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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 the last page 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*

Hello, WEKA Members:

2013 brings with it a need for new WEKA Board officers and members. Longtime Board member, Jillon Dupree, left the Board last fall. WEKA founder Elaine Thornburgh will leave as of June 1. I will become Immediate Past President as of June 1, but remain on the Board to assist with continuity of the Board's business. Let it be noted that the three of us have enjoyed our tenures and will never lose our interest in helping WEKA remain a valued organization for the membership.

The WEKA Board meets by teleconference for under two hours once every two months or so. Any necessary business in between Board meetings occurs via e-mail or telephone. Do you have an insatiable desire to know what the responsibilities and tasks of WEKA Board members are? (I thought so!! Read on.)

Go online to <http://wekaweb.org> and become familiar with the most current Bylaws. Officer and Board member duties are clearly stated. The Board needs to operate within the strictures of the Bylaws. As time passes, the organization itself evolves, and the Bylaws need not only reflect how the organization should operate, but also how it is actually able to operate. Interestingly, this is not a constant – thus the need for review every year and necessary revision.

The most obvious work of the Board is organizing WEKA's excellent programs. Note, however, one does not need to be a Board member to help in this endeavor. We currently have three centers of activity: the San Francisco Bay/Berkeley/Palo Alto area, the Antelope/Sacramento area, and the Pacific Northwest. In this newsletter check out upcoming activities in the various areas.

The most important upcoming effort is recruiting new Board members, who will take office as of June 1, 2013. The general membership may nominate and submit candidates until April 1. **If you have not been asked to be a WEKA Board member, please don't hesitate to nominate yourself. Make your availability, skills and interests known to the Board.** You may contact any current Board member to pass on your information.

Even if you do not become a Board member, as part of WEKA's membership you are urged to let the Board know what kinds of programs would interest you and what you can do to provide and promote programs. **WEKA is your organization – be an active partner!**

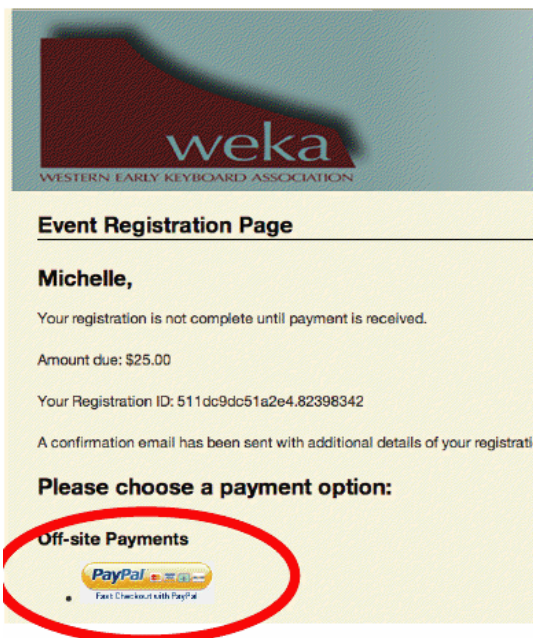
There is a requirement for WEKA to have an annual meeting. The Board decided to make the annual meeting a teleconference event. Details will be forthcoming in an e-mail to the membership.

As I prepare to lessen my overall responsibilities, I reflect on the wonderful friends I have made through WEKA and how much I have learned by participating in WEKA's activities. True, it has taken time I could have spent practicing, studying, or, if you can imagine, relaxing, but I affirm the time was well spent and definitely worthwhile.

