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# 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. and Canada and the world! 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.

WEKA is grateful for the guidance and support of our sponsor, MusicSources, Center for Historically Informed Performance, Inc., 1000 The Alameda, Berkeley, CA 94707, 510-528-1685, [info@musicsources.org](mailto:info@musicsources.org)

## *WEKA MEMBERSHIP DUES UPDATE*

Membership dues are due by June 1<sup>st</sup> of each year for a one-year membership. Members who pay dues after June 1<sup>st</sup> 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.

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## *President's Message*

*By Barbara King, WEKA President*

Greetings, WEKA members.

This is the time of year when as an organization we can begin anew and rev up enthusiasm for the activities and ideals of WEKA members. As professional and amateur enthusiasts of early keyboards and their music we need to communicate with one another, promote mutual interests, and share resources.

In an organization as far-flung as WEKA, communication is vital. Our tools are our website (<http://www.wekaweb.org>), our Google group ([wekagroup@groups.google.com](mailto:wekagroup@groups.google.com)) and our biannual newsletter. Our early keyboard community is primarily in the western states but not exclusively. Let's take advantage of our communication tools and really use them to keep all of our membership up-to-date on activities of WEKA members wherever they might be. It is worthy of note anytime individual WEKA members are involved with concerts, master classes, lectures, or publications.

I hope that members will take it upon themselves to organize casual, local get-togethers with WEKA members and others who have similar interests and might possibly join WEKA. Then, publicize these events—before and after! How were they organized? Who attended? What music was played? What instruments were explored? (Refer to “An Informal WEKA Musical Get-Together in Seattle” on page 3 for a simple plan.) Casual “get-togethers” should not entail much expense, but WEKA can help out. (Consider it a benefit of belonging to WEKA and paying dues.) Requests should be submitted to our Treasurer, Susan Fisher, prior to the event and receipts should be submitted to her. We must expand WEKA's activities. This type of event has previously happened in the Sacramento area. An informal get-together is in the planning stage for the San Francisco area.

Our June 8, 2008, conference in Berkeley was a wonderful success. However, it is clear we need more volunteers in more locations working to keep

WEKA a viable organization. What suggestions are there for a conference location in June, 2009? What program ideas might you have? Please, pass on any thoughts—wild or not. We have to start somewhere.

Let's not be an organization where a few are in charge year after year. New people with new ideas refresh an organization. However, we must not forget to thank two people who have done so much for WEKA for so long and will continue to do so: Elaine Thornburgh, outgoing Chair, and Sheli Nan, outgoing Treasurer. Also, many thanks to Susan Fisher who has taken over the responsibilities of Treasurer. Please see page 3 for more about Susan.



**From left, President Barbara King and Immediate Past President Elaine Thornburgh at Barbara's house in Anacortes, Washington.** (Photograph by Mike King)

In July, I had a wonderful experience attending the week-long, annual Organ Historical Society Convention in Seattle. I am not going to review events in detail, as a writer for a fall issue of *The Diapason* will quite adequately do that. What I do wish to note is that although the Organ Historical Society (OHS) is much larger and older than WEKA, the two organizations have common interests and some overlapping membership.

At the convention we twice heard the D. A. Flentrop four-manual, monumental tracker organ at St. Mark's Cathedral—first at a Sunday Compline Service and later in a public recital. This particular organ was one WEKA members were able to experience at the June, 2007, conference in Seattle. The sanctuary was overflowing with attendees both evenings and this for music from

composers ranging from Buxtehude and Bach to Sowerby and Proulx. We heard Seattle's "first lady of the organ," Carole Terry, performing on the C. B. Fisk organ in Benaroya Hall. Her music ranged from that of François Couperin to David Dahl (b. 1937). WEKA members, of course, know Carole as both an organist and a harpsichordist. I had the good fortune to meet Gregory Crowell. Gregory is director of publications for the OHS and serves as president of the Midwestern Historical Keyboard Society. He performed on a 1917 Hinners organ. It was great fun to see David Calhoun, known to most as a Seattle harpsichord expert, pump the organ. Quite by chance, I had an informative discussion with Laurence Libin, outgoing president of the OHS, whose wife, Kathryn L. Libin of Vassar College, is editor of the *Early Keyboard Journal*, currently published by MHKS and SEHKS.

