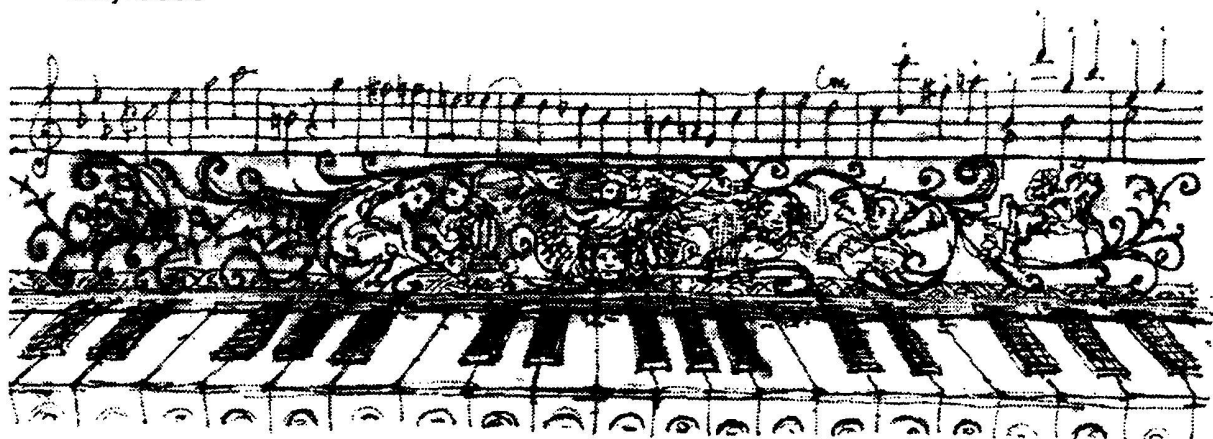


WEKA, the Western Early Keyboard Association

May 2000



Letter from the Chair

Dear Friends:

I am delighted that WEKA is now formally cooperating with our sister organizations, the Midwestern Historical Keyboard Society and the Southeastern Historical Keyboard Society. I encourage all of you to join the other organizations for a nominal fee when you renew membership in WEKA. You will then be on their mailing lists and receive their mailings. We will also be discussing plans at the WEKA conference to cooperate with them on the production of an early keyboard journal, a scholarly publication produced by North Americans.

WEKA will be producing its third annual conference this June as part of the Berkeley Early Music Festival. We are taking advantage of the focus on Bach this year with a special panel on the ClavierÜbung designed to enhance our experience of the main performances of that work during the Festival. I look forward to seeing you there. Several people who attended the Portland conference from more rural parts of our region lamented the lack of an early keyboard teacher where they live. We heard you and will be providing a list of teachers available during the Festival week to enable you to take some lessons while attending the Festival. Please let me know if you find this useful.

Our 2001 conference will be held in Tempe at Arizona State University April 27-29. We look forward to a gala weekend of festivities while enjoying a late spring in the southwestern desert! I know that John Metz and Tom Phinney will be working hard this year to provide us with an enlightening and fabulous experience. Not to be missed!

I had an extraordinary and magical concert tour to Poland this spring. An article on my trip is included in this newsletter. I look forward to talking with you informally about this trip in June.

Finally, many thanks to Owen Daly for his tireless work as our first newsletter editor. We are working on finding his replacement at this time and I hope to announce who that person will be at the June conference.

Elaine Thornburgh

WEKA CONFERENCE SCHEDULE

The Western Early Keyboard Association is pleased to invite you to our gala event on June 5 at MusicSources in Berkeley, CA. The following is a tentative schedule for the events of the day. We look forward to seeing all of you and to sharing our mutual interest in the continuing evolution of Early Keyboard Music.

Elaine Thornburgh, Moderator

8:30 - 9:00 a.m.: Coffee and pastries in the History Garden.

9:00 - 9:10 a.m.: Opening Remarks and Introductions

9:10 - 10:40 a.m.: Panel: *The ClavierÜbung: Bach's Most Precious Keyboard Document*
Moderated by Laurette Goldberg (Director, MusicSources) with organist
Jonathan Dimmock and others.

