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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., Canada, and elsewhere. WEKA welcomes enthusiasts, both professional and amateur, of the harpsichord, the clavichord, the fortepiano and the organ. WEKA seeks to promote mutual interests by fostering communication and sharing resources. Join us and meet other players, teachers and instrument builders. Make new friends who play your instrument, share expertise and teaching methods, and generate new ideas for increasing performance opportunities.

## ***MEMBERSHIP DUES UPDATE***

Membership dues are due by June 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 the last page to renew membership or to join WEKA. Please help keep WEKA a viable organization by supporting it with your membership dues.

## ***WEKA'S WEBSITE***

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

## **President's Message**

By John Gordon Hill, [jghill@hillfilm.com](mailto:jghill@hillfilm.com)

Hello, WEKA Members:

I imagine that there was a moment when each of us had an epiphany about early music – a revelation about the beauty of early keyboard instruments, and how right the music of the period sounded on them. The love of that sound and touch shaped us, whether we pursued it professionally, academically, or as avid amateurs. We find ourselves drawn to harpsichords, clavichords, virginals, fortepianos, and historic organs in a visceral and emotional way.

It seems to me that the Western Early Keyboard Association exists to both nourish our peculiar obsession, and to spread the love for these instruments and their music.

As incoming president of WEKA, I look to you, the members, for ideas of how we can best serve this mission. How can we provide events and services that inspire and inform you, and offer you opportunities to network with friends and like-minded artists? How can we best maintain a relevant presence in the active early music communities of California, Oregon, Washington, and British Columbia? And how can we build audiences and create epiphanies in those young people who would love these instruments and their music if given the chance?

I am fortunate to succeed such an able president as Barb King, and the founding WEKA members who built this organization. As we venture forward into the past, please let me know how we can serve you, and advance the cause of early keyboard music in the American and Canadian west.

## **Interview With WEKA's Founder, Elaine Thornburgh**



**Q: What brought you to the harpsichord?**

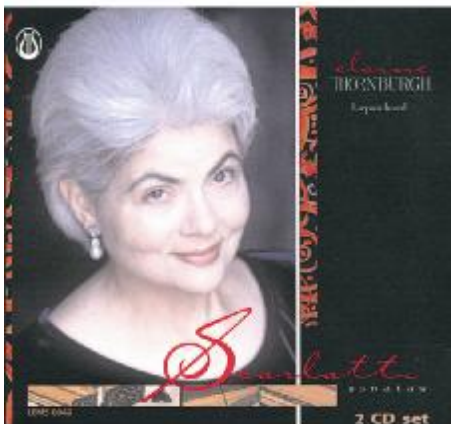
A: My older sister loved music and introduced me to harpsichord recordings; my favorite composer was Bach. As a solid child pianist in the Bay area, I graduated early at age 16 and pursued musical study in 1968 at UC Berkeley. My sister encouraged me to check with the music department to learn if the school had any harpsichords. Yes, there were not just one, but two instruments by Martin Skowronek in the department! On first playing, I discovered that my piano technique was completely inadequate and I thought I should take some lessons. I had the good fortune to study with Alan Curtis who had recently joined the musical faculty. I recall a memorable moment practicing Rameau while hearing the effects of tear gas being used outside and thinking of Landowska making her recordings while hearing bombs dropping.

**Q: Where did you further your studies?**

A: At Curtis' suggestion, I studied with Gustav Leonhardt, having my first lesson on January 1, 1980, for a total of ten lessons. In summer of 1980, I played in the Brugge harpsichord competition, succeeding to the second round as a semi-finalist. I subsequently graduated from the San Francisco Conservatory of Music with an MA. During graduate school, I studied harpsichord and fortepiano with Laurette Goldberg, and fortepiano in Ithaca, New York, with Malcolm Bilson.

**Q: What was the focus of your recording and concertizing?**

A: I've made four recordings: Byrd Grounds and Variations, Haydn English Love Songs with Judith Nelson and two sets of Scarlatti sonatas. One of the Scarlatti recordings received the Critics Choice Award from Gramophone (*Editors Note All are available from Amazon.com*). I have concertized throughout America and was for many years a California Arts Council Touring Artist. I currently have a "Musical Waves" concert series. (See <http://musicalwavessf.com>) My upcoming performing season includes Stanford faculty recitals, Bay Area performances of Bach's Fifth Brandenburg Concerto, solo recitals in California and lecture-recitals for Music Teacher Associations focused on understanding how musical gestures contribute to shaping phrases. I have been playing harpsichord for 45 years and now place more emphasis on the musical legacy that I can pass on to my students through teaching. I've had wonderful students at Stanford in the past 17 years, including: Michael Peterson, Mahan Esfahani, Xavier Arreola, and currently Lisa Wang and Adam Detzner.



**Q: How did you gain experience with non-profit organizations?**

A: I was very impressed with the summer institutes offered by the Aston Magna foundation (See <http://astonmagna.org>) and participated in the 1981 and 1982 arts and humanities intensives, which brought together music, visual arts and the humanities. This inspired me to give birth in 1983 to the non-profit, Humanities West (See <http://humanitieswest.org>). This organization is still

going strong, offering lectures and performances in fine arts, social history, music, politics, and philosophy of the arts. For the first eleven years, I produced Humanities West weekend programs three times a year. The 1992 program on *Jefferson: Architect of the American Vision* attracted over 2500 participants. In addition to Humanities West, I had hopes for creating change in society. I obtained a planning grant from the National Endowment for the Humanities to start the organization, Forum For A Changing America, but it did not receive full funding for the proposed project. And finally, for 1983/84, I was president of the San Francisco Early Music Society.

