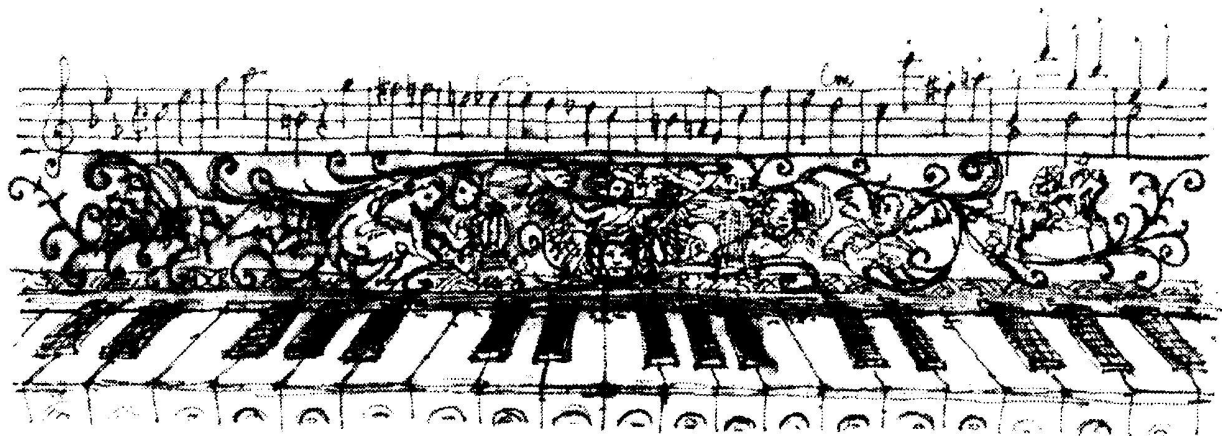


# WEKA, the Western Early Keyboard Association



Fall, 1998

## WELCOME...

This is the first issue of our newsletter, and is intended primarily to report on WEKA's very first annual meeting, which was held concurrently with the Berkeley Early Music Festival and Exhibition last June. We have articles about recent concerts and other activities involving members, and some announcements of events scheduled in the next several months.

With time and a little experience we anticipate that the newsletter will become a major forum to keep everyone "out west" informed and connected. Over time, the more information we enable members to share, the less any of us, especially early music lovers away from the major metropolitan areas, will feel isolated, and the more effective we will be in sharing and promoting the music we all love.

WEKA board members are still brainstorming about the kinds of features which will make the newsletter of real practical use for our members, and high on the list is the possibility that beginning with our next issue members can post classified advertisements at a nominal cost. And of course we are eager to publish articles of general interest from our members. So here are the practical details:

We are planning to publish the next newsletter at the end of January, 1999, and the deadline to submit articles is January 10. To track our progress on establishing a classifieds policy and fees, and to submit articles for the next newsletter, please contact me at:

Owen Daly  
557 Statesman St. NE  
Salem, OR 97301-2675

Or, to make things even easier at my end, you may e-mail articles to:

daly@open.org.

Thank you all for being early supporters in the creation of WEKA; we welcome your comments and suggestions for making the newsletter useful and enjoyable.

*Owen Daly, Editor*

## INAUGURAL CONFERENCE

WEKA held its Inaugural Conference in conjunction with the Berkeley Early Music Festival and Exhibition June 8 in Berkeley's First Congregational Church.

The all-day conference featured a rich variety of topics and activities.

At the opening session, entitled "Teaching Then and Now," Sandra Soderlund offered a glimpse of early pedagogy from François Couperin's writings and from Forkel's recollections of J. S. Bach's teaching methods. Laurette Goldberg brought us up to date with the many opportunities offered to teachers and students by MusicSources' outreach, including a week-long Music Discovery Workshop for children.

Charlene Brendler moderated "Pipes, Plectra Delights, and Hammers Away!: Teaching Early Keyboards in the Modern World." In this session, the pedagogy panel, comprised of noted teachers Bonnie Garrett (Reed College, Portland), John Metz (Arizona State University, Tempe), and Edward Parmentier (University of Michigan, Ann Arbor), discussed two main topics, the teaching of beginning and intermediate students, and providing assistance to students working on their technique. There was also some discussion of working with advanced students on figured bass and continuo skills.

