

WEKA News

Newsletter of the Western Early Keyboard Association

The WEKA Conference—June 7, 2006

By Barbara King

Only superlatives can adequately describe the daylong WEKA conference held at MusicSources in Berkeley, California. The several varied sessions were informative, inspirational and superbly presented. The approximately thirty early keyboard enthusiasts who were present enjoyed renewing old friendships and making new acquaintances. Thanks must go to those who so carefully planned and executed the events of the day. They included not only Elaine Thornburgh, Jillon Dupree, Gilbert Martinez, Elaine Funaro, and Charlene Brendler, but others whose names I do not know. Nonetheless, all efforts were much appreciated.

Jillon Stoppels Dupree, with the aid of Carla Moore on baroque violin, presented a wonderfully organized overview of “The Harpsichord as Continuo—Its Roots in 17th-Century Ensemble.” Jillon said continuo was a favorite subject of hers, and her enthusiasm and expertise were most evident. She defined basso continuo, gave its origins (evolving from the late-16th-century practice of improvisation), and said learning to play continuo is really a process starting with an understanding of four-part harmony and eventually leading to spontaneity and flexibility in performance. She described the continuo’s function as a support harmonically and musically for the solo voice(s). Jillon emphasized the importance of expressivity and “shaping the phrase.” She demonstrated numerous means by which the soloist’s motives and dynamics can be reflected. Importantly, Jillon urged the continuo player to experiment, be creative and enjoy the inevitable differences of each performance.

Elaine Thornburgh has decided she will describe herself as a “professional interpreter of historic music,” thereby eliminating the need to explain what she does as a musician. (She probably convinced a number of us to do the same!) Her

presentation, “Early Keyboard Compositions as Written Out Improvisations,” was quite inspirational. She explained that all professional musicians in earlier eras could improvise; anyone who could not was an amateur. As Elaine said, “How humbling!” She asked, “What is our role in performance, since much of our repertoire is rooted in improvisation?” She indicated composers were immersed in their own styles. We as performers have to have a broad understanding of styles. To keep the music we play fresh, we still need that sense of surprise and the thrill of what is happening. To raise our level of performance, we must “lock into inventiveness” and seize “inspiration of the moment.” We need not have every performance of a piece played absolutely consistently. Elaine expertly played samples from Frescobaldi, Byrd, Froberger, François Couperin, and J. S. Bach. One of the instruments Elaine used was an authentic antique, probably from the second quarter of the 17th century, Italian in character, and found by Laurette Goldberg in a trailer park.

After a fabulous catered lunch, Gilbert Martinez of MusicSources played video excerpts of Alice Ehlers’ cameo appearance in William Wyler’s “Wuthering Heights,” Gustav Leonhardt as J. S. Bach in Jean Marie Straub’s “Chronik der Anna Magdalena Bach,” Alan Curtis as Gesualdo in Werner Herzog’s “Death for Five Voices,” and two television interviews featuring Laurette Goldberg, MusicSources, and the Philharmonia Baroque. These video clips were quite entertaining, amazing, and well worth watching! Plus, Gilbert had some very interesting side comments.

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The final presentation of the day was a most creative and beautifully performed concert by Elaine Funaro: "Harpsichord to Haiku." Elaine used haikus written by Jack Kerouac when he lived in Berkeley fifty years ago, and played contemporary pieces epitomizing them. Elaine demonstrated that the harpsichord is an instrument of today. Composers of three of the pieces were present: Janine Johnson, S. E. Mosher, and Sheli Nan. (See "Harpsichord to Haiku" Review" in this issue.)

Dessert and wine finished a great day. An informal general meeting was followed by a brief board meeting. (See "Minutes" in this issue.)

Co-Chair Message

By Elaine Thornburgh, WEKA Co-Chair

Hello WEKA members,

I hope that you enjoyed a wonderful summer. Our June WEKA conference and the Berkeley Early Music Festival offered a great start! I subsequently enjoyed a fascinating visit to Bach's world in Leipzig and Eisenach.