**Q: What led you to found WEKA?**

A: I believed that the Bay area early keyboard scene would benefit from an organization to build community. I invited other harpsichordists to help build the vision, including Laurette Goldberg, Kathy Perl, Kevin Fryer, Gilbert Martinez, Charlene Brendler and Tamara Loring. They were positive and contributed to the founding of WEKA in 1997. Our initial focus was then on producing an annual conference. The conference was held in Berkeley every other year, and in alternate years we went to locations such as Portland, Seattle and the National Music Museum in Vermillion, South Dakota. Our 2003 Vermillion conference was "Four Centuries of Great Keyboard Instruments: What They Tell Us," conducted with the midwestern and southeastern early keyboard societies. Kathy Perl, Tamara Loring and I also offered master classes that were well attended. I was president for many years, and was very pleased when Barbara King took on that responsibility. The organization has been significantly strengthened by the activity of past and current Board members. The WEKA focus on local events has increased substantially, with occasional day-long conferences. I think we've been very successful in building community!

**Q: What do you hope for WEKA in the future?**

A: I am no longer on the Board, but am an active part of a local group designing programs for the Bay area. I also spearheaded a major appreciation of Gustav Leonhardt presented by WEKA and

Music Sources in conjunction with the 2012 Berkeley Festival. I'm excited that we have a strong focus on programs that educate and engage us in dialogue, even in arcane corners of interpreting early keyboard music. And I hope we can encourage young people to study and enjoy the sounds of early keyboard music on appropriate instruments!



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## ***PAST EVENTS***

### **Seattle Double Program, April**



Approximately twenty people attended the double program held on April 20th at Seattle's St. Paul's Episcopal Church. First, Leta Huang gave a scholarly and informative presentation on "free" compositions (1650 -1720) and their notation. She performed musical illustrations on Owen Daly's beautiful "Goujon" harpsichord. This program was followed by Owen's performance of repertoire written for the style of instrument he was sharing with those in attendance. Owen's humbleness regarding his performing ability is to be ignored. His playing was superb and his commentary was most enlightening. All in attendance felt the afternoon was well spent.

### **Todd Loomis Workshop, June**

A fortunate few - five people - joined Todd Loomis for his "Down to the Wire" workshop at the Seattle home of Jillon Dupree. Although most present had experience in replacing broken strings, Todd's workshop was definitely enlightening. He provided a beautifully handcrafted model for each person to practice stringing and restringing, and offered encouraging instruction as needed. This "hands on" workshop was useful and, also, a pleasurable time for all to spend with like-minded associates. <http://www.toddlloomis.com>

### **Tacoma Continuo Conference Report *Continuo: The Art of Creative Collaboration, April***

A Westfield Center Conference <http://westfield.org> in collaboration with Pacific Lutheran University. Tacoma, April 4 - 6, 2013.  
*By Andrew Willis, Professor of Music, University of North Carolina at Greensboro*

Arriving in the Puget Sound area a day before the conference to explore a bit and visit friends, I was treated to a spectacular Wednesday evening sighting of Mt. Rainier aglow in the evening over the streets of downtown Tacoma. It was stunning (so close!), and the only glimpse of the region's broader vistas that was to be revealed in the course of a cool, moist weekend.

On Thursday evening, happy greetings abounded as conference attendees gathered for the opening concert in Pacific Lutheran University's Lagerquist Concert Hall, anchored by the magnificent Gottfried and Mary Fuchs Organ, built by Paul Fritts in 1998 in the tradition of Northern European instruments of the 18<sup>th</sup> century. Later in the conference, Paul Tegels would generously demonstrate the beauties of this exquisite instrument to an appreciative gathering, but on this evening the focus remained on the hall itself, a high-ceiling shoebox-style space with a transparent, warm acoustic profile ideal for the performance of early music. Into this agreeable setting walked violinist Ingrid Mathews and harpsichordist Byron Schenkman, whose local bona fides include the founding of the Seattle

Baroque Orchestra and who individually and as a team enjoy distinguished national profiles in early-music performance. They regaled the audience with creatively realized interpretations of 17<sup>th</sup>-century sonatas by Dario Castello, Isabella Leonarda, and Heinrich Schmelzer, as well as a richly-hued solo performance by Schenkman of Georg Muffat's passacaglia. This cunningly-fashioned 24-sectioned piece, whose opening period recurs en rondeau at four pivotal moments, came to life beneath the hands of Schenkman, as each new couplet sounded more ravishing than the last, and charming variants kept the recurring rondeau ever-fresh. Mathews for her part delivered an amazingly authoritative performance, presenting all three sonatas from memory with a spontaneity that bore the stamp of naturalness and deep identification with the improvisatory prowess of the seicento.

Impressive as the opening half of the concert was, a further transcendent experience was in store in the form of Carissimi's *Historia di Jephte*, presented by the PLU Choir of the West with a chamber orchestra conducted by Richard Nance. The student ensemble achieved a wholly professional standard under its gifted conductor, delivering a performance of stunning beauty. The soloists displayed a remarkable acumen for tragic characterization, particularly in the leading roles of this proto-opera, sung by John Marzano as Jephte and Megan McCormick as the Daughter. In keeping with the theme of the conference, the performance was secured and animated by inventive playing from the variegated continuo group, consisting of Nathan Whittaker, cello, Mercedes Paynter, bass, James Brown, baroque guitar, Kathryn Habedank, harpsichord, and Paul Tegels, positiv organ. If the impact of Haydn's *Little Organ Mass* that closed the evening was somewhat diluted after the intense expressivity of Carissimi, it was nonetheless charming to traverse the text of the Mass in under twenty minutes. Tegels capitalized upon the opportunity to shine in the organ obbligato of the Benedictus.

After this auspicious kickoff, the morning brought a chance to roll up sleeves and come to grips with

"The Nuts and Bolts of Basso Continuo," under the insistent and cogent guidance of Edward Parmentier. Parmentier's lecture, delivered in deadpan style, repeatedly drilled home such core precepts as bringing the bass to life with the left hand, treating the bass as an independent melody, recognizing the bass as the king melody in the piece, and, rather exhilaratingly, unlistening to the ensemble so as to create the maximum dialogue between the bass and other parts. Could there be any doubt on which part the attention should be focused? In a generous annotated handout Parmentier presented the score of a *Veni Domine* by Viadana and a *Largo* from a Handel flute sonata showing multiple stages of preparation, each illustrating one step in his systematic approach to realizing a basso continuo part. Among the recommended steps: identifying motivic associations with the verbal text if one exists, creating phrasings, articulations and emphases for the bass part, identifying harmonic roots and harmonic rhythm, adding numeric figures, and identifying and classifying cadences. Parmentier's confidence in the process and the clarity of his explication left many eager to try their hands at his method, and in possession of clear instructions for doing so.

