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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 the Western Early Keyboard Association (WEKA) 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 of each year for a one-year membership. Members who pay dues after June 1 will have less than a one-year membership. The annual meeting is free to all who have paid dues for the current year. A membership form can be found on the WEKA website; a form also accompanies the newsletters. Please help keep WEKA a viable organization by supporting it with your membership dues.

## *WEKA'S WEBSITE*

WEKA's website helps you stay connected. [wekaweb.org](http://wekaweb.org) has the latest news, the WEKA membership form, copies of past issues of WEKA news, and links to other organizations of interest.

## Message from the WEKA Board

WEKA NEEDS YOUR HELP IN ORDER TO CONTINUE AS AN ACTIVE ORGANIZATION. Several long-standing and very active Board members have enjoyed creating WEKA's engaging programs for the early keyboard community but are now eager to move off the Board and share the responsibility with others. As in any non-profit organization, "new blood" (i.e., new energy and ideas!) is essential to the health of the organization.

WE NEED MORE ACTIVE INVOLVEMENT FROM OUR MEMBERS AND FRIENDS, so we can continue to offer the excellent events you enjoy, such as the upcoming Gustav Leonhardt Tribute concert in Berkeley this June 8, the Bay Area May improvisation master class featuring Ron McKean, the Seattle keyboard playing soirées, and our conferences. BEING INVOLVED IS FUN AND SATISFYING, BUT IT NEEDS TO BE SHARED BY MORE PEOPLE, OR WEKA RUNS THE RISK OF NOT BEING ABLE TO CONTINUE.

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### HERE'S WHAT YOU CAN DO TO HELP:

STEP 1: Keep your membership current. Be sure to renew by June 1. Membership forms are available at [www.wekaweb.org/?page\\_id=159](http://www.wekaweb.org/?page_id=159) or accompanying this newsletter. Join now and your membership will be current through May 31, 2013.

STEP 2: LET US KNOW how you might be able to volunteer for the organization. (See the check-list form included at the end of this newsletter.) The Board needs not only members but, also, officers and advisors to help run the organization. We need you to participate in events and, if you can, help with the details of setting up events. Finally WEKA needs its membership to support these invaluable events by ATTENDING THE ONES YOU CAN!

The current WEKA Board will appreciate your attention to this very important issue and looks forward to your responses.

## Tribute to Gustav Leonhardt

By Elaine Thornburgh, Harpsichord Instructor, Stanford University, and Founding President of WEKA

You are all invited to join in a celebration of the life and legacy of Gustav Leonhardt during the 2012 Berkeley Festival, June 8, 2 pm, at the Berkeley City Club. This event is designed



to give his many students (and their students!) and other musicians an opportunity to reflect upon the riches he bestowed on budding American musicians interested in creating a vibrant Baroque sound. The program, anchored by Lisa Goode Crawford, consists of Bach's *Musical Offering* trio sonata (performed by Anthony Martin, Stephen Schultz, Josh Lee, and Lisa Goode Crawford) and selected solo harpsichord pieces presented by some of his students, followed by a community singing of the final chorale of *St. John's Passion* - the very piece Leonhardt chose to be sung at his memorial service! The program concludes with time for reminiscences and a reception.

Some of you may wonder how this event was conceived and created. The genesis of the idea happened in December 2011 when I first heard that Leonhardt was canceling all future concerts due to ill health. It seemed to be the moment to celebrate with joy and pride his life's work as a teacher, performer, scholar, and conductor. I spoke with harpsichord builder John Phillips at a concert and together the concept took shape. It is now being proudly presented by MusicSources (Gilbert Martinez, executive director) and the Western Early Keyboard Association (WEKA) in collaboration with the San Francisco Early Music Society (SFEMS) and the Berkeley Festival.

The performance part of the program is limited to one hour and thus, alas, there are just a few opportunities to perform. Those slots were filled as the concept took shape.

Leonhardt was generous with his teaching, leaving a wonderful legacy around the world. Beginning in the 1960's many American

harpsichordists traveled to Amsterdam to study with him, finding inspiration for their continuing growth as players and teachers and often creating vibrant centers for Baroque performance. As one of my students recently announced at his performance of Froberger's "Memento Mori," "I dedicate this to Gustav Leonhardt. Although I never studied with him, my teacher did, and I know him to be my 'grand-teacher,' as I am part of his lineage." We look forward to celebrating that lineage.

