

WEKA News

Newsletter of the Western Early Keyboard Association - Fall 2004

WEKA Advisory Board

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Officers for 2004 - 2006

Co-chair: Jillon Stoppels Dupree

Co-chair: Elaine Thornburgh

Secretary: Nancy Metzger

Treasurer: Sheli Nan

Committee Chairs for 2004 - 2005

Nominating: Jillon Dupree and Nancy Metzger

Program: Janice Clark, Sheli Nan and Kathy Perl

Outreach: Sheli Nan

By-laws: Nancy Metzger and Elaine Thornburgh

Newsletter: Barbara King

Publicity: Kathleen Scheide

SEHKS and MHKS Liaison: Nancy Metzger

Westfield Center Liaison: Carole Terry

Co-Chair Message

Autumn Greetings to Everyone -

What a successful and stimulating meeting we had in Berkeley this past June! Many thanks to Laurette Goldberg, Sandy Petty, and all those in the Bay Area who helped create a great day for us. Even though our meeting was somewhat succinct (We're not a huge organization, after all!), there were excellent presenters, successful board meetings, and a host of wonderful concerts held in conjunction with the Early Music America Conference. Some of my favorite events involved our very own members: Sheli Nan's rhapsodic presentation of her own contemporary harpsichord works, Elaine Thornburgh's virtuosic recital of "Tunes, Variations and Improvisations," and Ed Kottick's entertaining lecture on "Early Keyboard Exotica."

Congratulations are due to Laurette, who received both a Lifetime Achievement Award from EMA and a Lifetime Membership from WEKA during the June meetings. Also, special thanks to Elaine Thornburgh for serving as the chair of our organization since its inception (in 1996), bringing her wonderful energy and imagination to all of WEKA's activities. At our Advisory Board meeting in June, we voted to elect for the next year two co-chairs who will share the chairman's duties. Elaine and I look forward to serving together in this capacity.

There are a few "news items" about which we are very excited. Barbara King, from Anacortes, Washington, has generously agreed to produce our newsletter. Many thanks to you, Barb, for your wonderful commitment to this ongoing project. Our Advisory Board also voted to provide mini-grants to specific outreach areas in our region in order to strengthen the early keyboard interest in local communities. (Please see the minutes for more details.) And, not to neglect the financial side of things, our treasurer's report indicates we are

staying well within our budget, while building some funds as well (hence the mini-grants).

Please note we are now asking for membership dues to be sent in January - March, as this decreases the time that Sandy has to tend to processing the dues. Thanks for your cooperation on this! (For those of you who renewed in June, please do so again by March, 2005; this will get you into the new cycle.)

Great to see many of you in Berkeley!

Jillon Stoppels Dupree, Co-chair

Minutes of WEKA Board Meeting

The WEKA Conference was held at Music Sources in Berkeley on June 11, 2004. The board meeting was held at 8:30 a.m. on the day of the conference, as part of the downsized Berkeley Early Music Festival. Items on the agenda consisted of the following:

- ◆ The use of money in the treasury to do outreach and build community
- ◆ A general membership open forum later in the day
- ◆ Newsletter discussion -- snail-mail, email or both
- ◆ Future programs and possible stipends for hosts.

Treasurer Sheli Nan reported the treasury is in good shape, with at least \$1000 to remain after the conference. Some new memberships were expected at the conference, and Sheli indicated about \$900 could be available each year for interesting workshops or seminars. Raising membership dues to \$35 per year was discussed and passed. The dues must be paid in the first three months of the year to make it easier for Sandy Petty to do the bookkeeping. Laurette Goldberg mentioned Sandy should be paid more. The proposal to give Sandy a raise to \$300 per year passed. It was agreed to continue to host an all-day WEKA conference in Berkeley every other year, no matter what happens with the "festival."

