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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 use the membership form on the WEKA website 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 [www.wekaweb.org](http://www.wekaweb.org) for the latest news, copies of past issues of WEKA news, and links to other organizations of interest.

# ***Handel at the Keyboard***

## ***WEKA Annual Conference***

### ***Seattle, Washington***

The Western Early Keyboard Association (WEKA) is presenting a two-day keyboard music conference, taking place in conjunction with the American Handel Festival and Conference. The WEKA event features internationally acclaimed early music performers in lecture/recitals, performances, and a master class. The schedule is as follows:

#### **Friday, March 25**

Thompson Chapel in St. Mark's Episcopal Cathedral, 1245 Tenth Avenue East

**3:30 - 5:00 p.m.:** *Handel Organ Concerti*

*Lecture/Recital-* organists J. Melvin Butler and Alan DePuy

**5:00 - 6:30 p.m.:** no-host dinner

#### **Saturday, March 26**

Trinity Episcopal Church, 609 Eighth Avenue

**1:30 - 2:30 p.m.:** *Handel's Continuo: Sonatas for Violin and Basso Continuo* - Jillon Dupree, harpsichord, and Tekla Cunningham, violin

**2:40 - 4:15 p.m.:** *Handel Harpsichord Repertoire Master Class* - Byron Schenkman

**4:30 - 5:30 p.m.:** *Handel: Cosmopolitan Composer* - Elaine Thornburgh and Jung Hae Kim, harpsichord, and Josh Lee, viola da gamba

**5:30 p.m.:** general membership meeting

Information: performers/presenters, directions to venues and hotels, registration form:

[www.wekaweb.org](http://www.wekaweb.org) or [bp.king@frontier.com](mailto:bp.king@frontier.com)

#### **Admission:**

**WEKA members:** no charge (fee included in membership)

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

**American Handel Society (AHS) members and AHS Conference attendees, seniors,**

**students:** \$10 Friday afternoon; \$30 Saturday afternoon

## ***WEKA's Board of Directors***

WEKA's bylaws specify the procedure to be used for election of the Board of Directors. Ideally, only a portion of the Board is elected each year, so some officers and Board Members will continue in their 2010 - 2012 terms of office.

The following new persons already have been asked to serve on the Board for the 2011 - 2013 term of office: Gwen Adams as Treasurer; and John Edwards and Kathryn Habedank as Board Members.

The general membership may submit additional suggestions for possible candidates for officers and Board members to Elaine Thornburgh, Nominations Chair, no later than April 1st.

Ballots will be sent to WEKA members via e-mail and postal mail for those not having e-mail. Ballots received by May 31 will be counted. New officers and Board Members will assume their positions on June 1, 2011.

There are non-elected Board positions. These are Immediate Past President, Website Manager(s), and Newsletter Editor. A volunteer is needed for the position of Newsletter Editor.

## ***President's Message***

*By Barbara King*

This past WEKA year has been one of advancement. The WEKA Board of Directors has worked diligently to provide information and events for WEKA members. Much credit goes to **Stephen Beckham**, who stimulated the Board with his forward thinking and ideas.

WEKA became a Washington non-profit corporation December 31, 2009. In 2010 we dealt with the business issues associated with our independence from MusicSources. Our Treasurer, **Susan Fisher**, has done an amazing job organizing the financial aspects of our organization. **Michelle Futornick** has also done an amazing job organizing our membership data. **Michelle** and **Kevin Fryer** are developing the WEKA website. **Kevin** and **Elaine Thornburgh**

have been reorganizing WEKA in the San Francisco Bay area.

Programming in the Pacific Northwest has been extraordinary, largely due to the impetus of **Stephen Beckham**. **Shari Shull** planned an incredible one-day event in Tacoma. **Jillon Dupree** has been the force behind the upcoming annual conference in Seattle.

All of the current Board of Directors have contributed to WEKA in a myriad of ways. I have only mentioned some of the highlights.

**Mark your calendars now: March 25 and 26, WEKA annual conference, Seattle, WA.** Go to [www.wekaweb.org](http://www.wekaweb.org) for complete details. In addition to excellent presentations at our conference, you might be interested in attending some of the programs that same weekend that are part of the American Handel Society Festival and Conference. Complete details can be found at [www.americanhandelsociety.org](http://www.americanhandelsociety.org).

