

# WEKA, the Western Early Keyboard Association

Fall 1999



## *Festival Fall-out: Reflections from the Pacific Northwest*

Now that WEKA has experienced its first non-Berkeley regional meeting, The Oregon Keyboard Festival, I would like to thank all of you who attended and also those who participated, either as performers or presenters. And I would like to offer some reflections, since I was involved in the planning from start to finish. In my estimation the meeting was generally successful and I hope you who attended will agree. We worked on a very short timeline (nine months) and a bare-bones budget. We spent only \$1,400 of the allocated \$2,000 from WEKA; the rest was generated through ticket sales, registrations and donations. Amazingly, we came out in the black!

Thanks to the incredibly hard work and boundless creativity of a planning committee that included Sue Jensen, Owen Daly, Byron Will, Marianne Lewis, Margaret Witschard, Janeil Glazier and myself, we were able to offer a variety of classes, concerts, workshops, scholarly papers and a master class that were dizzying in scope and substantive in nature. Byron's fine web page set a professional tone from the outset and got us on the international circuit. John Vergin's newly commissioned work for clavichord and percussion contributed to the festival environment, not to mention the genre of clavichord works. (I vote for WEKA to commission a work for all future meetings!) Thanks to the generosity of recording engineer Rob Gwynn, all of the concerts were recorded and portions are now being aired on Portland's KBPS and possibly on NPR. Attendance was good, with over 100 at both the Baroque and 20th-century programs, over 200 at Richard Fuller's all-Haydn concert and over 50 at Owen's late-evening clavichord program. The closing business meeting/brunch prompted a good number of comments about what had taken place as well as what might be done differently in future meetings, and it provided an amiable closure to the festival.

Though we drew heavily on local talent for the festival, we also included non-Oregonians, including Richard Fuller, who is now enjoying an international reputation as a clavichordist and fortepianist; three Seattle-ites (Carole Terry, Kim Davenport, and Jillon DuPree) to perform in the 20th-century program; and, to deliver scholarly presentations, four people from California (Margo Martin, Kathleen Scheide, Claire Rottembourg, and Susanne Shapiro) and one from Washington (Tamara Still). At the same time, the local presenters were delighted to be involved in many of the concerts, workshops and Saturday samplings. This resulted in terrific energy at the local level. Certainly, one of the primary goals of the regional meeting should be to fully utilize local talent.

We would have liked a better attendance by WEKA members, though the time of year may have impeded a high turnout. WEKA should continue to look to the excellent example set by MHKS and SEHKS, who have consistently built a stable membership and active constituency. Even though WEKA may wish to depart somewhat from the paths those two organizations have taken, we can learn a lot from them. Remember our discussions about this at the Berkeley meeting in 1998, when we shared ideas on how to develop our own identity, with the education of our young students at the fore? It was the latter goal that prompted the Portland planners to turn this into a festival, targeting the local young pianists and their teachers.

I would like to challenge you to engage in a discussion about what a regional meeting should be. A two-year timeline for planning will most certainly rectify some of the flaws (John and Tom in Arizona, please take this as a friendly challenge!), but I think we need to be on common ground about (1) what a regional meeting should be, and (2) whom it should serve. My understanding from earlier discussions and my own feeling is that we should use the non-Berkeley regional meetings to strengthen support in various geographical regions, thus building our membership and generating local participation. The biennial Berkeley meeting could be more member-oriented. Whether you agree or disagree, let's continue the discussion; this will be of great help to the planners of future regional meetings.

Bonnie Garrett

## WEKA IN PORTLAND: OUR SECOND ANNUAL MEETING

The "Oregon Keyboard Festival" was held at Reed College in Portland, Oregon, June 4-6. The program included four concerts, a master class, academic papers, and outreach to the local community through classes and hands-on practice or sampling of the various instruments on display. The entire program was organized by the early music folks in the Portland area, led and inspired by the tireless Bonnie Garrett of Reed College.

The first concert, on Friday evening, was performed by Allora Baroque Ensemble, (Susan Jensen, harpsichord; Tim Scott, gamba; Lori Presthus, baroque cello; and Greer Ellison, baroque flute). Their program included performances of music by Louis Couperin, Hotteterre, Francesco Mancini, Vivaldi, Froberger, Duphy and J. S. Bach. The evening ended with a reception in the lobby of the lovely campus house where many registrants were staying.

Saturday morning began with parallel half-hour sessions concentrating on Bach's WTC, Scarlatti, French harpsichords, clavichords, organs, and fortepianos. Each session was repeated three times, and conference participants were thus able to sample three of the six. A few local piano teachers and some of their students participated. Fortepianist Richard Fuller, the key guest artist of the conference, presented a master class later that morning. Some talented local piano students had the enviable opportunity to play not only on a real fortepiano, but to play for a great performer, teacher and interpreter of Haydn's music.

Saturday afternoon activities included more parallel sessions: A slide-lecture on American organ building; a discussion on continuo playing and teaching resources, a round-table discussion, a session on harpsichord maintenance, and an organ "crawl" to a suburban church.

The afternoon concluded with the second concert, "New Music for Old Instruments," focusing on works by composers from the Northwest. The program consisted of a 1982 work by Robert Muczynski, played by Jillon Stoppels Dupree; the premiere of a new work for clavichord and percussion, composed expressly for this conference by John Vergin, and played by Vergin (clavichord) and Paul Johnson (metal bowls, chimes, blocks and dry hands rubbing together); a 1996 work by Richard Karpen, played on harpsichord by Carole Terry; a 1982 work for harpsichord by Thomas Svoboda, played by Kim Davenport; and, finally, the first and third movements of Douglas Leedy's *Symphoniae Sacrae*, composed in 1976 for soprano and continuo, performed by LeeAnne den Beste, soprano; Timothy Scott, gamba; and Bonnie Garrett, portative organ.