The OHS convention theme was "A Young Yet Vibrant History." Clearly, the age of Seattle's organs cannot compare with what one can find in Europe or even the eastern United States. The instruments chosen for performance during the convention were selected for their historic value. For various reasons, even instruments built after the 1960s, such as the 1965 Flentrop at St. Mark's and the 2000 Fisk at Benaroya Hall, are considered to have historic value. However, other selected instruments went back as far as 1871. Two organs during the convention were given Historic Organ Citations. Appropriately, the OHS is concerned with documentation and conservation of historic organs. Since 1975 the OHS has awarded approximately 368 citations to owners of instruments deemed worthy of preservation. These owners keep the citation as long as they maintain the instrument in an historically appropriate manner.

More than thirty contemporary American composers were represented in convention recitals. Their works were performed on all types of instruments. Of course, music deemed "appropriate" to the instruments was also performed. (I thought perhaps Sheli Nan had been consulted! She would have been pleased. Refer to my comments on page 5 about Sheli's June 8 presentation.) New music, appropriately chosen, on old instruments was just fine—and refreshing.

I end this message with a plea to members to pay their dues, volunteer where needed, and to join with others in activities to keep early music and WEKA vibrant and exciting.

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## *An Informal WEKA Musical Get-Together in Seattle*

Northwest Washington WEKA members are invited to attend a pleasant afternoon of music-making and socializing with WEKA members and other area early-keyboard enthusiasts at Jillon Dupree's home.

Bring a dessert or appetizer to share and, if you like, a 17<sup>th</sup>-, 18<sup>th</sup>- or 19<sup>th</sup>-century piece to play. Instruments include: a 1987 French double Anderson Dupree harpsichord, a 2002 Flemish double Kevin Fryer harpsichord, an Italian single-manual Zuckerman harpsichord, and an 1865 Collard and Collard English grand piano.

Please RSVP by November 5 to Jillon at the below e-mail address or telephone number. Please email Jillon for directions.

### **Details:**

Sunday, November 9th, 3:00 pm - 5:00 pm  
Home of Jillon Dupree  
1869 East Shelby Street, Seattle, WA 98112  
Tel: 206-322-6462  
jillon@msn.com

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## *WEKA's New Treasurer*

Welcome to Susan Fisher, WEKA's new Treasurer, and thank you to Sheli Nan for introducing Susan to WEKA. Susan is a recently retired dentist with an extensive background in keyboard music. She has a Bachelor of Music in Piano Performance from Kansas City Conservatory (part of the University of Missouri at KC), an M.A. in Music in Organ Performance from San Francisco State, and was a Candidate for the D.M.A. in Performance Practice at Stanford. She studied organ in New York City with Richard Westenburg, and in Seattle on the Flentrop Organ at the Episcopal Cathedral, and in the Bay Area has studied harpsichord with Margaret Fabrizio and piano and harpsichord with

Sheli Nan.

While working on her D.M.A. at Stanford, Susan realized that finding a job in a university music department would mean moving out of the Bay Area, so she decided to pursue dentistry in order to have a career in the Bay Area. She graduated from UOP dental school and practiced dentistry in Berkeley until 2005. She was the first woman president of both the Berkeley Dental Society and of the San Francisco Alumni Association of the UOP School of Dentistry.



**Susan Fisher, WEKA's new Treasurer**

Susan continued to study and perform early keyboard during her career as a dentist, serving as the organist for the Unitarian-Universalist Church on the hill in Kensington with the wonderful organ, and studying piano and harpsichord with Sheli Nan, who graciously introduced her to WEKA and some members of the Berkeley keyboard community. Now that she is retired, Susan looks forward to becoming more active musically and to getting to know the WEKA community better.

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***Report on the Western Early  
Keyboard Association Conference,  
Sunday, June 8, 2008, at  
MusicSources, Berkeley, CA***

*By Barbara King, WEKA President*

The day began a bit after 8:30 am with an Advisory Board meeting. Please read details of the meeting in the minutes as published in this newsletter.

General registration and coffee followed the Advisory Board meeting. The conference program began promptly at 10:15 am and continued on schedule throughout the day.

