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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 see the membership form on page **Error! Bookmark not defined.** 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 <http://wekaweb.org> for the latest news, copies of past issues of WEKA news, and links to other organizations of interest.

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

*By Barbara King*

Greetings! WEKA provided members and friends with a great 2011-2012 program year. It culminated with the fabulous Leonhardt Tribute in Berkeley. Financially the organization is doing well. However, the current membership is down, and we need more active members to help with and attend programs. None-the-less, WEKA is "spreading its wings," thanks to two new Board members: Lee Lovallo in Antelope, CA, and Monica Kim in Burnaby, British Columbia.



***Jillon Dupree***

The WEKA Board is losing long-time Board member Jillon Dupree. Jillon's contributions as a Board member have been extraordinary. She has been insightful, resourceful, energetic, and a pleasure to know. Jillon will remain an interested member of WEKA and help with Pacific Northwest programs, but she will be greatly missed on the Board. Many thanks go to you, Jillon! WEKA has been greatly shaped by your expertise and high standards.

Programs for the current year are in the planning stages. If you wish to help in any way, contact the following people: in the San Francisco Bay and Seattle/Tacoma areas, contact Elaine Thornburgh and Barbara King, respectively; in Antelope (near Sacramento) and Burnaby (near Vancouver, B.C.) contact Lee Lovallo and Monica Kim, respectively.

Elsewhere in this newsletter you will find programs planned in Antelope, CA. In the San Francisco Bay area both Davitt Moroney (virginal music) and Kevin Fryer (harpsichord

maintenance) have been approached for programs. Details will be worked out.

In the Seattle/Tacoma area November 17<sup>th</sup> has been set as the date for a program to introduce piano teachers and students to the harpsichord and early piano. January 19, 2013, an all-day event will place an emphasis on early piano performance practice using the many instruments in the home of Tamara Friedman. As far as the Vancouver, B.C., area goes, Monica Kim is hoping Craig Tomlinson will be able to present a harpsichord maintenance workshop.

In early April it is quite likely WEKA will have its annual conference in Tacoma preceding the Westfield Center conference. There is much to be considered, but we do know that Owen Daly will present a program performing Duphy and Forqueray on his c. 1749 Goujon and discuss the instrument, its quilling and its Stephen Birkett iron wire.

Of course, as details are finalized, members will be notified. Remember to check WEKA's website ([wekaweb.org](http://wekaweb.org)) to keep up-to-date on all of WEKA's varied activities. You can register for events online and use PayPal for any fees.

In addition to tuning, practicing, and performing in this upcoming year, I encourage your attendance and participation at WEKA's 2012-2013 events. Not only will you benefit, but YOU are important to WEKA.

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## ***New WEKA Board Members***

WEKA's newly elected board members took office on June 1, 2012. Somewhat over one-third of the membership voted unanimously for the proposed slate.

President - Barbara King

Vice-President - Needed

Secretary - Lee Lovallo - ***New***

Membership Officer - Needed

Treasurer - Gwen Adams

WEKANews Editor - Lynn Hanson - ***New***

Board Member – Gwen Adams  
Board Member - Michelle Futornick  
Board Member - John Gordon Hill  
Board Member - Monica Kim - **New**  
Board Member – Barbara King  
Board Member – Lee Lovallo- **New**  
Board Member - Elaine Thornburgh

### ***John Gordon Hill***

John Gordon Hill's filmmaking career spans nearly four decades of directing and shooting dramatic pieces, documentaries, and hundreds of television commercials. These include major projects for the Discovery Channel, Fox Television, CBS, and PBS, and twenty-five episodes of *America's Most Wanted*. Corporate and commercial clients include Philips, Intel, Microsoft, Vulcan Productions, Airborne Express, Kenworth, Nintendo, and Simplot. John's work has received numerous Tellys, Addies, and regional Emmys, a Clio, and a CINE Golden Eagle. His 2012 documentary on the 1962 World's Fair, *When Seattle Invented the Future*, recently aired in rotation on KCTS-9.



John is immediate past Chair of the Board of Trustees of Cornish College of the Arts, and current chair of its Capital Campaign. He also teaches writing and film production at Seattle Central Community College and lectures in film and video production at the University of Washington. He is a member of the Director's Guild of America. He served as president of the board of Youth Theatre Northwest and has directed eleven plays there.