The main concert of the conference was Saturday night with Richard Fuller, fortepianist, playing an all-Haydn recital on Bonnie Garrett's beautiful fortepiano, tuned in a modified Kirnberger III. Fuller played the Sonata in G Major, Hob. XVI/40; the Andante con Variazioni in f minor, Hob. XVII/6; the Sonata in C Major, Hob. XVI/48; the Sonata in E flat Major,

Hob. XVI/49; and the Sonata in c minor, Hob. XVI/20. His playing was truly inspired, and the large audience gave Richard a long and well-deserved standing ovation, which he acknowledged with an encore. After the performance a number of people mentioned that the cost of the entire weekend was justified by this one performance. Others noted that they would never be able to listen to Haydn on a modern piano again. The Portland Oregonian's review of the performance was equally praising. One would wish that the reviewer had mentioned WEKA, the sponsor of the event!

A fun time was had by all at the reception after this fabulous concert. However, the evening was not yet over ... a very special 90-minute program by Owen Daly entitled "Clavichord by the Light of the Moon!" started at 11 PM and utilized two instruments, a small 4-octave pairwise-fretted clavichord and a 5-octave unfretted clavichord. Owen played four of the J. S. Bach 2-part Inventions; the Suite in d minor, BWV 1008; CPE Bach's Sonata in g minor, Wq.III, 52/3; Türk's 12 little pieces from the Klavierschule; Haydn's Sonata in b minor, Hob. XVI/32 and Bartók's Notturmo from Book IV of *Mikrokosmos*. The program ended about 12:40 AM.

Sunday morning there were four academic papers given. Presenters were Kathleen Scheide, Claire Rottembourg, Tamara Still, Susanne Shapiro and Margot Martin. The conference concluded with a fabulous brunch and the WEKA business meeting.

Nancy Metzger (with Tom Phinney)

### Treatise on harpsichord tuning

#### How the Harpsichord and the Prestant of the Organ should be tuned

The image shows three staves of musical notation for harpsichord tuning. Each staff has a treble clef and a key signature of one flat (B-flat). The notation consists of eighth and sixteenth notes, with some notes beamed together. Below each staff are labels in French indicating the tuning process:

- Staff 1: *juste*, *juste*, *juste*, *forte preune juste*
- Staff 2: *juste preune*, *juste preune parfaite*, *2. preune parfaite*, *juste*
- Staff 3: *pt. une juste*, *deuxieme preune*, *forte preune des defaut de b. mois. l'accord.*

Then continue by octaves, as in the account above.

Tuning instructions from Jean Denis, *Traite de l'accord de l'espinette*, trans. and edited by Vincent J. Pannetta, Jr., Cambridge, 1987.

## News from Seattle

Seattle has a wealth of concerts this Fall involving early keyboards.

**The Early Music Guild** will be opening its International Series with Musica Antiqua Köln presenting Concerti by Bach, Vivaldi and Telemann, on Friday, November 5, at 8 pm in the new Benaroya Concert Hall. For more about about this series, as well as general information regarding early music activities in the Seattle area, you may visit the EMG website at: <http://www.halcyon.com/emg/> or call (206) 326-7066.

**Gallery Concerts** ("Early Music in Intimate Settings") presents *The Age of Romance*, a festive performance celebrating the arrival of George Bozarth's and Tamara Friedman's new six-octave Empire-period fortepiano made by Tom and Barbara Wolf of Virginia (copied after Nanette Streicher, Vienna, 1816). This delightful program, which takes place October 22 and 23 at 8 p.m. in Seattle's Queen Anne Baptist Church, will feature George and Tamara on the piano, as well as soprano Carmen Pelton, clarinetist William McColl, and cellist Meg Brennand.

On November 26, 27 and 28, Gallery Concerts continues its series with *A Tale of Two Cities*, featuring 18th-century music from Paris and London. Baroque flutist Janet See will join violinist Ingrid Matthews, gambist Margriet Tindemans, and harpsichordist Jillon Stoppels Dupree in music by Guillemain, Couperin, Handel, Dornel and others. A two-manual early 18th-century French style harpsichord built by Andy Dupree in 1988 will be featured in the concerts. The Nov. 26 and 27 performances will be at 8 p.m. in Central Lutheran Church, Seattle; The Nov. 28 concert will be at 2 p.m. in the Kirkland Performance Center, Kirkland.

More information is available from the Gallery Concerts website, <http://www.galleryconcerts.org>, or by calling (206) 726-6088.

Fairly new on the Seattle scene is the **Seattle Baroque Orchestra**, a wonderfully energetic group led by violinist Ingrid Matthews and harpsichordist Byron Schenkman. Their fall concert will feature the Tudor Choir and soloists Jennifer Lane, Jennifer Ellis, Meredith Hall and David Stutz in Purcell's *Dido and Aeneas*. The October 29 and 30 performances take place in St. Stephen's Episcopal Church and Benaroya Recital Hall, respectively.

SBO's website at <http://www.seattlebaroque.org> contains more information about this and other concerts by the orchestra.