Jillon Dupree was kind enough to join me as WEKA co-chair this past year. Her support, ideas and enthusiasm were very helpful and appreciated! Thank you Jillon! Barbara King was asked to take her place with the intention that she will assume the full responsibility of chair next year. I am grateful to Barbara for her excellent work on our newsletter these past years and even more pleased she is willing to become chair in a year. I have full confidence in her ability to steward WEKA. Barb has been active for years in the American Guild of Organists. I was delighted to see her again at our WEKA conference this June. She lives on one of the many beautiful islands north of Seattle. Fortunately, modern technology easily connects WEKA members throughout the Western region and beyond.

Welcome to Barbara as co-chair and to many of our new WEKA members!

"Harpsichord to Haiku" Review

By Sheli Nan

Elaine Funaro understands the concept of programming. We were fortunate to listen to her concert this past June as our invited guest for the WEKA conference. This concert, part of a full day of presentations, symposia and great food, was in

conjunction with the Berkeley Early Music Festival and Exhibition and was free to all members in good standing. What was striking about Funaro's concert was the organic flow of both music and words. She created a concert about music and poetry, reciting the poetry of Jack Kerouac. She matched a piece of harpsichord music to each haiku that she chose. She read the short poem first and then performed the music, sometimes changing from a French double harpsichord to a Flemish single manual. She began with a pleasant prelude composed by Janine Johnson. She progressed through the concert playing pieces by Takemitsu, Angle, Lunde, Jr., Sally Mosher (who was with us at the concert), Borroff, Brazelton, Sheli Nan, Berkey and Harris. The pieces matched the affect to the poetry and the poetry itself created an organic timeline evocative of the passing of the seasons.

There were a few pieces that sounded as though they had been composed for piano rather than harpsichord and they were the only less interesting moments in this creative event.

Ms. Funaro has a lovely stage presence, a cultured speaking voice and a command of the instrument. She also, after studying with Leonhardt and becoming quite educated about the harpsichord, has dedicated her performances to the advent of contemporary music for early instruments. It was a pleasure to hear fresh music that ties both our early world and our present world together.

"Baroque Cabaret" Review

By Willard Martin, master builder and music historian

Sheli Nan's "Baroque Cabaret" was one of the most interesting and authentic concerts at the Berkeley Baroque Festival and Exhibition. Working on a shoestring every minute, Sheli Nan was standing on her ear to keep the "Baroque Cabaret" entertaining and engaging, unlike some of the other formal concert offerings. The first half of Sheli's concert was touching. All of the players really took the trouble to totally learn the music, and to play their respective instruments very idiomatically. Frankly, their convincing performance accounted for half the success of the concert. A good example of this was Andrew Fouts, who performed the premiere of "Johann's Hidden Hollow," Sheli's adult fairy tale for Baroque violin and voice. For long periods I was

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thinking that the music could have been written at various different historical periods. I literally was not 100 percent sure that Ms. Nan had written everything.

Then came the second half of the program, featuring Act One of “Saga—Portrait of a 21st Century Child,” the new opera by Sheli Nan. First, the subject for so many Americans is about as close to home as a head-on collision out on the interstate, or maybe a heart attack. Second, the performers (baritone Joe Vincent Parks, soprano Katy Daniels, and soprano Ayalet Cohen, under the direction of Amanda Moody) as the characters were completely engaged and convincing. Third, the artistic concept held together like a Puccini opera, seamless in personality from start to finish. Frankly, in the past I had only heard miniature and narrowly idiomatic harpsichord and virginal pieces by Ms. Nan, performed while in New York City. I never suspected that she could produce a thing of such monumental concept as this opera. It did occur to me that the whole act was rather monochromatic in its message and tone, but that is exactly how any one act of Puccini or Monteverdi is, so even that has to count as an accomplishment. I have no doubt that she will produce second and third acts that are contrasting and similarly successful as subsequent acts. Let us not forget that the original audience for L’Orpheo trashed the house repeatedly until he rewrote a softer ending.

