
WEKA News

Newsletter of the Western Early Keyboard Association

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ABOUT THE WESTERN EARLY KEYBOARD ASSOCIATION

Since 1998 WEKA, the Western Early Keyboard Association, has sought to serve the early keyboard community in thirteen western states but welcomes members from all areas of the U.S., Canada, and elsewhere. WEKA welcomes enthusiasts, both professional and amateur, of the harpsichord, the clavichord, the fortepiano and the organ. WEKA seeks to promote mutual interests by fostering communication and sharing resources. Join us and meet other players, teachers and instrument builders. Make new friends who play your instrument, share expertise and teaching methods, and generate new ideas for increasing performance opportunities.

MEMBERSHIP DUES UPDATE

Membership dues are due by June 1st of each year for a one-year membership. Members who pay dues after June 1st will have less than a one-year membership. The annual meeting is free to all who have paid dues for the current year. Please see the membership form on page 13 to renew membership or to join WEKA. Please help keep WEKA a viable organization by supporting it with your membership dues.

WEKA'S WEBSITE

WEKA's website helps you stay connected. Don't forget to check WEKA's website at <http://wekaweb.org> for the latest news, copies of past issues of WEKA news, and links to other organizations of interest.

President's Message

By Barbara King

Greetings, WEKA members. Since June, 2009, WEKA has held a significant two-day annual conference and undergone a major organizational change. I will give a recap of the conference and then discuss our new status as a non-profit organization.

WEKA's first ever two-day conference was held in Tacoma at Christ Church Episcopal on Saturday, September 19, and Pacific Lutheran University (PLU) on Sunday, September 20. David Dahl, Kathryn Habedank, and Jillon Dupree were my knowledgeable, resourceful, and diligent co-planners for the event. Without their expertise the conference would not have been the success it was. Saturday morning's session was largely devoted to four-hand early keyboard repertoire presented by Fabio Ciofini from Italy and Jordi Vergés Riart from Spain, who also did a wonderful evening concert at Christ Church Episcopal. In the afternoon Dr. Janet Pollack of Colorado State University did a presentation on the early English keyboard music Parthenia, and a harpsichord and organ builders symposium was held. Noted harpsichord builders Jack Peters and Owen Daly and organ builders Martin Pasi and John Brombaugh participated. Sunday was devoted to the early piano with the a lecture by Mike Reiter, playing by Tamara Friedman, and a wonderful early music concert in PLU's Lagerquist Concert Hall. All-in-all the conference was a spectacular event! We had much appreciated donations from Christ Church Episcopal and PLU, and the University of Washington, Seattle. (The Fall 2009 WEKA News contains a fuller description of the conference: <http://www.wekaweb.org/>)

As of December 31, 2009, WEKA became a State of Washington non-profit corporation. As of that date we no longer had MusicSources of Berkeley as our fiscal sponsor. This was an important step to take for both WEKA and MusicSources. WEKA's new independent status allows us to develop without constraint and MusicSources itself is moving in new directions under the leadership of Gilbert Martinez. Thanks go to Jillon Dupree who sought out a lawyer-friend who expedited the

paperwork involved in the transition.

Becoming an independent organization has entailed a great deal of work for WEKA's treasurer, Susan Fisher. I cannot praise Susan too much!! The work she has done to get our money matters in proper order is nothing short of phenomenal. Working along with Susan, Michelle Futornick, our newsletter editor, has created a membership data file in "the cloud." Michelle will help us all become computer literate! This data file will be accessible to all who need it in order to support WEKA activities.

A byproduct of our new status has led to major revision of our bylaws. The bylaws truly seem like a living document, and the aim is to have the bylaws serve as a workable guideline for the organization. The final revision will be presented to the board for approval at our June conference in Berkeley.

As always, the hope is that WEKA members will undertake local events, wherever they might be. The San Francisco Bay Area held a "play-in" (see page 11) and sponsored a pre-concert lecture at MusicSources. The Seattle area is planning a May "musical soirée" (see page 6). Local events can function solely on member donations of space and food, or, if appropriate, requests can be made to use WEKA funds. Camaraderie among people with like interests will promote those interests, and this is what WEKA is all about!

A slate of officers is presented in this newsletter (see page 3). Please note we need a Vice-President. The Vice-President is expected to take over for the out-going President and is intended to be the general overseer of programs, including the annual conference. If this a position of interest or you are aware of a good candidate, please contact me or our Immediate Past President Elaine Thornburgh.