John studies harpsichord with Jillon Stoppels Dupree. He owns a Flemish double by David

Calhoun, and a recently restored 1799 Kirckman fortepiano. He also has a 1935 Blüthner grand. In the mid 1970's in Boston he studied harpsichord construction with William Dowd and was a harpsichord student of Blanche Winogron. John has given three full-length recitals in the last four years including works of J. S. Bach, François Couperin, Scarlatti, Sweelinck, Froberger, Böhm, Duphy, and Balbastre. He is a choral composer, and sings with the St. Paul's Episcopal Church Choir in Seattle.

John and his wife Ellen, married 36 years, have three adult children and a new grandson.

### ***Monica Kim***

Monica Kim is a multidisciplinary performer who has been active as a musician and an actor in Vancouver, British Columbia. Monica has received numerous awards and scholarships during her studies at McGill University, UBC, and Douglas College, including scholarships to participate in music festivals such as the Scotia Festival of Music in Halifax where she performed with Tafelmusik Baroque Orchestra.



As a harpsichordist and pianist, Monica is in much demand as a soloist and an ensemble player; she has appeared in the noon-hour concert series at Capilano and Kwantlen Universities as well as Douglas College.

Monica is the resident harpsichordist for the Historical Performance Ensemble, a group of dedicated artists who promote dances, plays, and music from the Renaissance and Baroque eras, emphasizing historically-informed approach in their presentations. Most recently, the group has toured throughout Vancouver Island with the dance concert, Ladies and Aires. Monica manages

Zing! Children's Choir at Shaughnessy Heights United Church and works at Douglas College's performing arts office.

### **Lee Lovallo**

Lee Lovallo teaches music full-time for National University, runs a small organ maintenance business (also a little harpsichord work), directs a budding Renaissance choir, and serves as the music director for the small parish of St. Andrew's Episcopal Church, Antelope, California. The church houses an early Baroque style organ built by Lee. Lee is also the newsletter editor for the Sacramento AGO chapter.



### **Lynn Hanson**

Lynn Hanson is the new WEKA Newsletter Editor. Lynn first studied harpsichord with Margaret Irwin Brandon during Meg's Northwest years, and then with Alan Curtis at the University of California, Berkeley, while earning a Master's degree in historical musicology. She was fortunate to have four private lessons with Leonhardt.



Lynn went on to a career in librarianship, teaching for the Graduate School of Library and Information Science at the University of Illinois. At Illinois, Lynn studied harpsichord and performance practice with Charlotte Mattax Moersch. She lives on twenty acres of timbered paradise mid-way between Portland and Seattle,

and owns a German harpsichord by Portlander, Byron Will (<http://www.byronwillharpsichords.com>)



<http://www.historicalkeysociety.org>

The March 2012 Joint Meeting and Festival of the Midwestern and Southeastern Historical Keyboard Societies held at the University of Cincinnati College Conservatory of Music marked the initiation of the new Historical Keyboard Society of North America (HKSNA), a merger of the two regional societies.

President Elaine Funaro writes in the Fall 2012 HKSNA Newsletter, "Our new Historical Keyboard Society has a rich heritage in its two predecessor societies, and we hope to build upon their fine traditions as we move forward. Soon there will be a new HKSNA website that will provide up-to-date information on events and membership as well as serving as the 'front door' to the society and what we do."

WEKA Board members have decided that WEKA will not merge with HKSNA at this time.



Early Music America (EMA) is the not-for-profit service organization for the field of early music in North America. Founded in 1985, EMA expands awareness of, and interest in, the music of the Medieval, Renaissance, Baroque, and Classical periods performed with voices and period instruments using historical performance practices.

EMA's members receive a quarterly magazine, an annual directory, and a wide array of benefits, including access to Grove Online and the Naxos Music Library. With its broad membership, including professional performers, educators, ensembles, presenters, instrument makers, amateur musicians, and audience members, Early Music America serves as an advocate for the field throughout North America. For more information, or to join online, visit <http://www.earlymusic.org>

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## PAST EVENTS

### ***Anacortes Series: Two Harpsichords***

Harpsichordists **Barbara King** (Anacortes, Washington) and **Monica Kim** (Burnaby, British Columbia) performed music written for two harpsichords at the King's residence on August 19. Music by J. S. Bach, Rameau, Soler, and contemporary composers, Sheli Nan and Ed McLean, was performed. The instruments used were both by Willard Martin: a double-manual Flemish and his single-manual "Mersenne." Todd Loomis assisted by tuning for the event. As the concert was held in a private residence, space was limited. The audience of fifty people thoroughly enjoyed the event. The concert was the first of four in the 2012 - 2013 Anacortes Arts Foundation early music series.