“Baroque Cabaret”—The Guitar Review

By Randall Love, associate professor of music, Duke University

Sheli Nan’s three pieces for guitar duet and one piece for guitar solo, masterfully performed by guitar virtuosos Marc Teicholz and Adam Roszkiewicz, were a delightful beginning to “Baroque Cabaret,” a concert devoted entirely to Nan’s works. This concert, held on June 8th, 2006, at The Berkeley City Club, was a fringe offering of the Berkeley Baroque Festival and Exhibition, and featured the guitar pieces, an adult fairy tale for Baroque violin and voice (“Johann’s Hidden Hollow”), two keyboard pieces (“Fandango Ardiente!” and “Bach Boogie Blues”), and the first act of Sheli’s new opera, “Saga—Portrait of a 21st Century Child.” The guitar duets (“Allemande gilmartin,” “Fortune’s Fancie,” and “Femme Dreame”) and the guitar solo (“Love Letter to

Telemann”) were easily comprehended as evocations of Renaissance and Baroque forms. Nan keeps us on our toes by reminding us with a modern harmonic turn, metric shift, or errant chromatic run that we are listening to a 21st-century composition. The improvisatory mood is always shifting: wistful, playful, and fiery, all with a bit of tongue-in-cheek. Also notable was the skillful use of a wide range of guitar color and attack. All in all, this was a refreshing aperitif to the following heavier fare.

Magazine Relaunch: Harpsichord and Fortepiano

By Dr. Micaela Schmitz

The magazine “Harpsichord and Fortepiano” has been re-launched; its previous incarnation was called “The English Harpsichord Magazine.” Our first issue under my editorship came out in Spring 2006, and the next is due to come out in Fall 2006.

The Spring 2006 issue includes Part I of a very useful article by Terry Charlston on Restoration music, an interesting study of Dutch sources, an article on John Bull’s great “In Nomine” by yours truly (submitted prior to the beginning of my editorship), a guide to changing strings, a piece about the clavicytherium of Arnout de Zwolle, and a discussion of C.P.E. Bach quotes as applied practically. The Fall 2006 issue includes the second part of Charlston’s article, another by well-known clavichordist Richard Troeger, an article on the pantalon clavichord, a piece on Mozart’s instruments, a feature on Scarlatti’s sonatas, and more. A regular feature is a list of what instrument makers are making and restoring, including all levels.

You will notice that topics in the magazine are not just limited to the two instruments of its title. We also welcome items on clavichords, early organs, and other keyboards, and reviews tend to cover a wide range, including keyboards in ensemble as well as solo. From time to time, we also include reviews of early works on modern piano, just to keep our readers aware of the market.

The magazine is intended for amateurs through to professionals, whether players, teachers, researchers, instrument makers, or fans. Tips are designed to help people with everyday problems, while articles on sources are designed to keep readers informed of

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new developments. While the magazine is intended for a wide audience, we do ask for sources to be cited in a way that allows our readers to follow these up easily. At present, we may be able to handle items submitted in German, Dutch, French, and Czech. (Offers of translation from other languages gratefully accepted.)

A little about me: While the magazine is produced in England, I am a U.S. citizen, born in San Jose, California. Under my maiden name of Gutierrez, I attended U.C. Berkeley as an undergraduate and it was there that I was fast converted to the cause of early music! I then worked on an MM in Choral Conducting and a DMA in early keyboards at the Eastman School of Music, including a two-year stint when I traveled on a Rotary Scholarship to study harpsichord and fortepiano (what else?) at The Royal Conservatory in the Hague. Since then, my husband Jim and I have become dual Irish citizens, and settled in England.

“Harpsichord and Fortepiano” is aimed at an international English-speaking audience, and contributions, comments, suggestions, and review items are welcomed. I recommend that if you have an idea for an article, then simply send me an email. I’m very approachable (using my title as a way of showing the next generation they can be doctors if they wish!) and willing to work with contributors to our mutual benefit. More in-depth enquires can be handled inexpensively using Skype, should that be needed. As you can see, I’m a fan of technology, but I’ll take handwritten items if they are of interest to our readers.

