
WEKA News

Newsletter of the Western Early Keyboard Association

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ABOUT THE WESTERN EARLY KEYBOARD ASSOCIATION

Since 1998 WEKA, the Western Early Keyboard Association, has sought to serve the early keyboard community in thirteen western states but welcomes members from all areas of the U.S., Canada and 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 MEMBERSHIP DUES UPDATE

Membership dues are due by June 1st of each year for a one-year membership. Members who pay dues after June 1st will have less than a one-year membership. The annual meeting is free to all who have paid dues for the current year. Please see the membership form on page 15 to renew membership or to join WEKA. Please help keep WEKA a viable organization by supporting it with your membership dues.

President's Message

By Barbara King

Hello, WEKA members and friends –

WEKA's successful Tacoma Early Keyboard Conference, the first ever two-day WEKA conference, is now history. My co-planners were terrific. I throw bouquets of thanks to Seattle harpsichordist Jillon Dupree; Christ Church, Episcopal, Director of Music Ministries David Dahl; and Pacific Lutheran University's Director of Early Music Concerts Kathryn Habedank. Each of them made incredible contributions to the success of the event and spent numerous hours at planning meetings and with assigned tasks.

The treasurer's report at our general membership meeting did not cover the details of the conference. The total expenses for the conference were \$1978.77. Dues paid by member attendees, fees paid by non-member attendees, and a donation from the Organ Department, School of Music, University of Washington, Seattle (courtesy of Dr. Carole Terry), came to approximately \$1630. This means that members who did not attend the conference supported the event to the tune of approximately \$349. I consider the conference a financial success. Numerous in-kind donations from both Christ Church, Episcopal, and Pacific Lutheran University helped us control the conference costs. In fact, without these in-kind donations we could not have financially afforded the conference.

One of my pleas to WEKA's current members and to friends of WEKA is that dues be paid every year. There is a tendency for people to pay dues only in the year they can attend a conference. To maintain a consistently high level of programming, no matter where a conference or other events might be held, WEKA needs dependable, continual support from its members. We now have a dues policy that leaves no questions: one-year memberships go from June 1 – May 31; dues are not prorated. If you have not yet paid dues for 2009 – 2010, please do so.

This next year the San Francisco Bay area will plan three events under the leadership of Elaine

Thornburgh and Sheli Nan. The Seattle area is planning at least two events, yet to be determined. Other areas are encouraged to have local WEKA events. Area events can be totally self-supporting or financial support can be requested from WEKA. It simply depends on what type of expenses are incurred and the particular need. Requests for financial support can be made to the Board through our treasurer, Susan Fisher.

It is not too early to put on your thinking caps and to come up with ideas for the 2010 annual meeting. Typically annual meetings in even years are held in conjunction with the Berkeley Early Music Festival (BEMF). In other years the annual meeting should be held elsewhere. Moving it to different locations is desired. Do not hesitate to let any of WEKA's Board know your ideas. Your WEKA Board is already exploring future possibilities.

WEKA will be making a major change this year. We will no longer be an affiliate of MusicSources in Berkeley, which means we will not continue to have MusicSources as our fiscal sponsor. This occurrence is by mutual agreement. There are several options available to WEKA. The one we are initially choosing to pursue is that of becoming an independent non-profit organization. Jillon Dupree and I have begun working on this option with a Seattle lawyer who specializes in non-profit organizations. The membership will be kept posted on our progress.

WEKA welcomes Tacoma organist Shari Shull as a new member of the Board. Please read the article about Sharon on page 3 of this newsletter. We are excited she is joining our ranks. Sharon and her husband, Bruce, are relative newcomers to the Tacoma area. Bruce works at the Paul Fritts Organ Shop, where WEKA experienced a wonderful tour during our conference.

Don't forget that WEKA has a website (<http://www.wekaweb.org/>) and a Google Group (wekagroup@googlegroups.com). The more we communicate with one another, the better. Also, don't be shy about volunteering to organize events. Suggestions to improve any facet of WEKA are always welcome. WEKA needs your energy and your ideas.

Now is the time to go practice, perform and/or simply enjoy music! Or to build, maintain and/or tune instruments. Whatever! Have a great time!

Introducing Shari Shull, New WEKA Board Member



Shari Shull is an organist and harpsichordist. She serves Agnus Dei Lutheran Church in Gig Harbor, Washington, as Minister of Music. As a rostered leader in the Evangelical Lutheran Church in America she was commissioned as an Associate in Ministry in 2003. She

earned a Bachelor of Music degree in Organ Performance from Oberlin College Conservatory of Music and a Master of Arts in Church Music degree from Trinity Lutheran Seminary in Columbus, Ohio. She has studied organ with M. Wayne Eich, Fenner Douglass, William Porter and Paul Tegels. Prior to moving to Tacoma, Washington, in 2005 she was Organist/Minister of Music at Christ Lutheran Church in Staunton, Virginia, for eighteen years where she played the Taylor & Boody organ, Opus 24, and was Assistant Professor of Organ at Mary Baldwin College.