Throughout the conference lectures alternated with sessions of applied music, and thus a Parmentier master class ensued after a short break. Four harpsichord students, assisted by various soloists, presented a gavotte from a LeRoux trio sonata, a movement from a Telemann violin sonata, a Handel aria, and a movement from a Handel violin sonata. With each Parmentier zeroed in on one primary objective, underlining the chosen concept with energy and a wealth of colorful imagery. As soon as each student demonstrated a grasp of the essential point, he or she was congratulated and the class progressed to the next work. This brisk approach to teaching ensured that each student took away something practical and memorable. As throughout the conference, questions from the audience were welcomed and addressed in a spirit of shared inquiry.

After a nicely-catered lunch, Gregory Crowell took the helm for an illuminating talk on “Continuo for Organ.” Armed with slides and recorded excerpts, Crowell addressed numerous concerns specific to organ continuo playing, arguing for a bolder, more substantial sonority than is often heard. Adducing evidence drawn from the disposition of various German organs and illustrated by recordings of both problematic and successful organ continuo sonorities, Crowell offered practical advice relating to chordal voicing, the use of embellishment, matching releases to the ensemble sound, and the substitution of sonority for cleverness. No fewer than three modern flutists with their keyboard partners had been assigned to his masterclass, and he encouraged each gently toward realizations that addressed inflection, phrasing, and the awareness of harmonic and rhythmic structure, pointing out that a realization should be neither interesting all the time nor boring all the time. Crowell’s reward came in the form of a refined and assured reading of a Biber violin sonata by two experienced professionals, allowing him to offer suggestions at a more sophisticated level. A paper on “Seventeenth- and Eighteenth-Century Italian Continuo Improvisation and its Application to Buxtehude’s Trio Sonatas Op. 1 and 2” was read by Jeong-Suk Bae to round out the afternoon.

Conferees reconvened in the Concert Hall at evening for a brilliant chamber concert anchored by the indefatigable Parmentier. Joined in turn by four excellent soloists on each half of the generous program, the harpsichordist became the avatar of the conference’s subtitle: “the art of creative collaboration.” The amiable flutist Jennifer Rhyne, the gracious violinist Svend Rønning, the vivacious cellist Nathan Whittaker, and the bouncy tenor James Brown assisted him in presenting a wide spectrum of Baroque styles, from Viadana, Caccini, Frescobaldi, and Purcell (Brown), through François Couperin and Hotteterre (Rhyne), and Veracini and Handel (Rønning), to Vivaldi and again Frescobaldi (Whittaker). As a finale all joined forces in the aria, “So schnell ein rauschend Wasser schießt,” from J. S. Bach’s Cantata 26. Responsive to each composer’s individuality and supportive of each

soloist’s musicianship, Parmentier animated movement after movement with limitless energy and imagination, proving the efficacy of the practice outlined in his morning lecture. His independent, strong, clear bass lines – “argumentative” he might call them – generated and justified freely shaped right-hand parts of the greatest textural, rhythmic, and decorative variety. It was a tour de force by a master who did not disdain to shuttle chairs and stands about the stage between pieces.

Gathering for day three, we were rewarded by an informative presentation by Charlotte Mattax Moersch on “The Style of Basso Continuo Accompaniment in France according to Denis Delair.” From Delair’s 1690 treatise, described as “sympathetic to the performer and the beginner,” and thus a good resource for pedagogy, Mattax Moersch extracted much guidance for realization in the French style. A useful distinction was drawn between science and art, corresponding to rules and style. Rules are fairly universal, reflecting the laws of tonal composition, but styles differ according to time and place. The elements of style that Delair discusses relate to such refinements as ornaments, arpeggiation, alteration of the bass, and added dissonance, leading to a chord treatment not unlike the unmeasured prelude tradition. Mattax Moersch’s playing of examples drawn from the treatise transformed simple exercises into captivating expressive vignettes that eloquently illustrated Delair’s taste in considerable detail, demonstrating the abundance of practical guidance that may be drawn from this source.

Although none of the works presented in the masterclass that followed was French, Mattax Moersch’s comprehensive grasp of the repertoire generated sage guidance toward the realization of Caccini’s “Amarilli mia bella,” of an Allegro assai from a Telemann flute sonata, of Purcell’s “The Blessed Virgin’s Expostulation,” and of the Andante from J. S. Bach’s flute sonata in E minor. Her suggestions immediately proved effective, as in the Purcell, where a highly expressive realization was developed by employing an unobtrusive 1 x 8’ registration, varying the

direction and degree of arpeggiation, releasing long basses during recitative, and closely following the singer's punctuation. When the need for improvised melody arose in the introduction of the Bach sonata movement, a wealth of options involving scale figures, arpeggiation, ornaments, and leaps was proffered. As the conferees repaired to lunch it was clear that the art of creative collaboration would continue to thrive in the hands of many a talented young artist.

After lunch, the eminent lutenist and leader of Pacific MusicWorks, Stephen Stubbs, further refined our appreciation of the art of continuo realization by discussing "The Conceptual Shift between 17<sup>th</sup> and 18<sup>th</sup> Century Keyboard Continuo." Tracing the historical context for the development of continuo, Stubbs claimed the chittarone as "the humanistic instrument" during the "humanistic revolution" of the late 16<sup>th</sup> and early 17<sup>th</sup> centuries. Though they are physically unrelated, the name chittarone evokes the image of the ancient Greek kithara and reflects its role in support of the fusion of poetry and music during the rise of opera. Its ascendance fostered chordal consciousness, "breaking the stranglehold of polyphony," and its technique gradually evolved from artistic strumming to include the plucking of individual notes. Of particular interest was the distinction drawn between the 17<sup>th</sup>-century conception of harmony in confrontation with the melodic parts and the 18<sup>th</sup>-century conception of harmony as accommodating to them. The succinct 1607 continuo tutor of Agazzari was commended to the attention of all seeking guidance contemporary to this period.