Please contact me using earlymusica@permutation.com or write to: Dr. Micaela Schmitz, Harpsichord & Fortepiano, 1 Leamington Road, Broadway, Worcs. WR12 7EF ENGLAND. Subscribers can find information on the various arrangements depending on area/currency, and contributors of articles can consult a style guide at our website: <http://www.recordermail.demon.co.uk/harpsichord.html>

Baroque Dance Decoded

By Katherine Westine & Phebe Craig

What a challenge for today’s students to play and understand Baroque dances. These elusive 17th- and 18th-century pieces are a staple in the musician’s repertoire and yet are so distant from our 21st-century sensibilities. Allemandes, courantes and correntes, sarabandes, gigue, bourrees, gavottes, and rigaudons: What role did they play? How were they danced? How should we interpret them?

After a long gestation period Katherine Westine and Phebe Craig are sending their newest publication out into the world with its many parts all tidily shrink-wrapped. “Dance at a Glance,” that indispensable guide to Baroque dance for musicians, includes a handy wheel guide, an informative booklet, and a CD with examples of Baroque dance.

This is a perfect resource for students. The handy wheel guide gives them all the basics: meter, tempo, rhythm, and affect for each of the 13 dances discussed. Then they can consult the booklet for more in-depth descriptions of each dance: the specific phrase structure, the harmonic rhythm, and technical tricks for breathing life and movement into the dances. In addition the booklet discusses the court ball and the dance suite in general, and includes an essay on dance movements provided by historical dance specialist Angene Feves. There are even descriptions of typical dance steps for a number of the dances that you and your students can try out.

On the CD, musical examples of each dance are performed by specialists in early music. Composers include: J.S. Bach, Fr. Couperin, Corelli, Rameau, J.K.F. Fischer, G. le Roux, Leclair, and Goldberg. Music is performed by small chamber ensembles and solo instruments.

“This elegant 18th-century version of the Google search window has found its way into my instrument case.” *Ted Rust, Music for the Love of It*

CD, booklet, and wheel guide all come in a beautifully designed folder that sells for \$39.95 and is available at Florio Music Press (the new publishing branch of KATastroPHE), 6389 Florio Street, Oakland, CA 94618, (510) 601-9631, <http://www.katastrophemusic.com>

"Our Remedies Oft In Ourselves Do Lie..." Shakespeare

By Sheli Nan

One of the most important concerns for any performer, producer, or musician must be the art of programming. This is particularly true for a "Baroque" audience since more often than not one is presented with a well-educated and sophisticated audience, and this aspect of our Berkeley Festival and Exhibition was largely ignored by some of the musicians and presenters. It seems as though at times the performance groups played every piece they knew in the genre they had chosen to demonstrate. What does this do for an audience? (yawn). If the affect is studiously adhered to and does not vary at all, one quickly begins to daydream and surreptitiously glance at one's watch.

This happened often during concerts I and others attended. For instance, those of us in the audience are **not** strolling the banks of the river in Venice at midnight diverted by the many sounds tastes and colors that assault one lucky enough to have been there. Rather than have the music be a colorful backdrop to an exciting experience, we are sitting in a large room with nothing else going on. As there was no percussion at either concert at Hertz Hall on Saturday, June 10th, and as the repetition of the style of pieces went on and on, one began to nod off—partially in frustration and partially out of boredom. And, although the musicians clearly are fantastic players, at times the concerts did not seem well practiced and affect once again was seriously lacking. (**Please** musicians, you **can** smile now and then. It might have livened things up; the lovely Shira Kamen was an exception.) A supercilious attitude toward the audience coupled with difficult acoustics and an esoteric program during a headline concert on Sunday the 11th, also at Hertz Hall, unfortunately took away from the presentation and added nothing to the enjoyment of the afternoon's entertainment.

Some exceptions to the programming snafus were the funny and outrageous toccata that Mahan Esfahani improvised during one show, and the excellent and varied program performed at MusicSources by Elaine Funaro. Her superb musicianship and many of her contemporary choices for a solo harpsichord concert matched with

haiku by our own Jack Kerouac had humor as well as pathos and invited active listening participation by many of the WEKA audience there. (See "'Harpsichord to Haiku' Review" in this issue.) Lee McCrae provided another valuable resource with her concert for families and her instrument "petting zoo"—at least younger people were introduced to early instruments.