Shari is a founding member of the Northwest Camerata chamber ensemble. She has studied harpsichord with William Porter and Jillon Dupree. She is the sub-dean of the Tacoma Chapter of the American Guild of Organists and a member of the Association of Lutheran Church Musicians. Active in the Southwestern Washington Synod, ELCA, Shari provided leadership for the introduction of the new hymnal, ELW (Evangelical Lutheran Worship), at workshops around the synod in 2007. She serves on the bishop's convocation team. Shari has performed organ concerts and chamber music concerts in Washington and several states on the east coast and has been heard on Pipedreams on National Public Radio.

Shari lives in Tacoma, Washington, with her husband, Bruce, who is an organbuilder with Paul Fritts & Co. When Shari is not making music, she

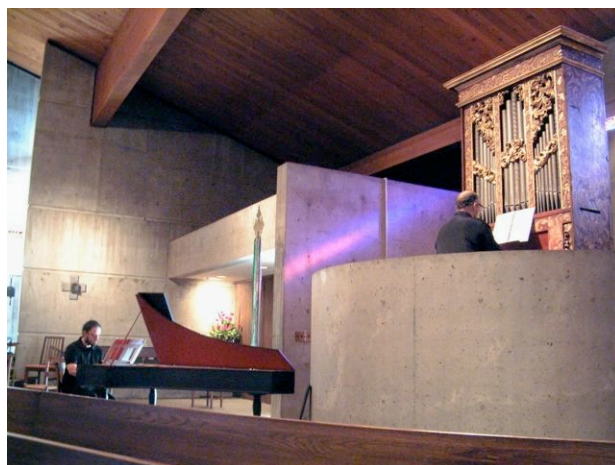
enjoys quilting and hiking, and keeping up with their children and grandchildren who live in West Virginia and Virginia.

Report on the WEKA Conference September 19-20, Tacoma, WA

By Barbara King with Jillon Stoppels Dupree

The Western Early Keyboard Association held a very successful and well-attended two-day conference in Tacoma, Washington, on Saturday and Sunday, September 19 and 20. Christ Church, Episcopal, Pacific Lutheran University (PLU) and the University of Washington Organ Department gave support to the event.

Saturday's presentations at Christ Church began with four-hand early keyboard repertoire performed by Fabio Ciofini of Italy and Jordi Vergés Riart of Spain. Works by Ludovico Grossi da Viadana (c. 1560-1627), G. Piazza (1750-?), S. Guizzani (1765-?) and P. A. Soler (1729-1783) were performed on Owen Daly's newly completed Italian harpsichord and the ca. 1685 Italian organ (recently restored by builder/restorer Martin Pasi), which is housed at the church. Both the organ and



Fabio Ciofini performs on the Owen Daly Italian harpsichord and Jordi Vergés Riart performs on the Italian organ at Christ Church. (Photo by Myron E. Thompson)

harpsichord were tuned in meantone temperament. Works by J. S. Bach (1685-1750), J. L. Krebs (1713-1780), and G. F. Handel (1685-1759) featured Christ Church's historically-based tracker action organ (in Kellner temperament) by John Brombaugh, and David Dahl's Glenn White Italian harpsichord (Kellner temperament). After a short break and opportunity to view the instruments, Leo Lovallo presented a concise overview of Italian organ culture in North America. The morning's music concluded with repertoire that highlighted the colors of the meantone temperament, first in solo works by Frescobaldi (1583-1643), Storace (1637-1707) and Carissimi (1605-1674) performed by Fabio Ciofini on the Italian organ. Then followed Fabio's demonstration of continuo on both the Italian organ and Owen's harpsichord, featuring soprano Linda Tsatsanis in repertoire by Claudio Monteverdi. Ms. Tsatsanis' clear, soaring voice (in the reverberant acoustic of the church) was a highlight of the morning. We heard four wonderful instruments, and both Fabio Ciofini and Jordi Vergés Riart are excellent and personable performers.



Jillon Dupree addresses the conference attendees. (Photo by Myron E. Thompson)

On Saturday afternoon Dr. Janet Pollack of Colorado State University discussed the several editions of Parthenia: "the first musicke that ever was printed for the virginalls." Julia Kissel generously made available her wonderful example of a muselaar, a Flemish virginal with the keyboards off-center to the right and thus having strings centrally plucked for most of the

instrument's range. Her instrument is a copy of a 1600 Ruckers from Amsterdam. Michael Reiter from Tacoma assisted by playing a few musical demonstrations.

