

WEKA News

Newsletter of the Western Early Keyboard Association

Co-Chair Message

By Elaine Thornburgh, WEKA Co-Chair

Dear WEKA members,

A new year has begun and our new co-chair Barbara King and our former co-chair Jillon Dupree are planning a terrific one-day WEKA conference in Seattle that we hope you can attend. The program will have a strong organ component, taking advantage of the excellent organs and players in the area.

The new year brought a major life move for me—vacating my home of 26 years to rebuild a home in the far western part of San Francisco. Such a change can be very renewing. I look forward to offering more house concerts with our serene and magical forest-view backdrop interlaced with ocean views! Stay tuned!

A major highlight of the fall for WEKA was the Alan Curtis master class held at MusicSources. Thank you Gilbert Martinez, artistic director of MusicSources, for hosting the event. I was very pleased that Maestro Curtis was able to bring his wonderful musicality and decades of research and performance to our participants and auditors. I owe much gratitude to him as my mentor as I develop my own teaching style. It is very gratifying to enjoy the accomplishments of former students. In particular, Mahan Esfahani is bringing wonderful ideas and musicality to Bay Area audiences several times this year.

I hope that the new year is bringing abundance and perspective to everyone. I look forward to seeing you at future WEKA events!

DUES REMINDER

It's time to renew your WEKA membership. Please use the form at the end of this newsletter to submit your dues **as soon as possible**.

WEKA June 2 Event

Plans are in the making for a SUPER one-day WEKA event in Seattle. Put Saturday, June 2, 2007, on your calendar and travel to the beautiful Pacific Northwest. Seattle is a fascinating city. The WEKA event will give you the perfect opportunity to be a tourist for a few days.

We plan to begin the day with organ events at St. Mark's Episcopal Cathedral located on Seattle's Capitol Hill. From there we will travel to the historic Queen Anne area of Seattle and continue with harpsichord events. Elaine Thornburgh, harpsichord instructor at Stanford, has agreed to serve as a master class instructor for three Northwest students. We are hoping to follow the master class with a harpsichord builders panel discussion and to conclude the day with a visit to a home housing a collection of early pianos.

We have many details that need to be firmed up, but you can help us keep you informed by providing us with your e-mail address. Indicating on your membership form whether or not you are able to attend the event in Seattle will aid us in our planning.

The June 2 event will be open without charge to all WEKA members. Obviously, transportation by car or to SEATAC and housing will be up to individual members. Lunch and a group dinner on June 2 will also be your own financial responsibility.

For further information at this time, feel free to contact Barbara King, WEKA Co-Chair, at (360) 293-4930 or bp.king@verizon.net.

We hope to see many of you in Seattle!

IN THIS ISSUE

Reviews of Mahan Esfahani concerts	pp. 2-3
New course on harmony offered	p. 6
MusicSources Renaissance Spectacle	pp. 8-9
and more!	

CONCERT REVIEW

Mahan Esfahani at MusicSources

By Sheli Nan, Sequence! The Northern California Composer's Notebook

There is no doubt that Mahan Esfahani is an upcoming and exciting new young harpsichordist. He has already done a great deal in his twenty-three years, and we in the early music world look forward to his maturing both as a performer and as an interpreter. The concert that he performed at MusicSources in Berkeley, California, on Sunday, November 12, 2006, is part of the MusicSources debut series, initiated by artistic director Gilbert Martinez. Mahan was this year's Laurette Goldberg scholarship recipient for this newly inaugurated program. Much credit must be given to Gilbert Martinez for his insight into the importance of supporting and encouraging youth to follow the magnificent keyboard heritage that we are involved with.