Another new ensemble in the area is the Benevolent Order for Music of the Baroque, or **B.O.M.B.**! Their October 16 and 17 concert, *Apocalypse Now: Music from the End of an Era*, will showcase Renaissance dance music for recorders, as well as flute and keyboard sonatas by Quantz and Kirnberger.

Learn more about B.O.M.B. on their website at: <http://www.eskimo.com/~emrpk/bombhome.html>.

**Other keyboard news:** Jillon Dupree will be presenting a recital of the complete harpsichord works of the Belgian composer Joseph-Hector Fiocco on Saturday, October 2, at 8 p.m. in Seattle's Central Lutheran Church. This is in preparation for a recording she's doing for Centaur Records later in October. Fiocco (1703-1741) lived and worked in Brussels and Antwerp, primarily as a church musician. His two large suites of harpsichord pieces combine elements of both the French and Italian keyboard schools. Jillon will be using a French harpsichord by Andy Dupree from 1988. Fiocco's keyboard works are available from Broude Brothers: *Werken voor Clavecimbel*, 1971.

**Position Available:** The Early Music Guild has an opening for a new Executive Director. This is a full-time position which involves managing the Guild's concert series, educational program, and regional artists program. Details can be obtained from the Early Music Guild, (206) 325-7066; fax: (206) 860-9151.

Jillon Stoppels Dupree

## State of the Early Keyboard in Los Angeles

We are happy to report that L.A. is hosting more good early instruments than ever before. Ian Pritchard, a student of Susanne Shapiro and Lisa Crawford at Oberlin, where he played a smashing graduation recital in April, has brought a Flemish double home to Pasadena.

The instrument was built for him as a gift by Earl Russell, who was so impressed by Ian's talent that he simply gave it to him. Yet unnamed, it will have its official L.A. debut at Susanne's Home Concert Series on November 7th at 3 p.m. And December 5 will feature Israeli harpsichordist Gideon Meir in his second L.A. appearance.

Susanne Shapiro

## New Harpsichord Class in El Cajon

Grossmont College in El Cajon, CA, has offered a short-term harpsichord class for the first time this Fall. Kathleen Scheide, who is associated with the Grossmont-Cuyamaca District as a piano instructor, is teaching twelve students. The students include faithful members of the San Diego Harpsichord Society, as well as some new faces. The literature, and the students, range from beginning to professional, although everyone has keyboard experience.

Students are exploring harpsichord touch, technique, registration and ornamentation through the harpsichord repertory. The syllabus consists of scores in facsimile from the major schools of composition. Each student is learning one piece, representative of an important style or composer, and presenting it to the class. Bill Stiles has graciously loaned his Flemish single for the duration of the class.

The class has met with great enthusiasm, and will be repeated or continued. If you would like to be notified of future class offerings, please leave your name and address on Dr. Scheide's Grossmont voice-mail: (619) 670-1980 ext. 3256.

Kathleen Scheide

## ***Organ Recitals and Related Events In the Greater Vancouver and Seattle Areas***

This is for all those organ enthusiasts in and around Vancouver and Seattle:

NEW ORGAN: a large two -manual Martin Pasi tracker organ at St. Augustine's Roman Catholic Church in Spokane, WA.

NEW ORGAN: two-manual 30-stop Martin Pasi tracker organ at West Vancouver United Church, West Vancouver, BC. Directions from the south: Cross border at Truck Crossing in Blaine; proceed NORTH to Hwy 1, then west to West Vancouver; take 21st street exit. Enjoy the down hill view! Church is at the corner of 21st and Esquimalt.

NEW ORGAN: 3-manual 54-stop Paul Fritts tracker organ at Pacific Lutheran University, Tacoma, WA. Off Hwy 512 at the PLU exit (Pacific Avenue) in Lagerquist Hall. David Dahl is the organist. See the June 99 issue of THE DIAPASON for a review.

NEW ORGAN: 3-manual Fritz Noack Organ at Episcopal Church of the Epiphany, Seattle. James Denman is the Organist.

NEW ORGAN: 2-manual Fritts Organ at Episcopal Church of the Ascension, Seattle. Paul Mitchell is the Organist.

NEW ORGAN: 3-manual Fisk Organ at Benaroya Hall, home of the Seattle Symphony. To be featured at AGO 2000, Seattle.



Oct 9, 8 p.m., Christ Church Episcopal, 310 No. K St., Tacoma, WA. Phone (253) 383-1569. David Dahl, organ, and Svend Ronning, Violin. Celebrating inauguration of the David Dahl Music Ministry Fund.

Oct 17, 7:30 p.m., Walla Walla College Church, College Place, WA. Organ recital by Kraig Scott: "Turning the Century." Turn-of-the-Century works by Pellegrini (1599), de Grigny (1699), Reger, (1899) Vierne (1899), and Glenn Spring (1999). Four -manual Casavant Organ.

Oct 17, 7 p.m., Trinity Lutheran Church, Lynnwood, WA. Return engagement by Aaron David Miller, who recently won both the Bach and Improvisation prizes at the Calgary International Organ Competition. Martin Pasi Organ.

Oct 26, 8 p.m., organist Carole Terry opens the Gottfried & Mary Fuchs Organ Series at Pacific Lutheran University. She is professor of music at the University of Washington, Seattle. New Fritts Organ.

Nov 1, time to be announced. Inaugural recital on the new Martin Pasi Organ at St. Augustine's Church, Spokane. Christopher Herrick Organist.