### ***WEKA Tribute to Gustav Leonhardt***

*By Lee T. Lovallo, Antelope, California*

The stately leaded glass Venetian Ballroom of the late Gothic revival Berkeley City Club, not far from the University, was the site of a respectful and altogether moving program in honor of a great musician and friend, Gustav Leonhardt. On a beautiful afternoon in June 2012, more than a hundred musicians, scholars, instrument builders, music lovers and friends from all over the United States gathered to hear tributes spoken and performed by students of Leonhardt, whose inspired teaching, sensitive playing and boundless enthusiasm over a sixty-year career touched many and influenced not only his students but also the direction of early music performance throughout the world. The well-organized and very well-attended tribute as part of the Early Music America Berkeley Festival and Exhibition was inspired and presented by former Leonhardt student Elaine Thornburgh and others of the Western Early Keyboard Association and by Gilbert Martinez of MusicSources, a Bay Area center for historically informed performance.

The program began with an eloquent appreciation by Lisa Goode Crawford, who spoke for many of Leonhardt's students in praising the qualities of his instruction: his emphasis on expressive playing—how to make dynamic shapes, how to vary the degree of legato, and how to think about Baroque music and its affects. The influence of Leonhardt on the early music scene in the United States was documented in a program booklet that gave the names of fifty-five students—a partial listing of many more—who had studied with him in the Netherlands. Many of his pupils, now well-known in their own rights, have carried his ideas in turn to countless music students and audiences in America and beyond.

As is most fitting for such a program, the tone of which was marked by deeply felt respect and affection, the centerpiece was an hour of works by late Renaissance and Baroque masters—Sweelinck, Froberger, Louis Couperin, Frescobaldi, Forqueray and Bach, to name a

few—performed on harpsichord and spinet, and also including the Trio Sonata from Bach’s *Musical Offering* for flute, violin, harpsichord and viola da gamba. In all, a dozen of Leonhardt’s harpsichord students played what one listener described as “some of the most soulful, mournful and joyous” music he had ever heard, the effect of which was no doubt heightened by the sensitive request to withhold applause until the end of the program. Keyboardists performing were Elaine Funaro, Webb Wiggins, Lenora McCroskey, Tamara Loring, Linda Burman-Hall, Elaine Thornburgh, Elisabeth Wright, JungHae Kim, Lisa Goode Crawford, Charlotte Mattax Moersch, Jillon Stoppels Dupree, and Margaret Irwin-Brandon. The Trio Sonata included superb contributions by Stephen Schultz, Anthony Martin, Joshua Lee and Lisa Goode Crawford. In conclusion the gathered musicians and listeners sang and performed together the final chorale from Bach’s *The Passion According to St. John*, “Lord, may thy dear angel at mine end bear my soul unto the lap of Abraham,” an apposite reflection of Leonhardt’s own faith.



*Performers at the Gustav Leonhardt tribute program in Berkeley, left to right: Linda Burman-Hall, Margaret Irwin-Brandon, Tamara Loring, JungHae Kim, Elaine Funaro, Webb Wiggins, Lisa Goode Crawford, Jillon Stoppels Dupree, Elaine Thornburgh, Lenora McCroskey, Elisabeth Wright, Charlotte Mattax Moersch, Anthony Martin, Stephen Schultz, Joshua Lee.*

Following the performance many of the performers and audience gathered close by at Musical Offering, a cafe and CD store, for a reception to share memories and stories before

continuing with the rest of this penultimate day of the Berkeley Festival and Exhibition, a day that ended fittingly with a memorable performance by the American Bach Soloists under Jeffrey Thomas of Bach’s *Trauerode*.