At midafternoon, a splendid harpsichord recital by Ignacio Prego revealed the harpsichord in a different light from that of continuo instrument (though I dare say many were by now extra attentive to the bass lines!). Much was expected of Prego as winner of the 2012 Westfield International Harpsichord Competition, and he did not disappoint, traversing works by Cabezón, Cabanilles, Frescobaldi, Froberger, and J. S. Bach with a masterful intelligence, command, and warmth. Bravo Prego, and bravo Westfield for

supporting the future of early keyboard performance in an eminently tangible way.

A gathering for final questions brought together all four presenters with the registrants to clarify, reinforce, and further contemplate many points developed during the conference, and conviviality reigned as all decamped to a delightfully-chosen local restaurant for dinner. Local hosts Paul Tegels and Kathryn Habedank cannot be praised enough for their unflagging attention to the needs and pleasures of the visiting conferees.

Those who have heard Stephen Stubbs may predict that one of the highlights of the conference still lay in store, and indeed, his unobtrusive yet spirited leadership from the continuo section molded a magnificent all-Handel concert by Pacific MusicWorks, a professional ensemble blending virtuosity, beauty of tone, perfect ensemble, and refined historical awareness. Anchoring the program were two early vocal works, *Apollo e Dafne* (1709) and a *Gloria* (1707). Though oddly described in the program as "A Sacred Oratorio," *Apollo e Dafne* is in fact a secular cantata that deploys the mythical figures as archetypes in a grand battle of the sexes. Singers Amanda Forsythe and Douglas Williams both possess beautifully resonant instruments and both delivered Handel's vividly-styled lines with accuracy, agility, and dignity. Even more electrifying, if it were possible, was Forsythe's coloratura in the *Gloria* that brought the concert to an maddeningly brilliant close. This was a level of historical performance that will long reverberate in the memory.

Through this conference, "Continuo: The Art of Creative Collaboration," the Westfield Center has once again invigorated America's historical keyboard culture in a way that is certain to pay dividends through the better-informed and more creative playing and listening of all who participated. May the future continue to smile upon this mission.

## **UPCOMING EVENTS**

### **Seattle**

#### **New Keyboard Museum Opening in Seattle**

This autumn, SEKM!—the new Seattle Early Keyboard Museum—will open. Displaying the collection of original and replica clavichords, harpsichords, and early Viennese and English fortepianos of Tamara Friedman and George Bozarth, this private museum is planning a series of Sunday soirees and educational events. Next summer it will host the annual Seattle Fortepiano BootCamp to introduce harpsichordists and modern pianists to performing on early pianos.

The facility consists of a 730 sq ft museum, with concert seating for 25-30, and guest quarters for visiting musicians, keyboard instrument builders and restorers, and others interested in the museum's collection. For further information, contact George Bozarth at [gcboarth@gmail.com](mailto:gcboarth@gmail.com).

#### **October 6: Musical Soirée at SEKM!—the New "Seattle Early Keyboard Museum"**

On Sunday, October 6th at 2pm, the Western Early Keyboard Association will present a musical soiree to celebrate the acquisition of two new instruments by the Seattle Early Keyboard Museum.

George Bozarth and Tamara Friedman have moved their extensive collection of early keyboard instruments to their new home, and christened it SEKM!—The Seattle Early Keyboard Museum.

Two exciting recent acquisitions are a replica 1830's Viennese "Grafendorfer" fortepiano by Rodney Regier and a replica of a Flemish single harpsichord in the 17th-century style by Dale Munsch. WEKA members, including harpsichordists Jillon Stoppels Dupree and John Gordon Hill and fortepianist Tamara Friedman, as well as UW students Bhavani Kotha and Joseph Dougherty will perform on these instruments.

The "Grafendorfer" will be put through its paces with works by Schumann, Mendelssohn, and Chopin. Attendees are invited to bring music and

try out the instruments as well. Our friend Prof. Tharald Borgir bequeathed his music collection to WEKA just prior to his passing in late July. At his request, the music will be available to members at this event for a modest donation to the organization.

Each WEKA member is welcome to bring one friend—and potential new WEKA member!—to this event. Cost to non-members is \$15. Audience space is limited at SEKM!, so please RSVP to [gcboarth@gmail.com](mailto:gcboarth@gmail.com) by October 1st.



#### **Seattle Gallery Concerts' 2013-14 Season**

Gallery Concerts in Seattle announces its 25th Anniversary season. Of special interest to WEKA members will be the debut of Tamara Friedman's new "Grafendorfer" grand piano in the January concerts (see photograph above). Modeled on Viennese instruments ca. 1830 by Conrad Graf and Ignaz Bösendorfer, this magnificent piano was built by Rodney Regier of Freeport, Maine.

All concerts are presented in the acoustically rich 125-seat Queen Anne Christian Church, 1316 3rd Ave West, Saturdays @ 7:30 pm, Sundays @ 3:00 pm. Subscriptions and single tickets are now available. For further information and to order tickets, please visit <http://galleryconcerts.org>



**November 2–3. The Three Cellists play Bach**  
Cellists Meg Brennand, Page Smith, and Nathan Whittaker, violoncellos

Experience all six of Bach's masterful Cello Suites—nos. 1–3 on Saturday, 4–6 on Sunday—and enjoy a rousing work for three cellos by Boccherini to close each program.

**November 30, December 1. A Baroque Christmas with Ellen Hargis**

Guest artists Ellen Hargis, soprano, and Carla Moore, violin, with Margriet Tindemans, viola da gamba; Jillon Stoppels Dupree, harpsichord. Celebrate the season with a sparkling trans-European Christmas tour, featuring “one of baroque music's most renowned sopranos” in arias and traditional carols from France, Germany, Spain, and Italy.