Following lunch and exhibits, attendees enjoyed light entertainment by "KATastroPHE's Dueling Harpsichordists," Katherine Westline and Phebe Craig, performing music by J.S. Bach, George Gershwin and Irving Berlin.

At 2:15 a Builder's Panel consisting of Owen Daly, Kevin Fryer, John Phillips, Andrew Lagerquist, and Gary Blaise was led in discussion by Katherine Roberts Perl regarding the joys and woes of building instruments and the history of how each builder began making early keyboard instruments.

Elaine Thornburgh, moderator for the day, led the WEKA organizational discussion at 3:45 with 60 attendees. Those attending offered a variety of suggestions for the next and future conferences, including presentations on improvisation, marketing, maintenance and tuning, a continuo master class, and a competition for composers of new music for early keyboard instruments.

Nancy Metzger gave a brief report of the recent joint symposium of the Southeast and Midwest Historical Keyboard Societies (SEHKS and MHKS) in Dallas/Fort Worth, entitled "Iberian Keyboard Music: 1550-1850 and Beyond." WEKA has been invited to a joint conference in the year 2002 with sister organizations SEHKS and MHKS at the Shrine to Music Museum in Vermillion, South Dakota.

Nominated to the WEKA Advisory Board were Charlene Brendler, Owen Daly, Jillon Dupree, Bonnie Garrett, Laurell Huber, John Metz, Nancy Metzger, Martha Salzman, Kathleen Scheide, Susanne Shapiro and Elaine Thornburgh.

The conference ended with an Open House at MusicSources.



## REGIONAL REPRESENTATIVES MEETING

WEKA's Regional Representatives held their first meeting on June 9 at Berkeley's historic Durant Hotel. At this meeting the representatives made several decisions of general interest to WEKA's members.

The representatives created a governing body, called the "Advisory Board," whose elected members are to serve a two-year term. Elected were chair Elaine Thornburgh, secretary Laurell Huber, and treasurer Charlene Brendler. In addition, the following coordinators were appointed to assume special responsibilities. Owen Daly will edit the newsletter; Nancy Metzger will act as our liaison with other, more established, keyboard organizations, and will also be in charge of publicity; and John Metz has agreed to be our internet and communications advisor.

The representatives learned that WEKA was already off to a good start with 80 members (and growing!), and our fiscal sponsor MusicSources reported that we have \$2,000 in the treasury.

Finally, the meeting included some suggestions for the coming year. Bonnie Garrett is setting up our 1999 Conference plans (see the separate article in this newsletter), and members tossed about some ideas for topics and activities, including 20th-century repertoire and new compositions for the harpsichord; fortepiano and clavichord events; presentations by the Portland Baroque Orchestra; and possible workshops on instrument maintenance, Alexander Technique, improvisation, continuo playing, and the marketing of early keyboard music.

The representatives agreed that WEKA conferences will take place in tandem with the Berkeley Early Music Festival and Exhibition on even-numbered years, and that each odd-numbered year they will be hosted by one of our various regional centers.

*Laurell Huber*

### Berkeley Festival Events at MusicSources

Six events during Berkeley Festival Week took place at MusicSources. We began on Sunday afternoon with a harpsichord recital by Elaine Thornburgh to an enthusiastic audience, obviously many of whom knew from past experience what pleasures awaited them. Her concert included Bach's Partita No. 6, a selection of Scarlatti sonatas, and music by François Couperin.

On Monday, the next day, a reception for the first-ever conference of WEKA took place. Wine and goodies, walks in the garden and discussions regarding the collection and library seemed a pleasant way to conclude an eventful and important day.

Wednesday, Thursday, Friday and Saturday mornings began the musical days auspiciously enough with 12 preludes and fugues from J.S. Bach's Well-Tempered Clavier, performed daily by Edward Parmentier. Each day brought forth several memorable performances with imagination and utmost responsibility and emotional clarity.

We were delighted to host these events.

