
WEKA News

Newsletter of the Western Early Keyboard Association

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ABOUT THE WESTERN EARLY KEYBOARD ASSOCIATION

Since 1998 the Western Early Keyboard Association (WEKA) has served the early keyboard community in thirteen western states but welcomes all persons, professional and amateur, who are interested in the harpsichord, the clavichord, the fortepiano and the organ. WEKA promotes mutual interests by fostering communication and sharing resources and expertise. Join us and meet early keyboard enthusiasts, teachers and instrument builders.

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 use the membership form found on the website or included with the newsletter sent by postal mail to renew membership or to join WEKA. 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://www.wekaweb.org/> for the latest news, copies of past issues of *WEKA News*, and links to other organizations of interest.

Past-President's Message

By Barbara King

WEKA continues to be a viable early music organization. However, like many non-profit arts organizations, attracting and keeping members is a continuing effort. Further, encouraging the membership to actively participate is a major challenge. WEKA NEEDS YOU! WEKA needs members who attend meetings, who present programs, and who will take that extra time to share the work load of the Board.

Currently we have only six Board members. Every one of us is busy enough without extra Board duties. Yet, we feel the organization is important enough to take on Board responsibilities.

Please assess your interests. Would you like to organize early keyboard programs in your area? Do you want to prepare a program of interest to early keyboardists? Do you know how to work with a website or put out a newsletter? OPPORTUNITIES ARE AVAILABLE FOR YOU! The current Board members are listed at the end of this newsletter. Contact any one of the Board members and let that person know how you would like to contribute to WEKA. YOUR CONTRIBUTION IS IMPORTANT!

"Where the Sound Begins ----" by Paul Y. Irvin on WEKA Website

To read Paul Irvin's article, "Where the Sound Begins ----" go to: <http://www.wekaweb.org/>. The first paragraph of the article is below and it reveals the subjects to be discussed at length.

The rediscovery of early keyboard instruments in the late nineteenth/early twentieth centuries occurred in the context of at least four modern keyboard practices which were so ingrained that they were not really questioned or even largely recognized, and thus were applied to antique restorations and to copying. This caused many inappropriate conclusions to be made about the sound and playing characteristics of early keyboards that have continued in various forms and degrees to the present day. In my assessment, several assumptions that diverted attention from the historical intentions are:

1. the use of modern music wire,

2. the modern idea that the sound an instrument makes is categorized by how the sound is started (bowed, plucked, struck, blown, etc.),
3. the application of $a'=440$ Hz pitch level to historical instruments, and
4. modern expectations and approaches to dampers.

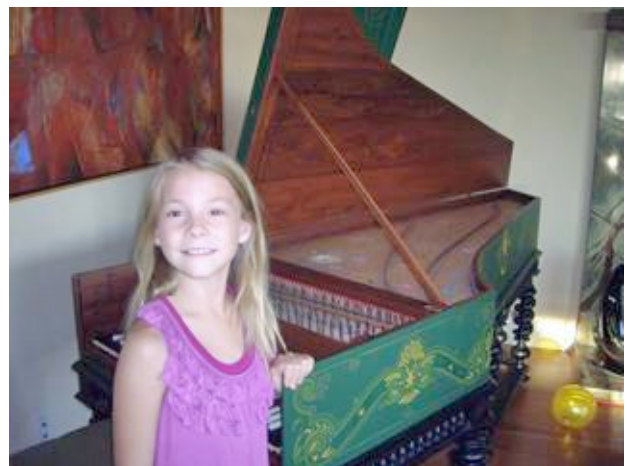
Paul Irvin's article explores the very starting point of where an instrument's sound begins – the wire.

Any person without email access can send a self-addressed, stamped #10 envelope to Paul Irvin, 296 Lockwood Avenue, Northfield, IL 60093. He will be happy to send the article to you.