**January 25–26. Romantic Moments with Trio Paradies**

Cecilia Archuleta, violin; Page Smith, violoncello, and Tamara Friedman, fortepiano. Soar to emotional heights with the early Romantic music of Schubert, Schumann, Mendelssohn, and Chopin, and join Trio Paradies for the debut of its magnificent 1830s Viennese “Grafendorfer” grand piano.

**The European Masters Festival**

Five legendary artists of the Early Music Movement in Europe visit Seattle to play works by the Baroque masters.

**February 22–23. The Dutch Masters Return**  
Wilbert Hazelzet, violin, Jaap ter Linden, violoncello, and Jacques Ogg, harpsichord.

Three of The Netherlands' international early-music stars celebrate the 300th Birthday of the emotion-charged C. P. E. Bach, Johann Sebastian's most talented son whose music was beloved by Haydn, Mozart, and Beethoven.

**March 8–9. The Kuijken–Legêne Dupree Trio**  
Wieland Kuijken, viola da gamba, Eva Legêne, recorder, and Jillon Stoppels Dupree, harpsichord. Belgium's Wieland Kuijken, the world's pre-

eminent viola da gambist, creates musical fireworks with recorder and harpsichord in this virtuosic program of Bach, Telemann, Marais, and others.

**April 5–6. Haydn's Surprise, and Mozart and Beethoven Too!**

The Seattle Pocket Orchestra (Debut!), with Tamara Friedman, fortepiano soloist.

Tamara Friedman and the Op. 20 String Quartet - violinist Adam LaMotte and Cecilia Archuleta, violist Laurel Wells, and cellist Nathan Whittaker - play Mozart's Concerto in E-flat major, K. 449 (1795 Anton Walter grand fortepiano) and, joined by flutist Courtney Westcott, Haydn's Surprise Symphony. And for added delight, hear one of Beethoven's magnificent string quartets!

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## *Anacortes*

**Anacortes Early Music Series**

All events are held at the Croatian Cultural Center, 801 5th Street, Anacortes. 7pm, \$15 at the door.

Information: 360-293-4930 or

<http://anacortesartsfoundation.org>

**November 22. Bellacorda**

Bellingham-based Bellacorda formed in the spring of 2009 as a haven for the four members to indulge in their love of chamber music. They enjoy playing music from all eras and are particularly fond of exploring little-known or seldom-heard works for string quartet. The members are: Christine Wilkinson Beckman, violin; Rosalie Romano, violin; Michael Neville, violist; and Noel Evans, cellist.

**February 7. Ensemble Electra**

Nationally recognized for superb performances, Ensemble Electra will return to Anacortes for a fourth concert. Sparks will fly as this trio extraordinaire - Vicki Boeckman (recorder), Tekla Cunningham (baroque violin) and Jillon Dupree (harpsichord) - perform vibrant music of the Baroque.

## ***Sacramento Area***

### **November 16. Nancy Metzger**

Harpichordist & Organist Nancy Metzger will present a House Concert on Saturday, November 16, 2013 at 3:00 PM at her home in the Pocket area of Sacramento. The program will include 11 pieces from the Well Tempered Clavier (in Werkmeister III temperament) and, on the pipe organ, one of Mendelssohn's "Lost" pieces, published in 1987 by Novello. Please make reservations by e-mailing Nancy at [musicadulce@icloud.com](mailto:musicadulce@icloud.com) or by calling her at 916-422-5168.

### **February 28. Duo Organ Concert**

7 pm, Antelope. Duo recital by Rexphil Rallanka and Marian Metson on the Sweelinck-style organ at St. Andrew's Episcopal Church built by WEKA member Lee T. Lovallo. Music is pre-Bach. Benefit for the maintenance of this 1/4-comma meantone instrument. Contact Lee Lovallo, [ltlovallo@gmail.com](mailto:ltlovallo@gmail.com)

**Spring 2014. Elaine Thornburgh, Harpsichord**  
Antelope. Recital details TBA.

### **Fall 2014. Julia Brown, Organ**

Antelope. Music will be Scheidemann and contemporaries. Details TBA.

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## ***Bay Area***

### **October 5. Leta Huang, Palo Alto**

Lecture recital and workshop on "free" harpsichord preludes. (Details below)

### **December. John Phillips, Berkeley**

Instrument-based harpsichord workshop, TBA

### **February. Jonathan Salzedo, Palo Alto**

Hands-on workshop on harpsichord tuning & temperaments, TBA

### **April. Kathy Perl, San Francisco**

Lecture recital on François Couperin's late orders, TBA

### **October 5. Leta Huang Lecture Recital**

*"Free" Harpsichord Preludes, 1650-1720: The Relationship Between Notation and Musical Nature*

Saturday, October 5, 2:00-4:30 PM

Home of Steve and Pearl Renaker

623 Guinda St, Palo Alto, CA 94301

This event is a repeat and expansion of the lecture recital given for WEKA in Seattle in April 2013.

The event is free for WEKA Members. Please register on the WEKA website to save your spot. If you're not yet a WEKA member, you can join WEKA now.

François Couperin described the prelude as "a free composition, in which the imagination gives rein to any fancy that may present itself." How does one notate a "free" composition and how does one perform it given its notation? From 1650 to 1720 composers utilized a range of notational solutions, from elaborate unmeasured systems in France that dealt away with time signatures, measure lines, and other conventional indicators of meter and rhythm; to a bare-bones measureless approach used at times by George Frideric Handel in England (and perhaps also in Germany); to traditional measured notation utilized by Couperin in France (who chose to abandon the unmeasured systems of his predecessors) as well as by Henry Purcell in England.

In my lecture recital I will discuss and perform several preludes that span this time period and exemplify the range of notational practices. My purpose is to explore the relationship between notation and the nature of the music itself. I will show that even preludes in unmeasured notation have a kind of meter in that beats are salient, with preludes lying upon a continuum from highly irregular to more regular meter. I will also explore how notation can help or hinder interpretation of these works by reflecting the nature of the music or conflicting with it. While Couperin described the prelude as a free composition, freedom exists within structure. How do the different notation systems attempt to capture these complementary yet opposing forces?