At 10:15 am Paul Irvin from Chicago presented "Ear-Say Evidence: a Sound-Centered Approach to Recreating Historical Sound." Paul was not present as a builder but as someone who has researched sound production and explored sound as it pertains to the historical harpsichord. He listed three signs of a successful copy: the sound quality is such (interesting and good) that the listener/player wants to hear more; the sound shares qualities and works with other instruments of the same time and place; and it encourages the performer to use the instrument historically. It was pointed out that an instrumental copy will always be a product of its time. We can never know for sure the original historical sound. Paul's discussion included the historical use of the 8' and 4' registers, the use of sloped dampers, use of the buff stop, and the quality of tones and overtone structure. An interesting discussion with Berkeley harpsichord builder John Phillips concluded the presentation. While there were points of agreement, the use of Delrin plectra was not one of them. John definitely favors the use of quill, while Paul felt one can make Delrin functionally similar to quill.



**Presenter Paul Irvin with WEKA President Elaine Thornburgh.** (Photo by Barbara King)

Paul's session was followed by a delicious catered lunch and time to socialize with one another. After lunch there were two forty-five-minute concurrent repeated sessions: one with Sheli Nan and one with Kathy Perl. These sessions were brief but excellent.



San Francisco Bay area composer, performer, teacher, and recording artist Sheli Nan presented “The Relevance of Contemporary Music for Baroque Instruments.” Sheli presented her arguments for including contemporary “Baroque” music in our repertoire in her appropriately passionate manner. In a handout she wrote: “... if we turn off our awareness of contemporary harmony, we run the risk of limiting our connection to living audiences.” Sheli performed some of her compositions and reached as far back as the 1940s for recorded samples of “contemporary” music incorporating the harpsichord. Her examples included: music composed with Baroque “concerns,” music composed without Baroque “concerns,” music strictly imitating “old style,” and contemporary music written for piano but played on the harpsichord. Sheli’s strongly presented basic thesis was that “contemporary Baroque” music is needed in order to reach out to younger people and a wider audience.



**Presenter Sheli Nan.** (Photo by Barbara King)

Kathy Perl, also a Bay area performer, teacher, and recording artist, presented a scholarly session on “The Evolution of the Harpsichord Prelude.” She prepared a detailed handout and her performed examples were beautifully played. Kathy explained that the first notated preludes were in organ tablature, then lute tablature. The unmeasured prelude did not seem to evolve but emerged as a distinctly French genre in the 17th century. Kathy began with a comparison of the Froberger Toccata I (1649) and the “Prélude à l’imitation de Mr. Froberger” of Louis Couperin. She continued with

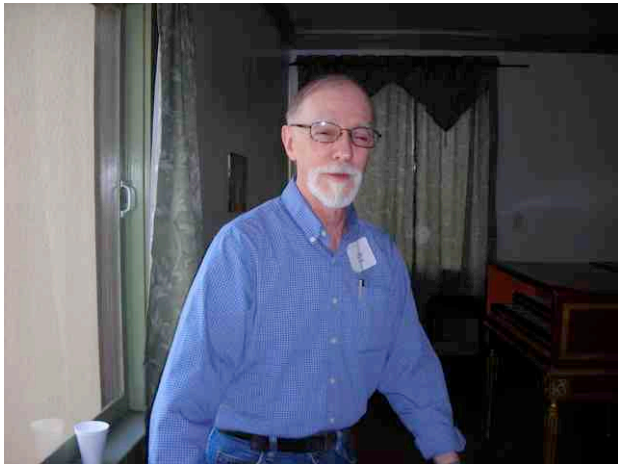
examples by Le Bègue, de La Guerre, d’Anglebert, Marchand, Clérambault, Le Roux, and Rameau. Unfortunately, due to the time constraint, she could not continue onward with examples from François Couperin, J. S. Bach, and J. K. F. Fischer. Kathy discussed rhythmic interpretation, harmonic implications, and articulation. Kathy generously allowed several of us to keep the extensive handout for further study. Understanding and performing the unmeasured preludes and preludes in that style clearly takes time, experience, and a dose of good taste.



