

WEKA News

Newsletter of the Western Early Keyboard Association - Spring 2006

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Officers for 2004 - 2006

Co-chair: Jillon Stoppels Dupree

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Secretary: Nancy Metzger

Treasurer: Sheli Nan

Committee Chairs for 2005 - 2006

Nominating: Jillon Dupree and Nancy Metzger

Program: Janice Clark, Sheli Nan and Kathy Perl

Outreach: Sheli Nan

By-laws: Nancy Metzger and Elaine Thornburgh

Newsletter: Barbara King

Publicity: Kathleen Scheide

SEHKS and MHKS Liaison: Nancy Metzger

Westfield Center Liaison: Carole Terry

Co-Chair Message

Greetings to Everyone –

We welcome our new members to WEKA and look forward to meeting you at our June 7th meeting in Berkeley! (More on that later in this newsletter.) This past fall we ushered in a new era of educational focus for WEKA with a San Francisco Bay area series of very stimulating harpsichord workshops led by three excellent teachers. These workshops represented the first steps in our recent decision to build community through educational activities, and we hope they will inspire the planning of other such events in different regions (with the assistance of our mini-grants . . . please inquire!). Already, a “Harpsichord for Pianists and Organists” workshop is planned for the Seattle area in May. The Bay area workshops set a high standard both in terms of being very informative and in maintaining a relaxed, congenial atmosphere.

Our Advisory Board met on January 22nd, primarily to plan the June meeting. We welcomed to the board San Francisco resident **Gilbert Martinez**, who is the Director of MusicSources. Gilbert’s input has already proven to be invaluable and we look forward to working with him as plans evolve for the meeting. Special thanks to **Elaine Thornburgh** for hosting our Sunday brunch meeting.

We hope you’ll save the date of Wednesday, June 7th, for an exciting day of early keyboard presentations at Berkeley’s MusicSources!

All best regards,
Jillon Stoppels Dupree, Co-Chair

Please send your current e-mail address to tviandilana@mindspring.com so future newsletters can be e-mailed to you!

The Future of MusicSources

WEKA members and others in the music world are saddened by the loss of our dear friend, mentor and matriarch, **Laurette Goldberg** (1932 - 2005). There have been many tributes and events in memoriam, celebrating her pioneering work and continuing legacy. I have been fortunate, as I have been invited on several occasions to write, give verbal testimony, and perform at many of these events. I am honored to have had this privilege, since I know that many of you have meaningful and deep memories of Laurette. This brings me to the realization that each of us, whether by teaching, performing or just spreading the gospel of early music is sharing in an important part of Laurette's life work. She was a persuasive advocate for the music she loved. Most of us can remember the moment and circumstances of our first encounter with her.

My story has been broadcast a lot, but I still recall with special fondness the time that I met her. I was just barely thirteen years old and completely enchanted by her passion and total commitment to baroque music. This was a life-changing encounter; my life at present has been defined by that moment.

Most of us can truly say Laurette's energy could leave people in total awe, even flabbergasted. Her mind was like a computer, keeping track of millions of personal encounters, anecdotes, students and repertoire. Especially valuable was her personal insight into the vast, infinite and ever churning universe of the historically informed performance practice movement. Any conversation with her was a gift, especially since she had the good fortune of seeing her own work make an impact and change the way hundreds, if not thousands, of people hear or expect to hear baroque music. She was a character that seemed to belong in a fantastic episode of Greek mythology. It is hard to

comprehend how one person could do all that she did in one lifetime. It is futile even to try to list them all, but representative of her crowning accomplishments are the founding of the Philharmonia Baroque Orchestra and MusicSources, and her many years of shaping the baroque studies/harpsichord program at the San Francisco Conservatory of Music. Yet, the preceding is not even a fraction of her many endeavors. She was superhuman. I know from personal conversations (and even more public declarations) she was very pleased to see that these endeavors would not be in vain, but had a bright future and would continue to benefit many generations beyond ourselves.