*Laurette Goldberg*

## Other Berkeley Festival Events

There were so many truly exciting performances at the Berkeley Festival that we couldn't begin to account for all of them. There were, in addition to the high-profile programs which were an integral part of the Festival, numerous so-called "fringe" concerts in venues all over the neighborhoods adjoining the U.C. Berkeley campus; and harpsichordists Alison Luedecke, Kathleen Scheide, Edward Parmentier and Elaine Funaro generously offered some very lively demonstrations of instruments on display by exhibiting builders.

Here are reviews of several noteworthy concerts which took place.

### Tamara Loring

A highlight for me of the Berkeley Festival 1998 was hearing Tamara Loring play pieces that I know and love.

The first part of the concert was devoted to music from Bull, Sweelinck and Byrd. Some of these pieces are like veritable compendia of diminutions. With Tamara these ornamental lines and phrases simply sparkled.

In the next group of pieces, toccatas and laments by Froberger, Tamara placed us in his rich expressive and emotional world. The laments were passionate and laden with affect and meaning. The toccatas were dazzling: with Tamara's astounding technical facility wild and fantastic fireworks exploded out of the harpsichord.

And then with great poise and beauty, Tamara brought us into the world of the French harpsichord with the suite in d minor by d'Anglebert. From the prelude to the dance movements, all the delicious changes of texture and rhythm were beautifully presented and the myriad of ornaments that is a part of d'Anglebert's writing was performed with amazing ease and simplicity.

*Phebe Craig*

### Michael Sand and Phebe Craig

The duo recital of Michael Sand, violin and Phebe Craig, harpsichord was one of my favorite events of the festival. These two musicians seem to have been born to play Italianate music together!

The first half of their program alternated Cima, Castello and Uccellini sonatas with sparkling harpsichord solos. The pair creates a different sound with each composer, Michael painting with a different brush and Phebe introducing widely varied moods from the continuo. Her continuo was full, fluid, convincing and imaginative.

In a diaphanous Grave from The Corelli Sonata in D (Op.5, No.1) Michael seemed almost to be imagining his passage work. There was the sense of something very private that we could all hear. And though their sound was full and satisfying, never did the pair overplay the hall. Their Biber (Rosary Sonata #14) was spellbinding; ensemble was tight and secure.

Phebe's continuo has a way of introducing light. It is exceedingly varied in tessitura and timbre, expanding upon the changes in the duo texture. What a pleasure to hear a harpsichordist who plays continuo and solo repertoire equally well. The program flowed seamlessly without breaks until the audience finally had enough of this plan and burst in with its hearty approval of her Scarlatti sonata (K 517).

## Pierre and Jérôme Hantaï

The brothers Hantaï presented a dream program of two suites by Marais (C minor and F Major) and two sonatas by Bach (#1 in G Major, BWV 1027 and #3 in G Minor, BWV 1029).

The combination of players was fascinating as their musical personae seemed entirely dissimilar. In the continuo capacity Pierre seemed to be popping out of his own seams. His accompaniment dominated much of the time while Jérôme's gamba sang placidly and beautifully. This was alternately interesting and disturbing. There were sudden bursts of energy, generally led from the harpsichord, and lovely intricate syncopations generating lots of positive tension.

In the obligato role, Bach gave Pierre the permission he needed to be two thirds of the texture. And he responded predictably! The second movement of Bach's G minor sonata sounded as if there were two ghostly spirits in dialogue. And the intonation at the close of this movement was impossibly perfect. But in spite of the great togetherness between these brothers I continued to be troubled by the skewed energy of the presentation. The music is the issue, and in the end the personalities of the performers must become subordinate to the demands made by that music.

The concert was interrupted for a rather long time when a patron fell ill. While waiting for medical assistance the audience got a chance to observe these two on stage. In their defense the stage isn't the most comfortable spot to wait out such an event. But the difference in the body language of the two brothers was instructive as to their temperaments.