For community building the Board discussed the strategy of offering incentive money to the following specific western regions, which have at least some existing early music community: Denver/Boulder, Mexico City, San Diego, Sacramento, Portland, Seattle and the San Francisco area. Advisors Nancy Metzger (Sacramento), Sheli

Nan (Mexico City), Jillon Dupree (Seattle and Portland), and Elaine Thornburgh (Denver/Boulder) will assist these regions in developing an outreach activity. Local WEKA members will develop the San Francisco area's activity. Laurette Goldberg suggested Las Vegas should be contacted, as there is a wonderful harpsichord in the area, and perhaps WEKA could assist in developing an early keyboard community there. It was noted WEKA could be part of any related events that might be happening in any of the regions, sponsoring a workshop or seminar of some kind. The Board wants to encourage regions to tap into the rich WEKA membership in offering their activities - even bringing in a WEKA member from another region to present the activity. The Board decided to provide WEKA "mini-grants" as seed money for such events in the amount of \$200 per region.

It was agreed by all that we need to reach out to those areas which need development so people do not feel isolated. Community development, membership expansion and education are important goals right now. The Board needs to ascertain and develop what it wants to offer professional players in exchange for membership. There needs to be an incentive for joining WEKA.

The newsletter was discussed. Barbara King has volunteered to become newsletter editor, and all members should think about what they can contribute to the issues to make them interesting.

Laurette Goldberg agreed to ask David Van Ness to serve as Builder Liaison. New Advisory Board members are Barbara King and Kathy Perl.

For the regional presentations, including the June 11 WEKA conference, Sheli Nan suggested the Board should offer people who host presenters a little money to help out with food, etc., in the amount of \$5 - \$10 per day. The hosts would apply ahead for this stipend.

Other discussions during the conference forum dealt mostly with Music Sources -- letting people know what a great resource it is, including the library. It was decided to make a presentation to Laurette Goldberg of a lifetime membership to WEKA during the forum and also to acknowledge Sandy's work on our behalf. A brief discussion about neighborhood concert series was held, during which some members shared their experiences.

Kathy Perl, Secretary Pro Tem

Treasurer's Report

Greetings to all WEKA members. Before reporting the good news about our treasury, I would like to remind everyone dues **MUST** be paid between January and March of each year. This dramatically reduces the amount of work Sandra Petty must do for us in the Music Sources office. Regular member dues will be \$35.00 in 2005.

Now for the positive report about our marvelous June gathering. We began the month of June with \$3079.71 in our bank account. We spent \$1506.85 on the Berkeley event. This covered food and drinks, Ed Kottick, the Continuo Panel, Laurette Goldberg's diploma and frame, and a few minor incidentals. This left us with \$1572.86. Another \$905.25 was added in new dues and now the treasury is at a healthy \$2478.11.

I am pleased with the success of our Berkeley event and look forward to more productivity and fun in the coming years!!!!

Sheli Nan, Treasurer

WEKA - Statements of Purpose

First, WEKA is dedicated to serving its members. This is done in a variety of ways. Every other year, in conjunction with the Berkeley Baroque Festival and Exhibition, WEKA sponsors musical presentations with catered dinners for all members in good standing. In order to support musical and educational programs enhancing the members' understanding of early music, WEKA offers financial incentives for our charter member groups throughout the west. Information on WEKA's membership list is being updated so that members who travel will have contacts and access to instruments while travelling. We believe in community and support Music Sources, our excellent early music resource directed by Laurette Goldberg, and we reach out to all harpsichordists and to students of all kinds of early keyboards.

WEKA's second goal is that of education. We believe firmly in the need to educate the general public as to our profound and glorious heritage. Early keyboard music has brought all of us meaningful understanding and joy, a clear lens with which to view western historical musical development, and a closer experience of the composers who lived when the harpsichord reigned.

Those of us who are teachers, performers and composers want very much to extend the lives of these instruments and their music into the 21st century and beyond.

Submitted by Sheli Nan

Bay Area Regional Meeting

The Bay Area regional meeting was called to order by Elaine Thornburgh on September 19, 2004, at 1:30 p.m., at Music Sources, 1000 The Alameda, Berkeley, CA. Members present were Kathy Perl, Jonathan Davis, Sandra Soderlund, Janice Clark, Elaine Thornburgh, Gilbert Martinez, Laurette Goldberg, Nancy Metzger and Anne Peterson.

The focus of the meeting was how to use the \$200 in seed money given to the Bay Area region by WEKA. This award of \$200 was one of several given to regions within WEKA's purview.