Sheli Nan and Elaine Thornburgh have been working together on our annual conference. Please see page 3 for details. Please support their efforts and this event with your attendance! See your dues at work! I am certain the conference will be stimulating and a great time to socialize with old and new friends. Here's hoping I see you June 9 at MusicSources in Berkeley, California, for our annual conference.

Western Early Keyboard Association Berkeley Conference
Wednesday, June 9th, 2010, 8:30 am to 4:30 pm
MusicSources, 1000 The Alameda, Berkeley, CA, 94707

The WEKA conference is presented in conjunction with the Berkeley Festival and Exhibition.

Cost & Registration:

- **WEKA Members:** Free to members who have paid their 2010-11 membership dues. Although registration and payment will be accepted at the event, for planning purposes please register and pay by June 1st. Includes lunch. Register using the membership form at the end of this newsletter.
- **Non-Members:** The cost, including lunch, is \$45 (\$35 for seniors over 62 and \$25 for students). Register by filling out the name and address portion of the membership form at the end of this newsletter and sending the appropriate fee to Treasurer Susan Fisher.

Program

8:30 am Board Meeting

9:30 am General Membership Meet and Greet

10:00 am The Harpsichordist's Touch: A Historical and Contemporary Perspective

Touch is one of the primary means towards expressivity on the harpsichord. Teacher and performer Jillon Stoppels Dupree will draw upon historical sources, the teachings of today's finest masters, and the evolution of harpsichord building in the 20th century in presenting her approach to touch. In addition, two student volunteers will be coached as they demonstrate different repertoire and aspects of touch.

10:00 am Historical to Contemporary Harpsichord and Vocal Accompaniment

Baritone Zachary Gordin and harpsichordist Jonathan Davis will present a concert and discussion.

12:30 pm Catered lunch and beverages

2:00 pm The Clavecin music of Louis-Nicolas Clerambault

Presented by Nancy Metzger.

2:30 pm Just in Time Ornamentation

Lorna Peters and her big band "Camerata" will present a performance and talk about "just in time ornamentation" both for groups and solo performers.

4:00 pm General WEKA membership meeting including Advisory Board Election

The Advisory Board consists of the officers and advisors-at-large elected at the annual membership meeting. Please find below the Proposed Slate for 2010 -2011.

President: Barbara King

Advisor-at-Large: Kevin Fryer

Vice-President: position open

Advisor-at-Large: Nancy Metzger

Secretary: Jillon Stoppels Dupree

Advisor-at-Large: Sheli Nan

Membership Secretary: Stephen Beckham

Advisor-at-Large: Shari Shull

Treasurer: Susan Fisher

Advisors-at-large: positions open

Additional nominations for any position may be sent to Barbara King (bp.king@verizon.net) or Elaine Thornburgh (ilana@bardavid.net). Any WEKA member who is current in dues payment is eligible to be on the Advisory Board. Note that WEKA has an Honorary Advisory Board not subject to election.

WEKA Berkeley Conference: Presenter Biographies

Jillon Stoppels Dupree Described as “one of the most outstanding early musicians in North America” (IONARTS) and “a baroque star” by the *Seattle Times*, harpsichordist Jillon Stoppels Dupree has captivated audiences in cities ranging from London to Amsterdam to New York. Her world premiere recording of Philip Glass’s *Concerto for Harpsichord and Chamber Orchestra* with the Northwest Chamber Orchestra (heralded as “superb” by the *New York Times*) was released to high acclaim in fall of 2006 on the Orange Mountain Music label. Her playing can also be heard on the *Meridian*, *Wild Boar*, *Decca* and *Delos* record labels; and she has appeared live on BBC England, Polish National Television, CBS Television, and National Public Radio. Ms. Dupree has been a featured artist at the York Early Music Festival (England), the Boston Early Music Festival, the Berkeley Early Music Festival, the National Music Museum, the Cleveland and Santa Barbara Museum of Art, and numerous universities and colleges. Her chamber music collaborations include performances with violinists Stanley Ritchie, Ingrid Matthews, and Jaap Schröder; singers Julianne Baird, Ellen Hargis, and Ann Monoyios; and recorder virtuosi Marion Verbruggen and Vicki Boeckman. A recipient of a Fulbright Fellowship and the National Endowment for the Arts Solo Recitalists grant, Ms. Dupree has taught at the Oberlin College Conservatory of Music, the University of Washington, and the University of Michigan. She is currently on the early music faculty at Seattle’s Cornish College of the Arts and is the founding director of the Gallery Concerts early music series in Seattle.