10:40 - 10:50 a.m.: Break

10:50 - 11:30 a.m.: Three Concurrent Events:

1. Introduction to the Organ for Keyboard Players: Kathleen Scheide (Grossmont College).
2. A Young Person's Journey from Piano to Harpsichord: Sheli Nan, author of "The Essential Piano Teacher's Guide."
3. Clavichord as a Practice Instrument for Keyboard Players: Gary Blaise, keyboard instrument maker, and Charles Rus, (San Francisco Conservatory of Music).

11:30 a.m. - 1:15 p.m.: The Edward Parmentier Concert at U.C. Berkeley (includes time for taxi-pool to and from campus).

1:15 - 2:20 p.m.: Lunch back at MusicSources

2:20 - 3:00 p.m.: Two Concurrent Events (with a possible third to be announced):

1. The Six Cembalo Sonatas by Anna Bon (1738-?): Angeline Case-Stott (University of Memphis).
2. Open Forum on the Harpsichord - What are Your Concerns? Moderated by Elaine Thornburgh (Stanford University)

3:00 - 4:00 p.m.: Panel: *Personalizing our Music: the Intersection between Performance Practice and Personal Style*, Moderated by Jillon Stoppels-Dupree with Roger Sherman, Tamara Loring, and Linda Burman-Hall (UC Santa Cruz).

4:00 - 4:30 p.m.: Business Meeting, moderated by Elaine Thornburgh

4:30 - 6:30 p.m.: The John Butt Concert at U.C. Berkeley (includes time for taxi-pool to and from campus)

Cost: \$40.00 General, \$30.00 Members, \$15.00 Students.

Please note that the prices include lunch, snacks and beverages. They do not include tickets for the U.C. Berkeley concert events or the taxi service.

The registration form has information about where to purchase tickets. We will provide a taxi-pool service to and from Music Sources for all who sign up on the registration form. Prices for the taxis will depend on the number of people going.

Other Offerings During the June Conference

Open Studios

Calling all teachers!! If you would like to share your studio and instruments with our visiting guests, please send a short description (three sentences) of your studio with your name and telephone number to:

MusicSources,
1000 The Alameda
Berkeley, CA. 94707
Tel: 510-528-1685

You may also e-mail your information to either of these addresses:

t.bar-david@worldnet.att.net
Msources@lmi.net

Your name will be posted at the WEKA conference for colleagues to contact you. If you are an out-of-town teacher, please contact MusicSources, which can arrange teaching facilities for you, and give a description of your teaching interests.

Display Your Goods

Those who would like to display CD's, new publications, scores, etc. at the June WEKA meeting in Berkeley should price all items, provide a manilla envelope with \$15 change in it, and bring the items to MusicSources on Monday morning. The display table will be set up, and viewing will take place during the noontime break. Notices for fringe events, etc., can also be left at the display table.

Festival of Harpsichords at Berkeley Art Center

Complementing the monumental performances of J.S. Bach's *Clavierübung* by harpsichordists Edward Parmentier and John Butt during the WEKA conference and Berkeley Festival, Wildboar Recordings is sponsoring an important series of solo harpsichord "fringe" concerts. On Wednesday through Saturday, June 7-10, Wildboar harpsichordists will show their stuff in the Berkeley Art Center, at 1275 Walnut Ave., between Shattuck Ave. and Oxford St. in North Berkeley.

Frances Conover Fitch leads off at 3 p.m. Wednesday with the music of Elisabeth-Claude Jacquet de la Guerre; on Thursday at 3 p.m., Linda Burman-Hall will play music from her CD, *Music for the Royal Pleasures*, and an important group of meantone pieces by Lou Harrison; on Friday, David Cates will play at 3:00, introducing his brand-new Bach CD and pieces by de la Guerre and Francois Couperin; and at noon on Saturday guest artist Kathy Roberts Perl will play selections from Bach's *Well-Tempered Clavier Book 1*. The series will feature several harpsichords by west-coast makers Kevin Fryer and Owen Daly.