A list has been created of all Americans (or those who have adopted America as their primary home) who took the transformative pilgrimage to Amsterdam to take lessons with Leonhardt, including their year(s) of study, institutional affiliation, and contact information, if desired. This list, excluding contact information, will be printed in the event program. Please feel free to contact me to add yourself or anyone you know that studied with him. We want everyone to feel included!

We hope that you can join us in this community appreciation. Please feel free to share this information. Contact either Gilbert Martinez at 415-260-1106 or [info@musicsources.org](mailto:info@musicsources.org) or me at 415-387-6890 or [ilana@bardavid.net](mailto:ilana@bardavid.net) if you would like further information about this event. It will also be publicized in the Berkeley Festival brochure.

### **Details**

Friday, June 8, 2012, at 2 pm  
Berkeley City Club, The Venetian Ballroom  
2315 Durant Avenue, Berkeley, CA  
Wheelchair accessible  
\$25 general/\$20 students and seniors  
\$15 WEKA and MusicSources members

## ***Corey Jamason Workshop***

*By Tamara Loring*

WEKA sponsored a master class by harpsichordist Corey Jamason on January 25 at the San Francisco Conservatory of Music. It featured three performers playing a wonderful "just-born" Colmar Ruckers copy by Kevin Fryer. The players offered a varied program of d'Anglebert transcriptions of Lully (Ruth Ungar), Scarlatti Sonata, K263, and Bach's Prelude in F# Minor,

BWV883, WTC Bk II (Gwen Adams) and Bach's Toccata in D Major, BWV912 (Adam Detzner).

Corey Jamason first focused on touch with Ruth Ungar and on the many gestures that make up the French style. He mentioned the *tierce en coul  * and how it may represent a phrase that ends with the dancer *en plie*. He suggested how a relaxed and gentle touch with finger 2 or 3 (not the thumb!) allows the player to feel the quill and find more dynamic control for these (soft) arrivals. He mentioned that people should concentrate more on the releases of notes which can sometimes be a bit too active. This helps to direct, if subtly, the listeners' attention to the end of the note rather than just to the attack. Jameson also called for specific building and release of musical tension within each phrase. In Ruth's piece the passacaglia develops its own brand of tension in the "arc of repetition." One wonderful suggestion was that we need to walk or sing our rhythms (out loud!) while practicing. The keyboard is often too remote from singing or dancing.

With Gwen Adams' Scarlatti, Jamason called for more variety in character or "affect." This was a recurring theme in his suggestions. Why play a repeated pattern or sequence the same the second or third time? There are so many opportunities for expansion in repetition. I found this a very exciting idea since predictability is one of the "bugbears" of most harpsichord interpretations. Corey seems happily to utilize variety in lengths of notes and in stretching or rubato. He did suggest that it is important to establish the rhythm and tempo of a piece at the beginning before straying from it. While this seems to be common sense it isn't always followed and much confusion can arise from ignoring his good advice. Jamason suggested the triplets in Gwen's f# minor prelude be as slow as possible while still keeping the tempo. This was not to indicate a slow tempo overall but rather to address a common musical malady, that of rushing the notes of a triplet. He also suggested that triplets in a series might begin quite slowly in order to build energy. Another fine suggestion was to listen to Kirkpatrick's early recordings!

The D Major Toccata was ably presented and was great fun for all present. Jamason wanted

Adam Detzner's interpretation to be wilder and less predictable. He was able to tap into the egocentric energy of the young Bach and into the energy of Adams, a young player who is clearly in a parallel musical universe. Jamason's most memorable suggestion was to continue to vary note lengths and articulations throughout the length of a phrase, especially in sequence or repetition in order to build phrase energy. This holds the listener's attention and keeps us emotionally involved. When the harmony gets more intense he would also change the length of notes. Another very apt idea is always to try the opposite of one's first instinct - just to keep honest! Mostly with this overt and improvisational form (the toccata) Jamason suggests we be aware of how astonishing and moody (and in this case how sometimes "silly and ridiculous"! ) the music really is. It calls out for energetic variety and even humor, especially in support of the colors of the harmony.

