightenment, English Touring Opera, and the Irish Chamber Orchestra as well as her ensembles Emerald Baroque, Fleuri and the Iberian Archive.

Elaine Funaro is regarded as one of the leading performers of new music for the harpsichord, A past president of the Southeastern Historical Keyboard Society and director of the Aliénor Harpsichord Composition Competition, she has recorded for the Centaur, Gasparo and Wildboar labels.

Paul Irvin has built over sixty harpsichords and clavichords and written a variety of articles and book reviews for publications in North America and Europe since receiving his BA in Chemistry in 1969. Increasingly his interest is less in making a musical instrument and more in making an instrument musical.

Richard Lester is based in Cirencester, England. Readers may see Lester's earlier contributions to our previous incarnation *The English Harpsichord Magazine*. Vol. 1/8 includes the 'Performer's Approach to Scarlatti' hosted by the British Harpsichord Society at www.harpsichord.org.uk/EH/ehm.htm

Gilbert Martinez is the director of MusicSources, Center for Historically Informed Performance in Berkeley. You can see his activities at www.musicsources.org.

Pamela Nash is a harpsichordist and teacher, and the Artistic Director of Harpsichordfest, promoting contemporary music for harpsichord. She recently edited Stephen Dodgson's complete harpsichord solo works, and her recording of Scarlatti Sonatas was released this year on Campion.

Micaela Schmitz, your tireless Editor, tries to limit her reviewing but manages to fit in a good read from time to time. She is a professional early keyboard performer and workshop leader.

Calimerio Soares is a Brazilian composer and university professor. He holds a PhD degree in Music from the University of Leeds. He has contributed several articles, and reviews on the topics organ and harpsichord to important academic and musical magazines in Brazil and abroad.

Kasia Tomczak-Feltrin is a harpsichordist and teacher based in Lille (FR) and working in the UK. She teaches at the Godolphin and Latymer School in London and performs as a soloist and member of The Burney Players – ensemble in residence at the Handel House Museum (www.theburneyplayers.com)

Twelve Voluntaries for the Organ or Harpsichord Composed by Mr. Starling Goodwin

There is scant information regarding the life of Starling Goodwin. He was probably the son of Michael Goodwin, a freeman of the Bakers' and Musicians' Companies. Goodwin was apprenticed to his father on 15 January 1727 and eight years later, he too was made a freeman of the Musicians' Company. The earliest recorded appointment is that of 25 May 1736 when he became organist at St. Olave, Southwark; and on 4 April 1738, he was appointed organist at St. Mary Magdalen, Bermondsey, until his death in 1774 (entry in vestry minute book dated 21 December 1774). He also took up another post as organist at St. Saviour, Southwark, from 26 July 1750 until his death (entry in vestry minute book dated 20 December, 1774). In between times, he succeeded Butler as organist at Ranelagh Gardens and held that position until 1766. On the title page of the voluntaries, two more churches are included: 'late Organist of St. Saviour Southwark, St. Mary Magdalen Bermondsey, and St. Mary Newington Butts.' As there is no indication of resignation or dismissal, then he must have covered some of these posts with a deputy.

His works, published posthumously in the 1770's, are as follows: *Twelve Voluntaries for the Organ or Harpsichord ... Book I; A Favourite Lesson for the Harpsichord; The Complete Organist's Pocket Companion, containing a choice collection of psalm-tunes with their givings-out, and interludes; Twelve Voluntaries ... Book II, all published by C. & S. Thompson. Besides these compositions, he also composed songs for performance at Ranelagh.*

Unlike the Harpsichord Lesson, which was made up according to the whim of the composer, the Organ Voluntary was a much more structured affair. It was usually cast in two movements with a slow or stately introduction followed by a quick fugal piece or a solo for a particular stop such as the cornet or trumpet for example. Goodwin's voluntaries fit into this scheme of things, except for the second which has three movements: *Adagio; Andante; Allegro.*

Bibliography:

D. Dawe *Organists of the City of London 1666-1850* (Padstow, 1983)

J. Caldwell *English Keyboard Music Before the Nineteenth Century* (Oxford, 1973)

T W E L V E
Voluntaries
for the
ORGAN or HARPSICHORD,
Composed by
M^r STARLING GOODWIN,
*Late Organist of St. Saviour Southwark, St. Mary Magdalen Bermondsey, and
St. Mary Newington Butts.*
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These VOLUNTARIES were wrote for the Improvement of JUVENILE Taste

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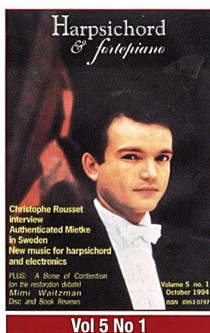
Where may be had.
Will. Goodwin 10 Voluntaries - - - 0.5.0 | Dr Green's 10 Voluntaries - - - 0.5.0 | Heron's 10 Voluntaries - - - 0.5.0
Dr Alcock 10 3rd - - - 0.5.0 | Travers's 12 3rd - - - 0.5.0 | Eighteen Preludes or Short

T W E L V E
Voluntaries
for the
ORGAN or HARPSICHORD,
Composed by
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*Late Organist of St. Saviour Southwark, St. Mary Magdalen Bermondsey, and
St. Mary Newington Butts.*
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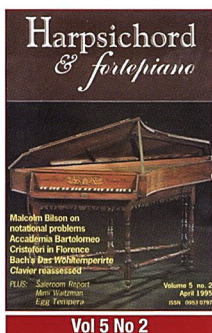
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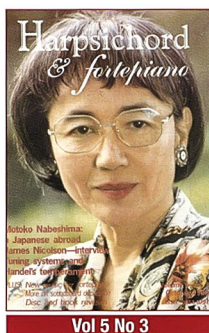
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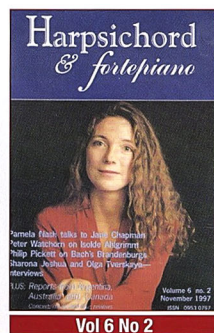
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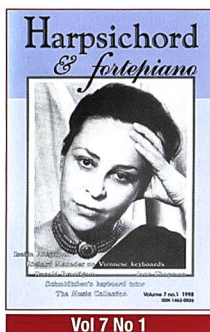
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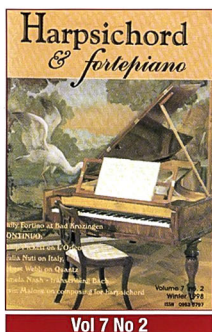
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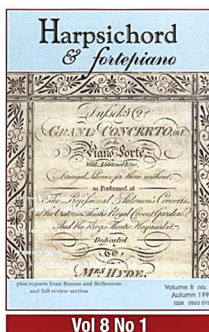
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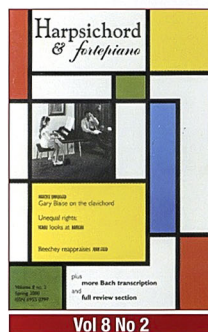
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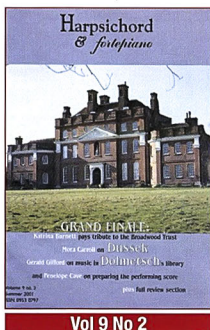
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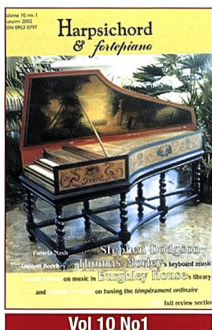
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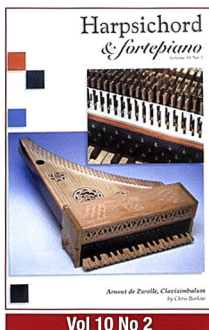
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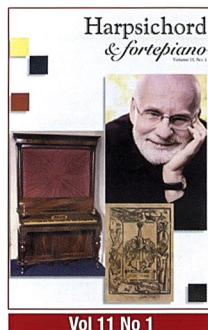
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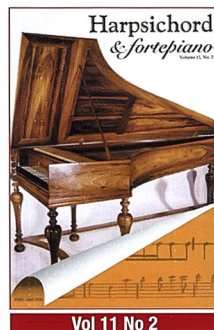
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