Mahan at one point during the concert proclaimed that our community uses European thought as the bar by which we judge cultural phenomena and that it is important to recognize that cultures far earlier than the European culture brought great knowledge and capability to the world. This comes from Mahan's own Iranian cultural background. Regarding this statement of his, it is certainly possible to look back six years and realize that Spanish culture was once viewed as insular and self-sustaining. There has been much writing and research done in the ensuing six years that has already dispelled that myth. The Spanish court was as sophisticated and articulate as any ruling junta anywhere in the world during the 17-18th century and the "Mediterranean" character, rather than being thought of as simple and given over only to feeling rather than deep investigation, as implied by Mahan in his short speech, was in fact as literate and as thoughtful as any court anywhere. In regard to the music of Scarlatti, although Scarlatti wrote music that was evocative of the sights, sounds and colors of the Spanish experience, he wrote for his Queen. Right there the argument that Scarlatti was choosing to compose music that was perhaps not as sophisticated as other music is contradicted. Scarlatti's music was full of all that the Spanish court was experiencing both within and without its

gates. Don't forget that Faranelli was living at the Court in Madrid also. And that the queen's uncle was the ambassador to France. And that her mother was the Austrian Princess. This was an international scene. There was no provincialism and I believe Mahan could have made his point without choosing to frame it as a counterpoint!

Regarding the music itself, there were eleven sonatas that were performed with varying degrees of success. The youth, talent and enthusiasm of the performer were always evident. Mahan has a hero. His name is Antonio Benedetti Michelangelo. He was a late 19th century pianist. And Mahan not only peppers his speech by referring to this hero of his, but he also gave him credence when he spoke of him at the concert as being a perfect performer of Scarlatti. This was unfortunate because some of the sonatas were performed as though they were being played on modern piano. This was evident in the constant repeats of sections, most often with no ornamental variety and also by the speed with which he performed some of the sonatas. It is reminiscent of the quick even touch of a piano interpretation without the defining investigation of harpsichord possibilities.

Now a few notes on the sonatas themselves. K518 was most successfully performed – in this sonata there was variety in the voicings and excellent affect. Good choices were made in the interpretation. K519 also was performed very well yet in this case the piece was performed with too much speed. As a result the sonority of the "bells" was lost by the quickness of the approach. It is exciting to play Scarlatti so very fast – (pianistically as well) and one of the delights is learning to slow down in order to allow the instrument to ring with the qualities that are evocative of the subject matter as well as the instrument. One wants to control speed and not vice versa.

K32, a pedagogical piece that all Scarlatti aficionados have played at one time or another was approached in a personal manner by Mahan. He reinterpreted the sonata as a French exercise and played it rubato with many rolled chords and over dotted notes. Programmatically this worked very well because it was dynamically different from all the other pieces. Standing on its own, though, it, once again, had a pianistic feeling to it and does not

continued on page 5

CONCERT REVIEW

Mahan Esfahani: "Live at Mission Blue"

By Katherine Roberts Perl

Some of us were fortunate indeed to hear Mahan Esfahani perform a solo harpsichord recital on January 20, 2007, as part of the "Live at Mission Blue" series in Brisbane. He played Kevin Fryer's newest instrument, after a 1624 Ruckers and commissioned by Lynn Robbie (henceforth to be known as "Lucky Lynn"). For all those reasons—a superb player, instrument and venue—it was a very special and rewarding evening.

The thoughtful program notes, written by Mahan, added much to the experience, tying together the composers, as well as expressing Mahan's intentions and his feelings about the program. His concept was based on John Bull being a sort of great-grandfather to J.S. Bach musically, and he provided the history and the musical evidence to convince us.

The link was Sweelinck, almost an exact contemporary of Bull, who had an association with him when the latter came to Antwerp to live. Sweelinck educated the important North German organists of his time, who in turn influenced Bach. I loved Mahan's programming; it would have been even more fantastic to have had a Sweelinck piece on the program, between the Bull and Bach. As it was, the composer in that intermediate place was Georg Böhm; the piece was the powerful Praeludium, Fuga et Postludium in g-moll. This piece is not often played: it was a revelation to hear it on the exquisite Colmar Ruckers harpsichord, with its rich and sonorous tone.