In a lengthy remembrance written for the program booklet by Alan Curtis, another student of Leonhardt and now a renowned scholar, teacher and performer himself, spoke not only of the Dutch master’s strongly held but not immutable opinions on music but also of Leonhardt’s other passions—collecting furniture, porcelain, Delftware and silver, reading Thomas Mann and Somerset Maugham, appreciating the art of Cézanne—a devotion that is reflected in many of his students’ interests in the humanities and the visual arts. Alan Curtis also wrote of Leonhardt’s sense of humor: an improvised sonata that he described as possibly one of Scarlatti’s only because he “didn’t know all of them,” and, following a masterclass he gave in Texas, his asking a waitress in a restaurant there for a “Fro-burger.”

Among the many other recollections shared in the program were Elaine Funaro’s listening to a “very personal and moving rendition of the Gibbons pavan” played by Leonhardt at his home, which experience she returned by playing the pavan for the audience in Berkeley. No doubt Elisabeth Wright’s praise for Leonhardt’s teaching is shared by all his students: “It was an extraordinary education by an extraordinary man who left an indelible mark on us all.” For myself, who came to appreciate Leonhardt through his recordings of organ music, particularly the works of Sweelinck, there could be no more eloquent testimony to Leonhardt’s art than that provided on June 8, by Webb Wiggin’s immensely sensitive playing of Sweelinck’s heartfelt *Pavana Lachrimae*, a tearful and noble pavane indeed.

### ***Sheli Nan Opera Performance***

The Overture to Sheli Nan’s opera, *SAGA - Portrait of a 21<sup>st</sup> Century Child*, was performed by the San Francisco Composers Chamber Orchestra in June. The irony of much of Sheli’s music is that

her Baroque training and teaching has had a profound effect on her compositional style. She often adheres to Baroque form and style and anyone looking at a manuscript would recognize this immediately. Her harmonies though, are early 21st century. The music is powerful, allowing the audience to experience the tragic sense of the story. It is a fascinating experience for the open minded Baroque crowd.



As a result of the concert, Sheli was invited to become part of the Orchestra as "runner up" pianist and harpsichordist. The orchestra plans to schedule her pieces every other concert. She is now arranging much of the opera music as symphonic dances and still continues her fund raising for the opera itself.

For more information please "friend" Sheli on Facebook and then visit her Facebook "musician/band" page for a 30-second slide show about the opera. Her pieces can also be found on youtube.com as well as on her website: <http://www.shelinan.com>

### ***Nicholas Bunning – Two Events***

In April, WEKA members gathered at the Seattle home of Nicholas Bunning to explore his instrument collection, including 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).



In June, Nick also hosted a recital played by **Meg Irwin-Brandon** on two of Nick's clavichords, a muselaar and an Italian virginals. The recital was held to honor the hugely valuable contribution that **David Calhoun**, as harpsichord doctor extraordinaire, has made to the Pacific Northwest and Bay Area early music communities over the last 40 years



## **UPCOMING EVENTS**

### **Seattle: Gallery Concerts 2012-2013**

Experience the intimate art of Gallery Concerts. Five of this season's six pairs of concerts will feature members of WEKA playing on stunning historic keyboard instruments from their collections.

All Gallery Concerts are held at the intimate and acoustically superb Queen Anne Christian Church, 1316 3rd Avenue West (corner of West Lee Street, atop Queen Anne Hill). Saturday programs begin at 7:30 pm, Sunday programs at 3:00 pm. Pre-concert "discussions" start 45 minutes before the main event.

For tickets, call 206-726-6088 or order online at <http://www.galleryconcerts.org>. Single tickets are \$30 general admission, \$25 seniors, \$15 students, and "Kids-Come-Free," ages 7-14, one-on-one with ticket-holding adults. Discounted subscriptions are still available.

**October 27, 28**                      **Ensemble Electra**  
Sparks will fly as this trio extraordinaire—Vicki Boeckman, recorder, Joanna Blendulf, cello, and Jillon Stoppels Dupree, harpsichord—plays the vibrant music of Corelli, Telemann, Veracini, and Johann Sebastian Bach.

**November 24, 25**                      **Rule Britannia!**  
Celebrate the arrival in Seattle of an 1805 John Broadwood & Son grand pianoforte with Northwest favorites soprano Linda Tsatsanis, violinist Cecilia Archuleta, cellist Nathan Whittaker, and pianist Tamara Friedman as they show off this magnificent instrument in works by Haydn, Beethoven, and Clementi, and pieces from Jane Austen's music books.