I cannot overemphasize the importance of determining what you, as an individual, can contribute to WEKA. WEKA needs an active membership, whether one serves locally or on the Board of Directors. Please consider what you can do for the organization. If you feel you can fill a Board position, contact Elaine Thornburgh, Nominations Chair, at [ilana@bardavid.net](mailto:ilana@bardavid.net).

I look forward to seeing many WEKA members and friends at our annual conference. Be certain to stop and say “hello” when you see me!

## ***Seattle Musical Soirée***

*By John Gordon Hill*

More than four centuries of keyboard instrument technology was available for WEKA members to play at a musical soirée held Sunday afternoon, January 30, in the classic Queen Anne home of **George Bozarth** and **Tamara Friedman**.

The earliest example was a tiny clavichord-like “eschiquier,” based on a drawing by Henri Arnaut, c. 1440. It had a range of fewer than two dozen keys, with only two accidentals. Moving further toward the present were two clavichords.

The smaller was the “King of Sweden” fretted model, in which adjacent keys used the same string to produce several tones by having each key’s tangent create a different speaking length. This allowed for a more compact instrument at the expense of not being able to play the fretted adjacent notes simultaneously. The much larger unfretted clavichord was built by Owen Daly, based on a late 18th century Hass. Tamara Friedman played a lovely Haydn piece that revealed the instrument’s shimmering intimacy. Haydn himself owned a similar instrument and composed such monumental works as *The Creation* on it. Unlike the harpsichord, the clavichord offers limited (ppp to p) dynamics controlled by touch.

That desire for touch-controlled dynamics helped fuel the piano’s rise to dominance by the end of the 18th century. At the Bozarth/Friedman soirée were numerous examples of concert and parlor instruments that highlighted the changing tastes and technologies of the era. **Deborah Brown** played a Clementi sonata on a grand fortepiano based on early Viennese models, built by Rod Regier. She was then able to replay a movement on an early 19th century English square piano, built by Muzio Clementi’s own firm. While, as a performer, Deborah said she preferred the incisive immediacy of the Viennese instrument, the listeners were more taken by the gauzy warmth of the Clementi square.

Students of Tamara’s and WEKA members were able to try out piano works by Mozart on the beautiful replica of the historically appropriate Viennese instrument, though the knee lever (instead of a pedal) controlling the dampers could prove challenging. Two transitional late 18th century pieces by Jacques Duphy and Claude Balbastre, equally suited for harpsichord or piano, showed that the French obsession with bass could be amply supported by the Regier fortepiano.

Other instruments available for the attendees to sample were a lovely Broadwood square piano, a majestic Empire-styled replica of an 1820 Nanette Streicher fortepiano by Thomas and Barbara Wolf, a French bentside single manual

harpsichord, and a Chickering straight-strung concert grand from 1867. Many thanks to George and Tamara for providing a very rare opportunity to play and listen to a remarkable collection of important historical keyboards.

## ***“Hands On” Harpsichord Maintenance Workshop***

*By Barbara King*

On Saturday, February 26, the renowned San Francisco harpsichord builder, **Kevin Fryer**, was in Seattle to present a one-day harpsichord maintenance workshop. The workshop was held at the home of **Jillon Dupree**. Thirteen participants traveled from locations as far away as Vancouver, B.C., and Toledo, WA. Jillon was a brave and gracious hostess. Jillon allowed her three instruments (a 1987 double-manual instrument, modeled after early 18<sup>th</sup> century French instruments, made by Anderson H. Dupree; a 2002 “Colmar Ruckers” made by Kevin Fryer; and an Italian instrument made from a kit and highly modified by David Calhoun) to be completely taken apart, examined by the participants, and reassembled. As it turned out, her instruments survived the event quite well. They were maintained and cleaned as needed, with absolutely no deleterious effects on the instruments. As always, Jillon was most accommodating for the various activities of the day and made her guests feel right at home.

Kevin Fryer is an organized and extremely knowledgeable teacher. He presented information clearly and gave easy-to-understand instructions. The participants were divided into three groups and each group assessed the condition of one of the three harpsichords. Then the groups shared information. Was the case true? Were there soundboard cracks? Were joints solid? What was the state of the stringing and the keyboards? What were the details of the action? After the discussion, keyboards were removed, the instruments were vacuumed, strings replaced, and plectra voiced. (Vacuuming turned

out to be an important task!) Other topics included adjusting the key depth, staggering the plucks and tuning.