Perhaps the biggest surprise of the evening was the first half, which consisted entirely of a treasure trove of John Bull's music! Mahan is preparing his debut solo recording of the complete works of this composer for harpsichord, virginals and organ. I can think of no one better to do it. This man has done his homework! He plays not only with technical mastery, but with poetry and warmth, as if this were his native musical language. The proportions of the divisions, combined with the "tunes," were perfect and took the audience's breath away with their sheer fluidity and contrast.

In addition to the Böhm piece, the Bach pieces on the second half of the program were two Capriccios,

composed when Bach was in his teens. They were beautiful and well-played. I would have perhaps liked a slower, sweeter approach to the Arioso, which begins the B-flat Capriccio. It describes a scene in which the friends of Johann's brother beg him not to leave them. But this is a minor detail. Mahan delightfully conjured up for us – musically – the image of the brother's friends pulling at his sleeves, begging him to stay, while he tries to leave. His realization of Bach's sparse third movement was masterful and imaginative. The last movement, a fuga based on the theme of the stagecoach horn call, was the pièce de résistance of the second half of the program.

The concert was a fabulous success, and we can all look forward to what this wonderful and inspiring artist has in store for us in the future.

Katherine Roberts Perl is a performer on solo harpsichord, teacher, and concert presenter in San Francisco. See the Upcoming Events section for details on her next performance.

PASSING

Dr. Madeleine Grumbach

With great sadness I would like to say goodbye to a dear friend, Dr. Madeleine Grumbach, who died January 17th, 2006, at her home in San Francisco. A staunch supporter of early music in the Bay Area, she was a avid musician--harpsichordist and recorder player. She was also a fine child psychiatrist, a bird enthusiast, philosophy student and knitter! She studied harpsichord with me and hosted other students at her home every week for nearly three decades. She studied recorder with David Barnett and, more recently, with Louise Carslake. Dr. Grumbach was on the board of the Community Music Center in San Francisco and was a member of the Western Early Keyboard Association. She will be deeply missed.

Submitted by Tamara Loring

Aliénor News: “Harpichord-Now” Launched!

Visit <http://www.harpichord-now.org> to see the beautiful new website of Aliénor, the organization promoting new music for the harpichord through concerts, commissions, and a competition. Aliénor recently became a full-fledged 501(c)(3) corporation. They are now soliciting entries for the Seventh Aliénor Harpichord Composition Competition, to be held March 6-8, 2008, at Salem College in Winston-Salem, North Carolina, in conjunction with the Southeastern Historical Keyboard Society annual meeting. WEKA member Jillon Stoppels Dupree is one of the judges. Aliénor’s ultimate goal for the competition is to create a collection of accessible pieces suitable for publication and usable by harpichord enthusiasts worldwide. Details can be found in the “Call for Scores” on the website.

The new website includes “The Sound Room,” an extensive collection of samples of contemporary harpichord-related works, organized by composer. Kemer Thomson of the San Diego Harpichord Society has been very generous with his time and expertise to help get the new website up and running.

Aliénor Executive Director Elaine Funaro has been presenting the “Aliénor Soirées” series as a way for people to hear a wonderful new repertoire written for the harpichord. Recent performances include Duo D’Amore (Funaro on harpichord with Baroque oboist Geoffrey Burgess) in Santa Fe and Taos, New Mexico, playing pieces by winning Aliénor composers written especially for the duo; Funaro’s solo show “Nod to the 90’s” (five centuries of harpichord music with stories and costumes) at the San Diego Harpichord Society’s fundraiser; and “Harpichord to Haiku” (works for harpichord interspersed with haiku written by Jack Kerouac) in Pasadena, California.

If you would be interested in hosting a future event, please contact Elaine at e.funaro@gmail.com

Changing the World One Person at a Time

*By Sheli Nan, Sequence! The Northern California Composer’s
Notebook*

My studio has been a musical laboratory. Thirty years of learning have taken place and what I have taught and what I have learned is that the study of music is paramount to a developed intelligence. Rather than cutting music out of the schools we need to support its return and actively work for the reintegration of this neglected important art.