**Presenter Kathy Perl.** (Photo by Barbara King)

After a brief break Dr. Larry Palmer launched into “Pedaling for Dear Life: Harpsichord Pedagogy in the 20th Century.” A synopsis of his lecture follows. Dr. Palmer began with the “Technique du Clavecin” (1931) of Regina Patorni-Casadesus (1886-1971), in which, referring to the Pleyel, she had eight pages devoted to pedal technique. Wanda Landowska (1879-1959) produced no method books, but did give a typical lesson based on the Pleyel model. “The Harpsichord: A Dialogue for Beginners” (1982, out of print) by Fernando Valenti (1926-1990) presented a good “Socratic method” in a light vein. Isolde Ahlgrimm (1914–1995) produced the “Manule der Orgel und Cembalotechnik” (1982). Ahlgrimm’s articulated style contrasted with the pianistic style of Landowska, possibly, in part, because they experienced different types of instruments. (Ahlgrimm used hand registration changes, not pedal, for example.) Although she was less famous than Landowska, it was Ahlgrimm’s performance and technique that “paved the way” to the style of

Gustav Leonhardt. Leonhardt (b. 1928) was the last pedagogue to be discussed; he has produced no method books but clearly has been influential as a teacher. It is during the time span from Patorn-Casadesus to Leonhardt that harpsichord playing progressed from “pedaling for dear life” to something now recognized as “historical.” It is of interest to note that Dr. Palmer studied harpsichord with Isolde Ahlgrimm at the Salzburg Mozarteum and did summer studies with Gustav Leonhardt in Holland. His presentation was filled with delightful humor and was a superb ending to a wonderful day filled with music, insight, and conviviality.



**Presenter Larry Palmer.** (Photo by Barbara King)

The conference concluded at 4 pm with a super-brief general meeting. The incomplete slate of officers was announced and Elaine Thornburgh thanked Michelle Futornick for her work as editor of the WEKA newsletter and Barbara King for her work on the Bylaws revision.

Many thanks go to those who made the day possible. We had the use of the MusicSources facility thanks to Gilbert Martinez, Artistic Director. Elaine Thornburgh and Sheli Nan secured the presenters. Charlene Brendler single-handedly helped with all of our food needs. Special thanks go to the wonderful people who so carefully prepared for the day's sessions: Paul Irvin, Sheli Nan, Kathy Perl, and Larry Palmer. And, last, but not least, thanks go to the twenty-five people who were in attendance for another great WEKA conference.

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## *A Beginner's Perspective on the 2008 WEKA Conference*

*By Kate Swytak*

I attended the WEKA meeting on Sunday and met lots of nice people, including John Phillips, Paul Irvin, Elaine Thornburgh, Sheli Nan, Gil Martinez, Nancy Metzger, and Larry Palmer. I was really surprised how kind and encouraging this group of people is.

Paul Irvin spoke on the importance of historical principles in harpsichord-making. I found that this overlaps a bit with my own experience in recreating historic costuming. Some things we will just never know. I learned many fascinating things about voicing, materials, and interaction of different components. John Phillips added his thoughts on restoration and how restored instruments tend to take on the character of the restorer. He also expressed his opinion that he prefers “birdie quill” more than any other material. There was some kind of difference of opinion and tension between the two builders that I found very amusing from my outsider's perspective.

At lunch I visited with Larry Palmer and Nancy Metzger and was thrilled to learn that Larry also owns an Yves Beaupré Vaudry.

Sheli Nan's talk was very informative. After an introduction, she played three of her own pieces (a combination of modern and baroque). The compositions and performance were absolutely beautiful, especially on the French double by Yves Beaupré. She then spoke briefly about other artists' takes on modern composition and played samples on CD. The 45 minutes felt like ten. Before it was played, I blurted out that I thought Ligeti's piece sounded like a car alarm, but felt better when I got several knowing smiles and nods while we were listening to it.

Kathy Perl discussed the evolution of musical notation, starting with pieces that were written with just whole notes. She had a highly coveted handout that people weren't supposed to take. The session definitely was way over my head, never having had more than an hour of harpsichord instruction, but I did my best to follow along. Much of her lecture

had to do with interpretation. At the end she insisted that I take one of the handouts and gave me words of encouragement. One of the highlights of the meeting was her playing on the amazing John Phillips French double. I stole the chance to play it later and really liked the feel of the keyboard.

Larry Palmer concluded the day with a lecture on revival instruments, focusing on pedals. He is a great orator and is hysterically funny. He told quite a few stories about his personal experiences with well known 20<sup>th</sup>-century builders and performers (I went home and read up on John Challis). These insights really make my books come to life.