The members explored the possibility of presenting an all-day early keyboard (primarily harpsichord) marathon in the Bay Area. The marathon could include demonstrations, mini-lectures, hands-on opportunities and showcases for builders. The intent would be to heighten public knowledge of early keyboard instruments and the northern California early keyboard community. Having many kinds of keyboard instruments at the event was recommended. (The Mexico City project, in which harpsichordists performed all day in a central public space with substantial media coverage (i.e. television, radio, newspapers) and received a large grant given by the Mexican government, was presented as a good example.)

The group discussed locations with increased foot traffic. Members favored having such an event at the San Francisco Exploratorium, where persons interested in the science of sound might be drawn to an exhibit of harpsichord technology and performance. There was favorable discussion about the SF Ferry Building, the SF Monadnock Building, and the Legion of Honor Museum - all places where a steady flow of people is possible.

The members discussed contacting KQED for publicity and event coverage. It was noted members had connections with a San Francisco newspaper, could get a PA system, could contact the San Francisco Board of Supervisors for help

with San Francisco civic locations, and had experience with harpsichord marathons. The possibility of taking the marathon project to the state capital in Sacramento in another year was favored.

Gilbert Martinez voiced concern about WEKA's relationship with Music Sources, especially with regard to WEKA's secretarial needs. He will talk with Sandy Petty of Music Sources to clarify how much time she devotes to WEKA and whether there is a need to increase the current level of compensation for her services. The group discussed giving Music Sources 10% of any donations received the day of the proposed marathon.

Three committees are envisioned to develop the marathon project: Location, Program/vision for day/participants/scheduling, and Publicity. The Location Committee is comprised of Jonathan Davis, Elaine Thornburgh, Kathy Perl, Gilbert Martinez, Anne Peterson and Laurette Goldberg. They will report with a site recommendation at the next regional meeting (TBA), at which time members will be assigned to the other committees.

Submitted by Janice Clark

Member Profile

Nancy Metzger, Sacramento, CA

Keyboards of various sorts have been Nancy Metzger's passion for most of her life. A native of Syracuse, NY, she began piano studies at age six and went on to study the organ at Syracuse University. While pursuing her Masters in Music History at Sacramento State University, her research sparked a fascination with the harpsichord, which was further reinforced when she attended Laurette Goldberg's "Harpsichord for Organists" program in the early 1970's. She was hooked! A weeklong class with harpsichordist Kathy MacIntosh, further harpsichord studies with Laurette, and the purchase of a Flemish-style harpsichord in 1977 soon launched her on a career of teaching and performing.

Nancy taught music history, organ, and church music at Warner Pacific College (Oregon), then taught harpsichord at Portland State University. While teaching young harpsichordists, it soon became clear that there were few, if any, resources written specifically for harpsichord

teachers. She remedied this situation with her highly successful 1989 book, *Harpsichord Technique: A Guide to Expressivity*. Its popularity led to a second edition in 1998, as well as a recent version, which includes two CDs.

Since Nancy's move to Sacramento in 1998, she has concentrated almost exclusively on the harpsichord, performing concerts in South Africa, California, and the eastern United States. She is one of the few American harpsichordists who has recorded a radio broadcast for Hong Kong's classical radio station (where the station actually owns a harpsichord!). In 1994 Nancy released her first solo CD recording, *Suites and Treats*, on organ and harpsichord; she is currently planning a new harpsichord CD featuring three giants of the harpsichord repertoire. Nancy has been an active and enthusiastic member of WEKA since its founding, and the Board is most grateful for the energy, generosity, talent and devotion she has given to the organization. Thank you, Nancy!

Submitted by Jillon Dupree

Chattanooga Chamber Music **A Ten-year-old House Concert Series**

When my husband and I began to look for a larger house in 1994, I knew I wanted to find one that could accommodate small house concerts. I was motivated in part by the fact that I am a harpsichordist who loves to perform but loves less the fact that my instrument needed to be moved in order for me to do so. In addition, this was expensive and usually required my participation, risking the health of my back.

The house we found was a Victorian in San Francisco's Noe Valley, beautifully restored by a previous owner. When I saw my "concert space," I knew it would be perfect: a generous double parlor with twelve foot ceilings, separated by huge sliding pocket doors just beyond the front door. I asked a friend who plays classical guitar to come over and play some tunes in the big empty rooms to check out the acoustics. Bingo!

