

Harpsichord & fortepiano

Vol. 13, No. 1 Autumn, 2008

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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.

David Breitman, director of Oberlin College's Historical Performance Program, has been playing fortepianos for twenty years. His recordings include the complete Mozart violin sonatas with Jean-François Rivest (Analekta), Beethoven solo sonatas (CLAVES complete set), and four recital CDs with baritone Sanford Sylvan.

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.

Gregory Crowell is Director of Publications for the Organ Historical Society, University Organist of Grand Valley State University, and Director of Music of St. Mark's Episcopal Church in Grand Rapids, Michigan.

Steven Devine is harpsichordist for London Baroque and Co-Principal keyboard player with the Orchestra of the Age of Enlightenment. He is also the principal keyboard player for I Fagiolini, Apollo and Pan and The Classical Opera Company and performs regularly with many other groups around Europe.

Pamela Hickman is a native of Melbourne, Australia. She lives in Jerusalem, where she teaches and writes about the concert scene.

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.

Elisabetta Lanzoni is a well-known and respected painter, specializing in the decoration of antique musical instruments: harpsichords and spinets.

D. J. Law (based in Long Compton, England) is a maker and restorer of historic keyboard instruments. He published the ground-breaking *A Handbook of Historical Stringing Practice for Keyboard Instruments 1671-1856* with Malcolm Rose and taught at the London College of Furniture before going independent; he is now an historic brassware specialist supplier as well.

Mary Mobbs is a graduate of Birmingham University (UK) and a Licentiate in Piano of the Royal Academy of Music. As well as her harpsichord painting, she has spent her whole life in musical activity - choirs; opera roles; bassoon in symphony and opera orchestras - whilst playing harpsichord just for personal enjoyment.

Barbara Norton is a musicologist, flutist, and freelance writer and editor in Durham, North Carolina.

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.

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

Richard Troeger is a harpsichordist, clavichordist, fortepianist and author of *Technique and Interpretation on the Harpsichord and Clavichord* (I.U. Press, 1987) and *Playing Bach on the Keyboard* (Amadeus, 2003). He is in the process of recording all the major keyboard works of Bach with the clavichord as primary instrument, on Lyricord Discs (New York).

Twelve Voluntarys 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 voluntarys, 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.

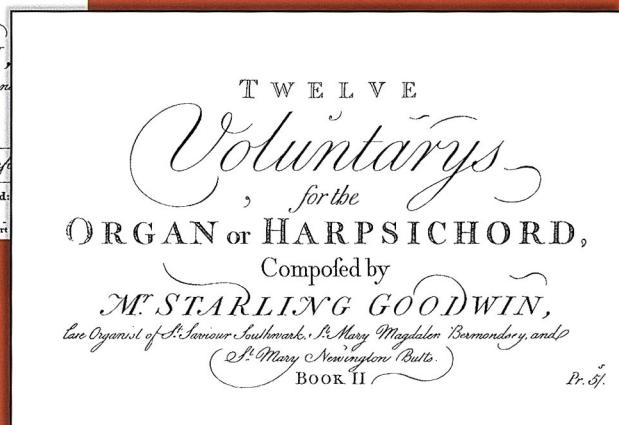
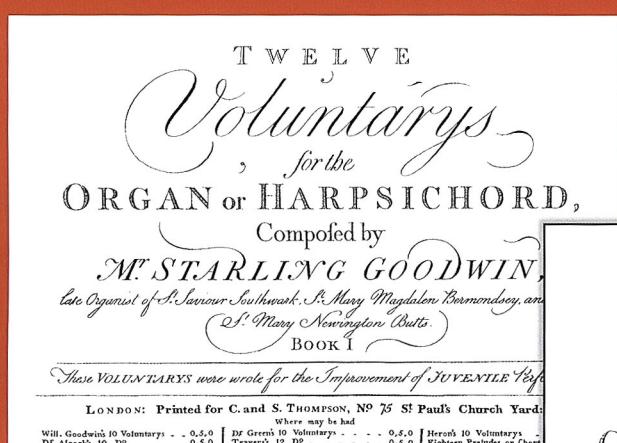
His works, published posthumously in the 1770's, are as follows: *Twelve Voluntarys for the Organ or Harpsichord ... Book I; A Favourite Lesson for the Harpsichord; The Complete Organist's Pocket Companion, containing a choice collection of psalm-tunes with their givings-out, and interludes; Twelve Voluntarys ... 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 voluntarys 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)

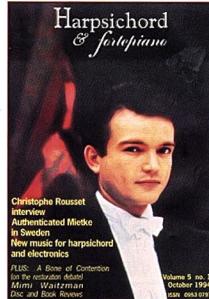
J. Caldwell *English Keyboard Music Before the Nineteenth Century* (Oxford, 1973)



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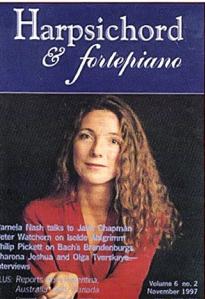
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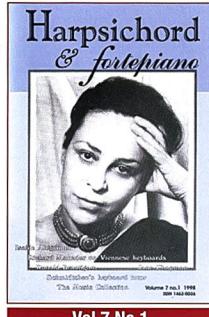
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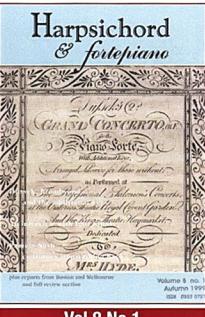
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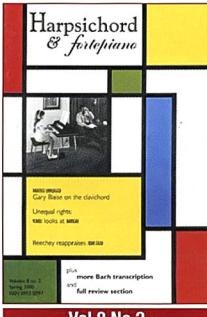
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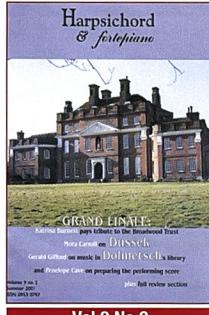
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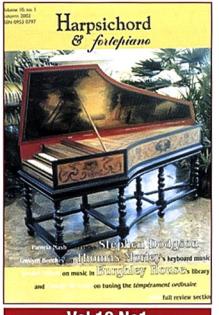
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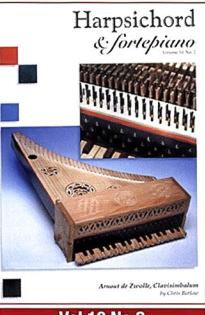
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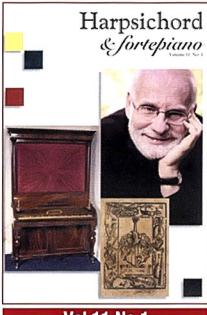
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