Baritone Zachary Gordin is a renowned interpreter of the 18th-century coloratura bass repertoire, the *Bel Canto* works of Bellini and Donizetti, as well as works of contemporary composers. Formerly one of the leading operatic countertenors of his generation, he has appeared at La Scala, San Francisco Opera, and L’Opera de Monte Carlo (aired on PBS), Staatsoper Hannover, and other major international theatres. He studied harpsichord and vocal technique with Laurette Goldberg. Please visit <http://www.zacharygordin.com> for more information. Zachary Gordin appears courtesy of the American Guild of Musical Artists.

Jonathan Davis, Harpsichord, is a native of Berkeley, California. He holds a Master of Music degree in harpsichord performance from the Mannes College of Music in New York City, where his principal teachers included Arthur Haas and Myron Lutzy. In New York, Jonathan performed, with the New York Continuo Collective under the direction of Stephen Stubbs, *La Rappresentazione de Anima, e di Corpo* by Caelliere, on period instruments. Mr. Davis is the recipient of outstanding performance awards from the Mu Phi Epsilon Honors Foundation, the San Francisco Conservatory of Music, and the Mannes College of Music. Mr. Davis has performed throughout Italy as a soloist and chamber musician, most recently at the Accademia Bartolomeo Cristofori, Florence, Italy.

Nancy Metzger has had a long and varied career as a performer, professor, author, recording artist, and church musician. In 2008, Mu Phi Epsilon, International Music Fraternity named her the first recipient of the Mary Alice Cox Award for Lifelong Learning, a monetary award designed to encourage fraternity members to pursue career opportunities later in life. Nancy has performed on both harpsichord and organ at venues from Cape Town to Hong Kong and is widely known as the author of “*Harpsichord Technique: A Guide to Expressivity*,” now in its 2nd edition. She has been a favorite presenter at meetings of the Midwest and Southeast Historical Keyboard Societies, and has also performed for conventions of both Region VIII and IX of the American Guild of Organists. She has recorded “*Suites & Treats*” on harpsichord and organ, “*Wine for the Soul*” on harpsichord, and, in 2008, “*Lofty Ambrosia*” on organ. Check out her website at <http://www.rcip.com/musicadulce>.

WEKA Berkeley Conference: Presenter Biographies

Lorna Peters leads a multifaceted career as a performer, teacher, and recording artist. She has performed countless recitals ranging from French Baroque to 20th-Century American music. She has given solo and chamber music concerts in California, New York, Washington, D.C., Austria, Germany, Holland, and Switzerland, and her performances are frequently heard on National Public Radio and Austrian radio. Ms. Peters' ensemble credits include Music's Re-creation, Camerata Academica, the New World Trio, Les Nations Salzburg, Monadnock Music, and Duo Continuum. Her most recent collaboration, duo *Corde à vide* with violinist Jubal Fulks, focuses on the performance of baroque repertoire for violin and harpsichord.

Her early career was marked by numerous awards including the Contemporary Music Prize at the 1989 Paris International Harpsichord Competition, and two Fulbright Scholarships to Austria where she studied with Kenneth Gilbert and Nicholas Harnoncourt at the Mozarteum in Salzburg, and with Gordon Murray in Vienna. Ms. Peters earned a Bachelor of Music in piano performance from Lawrence University, a Master of Music in piano performance with Gilbert Kalish, and her Masters and Doctoral degrees in harpsichord performance with Arthur Haas at SUNY-Stony Brook, New York. Dr. Peters is currently professor of piano, harpsichord, chamber music, and director of the baroque ensemble Camerata Capistrano at California State University, Sacramento, and maintains a private studio of aspiring pianists and harpsichordists.

Camerata Capistrano, now in its 5th season, is a historically informed baroque ensemble that performs remarkably diverse repertoire with exceptional passion and virtuosity. Originally a student chamber ensemble directed by Dr. Lorna Peters at CSU, Sacramento, Camerata Capistrano has established a superb reputation in Northern California, enjoying upwards of 10 concerts a year. In addition to their regular concert series at CSUS, recent highlights have been performances at both the St. Mark's Bach Festival in Sacramento and the Chico Bach Festival, and the release of their first CD featuring live performances of Bach Concertos, Vivaldi Concertos, Rameau Ballet Suites, and chamber works by Couperin, Telemann, and Purcell.

Seattle Soirée: You are invited to an informal musical gathering in Seattle...