The students aptly represented the teaching of Phebe Craig and Elaine Thornburgh. But it was Jamason's time to shine. His self-effacing manner relaxed and enabled the students to play with more presence, excitement and energy as the lessons went on. This engagement is what makes the master class format such great forum for transmission of ideas. One wished for better attendance for such a fine presentation.

### *Event for Young Keyboard Players*

The Western Early Keyboard Association (WEKA) is excited to offer for young keyboard players a chance to play a wonderful harpsichord. Kit Gordon, mother of young harpsichordist Isabel Alvarez, is hosting this event at their home, **Sunday, March 25th at 2 pm**. Their address is **27800 Central Drive** (off Page Mill Road), **Los Altos Hills**. (650-948-7625) This will be a combination show and tell, hands-on event. Although the focus is primarily on young players, everyone is welcome to come and play Kevin Fryer's beautiful two-manual copy of a French (Vaudry) harpsichord. Refreshments will be served. Please RSVP to Kit at [kitgordana@gmail.com](mailto:kitgordana@gmail.com) or to Elaine Thornburgh at 415-387-6890 or [ilana@bardavid.net](mailto:ilana@bardavid.net).

Fall **WEKA News** Deadline  
September 24, 2012

### *A Lenten Harpsichord Recital*

Bay Area recitalist Eugene Petrushansky plays a recital of 17th-century keyboard music by Froberger, d'Anglebert, Poglietti, and Peter Philips on an instrument based on Italian antiques ca. 1600. The recital will be held on **Sunday, March 18, at 4 pm**, at the architecturally and acoustically resplendent Church of the Advent of Christ the King, **162 Hickory St, San Francisco, CA**, as part of their Third Sunday concert series. Admission is by donation. For more details, please visit [espbaroque.wordpress.com](http://espbaroque.wordpress.com) or [www.advent-sf.org/music-at-advent.htm](http://www.advent-sf.org/music-at-advent.htm).



Eugene Petrushansky

Anna Wu Photography



## *Musical Waves - House Concert Series by the Cliffs of San Francisco*

**Sunday, March 18, 2012, 11:30 pm**

**510 48th Avenue, San Francisco**

Baroque violin sonatas of Bach, Schmelzer, LeClair, and Biber performed by Elizabeth Blumenstock, violin, and Ilana Bar-David/Elaine Thornburgh, harpsichord; reception to follow.

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

## *Baroque Marionette Opera*

Seattle's Northwest Puppet Center presents *I Girello*, a 1682 Italian marionette opera (the first ever composed) **April 13 – 22** at the **Northwest Puppet Center theater, 9123 15th Avenue, NE, Seattle, WA**. The music, composed by both Melani and Stradella, will be performed by an array of fine early music singers and instrumentalists. Further information at [www.nwpuppet.org](http://www.nwpuppet.org) or 206-523-8078.

## *Keyboard Festival*

The website for **Antiqua/Nova: Celebrating the Harpsichord Across the Centuries**, the 2012 Joint Meeting and Festival of the Midwestern and Southeastern Historical Keyboard Societies, is up and running at [historicalkeyboardsociety.org](http://historicalkeyboardsociety.org). The 5-day event will be held at the University of Cincinnati College Conservatory of Music, March 21-25, 2012, and promises to be a rich experience. The theme of this celebration will be the harpsichord old and new. It will feature The Eighth Aliénor International Harpsichord Composition Competition (Aliénor website: [harpsichord-now.org](http://harpsichord-now.org)) and The Seventh Mae and Irving Jurow International Harpsichord Competition. Concerts, exhibitions, papers, lecture-recitals, and other events and presentations will span the full range of historical keyboard topics. Featured performers include renowned harpsichordists Mitzi Meyerson and Ketil Haugsand; violinists Dana Maiben and Martie Perry; soprano Janet Youngdahl; and there will be a continuo masterclass taught by Edward

Parmentier and Mitzi Meyerson, along with a multi-media brunch honoring the uniquely creative harpsichord work of Don Angle.

