
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 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 9 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. 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 Barbara King

Your WEKA Board is an active Board, having frequent teleconference meetings and e-mail communication. There is increased program activity both in the Bay Area and in the Pacific Northwest. We encourage members in other areas around the western states to organize simple in-home musical gatherings and public events. It is not difficult to create community in our keyboard circles and to expose others to the music we so enjoy and value.

WEKA NEEDS YOU!! The membership will need to elect a president, a vice-president, a treasurer, a membership secretary and additional Board members who will assume their positions June 1, 2011. It is not too soon to analyze your interests and abilities and ask how you can serve WEKA. The organization cannot run by itself. One-to-one "tutoring" for any position will be arranged. If there is an area of particular interest for you, let me know. A nominating committee will be formed shortly. WEKA also needs a person to take over as newsletter editor. I have volunteered as editor on a temporary basis, so that Michelle Futornick can work on enlarging the capabilities of our website. (Both Stephen Beckham and Kevin Fryer have assisted Michelle in this effort and will continue working with her.)

Mark your calendars now for an unusual WEKA annual conference to be held in Seattle, March 25 and 26, 2011. This conference will take place in conjunction with the biennial American Handel Festival and Conference, which includes a host of concerts, lectures, and ensembles. Come to Seattle and take part in BOTH conferences! For further Handel Festival information, go to <http://www.americanhandelfestival.org/>. For information about the WEKA conference, read the immediately following article. Much appreciation goes to Jillon Stoppels Dupree, who has diligently worked on details for this conference.

I urge you to give enthusiastic support to local programming with your ideas, participation, attendance and finances. WEKA needs an active, involved membership to remain a viable organization.

WEKA Conference in Seattle, WA - Handel at the Keyboard Presented in conjunction with the American Handel Festival and Conference

Friday and Saturday, March 25-26, 2011

March 25 at St. Mark's Episcopal Cathedral, 1245 10th Avenue E.; March 26 at Trinity Episcopal Church, 609 8th Avenue

Friday, March 25

3:30-5:00 pm: Handel Organ Concerti and Transcriptions, Opus 4, 5, and 6, with organists Mel Butler and Alan DePuy. Thompson Chapel in St. Mark's Episcopal Cathedral

5:00-7:00 pm: Welcoming cocktails and dinner (no-host) on Broadway Avenue, restaurant TBD

Saturday, March 26

1:00-5:30 pm: Trinity Episcopal Church

Handel Harpsichord Master Class, with Byron Schenkman

Handel's Continuo: Sonatas for Violin and Basso Continuo, with Tekla Cunningham, Baroque violin and Jillon Stoppels Dupree, harpsichord.

Third session to be determined.

Admission

WEKA members: no charge (fee included in membership)

General Admission: Friday afternoon - \$15; Saturday afternoon - \$45

American Handel Society members and AHS Conference attendees, seniors, students:

Friday afternoon - \$10; Saturday afternoon - \$30.

For information, membership form, and conference registration form, please go to <http://www.wekaweb.org/>.

***SAVE THESE DATES:
MARCH 25 AND 26, 2011***

Pacific NW WEKA Event in Tacoma, WA

Instrument Tour and Harpsichord Concert – Saturday, November 20, 2010

1:00-2:30 pm: Home of David Dahl, 857 S. 120th Street, Tacoma (one block north of PLU Lagerquist Hall). Instruments: Pedal Piano, Henry Miller, 1885; Harmonium, Peter Titz, Vienna, ca. 1865; Italian Harpsichord by Glenn White, 1973

2:30-3:00 pm: Travel to Lakewood

3:00-4:30 pm: Home of Michael Reiter, 7906 Oakridge Drive, SW, Lakewood. Instruments: Broadwood square #1010, built in 1789 by John Broadwood (Shudi and Broadwood), London, England, rebuilt by Marinus Van Prattenburg, Vancouver, Canada, 1996, owned by Dale and Joanna Chesnut, Parkland, Washington; Streicher #4213, built by J.B. Streicher, Vienna, Austria, 1848, rebuilt approximately 20 years ago with subsequent work done about ten years ago; English harpsichord, built by Glen White in 1976; Broadwood square, ca.1840, currently not strung; Chappell “yacht piano” upright, ca. 1870; French double harpsichord

4:30-5:00 pm: Travel to restaurant

5:00-7:00 pm: No-host dinner

7:30 pm: Harpsichord concert by Mark Brombaugh, Christ Church Episcopal, 310 North K Street, Tacoma; suggested donation - \$10.