The study of music teaches long-term study and engagement. We live in a fast-paced world where people are used to seeing results almost immediately. Music is a long-term study project that gives us tremendous joy--the very difficulty of grappling with problems that will not be solved in the immediate future allows us to delve deeply into the subject matter. Music is a circular learning process rather than a linear learning process. Everything that is learned is always used. No information is discarded. Rather, the information grows exponentially as the material progresses. The musical world is a self-contained place, always available to the student, where he or she can work on endlessly fascinating problems that stimulate the mind.

The core aspects of the scholastic musical experience are the enhancement of listening skills, rhythm, coordination, creativity, ensemble, dynamics, cooperation, and respect for others. The first, most primary skill is that of listening because, arguably, it is the most important factor in the development of a fulfilling musical experience. When we understand how to create our own sound, listen to it, and determine an appropriate manner and moment in which to begin and end it, we are also learning how to be civilized. Learning music provides a musical thread of continuity through which children learn to analyze their sound. This can lead to an appreciation of other art forms. Whether students are singing, learning music theory, or participating in musical theater programs, the rhythms and musical patterns that they learn will add accompaniment, diversity, and joy to the project at hand. Children learn how to communicate by using the musical language. Musical education offers an alternative for communication and joy. Children

continued on page 5

are encouraged to use their bodies and to be aware of how they are using them.

One of the more important points to be made is that the long-term study and engagement of the musical process is character-building because the study of music is both complex and irritating. One learns how to cope with extreme frustration as one figures out what needs to be done in order to get the sound right. As one proceeds, the enhanced self-esteem coupled with the growing coordination and the pure sensual delight in the sound makes a huge impact on what the student thinks about. Music is a whole other world. For that reason, when Einstein was interviewed and asked what he would have liked to have done if he were not a physicist, he said, "I'd be a musician." It is an endlessly fascinating process, compelling and challenging. It is a lifelong quest. To make music our common language, accessible to everyone, music dissolves boundaries. It synthesizes influences from different cultures. By struggling with the greatest human creations, like a piece by Johann Sebastian Bach, we reinvent our world. We may transcend ourselves and perceive the magnificent potential of our species. Hence our community becomes imbued with the spirit of work and reward, both physical and metaphysical, and this holds us, by the tenets of our musical language, to a greater, more aspiring version of ourselves that is constantly striving. Engaged in our task of deciphering the minds, hearts, and souls of the great masters, and, in so doing, the minds, hearts, and souls of ourselves, we come together to read, share, study, and listen. Music is philosophy with sound effects, and when we enter into this supremely intelligent domain, we are privy to the great conversations that have taken place throughout time by some of our greatest minds. It cannot but help to elevate us and refine our sensibilities.

And, by the way, students become far better academically when they study the intricacies of music along with their regular class work because studying music is also learning how to learn. The very process of breaking down a piece of music and analyzing its components gives students a frame for the study they do in other subjects. And, if music is taught from an historical perspective, it is also possible for the student to view history through yet another lens. ©2007 by Sheli Nan

feel historically accurate, although it might work as an experiment in how to "Francophize" a Spanish piece.

The concert ended with a duet fandango by Boccerini performed by Gilbert Martinez and Mahan Esfahani with the added voice of Danica Sena, the director of Andanta!, on castanets. It was an exciting interpretation for two harpsichords, rousing, violent and masculine. This fandango was arranged four years ago by a German performer named Andreas Staier. Although the piece never modulates, it projects power and movement. It was a rousing finish to a fine afternoon.

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Sheli Nan is a published composer and author. She is the originator of "The RHYTHMTWISTERS Program," a multi-ethnic, multi-cultural, low-cost music program created for the public school system. Sheli is a harpsichordist and pianist and has been invited all over the world to give concerts of original and period music on baroque and contemporary keyboards. To learn more about Sheli and to read a selection from her book, please go to www.shelinan.com.