**Group Activity:** Upon registration, participants will be emailed a copy of a prelude by Louis Couperin in G minor (#5). Examine and practice the assigned prelude prior to the workshop and bring your questions, confusions, insights, analyses, and comments to the workshop. We'll then delve into the piece together. Volunteers are invited to play their interpretations for the group.

**About the Instrument:** This event features a recently completed French double harpsichord by Palo Alto builder Steve Renaker. The instrument is based upon one by Pascal Taskin, built in 1769 in Paris and now housed in the Russell Collection in Edinburgh, Scotland.

**April 3-6. Opera by Sheli Nan, Berkeley**  
*SAGA - Snapshots of a 21st Century Child..* will premiere at the new Berkeley Rep Theater - Osher Studio - on Center Street in Berkeley, California. The composer, who also wrote the libretto, is our very own Sheli Nan. She has crafted a score that draws from her many influences. The instrumental line-up includes tenor recorder, clarinet, violin, electric bass, and piano, with six singers. *SAGA* is being directed by Missy Weaver, and the famous tenor John Duykers will sing a cameo as the Predator. Like most opera it is a tragedy; in this case, a contemporary tragedy. The singers' characters are all archetypes for human behavior. To read the very compelling reviews by Gilbert Martinez and Willard Martin please go to <http://shelinan.com> The first act was performed at the Baroque Festival a number of years ago in a concert entitled "Baroque Cabaret." Sheli will be thrilled to see her Baroque peers as well as the general public. Please come and say hello after the show. Don't forget to fasten your seat belts. You will be in for a wild ride!

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## ***NEW MEMBER PROFILE***

### **Sonia Lee**

New WEKA member Sonia Lee recently moved to Pasadena from Pittsburgh. A historical keyboardist and music historian trained at the

University of Illinois and McGill University, she has taught at Illinois Wesleyan University and has given masterclasses and guest lectures worldwide.



In spring, in collaboration with conductor Michael Leonard, she performed the complete Brandenburg Concertos at the University of Illinois. She was also invited to give a harpsichord masterclass at Millersville University, PA, and performed a program of harpsichord duo and duet music with Anita Renfroe. Highlights of her summer engagements included performances on the fortepiano, square piano, clavichord, and harpsichord at the HKSNA-AMIS joint meeting in Williamsburg, VA, the Boston Early Music Festival, and the Nordic Historical Keyboard Festival in Finland.

Having a special interest in duo and duet keyboard music, she is constantly seeking collaboration with other keyboardists and has participated in premiere modern performances and recordings of several rediscovered collections. Together with the Classical Chamber Players, she has recently released a CD on Mark Records featuring first recordings of three keyboard duets and two keyboard concertos by Leopold Kozeluch (MCD-50513). Her upcoming releases include solo keyboard works of Georg Berg and Charles Demars, and ensemble music performed with La Réunion Musicale. Her website can be viewed at <http://www.sonialeemusic.com>



## Report of the HKSNA/AMIS Spring 2013 Conference: Too Much to See and Hear in Such a Short Time

By Karen Hite Jacob, Photos by John Jacob

(This article also appeared in the 2013 Fall Issue of the Historical Keyboard Society Newsletter.)

The joint meeting of the Historical Keyboard Society of North America (HKSNA) and the American Musical Instrument Society (AMIS) took place in historic Williamsburg, Virginia (See on May 30–June 1, 2013. This event, along with the special exhibit, “Changing Keys: Keyboard instruments for America 1700–1830,” had long been anticipated. Years ago John Watson, our local arrangements chair, had invited both groups to participate as he worked on the exhibit and its wonderfully detailed book of the same title.

(See <http://www.preservationtheory.org/ck.aspx>)



*Nancy Metzger demonstrates on the 1762 one-manual harpsichord by Jacob Kirckman.*

The conference, themed “Roots of American Musical Life,” included jam-packed days of presentations, demonstrations and performances. The “Changing Keys” exhibit includes twenty-eight spinets, harpsichords, organs, and square and grand pianos, most exhibited for the first time. The exhibit traces the transition from harpsichord to piano and the early-nineteenth-century struggle for independence from the British monopoly on musical instruments towards the early burgeoning

of the American keyboard industry. The exhibit runs through December, 2014. For more information, use the Search option at the Williamsburg website, looking for *changing keys*: <http://www.colonialwilliamsburg.com>.

Over 150 people from various parts of the world attended. Sessions were held in a variety of locations offering attendees glimpses of the past, from the organ at Wren Chapel, College of William and Mary to a candlelight concert at the Governor’s Palace. Other events took place in the Williamsburg Lodge and at the DeWitt Wallace Decorative Arts Museum which housed the keyboard exhibit. Attendees viewed the exhibit and heard the instruments as part of the conference, but many chose to purchase passes allowing for additional visits to historic buildings and museums.



*Attendees awaiting start of a session. Instruments on stage (left to right): Viennese fortepiano by R.J. Rejzer, Italian fortepiano by David Sutherland, 1816 fortepiano by Broadwood and Sons, and 1758 double-manual harpsichord by Jacob Kirckman.*

Some sessions were combined for both groups, including the opening with Judith Conrad on the clavichord performing early French dance music published by Attaignant. She ended her program with the attendees singing “Tant que vivray” as she demonstrated how one could sing the song and play the ornamented version at the same time. This was followed by Joe Butler playing selections on the organ from Williamsburg’s own Peter Pelham manuscript and that of Francis Hopkinson of Philadelphia. A 1769 letter from a Williamsburg resident mentions Pelham playing

works like those in the two manuscripts. John Watson hand pumped the organ for Joe's presentation, immediately transporting the audience into times past.



*Joe Butler (middle) and John Watson (right) at the chamber organ (England, ca. 1740), Wren Chapel, College of William and Mary.*

Presentations were on many topics, including British organ registration (Cal Johnson) and the little known composer, Bernard de Bury (Ruta Bloomfield). Performances included Sally Renée Todd with music of Zipoli, who went to South America, while others focused on German composers associated with Bach – Rebecca Pechefsky (Krebs) and Stephen Gamboa (C.P.E. and J.C. Bach).