*Kate Swytak was bitten by the harpsichord bug over 15 years ago, but it wasn't until August, 2007, that she was finally able to get her own harpsichord and play one for the first time. She owns a business making historically-based clothing.*

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## ***Concert Review: The Berkeley Baroque and Beyond Experience, Friday, June 13, 2008, at The Giorgi Gallery, Berkeley, CA***

*By Gilbert Martinez, Artistic Director, Music Sources*

"The Berkeley Baroque and Beyond Experience" offered its attendees a much needed respite from the deluge of uncreative, uninspired, and just plain dull programming from the main stage offerings of the Berkeley Early Music Festival.

This is not to say that there was nothing to appreciate about the Biennial early music week. I attended a truly exciting world premiere of Alessandro Striggio's Mass for forty voices, and there was a deserved collective sense of discovery and excitement around that event. But still, there are lingering questions as to the validity of our West Coast festival when clearly the force behind it has slowed to a screeching halt and has acquired a truly amateurish tone in terms of publicity, programming, and management. Northern California's claim as the early music capital has now slumped into a provincial state and is dangerously teetering toward being regarded as an early music backwater compared to Boston or

Europe.

While I am not a zealous champion or fan of contemporary music, I found myself retreating towards Sheli Nan's offerings for a breath of fresh air. I respect the voice of composers, living or dead, and I am eager to witness unrestrained creativity.

This sensibility and esprit is what really made me enjoy the energy created by Sheli Nan and her intrepid band, who put together a respectable cluster of premiere compositions, and performed them convincingly and obviously as a labor of love, peppered with a sense of daring.

Nan's creations have thus far been hard for me to comment upon, mainly because I have not made the time for any living composer in the way that I have with my own programs based on a philological point of view and based on much older music. This is not in any way meant to invalidate other efforts, but to explain that all artists have a role to play, and that different paths are oft times chosen. Whatever we choose to play or hear as our daily bread, we can take excursions off the beaten path. Nan has certainly made poignant commentary on an interdependence of all the arts, old and new, and the need to reawaken the public's consciousness to value those things that are not easily quantifiable.

If any need to seek further for relevance, one would be hard put not to find it in the "sneak peeks" offered of Nan's opera in progress, *SAGA—Portrait of a 21st-Century Child*.

But first let me comment on moments leading up to that part of the program. The program opened with several harpsichord works ("Fortune's Fancie" from *Virtuous Virginals*, and "Love Letter to Leumas" and "Love Letter to Telemann" from *Two Love Letters and a Prayer*), all performed by Ms. Nan on a robust Eric Herz harpsichord from Johnny Davis' collection. I was surprised by her choices of tempo, which seemed more brisk than what I have become accustomed to in previous performances. I have to say that I have never heard them performed to better effect. All were played with absolute fluidity, and the tempi seemed to enhance their gem-like quality and exploitation of the harpsichord's capacity for resonance.

It is worth mentioning that Nan's technique at the harpsichord was well in control of her own material, and every moment was played with a calm sprezzatura.

The flute solo, "The Mad Dance of Judith with Holofernes' Head" was a premiere performance, but I should say here that this work ought to be played again, since it convinces by the means of creating a perfumed delirium for the listener. My only regret is that it could and should be played with more confidence and technical mastery.

The song cycle "Journey" saw Sheli at the modern piano and the harpsichord as accompanist to baritone Zachary Gordin. Gordin is a powerful soloist, almost too powerful for a recital setting, but he brings a great amount of élan and stage presence to even the slightest turn of phrase or simple cadence. He performed the song cycle with a focused sound and absolutely flawless diction. As to the content of the songs, and Nan's technique as a composer, her style is tonal, and never resorts to anything atonal or minimalist. The music has a key signature and for the most part a time signature. This is not to say her syntax is old fashioned or trite. It is still a product of our time. It is nice to know that such a product need not be ugly or repugnant to be relevant or interesting. There are many "high profile" composers who receive important commissions and accolade, most of whose work I find to be a dreadful bore. Nan is certainly able to interest an audience in newer sounds (sometimes, ironically, on old instruments) without ever pandering or simplifying to an uneducated ear. She is constantly and vigorously exploring new mediums, and she keeps a watchful eye on all music, even old music. There is an obvious inspiration and kindred spirit with old masters, but without reverting to mimicry or making ersatz Baroque music.