NEW BOOK

Sandra Soderlund's new book *How Did They Play? How Did They Teach? A History of Keyboard Technique* traces keyboard playing from its beginnings to the end of the 19th century and covers organ, harpsichord, clavichord, and piano. It's an expansion of her book *Organ Technique: An Historical Approach*. The book is published by Hinshaw Music and is available through their website www.hinshawmusic.com or by calling (800) 568-7805. Read more about the book at Sandra's website people.mills.edu/ssoderl/

Quest for Harmony: Classes by Tamara Loring

Music is made up of linear and vertical forces moving forward through time. Pitch (and its first cousin, melody), rhythm, and harmony are all essential to our experience of music.

One can barely play without some awareness of note names or pitch. And a player must learn meter in order to produce the music. But there is no such mandate for the perception of harmony, the vertical presence in music. It is not only possible but, sadly, common for a person to play a complete composition without any understanding of the progression and the emotional impact of the chords employed. Harmony is the most universally ignored element of music. Why do so many musicians eschew harmony or music theory in general? I have observed this fear (and loathing!) in nearly every one of my students: harpsichordists, vocalists, wind and string instrumentalists.

We need to be able to describe something in order to share it with someone else—performing is sharing—or even to deepen our own understanding of it. Without a way to describe it, harmony can be a cloud of complex sound that disappears into the ether before we can grasp it. But the vocabulary many of us were taught is intellectual, dry. I have found that people who didn't study traditional theory are sometimes more open to their emotional responses to harmony.

Traditional music frequently teaches triads and chords in isolation from the music they inhabit. What about the wonder of dissonance and consonance, the sensual feeling of an inverted chord, the soaring of a suspended ninth waiting for its softly satisfying resolution, or the haunting presence of a well-prepared deception? How do different keys feel? In the Baroque period it was an accepted fact that they all felt different from one another. In my own teaching I follow the progress of a piece cadence by cadence, often backing up through the previous phrase to catch interesting chords. It is a great clue to watch out for accidentals—that odd name for symbols indicating key changes in the passage. (In a better world these would be printed in red!) This is a simple approach, quickly learned and easy to apply.

This spring I will offer two series of harmony classes. The beginning series will present language to describe scales and chords. It will be very basic and brief, feeding participants as quickly as possible into the next level.

The intermediate series, intended for people who can recognize chords and their inversions, will focus on real music, challenging the participants to engage in the chordal journey of various compositions. Each person will be exposed to basic figured bass, the simple, descriptive language of Baroque harmony. We will start with short, accessible pieces. Everyone will be encouraged to bring a favorite piece for analysis. All instrumentalists and vocalists are welcome.

The classes will be offered in North Berkeley every other Saturday, starting March 3rd. The beginning-level class will start at 11:30 am and the intermediate class at 12:45 pm. Participants can take one or both classes and can join the series in progress at a later date if unable to start on March 3rd. The fee will be \$18-22 per session, with a discount given for the second class when both levels are taken. If you would like to participate, send me a note describing your background, your goals, and your instrument(s). Don't be shy. Nearly everyone thinks he or she is unprepared and nearly everyone is! Please respond by phone (415) 669-9898 or e-mail: tloring@svn.net.

Tamara Loring is a teacher of chamber music and harpsichord in the Bay Area, and a founding member of WEKA. Her chamber music program, Baroque Ensemble Seminars, is a longstanding fixture of the local early music scene.

Blog: Birth of a Harpsichord

WEKA member Steve Renaker recently finished building a harpsichord, and has documented the process on his blog “my own devices, or, Steve builds a harpsichord.” Check out this great site, with journal-style entries describing the process and lots of photographs showing how a box of parts becomes a beautiful instrument. Steve is now apprenticing with Bay Area harpsichord builder Kevin Fryer.

hpschdbldr.blogspot.com

Playing Continuo

By *Tamara Loring*

As keyboard players (and teachers!) we are called upon from time to time to accompany other instruments. For many of us this is the exception rather than the rule. A keyboard player, whatever keyboard it might be, is capable of producing the entire spectrum of a composition with his or her own two hands. Nearly everyone else needs people with whom to play to make the experience complete.