Some of our out-of-town visitors were appalled at the lack of advertising and looked in vain for announcements and such. One of the reasons this is happening is that our city newspapers are becoming more and more corporate and choosing to cover only those events that do heavy advertising and have much corporate sponsorship. According to my sources, even places like the new DeYoung Museum have trouble getting their exhibitions covered. On this note I would like to acknowledge Robert Jackson and SFEMS for really stepping up to the plate. At least here within our community there was information available. Yet even this was not enough. EMA did a wonderful job of presenting interesting, lively people for their conference, yet a colleague of mine was quick to point out that there were only six people at one of the conferences. In terms of the EMA magazine, again there were grumblings in the crowd that it is an "in" magazine for those whose agendas fit the dictates of its editor. Many people said they do not subscribe anymore because of the "in-club" atmosphere of the magazine. In its defense, the magazine does a wonderful job of reporting on many of our talented performers and on historical concerns, and the last issue in particular dealt with early music education in a comprehensive article that Shulamit Kleinerman wrote of many teachers that are introducing their students to historical performance practice.

Now on to a current theme that will explain how many of the former comments fall into perspective. This was a refrain that I heard going on about the Festival and about early music festivals in general. Let's see if it rings true with anyone. And I quote, "Early music used to be a new movement full of cool hip people. Now it is an old person's movement and as the vanguard ages so does the audience." This has been gradually happening for a number of years now and I noticed it most pronouncedly at Boston last year. (See my article

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“Another Point of View” published by SFEMS last year and on my website.) At least three years ago I used to play a game with a colleague of mine called “Count the black hair in the audience.” We don’t play this game anymore. What can be done about this state of affairs? Let’s imagine for one moment...

If Bach were to return today to our contemporary musical culture and our early music world, his first question would no doubt be, “Where are the composers?” Bach spent so much of his time teaching people how to compose and indeed dedicated “The Well-Tempered Clavier” to future composers. He would not be asking to meet the most famous harpsichordist or violinist first unless, in fact, they were the composers of our day, which for all intents and purposes they are not. We have drawn a rather sharp divide between composers and performers, a recently modern convention. Our early music movement has totally lost sight of the role of the composer today. The composer is the glue that so often connected the conductors to the musicians, the music to the people. And the composers themselves were a related world, often performing one another’s compositions. Imagine, Bach composed over 1000 pieces that often had multiple movements. He had 20 children and a job teaching at a school. He had patrons and he composed for the Church. He always had students living at his home. And he still had time to do the complete keyboard transcriptions of violin concertos by Baroque composers. Imagine playing Vivaldi and Marcello on keyboard. That is an exciting development and this cross pollination of music and instruments added to the excitement and joy of the contemporary music scene.

That’s the world we need to reach out to today. In order for this to take place our composers must be given a voice and a stage on which to present their compositions. They must be in contact with conductors, musicians, and other composers. What do we get by ignoring our present day composers? Well, it is certainly easier not to have to deal with a living composer—we can then decide to interpret a piece in whatever style we choose. No one to discuss or argue with, no contrasting voice—we can easily say... “Well, there is so much Bach, we’ve got no time for our contemporary composers.” What

does that do to our community? How does that stifle creativity? A living composer in the early music world faces huge hurdles and obstacles when the conductors themselves are unwilling to even give the modern voice a chance. In order to assure our future we need to celebrate our contemporary composers and facilitate their ability to give voice to our instruments.

Studio teachers and contemporary composers must not be the only ones to introduce and cultivate the love for these instruments and early music. We certainly have our place in the education of youth and yet, if the festivals do not include a contemporary voice—a main stage concert contemporary voice—in our movement, we are doomed. Our instruments are doomed. We will not go anywhere but rest comfortably until we fade out and die. It is imperative that we place emphasis on what is happening today with early instruments, how contemporary music and early instruments intersect, how people of different chronological ages approach and listen to music today, and how we need to involve and get the twenty-somethings to the concerts. Where does the contemporary popular voice have a place in our movement?