Northwest Washington WEKA members and friends are invited to attend a pleasant afternoon of music-making and socializing at the home of Jillon Dupree in Seattle, May 23rd, at 3:00 pm. Participants are invited to bring a dessert or appetizer to share (if convenient) and, if they would like to play, a 17th, 18th or 19th-century keyboard piece. Instruments will include: a 1624 Colmar Ruckers-style Flemish harpsichord, built by Kevin Fryer in 2002; a Zuckermann small, short-octave Italian harpsichord; and an 1865 English Collard and Collard grand piano.

Please RSVP by May 18th to Jillon at the e-mail address or telephone number below. Let Jillon know if you need directions.

Sunday, May 23, 3:00 pm - 4:30 pm

Home of Jillon Dupree: 1869 East Shelby Street, Seattle, WA 98112

206-322-6462; jillon@msn.com

Summer Course: The Instrumental Music of J.S. Bach

Jonathan Rhodes Lee will be teaching a course at UC Berkeley this summer on the instrumental music of J.S. Bach. The course will be a general survey of the major genres in which Bach composed, including an introduction to his forerunners and his legacy, as well as some close readings of his own instrumental music. Topics to be covered will include, among others, keyboard music, concertos, orchestral suites, unaccompanied string music, the culture of instrumental music in Bach's milieu, Baroque instruments and their organology, and the roles of his various places of employment in his compositional patterns.

This will be the first summer during which a Music 128 course has been offered. This popular series in the music department is a "middle level" course, which means that it is aimed at both majors and non-majors, those very familiar with music theory and history and those with very little exposure. The

atmosphere is always a fun one of enthusiastic exchange of knowledge.

The course meets Mondays through Thursdays, from 5:00-7:00 pm, and runs from May 24 through July 1. The class is open to the public. More information about enrollment and fees can be found on Berkeley's Summer Sessions website: <http://summer.berkeley.edu>

Concert Notice: Camerata Capistrano, May 9th, 2010

The California State University Sacramento Baroque Ensemble Camerata Capistrano will present the final concert of their 5th season together on Sunday, May 9th, at 4:00 p.m. at CSU Sacramento. The program will include:

Vivaldi: Concerto for Two Violins in G Major, featuring soloists Laura Rubinstein-Salzedo and George Hayes.

J.S. Bach: "Vergnügte Ruh," the exquisite counter-tenor aria from Cantata BWV 170, with soloist Doug Salazar.

Telemann: Trio Sonata in C minor for violin, oboe, and harpsichord, with Amanda Lostritto, violin, Sara Valentine, oboe, and Haruko Haitani-Thomas, harpsichord.

Boyce: Symphony No. 4, an delightful English "big band" piece for strings, winds and horns.

Muffat: Concerto Grosso "Propitia Sydera," a tapestry of 10 separate string parts creating an unusually rich, luscious texture---the concerto includes a marvelous, monumental Chaconne.

Rameau: Our wonderful audiences have requested that we play more Rameau, so this time Camerata will perform selections from the extraordinarily exciting and gorgeous Ballet Suite "Platee"!

Our CD, which features live performances of Bach and Vivaldi Concertos, Rameau Ballet Suites, and chamber works by Couperin, Telemann, and Purcell, will be for sale (\$10.00) at the concert.

Camerata Capistrano Details:

Sunday, May 9, 2010

4:00 pm

Room 151 of Capistrano Hall (the music building)
on the campus of CSU, Sacramento

Tickets are \$5 and \$8 at the door, or through the
box office in the student union on campus (278-
4323) Monday-Friday.

For more information contact:

Lorna Peters
(916) 278-7992
lgp@saclink.csus.edu

Concert Notice: Ariel String Quartet, May 22nd and 23rd, 2010

The Ariel String Quartet will feature the premiere
of Sheli Nan's "String Quartet for the 21st
Century" on their upcoming programs in Davis
and Sacramento.

Saturday, May 22, 2010

Bet Haverim, Davis, CA

7:30 pm

Sunday, May 23, 2010

CSUS Music Building, Sacramento, CA

7:30 pm

For more information visit the website of The
Chamber Music Society of Sacramento:

<http://www.cmssacto.org/index.html>

Concert Notice: The Musical World of Sheli Nan, Saturday, June 5

The Conservatory of Music in San Francisco is
pleased to present a **free** concert entitled "The
Musical World of Sheli Nan." Sheli's new string
quartet "String Quartet for the 21st Century" will
be premiered in the Bay Area by Bill Barbini and
The Ariel String Quartet. Zachary Gordin will sing
"Journey - The Song Cycle" for piano and voice,
and "I Have a Constant Fever" for piano, soprano
recorder, cello, and voice. Dancer and
choreographer Aviva Nan-Tabachnik will dance to

Sheli's sonata for violin and piano (or harpsichord)
performed by Bill Barbini and Jonathan Davis.