The participants came to the workshop with varying amounts of experience with harpsichord maintenance and repair, but the hands-on opportunities sent everyone away with increased practical skills and, I might add, appreciation for the art of harpsichord building. I highly recommend other locations consider doing a one-day harpsichord maintenance workshop with Kevin Fryer.

## ***Call for Scores***

Aliénor is pleased to issue a “Call for Scores” to encourage the composition of solo music for harpsichord and chamber music for harpsichord with modern or period instruments. Visit their website for guidelines and entry form [www.harpsichord-now.org](http://www.harpsichord-now.org). Please direct any questions to [alienor-info@harpsichord-now.org](mailto:alienor-info@harpsichord-now.org).

## ***Instrument for Sale***

Recently, a very fine double-manual harpsichord has come up for sale. The instrument, owned by Judith Lipton (Redmond, WA), is in the German (Vader) style, built in 1990 by hand from a Zuckermann plan. The disposition is: 8', 8', 4', buff stop. The instrument has a cherry finish, is in good, stable condition, and has a very focused, beautiful sound. It is a perfect instrument for Bach, as well as for early repertoire. Similar harpsichords have been seen on the Harpsichord Clearing House list going for \$12,000 - \$14,000. Judith is asking \$11,500. Jillon Dupree is serving as agent for Judith, as she is out of the country. We would like to sell it in the Pacific Northwest, if possible. Contact Jillon at 206-322-6462.

## **Concert Review**

### ***Elaine Thornburgh in Concert***

*By Sheli Nan*

I was fortunate to attend a lovely house concert February 21 given by Elaine Thornburgh. As I sat in a comfy chair by the sunny tall windows of her elegant home, I thoroughly enjoyed both her performance and her repartee with her audience.

Surprisingly, she began with the most dense pieces, Fugue I and Canons I and IV from *Art of the Fugue*, rather than leading up to them. This is a tricky beginning as the pieces are demanding both for the performer and the listener. One truly understands why JS Bach was viewed at the end of his life as having reached the pinnacle of the Baroque era in a fashion that few could follow. We were able to hear the first Canon once more at the end of the program, due to an audience member's request with which Elaine graciously complied. There was a marked difference in the approach as the performer was now relaxed and this added to the beauty of the piece.

Ms. Thornburgh played an invention and three sinfonias, utilizing the pieces as preludes to the next pieces performed in the same key. She referred to them as *Amuse Bouche*, which is understandable next to *Art of the Fugue* or the Chromatic Fantasy and Fugue, which she performed at the close of the concert, but I would not circumscribe the pieces as such. The sinfonias may have a thinner quality, but the immense lyricism, especially in the E-flat major piece, and the substantial difficulty in general of the sinfonias, is more formidable than light. I would consider them more like a bagatelle.

The Chromatic Fantasy and Fugue in D Minor was an excellent choice to finish the program and Elaine performed it marvelously. It was rousing, energetic, and beautifully interpreted.

Elaine's strong large hands are so well suited for the ornamentation she added. As she spoke to the audience she talked about showcasing dissonance. Then she demonstrated some of her ideas, as a goal to have something to listen to. She demonstrated how she adds notes to chords,

particularly in cadences. She also changed articulation to an "over legato" in cadences and then an immediate release. (I wonder what Leonhardt would say.) What I felt she was getting at as well, was something Igor Kipnis once said to me: "Articulation is not democratic." That is a wise saying to follow. All in all it was a thoughtful, tasty and lovely concert with nice treats afterwards.

## ***The Heart of Bach's Counterpoint***

***Ilana Bar-David/Elaine Thornburgh***

***March 5, 2011, 7 P.M.***

***House Concert Series by the Cliffs of San Francisco, 510 48<sup>th</sup> Avenue, San Francisco***

The performance will be a musical journey through J.S. Bach's contrapuntal keyboard compositions including: Toccata in E minor, Chromatic Fantasy and Fugue, Ricercar from *The Musical Offering*, Prelude, Fugue and Allegro in E-flat Major, and *The Art of the Fugue* (Fugue I and Canons I and IV).

Send \$20 to Ilana Bar-David, 510 48<sup>th</sup> Avenue, San Francisco, CA 94121 to reserve your seat. Seating is limited. Parking is ample. 415/387-6890.