If you would be so kind as to step out of your shadow for one moment and view the rest of the musical world(s) you might get an idea that we are a diminishing force—that our voice is fading—that a culture with no youth is a culture with no future.

About the Author: Sheli Nan is a published composer and harpsichordist. She is the treasurer of WEKA and a member of SFEMS, The New York Composers Circle, The American Composers Forum, and the EMA. She presented a program of original music at the Festival this year entitled “Baroque Cabaret.” (See reviews in this issue.) Her concert sold out. There were over 100 attendees of various ages. For more information please go to <http://www.shelinan.com>

Visit WEKA’s Website!

<http://www.harpsichord-sd.com/weka/>

Webmaster: Kemer Thomson (kemer@cox.net)

Conversations with Bach: a Workshop on J.S. Bach's Two-Part Texture

By Tamara Loring

Though I teach every week in San Francisco and in Berkeley, I don't always have time to get together with students working with other teachers or with those who are studying independently. Sometimes it is difficult to make time for deep reflection on general interest topics even within my own studio. Occasionally it is beneficial to have a get-together so that people can grapple together with specific repertoire or with universal topics. It is often a relief just to open our ears together and to see what happens.

This is why in July and August, 2006, I offered the workshop *Conversations with Bach*. With well over twenty participants, the workshop became a forum for deep consideration of various aspects of Bach's two-part compositions. The class itself was also in two parts, a format intended to allow time for practice and review between the sessions.

Conversations with Bach, though not sponsored by WEKA, was somewhat similar to the group of WEKA-sponsored workshops held in the fall of 2005 in which three Bay Area teachers (Tamara Loring, Kathy Perl, and Elaine Thornburgh) presented master classes.

If you want more of these workshops or if you have questions about the Bach classes please contact me at (415) 669-9898 or tloring@svn.net.

I thought I would share some of the responses that were sent to me after the Bach workshops.

Top 10 Things I Learned in Tamara Loring's Workshop

10. Consider but don't always believe the "Urtext" edition (there may be several versions).
9. Harpsichords can swell if you let them.
8. Always prepare the listener in advance (1-4 bars) when approaching an important inflection point.
7. Don't get too hung up on the (notated) meter; experiment with inflection and phrasing.
6. Watch out for "last-bar syndrome."

5. It's OK to delay a strong beat if you have something to say.
4. Use over-legato/overlap for entrance covering and decrescendo and for "self-dialogue."
3. Avoid too much (exact) repetition in sequences.
2. Use the faster-moving part to shine a light on the slower-moving event.
1. Yes, there is a difference between accent and articulation.

—David Lakritz

I really enjoyed both Bach workshops very much, and I got a tremendous amount out of listening to Loring's insights about a variety of pieces, not just my pieces. I think all the players would agree with me that her workshops are very nurturing and welcoming, and that her charm and good humor allowed us to feel relaxed and able to reduce our nervousness at playing in front of others. We amateurs are obsessed mostly with playing the notes right, and also--speaking for myself--there's this magical belief that if I can really get the notes right, and play the pieces over and over, the "musicality" or expression will just flow. So it's refreshing and also humbling to have Tamara's guidance in understanding and deconstructing the passages, and to see how various techniques will improve the sound. Her musical ideas allowed me to move to the next level, so to speak, and to understand what would work and what I would need to practice on, to obtain the desired effect.