Details:

Saturday, June 5, 2010

1:00 pm

San Francisco Conservatory of Music

This event is **free**.

For more information visit:

<http://www.sfcm.edu/>

Concert Notice: UCSC Spring Gamelan Showcase, May 23rd, 2010

The UC Santa Cruz Spring Gamelan Showcase will
feature Bill Alves' "Tocatta and Ground" for West
Javanese kacapi zither (played by Henry Spiller)
and harpsichord (played by Linda Burman-Hall).
The piece just had its world premiere on April 25th
of this year. Linda will play her Joop Klinkhamer
Spanish single, and they will use a radical
microtonal Just Intonation for the piece.

Details:

Sunday, May 23, 2010

7:30 pm

UC Santa Cruz Music Center Recital Hall

For more information visit:

[http://arts.ucsc.edu/news_events/spring-gamelan-
concert](http://arts.ucsc.edu/news_events/spring-gamelan-concert)

Concert Notice: Students of Anne Peterson, June 13, 2010

The students of Anne Peterson will present a
recital of piano and clarinet pieces. Anne on
harpsichord and Lisa Evans on recorder will
perform some Elizabethan duets including
"Pastime with Good Company" by Henry VIII.
Patty Doolittle will join Ann and Lisa in a trio
performance full of cadence jokes in various
combinations of rhythms and instruments.

Details:

Sunday, June 13, 2010

2:30 pm

Home of Anne Peterson, 3332 Spring St, Redwood
City, CA

Gallery Concerts Announces 2010-11 Season

The Seattle early-music series Gallery Concerts, whose artistic directors are WEKA members Jillon Stoppels Dupree and George Bozarth, has announced its 2010-11 season of six concerts presenting music of the Baroque, Classical, and early Romantic periods. Below are details about the season, which will include the opening period-instrument performance of the American Handel Festival in March 2011, with guest artist Julianne Baird. Most of these concerts are also available for performances outside of Seattle. Interested presenters should contact Artistic Director George Bozarth at gbozarth@u.washington.edu.

October 16, 17: Zephyrus: Music Fit for a King

Gallery Concerts launches its 2010–11 season with Zephyrus performing the program of French Baroque chamber music that earned them rave reviews at the National Gallery in Washington, DC. Heralded by the Indianapolis Post for its “spirited performances...spectacularly well-played” and deemed “five of the most outstanding early musicians in North America” by IONARTS (Washington, DC), this all-star ensemble includes Ingrid Matthews, violin, Courtney Westcott, flute, John Lenti, lute, Josh Lee, viola da gamba, and Jillon Stoppels Dupree, harpsichord.

November 20, 21: Op. 20 String Quartet

The electrifying debut of Seattle’s newest early-music ensemble, the Opus 20 String Quartet, opened the 2009–10 season on a note of great excitement and fulfilled expectations. Violinists Adam LaMotte and Cecilia Archuleta, violist Laurel Wells, and cellist Nathan Whittaker have planned another program that will enchant you with intimate string quartets by Haydn, Mozart, and Beethoven—all performed with Classical-period instruments.

December 4, 5: A Classical Christmas



Tamara Friedman.
(Photo courtesy Gallery Concerts)

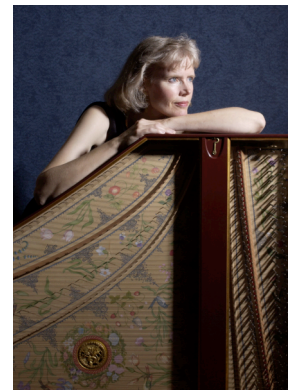
Start your holiday celebrations in a joyous mood with A Classical Christmas! Exquisite lyric soprano Karen Elizabeth Urlie will join cellist Nathan Whittaker and fortepianists George Bozarth and Tamara Friedman in an inspiring program of holiday music by Schubert, C. P. E. Bach, Handel, and others, and chamber music by Beethoven. Don’t miss our most popular concert of the season.

January 22, 23: Viva Italia!

What a great toot it will be when the virtuosic Duo Electra—recorder player Vicki Boeckman and harpsichordist Jillon Stoppels Dupree—blows into town with Viva Italia! Duo Electra will celebrate the release of its new CD of sparkling recorder sonatas by the Italian eccentric, Francesco Barsanti, with a concert that will also explore the wildly expressive repertoire of his Italian predecessors and comrades—all played so deftly by this rhapsodic duo!