Nov 4, 8 p.m., St. Mark's Cathedral, Seattle. Guy Bovet. Flentrop Organ.

Nov 14, 10:30 a.m., Choral Eucharist at Christ Church Episcopal, 310 No. K St., Tacoma, WA 98444. Phone (253) 383-1569. Mozart Missa Brevis in C, The Organ Solo Mass. David Dahl and Choir.

Nov 16, 8 p.m., Pacific Lutheran University, New Fritts Organ: Ulfert Smidt, Organist from Hannover, Germany, plays Bach, DeGrigny and Reger.

Jan 21, 2000, 8 p.m., St. Mark's Cathedral, Seattle. David Craighead. Flentrop Organ.

Jan 23, 8:30 & 9 p.m., Meditation Music for Organ and Saxophone, followed by compline service at Christ Church Episcopal, 310 No. K St., Tacoma, WA 98444. Brombaugh Organ.

Jan 30, 2000, 7 p.m., Trinity Lutheran Church, Lynnwood, WA. Celebrating the fifth Anniversary of the Martin Pasi organ. David Dahl, organ, and Richard Pressley, trumpet.

*Herb Huestis*

*Herb Huestis lives near Vancouver, B.C., where he repairs, restores and installs pipe and reed organs, and keeps track of organ doings in the Pacific Northwest. He can be reached by phone at (604) 946-3952, Fax (604) 946-5739, or by e-mail at 70771.1047@compuserve.com. He suggests a visit to the Vancouver RCCO Website at <http://www.wu-wien.ac.at/earlym-l/organs/vancouver.html>.*



### **San Diego awaits Historic Organ**

William Visscher and Associates of Felton, California, will be installing a fully refurbished 1872 Giles Beach organ at St. John the Evangelist Catholic Church, San Diego, this October. The 19-rank, 2-manual and pedal organ has mechanical key and stop action. Though furnished with a new electric blower, the original hand-pump mechanism has also been rebuilt.

St. John's Church purchased and moved the organ from its New York home in 1997, and has undergone a sometimes arduous quest to see it properly restored. Although there are several original organs of older vintage in San Diego County, the Beach-Visscher will be the first modern installation of an historic instrument in the area. Dedicatory concerts will be announced sometime in January 2000, after the final voicing is complete.

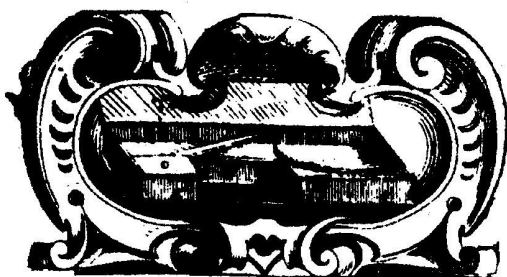
Kathleen Scheide

### **Arthur Haas master class**

Arthur Haas will give a harpsichord master class from 4-6 p.m. Thursday, December 2, in Room 151 of the Music Building, California State University at Sacramento.

More information is available from Lorna Peters, [lgp@saclink.csus.edu](mailto:lgp@saclink.csus.edu), or (916) 646-6364.

Nancy Metzger



### **Poppea in Tempe**

The Lyric Opera Theatre of the School of Music at Arizona State University in Tempe is doing its first "period" production - Monteverdi's *L'incoronazione di Poppea*, in six performances in late November and early December. My professional group, Ensemble Versailles, will be the core ensemble, with student period instrumentalists joining in. I will be coaching most of the singers in period technique.

John Metz

### **A Continuing Saga, and a Continuo Challenge : The Six Sonatas for Violoncello and Fortepiano of Rayner Taylor**

"As a composer, he stands upon the highest ground both as to science and originality, as well as to knowledge of effect." His improvisational skills were considered equal to "the great C. P. E. Bach." Rayner Taylor had been Music Director at Sadler's Wells in England, and a major composer in London. When as a young chorister he sang at Handel's funeral, and his

hat fell into the master's grave, someone commented, "but he left you his brains." He became a mainstay of musical life in Philadelphia after 1793 - as organist, singer, teacher, and composer. "The Nestor of his age"

The only manuscript of these six sonatas for violoncello and continuo was given to the Library of Congress in 1936, bound into the cello sonatas of J. G. C. Schetky. There they have remained - poorly cataloged, and nearly unknown, until Barbara Bailey and I set upon rediscovering them. The cello writing is completely unknown in the literature of that period -- neither does the instrument simply support the bass line, nor does it attempt (as in Boccherini) to attain violinistic heights. The writing is warm and idiomatic. The form is like early Haydn -- rounded binary, sonata, and mixed forms.

The keyboard part is basso continuo over a fairly active bass line. Fortepiano seems to have been Taylor's preference and the style calls out for that more modern instrument. Working on a continuo part for performances and a recording, it seemed to me that Taylor must have had the accompaniment already in mind, but (being a great improviser) he just hadn't written it down. How to come up to the standards of someone the equal of C. P. E. Bach! I studied Taylor's violin sonatas (the keyboard part is written out,) and the Beethoven works for cello and piano - especially the way that the two instruments support each other, then diverge into different patterns, then rejoin in a sort-of heterophony. I used broken octaves - like Taylor's contemporary Clementi had just started to do in London. I made counter-melodies, Alberti and rocking figures, and generally tried to be supportive.