—Mark Perl

The two classes were not only a great opportunity to hear what some of the other harpsichord students are doing--and how much progress they've made--but also a chance to examine some of Bach's two-voice writings. The sampling of Preludes, Inventions, Canons and Duetti enabled Ms. Loring and all of the players to look at features such as harmonic rhythm and texture, as well as "hidden" additional voices in these works. Much of the class consisted of open discussion, as the

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participants freely expressed opinions. There was no feeling of absolute “right” or “wrong” approaches. —*Robert Taine*

I thoroughly enjoyed Tamara Loring's harpsichord workshops on Bach's two-part music. I don't play harpsichord, only gamba, but I play with harpsichord regularly and need to educate myself in the instrument's technical challenges and in how the harmonies work. I did learn about those, and in addition--to my surprise--a good deal of harmonic lore that applies directly to the gamba in its continuo role. —*Lyle York*

UPCOMING EVENTS

Alan Curtis to Present WEKA Workshop

Distinguished musicologist, conductor, and harpsichordist Alan Curtis will offer a master class to the San Francisco Bay Area community on Sunday, November 5, 2006, from 3-6 pm, followed by a reception, at MusicSources, 1000 The Alameda (at Marin), Berkeley. Please call Elaine Thornburgh at (415) 387-6890 to register for auditing the class. The audit fee is \$20 general/\$15 WEKA and MusicSources members.

Maestro Curtis is regarded as one of early music's most esteemed pioneers, whose interpretations are well documented on recordings, in particular the operas of Handel and Vivaldi.

Maestro Curtis will present a solo recital of Bach's 4th and 6th Partitas on the newly restored John Philips/Taskin harpsichord in MusicSources' series two weeks later on Sunday, November 19, 2006, at 5:30 pm at St. Alban's Episcopal Church, 1501 Washington Ave., Albany.

Also, rising harpsichord star Mahan Esfahani will be offering a solo recital of Scarlatti on Sunday, November 12, 2006, at 5 pm, at MusicSources.

Call (510) 528-1685 for tickets to both performances.

Streicher Trio

The Streicher Trio presents a new program for the season: Iberian Flare! in four performances during February and March of 2007. Ensemble members Charlene Brendler, harpsichord, Katherine Kyme, violin, and Joanna Blendulf, cello, are joined by Spanish dancer Stephanie Neira, combining Baroque dance and music in an exuberant production, complete with castanets. Composers include Boccherini, Scarlatti, Soler, Lopez, and Corelli.

Feb. 18, 2:30 pm, Spanos Auditorium, UOP, Stockton

Mar. 2, 8:00 pm, First Lutheran Church, Palo Alto

Mar. 3, 8:00 pm, St. John's Presbyterian Church, Berkeley

Mar. 4, 3:30 pm, St. Gregory of Nyssa Church, San Francisco

Nancy Metzger

Nancy Metzger gave a presentation on “Heinrich Nicolaus Gerber, Student of Bach” for the Midwest Historical Keyboard Society on June 17 at Notre Dame University, on both harpsichord and organ. She will also perform at All Saints Episcopal Church in Sacramento on harpsichord and organ on October 1, 2006, and on organ in Reno, Nevada, at Trinity Episcopal Church on October 6, 2006.

WEKA News is your newsletter! Please submit relevant news and articles. The deadline to submit material for the next issue is January 15, 2007.

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

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

HONORS AND AWARDS

Ed Kottick

The American Musical Instrument Society has honored Ed Kottick with their Curt Sachs Award for 2006. The award was conferred at the Society's 2006 meeting at the National Music Museum in Vermillion, South Dakota, on May 22, 2006. The citation bears the following text: "The Board of Governors of the American Musical Instrument Society records its pleasure in designating Edward L. Kottick the recipient of the 2006 Curt Sachs Award in recognition of his outstanding contributions to the appreciation of the harpsichord and to the understanding of its historical development, physical characteristics, and acoustical properties through his distinguished work as a scholar, author, lecturer, builder, and designer." Signed by Kathryn L. Shanks Libin, President. For more information see <http://www.news-releases.uiowa.edu/2006/january/010606kottick-award.html>

Ed recently finished building the prototype of an instrument he designed last year for Zuckermann Harpsichords. This instrument, which will replace ZHI's venerable short-octave Italian harpsichord kit, is an Italian in Neapolitan style. The construction is all maple, including the soundboard.

Anne Peterson

Anne Peterson is now listed in Marquis "Who's Who" several times: "Who's Who of American Women" (25th Anniversary Edition and latest edition), "Who's Who in American Education" (2007), "Who's Who in America" (latest edition, due in November), and "Who's Who in the World" (due out this fall).