## ***Lectures/Demonstrations***

**Sheli Nan** is pleased to present a series of lectures/demonstrations on: teaching and interpreting Mozart from an early music perspective on the contemporary piano. Sheli will present three programs, each specializing in a different area. She will present one event for teachers, one for students, and one for the general public. All tickets will be \$20.00 per person. For anyone wishing to pay more, this will be a tax deductible event for Sheli's opera, "SAGA-Portrait of a 21st Century Child." For more information or to book this event please get in touch with Sheli at [sheli@shelinan.com](mailto:sheli@shelinan.com).

## ***Early Keyboards at Live at Mission Blue***

*By Kevin Fryer*

On March 12, Live at Mission Blue will present Ron McKean in a performance featuring three diverse keyboard instruments. He will play works of Haydn and Mozart on a late Swedish clavichord built by Andrew Lagerquist. He has chosen works by Scarlatti and Froberger to showcase an instrument built in the South German School by Kevin Fryer, and he will play Bach's Chromatic Fantasy and Fugue on a "Colmar Ruckers," also by Kevin Fryer.



**Ron McKean**

Live at Mission Blue is a community based concert series located in Brisbane California just south of San Francisco. Mission Blue Community Center was completed in 2001 and is beautifully situated on the northeast ridge of San Bruno Mountain. The facility has acoustics that are perfectly suited for small intimate chamber music performances. In the last seven years Live at Mission Blue has presented a wide range of chamber music from solo, harpsichord, fortepiano and lute to chamber choirs and chamber orchestras. Presenting solo clavichord in this space will be a true test of the acoustical properties of this space.

Live at Mission Blue is co-sponsored by the City of Brisbane and is a project of the Friends of the Brisbane Library. With strong financial support from members of the Brisbane Chamber of Commerce, all expenses are covered before a

single ticket is sold. All ticket sales are a benefit for the Brisbane Library, which uses these funds to offset the costs of free community programs for adults and after school programs for children. It also helps to fund the new library sponsored documentary film series now ending its first successful season.

Ron McKean's recital will be preceded by a pre-concert interview of maker Andrew Lagerquist on the history of the clavichord with an emphasis on the late 18<sup>th</sup> century Swedish school. All concerts are followed by a reception for the artist.

The last concert of the season will be on April 2 and features *Camerata Capistrano*. This chamber orchestra lead by Lorna Peters performed at the WEKA conference at Berkeley, CA, in June of 2010.

For tickets and more information about Live at Mission Blue go to [www.LiveatMissionBlue.com](http://www.LiveatMissionBlue.com)

## ***Concert Review***

***San Francisco Symphony, February 10, 2011***

*By Sheli Nan*

Ton Koopman did a marvelous job recreating the San Francisco Symphony as a Baroque chamber orchestra. He is a delight to watch as a conductor. His enthusiasm and talent are breathtaking. His ability as a conductor was so evident as the orchestra actually controlled the vibratos of the instruments and performed the music from an historical perspective.

In regard to the programming, I would not have chosen the JS Bach Orchestral Suite No. 3 as a first piece, only because it is such a grand and fulfilling work, and it was performed with such grandeur and class that aside from the Schubert Symphony No. 5 that ended the concert, the other pieces were let-downs.

Although Mr. Koopman described the CPE Bach Symphony in G Major as a prototype for the classical symphony, it in fact was fairly insipid musically and did not stand up at all to the caliber

of Father Bach. Also performed was the Haydn Cello Concerto No. 2 in D Major, with guest artist Mario Brunello. I was very disappointed in his performance and found it distracting, although the orchestra did a good job.

The Schubert at the end was so very beautiful, and I felt it to be an appropriate last piece from an historical perspective. Although composed when he was a very young man, its exuberance, youth and lyricism gift the listener with an uplifting experience.

My one sad comment is that I did not see anyone that I recognized from our Baroque world at the concert. I did not see any professionals at all, and I was chagrined as well as saddened by the fact that all in all a very enjoyable concert was missed.

### *Ensemble Electra Concert*

**Jillon Stoppels Dupree**, harpsichord; Vicki Boeckman, recorders; and Joanna Blenduff, cello, on January 21 presented virtuosic Italian Baroque works in a concert sponsored by the Anacortes (WA) Arts Foundation. The well-attended concert was extraordinary! The ensemble performed the same concert on Seattle's Gallery Concerts series the following two days, January 22 and 23, in Queen Anne Christian Church.