For a series of recitals and for the CD recording we used my Robert Smith Konicke copy, extensively rebuilt by Rob Loomis of West Leydon, MA, tuned in Thomas Young temperament. Barbara was surprised that her Baroque bow seemed better suited to the figures than her transitional bow -- perhaps that in itself was another clue to the dating of these pieces -- sometime around 1780. Yes, written while Taylor was still in London - but the manuscript copy (in his handwriting) turns out to be on paper almost certainly made in Chambersburg, PA between 1790 and 1810. These are fine works that almost certainly played a part in our American musical heritage.

John Metz

*John Metz and Barbara Bailey are on the Early Music Faculty at Arizona State University -- he in harpsichord and fortepiano, she in viola da gamba and baroque cello. They are editing the sonatas for A-R (Recent Researches) and have recorded them for Soundset Recordings (to be released.)*

### Editor's Note:

At the June Portland meeting, WEKA board members agreed to offer to WEKA members the opportunity to hold joint memberships with MHKS (the Midwestern Historical Keyboard Society) and SEHKS (the Southeastern Historical Keyboard Society). Our membership renewal form in this issue now includes the option, at a nominal fee, of choosing joint memberships. Also starting with this issue, our newsletter will include news and notices from MHKS and SEHKS.



### MHKS & SEHKS MEETINGS OF 1999

The Midwest Historical Keyboard Society met May 13 to 15, 1999 at the University of Dayton in Ohio, where we experienced modern new dormitory suites and wonderful food.

The theme, "Bach's Well-Tempered Clavier Revisited" did just that. Several of us played one or more preludes and fugues, and the entire collection of "48" was heard between Friday evening and Saturday afternoon. It was a most revealing way to hear this entire work. Players had their choice of about five harpsichords, a lautenwerk, a portative organ, a fortepiano and a modern piano. All of these instruments were utilized. Not only did the various instruments point out different aspects of the music, but each time a different player chose the same instrument, that instrument took on a new character.

The opening concert on Thursday night, by The Oleskiewicz-Schulenberg Duo and Friends, (Mary Oleskiewicz, traversa; David Schulenberg, fortepiano and harpsichord; David Wilson, violin; and Stephanie Vial, cello) included Bach's *Musical Offering*, a Quantz sonata for flute and continuo and a CPE Bach sonata for flute, violin and continuo. This was a delight to hear, as was the closing concert, one of the regular subscription concerts of the Dayton Bach Society.

In this concert we heard two Bach Cantatas and the Concerto for Flute, Violin and Harpsichord in a minor, BWV 1044, featuring Julane Rodgers, harpsichord; Kim Pineda, flute; and David Wilson, violin.

At the business meeting, MHKS members voted to invite WEKA members to join their organization as joint members, for a \$10-per-year fee. Since this meeting took place before the WEKA meeting and hence our reciprocal vote, we did not receive joint WEKA memberships from any MHKS members. Next year we will!

However, at the Southeastern Historical Keyboard Society meeting in August, I did pick up several joint memberships for WEKA. The SEHKS meeting was most unusual this year! The theme was "Early English Keyboard Music and Instruments." We met in London, England, from August 6 to 13, with two extra day trips to Oxford and Cambridge following. We were fortunate to have arrangements made by Karyl Lauwenaar, harpsichord professor at Florida State University. Since Florida State owns a study centre encompassing several buildings in London, we were able to make that centre, near the British Museum in Bloomsbury, our headquarters. We stayed 4 people to a flat, so we were

able to eat meals "in" when we wanted to. This longer-than-usual meeting schedule allowed plenty of free time to explore other interests in London, and to become better acquainted with our colleagues, too.

During the course of the week, we visited the instrument collections at the Victoria and Albert Museum, and Fenton House in London. One entire day was spent at Finchcocks in Kent, which houses a large collection of early pianos, harpsichords, clavichords, spinets and chamber organs as well as a gift shop and restaurant. At Finchcocks we were free to play many of these instruments, and the proprietor and owner of the collection, Richard Burnett, is somewhat of a stand-up comedian, besides!

There was also an opportunity to visit the Mander Organ Shop; to take an Organ Crawl to historic churches in the City; to attend a musical reception at the home of longtime SEHKS member Virginia Pleasants; to participate in Evensong at St. Paul's Cathedral and visit the organ loft briefly; to hear some excellent Lecture/Recitals by our own members; and to hear several recitals by British performers: Sophie Yates on Virginals; Carole Cerasi on harpsichord; Geoffrey Govier on early piano; and James Johnstone on organ.

In Oxford we visited the Bate Collection of Musical Instruments and a few of us were fortunate enough to be able to demonstrate the most interesting keyboard instruments for our colleagues. In Cambridge the Fitzwilliam Museum houses very few instruments, but there are some important manuscripts there, including the Fitzwilliam Virginal Book.

Nancy Metzger

### MHKS ANNOUNCES CONFERENCE

WOMEN, MEN AND HARPSICHORDS:  
A CONFERENCE ON EARLY MUSIC  
UNIVERSITY OF COLORADO-BOULDER  
MAY 18-20, 2000.