March 12, 13: Handel’s Divas

A high point of the season will be Handel’s Divas, which will launch Seattle’s month-long American Handel Festival. Soprano Julianne Baird, the world’s most recorded early-music singer, acclaimed in capitals throughout Europe and North America, violinist Tekla Cunningham, viola da gambist Margriet Tindemans, and harpsichordist Jillon Stoppels Dupree will explore the rip-roaring repertoire that George Frideric Handel individually tailored for the magnificent heroines of his operas and oratorios.



Jillon Stoppels Dupree.
(Photo courtesy Gallery Concerts)

April 9, 10: Trio Paradies

Welcome spring with the dulcet sounds of violin, cello, and early Romantic fortepiano as the Trio Paradies performs the music of the Young Romantics—Beethoven, Schubert, Chopin, and Schumann. Violinist Cecilia Archuleta and cellist Page Smith will join pianist Tamara Friedman and her magnificent 1820s Empire-style Viennese grand—the only one you’ll hear in the Pacific Northwest!

All concerts performed in the intimate, acoustically superb Queen Anne Christian Church, 3rd Avenue West and West Lee Street, on the top of Queen Anne Hill (near Trader Joe’s).

Single Ticket: \$28 general, \$24 senior, \$12 students, “Kids-Come-Free” (one per adult); Group Rates

<http://www.galleryconcerts.org> 206.726.6088

Historical Evidence of Historical Damper Qualities

By Paul Irvin

An appendix is now available to my article “Modifying Modern Dampers for Historical Benefits” (*WEKA News*, Fall 2010), which was a version of a larger article published in *Harpsichord & Fortepiano Magazine*.

The appendix “Historical Evidence of Historical Damper Qualities” provides readers with much of the overwhelming evidence for the historical damper qualities described in my article, and demonstrates the historically indefensible position of using rectangular and/or firm dampers in historical copies or restorations.

<http://publications.earlymusica.org>

The Mendelssohn Mysteries

By Nancy Metzger

On May 27, 2010, Nancy Metzger will perform a short recital of “New” Mendelssohn Works for Organ at the Joint Meeting of the Midwest Historical Keyboard Society and the Southeastern Historical Keyboard Society in Beloit, WI.

Since 1989, after purchasing Willam A. Little’s editions of the Complete Works of Felix Mendelssohn Bartholdy, (five volumes, published by Novello and based on the Berlin-Krakow manuscripts), it has been a mystery to me as to why Mendelssohn had rejected several of these pieces and left them to “lie fallow” for 145 years.

Mendelssohn kept his compositions in green notebooks. Several of these notebooks were discovered in Krakow, Poland, having been taken there for safekeeping by the Prussian State Library during World War II. Interestingly, not all of Mendelssohn’s volumes were returned to Berlin after the war, and it is those volumes still residing in Krakow that formed the basis for Little’s edition. Many of the organ compositions contained therein are versions of various movements that later became known as the Six Sonatas, Opus 63, and the Three Preludes & Fugues, Opus 37. However, other works also lurked there and it is these that have captured my attention.

A “set” of teaching pieces begins my program. This grouping that I have arranged, I think, makes a worthy first look at Mendelssohn’s work for organ students. The first piece, the Prelude in C Minor (Vol. I, #IX), is not actually a mystery piece and is the only one which was never owned by the Prussian State Library. It was written in Leipzig in July, 1841, for Henry E. Didbin of Edinburgh. Later, the piece was published in the British journal *Exeter Hall*. The autograph is now lost. The Allegro assai in C Major (Vol. III, #XII, Appendix), undated, appears as a fragment in Mendelssohn’s green volume #40, and was rejected by him and crossed out with a large X. For the Novello publication, Robin Langley completed it for performance. The Allegro moderato maestoso in C Major (Vol. III, #VII) also appears in the same green volume and is undated and had been rejected by Mendelssohn in the same manner, by drawing a large X across the entire page.

The next two works (a Trio, Andante in F, Vol. II #I; and the large scale Allegro, Chorale and Fugue in D, Vol. II #IV) were written in July, 1844, along with several of the movements which later appeared in the 6 Sonatas. These two works also were never published by Mendelssohn. They appeared for the first time in 1989. Nancy Metzger recorded the latter piece on Lofty Ambrosia in 2008.