Isabel's Harpsichord Story

By Isabel Alvarez, Age 9

I'm not sure when I first heard the harpsichord. When I watched the Addam's Family I really loved how the theme song was played on the harpsichord. I learned to play the Addam's Family theme song on the piano. But I kept wanting to play harpsichord and to get a harpsichord. I bugged my mom for years to sign me up for lessons. She couldn't understand why I wanted a harpsichord when we already had a piano. She emailed lots of people trying to find a harpsichord teacher. Finding a harpsichord teacher is harder than finding a piano teacher. Then we found Elaine Thornburg and she is an amazing teacher. I really like the way she teaches harpsichord. On my second lesson she explained to me the power of small silences in music and in speech. Right now I am learning "The Scots March" which I really like.



Elaine sometimes comes to my house to teach me. I have a very special harpsichord made by Kevin Fryer. The reason I picked the harpsichord from Kevin is because it sounds very perky and happy and has a beautiful sound. Some harpsichords have a blended sound but with mine you can hear every single note. It is just so happy sounding. I like how my harpsichord's personality is happy, perky and female. You can tell when a harpsichord is female or male. My harpsichord is beautiful inside and outside. Inside there are flower and butterfly designs. It is an absolutely beautiful green on the outside with golden designs. I love to play "The Merry Farmer" on my harpsichord and "Für Elise." I think the theme song to Harry Potter sounds fantastic on the harpsichord. So now I play harpsichord and I have a harpsichord. Everything is just right.

Call for Proposals

Antiqua/Nova: Celebrating the Harpsichord Across the Centuries; Historical Keyboard Societies Joint Meeting & Festival; March 21-25, 2012, University of Cincinnati

The 2012 Joint Meeting and Festival of the Midwestern and Southeastern Historical Keyboard Societies, featuring The Eighth Aliénor International Harpsichord Composition Competition and The Seventh Mae and Irving Jurow International Harpsichord Competition, will be held at the University of Cincinnati College-Conservatory of Music, March 21-25, 2012. The theme of this 5-day celebration is the harpsichord old and new. There'll be tremendous variety, spanning the full range of historical keyboard topics, by way of TWO competitions, exhibitions, concerts, papers, lecture-recitals, and other presentations. All events will be held in the splendid facilities of CCM, whose walls resonate with an illustrious musical history, on the lovely and accessible University of Cincinnati campus. A full meeting/festival website, with information on exhibitors, registration, lodging, transportation, and an up-to-date detailed schedule, will be available at <http://www.historicalkeyboardsociety.org/> starting on November 1, along with a Facebook page.

Papers, Lecture-recitals, and Mini-recitals - On Thursday, Friday, and Saturday of this meeting & festival, attendees will be scheduled for as many as 30 half-hour presentations on topics relating to historical keyboard instruments and repertoire. Proposals for papers, mini-recitals, and lecture-recitals are invited. In addition to the event's primary theme, proposals on a wide range of historical keyboard topics and repertoire are welcome. All presentations are limited to 25 minutes, with 5 minutes of discussion and questions. Please submit proposals, BY ELECTRONIC MEANS ONLY, with a brief biography and contact information by Friday, December 2, 2011. For papers, submit an abstract (approximately 250 words). For mini-recitals and lecture-recitals, include program details with a representative recording (electronic attachment or internet link only). E-mail proposals (and questions) to: historicalkeyboard2012@gmail.com

Mozart and Me

By Composer and Performer Sheli Nan

After a tumultuous year in my family, I decided to do a Mozart concert on contemporary piano with an historically informed presentation that relies heavily not only on my training but also builds a musical bridge composer to composer. It has been fascinating to approach the ever youthful and consistently witty Amadeus both with the understanding that the composer had one foot in the Baroque, so to say, with the rest of him leaning forward toward a new instrument in a new time and with a composer's ear, touch and eye.

I have prepared this lecture/demonstration with different audiences in mind. There is a more detailed and historically informed presentation for teachers, students and the Baroque astute. Then there is a presentation for just regular folks that will not be as detailed and will add to the enjoyment of my exploration into the mind of genius.