The Berkeley Art Center is an art gallery operated by the City of Berkeley in Live Oak Park, about a half mile north of the UC campus. The gallery, which is set astride Codornices Creek amid tall redwoods, seats about sixty people for a recital. It is wheelchair accessible.

For further information on the Berkeley Festival, visit the SFEMS (San Francisco Early Music Society) website at <http://bfx.berkeley.edu/bfx/index.html>.

For further information on the Berkeley Art Center, call (510) 644-6893. They have no information about tickets, which will be available in advance from SFEMS, and at the door. Prices are \$10 for each of the four "fringe" concerts, or \$24 for all four.

BERKELEY FESTIVAL EXHIBITION

Be sure to visit the heart of the 2000 Berkeley Festival, the Early Music Exhibition, located in Pauley Ballroom and special exhibition rooms upstairs in the Martin Luther King, Jr., student center on the UC Berkeley campus. This is an opportunity for WEKA members to meet a number of fine makers of harpsichords and clavichords, as well as other artisans, publishers, early music practitioners and service organizations. And please plan to attend the free mini-concerts performed on instruments on display; these events can often be among the most exciting performances to be heard.

At this writing, there will be clavichords by Andrew Lagerquist and Gary Blaise, and harpsichords by Owen Daly; Kevin Fryer; Robert Hicks; John Phillips and Janine Johnson; and Wm. Neil Roberts and Anthony Brazier of the Harpsichord Center.

The Exhibition is open Thursday-Saturday, June 8-10, from 11 a.m. to 6 p.m., and Sunday, June 11, from 11 a.m. to 4 p.m. Admission is free. For more information, please visit the Festival's website at <http://bfx.berkeley.edu/bfx/index.html>.

KEYBOARD LINKS

No, this is not a web article! But there is a link between WEKA and the two other early keyboard societies, SEHKS (Southeastern Historical Keyboard Society) and MHKS (Midwest Historical Keyboard Society).

For the past two years, I have served as a liaison between WEKA and these two groups, mainly just because I have been a member of both of these organizations for several years and usually attend their meetings.

Linking with SEHKS and MHKS has paid off for WEKA by bringing us new members (joint members with one or both organizations). You now have the opportunity to join SEHKS, MHKS or both, as a joint member, by adding \$10.00 for each to your WEKA dues. I hope you will do it today!

Now we have the opportunity to join SEHKS and MHKS in the publication and circulation of the scholarly Early Keyboard Journal. We will vote on this at our business meeting in Berkeley, June 5.

In spring 2003 we hope to join SEHKS and MHKS in the first 3-way joint meeting. Its planned for Vermillion, SD, at the University and the Shrine to Music Museum. Plan on attending!

Nancy Metzger

From Sacramento

Jeanette Leifson performed in an early music ensemble at UC Davis in November.

Nancy Metzger recently performed solo harpsichord recitals at Beloit College in Wisconsin and the Crocker Museum in Sacramento. In May she will perform a mini-recital, "Bach and the Stylus Phantasticus" at the Midwest Historical Keyboard Society meeting in Boulder, CO.

Nancy Metzger

SEHKS Seeks Proposals

The Southeastern Historical Keyboard Society is calling for proposals for papers and short recitals to be presented at the annual conclave in Charlottesville, Virginia, March 15-17, 2001. Topics relating to the Federal period, Thomas Jefferson and early music in the mid-Atlantic states are particularly encouraged, but all topics which relate closely to the clavichord, harpsichord, fortepiano, or historic organ and their repertoires are welcomed. Presentations should be timed to last no more than 20 minutes to allow time for discussion.

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. Send three copies of the proposal to Ardyth Lohuis, Virginia Commonwealth University Department of Music, Box 842004, Richmond, VA 23284-2004. Questions regarding the conclave may be directed to Ardyth Lohuis by fax (804) 827-0230 or e-mail: alohuis@saturn.vcu.edu.

SEHKS can be found on the web at <http://www.sehks.org>. SEHKS does not pay presenters' expenses or fees, and presenters must register for the conclave. The deadline for receipt of proposals is October 16, 2000.