## *Next Pacific Northwest WEKA Event: Instrument Collection of Nicholas Bunning*

The collection includes the concert instruments of some of the great 20th century harpsichordists. The instruments date from 1907 to 1963 and are by Thomas Goff (owned by George Malcolm and played in concert by Nadia Boulanger), John Challis (Fernando Valenti and played by Leonard Bernstein), two Rutkowski and Robinette instruments (Igor Kipnis), Chickering (Violet Gordon Woodhouse), William Dowd (Rosalyn Tureck), Hugh Gough virginal (Thurston Dart used it at his country house) and a Wittmayer pedal harpsichord (Lionel Rogg). If the Crijnen "Colmar" Ruckers of 2005 is included, this essentially makes it a collection spanning VERY nearly 100 years. There is also a 1537 Trasontini/Francolini Clavichord which was in the Met.... so that makes it 470 years!

### Details

Saturday, April 28, 3-5 pm

501 Roy Street, #C-217 (near Seattle Center)

Seattle, WA

WEKA Members Free

## *Seattle's Cornish College Early Music Diploma Singers in Recital, May 4 and 5*

Two Early Music Artists Diploma sopranos will present recitals of Handel, Jacquet de la Guerre, Purcell, Bach and others at Cornish's **Poncho Recital Hall (Kerry Hall building), 710 E. Roy St, Seattle, WA**. Erika Chang will perform on Friday, May 4th, 8 pm; Christine Knackstedt will be featured on Saturday, May 5th, 8 pm. Both recitals will be accompanied by early music faculty members, including lutenist Stephen Stubbs, gambist Margriet Tindemans, and harpsichordists Byron Schenkman and Jillon Dupree. For further details, contact [www.cornish.edu](http://www.cornish.edu) or 206-726-5030.

## *Remainder of Gallery Concerts 2011-2012 Season*

The concerts begin on Saturdays at 7:30 pm and Sundays at 3 pm. Concerts are held in the acoustically superb 125-seat **Queen Anne Christian Church, 1316 3rd Avenue West, Seattle, WA**. Pre-concert discussions are held forty-five minutes prior to concert time. Reach Gallery Concerts at 206-726-6088 or [galleryconcerts.info@gmail.com](mailto:galleryconcerts.info@gmail.com).

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



**Trio Paradies - Schubert contra Beethoven; April 14 & 15, 2012;** Cecilia Archuleta, violin; Page Smith, cello; Tamara Friedman, playing a magnificent ca. 1820 Nannette Streicher grand piano. 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.

## *Remainder of Concert Season for Santa Cruz Baroque Festival*

### **Concert III. GILDED LILIES**

**Saturday, March 31 at 7:30 pm**

**Ariose (directed by Michael McGushin), Vlada Moran (organ), Sheila Willey (soprano)**

**Location: Holy Cross Church**

Medieval, renaissance and baroque choral masterworks in their pristine glory, and as they were intriguingly recast by later generations of composers. Follow familiar heirlooms as they transform into sensitive and sophisticated new works. Revel with romantics such as Mendelssohn, Schumann and Brahms and their settings of organ works by J.S. Bach, including Charles Gounod's beloved "Ave Maria."

### **Concert IV. POPULAR BAROQUE**

**Saturday, April 21 at 7:30 pm**

**Lux Musica with jazz artists**

**Location: UCSC Music Recital Hall**

A romp through several cultures and centuries, from the widely popular mid- and late baroque tunes that took Europe and the colonies by storm to the more recent use of baroque music and techniques in the upbeat world of rock and jazz.

### **Concert V. EMERGING ARTISTS SHOWCASE**

**Saturday, May 12 at 7:30 pm**

**Tyler Hayford & Vlada Moran (pianos), Ragazzi Continuo (chorus)**

**Location: UCSC Music Recital Hall**

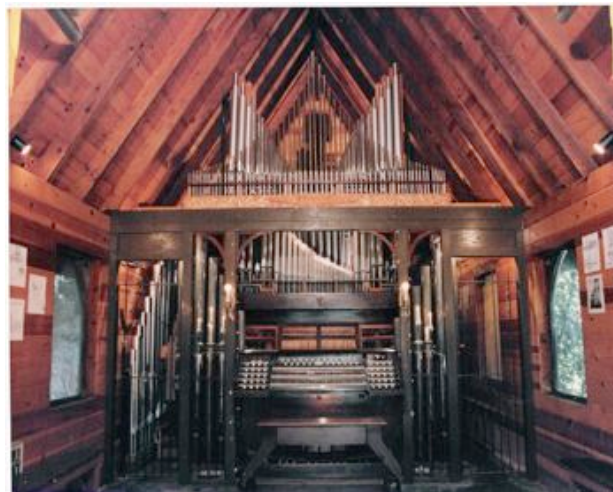
An evening of music that traces the evolution of the most beloved baroque and classical music. Our program features music based on two of history's most-admired composers - J.S. Bach and W.A. Mozart - including world premieres of new chorales in the style of Bach and Edvard Grieg's "gilded lily" arrangement of a sonata by Mozart.