This three-day conference, sponsored by MHKS, will be devoted to the study and performance of early keyboard music. There will be performances by Julianne Baird, soprano, with Theresa Bogard, fortepiano, Celia's Circle, an early-music ensemble specializing in the music of women composers, and many others. Friday will feature lectures and mini-recitals by members of MHKS and invited guests. Saturday will focus entirely on the works of women composers and performers from the Baroque and Classical periods, and will also feature lectures and recitals by MHKS members and guest speakers. For further information about local arrangements in Boulder, contact:

Dr. Robert Harrison  
University of Colorado-Boulder  
College of Music, Campus Box 301  
Boulder, CO 80309-0301  
E-mail: [harrison@spot.Colorado.edu](mailto:harrison@spot.Colorado.edu)

Submitted by Nancy Metzger

## SEHKS CALLS FOR PAPERS

Abstracts of papers and proposals for short recitals are being sought for the 2000 conclave of the Southeastern Historical Keyboard Society, to be held March 9-11, 2000, at the School of Music of the University of North Carolina at Greensboro during the inaugural year of the School's new Music building.

In addition, regional chapters of the American Musicological Society, the College Music Society, and Music Theory Southeast will hold concurrent meetings at UNCG during this weekend. In the hope of developing one or more plenary sessions with the other societies, SEHKS will be working to arrive at as interesting and varied a program as possible. Thus proposals for special sessions, joint sessions or papers, and interdisciplinary topics are especially welcome for this conclave. All topics which relate closely to the clavichord, harpsichord, fortepiano, or historic organ and/or their repertoires, will be welcomed.

Presentations must last no longer than 25 minutes. Proposals must include a one-page abstract of the material to be presented; a 200-word biography (not a resumé); and a list of audio-visual equipment and/or instruments required.

Recital and lecture-recital proposals must include the recital program with complete title and opus information; the full name and birth/death dates of the composer(s); and a cassette tape of a representative performance.

Deadline for receipt of proposals is October 22, 1999. Please send three copies to:

Andrew Willis  
UNCG School of Music  
P.O. Box 26167  
Greensboro, NC 27402-6167

SEHKS can be visited on the web at:  
<http://www.sehks.org>

*Submitted by Nancy Metzger*

## MHKS/SEHKS SEEKING JOURNAL EDITOR

*Early Keyboard Journal*, the annual scholarly journal of the Southeastern Historical Keyboard Society (SEHKS) and the Midwestern Historical Keyboard Society (MHKS), is seeking an editor to assume responsibilities early in 2000 for publication of volume 19 of the Journal in the Spring of 2001. The editor will be appointed for a three-year term by the boards of both societies. Terms are renewable.

Candidates need not be members of either society, but will be expected to join if selected. Interested candidates should request a list of qualifications from:

Edward L. Kottick  
EKJ Editor Search Committee  
502 Larch Lane, Iowa City, IA 52245  
Phone: (319) 337-3770; Fax: (319) 337-4595;  
e-mail: [edward-kottick@uiowa.edu](mailto:edward-kottick@uiowa.edu).

The committee would like assurance that candidates are capable editors, and will accept recommendations and strong evidence of writing and editing skills.

## Westfield Center Study Tour of Baroque and Romantic Organs of Spain: June 3-13, 1999

Fourteen participants from all over the U.S.A. met in Madrid, prepared to hear, play and learn about sixteen historic pipe organs of Spain.

The first group of organs visited were of the Baroque era, built between 1550 and 1740 at the sites of Madrid/Escorial, Salamanca, and Burgos.

As we headed north, the majority of instruments were in smaller towns and villages of the Basque province, Gipuzkoa. There, our "home base" for the week was in Hondarribia, a lovely fishing village on the Atlantic, near the border of France.

With the exception of the wonderfully restored (1992) Baroque organ of Lorenzo de Arrazola (1761) in Ataun, the remaining instruments on the tour were of the nineteenth century. Five of these were of the famous French organ builder Cavaillé-Coll, plus several by Merklin, Mutin, and Stoltz.

All of the organs were in excellent condition, in superb acoustics, and in beautiful rooms.

Each participant had ample time to try each instrument. Usually several hours were allotted at every location.

Highlights of the tour included three concerts by the following organ artists: Montserrat Torrent in Salamanca Cathedral; José Manuel Azkue in San Sebastian; Santa Maria del Coro Basilica/Parish; and Jean Boyer in Azkoitia, Santa Maria La Real Parish. Ms. Torrent also conducted a stimulating master class on both organs of the cathedral.

The leaders of the tour, Yuko Hayashi, Lynn Edwards and José Manuel Azkue, carefully planned a memorable experience for we organ enthusiasts, not just by making the organs and concerts available, but by also providing other aesthetic venues - an in-depth tour of Escorial, an afternoon at the Guggenheim Museum in Bilbao, a trip up the Pyrennes, and fabulous gourmet dinners.

They also gave us valuable informative materials regarding each organ we visited, and many others in the Basque province.

It was a very satisfying and worthwhile adventure in all respects.

*Laurell Huber*

## Bakersfield Organ Crawl

The San Joaquin Valley Chapter of the American Guild of Organists hosted an organ crawl in Bakersfield, California, on Saturday, September 18.

The organs visited were: the Bosch mechanical action organ of 3 manuals and 49 ranks in St. John's Lutheran; the 3-manual, 32-rank Schantz in St. Paul's Episcopal; and Bakersfield Christian Life Center's 4-manual, 133-rank Aeolian-Skinner, which was formerly housed at Harvard Memorial Chapel.

*Laurell Huber*

## ANNOUNCING NEW FEATURES AND A GREAT NEW WEKA NETWORK!

### FROM THE EDITOR:

Since I undertook to edit our newsletter back in '98, I have wanted to establish some permanent, regular features of special practical value, in addition to all the latest news of our members' activities. And so it is with pleasure that I announce two new features.