Ardyth Lohuis, Vice-President of SEHKS

A Musical Journey to Poland

I was fortunate to be invited to tour Poland by Pawel Skrzypek, the head of the piano faculty at the Frederic Chopin School of Music in Warsaw. I was eager to accept the invitation and pair the journey with an exploration of my Jewish family's roots in Krynki, a village two kilometers from the Byelorussian border. I had first met Pawel and his wife Zosia, also a pianist, when I was asked to provide hospitality for them on their return to Poland after his annual concert/teaching tour of America. They were intrigued with my harpsichords and the suggestions I offered Zosia about interpreting Bach's music. He proposed organizing a tour for me whose primary focus would be the "development of both harpsichord and - maybe in the first place - piano interpreting of the Baroque in our country." It was a challenging tour: seven solo recitals and several master classes in five different cities all sandwiched into 11 days, my time constraint given the travel distance and teaching demands at Stanford University. Warsaw, Gdansk, Krakow, Katowice, and Bydgoszcz were on my itinerary and my train travels afforded many opportunities to enjoy the beautiful Polish countryside whizzing by. As I later discovered, I was the first American harpsichordist to tour several cities in Poland.

What did I find in Poland, Chopin's birthplace? Audiences with great knowledge and deep appreciation of music. Poland's long-standing tradition of musical excellence is evident in their multitude of bustling music academies and schools, proportionally far more than in America. The actual buildings are beautiful and, like our universities, have abundant student housing. A great emphasis is placed on superlative technique - the students are groomed for the international competitions. Musical interpretation is considered after the technique is established. I had much difficulty understanding how the two are separated in their mind and the students' playing did not convince me of the validity of this approach. It soon became evident that my job was to inspire their imagination. I frequently asked my students to try arpeggiating chords in five different ways. A great challenge! My primary message to them, always communicated through translators, was to explore the ways in which silence and timing could be used for musical effect. The distillation of the discourse became very clear, when, the day after I returned from Poland, I told my students at Stanford, "Music lies over a bed of silence. How we place the musical moments in that silence is what determines the expressivity."

The quality of the harpsichords varied greatly. The finest instrument, by far, was Joop Klinkhammer's 1996 German two-manual, owned by the Krakow Music Academy. Otherwise, I played a number of Zuckermann and Hubbard kits, all in varying states of repair, even though recently built. I was afraid I might encounter an old, dry Neupert but I was spared

that musical challenge. I was very impressed with the quality of the instruments considering Poland's eleven year freedom from Soviet domination.

My husband, Tsvi Bar-David, and I spent our spare time initially viewing monuments unconsciously left by dead Jews, and subsequently exploring the fragments of Jewish life left in Poland. We were stunned to learn that there is no rabbi in Poland today - just 60 years ago one-fourth of the world's Jewish population lived in Poland! My Polish musician friends estimate that half of the musicians in Poland were Jewish. Every concert and masterclass gave me an opportunity to express my hopes that we continue to heal from the massive destruction of the prior century and that music, as a universal language, can transcend ethnic boundaries. I told my audiences that I come to Poland as a Jew with an open heart and that it is my honor and privilege to perform for them. I was very touched by the audience's response to my comments in Katowice, a town of about 400,000: a standing ovation which included the mayor and several council members of the town and their families!

Krakow, a town with ten harpsichord teachers (all women!!), had the most serious Baroque music program. My solo recital was part of their "Bach Days" celebration which included a marvelous performance of Hasse's *Larinda and Vanesio*. The playing, singing and baroque dancing were stylishly presented in an extraordinary 18th century performing hall. The main harpsichord teacher in Krakow, Professor Elzbieta Stefanska, assured me that the musical ideas I presented would take root and flower on Krakow soil. They have a very strong relationship there with Holland's baroque music teachers and performers.

My most vivid memory of my travels is the early morning train departures to the next town, struggling with the luggage, but nonetheless carrying another beautiful bouquet of flowers, the ever-present token of appreciation from the previous concert. I've been invited back summer 2001 to teach harpsichord in a summer course in Katowice with Marek Toporowski, a wonderful harpsichordist/organist. It's a beautiful country with a great love of music. I miss being there and eagerly await my return voyage and more discoveries.