### **BOOMERIA EXTRAVAGANZA**

**Saturday, July 14 from 1-5 pm**

**Location: Private residence (address provided to ticket holders)**

The grounds of Boomeria include a wonderful pipe organ inside its Chapel Royal. A selection of performers brings to life the repertoire and spirit of this centuries-old instrument. Enjoy hours of organ music, refreshments, and wine.



### **TICKETS:**

[www.scbaroque.org/tickets.html](http://www.scbaroque.org/tickets.html)

831-459-2159; UCSC Ticket Office (campus); Civic Center Box Office (downtown)

## *Duo Harpsichord Recital*

Elaine Thornburgh and Jillon Dupree will perform "From Venice to Versailles" with music by Bach, Vivaldi, F. Couperin, and Mozart on **Monday, May 14, 2012, 8 pm, at Stanford's Memorial Church.** Tickets are available at the door: \$10/students; \$5/seniors.

*Musical Waves* presents the same program in San Francisco on Sunday, May 13, 2 pm. Contact Elaine Thornburgh at 415-387-6890 for further information.

In addition, Jillon Dupree will give a master class for Stanford University students Saturday afternoon, May 12. Contact Elaine Thornburgh at 415-387-6890 for more information.

## *Harpsichord Recital on Vashon Island, WA, May 18th, 7:30 pm*



Harpsichordist Jillon Stoppels Dupree will present a recital of music for the season of spring at **Church of the Holy Spirit, 15420 Vashon Highway, Vashon Island, WA.** The concert is a fundraiser for the

church's music program, and will include organist Paul Swenson in music for organ and harpsichord by Antonio Soler. For further information, please contact the church. [www.holyspiritvashon.org](http://www.holyspiritvashon.org) or 206-567-4488.

## *Sheli Nan Concerts*

WEKA member Sheli Nan has many exciting concerts coming up this year. In June she will present **Mozart and Me.** This lecture/demonstration on contemporary piano will present Mozart from a composer's perspective and will teach both students and teachers how to read a score from an historically informed perspective. All monies made from this concert will be a tax deduction if your check is made out to the San Francisco Friends of Chamber Music.

This event will take place during the Berkeley Festival and Exhibition. It will be held at

the lovely hillside home of Sheli Nan. Transportation from the University has been planned. Stay tuned for dates and details!!

The San Francisco Composers Chamber Orchestra will be performing the Overture to the opera by Sheli Nan: *SAGA - Portrait of a 21st Century Child*, at Old First Church in San Francisco on Saturday, June 9, at 8 pm. This is the second time the orchestra will be performing works by Sheli Nan. The cost is \$15.00 and \$10.00. Please come show your support.

There will be a benefit for *SAGA*, the opera with music and libretto by Sheli Nan. Crystal Philippi will be singing an aria from each act of this frightening and contemporary opera. It is most akin to *3 Penny Opera* in that the themes are a social critique through a musical lens. This will be an elegant affair with a reception afterward. All monies collected from this event will be tax deductible if your check is made out to the SFFCM. The suggested cost begins at \$25.00 per person and up. The sky is the limit. Join us in the elegant hillside home of Sheli Nan for this special event. Come, dress up, and have fun!!! Aviva Tabachnik will be our Master of Ceremonies!! Date and details to follow.

April 14th Christopher Lewis will premiere a new work composed for him by Sheli Nan at the San Francisco Conservatory. It is called, "The Wager" and will be performed on harpsichord. The concert begins at 8 pm and is free.