**January 12, 13**                      **Viola da Gamba**  
World-renowned viola da gamba virtuoso Margriet Tindemans performs a rare solo recital with harpsichordist Jillon Stoppels Dupree, exploring the rich repertoire of French and German music for the "Instrument of Kings."

**February 9, 10**                      **Schubertiade**  
Enter the world of Franz Schubert and his friends as soprano Karen Elizabeth Urlie, guest violinist Elizabeth Blumenstock (1680 Guarnerius violin), and pianists Tamara Friedman and George Bozarth (1820 Viennese grand fortepiano) recreate one of his Romantic musical gatherings.

**March 16, 17**                      **Bella Musica!**  
A spicy all-Italian program of sizzling arias and chamber music performed by soprano Catherine Webster, violinists Linda Melsted and Tekla Cunningham, and harpsichordist Jillon Stoppels Dupree, in celebration of the Corelli Tricentenary.

**April 13, 14**                      **Opus 20 String Quartet**  
Seattle's own "Fab Four"—violinists Adam LaMotte and Cecilia Archuleta, violist Laurel Wells, and cellist Nathan Whittaker—play luxuriant string quartets by Haydn, Mozart, and Cherubini with their warm, gut-stringed Classical instruments.

**Jillon Stoppels Dupree**  
**Jan 27, 7pm**                      **The Passion of Bach**

**Expressive Harpsichord Music by the Baroque Master:** Johann Sebastian Bach is often viewed as the consummate master of counterpoint, fugues, and other highly-structured forms. But Bach was also a composer of great expression, emotion and passion. This recital features Bach's greatest expressive works for solo harpsichord, some of which are seldom performed. Included will be the Capriccio on the Departure of his Most Beloved Brother, BWV 992; the Sonata in D minor, BWV 964 (Bach's own transcription of his A minor violin Sonata), and the Chromatic Fantasy and Fugue, BWV 903. The program will feature a 2002 Flemish-style harpsichord built by Kevin Fryer, copied after Johannes Ruckers, 1624.

Held at the Cornish College of the Arts, Kerry Hall Music Bldg, 710 E Roy Street, Seattle. Tickets will be available at the door, or can be purchased at <http://www.cornish.edu> (click on "Events")

## **Anacortes Early Music Series 2012 –2013**

All events are held at the Croatian Cultural Center, 801 5th Street, Anacortes. No reservations. Admission at the door: General admission \$15; children 12 and under accompanied buy an adult are free.

**October 26, 7:30 pm      Ensemble Electra**  
Nationally recognized for superb performances, Ensemble Electra return to Anacortes to perform Veracini, Telemann, and Bach: Vicki Boeckman, recorder, Joanna Blendulf, cello, and Jillon Stoppels Dupree, harpsichord.

**January 18, 7:30 pm      The Sun King's Music**  
"The Sun King's Music" will present music from the court of Louis XIV on instruments with which the king was familiar, with Joanna Blendulf on viola da gamba and pardessus de viole, John Lenti on baroque guitar, and baroque flutist Jeffrey Cohan.

**March 17, 3pm Fortepianist Tamara Friedman**  
The genius of Tamara Friedman will be revealed when she plays a 1795 Anton Walter replica fortepiano. Musicologist George Bozarth will do an enlightening pre-concert lecture.

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## **Tacoma**

**April 4-6 2013      Continuo Conference**  
The Westfield Center for Early Keyboard Studies, in cooperation with Pacific Lutheran University will hold a conference on various aspects of continuo playing. The program will consist of lecture-demonstrations, masterclasses, and concerts. Presenters include Ed Parmentier, Stephen Stubbs, and Greg Crowell, among others. More information will be available on the website of the Westfield Center, at <http://www.westfield.org>

## **Sacramento Area Events**

Events held at Saint Andrew's Episcopal Church, 7850 Watt Ave., Antelope, CA 95843:

**Oct. 26, 7 pm      Early Keyboard Music**  
Diego Cannizzaro, cathedral organist in Cefalu, Sicily, will play a recital of early music for harpsichord (Sandy Fontwit 1970, San Francisco) and mean-tone organ (Lee Lovallo 2009), sponsored by Rotary International to raise awareness of their campaign to eradicate polio worldwide. No charge, donation requested.

