

Western Early Keyboard Association Presents

The Leonhardt Legacy

Douglas Amrine, Harpsichord

Saturday March 2, 2024, at 2:00PM, Reed College, Portland

YouTube Video Premiere on Saturday, March 16, 2024, at 2:00PM on the

WEKA YouTube Channel: www.youtube.com/@westernearlykeyboardassoc

PROGRAM

Harpsichord by Kenneth Bakeman – Tuned in quarter-comma meantone

Pieces in D

The Fall of the Leafe – Martin Peerson (c. 1571-c. 1650)

Alman – Robert Johnson (c.1583-1633)

Galliard No. 52b – William Byrd (c. 1540 -1623)

Variations on 'When Daphne from faire Phoebus did flie' – Anonymous, c. 1650

Two Fantasias

Fantasia in D – Orlando Gibbons (1583-1625)

Fantasia in D – Thomas Morley (1557-1602)

Pieces in C

A Fancy – William Byrd

Alman – Martin Peerson

A Sad Pavan for These Distracted Times – Thomas Tomkins (1572-1656)

Suite in d minor – Henry Purcell (1659-1695)

Almand

Corant

Sefauchi's Farewell

Hornpipe

Ground - Crown the Altar (from 'Celebrate the Festival')

Pause to re-tune the G sharps to A flats

Tombeau de Mr Blancrocher - Louis Couperin (c.1626-1661)

Suite in C Major - Louis Couperin

Allemande

Première Courante (pièce croisée)

Deuxième Courante

Sarabande (pièce croisée)

Passacaille

Intermission

UPCOMING WEKA EVENTS - Visit www.wekaweb.org

April 20, 2024 – Five Centuries of English Clavichord Music with Marcia Hadjimarkos

August 7, 2024 – William Byrd and Friends with Eugene Petrushansky, Harpsichord

WEKA is a 501(c)(3) non-profit organization and deeply appreciates your memberships and donations to support our early keyboard programs. **Many Thanks to Our 2023-2024 Donors!** *Alan Bostrom, Angeline Case-Stott, David Edwards, C. David Harris, Elizabeth Hays, Jessica Post, Michael Reiter*

The Gustav Leonhardt Pedagogy Archive: A talk by its founder, Douglas Amrine

Gustav Leonhardt (1928-2012) began to explore the historical harpsichord and its repertory in the 1940s, when “early music” interested only a few isolated performers and musicologists. His search for the sounds of a forgotten musical world convinced only a few at first, then touched a widening public, and finally led him to international celebrity. Over the course of 40 years, he welcomed some 150 harpsichord students (including dozens of Americans) into his Conservatory class in Amsterdam and gave numerous masterclasses and summer courses. Many of his students became important performers and teachers, who have shaped the historically informed performance (HIP) movement that flourishes worldwide.

The Gustav Leonhardt Pedagogy Archive is a digital collection of primary-source material about Gustav Leonhardt’s teaching. Two dozen of his students, from the United States, the Netherlands, Germany, France, Italy, Korea and elsewhere, have provided detailed information about how they came to study with Leonhardt, what their lessons were like, and the lasting impact of Leonhardt’s teaching on their own work and teaching. In this 45-minute talk, Douglas Amrine will discuss why Leonhardt was such an important teacher, the key ideas he conveyed in his lessons, the impact of his teaching on the resurgence of interest in early music, his pedagogic approach, and how a team of three editors created the Archive. - <https://leonhardt-archive.com/>

“The core of musical pedagogy is, from my point of view, that musicians have to learn to formulate an answer when asked the question, ‘why?’” – Gustav Leonhardt in 2011

ABOUT DOUGLAS AMRINE

Harpsichordist and organist Douglas Amrine was born in Washington, D.C. in 1958. He attended Stanford University and Oberlin College, and did his post-graduate studies at the Sweelinck Conservatorium Amsterdam, where he studied both instruments with Gustav Leonhardt. Douglas Amrine has given harpsichord and organ recitals in many European countries, as well as the United States, Singapore, India and Brazil. In 1982 he was a prizewinner at the Albert Schweitzer International Organ Competition. He has recorded two solo CDs of the harpsichord and organ music of J.S. Bach, as well as solo performances for Dutch and German radio. Amrine taught harpsichord at the Yong Siew Toh Conservatory in Singapore in 2011-2014.

To develop his understanding of early keyboard instrument performance, Douglas Amrine has traveled widely to play on historic instruments in private and public collections. Gustav Leonhardt invited him to give recitals on the Hagebeer-Duyschot organ of the Nieuwe Kerk, Amsterdam in 1982 and 1996. Amrine has also been invited by the Smithsonian Institution to perform on the 18th-century harpsichords by Dulcken and Stehlin. Douglas Amrine has acquired copies of historic harpsichords by renowned makers such as Martin Skowronek, Malcolm Rose, and Willem Kroesbergen. These fine instruments allow him to immerse himself in the soundworld of early keyboard instruments.

Press Quotes

BBC Radio 3 ‘Record Review’, on *Pro Cembalo Pleno*: “Those who like their Bach bold and flamboyant will want this curio for their collection.”

L’Echo (Dreux, France): “[Amrine’s] virtuosic playing, always sensitive but powerful when necessary, is imbued with a deep delicacy, particularly perceptible in his way of realizing period ornamentation.”

The Straits Times (Singapore): “[Amrine] maintained a tight sense of continuity through a whole heap of varied escapades, and ended with some staggeringly florid passagework which was tossed off with deceptive ease . . . Harpsichords are not, by their nature, prone to dazzling displays of colour, but here we had a rich tapestry of sounds delivered with a robust musicianship.”

Douglas Amrine YouTube Channel - <https://www.youtube.com/@DouglasAmrine/videos>