All concerts will be tax deductible fundraisers for my opera, "SAGA - Portrait of a 21st Century Child," and ticket prices will begin at \$25.00 a couple making it affordable to all. Dates T B A.

Attending a Philharmonia Concert

By Anne Peterson

The SF Bay area Philharmonia Baroque Orchestra was started in the 1980's by Laurette Goldberg. I love attending their concerts. One can see many early versions of orchestral instruments both authentic and copied. What a blessing it is to really hear them. I've taken children, adults, students and teachers to these wonderful concerts.

I usually have the seat next to me filled by a friend, but not for this season's opening concert. Next to me instead was a charming young lady who was new to early music. Featured were pieces by Mozart and Haydn, with the harpsichord supporting the group and the natural (valveless) horn featured. At intermission and after, she asked me questions that we WEKAs all know the answers to ... like, why can't we hear the harpsichord better, and why does the horn player make obvious mistakes?

When I told her the horn was valveless ("natural"), she knew why it was hard to always play perfectly. Then, I added that the harpsichord is there to support and blend in, not to stand out. She thanked me as though a new door had opened for her. I was glad I helped with that. We WEKA members can be true early music ambassadors!

Gallery Concerts 2011-12 Season

Six programs remain in the Gallery Concerts 2011-2012 season. The concerts begin on Saturdays at 7:30 pm (NEW TIME!) and Sundays at 3 pm. All concerts will be held in the acoustically superb 125-seat Queen Anne Christian Church, 1316 3rd Avenue West, Seattle, WA 98119. Pre-concert discussions are held 45 minutes prior to concert time. You may reach Gallery Concerts at 206-726-6088 or galleryconcerts.info@gmail.com.

Op. 20 String Quartet - Viennese Classics; November 26 & 27, 2011; Adam LaMotte and Cecilia Archuleta, violins; Laurel Wells, viola; Nathan Whittaker, violoncello; the great diversity of string quartets composed in late 18th-century Vienna revealed in music of Haydn, Mozart and Boccherini

Ensemble Electra - A Baroque Christmas: Jubilant Music for the Holiday Season; December 10 & 11,

2011; Catherine Webster, soprano; Vicki Boeckman, recorder; Tekla Cunningham, violin; Jillon Stoppels Dupree, harpsichord; pan-European concert of vocal and instrumental chamber music for the holiday season

Duo Amadeus - *Sturm und Drang*, January 7 & 8, 2012; Elizabeth Blumenstock, concertmaster of San Francisco's Philharmonia Baroque Orchestra, and pianist Tamara Friedman explore the emotional *Sturm und Drang* music of J.S. and C.P.E. Bach, Mozart, and Beethoven; performed with a 1795 Viennese fortepiano

The Gallery Baroque Players - The Feminine Muse; March 17 & 18, 2012; Linda Melsted and Tekla Cunningham, violins; Margriet Tindemans, viola da gamba; Jillon Stoppels Dupree, harpsichord; voluptuous chamber music by Isabella Leonarda, Élisabeth Jacquet de la Guerre, and other superb women composers of the Baroque era

Trio Paradies - Schubert contra Beethoven; April 14 & 15, 2012; Cecilia Archuleta, violin; Page Smith, cello; Tamara Friedman, playing a magnificent ca. 1820 fortepiano. Schubert composed in the shadow of the giant Beethoven—and two distinctive brands of musical Romanticism were the result. Experience three transcendent chamber works by these two Viennese masters.

Special Guest Concert: The Dutch Masters Trio - All-Star Bach; February 25 & 26, 2012; Wilbert Hazelzet, flute; Jaap ter Linden, cello; Jacques Ogg, harpsichord; three of The Netherlands' international early-music stars visit Seattle to perform an intimate concert with the timeless chamber music of Johann Sebastian Bach

Newsletter News

WEKA newsletters are available to all at <http://www.wekaweb.org/>. The spring newsletter deadline is March 1, 2012.