An example is the accompanied keyboard sonata, a tradition seen with Mondonville in the 18th century and best known in the sonatas of J.S. Bach. The premiere of "Absinthe avec mes amis" was worth the price of the ticket alone. It should become a welcome part of the new repertoire. A simple, organic composition, it revels in the sounds and interplay of the gut-strung Baroque violin and the harpsichord. Fragments of melody and gesture

are tossed about by the two instruments, in dialogue and chorus. At times the soloists form one large instrument sonically, or spin out motives singly. This work also shows a range of development by its composer. It is confidently handled and its framework is interesting. There is no padding or note-spinning and it is a lovely tapestry of sound. It could not have had better advocates than Johnny Davis (harpsichord) or Andrew Fouts (Baroque violin). Fouts reflected the harpsichord's decay perfectly, and tuning was flawless.

Now we turn back to the work in progress, Nan's opera, *SAGA—Portrait of a 21st-Century Child*.

Nan selected an excellent ensemble of fresh-voiced young soloists, who presented the work in a semi-staged fashion, all from memory and acted with impromptu stage elements.

"Saga" is a work about our modern day apocalyptic science fiction reality. Its characters are presented to us at a safe distance, but they are in reality closer in real life than we like to admit. Each character is equally a victim but also a repugnant monster of the most frightful kind. The characters have no moral compass, nor regard for past or future. They satisfy only their present needs, and they have only infantile remorse and no sense of pity or mercy.

It is this inescapable reality that makes me think of Berg's "Wozzeck" or Poul Ruders' "Tjenerindens Frotaelling" (The Handmaid's Tale). They all convey a helpless sense of foreboding and doom. The characters in "Saga" are a new breed of human, formed entirely from new DNA strands from our modern computer age. Artists, thinkers—anyone with a moral conscience—are near extinct and are rendered obsolete.

Its title character, Child, was sung by Meghan Dibble. She captured her character's inability to process the forces that created her or the ones that guide her tragic steps. Often her music is in a rocking 6/8 meter, underlining her simple nature and arrested emotional development. In this and other ways, Nan underscores kinship with ancient operas and morality plays. For example, there is a Greek-style chorus, which stays to the side of the action but comments upon the proceedings. They occasionally intervene and shape events.



Another standout was Ayelet Cohen, a sparkling coloratura who cast an ominous glow as the negligent Mother. Again, this character is an archetype (mercifully NOT autobiographic!) and portrays a mother with no capacity to nurture a child. Her utter rejection of her own blood creates a “free-range child” unleashed on humanity. As the Predator, Joe Vincent Parks created for us the troll under the bridge from fairy tales. Or *is* it a fairy tale? The bridge in this case is the Internet, a modern means of creating fantasy and traps for unsuspecting innocents.

In this work Sheli Nan has created a living nightmare, but we are in reality not allowed to awake with a happy ending. As a work in progress, she has truly created a “Saga” by allowing a select audience to discover the course of the journey and insight into the seer’s vision.

I think the work will raise many more questions than it answers, but isn’t that the essence of many great works of art, ancient and modern?

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***Concert Notice:***  
***Sandra Soderlund, October 4<sup>th</sup>, 2008***

Organist Sandra Soderlund will perform:

Toccata in C by J.S. Bach  
Fantasia in f by W.A. Mozart  
Sonata IV by Felix Mendelssohn  
*Pastorale* by César Franck  
Preludes on “Lobe den Herren” by Herbert Bielawa

**Details:**

Saturday, October 4<sup>th</sup>, 2008  
8:00 pm  
Unitarian Universalist Church of Berkeley  
1 Lawson Road  
Kensington, CA

Admission: \$15/\$10. Benefits the church.

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***Concert Notice:***  
***Signatures in Time and Place,***  
***November 8<sup>th</sup>, 2008***

The San Francisco Composer's Chamber Orchestra will perform the first two movements from Sheli Nan's new symphony, *Signatures in Time and Place*. This symphony illustrates the intersection between music and architecture.

The first movement is entitled “Romanesque.” This movement calls for an early classical orchestra composed of instruments from the time of Haydn. “Romanesque” the music, like the architecture it is named for, while having a more delicate instrumental arrangement, is massive and evokes the thick walls, round arches, and sturdy piers of its time. It is regular and symmetrical, heavy and dark. The geometric ornamentation bespeaks a massive energy and directional movement that is illustrated both by the bourrée and by the fugue.