*Jillon Dupree, Vicki Boeckman, Joanna Blenduff*  
(Photo by William Stickney)

### *Historical Damper Article*

Paul Y. Irvin has written the following article: "Historical Evidence for Historical Damper Qualities, with some other Historical Harpsichord Features and their Consequences for Sound and Performance." It can be found on the WEKA website: [www.wekaweb.org](http://www.wekaweb.org). If the website is not available to you, you may contact Paul at [pyirvin@comcast.net](mailto:pyirvin@comcast.net). A synopsis of his article is below.

Using dampers with historical properties, rather than the common stiffer, tightly-held rectangular "modern" dampers provides harpsichords with significant sonic, performance and maintenance benefits. In the article's description of the inter-related historical factors that reveal the properties of historical dampers many frequently overlooked historical features and their consequences are discussed, such as string spacing, plectra length, sympathetic resonance, friction dampers, and plucking strengths, among others. Like the historical damper, these features were developed over a period of several centuries because of the sound and performance qualities they gave the harpsichords. Consequently it would seem that these features (as well as others to be discussed in separate articles) need to be understood and included both in harpsichords that are built as historical copies and in restored antiques in order that all the historical musical qualities are available for the player as well as audience.

### *Member News*

This past month **Sheli Nan** was invited to speak about being a contemporary composer at the San Francisco Conservatory of Music. She was the guest of Corey Jamason, Director of the Harpsichord and Fortepiano Program. She presented a program to the advanced harpsichord class. Many people in the class were not fond of contemporary music but once they heard Sheli perform, as well as contemporary harpsichord major, Christopher Lewis, they may have had a change of heart. Mr. Jamason commented that often when he had commissioned music for harpsichord it invariably was metronomically

organized. Sheli asked if the composers he commissioned played the instrument, and he said “no.” Sheli thinks this is a contemporary problem. Many feel that any keyboard music can be transferred from contemporary keyboard to harpsichord. Sheli is very much attached to the idea that **Nancy Metzger** presented years ago in Vermillion, South Dakota, when Nancy spoke about the resonant box. Sheli thinks bypassing this incredible aspect of the harpsichord, which invites lyricism and resonance, is to lose out on much the harpsichord has to offer.

**Barbara King** (Anacortes, WA) and Jennifer Puhl (Irvine, CA) performed a duo organ/piano benefit concert in the King home for the Anacortes Arts Foundation on February 12. The concert, *Fancy Feet and Facile Fingers*, raised approximately \$1000 for the Foundation. As a duo at the organ, the performers demonstrated the intricacies of four hands and four feet at one organ.



**Jennifer Puhl and Barbara King** (Photo by Michael King)

On the last Saturday in January every year, the faculty at The Music School, Sunnyvale, puts on a show for the littlest music lovers. This year it was fun as always. **Anne Peterson** performed two of her original pieces for kids, focusing on friendship between a dog and a cat. Her clarinetist friend, Lisa Evans, played the melody, suggesting the cat, Anne played piano, and the director, Doris Harry, sang soprano. Teddy bears

are always furnished, so all kids can make their bears dance. Then, as usual, all marched around the auditorium at Sunnyvale Presbyterian Church, singing “Teddy Bear’s Picnic.”

### **WEKA 2010 – 2011 Advisory Board**

Jillon Stoppels Dupree, Seattle, WA

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Susan Fisher, Berkeley, CA

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### **WEKA Honorary Advisory Board**

Elaine Funaro, Durham, NC

Arthur Haas, New York, NY

Ed Kottick, Iowa City, IA

Gilbert Martinez, San Francisco, CA

Larry Palmer, Dallas, TX

Carole Terry, Seattle, WA

### **2010 – 2011 Officers**

President: Barbara King

Immediate Past President: Elaine Thornburgh

Vice-President: position open

Recording Secretary: Jillon Stoppels Dupree

Membership Secretary: Elaine Thornburgh

Treasurer: Susan Fisher

Newsletter (Temporary): Barbara King

Website: Michelle Futornick and Kevin Fryer

SEHKS and MHKS Liaison: Nancy Metz

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