The program (works by Weckmann, J. K. F. Fischer, Buxtehude, d'Anglebert, Luebeck, and J. S. Bach) will be played on a 1980 Hill & Tyre German-style double harpsichord. **RSVP acceptances only:** sharishull@comcast.com

A thank-you goes to Shari Shull, WEKA Board Member, for her work putting together this Tacoma event.

Oaxaca Festival Report

By Shari Shull, WEKA Board Member

The Eighth International Organ and Early Music Festival in Oaxaca, Mexico, was held October 21–27, 2010. The annual festival showcases some of

the sixty-nine historic pipe organs built between 1686 and 1891 in the state of Oaxaca.

Shari and Bruce Shull attended the festival, hosted by the Instituto de Órganos Históricos de Oaxaca, an organization founded in 2000 that focuses on documenting, protecting, and conserving the historic pipe organs in the state of Oaxaca, Mexico. These instruments preserve elements of Spanish Baroque organ design yet have features that are particular to Oaxaca. They tend to be older than the organs found in other Mexican states with nearly half of them dating from the 18th century or earlier. Most of the organs are still in relatively authentic condition and have not been altered or modernized over time. This is mainly due to the isolation and poverty of many of the communities in which they are located. Since 1991 organs in seven communities have been restored and are now playable.

This year’s festival was the most extensive to date as it celebrated the two most significant events in the political history of Mexico: the Bicentennial of the Mexican Independence in 1810 and the Centennial of the Mexican Revolution in 1910.

For the first time, participants were able to hear concerts on all seven restored organs, a unique opportunity that allowed us to appreciate the richness and diversity of Oaxaca’s collection of Baroque instruments.

The festival included three all-day field trips to visit twelve unrestored instruments in village churches, most of which are usually inaccessible to the public. Guy Bovet, Swiss organist and musicologist, gave two master classes. Two concerts presenting choral works that have not been heard for centuries from the early 18th-century notebook of Domingo Flores from San Bartolo Yautepec were given at Yanhuitlan and in the Oaxaca Textile Museum by Capilla Virreinal de la Nueva Espana eight-voice ensemble.

Organ concerts were presented by Guy Bovet (Switzerland), Christina Garcia Banegas (Uruguay), and Barbara Owen (Boston, Massachusetts, USA).

Guided tours of two archeological sites dating from 500 BCE were an added thrill to the festival as we enjoyed a view of Oaxaca’s splendid and

varied scenery during our field trips to the Tlacolula Valley and the Mixteca Alta. The opportunity to sample the local cuisine and revel in the fiesta traditions in the villages capped the experience for the group of thirty–forty participants.

The following restored Oaxacan organs were the locations for the festival concerts. Bruce Shull tuned the instruments for each concert.

San Jerónimo Tlacoahuaya

San Andrés Zautla

Santa María de la Natividad Tamazulapan

The Oaxaca Cathedral (Oaxaca City)

Santo Domingo Yanhuitlán

La Basílica de la Soledad (Oaxaca City)

Santa María de la Asunción Tlaxiaco



Organ at Yanhuitlán

(Photo by Bruce Shull)

Other photos may be found at <http://wekaweb.org/>

Nancy Metzger Performance

Board Member Nancy Metzger performed on harpsichord at a benefit recital for the All Saints Concert Series on August 22nd at All Saints Episcopal Church in Sacramento. Music of Bach and his French contemporaries, that is, Clerambault, F. Couperin and Duphly, was heard. Over \$2300 was raised for the concert series, now in its fifth year.