The use of a harpsichord, (organ, piano, guitar, lute, harp, the list could go on) in a continuo capacity is a very special kind of music-making. Many keyboardists don't read figured bass, the Baroque shorthand for identifying harmony. They must play from pre-realized basses often burdened with egocentric soloistic parts for the right hand. Often these realizations are more difficult to play than what might have been the simpler historical practice. More important, they restrict one's freedom to expand or contract textures to fit with the other players or the conditions of performance.

Learning a few simple figures and gaining confidence about how to use them is a good starting point in correcting what is, or should be, an alarming deficit in the education of contemporary keyboard players. Another very useful skill is to learn how to clean up an already existing realization. The first stage in this activity is to turn down any appointments with other players and to spend a little time in your own studio with the score. If you can do it with a teacher's direction, so much the better. One needs to divine the chordal progression of the accompaniment. It is actually pretty easy once you do it a few times.

Figured bass is even useful for undoing badly written realizations. One of my students was recently faced with a piano transcription of an orchestral accompaniment as a "continuo" part. When she brought it to me I suggested that she 'figure' it. Her response was an astonished, "I have enough trouble already—figures will only distract me!" Understandable as her frustration may be, what she didn't realize was that figures really are a short-hand. They can reduce a thicket of notes to very elemental intervals that fall easily under the

hand. It isn't necessary to play the other player's notes. Usually it sounds better without this doubling anyway. Any keyboardist who hankers to play with others should give continuo a little air-time.

Perhaps you will be lucky—if luck it is—and will be asked to play only obligato parts. These require only the ability to read and listen to the other parts. Your right-hand part is written out by the composer, no worries! But the percentage of these pieces is very low and the keyboard has a very different function, more melodic. Most non-obligato ensemble music requires a rather "strummy" presence of the harpsichord or lute, filling out the chordal cloud and reinforcing the harmonic rhythm, not to mention the form, of the piece.

Please consider spending a little of your practice time in pursuit of the ability to realize or re-realize accompaniment parts so that your instrument can provide needed partnership to other instrumentalists. You'll be happy that you did because playing well with others is really a blast!

There are good teachers in the area who specialize in this work. There is also a forum, Baroque Ensemble Seminar, that offers a structured chamber music setting for you to learn to use these skills and to enjoy the heck out of yourself in the process. And we NEED keyboard players. Three groups are presently looking for continuo partners at various levels of ability. One need not already know figured bass.

One suggestion is that you might take a short harmony class just to brush up on the subject and to learn the essentials of figured bass. This can be accomplished in a surprisingly short time—perhaps a couple of sessions. (Please see the announcement on harmony classes in this issue.) You may not end up playing directly from figures, but you'll know a great deal more about how to make a realization sound better. Then you will be ready for your ensemble and hours of joy! We need you! Music needs you!

Call Tamara Loring, (415) 669-9898 or e-mail, tloring@svn.net.

UPCOMING EVENTS

The Streicher Trio Presents “Iberian Flare”!

Castanets, fans, the Jota, Fandango, Sarabande, and Pavane, plus all sorts of Iberian Flare are coming right up in early March. The Streicher Trio and guest dancer Stephanie Neira will present this unique Spanish-inspired presentation. The Trio's members (Charlene Brendler, harpsichord; Joanna Blendulf, cello; and Katherine Kyme, violin) perform early and late Baroque music--of familiar and unfamiliar composers--and the dancer visually augments the experience with original and historical choreography plus costumes.

This extravaganza is grounded in Spanish music, inspired by the rarely heard continuo sonatas of Scarlatti. Historical steps will be danced to music of Cabezon, Playford, Lully, and Scarlatti, while original choreography will be seen in the Fandango of Lope. A special musical treat comes with a La Folia set of variations that is unpublished and was found in France. The Swiss composer, Albicastro, (alias Heinrich Weissenburg) moved to the Netherlands to pursue a military career. He wrote this harmonically beautiful and virtuosic set, which is a wonderful addition to the better-known repertory of Vivaldi and Corelli.