William A. Little is professor of German and music, emeritus, University of Virginia. His book, Mendelssohn and the Organ, is to be published next month by Oxford U. Press. Nancy Metzger is a retired professor of harpsichord, organ and music history.

The Eugene Conference: The Netherlandish School of Organ Building and its North American Legacy

By Barbara King, WEKA President

On April 8-11, 2010, the Westfield Center sponsored a conference in Eugene, Oregon. A quote from Annette Richards, Executive Director, Westfield Center, neatly summarizes the event. "An unprecedented collection of organ experts, builders, performers and scholars ... gathered ... to explore the great Netherlandish organ traditions of the 16th century, their legacy in North Germany a century later, and their extraordinary influence on organ building and performance both in Europe and in America into our own era."

The amount of talent and intellect gathered for this conference was nothing short of amazing. There were builders from eleven different countries and three continents! Other attendees came from widespread areas of the U.S.

The lectures emphasized that American builders are not literally copying antique organs and their sound. Rather, by studying and understanding how the antique organs were built and the behavior of their sound, American builders are producing organs that sing, that have a vocal quality. On such organs the music of old masters can be beautifully produced. Another point emphatically asserted by

the esteemed organ builder John Brombaugh was that the organs must function in the context of a church service; thus, again, the importance of vocal quality was stressed.

Speakers included the famous and impressive Harald Vogel, an authority on historic performance practice on original instruments; David Yearsley, musicologist from Cornell University; and Koos van de Linde, an expert in restoration and reconstruction of Dutch, German, Spanish, and other antique organs. Performances on organs by John Brombaugh and Jurgen Ahrend were given by Christa Rakich, Dana Robinson, Matthew Dirst, David Yearsley, Mark Brombaugh, and Harald Vogel. We were also treated to a wonderful chamber concert with Julia Brown playing a Brombaugh continuo organ.



Barbara King (left) and Shari Shull at the conference.
(Photo by Bruce Shull)

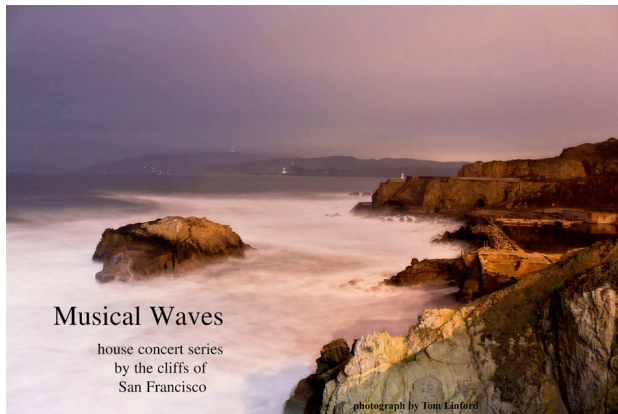
Needless to say, I have barely touched on the events of this wonderful conference. The Westfield Center certainly prepared an extraordinary event. David Dahl, who so ably helped with WEKA's Tacoma Conference, was the primary northwest coordinator, along with Julia Brown of Eugene. I can certainly recommend attendance at a Westfield Center conference!

News From the Cliffs of San Francisco

WEKA Local Gathering

On Sunday, February 21, 2010, a lively, engaged group enjoyed a WEKA gathering near Lands' End, San Francisco, at the new home of harpsichordist Elaine Thornburgh. Albert Bellefeuille, a student of Sandra Soderlund, was the featured performer. He has just purchased a two-manual harpsichord in the Flemish style from builder Steve Renaker. Albert recently performed on both organ and harpsichord at the Junior Bach Festival. It was a good opportunity to share musical ideas. The afternoon closed with a sneak preview of Elaine's recital program "Musical French Muses."

Susan Fisher kindly brought delicious snacks enjoyed by all - including a harpsichord-loving neighbor who dropped by to enjoy the beautiful music and camaraderie.



Musical Waves—A New House Concert Series

Elaine's home overlooking the cliffs of San Francisco is the site of a new house concert series called "Musical Waves." In the first program, "Musical French Muses," Elaine presented a musical journey through François Couperin's delightful preludes from "L'Art de Toucher le Clavecin," accompanied by contemporary French compositions of Rameau, Forqueray, Duphy, and Uncle Louis Couperin. The program was first presented at Stanford's Memorial Church on March 1st. Future programming will include more solo harpsichord music and duo repertoire. Stay tuned...

Design-a-Logo Contest!