This presentation was followed by a harpsichord and organ builders' symposium. Owen Daly, from Salem, OR, had two beautiful harpsichords available: his Italian single (not modeled on a specific instrument) and a French double inspired by the 1681 Vaudry in the Victoria and Albert Museum. Seattle maker Jack Peters provided several smaller instruments of different types, including a replica of a recently discovered 1762 clavichord by the famous 18th-century Moravian organ builder David Tannenberg. We also saw an Italian harpsichord built as a high school senior project by one of Jack Peter's apprentices. It is nice to know that the skill and knowledge is being passed on!



Harpsichord builder Owen Daly prepares to demonstrate his harpsichord. (Photo by Myron E. Thompson)

We then moved to the church sanctuary to hear from the organ builders. Renowned Pacific Northwest builder Martin Pasi detailed the restoration process of the ca. 1685 Italian organ with a most interesting slide show. John Brombaugh spoke about his theories on historic organ building, temperaments, and the Christ Church instrument which he built. The builders' symposium provided a rare opportunity to meet and hear these celebrated builders discuss their work.



John Brombaugh and Carole Terry (University of Washington Organ Department) share thoughts and insights during a break. (Photo by Myron E. Thompson)

After a wine-and-cheese reception in the lovely church courtyard and a brief members' meeting, the day concluded with a splendid evening concert of four-hand keyboard music, performed by Fabio and Jordi at the Brombaugh organ. (Fabio did give the audience a taste of the Italian organ with a brilliant early Italian toccata.) Duo repertoire included works originally written as duos, e.g., Albrechtsberger's Prelude and Fugue in C Major, and duo arrangements of works by the performers. The latter included the crowd-pleasing overture to Rossini's *Il Barbiere di Siviglia* and a rousing up-tempo version of Handel's "Halleluia Chorus." It was a lively conclusion to a fascinating day.

The events of September 20 began with a most interesting and complete tour of Paul Fritts' Tacoma organ shop. We were visually treated to a spectacular three-manual, 48-stop organ, Op. 29, to be delivered in January to St. Philip Presbyterian Church in Houston, Texas. We heard the several ranks of pipes that were playable. Paul provided a great deal of information on the various components involved in building an organ as he showed us the wood-working room, pipe room, voicing room, etc.

The afternoon was spent at Pacific Lutheran University's Mary Baker Russell Music Building. We enjoyed a wonderful early piano presentation with the superb Seattle fortepianist Tamara Friedman, performing on authentic 1846 Streicher and 1789 Broadwood pianos. These pianos are the property of Michael Reiter, an expert in early piano

history and restoration. Michael provided fascinating information on several different types of action and the history of his particular pianos, complete with witty stories on the interesting lives of the Stein/Streicher families. The afternoon concluded with a richly varied concert of "Music in the Age of Thomas Jefferson," featuring PLU faculty and regional guest artists on baroque violin, flute, cello, harpsichord, Streicher piano, early guitars, voice, and Paul Fritts' magnificent Op. 18 organ. The excellent program was organized by Kathryn Habedank, WEKA member and Director of Early Music Concerts at the university.

Throughout the conference there was time for playing the myriad of keyboard instruments and socializing. All-in-all, it was a very satisfying event.

Editor's Note: Much appreciation goes to David Dahl, Jillon Stoppels Dupree, Kathryn Habedank and Barbara King for organizing the conference.

WEKA by the Bay!

We have many exciting activities coming up in the Bay Area, and we want your participation.

Our first activity will be a play-in in January for harpsichord students. We would like to have harpsichord teachers RSVP with one or two students each, and they will all get a chance to play. Performance critique by teachers is optional. The event is tentatively scheduled for Sunday, January 24, 2010, from 1-4 pm. The Bay Area studio location will be announced as we get closer to that date. This event is open without charge to all teachers who are members of WEKA and will cost \$25.00 for those who are not. Students do not need to pay. There will be refreshments.

The second event will be a lecture/demonstration at MusicSources on Saturday afternoon, March 28, 2010, by Jane Chapman, an acknowledged authority on contemporary harpsichord music. She will give us an overview of what is new. She will be performing music by Sheli Nan and others in the Bay Area, and by Sally Mosher from Los Angeles. Her very interesting programs pair Bach with contemporary pieces that she feels are synchronistic with the pieces she is performing. Insight gained from this program will be a valuable

tool for all concerned. This event will be co-sponsored by MusicSources.

Our third and most ambitious project will be our Festival WEKA Conference on Sunday, June 13th, 2010. This event will tie in with the June 2010 Berkeley Early Music Festival (location and times to be announced). Save the date. We are planning a wonderful daylong event.

Remember to renew your WEKA membership and come join the fun!!!

News from Les grâces

By Jonathan Rhodes Lee, Les grâces keyboard player

Les grâces is one of twelve early music ensembles selected to compete in this year's Van Wassenaer International Competition in Amsterdam. We are flattered to have made it to the semifinals for this prestigious early music event. Now, for the next step: no American ensemble has ever won first prize in the competition, and we hope to change that statistic!