These concerts, presented on the San Francisco Early Music Society series March 2, 3 and 4, promise to be an unusual aural and visual delight. March 2 is in Palo Alto, 8:00 pm, First Lutheran Church; March 3 is in Berkeley, 8:00 pm, St. John's Presbyterian Church; and March 4 is in San Francisco, 3:30 pm, St. Gregory Nyssen Episcopal Church.

Chattanooga Chamber Music

Katherine Roberts Perl will perform half of Book 2 of the *Well-Tempered Clavier* on her salon series, Chattanooga Chamber Music, Sunday, April 29, at 3 pm. For more information, call (415) 641-0940.

MusicSources to Present a Renaissance Spectacle

By Gilbert Martinez, Artistic Director, MusicSources

In celebration of our 20th Season, MusicSources is presenting a fully staged court entertainment from late renaissance Naples. *Delizje di Posilipo Boscarece, e Maritime* or “The Sylvan and Oceanic Delights of Posilipo” was originally performed in 1620 before King Phillip III of Spain. It is unique in that it is one of the earliest Italian court ballets that survives with a complete description and nearly all of its music intact. Among the named composers are Francesco Lombardo and Giovanni Maria Trabaci, who are known mainly through their elaborate keyboard works. It is rich in extravagant scenic effects and beautiful vocal and dance numbers. Knights, cavaliers, sea deities, and sirens rise up from the ocean waves. Venus arrives in a half-shell drawn by swans, to be greeted by Pan, sylvan creatures, and other forest gods. All of this was a propaganda tool cleverly devised by the Duke of Ossuna in Naples to impress Phillip III and gain political advantage.

Our production is possibly the first attempt in modern times to produce this work on a grand scale. It is to date the most ambitious project MusicSources has ever attempted. It will be performed on Friday, May 4th, 7:30 pm at Northbrae Community Church (Haver Hall) in Berkeley. We are fortunate to have a production “dream team” to pull this off. UC Berkeley musicologist and court ballet expert Kate van Orden (also known for her trailblazing productions of this repertoire) recommended that I consult choreographer Mark Franko to collaborate on this project. His authority in the court ballet tradition and in reconstructing Renaissance dance is internationally regarded. Presently our production is a collaboration with the UC Santa Cruz Theater Arts Department and will involve a large dance troupe, elegantly attired in new costume designs based on the original descriptions. San Francisco artist Dwight Been will design the set and stage machinery, again based on the original account from 1620. A cast of ten singers and a Renaissance band of nearly thirty musicians will round out the production. This performance will also feature quite possibly the largest continuo ensemble ever

assembled in the Bay Area, which will include two lutes, three chitarroni, three baroque guitars, four baroque triple harps, two harpsichords, and organ. Nina Treadwell, a wonderful lutenist, musicologist, and professor at UC Santa Cruz, is also an authority on Renaissance spectacle, and has graciously consented to be my musical assistant for this event.

This event is also a benefit for MusicSources, and will feature wine and antipasti. To get more details and an invitation, please contact us at (510) 528-1685 or e-mail msources@lmi.net.

Also visit our website www.musicsources.org as we make updates and feature sketches of the costume and set designs, in addition to other details.

WEKA News is your newsletter! Please submit relevant news and articles. The deadline to submit material for the next issue is October 1, 2007.

Please send material to WEKA News Editor Michelle Futornick at mfutornick@yahoo.com or 1521 Fernside St., Redwood City, CA 94061.

Items about new instruments, performances, publications, professional positions and honors, significant family events, and short, well-written early music articles are all welcome.

Submissions may be edited for reasons of space, consistency, and clarity.