I am heartened at how much care and concern there has been from the music community on behalf of MusicSources. The concerts have been very successful, and our support is as committed as ever. The programs involving education and young audiences continue to grow and expand. It is a joy to see how much activity has been abuzz there lately. Our recent fund-raising gala was a wonderful success, and the phone calls and emails of praise and support have been

truly overwhelming. Our new reality is to shape our vision of things to come and to prepare for inevitable growth. My aim is that Laurette's guiding spirit remain ever-present. Our board of directors, energized and enthusiastic, is working in close contact with me to ensure this goal is met.

I can't wait to see all of you at the WEKA conference during the Berkeley Early Music Festival and for all of you to see for yourselves the continuing progress at MusicSources. At that moment we can greet each other and far away friends, celebrate our art, and forge ahead into an exciting future with Laurette's gift to music and our community.

Gilbert Martinez
Artistic Director, MusicSources



Berkeley Festival & Exhibition

The Berkeley Festival & Exhibition will take place June 4 –11, 2006. It will be dedicated to the memory of **Laurette Goldberg**. The following is from the Festival website (<http://bf.berkeley.edu/bfx/>): "Come take part in one of the world's most exciting celebrations of early music! Enter a world of enchantment and merrymaking with a fully staged recreation of 17th-century Carnival season in Rome. Enjoy Vivaldi's classic *Four Seasons* amidst the glow of candlelight. And re-discover the charismatic virtuosity of Skip Sempé and Capriccio Stravagante and much more as the Berkeley Festival & Exhibition once again brings to life the glorious sights and sounds of centuries past." Berkeley Festival subscriptions are available only through the Cal Performances ticket office at 510.642.9988.

Please Pay Your Dues

All WEKA members must pay their dues between January and March of each year. (See the last page of this newsletter for dues information.) Timely payment of dues facilitates the work Sandra Petty does for us at MusicSources.

WEKA has planned a fantastic program which will take place on Wednesday, June 7, during the Berkeley Festival and Exhibition. Remember, the WEKA event is totally free to members in good standing. For those who are not WEKA members, there will be a special WEKA member guest price of \$20 and a student under the age of 21/professional musician price of \$15.

January 22, 2005, Board Meeting

The event was held at the San Francisco home of Co-Chair **Elaine Thornburgh** from 9:30 AM – noon to discuss WEKA business and specifically to plan the June WEKA event concurrent with the Berkeley Festival.

Board members able to attend were **Elaine Thornburgh, Jillon Stoppels Dupree, Kathy Perl, Sheli Nan** and **Gilbert Martinez**. Gilbert Martinez, as the new director of MusicSources, is a welcome addition to the board. A financial statement was given by our treasurer, who reminded everyone to be sure to send in their

dues. Members were encouraged to support one another's concerts.

For a full report on the Berkeley Festival programming for this coming June, please see below.

WEKA's Berkeley Festival Program

MusicSources
1000 The Alameda, Berkeley, CA
Wednesday, June 7th

"From Background to Foreground - the Harpsichord Emerges as a Solo Instrument"

9:30 - Coffee and Muffins

10:00 - "The Harpsichord as Continuo - Its Roots in 17th Century Ensemble" presented by **Jillon Stoppels Dupree**

10:45 - "Harpsichord as an Equal Musical Partner in 18th Century Music" presented by **Gilbert Martinez**

11:30 - "The Harpsichord as a Solo Instrument" presented by **Elaine Thornburgh**

12:30 - Fabulous Catered Lunch

2:00 - Movie Shorts: "From Gesualdo to Wanda"

3:00 - **Elaine Funaro** will present a contemporary concert of harpsichord music and a world premiere event with one of our very own members (surprise!).

4:00 - Dessert and Wine

4:30 - General Meeting

The above should provide a stimulating and wonderful day. In the sessions there will be time for questions and answers. We hope to have a good deal of give and take between audience and presenters.