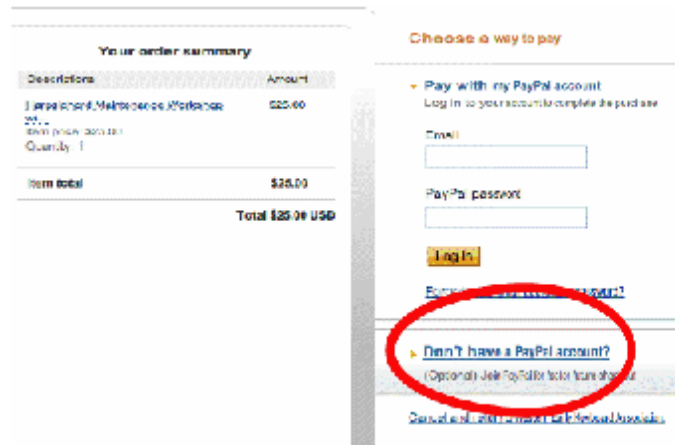
## Pay WEKA via PayPal

Join or renew your WEKA membership and register for WEKA events on the web! On WEKA's website <http://wekaweb.org> you can now pay for membership dues and event registration fees with a credit card, or with an existing PayPal account. Here's how:

1. Go to the WEKA website:  
<http://wekaweb.org>
2. Click the link for the event you want to register for, or click "Join WEKA" at upper left to pay membership dues.
3. Fill out the registration form and click Submit.
4. Click "Confirm Registration" when prompted to "Verify your registration".
5. On the next page, under "Please choose a payment option", click the gold PayPal button.



6. You'll be taken to the PayPal website. To pay by credit card click "Don't have a PayPal account?" [If you already have a PayPal account, just enter your PayPal login name and password.]



7. On the next screen, enter your credit card details and submit.
8. You'll have a chance to review your information. Then click "Pay Now" to finish. The transaction will appear on your credit card bill as PayPal\*WEKAMUSIC.

## PAST EVENTS Bay Area



**Davitt Moroney**, musicologist and harpsichordist extraordinaire, led an afternoon workshop, February 10th, on ornamentation in early English keyboard music.



*Participant Eugene Petrushansky at the muselar*



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## ***UPCOMING EVENTS***

### ***Seattle WEKA Events***

#### **A Double Program of Harpsichord Music**

Saturday, April 20, 2013; 1 PM - 4:30 PM

**Owen Daly:** 1 PM - 2:30 PM

**Leta Huang:** 2:45 PM - 4:30 PM

St. Paul's Episcopal Church,  
15 Roy Street, Seattle.

Free for WEKA members

\$25 for non-members (Go to <http://wekaweb.org>  
to pay the non-member fee via PayPal.)

Information: 360-293-4930 or

[bp.king4606@gmail.com](mailto:bp.king4606@gmail.com)

**Owen Daly**, harpsichord builder from Salem, Oregon, and harpsichordist **Leta Huang** from Palo Alto, California will present two programs on Daly's "Goujon" instrument. The excellent performing space was obtained with the help of WEKA Board member, John Gordon Hill.

#### ***Program #1 – 1PM***

##### ***Recital: Forqueray and Duphly***

Owen Daly's harpsichord will be of interest in itself for the April 20th event. He will be performing wonderful repertoire written for that style of instrument, including the Forqueray Suite V and the first Duphly suite in Book I.

Owen Daly has been building harpsichords and clavichords in Salem, Oregon, since the late 1970s. His first encounters with early keyboard instruments took place when he sought refuge from life as a graduate student in another discipline by taking harpsichord lessons from Lynn Hanson and John Hamilton at the University of Oregon. He has remained a serious student of the harpsichord ever since, but because so much of his work as a builder has focused on the 17<sup>th</sup> century, there were few opportunities to explore the lush and colorful repertoire of 18<sup>th</sup> century France.

Recently, however, he was able to repurchase his only 18<sup>th</sup> century-style French instrument, harpsichord #3, built in 1984, after the c.1749 Goujon in what is now the Cité de la Musique near Paris. About three years ago, Owen had the interior redecorated by San Francisco artist Adrian Card, installed beautiful new jacks made by Norman Purdy of Springfield, Oregon, voiced it in real bird quill, and restrung it in the very first modern iron harpsichord wire truly to replicate the composition and physical traits of surviving historical wire, developed by Stephen Birkett of Waterloo, Ontario. ... and began a luxuriant journey into the works of such composers as Forqueray and Duphly.