Visit WEKA's Website!

www.harpsichord-sd.com/weka/

Webmaster: Kemer Thomson
kemer.thomson@gmail.com

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If you currently get this newsletter by postal mail, and would like to have future newsletters e-mailed to you instead, please send your e-mail address to Sandy at msources@lmi.net

Harpsichord and Clavichord Workshop June 17-19, 2007, Stonington, Connecticut

Zuckermann Harpsichords International presents a workshop for owners, players, enthusiasts, and aficionados of the harpsichord and clavichord to be held in the beautiful historic seaport of Stonington, Connecticut, and featuring lectures, demonstrations, and concerts, plus a talk on preparing seafood by a world-class chef. Lectures and demonstrations will include harpsichord and clavichord building, tuning and temperament, decoration, maintenance, regional schools of building, basic acoustics of harpsichords and clavichords, playing the harpsichord and clavichord expressively, and a never-to-be-forgotten talk by master chef Michael Herrick on preparing seafood. The workshop will conclude with a seafood spectacular on Long Island Sound. This will be an informal affair, with many opportunities for participants to talk to our expert faculty about the finer points of voicing, maintenance problems, performance practices, fingering and other players' problems, baroque keyboard literature, kit building, and spices appropriate for seafood.

Director: Richard Auber

Faculty/Performers: Richard Auber, owner of Zuckermann Harpsichords International; Carol lei Breckenridge, Farver professor of Music at Central College, Pella, IA; Michael Herrick, Holland-certified professional chef; Ed Kottick, professor of musicology emeritus at the University of Iowa in Iowa City; Tatyana Nivana, conservatory-trained artist-in-residence at Zuckermann Harpsichords. For more information contact Zuckermann Harpsichords, 65 Cutler Street, PO Box 151, Stonington CT. Tel. (888) 427-7723. E-mail info@zhi.net. See the workshop website at ZHIWorkshop.info.

Baroque Music Alive in Anacortes, Washington

The Well-Tempered Players (Barbara King, harpsichordist) performed on January 14 at the local Methodist Church as part of the church's fourth annual concert series. The program was well-attended despite icy roads and blustery weather. The entire program of Baroque music plus two modern pieces was well-received, and the audience was particularly appreciative of the flute/harpsichord Sonata in B Minor, BWV 1030, by J. S. Bach. The single manual harpsichord used in the performance was built by Willard Martin.

Queen of Spain at MusicSources

Sheli Nan recently portrayed the Queen of Spain in the February 10th MusicSources special event "The Spanish Infanta Maria Barbara de Braganza," with MusicSources artistic director Gilbert Martinez in the role of the queen's favorite court musician, Signor Domingo Escarlatti (Domenico Scarlatti).



La Reina Maria Barbara with el Maestro Escarlatti



La Senorita Chismosa with el Maestro Escarlatti

WEKA Advisory Board

Owen Daly, Salem, OR
owen@dalyharpichords.com

Jillon Stoppels Dupree, Seattle, WA
jillon@msn.com

Barbara King, Anacortes, WA
bp.king@verizon.net

Gilbert Martinez
gilbyrd@hotmail.com

Nancy Metzger, Sacramento, CA
nmetzger@rcip.com

Sheli Nan, Berkeley, CA
lemuse23@yahoo.com

Kathy Perl
krperl@aol.com

Susanne Shapiro, Los Angeles, CA
musisusi@aol.com

Carole Terry, Seattle, WA
cterry@u.washington.edu

Elaine Thornburgh, San Francisco, CA
tsviandilana@mindspring.com

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Secretary: Jillon Dupree
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Program: Sheli Nan and Kathy Perl
Outreach: Sheli Nan
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Join WEKA—The Western Early Keyboard Association!

Please renew or join by February 28, 2007.

Membership Form for 2007

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 Aliénor Competition (new music) _____

Life Membership: one-time \$300 _____

Total Enclosed _____

Credit by Visa or MC. Make checks payable to MusicSources, WEKA account. (MusicSources, a separate entity, is the fiscal agent for WEKA.) Send to WEKA, 1000 The Alameda, Berkeley, CA 94707.

Card # _____ **Expiration Date** _____

Signature _____

Help us plan for the June WEKA meeting in Seattle by checking one of the following:

_____ I definitely plan to attend the June 2, 2007, WEKA meeting in Seattle.

_____ I might attend the June 2 WEKA meeting.

_____ I will not attend the June 2 WEKA meeting.

WEKA: The Western Early Keyboard Association
c/o MusicSources
1000 The Alameda
Berkeley, CA 94707

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