**Oct 27, Harpsichord Maintenance Workshop  
9 am – 4 pm**  
The highly respected San Francisco builder **Kevin Fryer** presents a harpsichord maintenance workshop for performers, students, technicians and hobbyists. Kevin will give hands-on instruction in tuning, replacing strings and quills, elements of regulation and general instrument care. Enrollment is limited to allow groups of no more than 3 or 4 participants per instrument. Cost for the entire day is \$35, \$25 for students and WEKA members, payable in cash or check at the door. No lunch is provided, and no reduction of the tuition is available for half-day participants. Please contact Lee Lovallo ([ltlovallo@gmail.com](mailto:ltlovallo@gmail.com)) either to reserve a place or to confirm your interest in the workshop.

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## **Bay Area Events**

WEKA Bay Area is planning three special events for the local membership this season. **Davitt Moroney**, musicologist and harpsichordist extraordinaire, will offer an afternoon workshop, February 10th, on ornamentation in early English keyboard music. **Kevin Fryer** will assist us in learning how to maintain our plucked keyboard instruments during a day long workshop. In addition, we will offer a **Master Class** likely at a lovely winery in Napa Valley. Contact Elaine Thornburgh at [ilanabardavid@gmail.com](mailto:ilanabardavid@gmail.com) or [415/387-6890](tel:4153876890) if you wish to receive notices of these events.

***Historical Keyboard Society of  
North America - Conference***  
***ROOTS OF AMERICAN MUSICAL LIFE***  
**Colonial Williamsburg, Williamsburg,  
Virginia, May 30 to June 1, 2013**

Colonial Williamsburg will host the second conference of the Historical Keyboard Society of North America, to be held jointly with the AMIS (American Musical Instrument Society), in Williamsburg, Virginia, from May 30 to June 1, 2013. The theme of the conference is *Roots of American Musical Life*. Colonial Williamsburg is the world largest living history museum - the restored 18th-century capital of Britain's largest, wealthiest, and most populous outpost in the New World. Sessions will take place in the Museums of Williamsburg, where the exhibit, *Keys: Keyboard Instruments for America 1700-1830*, will have just opened; the Williamsburg Lodge and Conference Center; and other nearby venues.



The opening concert will be held at the historic Governor Palace with period instruments and costume.



The HKSNA Program Committee (Chaired by Angeline Case-Stott, [acase@memphis.edu](mailto:acase@memphis.edu)) welcomes proposals for papers, lecture-recitals, and mini-recitals related to the primary theme, as well as proposals outside or peripheral to the theme, including contemporary repertoire and issues for historic keyboard instruments. The call for papers by AMIS can be found at: <http://www.amis.org/meetings/2013/index.php>

**Spring WEKA News Deadline**  
**February 15, 2013**

## Join WEKA – The Western Early Keyboard Association

[www.wekaweb.org](http://www.wekaweb.org)

Since 1998 WEKA has served the early keyboard community primarily, but not exclusively, in the western United States. WEKA welcomes harpsichord, clavichord, fortepiano, and organ enthusiasts, both professional and amateur. WEKA seeks to promote mutual interests, foster communication, and share resources and expertise.

### Membership Form for Membership through May 31, 2013

(There is no prorating of dues.)

Name _____		Street Address _____	
City _____	State & Zip _____	Phone _____	E-mail _____
Membership: New _____		Renewal _____	
Newsletter Preference: Postal Mail _____		E-mail _____	
Postal Mail Surcharge: \$10 _____		_____	
Annual Dues: \$45 Regular / \$35 Senior (over 62) / \$25 Student _____		_____	
\$5 for Alienor Competition (new music) _____		_____	
Additional Contribution _____		_____	
		Total Enclosed _____	

Please make checks payable to the Western Early Keyboard Association and send with the membership form and your check to:

Gwen Adams, WEKA Treasurer  
3702 Carlson Circle  
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ADDRESS CORRECTION REQUESTED

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### **WEKA Honorary Advisory Board**

Elaine Funaro, Durham, NC  
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Gilbert Martinez, San Francisco, CA  
Larry Palmer, Dallas, TX  
Carole Terry, Seattle, WA

### **Officers, 2012-2013**

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Vice-President: **position open**  
Recording Secretary: Lee Lovallo, Sacramento, CA,  
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