Visit: <http://www.dalyharpsichords.com>





*The Daly "Goujon"*

***Program #2 – 2:45PM - Leta Huang  
Lecture/Recital: "Free" Harpsichord  
Preludes, 1650-1720: The Relationship  
Between Notation and Musical Nature***

François Couperin described the prelude as "a free composition, in which the imagination gives rein to any fancy that may present itself." How does one notate a "free" composition and how does one perform it given its notation? From 1650 to 1720, composers utilized a range of notational solutions, from elaborate unmeasured systems in France that did away with time signatures, traditional measure lines, and wholly conventional indicators of rhythm; to a barebones, measureless approach used at times by George Frideric Handel in England (and perhaps also in Germany); to traditional measured notation utilized by Couperin in France (who chose to abandon the unmeasured systems of his predecessors), as well as by Henry Purcell in England.

In her lecture/recital, Leta will discuss and perform preludes that span this time period and exemplify the range of notational practices. Her purpose is to explore the relationship between notation and the nature of the music itself. She will show that even preludes in unmeasured notation have a kind of meter in that beats are salient, with preludes lying upon a continuum from highly irregular to more regular meter. She will also explore how notation can help or hinder interpretation of these works by reflecting the nature of the music or conflicting with it. While Couperin described the prelude as a free composition, freedom exists within structure.

How do the different notation systems attempt to capture these complementary yet opposing forces?

Leta Huang is a multi-faceted artist, scholar, and educator. She holds a Performer's Certificate in harpsichord from the Eastman School, degrees in biology and education from Stanford University, and is completing her doctorate in harpsichord performance at Stony Brook University. As a member of the former Salanki-Huang Harpsichord Duo, Ms. Huang performed with Four Seasons Baroque Society, on public radio, and in exhibition at the Boston Early Music Festival. Currently she is a member of a new ensemble called Audacia and plays with the Silicon Valley Music Festival. Ms. Huang has benefited from tremendous teachers. Her primary mentors are harpsichordists Arthur Haas and Hedi Salanki. In master classes or lessons she has worked with other early music luminaries such as Malcolm Bilson, Elaine Thornburgh, Kenneth Gilbert, Jeanne Lamon, and Skip Sempé. Ms. Huang began her musical training on the piano and won several national and international prizes, including first place in the Young Artists Peninsula International Music Festival and second place in the Young Keyboard Artists Association International Piano Competition. Her many honors also include Four Seasons Baroque Society's Outstanding Performer Award, the Stanford Humanities and Sciences Prize in Music, the Irene Hardy and the Michael Jasper Gioia Poetry Prizes, numerous fellowships, and publications as a poet and educational researcher. Ms. Huang is a passionate and devoted teacher and maintains a harpsichord and piano teaching studio in Palo Alto, CA, and online.



*Leta Huang*

### ***Bonus Concert***

**Seattle Baroque Orchestra** presents:  
"Nights at the Opera"  
Saturday, April 20, 2013  
8 PM (pre-concert lecture at 7 PM)  
Town Hall Seattle

Soprano Ellen Hargis, one of America's premier early music singers, returns to Seattle for an evening of great scenes from Italian Baroque operas, including three different versions of the Orpheus myth as set by Monteverdi, Rossi, and Sartorio. The virtuoso strings of Seattle Baroque will set the stage for Ms. Hargis' scenes with dramatic concertos by Vivaldi and Locatelli.

### ***Harpichord Maintenance Workshop***

**Harpichord/piano technician, Todd Loomis**

Saturday, June 15, 2013; 1 PM – 5 PM

Location: Seattle residence of Jillon Dupree  
(Directions will be sent to registrants.)

Fee: WEKA members - \$10; non-members - \$25 (Go to <http://www.wekaweb.org> to pay the fee via PayPal and to RSVP.) Event limited to 12.

WEKA members may register until May 1<sup>st</sup>.

Registration will be opened to non-members after May 1<sup>st</sup> if space is available.