A number of our members have fringe or main stage concerts coming up during the festival. Please stay tuned. We will do our best to send out an e-mail bulletin as we get closer to the date to remind everyone of our event on June 7th and to announce any member concerts that will be taking place.

Concert Review

by Sheli Nan

I was thrilled to attend the concert entitled "Fantastic Eras," given by **Jillon Stoppels Dupree** and Carla Moore for the SFEMS, that took place January 22. There were many reasons this concert was evocative for me. Besides the magnificent musicianship between these two performers, the program choices were excellent. One could postulate that programming is an art unto itself. What Stoppels Dupree and Moore were able to do was to program 20th century music along with baroque music in a stylized and sophisticated format. As a modern composer myself, I am always looking for modern music that I, as a post-modern, neo-melodic composer, can relate to. How absolutely satisfying it was to find this in the baroque world (and mine). It is rare to experience this anywhere, let alone in the baroque world. Besides playing a particularly tasty Frescobaldi and a short elegant Couperin prelude, Stoppels Dupree performed a piece by composer Muczynski, born in 1929, that fulfilled the edict that harpsichord music must be composed for harpsichord - not placed upon the instrument after being composed for piano, for instance. Its two contrasting movements, incorporating both the baroque sensibility and modern technique, satisfied the listener on both counts. Moore performed a piece written by Ted Allen, born in 1959, entitled "Cattle Ranch Moon." This four- movement solo violin piece was wonderfully moving and richly performed. Together these two performers also did a Chaconne by Hendricks, who was born in 1943. The concert was rounded out with various Italian composers from the 17th century.

Children's Discovery Museum

by Anne Peterson

Recently, I took part in a special "musician-visit" to the Children's Discovery Museum in San Jose, California. The museum has such visits periodically, recruiting musicians from the local colleges and music schools. We are to show the children something that involves lots of hands-on experience. Well, that leaves the door wide open! So, I brought my little

pentagonal virginal. Because the museum is noisy -- lots of happy people, lots of interesting and noisy exhibits -- I needed to place two microphones near my instrument's strings. I quickly learned today's kids are "see the mike - - will sing like karaoke!" -- minded. After I smilingly and gently instructed the future rock-singers to put the mikes back and to come over and see my instrument, I got lots of eager takers. When they protested they couldn't play, I had a repertoire ready of pieces that only required them to play one or two notes, and I would do the rest. We actually sounded pretty good! It was a fun time, and I was able to enlighten quite a few folks about early instruments (and have a little fun, myself!).

Kathleen Scheide Performances

In November Kathleen Scheide toured the South with flutist Zofie Vokalkova from the Prague Conservatory. The duo played for the Atlanta Pro Mozart Society; Henderson State University, Arkadelphia, Arkansas; Hot Springs, Arkansas, Flute Choir; and Northwestern State University, Natchitoches, Louisiana. Kathleen played organ in Atlanta and harpsichord for the rest of the tour. At Henderson, the pair was joined by cellist Felice Magendanz Farrell, and Zofie coached Kathleen's recorder consorts as well as university flute students. In January, Kathleen Scheide performed organ recitals at the Hong Kong Cultural Centre and at the dedication of the new instrument at the Parish Church of the Most Holy Trinity, Nassau, Bahamas. Her next harpsichord recital is April 20, at Harding University Administration Auditorium, Searcy, Arkansas, at 7 p.m.

Nancy Metzger CD and Performance

Nancy Metzger recently released her second CD, recorded on harpsichord. "Wine for the Soul" with music of Bach, Froberger and Handel can be ordered from her website: <http://www.rcip.com/musicadulce>. Nancy also performed on organ in Michael Barone's "Pipedreams Live" program at the A.G.O. Region IX Midwinter Conclave in January. Performances utilized the 2004 Beckerath organ (3/53) at the University of Nevada, Las Vegas.