I mention this because I personally feel that live acoustics are tremendously important in fully realizing musical performance and actively involving the audience. During a recent rehearsal for our last concert, the singer, Jennifer Lane, exclaimed that it was so nice to be in the middle of

the sound! Most of the performers at Chattanooga Chamber Music have made similar comments, and I have noticed that this situation inspires not only the performers but the audience as well.

To start a house concert series you must have a good core mailing list. I had already been building my list over many years as a self-produced solo performer. In addition, we list in the wonderful San Francisco Early Music Society newsletter calendar, since most of our concerts present early music. We do all the work ourselves, including the mailing (about 300), the set-up and the reception. We compensate ourselves with a minimum amount of money to help with reception costs; what remains goes to the artists. This has always been a priority for me, and, although it is not a large amount of money, the experience seems to be rewarding enough that the performers love to play in the concert series anyway. We keep the cost of a concert seat on the low side for now, with the hope of keeping the experience accessible for anyone who wants to come.

This is all a fair amount of work, but very exciting for me. We present a fall and a spring series only -- usually one per month. We own thirty folding chairs, which we bought on sale years ago, and store in our basement. I would not trade this experience for anything! Not only do I not have to move my harpsichord anymore, but I have had the honor and pleasure of hearing some of the best artists in the world play some of the best music ever written -- right here in my own living room!

Kathy Perl

Performances

Nancy Metzger performed a solo harpsichord recital September 26 at the Crocker Art Museum, Sacramento, entitled "Baroque Music of the Fantastic, the Sublime and the Outrageous." Included was music of Boehm, Jacquet de la Guerre, Rossi, Forqueray and Bach.

In Seattle, **Jillon Dupree** and **George Bozarth** are Co-artistic Directors of "Gallery Concerts." Their season will open with a "Halloween Costume Cabaret" - Seattle's only Early Music Cabaret! Keyboardists **Tamara Friedman** and **Jillon** will be among the performers. The performance will be October 29, 8 p.m., downstairs in Seattle's Town Hall. The next performance will feature **Jillon** on

the harpsichord with Janet See, baroque flute; Carla Moore, baroque violin; Margriet Tindemans, viola da gamba; and Seattle Early Dance in a "Baroque Extravaganza - Theatre Music and Dance of the French Baroque Court." Performances will be November 11, 8 p.m., at Town Hall in Seattle, and November 13, 8 p.m., at the Kirkland Performance Center, Kirkland, WA. This will be the opening concert of the American Musicological Society national meeting. "A Tale of Two Pianos" follows on January 15, 8 p.m., in the Great Hall of Town Hall. Seattle's dazzling fortepianist, **Tamara Friedman**, will perform music of Haydn and Mozart on English and Viennese fortepianos.

Carole Terry will perform on Sunday, November 14, 3 p.m., in the Richard D. Moe Organ Recital Series at Pacific Lutheran University in Tacoma, WA. She is the University of Washington organist and has performed extensively as a soloist and chamber musician on both organ and harpsichord. Carol maintains a busy recital, masterclass and adjudication schedule.

"Having Fun - Playing for Baroque!" will be performed November 14, 3 p.m., at the United Methodist Church in Anacortes, WA. The program will include works of Telemann, Fasch, de Fesch, Rameau and J. S. Bach. **Barbara King** will perform on the harpsichord with other performers (from a widely dispersed area in northwest Washington) on recorder, flute, violin and cello.

Stanford University's harpsichordist, **Elaine Thornburgh**, will perform a concert in Dabney Lounge at the California Institute of Technology, Pasadena, CA, Sunday, December 5, 3:30 p.m. The unique harpsichord program, "Musical Images from Nature," transports the listener back to another era, both musically and in its evocation of a natural world unencumbered by modern technology. The musical selections, such as "The Nightingale in Love" and "The Poppies," are drawn from charming musical vignettes composed by François Couperin, the court composer for the early 18th century French king, Louis XIV, and other Baroque composers. Elaine will also read from historical sources about the natural history of California. One reading, in particular, from *Indian Summer*, offers a breathtaking recollection of the "Virgin San Joaquin Valley" in the 1850s.