As you know, travel to Europe is quite expensive, especially considering the current exchange rate. Les grâces needs your help! Please consider donating to our Europe travel fund. Because of generous donations, we have already raised around \$3,000. Thank you! But we're not quite there yet. We have a travel budget of \$3,500 and still have a little ways to go!

We have partnered with an artists' representative company, Fractured Atlas, so that donations will be tax deductible. In addition to this benefit, we would like to offer a free gift for those willing to donate \$15 or above: a copy of our demonstration CD, the very disc that we submitted for the competition's preliminary screening. The disc is around 40 minutes long and has some beautiful artwork on its case design, as well as featuring wonderful music. More details are available on our website.

Editor's Note: As I type this newsletter, Les graces is in Amsterdam preparing for the preliminary round in the competition. Check their travel blog for the latest:

<http://www.lesgraces.com/travelblog.html>

Les grâces received a very flattering review in a recent issue of the *San Francisco Classical Voice*. September's concerts "Les grâces françaises: Graceful Music from France" were described there as radiating "elegance and restraint without falling prey to overrefinement." We were praised for our "evident chops," were complimented for our "consciously graceful performance style," and vaunted as an "assemblage of equals, all masters of their instruments." When we got finished blushing, we decided to share a link to the very nice review: <http://sfcv.org/news-reviews/reviews/6883>.

About Les grâces:

The Baroque ensemble Les grâces formed in Berkeley, California, in the spring of 2008 in order to explore seventeenth- and eighteenth-century music. The ensemble's performances are equally inspired by the four young performers' passionate musicianship, as well as their collective study of historical performance practices at leading conservatories in Europe and the US.

The name Les grâces stems from a long literary and artistic tradition. The number of graces varies in different depictions, but there were usually three. Daughters of Zeus and Hera, they were representations of brightness (Aglaia), joyfulness (Euphrosyne), and bloom (Thalia). Seventeenth- and eighteenth-century artists frequently depicted them as nude females, united by a sash, representing harmony. Taken as general symbols of love, beauty, and fertility, they are often accompanied by Cupid or Mercury, their male counterparts.



Les graces, from left: Rebekah Ahrendt (viol), Jennifer Paulino (soprano), Annette Bauer (recorders), Jonathan Rhodes Lee (keyboards).
Photographer: Sheila Newberry.

Concert Notices:
Santa Cruz Baroque Festival
🎵 *Fall Organ Benefit Concert*

Joined by trumpet soloists Guy Clark and Baroque specialist Kathryn James Adduci, organist Bruce Sawhill returns for Santa Cruz Baroque Festival's 4th annual fall organ concert. Proceeds benefit the SC Baroque Festival's 2010 concert season.

Details:

Saturday, November 14, 2009, 7:30 pm
Holy Cross Church, 126 High St., Santa Cruz

🎵 *SCBF 2010 Concert Series*

More information on all SCBF events at
<http://www.scbroque.com/>

Concert I. Holiday in Wales

Cheryl Ann Fulton (Welsh Triple Harp) and Ensemble

Details:

Saturday, February 6, 2010, 7:30 pm
UC Santa Cruz Music Recital Hall

Concert II. Shakespeare's London

Julianne Baird (soprano), with Richard Savino (lutes), Linda Burman-Hall (virginals) and Audrey Stanley (Shakespearean reader)

Music of Elizabethan composers such as Thomas Morley and Robert Johnson, who worked with Shakespeare to produce their settings, and music of Baroque composers such as Matthew Locke and Thomas Arne. Special events: Youth Competition awards (Saturday) & Locavore Artist Dinner with Julianne Baird (Sunday).

Details:

Saturday, February 20, 2010, 7:30 pm
UC Santa Cruz Music Recital Hall

Concert III.

Imaginary Intersections: Raga And Raj

Lux Musica Ensemble: Lars Johannesson (flutes), David Wilson (violin), Amy Brodo (cello and viola da gamba), co-directed by Linda Burman-Hall (harpsichords) and Barry Phillips (composer)

In the mysterious Kingdom of Oudh near Calcutta, the fashion of the 1780s turned toward the 'Hindostannic Air,' leading British musicians to perform amorous melodies and dance tunes of North India on European instruments. Barry Phillips, composer and performer of classical Indian music, trained by Ravi Shankar, has created a new work for early instruments which re-imagines this historical East-West encounter (world premiere). Supported by the Creative Work Fund of San Francisco.

Details:

Saturday, March 20, 2010, 7:30 pm
First Congregational Church, Santa Cruz



Linda Burman-Hall, Artistic Director and Founder, Santa Cruz Baroque Festival, performs in several of the festival's concerts this season. (Photo courtesy Santa Cruz Baroque Festival.)

Concert IV. Venetian Tapestry

Schola Cantorum of San Francisco (Paul Flight, director), Brian Staufenbiel (tenor) and Santa Cruz Brass Quartet

Witness the birth of the Baroque in the City of Light. Our evening offers opulent choral and brass selections from composers associated with San Marco in the age of Monteverdi and informal melodies popularized by the ever-present gondoliers. Includes music for two virtuoso tenors by Monteverdi with harpsichord continuo.