*Ruta Bloomfield discusses the music of Bernard de Bury.*

Instrument makers provided very interesting presentations. Paul Irvin's "Finding the Hallelujah in your Keyboard Instrument" continued a discussion carried over from previous conferences about musical instrument wire and the continued

search for wire that may have been used in the 18th century. Irvin discussed how the sound of each instrument is a "system" affected by many variables, such as the appropriateness of the stringing schedule, the angle of the pins and the type of dampers. All this is to say that "old instruments" in our world are still re-evolving.

Karen Flint demonstrated music of the Borel Manuscript from the Provençal region now in the library at University of California, Berkeley. For this she used her new instrument by Owen Daly, after a harpsichord attributed to Claude Labrèche from the last quarter of the 17th century. This two-manual instrument has a solo 4-foot stop on the upper manual and two 8-foot stops on the lower. Owen also spoke about the instrument.



*Owen Daly (left) and Karen Flint (right).*

Regarding the evolution of the piano, David Sutherland continued his previous conversations about the early Italian pianos which served as a model for instruments by Silbermann and which were known to Bach. Andrew Willis performed works by J.S. & C.P.E. Bach on Sutherland's copy of a 1730's Italian fortepiano.

Tom Beghin revisited Beethoven's Sonata Op. 106 in considering Broadwood pianos versus Graf pianos (London versus Vienna) of 1818. Related to the same time period was Randall Love's performance of Beethoven's Op. 109. Shuann Chai performed fantasies from the 1780's by Mozart, Haydn and C.P.E. Bach. The final concert featured Andrew Willis with Beghin in a performance of the rarely heard Grande Sonata Op. 47 for four hands by Moscheles.

Additional topics presented were related to American music. We heard from Joyce Lindorff with selections from a rare collection, Robert Bremner's "Harpichord Miscellany, Book Second" (London, 1763) in Williamsburg's John D. Rockefeller Jr. Library. Sonia Lee covered American battle pieces, and Faythe Vollrath performed music from Jefferson's library. Several performances involved guest performers Beverly Biggs with violinist Andrew Bonner, including a sonata by Wodizka from Jefferson's library. Beth Garfinkel's program of witty songs from Williamsburg with actor-singer Christopher Goodbeer was a delight. Goodbeer's diction made the songs easily appreciated.

Tom Strange's talk on pianos not made in Boston, New York or Philadelphia provided insight into influences from France and Germany on instruments in Ohio and South Carolina. Again, this demonstrates how little is generally known about our own heritage.

A break from "history" included Jackie Edward-Henry performing "Travelin' Music," a commissioned harpsichord work by Douglas McConnell. We also heard from Duo Tastiera (Asako Hirabayachi and Gail Olszewski) in Asako's works and in arrangements for harpsichord and fortepiano. Larry Palmer presented tidbits regarding the use of the harpsichord in 20th-century America.

Larger performances included "Mr. Jefferson's Music" researched by Mary Anne Ballade from the Library of Thomas Jefferson and performed with an array of singers and instrumentalists including harpsichordist Joseph Gascho, a previous Jurow Harpsichord Competition winner. Part of the final performance featured Andrew Willis in early American works by Reinagle and Mrs. Van Hagen and concluded with a chamber music arrangement of Beethoven's Symphony No. 1 scored for flute, violin, cello and piano. This arrangement by Hummel brought a most wonderful close to the conference – a piano and a few other instruments when well-played can be as large as a symphony and more refreshing!



*Andrew Willis (piano), Rebecca Troxler (flute), Elizabeth Field (violin), and Stephanie Vial (cello), perform Hummel's arrangement of Beethoven's Symphony No. 1.*

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## **HKSNA CONFERENCE ANNOUNCEMENT**

### **The 2014 Meeting of the Historical Keyboard Society of North America**

**Four Centuries of Masterpieces:  
Keyboards and Their Music and more!**  
Hosted by the National Music Museum on the  
Campus of the University of South Dakota  
Vermillion, S.D. May 14 to 17, 2014

The National Music Museum (NMM) on the campus of the University of South Dakota (USD) will host the third annual meeting of the Historical Keyboard Society of North America (HKSNA) from Wednesday, May 14, to Saturday, May 17, 2014. Inspired by the breadth of the NMM's superlative collection of historical harpsichords, clavichords, organs, and early pianos, the theme "Four Centuries of Masterpieces: Keyboards and Their Music" will be celebrated in a series of evening recitals featuring performances of great works of music played on outstanding original instruments from the sixteenth to nineteenth centuries. Among planned highlights will be the public premieres of the NMM's magnificent Renaissance harpsichord, made in Naples about 1530; a beautiful spinet by Charles Haward, London, 1689; the well-known but newly refurbished harpsichord by Jacques Germain,

Paris, 1785; and a recently acquired Broadwood grand piano of 1854. For further information about the NMM and its collections please visit <http://www.nmmusd.org>

Three days of morning and afternoon events (Thursday to Saturday), in addition to further presentations featuring instruments at the NMM, will include papers, lecture-recitals, mini-recitals, and an exhibition of publications, recordings, and contemporary instrument makers' work. These will take place in USD's capacious new Muenster University Center, a short walk from the NMM. Proposals for individual presentations or for themed sessions with multiple participants on any subject relating to historical keyboard instruments, their use and repertoires from the Middle Ages to the twenty-first century, are welcome.

Please submit proposals by electronic means only, via e-mail to the Program Chair [John.Koster@usd.edu](mailto:John.Koster@usd.edu) by January 15, 2014. Individual presentations will be limited to 25 minutes. For papers, submit a one-page abstract attached to the e-mail as a Microsoft Word document and a brief biography. For themed sessions, panel discussions, etc., please include the names and brief biographies of all proposed participants. For mini-recitals and lecture recitals, submit complete program information and a representative recording (as an internet link or as an attached MP3 file). For performers not intending to bring their own instruments or to make arrangements to use exhibitors' instruments, two fine modern copies after historical models will be available: a two-manual five-octave in the French style and a fortepiano in the Viennese style, 5+ octaves (FF to g<sup>''</sup>). Notification of accepted proposals will be made by February 15. Presenters must register for the conference and cover their own travel and other expenses.