WEKA is now an independent organization and should have its very own logo. Come up with a design or multiple designs and send all entries to Michelle Futornick at mfutornick@yahoo.com or 1521 Fernside St., Redwood City, CA 94061. At WEKA's general meeting on June 9 the membership will vote for their favorite logo! The prize will be free WEKA membership for one year.

Guidelines:

- The logo or symbol should incorporate the WEKA name (spelled out or abbreviated) or allow space for including the name next to the graphic design.
- The logo must work in black-and-white and at various sizes for various uses (website, membership materials, T-shirts, letterhead, etc.) It should look good at a small size—in other words, not too detailed.
- The logo must be an original design or a copyright-free design.
- The winner must assign full rights to the logo to WEKA.

Ridesharing to Berkeley Conference

Hi, Friends! Since I've given up driving, I'm now seeking a way to get to our meeting at Music Sources on Wednesday, June 9th.

My alternatives:

1. Get a ride from my home in Redwood City.
2. Stay overnight in the Berkeley area and get a taxi.

Is anybody from the Redwood City area going who could take me? Or, does anyone in the East Bay want an overnight guest? Let me know.

Phone message OK (650-365-5375) or email awpgmusic@yahoo.com. Thank you.

--Anne Peterson

New WEKA Email Group

We are going to move our email group to the Yahoo! Groups system to make it easier to use and manage. You will be receiving in your email an invitation to join the Yahoo! Group called “wekaweb”

Please click the Join link in the invitation to join the new group. The group is private: all requests to join must be approved, and the public cannot see a list of members.

The new email address for sending messages will be wekaweb@yahogroups.com. By emailing wekaweb@yahogroups.com you can easily send a message to the entire membership. This group is moderated, which means that all messages are reviewed before they are sent on to the membership.

Once we are all in the new group, the Google group will be closed.

Please contact Michelle Futornick at mfutornick@yahoo.com if you have any questions.

Join WEKA – The Western Early Keyboard Association
Please renew for a one-year membership by June 1, 2010.

Membership Form for June 1, 2010 – May 31, 2011
 (There is no prorating of dues.)

Name		Street Address	
City	State & Zip	Phone	E-mail
Membership: New _____ Renewal _____			
Newsletter Preference: Postal Mail _____ E-mail _____			
Annual Dues: \$45 Regular / \$35 Senior (62 and older) / \$25 Student		_____	
Joint Membership: \$10 ea., SEHKS and/or MHKS (circle)		_____	
Additional Contribution		_____	
\$5 for Alienor Competition (new music)		_____	
Life Membership: one-time \$300		_____	
		Total Enclosed	_____

Please make your check payable to the Western Early Keyboard Association.
 Send the membership form and check to:

Susan H. Fisher, WEKA Treasurer
 55 San Mateo Road
 Berkeley, CA 94707
 sfisher56@comcast.net

I am a WEKA member and will attend the June 9 WEKA Conference. _____

I am NOT a WEKA member but will attend the June 9 Conference. _____

WEKA: The Western Early Keyboard Association
c/o Michelle Futornick
1521 Fernside St
Redwood City, CA 94061

ADDRESS CORRECTION REQUESTED

WEKA Advisory Board

Jillon Stoppels Dupree, Seattle, WA, jillon@msn.com
Susan Fisher, Berkeley, CA, sorsfisher@gmail.com
Barbara King, Anacortes, WA, bp.king@verizon.net
Nancy Metzger, Sacramento, CA, nmetzger@rcip.com
Sheli Nan, Berkeley, CA, lemuse23@yahoo.com
Shari Shull, Tacoma, WA spshull@comcast.net
Elaine Thornburgh, San Francisco, CA,
ilana@bardavid.net

WEKA Honorary Advisory Board

Elaine Funaro, Durham, NC, e.funaro@gmail.com
Arthur Haas, New York, NY, inegale@aol.com
Ed Kottick, ed@kottick.com
Larry Palmer, lpalmer@mail.smu.edu
Carole Terry, Seattle, WA, cterry@u.washington.edu

Officers, 2009-2010

President: Barbara King
Immediate Past President: Elaine Thornburgh
Vice-President: **position open**
Recording Secretary: Jillon Stoppels Dupree
Membership Secretary: **position open**
Treasurer: Susan Fisher

Bay Area Program Coordinators:

Sheli Nan and Elaine Thornburgh

Newsletter: Michelle Futornick,
mfutornick@yahoo.com

Website: Steve Renaker, <http://www.wekaweb.org/>

SEHKS and MHKS Liaison: Nancy Metzger,
nmetzger@rcip.com