In the second movement, “The Corinthian Order,” we have stepped back in time to an architectural wonder more closely associated with the Greeks, and, in direct contrast, the orchestra has now assumed a more modern instrumental mantle. The columns of Corinth are varied; each column standing sentinel to this great civilization. Each column may be ornamented yet different from the one before. They are playful and flexible and can evoke an atmosphere rich and festive. There are opportunities for variation and distinction and this is illustrated by the varied and lively musical approach that constantly ornaments and returns and ornaments again the column's fluted structure.

**Details:**

Saturday, November 8th, 2008  
8:00 pm  
Old First Church  
Van Ness and Sacramento, San Francisco, CA

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## *Concert Notice: Ariel Quartet, December 14<sup>th</sup>, 2008*

The Ariel Quartet, with Director Bill Barbini, will perform their holiday concerts this season both in Sacramento and Davis. The December 14<sup>th</sup> concert will feature the Brandenburg Concertos 5 & 6 along with Sheli Nan's new sonata for violin and harpsichord, "Absinthe avec mes amis". Their harpsichordist will be Jonathan Salzedo. "Absinthe avec mes amis" is published by PRB Publications. To order a copy please write to [PRBPrdns@aol.com](mailto:PRBPrdns@aol.com), call 510-526-0722, or visit <http://www.prbpro.com/> To see videos of Sheli Nan's music being performed, visit <http://www.youtube.com> and search for sheli nan.

### **Details:**

Sunday, December 14<sup>th</sup>, 2008  
2:30 pm at Congregation Bet Haverim  
1715 Anderson Road, Davis, CA

Sunday, December 14<sup>th</sup>, 2008  
7:30 pm at CSUS Music Building (Capistrano Hall)  
6000 J Street, Sacramento, CA

For tickets, call 916-443-2908 or visit  
<http://www.cmsacto.org/tickets/index.html>

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### **Figure 1**

## *Award: Nancy Metzger*

Nancy Metzger has been chosen to receive the Mary Alice Cox Award for Lifelong Learning from Mu Phi Epsilon International Music Fraternity. The award carries a sum sufficient for her to produce her third CD, *Lofty Ambrosia*, recorded on three organs in the northern Sacramento Valley, and featuring music of composers born in the 19th century.

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## *A New Harpsichord*

Steve Renaker recently finished a new harpsichord for an East Bay client. Steve is an apprentice in the studio of Kevin Fryer in San Francisco, and the new instrument is his second. For more information see

<http://www.renaker.com/harpsichord/>



**Flemish double after Ruckers, built by Steve Renaker.**  
(Photo by Steve Renaker)

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## *In Memoriam: Don Angle*

*Submitted by Barbara King*

Don Angle died from cancer at his home on July 27, 2008, at the age of 65. All who knew him will remember him as a modest man of great talent. His entry into the harpsichord world was a supposedly temporary job with William Dowd. He stayed with Dowd until the firm closed in the late 1980s. In a 1987 interview with the *Boston Globe*, Don Angle estimated he had helped build 517 instruments. Of course, he tuned and repaired instruments, and some of us met him in that capacity. His performances were amazing. He did not perform the typical harpsichord historical repertoire. He took modern music—e.g., ragtime or country and western—and transformed it on the harpsichord, much to the delight of his audiences. "I'm not a regular harpsichord player," he told the *Globe* in 1995. "I'm an irregular harpsichord player."

Read Don Angle's obituary in the *Boston Globe*:  
<http://tinyurl.com/6j59ul>

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## *Correction*

The last issue of WEKA News (Spring 2008), did not give proper credit to the author of the “Zuckermann Harpsichords Workshop” announcement. The engaging announcement was written by Janet Smith, daughter of Ed Kottick.

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### **WEKA Advisory Board**

Jillon Stoppels Dupree, Seattle, WA, [jillon@msn.com](mailto:jillon@msn.com)  
Susan Fisher, Berkeley, CA, [sorsfisher@gmail.com](mailto:sorsfisher@gmail.com)  
Barbara King, Anacortes, WA, [bp.king@verizon.net](mailto:bp.king@verizon.net)  
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Nancy Metzger, Sacramento, CA, [nmetzger@rcip.com](mailto:nmetzger@rcip.com)  
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Kathy Perl, San Francisco, CA, [krperl@aol.com](mailto:krperl@aol.com)  
Elaine Thornburgh, San Francisco, CA, [ilana@bardavid.net](mailto:ilana@bardavid.net)