*Tamara Loring*

### Pierre Hantaï Masterclass

An important highlight of this year's Berkeley Festival was a masterclass given by the French harpsichordist Pierre Hantaï. Five harpsichordists played Frescobaldi, Bach and Scarlatti. The more than fifty listeners included professional and amateur early keyboard enthusiasts and several West Coast builders.

Hantaï dealt with varying abilities and performing levels during the two-hour stretch, choosing to make general remarks about an individual piece or a composer rather than criticize the student. All attending were treated to spectacular demonstrations. To illustrate a point, Hantaï would effortlessly create clouds of sound or thrilling passages without unseating the student performer. His own convincing, captivating, and intensely rhythmic playing unfolded in a rational and inevitable sort of way to serve as an example.

Indeed, rhythmic integrity was emphasized repeatedly in the masterclass. Hantaï reminded everyone of the tempo constraints experienced in playing chamber music and he urged keeping the "larger picture" of the music in mind. He emphasized thinking about what was most important in a passage, and considering the options of how to bring that out to the listener. His points served to remind us all of the basic decision-making process that determines the success of transmitting ideas to the listener.

*Charlene Brendler*

## News from our Members around the Region

### From San Diego ...

On July 7, The San Diego Harpsichord Society sponsored an exhibit of instruments by St. Louis builder Peter Tkach. Later that evening, duo harpsichordists Dr. Alison Luedicke and Dr. Kathleen Scheide demonstrated the instruments in a concert of music by German composers. Both events were held at the First Unitarian-Universalist Church of San Diego.

In March 1999 the Society will host harpsichordist Igor Kipnis. For details see the article elsewhere in this newsletter on Mr. Kipnis's upcoming tour out west.



### From Sacramento ...

Nancy Metzger, WEKA's Advisory Board member in the Sacramento area, reports that their group is actively recruiting new members. Currently members are spread out: Steve Thompson in Truckee, Jeanette Leifson in Davis, and Nancy in Sacramento.

Nancy reports that October 24th and 25th the University of California at Davis held a Baroque Keyboard Festival, produced and directed by Jeffrey Thomas, and featuring Jacques Ogg, harpsichordist, professor at the Royal Conservatory in the Hague and at the Academy for Ancient Music in Amsterdam, and U.C. Davis Artist in Residence. The festival presented chamber music concerts, a concerto program, a solo recital by Ogg, and lectures by Ogg and Phebe Craig, harpsichord teacher and director of the U.C. Davis Baroque Chamber Ensemble. The festival also celebrated the acquisition of a new single manual harpsichord after Mietke, by Joop Klinkhamer of Amsterdam.

Formerly of Portland, Nancy retired from church music and piano teaching in June, 1988. She recently moved with her husband Bob to Sacramento, where she will continue her activities as a solo performer on harpsichord and organ. She plans to spend much of November in South Africa, where she has been invited to present four performances.

The new address for the Metzgers, and for Musica Dulce, publisher of *Harpsichord Technique*, is:

6827 Coaclite Way  
Sacramento CA 95831  
916-422-5168  
metzgerbn@aol.com

### From Tempe ...

Arizona State University hosted a concert featuring fortepiano and clavichord October 10 in its 120-seat Organ Hall, built several years ago to house a new tracker organ by Fritts & Co. of Tacoma, WA.

The program included six unpublished sonatas for cello and fortepiano by Rayner Taylor, a composer who emigrated to Philadelphia in 1792, and a J.C.F. Bach sonata in a-minor for cello and continuo. During the second half of the concert Beethoven's Sonata in F-Major for cello and fortepiano, Opus 5, No. 1, was performed by Barbara Bailey, classical cello, and John Metz, fortepiano, both members of the ASU early music faculty. John, by the way, is a founding member of WEKA.

The concert included the public introduction of a new clavichord, built for WEKA member Tom Phinney this year by Allan Winkler of Boston, after the late 18th century south German clavichords of Johann Christoph Georg Schiedmayer. Mr. Winkler attended the concert, and spoke briefly about clavichords in general and the Schiedmayer clavichords in particular.