Details:

Saturday, April 10, 2010, 7:30 pm
Holy Cross Church, 126 High St., Santa Cruz

Concert V. Jefferson's Jigge

Bill Coulter (guitar), Deby Benton Grosjean (fiddle), Barry Philips (cello), Boyd Jarrell (baritone), Linda Burman-Hall (early keyboards) and The Shape Note Singing Society

Join the Jefferson family for folk and Baroque dance tunes in the parlor of Monticello. Our consort's mix of classic colonial melodies, fancy continental imports, songs after Robert Burns, and passionate hymnody will set toes tapping. Co-presented by the UC Santa Cruz Music Department & Community Music School. Special Event: Artist Reception (donors & subscribers, after the concert).

Details:

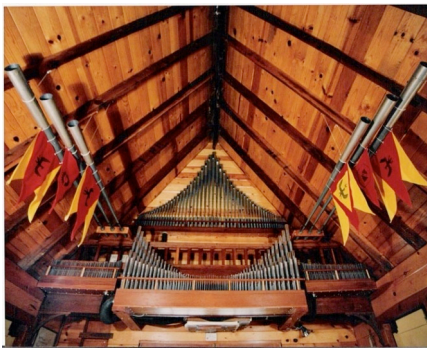
Saturday, May 1, 2010, 7:30 pm
UC Santa Cruz Music Recital Hall

Boomeria Extravaganza

Explore the fantastic environs of Boomeria, enjoy delicious snacks and drinks outdoors, and – best of all – hear a selection of organists play the wonderful pipe organ in the Chapel. The festivities will begin with cannon thunder and Preston Boomer performing Spanish Battle Music.

Details:

Saturday, July 10, 2010, 1:00 pm – 5:00 pm
Chapel Royal at Boomeria (Bonny Doon)



The organ at Boomeria. (Photo courtesy Santa Cruz Baroque Festival.)

Modifying Modern Dampers for Historical Benefits

By Paul Y. Irvin

Historical View

Historical harpsichord builders developed and used a system of damper features (shapes, type of cloth, number, attachment, etc.), quite different than what we became used to seeing in dampers of the 20th century revival of the harpsichord. These modern dampers are usually rectangular, of a fairly stiff cloth, and rather tightly attached to the jack, either in a tight slot, or even screwed or glued to an attached bracket on the damper.

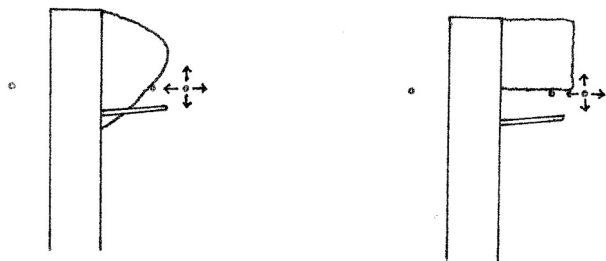
Inspection of the historical (both single and doubled) mouse-ear, round, or slant-cut-above-and-below dampers that have survived, along with examination of the consequences of various other historical evidence, such as historical string spacing, plectra lengths, damper slot depths, grip qualities, etc., show clearly that the historical builders' intentions of what the dampers should do were quite different from the 20th century expectations. Even though over the last twenty years an increasing number of researchers have become aware that the intentions and musical consequences of these dampers are very different than modern ones, the actual use of the historical approach to dampers in antique restorations and new historical copies lags far behind the copying of other historical features, despite the considerable advantages provided by using them. The consequences of using historical dampers rather than modern firm and/or rectangular ones are: quicker and more complete damping, much decreased maintenance, and, on multi-register harpsichords: increased resonance from sympathetic vibrations (the "cathedral effect"), and additional tonal colors.

After a brief description of historical damper features, this article will describe a simple approach that harpsichord owners can perform to gain these historical damper benefits in a harpsichord already built with modern-style dampers.

Historical Features

The historical sloped or rounded shape has several benefits. It simultaneously damps the horizontal

and vertical vibrations of the string for more complete and quicker damping, it greatly reduces the possibility of the damper being in the way of nearby vibrating strings, and it leaves the string free to vibrate sympathetically when a register is turned off.



A typical historical damper and a modern one with typical historical string spacing as found in spinets, virginals and 2x8' grands. Drawn to scale.

The resilience of the softer, historical damper cloth also has multiple beneficial consequences. This property smothers the string vibrations without rebounding or resisting the encounter with the string. When a register is turned on, dampers with this more yielding quality are far less likely to push individual strings slightly away from their plectra when they descend, and subsequently cause unreliable plucking. Such dampers are also less likely to cause the register itself to be pushed back away from the strings by the collective resistance of the dampers when the register is slid on (springback) thereby ensuring more consistent plucking performance when changing registers. Resilient dampers are far less likely than stiff dampers to permanently distort their shape when misadjusted or to have notches worn in them from vibrating strings and therefore provide a significantly larger range of efficient performance without need for adjustment, whether due to less-than-perfect damper positioning or from case and soundboard movement caused by humidity changes.