Starting with this issue we plan to run a column reporting the latest work and projects of our western keyboard instrument makers. I have featured makers and restorers of stringed keyboard instruments, mainly because these were the people to whom I have had the most ready access as we go to press. In the future, I hope we can be even more inclusive. If you know of any makers, including organ builders, who wish to be represented, please contact me as soon as possible.

AND: You know those columns. *Car Talk*, *Heloise*, *Ask the Doctor*? Well, starting with our next issue we will have a regular feature to which you may submit questions about harpsichord maintenance, regulation, repair and the like to Seattle's David Calhoun, known around these parts as "The Harpsichord Doctor." So please, if you have questions about such vexing matters, send them to the editor (me) as soon as possible. Readers who may have consulted with David over uncooperative harpsichords, or who have read his interesting discussions on the internet's Harpsichord List, will know how informative and colorful our column promises to be.

Speaking of internet Mailing Lists. WEKA member Tom Phinney has, with his usual generosity, created just such an internet mailing list specifically for WEKA members. I was going to suggest gently that you take advantage of what's he done for us, but instead, I'm going to BEG and CAJOLE everyone who has internet access to join. This list will mean that any WEKA member (or prospective member) may communicate with ALL other subscribed members instantaneously. Pretty cool. For more detailed information, see Tom's article on the WEKA List below.

Owen Daly

### WEKA ANNOUNCES NEW INTERNET MAILING LIST!!!

At the suggestion of the WEKA board members, I have created a new internet mailing list for our members. This list will enable all subscribers to post messages, which will be sent automatically to all the other subscribers by e-mail. The value of such lists for immediate and widespread mutual communication is only limited by our imagination, and I urge everyone in WEKA to join. The easy way to subscribe is to go to <http://www.onelist.com/subscribe/WEKA> and simply follow the simple instructions. It only takes a moment, it is free, and you will be able to post to the list and receive postings from anyone else on the list. You can also read the list archives.

I've decided to open up the WEKA list to all comers, and to restrict posting rights only if someone becomes obnoxious. Please pass word of this list on to your early keyboard friends who live in the western states. We haven't had much traffic during the summer, but hope, once all our members are subscribed, to read reports from members who attended early music events and exhibitions over the summer, personal notices such as the arrival of new instruments, and queries about concerts, recordings, available editions and scores, etc. I expect a lot of discussion over the winter and spring about next year's meeting at Berkeley, and a lot more the following year as we plan our second non-Berkeley meet at Arizona State University in Tempe, AZ.

We are the ones who need to make this list, and WEKA, work. Feel free to use the list as you see fit; we'll all object if we think your use inappropriate.

Also, if you get a chance and are so inclined, please go to the Members Area on ONELIST and fill out their brief biographical questionnaire to the extent that you are willing. You only need do this once, no matter how many ONELIST lists you have joined. So if you are a member of WEKA, the clavichord list and the fortepiano list, one set of answers gives all three lists information about you. You can check out mine, or Richard Fuller's (Fortepiano list owner), or Michael Zapf's (Clavichord list owner) if you want to see what we've said.

Tom Phinney



## News from Western Makers of Keyboard Instruments

*(This is the first appearance of what I hope will be a regular feature of our newsletter. Please let me know of any makers I may have omitted; I am hoping to make this column as inclusive as possible. - The Editor)*

**Curtis Barak**, Los Angeles, has been branching out from harpsichord building (and his role as L.A.'s Hurdy Gurdy maven/collector/performer) to fortepiano rebuilding. His 1829 Broadwood was used last week by the Los Angeles Opera for *Elixir of Love* and made a very good impression.

**Gary Blaise**, San Francisco, is about to deliver two travel clavichords based on a clavichord by Hubert from 1776. This instrument is basically a miniature of Hubert's larger and often-copied double-fretted model. He is about to start a large unfretted clavichord after Hubert from 1771. Work has also continued, in spare moments, on Gary's seven-rank organ made entirely of wood, including the foot-pumped wind system.

**David Calhoun**, Seattle, has just finished spending several weeks in the Bay Area, making his "regularly irregular" rounds as the "harpsichord doctor" at the San Francisco Conservatory and at MusicSources, where he has been trying, as he says, "to make the latest arrivals suitable for resale while picking up a few dropped threads from earlier trips." At MusicSources, David writes, "a couple of boxes have been made transposable: a Zuckermann Concert Single about to go to a private school in Marin, and a little Burton "Flemish" from Burton himself; recent arrivals here include [an 18th-century Viennese-style harpsichord by Edward R.] Turner, and a Very Large, beautifully -veneered double by Lignell...which will have to await a future visit - perhaps around Thanksgiving, when the harpsichord doctor will again have Very Long office hours in the Bay Area."

**Owen Daly**, Salem, Oregon, is in the final stages of a 17th-century French harpsichord after the 1681 Vaudry. The instrument's very similar predecessor, which he exhibited at the last Berkeley Festival and in Boston this summer, was used by Berkeley's David Cates on his recording of music by J.S. Bach, to be released this Spring by Wildboar Recordings. Up next are a large "false inner-outer" Italian harpsichord similar to the one built last year for Indiana University, and a five-octave Portuguese fretted clavichord.

**Kevin Fryer**, San Francisco, has just finished and delivered to Seattle a single-manual Flemish single, and has delivered a harpsichord after the 1624 "Colmar" Ruckers. Right now, he is starting work on another "Colmar" Ruckers instrument.