### **WEKA Honorary Advisory Board**

Kevin Fryer, San Francisco, CA, [hpschd@aol.com](mailto:hpschd@aol.com)  
Elaine Funaro, Durham, NC, [e.funaro@gmail.com](mailto:e.funaro@gmail.com)  
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Carole Terry, Seattle, WA, [cterry@u.washington.edu](mailto:cterry@u.washington.edu)

### **Officers, 2008-09**

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

### **Committee Members, 2008-09**

Nominating: Nancy Metzger  
Program: Sheli Nan and Kathy Perl  
Outreach: Sheli Nan  
By-laws: Barbara King and Elaine Thornburgh  
Publicity and Publications:  
    Newsletter: Michelle Futornick  
    Website: Steve Renaker  
SEHKS and MHKS Liaison: Nancy Metzger  
Westfield Center Liaison: Carole Terry

### **MusicSources Staff**

Gilbert Martinez, Artistic Director  
Sandra Petty, Administrator

## *Minutes of Advisory Board Meeting: June 8, 2008, at MusicSources*

**Advisory Board Members Present:** Elaine Thornburgh, Co-Chair; Barbara King, Co-Chair; Sheli Nan, Outreach and Program; Kathy Perl, Program; Nancy Metzger, Bylaws; Gilbert Martinez, MusicSources

**Guests Present:** Paul Irvin, harpsichord builder; Larry Palmer, harpsichord and organ professor

**Membership Update:** As of June 6, 2008, 22 people had paid 2008-2009 membership dues.

**Treasurer's Report:** Sheli Nan reported approximately \$2400 was in the treasury a month ago. Michelle Futornick received approximately \$200 for newsletter expenses. Final financial figures will include dues paid on June 8, 2008, and costs of the annual meeting.

**Bylaws Review and Revision:** Revised bylaws were prepared by Barbara King in consultation with Elaine Thornburgh. Revisions were intended to reflect the way WEKA actually functions at this time. Those present agreed with most of the revisions and made suggestions where appropriate. The revised bylaws are to be sent to the entire Advisory Board for a vote of approval or disapproval. Among suggested changes were the following: anyone over 62 may be classified as a senior, and officer positions will be President, Vice-President, Recording Secretary, Membership Secretary, and Treasurer. [If you would like to see the bylaws, please contact Barbara King at [bp.king@verizon.net](mailto:bp.king@verizon.net)]

### **New Slate of Officers and Advisory Board Members:**

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

Sheli Nan and Elaine Thornburgh are a committee of two assigned to recruit new Advisory Board members and officers. Elaine Thornburgh will contact the current Advisory Board members to ascertain whether they wish to continue on the Board.

**2009 WEKA Conference:** Not discussed.

**National Early Keyboard Organization:** An umbrella organization for MHKS, SEHKS, and WEKA was discussed. An umbrella organization could use the American Guild of Organists as a model. A joint meeting every three years and joint newsletters could encourage interest in the organizations. Larry Palmer, in particular, is attempting to move things forward. At this time all plans are in the discussion stage. Larry Palmer will keep Elaine Thornburgh and Barbara King informed.

### **Other Business:**

- 1) Sheli Nan said outreach is essential: exchange of mailing lists; reaching out to piano teachers; contacting interested people, e.g., parents of students; etc. Fundraising is also essential.
- 2) The motto, "Give, Get, or Get Out," was suggested.
- 3) How to encourage timely payment of dues was discussed. It was suggested persons not be listed in a membership directory if dues are not paid by the deadline.
- 4) It was suggested nonmembers pay more for the annual conference than members.
- 5) Gilbert Martinez asked WEKA to co-sponsor a master class with James Johnstone the weekend after Easter, April 18 or 19, 2009. It was agreed to do this.

Respectfully submitted, Barbara King, Acting Recording Secretary

*Join WEKA—The Western Early Keyboard Association!*

Dues pay for membership through June 1, 2009.

**Membership Form for 2008-2009**

Name	Street Address
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City	State & Zip	Phone	E-mail
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Membership: New \_\_\_\_\_ Renewal \_\_\_\_\_

Newsletter Preference: Postal Mail \_\_\_\_\_ E-mail \_\_\_\_\_

Annual Dues: \$45 Regular / \$35 Senior (over 62) / \$25 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



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

ADDRESS CORRECTION REQUESTED