Historical damper grip seems to be one of “not too much, not too little.” This feature, like the more resilient damper cloth, expands the range of conditions in which the dampers will work well without need for adjustment.

Modifying Procedure

Naturally, building a harpsichord with appropriate damper cloth cut to efficient shapes and fit into properly sized damper slots is the ideal, whether to recreate historical practice or just to create an instrument with more musical possibilities and less maintenance. But rather than having to replace all the dampers or all the jacks in an instrument lacking these features, the historical benefits can usually be largely realized by simple modifications to the present dampers. A minimalist approach, addressing the flag type of damper in a damper slot, will be described here.

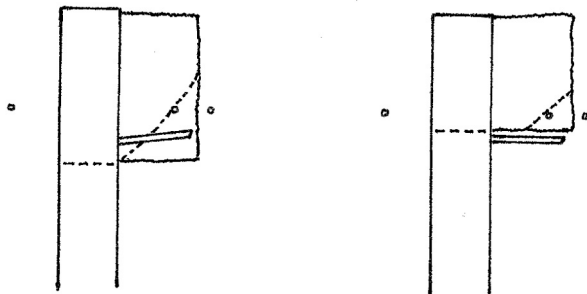
The main points to keep in mind as we retrofix for the historical damper benefits are the sloped or rounded shape, an increase in the resilience and give to the damper’s engagement with the string, and a proper amount of grip of cloth in the damper slot. (Please do not start performing any of these modifications until you have read this entire section through at least once in order to understand the various relationships involved.¹)

Shape: I find a pair of cuticle scissors works well for this operation. Cut a slanted or curved lower edge on your present damper so that in the on position it meets the string at approximately a 45 degree angle. This angle of encounter both damps the horizontal and vertical vibrations of the strings simultaneously and equally which gives a quicker and quieter silence, keeps the damper further away from any neighboring strings it faces, and, when properly positioned, leave the strings undamped when that register is turned off. (If, when a properly damping jack has its register turned off and the jack drops a little bit, then the damper is set too low in its slot and needs to be raised.)

If your jacks have angled plectra you should be able to shape the lower edge all the way back to the damper slot as in historical practice. If the damper

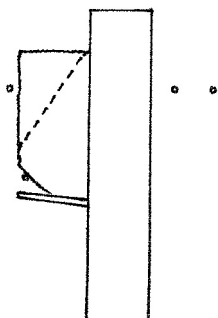
¹ Virginals, spinets, singles and doubles will all benefit from using the historical damper approach by better damping, less interference with other strings, and less need for adjustment. Singles and doubles will give the added possibility of increased resonance and added colors. Singles with two 8' registers might give more resonance than some people will initially be comfortable with, so when dealing with this model please see the options discussed in my website article “Dampers” (pyirvin.com).

slots of your jacks do not go below the level of the plectra and if your jacks have horizontal plectra (rarely found on historical harpsichords), you may need to keep the curve just at the end of the damper on back 8' and the 4' jacks.



The first modifying cut for jacks with angled or horizontal plectra.

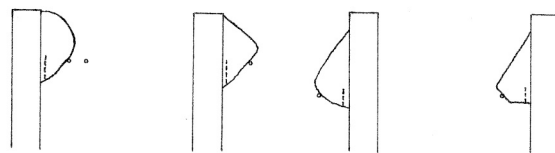
Especially with 4' dampers it is good to also either slant or curve away the upper corner of the damper to ensure clearance with the 8' string above, particularly if the tighter historical string spacing is used. Since this cut also makes the end of the damper more giving and less stiff in its engagement with the string, you may want to do this to the 8' dampers as well.



Upper modifying cut in a 4' damper with historical string spacing drawn to scale.

Resilience: The purpose here is to create a damper that does not hit the string but only smothers its vibrations. Probably the quickest way to significantly increase the resilience of a somewhat stiff damper is to make a short upcut (with the cuticle scissors or the knife used for voicing) on the lower edge of the damper close to the jack (but not right against the jack since you may want to adjust the damper deeper into the slot

sometime). This cut might be 1/4 to 1/2 way up the damper depending on the size and stiffness of the damper, and on the strength of the string vibrations it has to quiet. Start the cut small and increase it until you get the desired effect of smothering the vibrations with virtually no impact against the string.



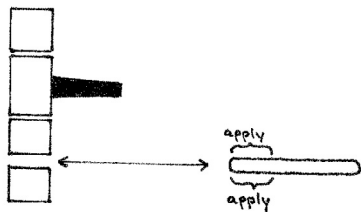
Upcut locations in round- and slant-cut 8' and 4' dampers.