April 14<sup>th</sup>, at Capp Street Theatre on the Mission in San Francisco, Sheli will appear with Crystal Philippi accompanying her on piano as she sings, "I Want a Man on a Motorcycle" from the opera, *SAGA - Portrait of a 21st Century Child*. This concert is a medley from many different contemporary composers and vocal selections from their works. It begins at 8 pm and the cost once again is \$15.00 or \$10.00. It is produced by the San Francisco Cabaret Theatre and Goat Hall Productions.

Contact Sheli at [sheli@shelinan.com](mailto:sheli@shelinan.com) for information about any of these performances.





**Isabel Alvarez**

Photo: Elaine Thornburgh

The photo shows Isabel with the Stanford University muselar. “Muselar” is a term of the late 17th century for Flemish virginals with keyboards off-center to the right and thus having strings centrally plucked for most of the instrument's range. This produces a distinctive flute-like tone of great beauty.

## *Junior Bach Festival*

By Lenora Warkentin

Festival Music Director

Junior Bach Festival had an enthusiastically supported workshop Jan 14, 2012, with Baroque specialist Tamara Loring. The workshop, held at The Crowden School in Berkeley, led up to the auditions held early in March. There were enough wonderful young musicians to make up nine concerts for the Festival season! Concerts will take place near Bach's birthday time, March 23 - April 1, in Berkeley and San Francisco. For information about the concerts go to [www.juniorbach.org](http://www.juniorbach.org).

Loring's enthusiastic presence excited the young musicians and they seemed willing to try new ideas. Tamara works primarily with natural pulse and brought her “dog on bike” poster (sometimes she calls it her “dog agogic”) to show graphically where and how much freedom resides in the various note values. Much attention was given to agogic or horizontal accent in addition to dynamic accent. It seemed entirely new to most players. There was so much enthusiasm nobody noticed they were being asked to participate in their Bach in a very different way. It was less a piece being played by a person who had to be very

careful about making mistakes than a partnership between the music and the young person making music with Bach himself. There were limits of course, and they were carefully drawn, but Loring stressed the form, rhythm and harmony and asked always for more freedom where it was possible and where the musician enjoyed something. Many students had never been offered this freedom.

Marie Kelly played, beautifully, the Prelude and Fugue in G Major, WTC1, S860. Her crescendos to the final notes of the phrases got relocated to the peak of the phrase so there was some repose before the next phrase. Less accent on the weak beats made for a lighter and more forward style. (Marie was recently awarded first place in the American Protégé International Piano and Strings Competition and will be performing in Weill Recital Hall at Carnegie Hall in April.)



**Tamara Loring with William Rehwinkel**

In addition to the solo instrumentalists, two groups asked to be coached: flutist Eugene Miyagawa with Leyla Kabuli at the keyboard performed a movement from the b minor flute/keyboard sonata, S1030, which illustrates Bach's own continuo writing; and a group of three strings and harpsichord from The Crowden School played the *presto* from Trio Sonata in G Major, S1039.

## *Improvisation Workshop*

Ron McKean will be offering an afternoon improvisation workshop Sunday, May 6, on early keyboard (harpsichord and organ) in the East Bay. Contact Ron at [ronald.mckean@gmail.com](mailto:ronald.mckean@gmail.com) for more information.



## *WEKA Needs Your Help!!*

I'd like to volunteer for WEKA in the following way(s) (please check):

1. Be considered for the Board of Directors \_\_\_\_\_

... .and if so, also for one of the Board officer positions \_\_\_\_\_

2. Compile and write up the WEKA newsletters \_\_\_\_\_

3. Assist with regional events \_\_\_\_\_

4. Other? \_\_\_\_\_

Please also feel free to give us your input on how we can better serve your needs. What would you like to see WEKA offer? How can we do things better?

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Your name \_\_\_\_\_

Email address: \_\_\_\_\_

Postal address: \_\_\_\_\_

Home Phone: \_\_\_\_\_

Cell Phone: \_\_\_\_\_

Please email your response to the above volunteer possibilities to: [bp.king@frontier.com](mailto:bp.king@frontier.com) or postal-mail your response to: Barbara King, 4606 Cypress Drive, Anacortes, WA 98221.

YOUR ACTIVE PARTICIPATION IS ALWAYS NEEDED AND APPRECIATED.

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

ADDRESS CORRECTION REQUESTED

### **WEKA Advisory Board**

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