A very unusual feature of the program (at least for the twentieth century!) was that John Metz used the clavichord as both a solo and ensemble instrument. After settling the audience down with the C-Major prelude from the Anna Magdalena Bach notebook, John was joined by Tucson baroque soprano Christina Lys Jarvis in a performance of "Schlummert Ein," also from the Anna Magdalena notebook. Reports of the concert are that the balance worked beautifully, and that the performance gave the impression of two friends or lovers making music in private, without regard for the outside world. Only the singers present realized how difficult it was for Christina to sing continuously for six to seven minutes with dynamics appropriate to the clavichord - particularly on her higher notes.

John Metz then played two major works, W.F. Bach's Sonata in G Major, Falk No. 7, and C.P.E. Bach's Rondo in a-minor, Wq 56/5.

The clavichord was moved to the lobby during intermission, where about 40 people congregated to hear Eckart Sellheim, ASU's other clavichordist, talk about some of its principles.

### Fingerings from François Couperin, *L'Art de Toucher le Clavecin*, Paris, 1717

*progrès d'octaves*

*Manière plus commode pour  
Les tous dièses, et bémolisés,*



## Concert Announcements

### **Charlene Brendler, harpsichord & fortepiano**

FEBRUARY 7

Berkeley, *Rameau and Company*, Chamber music for flute, viola da gamba and harpsichord, performed by Louise Carslake, Lynn Tetenbaum, and Charlene Brendler.

FEBRUARY 27

Palo Alto, (February 28, Berkeley), the Streicher Fortepiano Trio in an all-Beethoven program; Carla Moore, Sarah Freiberg, and Charlene Brendler (Info: 510-237-0775).

### **Igor Kipnis, Piano, Fortepiano, Harpsichord, Clavichord**

MARCH 19-21

With Albuquerque Chamber Orchestra:

Mozart Two-Piano Concerto with Karen Kushner; Haydn Harpsichord & Violin Concerto. "Music Is" School Outreach Program.

(Info: 505-881-2078).

MARCH 24

Mesa College, San Diego.

Noon: (Info: 619-627-2811).

Evening: Master class for San Diego Harpsichord Society (Info: 619-420-7782).

MARCH 25

San Diego Museum of Art, Copley Auditorium, Balboa Park, 7:30pm; "The Light & Lively Harpsichord" (Info: 619-696-1950).

MARCH 28

MusicSources, 1000 The Alameda, Berkeley.

Clavichord & Fortepiano Recital;

Proberger, Pachelbel, Kuhnau, Scarlatti, Mozart, Beethoven and Dussek.

(Info: 510-528-1685).

MARCH 30

San Francisco Conservatory of Music,

1201 Ortega Street, San Francisco.

7:30 p.m. Master Class.

(Info: 415-564-8086).

### **Julianne Baird and Jillon Stoppels Dupree, Soprano & Harpsichord**

NOVEMBER 29, 3:00 pm

"*Handel and his Singers*," presented by the Seattle Early Music Guild and Gallery Concerts. Benaroya Recital Hall, 3rd and Union, Seattle. (Info: 206-726-6088).

### **Tomasini String Quartet**

JANUARY 30 and 31, 2:00 p.m.

"*Entirely Mozart*," presented by Gallery Concerts. Frye Art Museum, Cherry and Terry Streets, Seattle. (Info: 206-726-6088).

### **A Major Organ Event in the Pacific Northwest**

APRIL 8-11

International performing artists, organ builders and panelists will celebrate the new Fritts organ at Pacific Lutheran University in Tacoma, WA. In addition to organ recitals, panels and masterclasses, an international Organ Symposium, "The Organ in the New Millennium," will be cosponsored by The Westfield Center and Pacific Lutheran University. Visits are also planned to area organs by Brombaugh, Flentrop and Pasi (Info: 253-535-7602).

## See you in Portland in '99!

Planning is now underway for next year's WEKA meeting, which will take place in Portland on the weekend of June 4-6, 1999.

Portland is hoping to feature performances and masterclasses by former Northwest musician Richard Fuller. Mr. Fuller is one of a very small number of fortepiano specialists who play concerts all over the world. He taught as a professor at Linfield College in McMinnville, Oregon, and has lived with his family in Vienna since the early 1980s. In addition to the solo repertory he is dedicated to chamber music as well as the Lied treasures of the 18th and early 19th century played on original instruments. He is particularly interested in the development and teaching of fortepiano technique as informed by serious study of the clavichord.