Ruta Bloomfield Concerts

Ruta Bloomfield was the featured soloist in two harpsichord concerts, one at Point Loma Nazarene University (San Diego) in September and the other in Iowa City for the Iowa City Early Keyboard Society concert series in October. Music from Versailles was the theme for both, as Dr. Bloomfield performed the four suites for harpsichord by Bernard de Bury. She edited the works for her doctoral thesis for the degree of Doctor of Musical Arts in Historical Performance Practices from Claremont Graduate University (2008).

One Student's Perspective

By Christopher D. Lewis, San Francisco Conservatory

It was suggested to me that I should write a little article for the WEKA newsletter to introduce myself. I'm a newcomer to the West Coast, and a contemporary harpsichordist. A native of Wales, I moved to Canada in 2005 and lived there for five wonderful (Although cold!) years establishing myself and my modern harpsichord style. Now I'm at the San Francisco Conservatory of Music completing my M.M degree in contemporary harpsichord. I really want to express my joy at discovering the early music community here in the Bay Area. I have had so much joy from meeting performers, builders and enthusiasts alike here. Never before have I been so welcomed, and my rather unorthodox music been so readily accepted. It is in the Bay Area that for the first time in my life I've been able to obtain a magnificent "revival" harpsichord (One of these harpsichords that so many people scorn as they are not historically accurate.) Well, you know for performing my

modern harpsichord music, if I want to play it historically accurately, I need the harpsichord that Xenakis, Ligeti and Cage wrote for, the revival harpsichord! I take great pride in showing off my Eric Herz harpsichord (generously rented to me by the good folks at Stanford University) with its magnificent, full-bodied rich 16-foot stop. It makes my practice room (generously given to me by the San Francisco Conservatory) shake and rumble, and passing students pop in to experience this magnificent beast!

I have many upcoming performances in the Bay Area, although I'm looking forward to my big recital next year in April (at the SFCM), which will include works by Ohana, Don Angle, Pancrace Royer, Ligeti and my wonderful colleagues in California, Sheli Nan and Sally Mosher. I'm always looking for new music, so feel free to get in touch with me at <http://www.christopherlewis.net/>, and I look forward to many happy years here with all of you in San Francisco.



(Anna Wu Photography)

Christopher D. Lewis, with harpsichord by James Riley (1991), built in Berkley, CA. Currently located at the San Francisco Conservatory of Music.

The Restoration of a 1799 Kirckman Fortepiano

By John Gordon Hill, WEKA Member

A year ago I was fortunate to be able to purchase a 1799 Joseph Kirckman grand fortepiano. The instrument was in remarkably clean condition and was marginally playable, but had been subjected to some ill-considered work, including replacing the

tuning pins with modern ones that penetrated the pinblock and subsequently could not hold pitch. There were several broken hammers, and typical of English grands of this period, the case was warped tilting the cheek upward. I acquired the instrument with the intention of restoring it to full original playing condition. I selected Tim Hamilton of Boston, a specialist in the restoration of English pianos of this era, to do the work.

George Bozarth and Tamara Friedman drove the piano across the country last summer on their way to Maine. In mid-October I was able to visit Tim's shop and see the piano completely apart. While it was a daunting sight, it revealed a fascinating look into the thoughtful craftsmanship of the Kirckman shop 211 years ago.

Tim's own considerable skill and appreciation for the subtleties of the instrument were both reassuring and exciting. He is steaming a new bentside that he will apply the original veneers to, and he will fabricate a new pin block out of century-old English oak. The piano will be restrung with Rose "B" wire and historically correct leather will cover the hammers. He is anticipating that all the work will be done sometime after the first of the year.

Below is what the piano looked like before:



1799 Kirckman Fortepiano. Photo by John Gordon Hill

Go to <http://wekaweb.org/> for a wonderful set of pictures showing the disassembly of the piano.

Anne Peterson Workshop

In August, near Labor Day, Anne Peterson was happy to welcome eight of Barbara Lee's piano students to an afternoon introduction to the harpsichord. The students ranged from age eight to early college, so, also, they had different levels of piano proficiency. What they shared in common: no harpsichord experience.

Anne has several types of harpsichords to share: a French double (an instrument retired from SF Conservatory acquired with Laurette Goldberg's guidance, then restored), a Dutch-style virginal (served many Renaissance Faires!), and an "octave virginal" (a tiny, octave-high instrument—smallest type of harpsichord many have seen!).