Reducing the strength of the connection of the damper to the jack with this upcut will result in the far edge of the damper being more independent and flexing a bit this way or that depending on its height and distance adjustment. As long as this bending is not excessive enough to result in permanent distortion, or interference with other strings, it will just increase the range over which the damper will work effectively without needing adjustment for case and soundboard swelling or shrinking due to humidity changes.

Grip: The objective here ideally is to hold the damper reliably in position without either a death grip that crushes the cloth and makes it unnecessarily difficult to adjust, or with too loose of a fit that allows the damper to be pushed out of position while playing, especially in the bass. (If you have lived with your dampers satisfactorily in this regard for a while and the first two changes above are working well enough, you can skip this step.)

An overly tight grip can often be found with plastic jacks since their smooth surface (even when teeth or ridges are present) does not provide much surface friction to grip the cloth. Frequently when owners find their dampers moving around in smooth slots they fit thicker damper material. This response often just flexes the top of the damper arm or slot outward and gives a tight fit on the bottom of the damper and a loose fit at the top, so the damper pivots away from the string on repeated contacts. If your jacks' damper slots are sized to grip the cloth very tightly you may be able

to fit thinner, softer cloth to start with and then shape and ease as necessary as described above. If the slot is too smooth or just a little too loose to hold the cloth well, the friction can be increased by applying a thin coating of rubber cement onto both sides of the edge of the damper that inserts into the slot, and allowing it to dry before the damper is reinserted. In most cases a thick coat of cement is not needed, just the introduction of the rubber's greater friction for gripping, so do not try to put on too much. [If this step is needed, it is best done before the shaping and snipping steps described above so that there is more damper to hold onto, and so that the damper positions do not have to be adjusted a second time.]



Drawing showing where on the damper rubber cement should be applied and allowed to dry before re-inserting into the damper slot.

Summary: The historical harpsichord builders evolved an integrated system of features and materials that efficiently achieved their intentions of how a harpsichord should sound and work. The understanding of some of these interrelationships was lost during the break in harpsichord manufacture in the nineteenth century. Modern sound and performance assumptions were applied during the 20th century rediscovery of harpsichords and restorations of the antiques that resulted in changing their sonic and performance characteristics. Careful consideration of the consequences of various historically-chosen interrelated features can reveal the likely original performance intentions, and judicious modifications to current practices can bring us closer to realizing those historical sound and performance qualities. Modifying modern harpsichord dampers with an understanding of historical expectations can provide our harpsichords with a more resonant sound, expanded timbral possibilities, and reduced

maintenance, getting us closer to the musical and playing qualities enjoyed historically.

n.b. This article is a shorter version of a more elaborated article that also includes the reasoning from the historical evidence that leads to the conclusions about the shape and qualities of historical dampers and jacks described here, which is to appear in the Spring 2010 issue of Harpsichord and Fortepiano Magazine, England.

New Book by Preethi de Silva

Preethi de Silva, Emerita Professor of Music at Scripps College and Adjunct Professor of Music at Claremont Graduate University, announces publication of her new book "The Fortepiano Writings of Streicher, Dieudonné, and the Schiedmayers: Two Manuals and a Notebook, Translated from the Original German, with Commentary." This work, published by The Edwin Mellen Press to commemorate the 200th anniversary, in June 2009, of the founding of the piano firm of Dieudonné and Schiedmayer in Stuttgart, provides for the first time translations of two early German-language fortepiano manuals and a transcription and translation of a related, unpublished workshop notebook of two fortepiano makers.

Christopher Nobbs of the Royal Academy of Music, London, writes: "Preethi de Silva's expertise in the linguistic, cultural, and technical aspects of the subject has produced a lucid and idiomatic translation of the texts, combined with valuable introductory material, annotation, and supplementary material, including details of surviving instruments from the Streicher and Schiedmayer workshops." According to Derek Adlam, Curator, Portland Collection, the book is "...of great interest since makers' instructions and observations on the practice of instrument making are an exceptional rarity..."

Individuals may purchase one copy of the book at the special price of \$39.95 using the PDF order form on our Google Groups site:

<http://groups.google.com/group/wekagroup/files>

Also on our site is a PDF form for reviewers to request a complimentary copy.

New Music by Anne Peterson

Anne has published another work for beginning keyboard, a suite called "New Pet Friends," about three kittens and her dog and their adventures. Beginners love these short pieces, and they seem to relax cats and dogs also. The suite consists of five little pieces that could also be played as easy duets.

To order a copy, send \$9 (covers postage) to Anne at 3332 Spring St., Redwood City, CA 94063.



Anne Peterson and her cat Adelaide, the subject of Anne's new work for keyboard.