Help lower WEKA's printing and mailing costs!

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

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Westfield Center Liaison: Carole Terry

Website: Kemer Thomson

Minutes of General Meeting—June 7, 2006, 4:25 p.m.-5:10 p.m. at MusicSources

The WEKA advisory board, officers and committee members for 2006-2008 were presented. (See listing on page 9.)

The following suggestions were given for the WEKA Conference two years hence: fortepiano presentation, possibly by Charlene Brendler or John Khouri; program dealing with the clavichord and/or organ; a focus on transitions, e.g., how music changed from harpsichord to fortepiano with Charlene Brendler or Linda Burman-Hall possibly serving as a presenter; a session on how instruments influence composers; Elaine Funaro discussing how to relate to and play contemporary music (what is different from early music, what is the same); an exploration of all sorts of handicaps and possible ways to deal with them.

Sheli Nan expressed concern that not enough people attended WEKA's June 7 program, a really elegant, well-planned event. She urged more contact in the future with potential attendees. Members need to spread word of WEKA's activities with personal contact. Students need to be contacted via organizations such as MTAC. A great deal of publicity is needed.

Suggestions for regional meetings were: continuation of workshops in the San Francisco Bay area; a fall workshop with Alan Curtis; workshops for mid-teens; have a committee to evaluate performances, with awards, but not a competition (MusicSources has established a Laurette Goldberg scholarship); a performance competition; a composition competition; harpsichord maintenance session; field trip to harpsichord builder's workshop (Kathy Perl could be a liaison in SF area); preparation of three harpsichords with three different tunings and demonstration with music of the differences; a builder discussing research, e.g., John Phillips (plan now, as builders need to plan ahead to have instruments on hand).

The following miscellaneous comments were made: Kemer Thomson has the WEKA website up and running; WEKA needs to look outside of the SF Bay area for presenters, e.g., Lisa Crawford; WEKA needs to look for big names as presenters, e.g., Davitt Moroney; WEKA needs to ally with other organizations, e.g., Westfield Center; and WEKA needs to actively solicit younger members.

Minutes of WEKA Board Meeting—June 7, 2006, 5:10 p.m.-5:55 p.m. at MusicSources

The Nominating Committee needs to get more people involved with WEKA's activities. The Advisory Board is not to exceed twelve people.

Sheli Nan will serve as "point person" for program planning. Items discussed were: regional youth days in the SF Bay area and Seattle area; aligning with MusicSources, Music Teachers' Associations in California and Washington; T-shirts for participants; the importance of a youthful presenter, e.g., Mahan Esfahani; and the performance of Alan Curtis in the SF Bay area in October.

Sheli Nan gave the Treasurer's report and discussed financial issues. In 2005/2006 WEKA had approximately \$3000 in income with \$1100 - \$1200 spent through June 7. **The new dues deadline is February 15.** It was agreed WEKA should partner with MusicSources when people of international reputation present recitals; similarly, with master classes. The importance of fairness to all presenters, no matter what their personal wealth might be, was discussed. Offering a flat fee of \$350 was considered fair. Nonetheless, Alan Curtis has agreed to do a recital at MusicSources in October for the "gate." Gilbert Martinez will contact Alan Curtis about also doing a master class and Elaine Thornburgh will write a publicity piece about Alan Curtis for Gilbert Martinez.

MusicSources is creating a five-year plan. MusicSources is an umbrella organization for several groups which do not have fulltime staff.

Gilbert Martinez asked an important question: where does WEKA want to be in five years? A WEKA five-year plan could be the focus of a Seattle meeting.

Barbara King, Acting Secretary

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Please renew or join by February 15, 2007.

Membership Form for 2007

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Membership: New _____ Renewal _____

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Annual Dues: \$35 Regular / \$25 Senior (over 65) / \$15 Student _____

Additional Joint Membership: \$10 ea., SEHK and/or MHKS (circle) _____

Additional Contribution _____

Additional \$5 for Alienor Competition (new music) _____

Life Membership: one-time \$300 _____

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