After she demonstrated the instruments, Barbara's students played pieces they had prepared, using both a harpsichord of choice and the parlor grand piano. A real treat was hearing a teenager's rendition of jazz and rock on the large harpsichord. The whole group liked that.

Though it all ended too soon, all had a good time, which is what music is all about. Anne is always available for this kind of sharing. Reach her at 650-365-5375 (leave message) or e-mail awpgmusic@yahoo.com.

News from Sally Mosher

My CD, "Explorations," released last February presenting my compositions for harpsichord, piano and flute continues its voyage out into the wide world. Check my website for background info. It is available on Cdbaby (see links page): <http://www.newmixmusic.com/>.

This February I'll play three harpsichord recitals – for Dominant Club (professional women musicians); Shakespeare Roundtable; and a mixed membership group, including English Speaking Union people. The program is intended as a survey of harpsichord composition from the 16th c. through the present and will include compositions by Byrd, Gibbons, Rossi, F. Couperin, Duphy, Balbastre, Royer, and Mosher. Instruments used will be a Flemish single-manual harpsichord (style of Ruckers, first third of the 17th century) and a French two-manual harpsichord (style of Hemsch,

mid-18th century).

I'm President of Piano Spheres concerts (see <http://www.pianospheres.org/>), and our first recital, presenting Grammy winning artist Gloria Cheng, received a rave review in the LA Times from their principal critic, Mark Swed. This ran in both print and Culture Monster blog editions. Visit the review at: <http://latimesblogs.latimes.com/culturemonster/2010/09/music-review-gloria-cheng-begins-piano-spheres-season.html>.

San Francisco Bay Area Report

Kevin Fryer and Elaine Thornburgh have engaged in several discussions with members of the local early keyboard community about how to best position WEKA in the Bay Area to serve the needs of teachers and players.

They are eager to launch a series of successful play-ins in private homes with beautiful harpsichords and hope to begin in the new year. They are awaiting a new website whereby performers can register to participate as well as an up-to-date brochure to distribute at the events.

Based on discussions Kevin and Elaine have had with Bay Area teachers, here is a summary of the current thinking for WEKA in general and for the proposed three play-ins this season:

1. Tuning tips on the website.
2. Matchmaking on the website for amateur chamber music groups.
3. Joint gatherings with groups like the recorder and gamba societies.
4. Regarding the play-ins:
 - a. The play-ins need to have value to the beginning student, the advanced student and the teacher.
 - b. A proposal was made that the play-ins be titled, for example, "Spotlight on Froberger," etc. This idea has been adopted as the model.
 - c. Each event should be divided into two parts. The first part can serve as a play-in lasting one hour (40 minutes playing/20 minutes

socializing with refreshments) for beginning/intermediate students. This portion would not necessarily be attended by more advanced students or professionals, nor require playing the designated composer spotlighted in the second part.

d. The second part, lasting about one and one-half hours of program followed by refreshment and socializing, would be overseen by a professional, with some liberty as to how he/she might organize it. For example, one professional might spend a half hour talking about Bach followed by two advanced students playing Bach in a master class like environment. (The term "master class" was rejected by all at the event.) Another professional might organize this session differently. The goal is to offer flexibility and variation to the professional presenting the second part. It would be assumed that many from the first session would stay for the second session. Length of the entire event would be about three hours.

Kevin and Elaine would welcome further comments from teachers, performers and amateur players on ways that we can make programs in the Bay Area successful events. Their e-mail addresses are on the last page of this newsletter.

GALLERY CONCERTS (*Music in Intimate Settings*)

Queen Anne Christian Church, 1316 3rd Ave. W (corner 3rd Ave. W and W. Lee St), Seattle, WA

November 20, 8 pm; November 21, 3 pm: Opus 20 String Quartet

The electrifying debut of Seattle's newest early-music ensemble, the Opus 20 String Quartet, opened the current season on a note of great excitement and fulfilled expectations. Violinists Adam LaMotte and Cecilia Archuleta, violist Laurel Wells, and cellist Nathan Whittaker have planned another program that will enchant you with intimate string quartets by Haydn, Mozart, and Beethoven—all performed with period instruments.