Further information, as it becomes available, will be posted on the websites of HKSNA <http://historicalkeyboardociety.org> and the NMM <http://www.nmmusd.org>

## **HORNIMAN CONFERENCE ANNOUNCEMENT**

**March 12-14: "Roots of Revival" at the Horniman Museum and Gardens, London**

**About the Horniman:** The Horniman Museum holds one of the largest and most diverse collections of musical instruments in the UK, including over 8,000 objects. The Museum's Music Gallery, displaying some 1,200 instruments, is soon to be supplemented by a new permanent keyboard instrument exhibit, including several examples from the Victoria and Albert Museum. A current temporary exhibition, the Art of Harmony, featuring about 40 instruments of all types from the V&A will continue to run during the conference and remain open until May 2014. (See <http://www.horniman.ac.uk/>)

**Date & Location:** This event will take place from 12-14 March 2014, at the Horniman Museum and Gardens, 100 London Road, Forest Hill, London SE23 3PQ.

**Background:** The revival of interest in early music remains a prominent and influential feature of the Western classical music scene. But the revival had roots in the 19th and early 20th centuries with proponents as diverse as Felix Mendelssohn, Arnold Dolmetsch and Wanda Landowska. Without these pioneering and zealous individuals, and the famous 19th and early 20th century collectors of musical instruments, the revival may never have occurred nor reached such a wide public.

**Call for Papers:** This conference will be a forum for presenting research on the lives and work of collectors, enthusiasts, craftsmen and musicians who had an impact on the course of the 20th Century early music revival. The Museum, housing the Dolmetsch and many other relevant collections, including a small but significant selection of instruments from the V&A, provides

an apt setting for such a meeting. Presentations concerning the historic models that builders such as Dolmetsch used as prototypes, accounts of their workshops and working methods, and of restorations that they undertook, are invited. Research into 19th and early 20th century notions about historic performance practice will also be welcomed.

Abstracts of 250-300 words should be sent by email to [rootsofrevival@horniman.ac.uk](mailto:rootsofrevival@horniman.ac.uk). Please include name, affiliation, postal address, email address, and AV requirements on a separate cover sheet. Presentations should last 20-25 minutes + 5-10 minutes questions/discussion. Proposers of panel discussions (one hour) should submit, together with the abstract, a brief overview of the rationale for the session, together with a list of up to four participants and the topics that will be addressed. Proposals for lecture-recitals (50 minutes + 10 minutes questions/discussion) should include, together with the abstract, full details of the proposed performance and any relevant requirements in their cover sheet.

**Closing Date:** The closing date for receipt of proposals is **November 1, 2013**. All those submitting proposals will be notified of the outcome by **December 2**.

**Booking information:** Please note, conference places are limited. To reserve a place please email [rootsofrevival@horniman.ac.uk](mailto:rootsofrevival@horniman.ac.uk). An invoice for the registration fee of £80 will be sent to you in due course. The fee covers attendance at all sessions, tours, lunches, refreshments, final evening reception with wine and concert. Travel and accommodation costs are not included. Further details will be posted online as the programme is finalized.

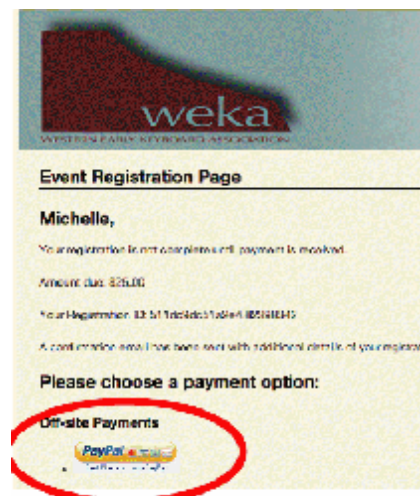
<http://www.horniman.ac.uk/visit/events/roots-of-revival>

## Spring WEKA News Deadline February 15, 2014

## Pay WEKA via PayPal

Join or renew your WEKA membership and register for WEKA events on the web! On WEKA's website you can now pay for membership dues and event registration fees with a credit card, or with an existing PayPal account. Here's how:

1. Go to the WEKA website:  
<http://wekaweb.org>
2. Click the link for the event you want to register for, or click "Join WEKA" at upper left to pay membership dues.
3. Fill out the registration form and click Submit.
4. Click "Confirm Registration" when prompted to "Verify your registration".
5. On the next page, under "Please choose a payment option", click the gold PayPal button.
6. You'll be taken to the PayPal website. **To pay by credit card** click "Don't have a PayPal account?" [If you already have a PayPal account, just enter your PayPal login name and password.]
7. On the next screen, enter your credit card details and submit.
8. You'll have a chance to review your information. Then click "Pay Now" to finish. The transaction will appear on your credit card bill as PayPal\*WEKAMUSIC.





## Join WEKA – The Western Early Keyboard Association

[www.wekaweb.org](http://www.wekaweb.org)

Since 1998, WEKA has served the early keyboard community primarily, but not exclusively, in the western United States. WEKA welcomes harpsichord, clavichord, fortepiano, and organ enthusiasts, both professional and amateur. WEKA seeks to promote mutual interests, foster communication, and share resources and expertise.

Join or renew your WEKA membership and register for WEKA events on the web! On WEKA's website you can now pay for membership dues and event registration fees with a credit card, or with an existing PayPal account.

### Membership Form for Membership through May 31, 2014

(There is no prorating of dues.)

Name _____		Street Address _____	
City _____	State & Zip _____	Phone _____	E-mail _____
Membership: New _____	Renewal _____		
Newsletter Preference: Postal Mail _____	E-mail _____		
Postal Mail Surcharge: \$10			_____
Annual Dues: \$45 Regular / \$35 Senior (over 62) / \$25 Student			_____
\$5 for Alienor Competition (new music)			_____
Additional Contribution			_____
		Total Enclosed	_____

Please make checks payable to the Western Early Keyboard Association and send with the membership form and your check to:

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