

Harpsichord & *fortepiano*

Vol. 14, No. 2 Spring, 2010

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Musical Instrument Research Catalog
(MIRCat)

Early on, Kingston felt that the instrument itself should be considered a work of art and that the stand should cradle it, as a way to present the art. It was also important that the stand not be influenced by 17th-and 18th-century furniture. He presented his design to master furniture maker Douglas Carlisle of Mooresboro, North Carolina, who specializes in working with unusual woods and shapes. The stand/cradle was made from Pennsylvanian black walnut and is a work of art separate from the instrument it holds. Its legs curve in two planes, simultaneously angling out and curving forward, and the sides of the stretchers and crossbeam are both convex. Additionally, Carlisle created the harpsichord's matching bench. Kingston asked glass artist Alex Greenwood, from the Asheville (North Carolina) Center for Glass to create the three non-traditional glass ends of the handstops for the Kingston Opus #333.

Artist Lisa Creed of Durham, North Carolina painted the lid with an abstract representation which flows beyond its boundaries onto the case. On the left side of the lid is an icon representing the composer's score and the performer's realization with resultant emanations of sound.

The Kingston Opus #333 was debuted during a three concert series, *Back to Bach and Beyond: Redefining the Harpsichord*, presented by Aliénor in November 2009 and featured concertos by J.S. Bach for one, two and three harpsichords, played by Elaine Funaro and Beverly Biggs of Durham, North Carolina and Rebecca Pechefsky of New York. Also showcased were the sonatas for two and three harpsichords by Aliénor Competition winner Edwin McLean of Chapel Hill.

Bjarne Dahl (1930-2009), born in Hawaii, moved to Los Altos, CA, where he restored harpsichords and pianos. His widow, Marianne Dahl, is hoping to evaluate and dispose of his collection of instruments, papers and other music. To help, contact her: bjarnedahl@comcast.net.

28-31 May 2010 Clavichord course by Paul Simmonds, West Dean College. <http://www.westdean.org.uk>

23-27 June 2010 Workshop with Bart van Oort at Villa Bossi in the village of Bodio Lomnago (VA). info@bizzi.com

7-10 August 2010

Exhibition of Early Keyboard Instrument and that keyboard competition at Bruges –you know the one. <http://www.mafestival.be>

October 2010

Michaelstein International Symposium on Musical Instruments on 13 September 2010 Shanghai; includes the CIMCIM meeting, the ICOM and CIMCIM conferences, and more.

Owen H. Jorgensen (died 7 August 2009) was best known as a leading authority on the tuning of historical temperaments; he often gave recitals with as many as seven keyboard instruments on stage each tuned differently. His principal publications are:

Tuning: containing the perfection of eighteenth-century temperament, the lost art of nineteenth-century temperament, and the science of equal temperament, complete with instructions for aural and electronic tuning. (East Lansing, MI: Michigan State University Press, 1991).

Tuning the historical temperaments by ear: a manual of eighty-nine methods for tuning fifty-one scales on the harpsichord, piano, and other keyboard instruments. (Marquette: Northern Michigan University Press, 1977).

The equal-beating temperaments: a handbook for tuning harpsichords and forte-pianos, with tuning techniques and tables of fifteen historical temperaments. (Raleigh, NC: Sunbury Press, 1981).

Owen will be missed by many of us as a good friend and a disciplined scholar.

Submitted by David E. Blair