Bay Area Harpsichord Workshops Fall 2005

by Michelle Futornick (Student)

Bay area harpsichord players gathered this fall for a series of three workshops on expressive harpsichord playing presented by **Kathy Perl, Tamara Loring** and **Elaine Thornburgh**. The series was a great success! About five playing participants and several more auditors attended each session, held at the studios of the three teachers. After a short introduction by the teacher, the participants each played a piece, received feedback from the teacher, and had the chance to work on specific areas of the piece with the teacher's guidance while other participants listened. The atmosphere was encouraging, with constructive feedback from the teachers, and it was exciting to realize there are so many local people who love harpsichord playing!

Players ranged in experience from those who had started playing only months ago to those who have been studying for many years. Students chose their own pieces in consultation with the teachers. We heard lots of J.S. Bach and French harpsichord music, with a few other composers adding variety.

Topics covered included touch and economy of motion; the use of different fingerings to create different effects; techniques for playing chords; articulation vs. accent; and methods to use in learning a piece. At the end of the final workshop, participants all said they'd like to see another series, expanding to different teachers and perhaps to the East Bay. Some participants wanted to see a workshop focused on a particular composer or genre of music; others liked the variety they heard in the fall workshops.

Thank you WEKA for making this workshop series possible, and to our superb teachers for their time and guidance!

News Items from Edward Kottick

Edward Kottick, a musicologist and harpsichord builder who retired from the University of Iowa School of Music in 1992, has been selected as the 2006 recipient of the American Musical Instrument Society's Curt Sachs Award. The award will be conferred in May at the joint meeting of the American

Musical Instrument Society (AMIS) with its British equivalent, the Galpin Society, in May in Vermillion, South Dakota. (<http://www.uiowa.edu/~ournews/2006/january/010606kottick-award.html>)

Zuckermann harpsichords is now producing a Neapolitan Italian harpsichord kit designed by Ed Kottick. The instrument is all maple, including the soundboard. For more information see "New Italian Harpsichord Kit," <http://www.zhi.net/>.

On March 1 Ed Kottick will be at Union College in Schenectady, NY, to give two lectures: "Gods and Mortals, Monkeys and Dolphins: Early Keyboard Exotica;" and "Wood, Wire, Air and Ear: How the Harpsichord Makes Its Sound." (<http://www.kottick.com/lecture.html>)

Seattle Concerts

"Happy Birthday, Mozart!"

March 4, 8 pm, and March 5, 2 pm

Queen Anne Christian Church

Amy Bills, soprano; George Bozarth, narrator

Tamara Friedman, Viennese fortepiano

Music of Mozart: dramatic piano music, sparkling songs, readings from letters

"A Green Concert: Natural Wonders for the Harpsichord"

April 28-29, 8 pm, and April 30, 2 pm

Queen Anne Christian Church

Jillon Stoppels Dupree, harpsichord

Carla Pryne, narrator

"Nature music" by Byrd, Sweelinck, Couperin & Rameau; environmental readings (sponsors: Seattle Audubon Society, Earth Ministry)



Jillon Stoppels Dupree and Janet See

January 29 - "Totally Bach: The Flute Sonatas"

Next *WEKA News* Deadline: September 1, 2006
Send material for publication to bp.king@verizon.net or
Barbara King, 4606 Cypress Drive, Anacortes, WA 98221.

Please clip and use this form.

Join WEKA!

Please renew between January and March, 2006.

Membership Form for 2006

Name **Street Address**

City **State & Zip** **Phone** **E-mail**

Membership: New _____ **Renewal** _____

Newsletter Preference: Postal Mail _____ **E-mail** _____

Annual Dues: \$35 Regular / \$25 Senior (over 65) / \$15 Student _____

Additional Joint Membership: \$10 ea., SEHK and/or MHKS (circle) _____

Additional Contribution _____

Additional \$5 for Alienor Competition (new music) _____

Life Membership: one-time \$300 _____

Total Enclosed _____

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