Concert in Anacortes, WA

Ensemble Electra – A Baroque Christmas: Jubilant Chamber Music for the Holiday Season; see Gallery Concerts listing above for performers; Friday, December 9, at 7:30 pm; Croatian Cultural Center, 801 5th St, Anacortes, WA. Tel: 360-299-2525. Information: Barbara King at 360-293-4930 or bp.king@frontier.com.



Ensemble Electra

William Stickney Photography, LLC

Pacific Northwest Meetings

Sunday, Nov. 20, 2:30 - 5 pm

Home of Jillon Dupree; RSVP to Jillon
1869 East Shelby St., Seattle
(206) 322-6462 or jillon@msn.com
\$10 participant fee requested.

Harpsichord Tuning Made Easy!

Join fellow keyboardists to get useful tips for tuning your harpsichord! Technician Todd Loomis will lead this informal class, in which you'll be able to listen to "beats", tune the important intervals of any temperament, practice tuning, and learn a very versatile "well-tempered" temperament. Enjoy refreshments and optional no-host dinner afterwards.

Saturday, January 21, 3 - 5 pm

Home of Tamara Friedman and George Bozarth
1528 4th Avenue West, Seattle
RSVP: Barbara King @ (360) 293-4930 or
bp.king@frontier.com

Tamara Friedman and George Bozarth have recently acquired an 1805 John Broadwood grand piano for their collection of early keyboard instruments. Restored by Marinus van Prattenburg, this instrument has been in private ownership for many years in Vancouver, BC. It will be one of the instruments demonstrated at the WEKA meeting on January 21. Other instruments in the collection include replicas of fretted and unfretted clavichords, a spinet harpsichord, and grand pianos by Stein, Walter, and Streicher (2), as well as original square pianos by Southwell (2), Clementi, and Broadwood (2), and grand pianos by Erard, Chickering, and Broadwood. Friedman is a concert pianist who specializes in performance practice on early pianos and plays with violinist Elizabeth Blumenstock as the Duo Amadeus. Bozarth, who is Professor of Music History at the University of Washington and Artistic Director of Gallery Concerts, is currently completing a book on the Anglo-Irish piano inventor William Southwell, written in collaboration with Margaret Debenham. George and Tamara have been collecting keyboard instruments and performing on them in the Seattle area since the late 1980s.

The plan of the January 21st event is below.

1. Demonstration of each piano by Tamara with a short explanation by George.
2. Discussion among the participants about the qualities of the various instruments, with participants trying out short excerpts from their pre-prepared repertoire on the piano that they feel is appropriate, with a few performance suggestions by Tamara.

March (date and time TBD)

St. Stephen's Episcopal Church
4805 NE 45th Street, Seattle
Leslie Martin, host organist

Program presented by Tharald Borgir: "New perspectives on Bach performance: agogic accents, upbeat phrasing, structural notes, the meaning of slurs and dots."

Tharald Borgir had his early musical training in Norway, where he was born, and has a M.M. in piano performance (Yale 1960) and Ph. D. in musicology (UC Berkeley, 1971). His book, *The Performance of the Basso Continuo in Italian Baroque Music*, (1987), described as “a major reconsideration of the sound of 17th century Italian music” (Choice), was reissued in 2010 by University of Rochester Press. He taught at Oregon State, was extensively involved in early music performance on the harpsichord and fortepiano, and retired in 1993 after six years as department chair.

SYNOPSIS

The presentation addresses a problem articulated by Clive Brown in *Classical and Romantic Performing Practice 1750-1900* (1999, p. 7). “Accentuation is perhaps the most basic of the principal determinants of style in performance, yet it is among the least thoroughly investigated and understood aspects of historical performing practice.”

There are two basic issues:

1. ACCENTUATION. By what means is the accentuation achieved?
2. APPLICATION. What notes are accented and why?

ACCENTUATION.

The only kind of accent described in German sources in the first half of the 18th century is the agogic accent, i.e., stress by lengthening a note beyond its written value. Notes in strong metric position were described as having “inner length,” and therefore held beyond their notated value. Practically all major theorists of the time either describe the practice or show familiarity with the concepts. Dynamic accents are rarely mentioned, but appear to have been used together with agogic accents.