Elaine Thornburgh



WEKA was founded in 1997 by a group of keyboard players to develop an active keyboard community which promotes mutual interests, fosters communication and shares resources in the western United States through regional gatherings and an annual conference.

Advisory Board:

Elaine Thornburgh, Chair
Charlene Brendler
Owen Daly
Jillon Stoppels Dupree
Bonnie Garrett
Laurell Huber
John Metz
Nancy Metzger
Martha Salzman
Susanne Shapiro
Dr. Kathleen Scheide

WEKA
Music Sources
1000 The Alameda
Berkeley, CA 94707
(510) 528-1685

REGISTRATION for the June WEKA CONFERENCE

To ensure reservations, please provide the following information and return the completed form to MusicSources by May 20th, 2000.

Name _____
Address _____
City, State, Zip _____
Telephone _____

To attend the concerts at UC Berkeley, efficient taxipools will be organized to get us to campus and back to MusicSources. Reservations must be made. Indicate your choices below.

I will need TaxiPool rides:

- _____ From the Conference at MusicSources to the Noon Concert at Hertz Hall (Ed. Parmentier)
- _____ From Hertz Hall back to MusicSources after the Noon concert
- _____ From the Conference to the 5 p.m. Concert at Hertz Hall (John Butt)
- _____ From Hertz Hall back to MusicSources after the 5 p.m. concert.

TICKETS FOR THE CONCERTS MUST BE PURCHASED SEPARATELY FROM CAL PERFORMANCES:

Tel: 510-642-9988

FAX: 510-643-2359

E-MAIL: tickets@calperfs.berkeley.edu

COST:

Conference fees, which include lunch, are:

\$40 for non-members; \$30 for members; \$15 for students

Check the lunch you prefer:

_____ Vegetarian _____ Regular

Send completed form by May 20, with fees, to:

MusicSources,
1000 The Alameda
Berkeley, CA. 94707

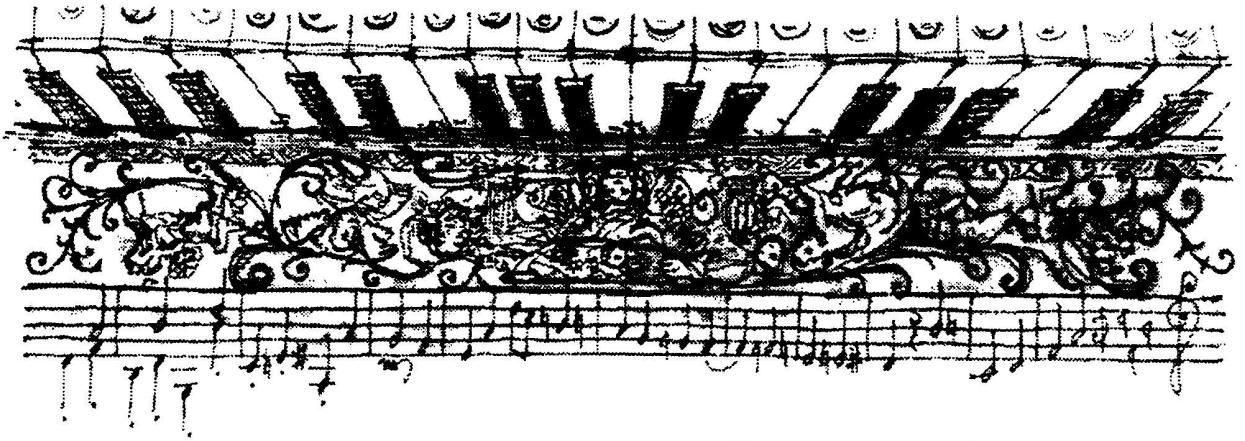
Read About the June 2000 WEKA Conference in Berkeley!

Association

Keyboard

Early

Western



WEKA

Western Early Keyboard Association
1000 The Alameda
Berkeley, CA 94707

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