December 11, 8 pm; December 12, 3 pm: A Classical Christmas!

Start your holiday celebrations in a joyous mood with *A Classical Christmas!* Exquisite lyric soprano Karen Urlic, who so pleased audiences this season, will join cellist Nathan Whittaker and fortepianists George Bozarth and Tamara Friedman in an inspiring program of holiday music by Schubert, C. P. E. Bach, Handel, and others, and chamber music by Beethoven. You'll not want to miss this rich and festive fare—always our most popular concert of the season.



Dupree and Boeckmann

January 22, 8 pm; January 23, 3 pm: Viva Italia!

What a great toot it will be when the rhapsodic Ensemble Electra—recorder player Vicki Boeckman, cellist Joanna Blendulf, and harpsichordist Jillon Stoppels Dupree—blows into town with *Viva Italia!* This concert will celebrate the ensemble's new CD of sparkling recorder sonatas by the Italian eccentric, Francesco Barsanti, as well as the wildly expressive repertoire of his Italian predecessors and comrades—all played so deftly by this virtuosic trio!

*Bach and Ornamentation: A Junior
Bach Workshop by Sandra Soderlund*

Saturday, November 13, 1:30-4:00 pm

Open at \$5 to everyone – students, teachers,
and the general public.

The Crowden Music Center, 1475 Rose Street,
Berkeley, CA

This workshop will discuss the French and Italian
styles of ornamentation used by Bach and give
specific recommendations on how to interpret his
ornaments.

Dr. Soderlund will demonstrate on harpsichord
and piano, coach participants, and answer
questions from the audience.

A limited number of students, keyboardists, and
other instrumentalists are invited to perform.
Please call Lenora Warkentin at (510)336-0527 if
you wish to perform.

As space is limited, please make reservations by
writing to juniorbach@earthlink.net , including
your name and the number in your party.

Sandra Soderlund has a doctorate in keyboard
performance practices from Stanford University.
She performs on organ, harpsichord, clavichord,
and both early and modern piano.

*Elizabeth's Pleasure: Musical
Delights from the Late Tudor Age*

The acclaimed Seattle-based Renaissance
Ensemble, Plaine & Easie, performed in
Anacortes, WA, on Friday, November 7. The
group consists of Linda Tsatsanis, soprano; John
Lenti, lute; Shulamit Kleinerman, Renaissance
violin; and Nathan Whittaker, bass violin. They
won the Unicorn Prize (first prize) at the Early
Music America Medieval/Renaissance
Competition in 2009, and, as a result, have a
nationwide concert schedule. Their performance
is part of a local concert series organized by
Barbara King.

Next WEKA Board Meeting
November 13, 2010, 4 pm: teleconference

*WEKA Spring Newsletter
Deadline*

February 23, 2011

Send material to bp.king@verizon.net

*SAVE THESE DATES:
MARCH 25 AND 26, 2011
WEKA Annual Conference
Seattle, Washington*

Join WEKA – The Western Early Keyboard Association

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.

Membership Form for June 1, 2010 – May 31, 2011 (Dues are not prorated.)

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 (62 and older) / \$25 Student			_____
Additional Joint Membership: \$10 ea., SEHKS and/or MHKS (circle)			_____
Additional Contribution			_____
\$5 for Alienor Competition (new music)			_____
		Total Enclosed	_____

Please make your check payable to the Western Early Keyboard Association.
Send the membership form and check to:

Susan H. Fisher, WEKA Treasurer
55 San Mateo Road
Berkeley, CA 94707
sfisher56@comcast.net

The WEKA annual conference will be held March 25 & 26, 2011, in Seattle.
A registration form for the conference will be found at <http://wekaweb.org/>

WEKA: The Western Early Keyboard Association
c/o Michelle Futornick
1521 Fernside Street
Redwood City CA 94061

ADDRESS CORRECTION REQUESTED

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Officers

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

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Kevin Fryer and Elaine Thornburgh

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Website: Michelle Futornick

SEHKS and MHKS Liaison: Nancy Metzger