Publications

Current WEKA treasurer **Sheli Nan** had three new editions of original music published in September by PRB Productions: *The Virtuous Virginals*; *Journey* - a song cycle for bass baritone voice and early keyboards; and *Diptique* for harpsichord. The pieces in *The Virtuous Virginals* are "Fortune's fancie," "Femme dreame," "Tuner's conceit," and "Longing to leave." Sheili thinks she may be the only one around composing for virginals these days!?! The song cycle has four pieces: "Longing to leave," "The Canoe," "The River," and "The Path." *Diptique* was commissioned by Arthur Haas and has two pieces: an unmeasured prelude entitled, "Voyages d'art," and "Sicilienne." This brings the number of published works by Sheli Nan to twenty-three. They are all available at PRBPRO.com.

Call for Papers

The American Musical Instrument Society invites proposals for presentations at its thirty-fourth meeting, at the University of Nevada, Las Vegas, May 19-22, 2005. The Program Committee welcomes proposals for papers, lecture-demonstrations, performances, and panels on a broad range of topics relating to the history, design, and use of musical instruments in all cultures and at all periods. 2005 is the 200th anniversary of the death of Johann George Tromlitz (1725-1805), one of the major flute designers of the eighteenth century. As Edwin Good intends to bring to the meeting the only copy yet made of the 1722 Cristofori piano, by Thomas and Barbara Wolf, proposals for presentations using the instrument or discussing aspects of the earliest pianos will be welcome. Proposals related to acoustic, electronic, or mechanical instruments in the gambling and entertainment industries will also be welcome.

Papers will be limited to twenty minutes in length, followed by time for questions and discussion. Please send three copies of a typed abstract of up to 250 words, accompanied by a brief biography and a list of required audio-visual equipment, by January 15, 2005, to Edwin M. Good, 3745 Emerald St., Eugene, OR 97405, or by email to pianonut@comcast.net.

Copy of Cristofori Piano in Eugene, OR

It has been common knowledge for some time that Thomas and Barbara Wolf, harpsichord and fortepiano makers of The Plains, VA, had been making a copy of the 1722 Cristofori piano from the Museo nazionale de strumenti musicali in Rome. What has not been common knowledge is that the piano was commissioned by and is now in the possession of Edwin M. Good in Eugene, OR.

Prof. Good wishes to make this extremely important instrument available for periods of time to institutions for programs of instruction and performance. He is drawing up the costs and conditions under which this could be done.

The piano can be made available as early as autumn, 2005. Interested institutions should contact Prof. Good as soon as possible with preliminary proposals of the time periods for which it would be wanted and the kinds of uses to which the institution wishes to put it—concerts, workshops, performance instruction, etc.—and places in which it will be used. More detailed information will be wanted before final decisions are made. Please note that applications from individuals will not be accepted.

Contact Edwin M. Good, 3745 Emerald St., Eugene, OR 97405. Phone: 541-345-9109. Fax: 541-345-4433. Email: pianonut@comcast.net. A web site is planned but is not yet available.

Notes from the Editor

I am delighted to take on the task of serving as WEKA's newsletter editor. I have been writing and editing for many years and enjoy the challenge. **WEKA News** is the members' newsletter, and I encourage the submission of pertinent news and articles. I only ask that the deadlines for submission be observed. As editor I reserve the right to edit, but I will always attempt to retain the style and message of submitted material. In the future I hope to include pictures in the newsletter and to send out as many as possible via email. Suggestions for improving the newsletter and corrections will always be welcome and appreciated.

Barbara King

Fiscal Agent for WEKA

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WEKA News

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Deadlines: September 1 and February 1

Please clip and save this form.

Join WEKA!

Please renew between January and March, 2005.

Membership Form for 2005

Name**Address**

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

Membership: New _____ **Renewal** _____

Newsletter Preference: Postal Mail _____ **E-mail** _____

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

Total Enclosed

Credit by Visa or MC. Make checks payable to Music Sources, WEKA account. (Music Sources, a separate entity, is the fiscal agent for WEKA.) Send to WEKA, 1000 The Alameda, Berkeley, CA 94707.

Card #**Expiration Date****Signature**

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