APPLICATION

I. Metric stress. Notes in strong metric position were given agogic accents. Two important consequences are:

1. When the note on a strong beat is held beyond its written value, another note, or notes, have to be hurried to make up for lost time. That creates an inherent tendency toward upbeat phrasing with movement towards the downbeat where structural

notes are located.

2. When agogic accents are applied to the strong beats in dance music they create an appropriate feeling of lilt. The effect is particularly noticeable in fast triple time movements.

II. Structural notes. Embedded in fast figuration are often slow moving lines, commonly with stepwise motion. These lines represent the structural basis for the passages. Bach’s use of slurs and dots, when interpreted in light of the principles outlined in this presentation, shows that the composer intended those lines to be brought out. The principal means to do so is agogic accents.

III. Slurs and dots. Slurs and dots are both indications of (agogic) accent. Bach increasingly used slurs and dots in ways characteristic of string practices in all his music, a typical case being a single note with a dot (above or below) combined with several slurred ones. In string music this creates patterns of accentuation. In music for other media such markings make little sense but when interpreted in light of the effect on string instruments and the use of agogic accents the musical intent becomes clear. Much scholarly effort has focused on where to play legato and staccato in the music by Bach without producing tangible recommendations. That is because the fundamental issue is, not legato or staccato, but which notes to accent.

So that attendees can see principles applied, persons are invited to send titles of pre-prepared repertoire for possible use as demonstration to Tharald Borgir at tborgir@comcast.net. Organ and harpsichord will both be available.

The Seven Wonders of the World of Baroque Music

By Nancy Metzger

Nancy Metzger has completed seven articles which appear under “Tips for all Keyboardists” on her website. The seven wonders are Harmony, Strong vs. Weak, Pulse, Character (Affect), Counterpoint, Embellishment and Articulation. Check them out at <http://www.rcip.com/musicadulce>.

Evensong & Cantatas @ 5 pm

St. Stephen's Episcopal Church

4805 NE 45th Street, Seattle

www.ststephens-seattle.org

Choral Evensong: A service of inspiring anthems and soaring settings of the evenings canticles. A reception follows.

November 6, 2011

Bach Cantata, BWV 206

February 12, 2012

G. F. Handel, Chandos Anthem No. 8

April 1, 2012

Bach Cantata, BWV 182

May 6, 2012

Dedication of the Owen Daly Italian Harpsichord

June 3, 2012

G. F. Handel, Chandos Anthem No. 9

All cantatas are performed with Baroque instruments and are conducted by Leslie Martin.

Harpsichord for Sale

Beautiful German-style, double-manual harpsichord, 8', 8', 4', buff stop. Finished by David Calhoun from Zuckermann "Vader" kit, ca. 1990. Resonant, focused sound; perfect for Bach, and all solo repertoire; also great continuo instrument. Cherry case. Excellent condition (recently revoiced and regulated). Used in recital by Byron Schenkman. Owned by Judith Lipton. Asking price: \$12,000. Excellent price for a fabulous instrument. Contact: Jillon Dupree: jillon@msn.com, tel: 206-322-6462.

WEKA Honorary Advisory Board

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Gilbert Martinez, Albany, CA

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Kevin Fryer Harpsichord at San Francisco Conservatory



WEKA Advisory Board

Treasurer: Gwen Adams, Palo Alto, CA,
gadams3702@yahoo.com

Secretary: Jillon Stoppels Dupree, Seattle, WA,
jillon@msn.com

Vice-President: John Edwards, Seattle, WA,
hardsnow@u.washington.edu

Website: Michelle Futornick, Redwood City, CA
mfutornick@yahoo.com

Immediate Past-President and Newsletter:
Barbara King, Anacortes, WA
bp.king@frontier.com

Membership Secretary:
Elaine Thornburgh, San Francisco, CA
ilana@bardavid.net

WEKA: The Western Early Keyboard Association
c/o Barbara King
4606 Cypress Drive
Anacortes, WA 98221

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