WEKA Advisory Board

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Officers, 2009-2010

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

Committee Members, 2009-2010

Nominating: Nancy Metzger
Program: Sheli Nan and Kathy Perl
Outreach: Sheli Nan
By-laws: Barbara King and Elaine Thornburgh
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SEHKS and MHKS Liaison: Nancy Metzger
Westfield Center Liaison: Carole Terry

MusicSources Staff

Gilbert Martinez, Artistic Director
Sandra Petty, Administrator

*Minutes of the Western Early Keyboard Association General Membership Meeting, Saturday, September 19, 2009, 4:45 pm
Christ Church, Episcopal, Tacoma, Washington*

Treasurer's Report, January 1, 2009, through September 16, 2009: So that President Barbara King and Treasurer Susan Fisher both have access to WEKA funds, WEKA has moved its banking to Wells Fargo Bank. As of January, 2009, there was \$2212.88 cash in the bank. The total assets 1/01/09 - 9/16/09 were \$3928.57. The expenses 1/01/09 - 9/16/09 were \$705.48. The total available funds 1/01/09 - 9/16/09 were \$3223.05. The conference expense and income was not part of this report.

Barbara King explained that MusicSources in Berkeley, CA, did not wish to have WEKA continue as an affiliate. A short discussion followed with mention of various options available to WEKA. The result was a vote to discontinue our affiliation with MusicSources and to explore incorporating in the state of Washington as a non-profit organization. The Board will need to develop articles of incorporation and revised bylaws.

Jillon Dupree volunteered to continue discussions with lawyer Judith Andrews in Seattle regarding our non-profit status and our bank account.

Barbara King mentioned that the Southeastern and Midwestern Historical Keyboard Societies are exploring a merger. WEKA members discussed that WEKA might be interested in becoming part of a merger in the future. At this point it is not an option.

The WEKA newsletter deadline was set for October 7.

Discussion then followed regarding the next WEKA conference, possibly in June 2010. The suggestion was made to have the conference at UC Santa Cruz immediately after the Berkeley Early Music Festival and to ask Linda Burman-Hall to be the chair of that conference. Elaine Thornburgh will contact Linda.

Barbara King mentioned the importance of all members paying their dues annually, rather than just the year the conference is in their area.

Deborah Brown moved to adjourn the meeting at approximately 5:15 pm.

Respectfully submitted, Jillon Dupree, Secretary

*Minutes of the Western Early Keyboard Association Board Meeting,
Sunday, September 20, 2009, 9:30 am
Paul Fritts and Company Organ Shop, Tacoma, Washington*

Board members in attendance: Jillon Dupree, Susan Fisher, Barbara King, Elaine Thornburgh

Report on first day of conference (9/19/09):

Discussion took place regarding the previous day's activities and what can be learned for next time. Some of the ideas:

- **Food:** There was not enough luncheon food. This problem will be reported to the caterer.
- **Presentations:** It is preferred to have the emphasis on music and less on lecturing, particularly if English is a foreign language for the lecturers. More "back-and-forth" between the lecturer and audience might be helpful. The presenters need to know the general level of expertise and knowledge of the audience. If possible, make sure conference planners know the presenters' styles, qualifications, etc. In general, presentations should be shorter (limited to one-hour), with more musical examples, and with more time afterwards for questions and conversation about the topic. Speakers need to be encouraged to speak loudly and clearly or use a microphone.
- **Harpsichord Builders' Exhibit:** The exhibit was not totally successful. There was not enough time to view/play instruments and presentations were inconsistent. At the next WEKA event with a builders' exhibit separate rooms should be available for each builder.

Conference Financial Report:

The total submitted conference expenses as of 9/20/09 were \$1773.10. Walk-in income at door on 9/19/09 was \$380.00.

The Organ Department, School of Music, University of Washington, grant of \$500 will be forthcoming. There is approximately \$2029.00 left in budget.

General:

How WEKA should use its money this next year was discussed. Approximately \$1000 total dues have been paid this year. In addition we have received \$270 from the Southeastern Historical Keyboard Society (SEHKS) and \$110 from the Midwestern Historical Keyboard Society (MHKS).

Many past members on our mailing list have not kept dues up to date; WEKA has only about 30 "active" members. Elaine Thornburgh will contact San Francisco Bay area people regarding membership. Jillon Dupree volunteered to ask new WEKA Board member Shari Shull if she will head up a membership drive. This will involve going through the WEKA membership list, updating it and encouraging membership.

WEKA needs to encourage other regions to hold small, informal events. The San Francisco Bay Area will try to host three events: one or two "play-ins" and a Davitt Moroney master class. The Seattle area will plan two events, to be determined.

Jillon Dupree will contact lawyer Judith Andrews regarding work on bylaws and articles of incorporation.

The next election for WEKA officers will be at the 2010 annual membership meeting.

Meeting Adjournment: The meeting adjourned at approximately 10:45.

Respectfully submitted, Jillon Dupree, Secretary

Join WEKA—The Western Early Keyboard Association!

Membership Form for 2009-2010
Dues pay for membership through June 1, 2010.

Name _____ Street Address _____

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

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