Richard Fuller performs each year at venues in Europe, Japan and the USA. He has produced numerous CDs on fortepiano, including the complete solo piano opus of Mozart. A full list of his CDs can be seen on his website at <http://pcnews.at/kknf/english/fuller-e.htm>.

We are currently making arrangements for a performance by Allora, a Portland ensemble led by harpsichordist Susan Jensen; Allora has performed and recorded recently in Austria. In addition, Lee Garrett will present a lecture with slides and recordings on historically-informed organ building in America. Lee gave similar presentations last year in Washington, D.C., at the national meeting of the American Musical Instrument Society, and this past summer at the national convention of the American Guild of Organists.

Other activities in the planning stages include a call for papers on early keyboard subjects of general interest, performances of contemporary solo and ensemble music for early keyboard instruments, including the premier of a work commissioned for this occasion, discussions on tuning and maintenance, hands-on experience with early keyboards for teachers and young musicians in the Portland area, and visits to important local organs.

In January's WEKA newsletter, look for an insert containing registration forms and the complete final schedule for the weekend's event.



### **Early Keyboard Discussions on the Internet**

There is a lot of material on the internet concerning early keyboard instruments. In our next issue, we hope to begin directing our members to websites of interest. For now, I'd like to suggest a look at what are called ListServ mailing lists.

These lists provide a world-wide forum to which you can subscribe (usually for free), and through which you can receive members' postings and make your own contributions, all via e-mail. As with any other group endeavor, the quality, relevance and general decorum can vary widely.

At their best, the lists can be stimulating (even heated) and a rich source of specific practical information. The following websites allow you to search the archives of some lists and, if you wish, subscribe:

*Harpsichord List:* <http://albany.edu/~hpschd-l/>

*Pipe Organ List:* <http://albany.edu/~piporg-l/>

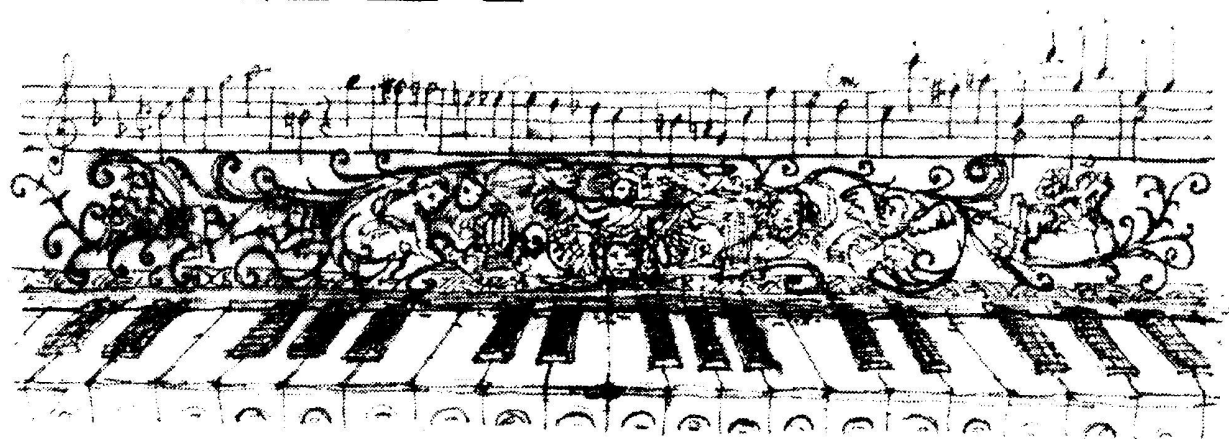
*Clavichord List:* <http://www.onelist.com>

(Then search for "clavichord").

*Fortepiano List:* <http://www.onelist.com>

(Then search for "fortepiano").

# WEKA



Western

Early

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Association

*WEKA is an affiliate of the Center for Historically Informed Performance, Inc.*

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