**Andrew Lagerquist**, Berkeley, is working on two very large Swedish unfretted clavichords after Lindholm-Söderström, 1806. Their range is FF-c<sup>'''</sup>.

**Jack Peters**, Seattle, has moved into a new, larger shop, where he is working on several projects, including a Viennese 2x8' single based on a harpsichord in the Prague Museum. Jack writes that a cherry Dulcken pianoforte which sat for years is finally getting its hammers made. He is also working on a new 36-inch traveling clavichord after one in the "Met," and is assembling designs for an eighteenth-century version of a Ruckers-Couchet double.

**John Phillips**, Berkeley, has just finished and sent off a harpsichord after the 1739 Gräbner, to the Stiftung Kloster Michaelstein near Blankenburg in the former East Germany. This is a very unusual German instrument combining great size (I've seen it!!) with many "Italianate" features of construction. John reports that it handles counterpoint superbly, and that "in a continuo role it sounds like a theorbo on steroids." Currently, John is in Germany speaking to a learned conference about Gräbner's instruments.

**Robert Portillo**, Los Angeles, who was formerly curator of UCLA's instrument collection, is now on his own, concentrating on restoration work. After a recent trip to Europe, he is preparing a series of articles on the provenance of his 1816 Broadwood Grand Piano and a survey of Rombout Gambas in the U.S. and Europe. Earlier this year he completed the restoration of an 1857 J. B. Streicher & Sohn Grand Piano, and began conservation of his 1839 Erard Grand Piano. He is currently restoring an 1856 Broadwood Boudoir Grand Piano.

**Wm. Neil Roberts and Anthony Brazier**, Los Angeles, who run the Harpsichord Center, have just completed an Italian (Grimaldi copy) for UCLA, and a Flemish Concert Double for musicologist Susan McClary. They also run an early music series, featuring artists from many localities. They are now Associates of the Paris Workshop, which is run by Marc Ducornet.

**Byron Will**, Portland, completed and shipped in December a large ravalé FF-to-f<sup>'''</sup> Flemish double after Ruckers to a client who is a student at the Hochschule für Musik in Vienna. In February, he completed and shipped a small Italian harpsichord after Giusti GG/BB to d<sup>'''</sup> to the Konservatorium der Stadt Wien for their early music program. He is currently working on a large French harpsichord after Hemsch, whose soundboard is decorated with wildflowers of the Pacific Northwest.

Owen Daly

### ***A reminder or two:***

It is now time for many of us to renew our memberships; I have provided a membership and renewal form below. Please note that we are now offering, for a very modest fee, joint memberships with MHKS (the Midwestern Historical Keyboard Society) and SEHKS (the Southeastern Historical Keyboard Society). And let me as always urge everyone, and not just WEKA board members, to submit articles and news for our newsletter. You may send materials to:

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

Even easier is to e-mail articles to me at: [owendaly@earthlink.net](mailto:owendaly@earthlink.net)

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### Membership & Renewal Form

Name: \_\_\_\_\_

Street: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

- ☐ Enclosed is my check for \_\_\_\_\_ to cover my \$30 general membership or \$25 student/senior membership.

Make Checks payable to: MusicSources: WEKA account.

Credit: Visa ☐ MasterCharge ☐

- ☐ Yes, I would like to get more involved in WEKA in my area.

Card # \_\_\_\_\_

- ☐ I am so enthusiastic about WEKA, I am enclosing my additional contribution of \_\_\_\_\_

Exp. date \_\_\_\_\_

- ☐ I would like a joint MHKS membership for an additional \$10.

Note: MusicSources, a separate entity, is the fiscal agent for WEKA. Please send to:

- ☐ I would like a joint SEHKS membership for an additional \$10.

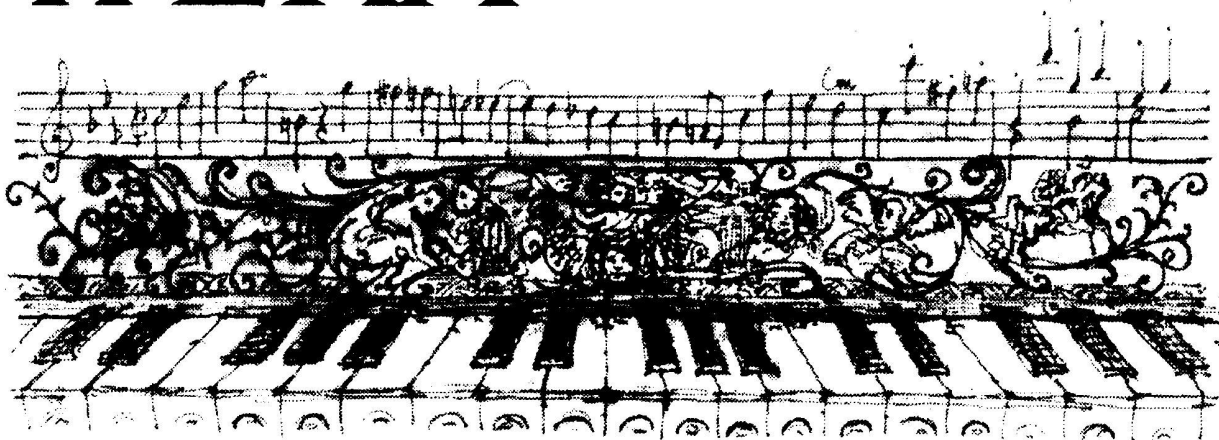
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