Information: 360-293-4930 or  
[bp.king4606@gmail.com](mailto:bp.king4606@gmail.com)

Message from Todd Loomis: "Down to the Wire"

For those of you whom I haven't had the pleasure of meeting, I would like to present a brief introduction. Although my work with keyboard instruments goes back to 1987/88 with a brief stint in the Boston work shop of Carl Fudge, I didn't begin in earnest until 2002 when I began training as a piano technician. In this way I could finally work on keyboard instruments and actually make a living doing it! A few years later I decided that I didn't like playing Froberger on my piano, so I ordered a Hubbard Flemish single kit and spent most of the next couple of years working on it. It started to sound in 2009, and a customer of mine kindly introduced me to Jillon Dupree. As students go, I fear I have been less than

satisfactory, but Jillon has been kind enough to send all kinds of harpsichord work my way.

This workshop, which I call "Down to the Wire" because of my love of bad puns, is the result of my encounters with harpsichord owners and my wish to rid them of their fear of replacing broken harpsichord strings. It isn't a horribly difficult skill, but as with anything, it requires practice (just ask Jillon why I don't play very well...). This is easy for me to say since I have been blessed with the opportunity to completely restring several instruments. I am sure that anyone can learn the same technique given a couple of hours of concerted practice. I will provide a simple model for each participant to string, and restring, and restring to his or her heart's content. I will make the rounds and offer instruction and encouragement. Since one needs wire at home for such repairs I will say a few words about types of wire and where to purchase them. I hope that everyone will come to accept a broken wire as just a great opportunity to practice a new skill.

Visit <http://www.toddlloomis.com/>

### ***Seattle: Gallery Concerts***

Experience the intimate art of Gallery Concerts held at the 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.

**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.

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

All events are held at the Croatian Cultural Center, 801 5th Street, Anacortes. \$15 at the door.

Information: 360-293-4930 or  
<http://anacortesartsfoundation.org>

**March 17, A Classical Odyssey**  
Sunday, March 17, 2013

Pre-concert lecture: 2:15 PM

with music historian, **George Bozarth**

Concert: 3 PM with pianist, **Tamara Friedman**

WEKA member, pianist Tamara Friedman, praised for the depth, wit, and humor of her performances (*Seattle Times*), will trace the trajectory of the High Classical Style with music by Haydn, Mozart and Beethoven. Works will be performed on the (c. 1805) Viennese Streicher replica fortepiano, an instrument of warmth, richness, and articulate tonal properties, built in Kirkland, Washington, (1980) by Kenneth Bakeman.



**Tamara Friedman**                    **George Bozarth**

Music historian George Bozarth is on the faculty of the University of Washington (Seattle). His always fascinating pre-concert lectures set the scene for the concert which will follow.

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**Tacoma**

**April 4-6 2013**                    **Continuo Conference**  
The Westfield Center for Historical Keyboard Studies (based at Cornell University, Ithaca, New York) will hold its 2013 spring conference in collaboration with Pacific Lutheran University (PLU) in Tacoma. The topic of this year's conference is **Continuo: The Art of Creative Collaboration**, and will focus on harpsichord and organ continuo playing. All events will take place in the Mary Baker Russell Music Building at PLU.

Dates: Thursday April 4, 2013 through Saturday April 6, 2013 with post conference events scheduled for Sunday April 7, 2013. For a detailed schedule, registration, concert and ticket info, please visit; <http://www.westfield.org> or email: [info@westfield.org](mailto:info@westfield.org)  
Westfield Center Phone: 607-255-3065  
Local Phone: 253-535-7787.

**Clinicians/Presenters:**

Edward Parmentier, University of Michigan  
Charlotte Mattax Moersch, University of Illinois at Urbana-Champaign  
Gregory Crowell, Editor, *Clavichord International*  
Stephen Stubbs, Artistic Director, Pacific Musicworks

**Concert Schedule:** All held at Lagerquist Concert Hall, PLU, Tacoma, Washington. All concerts are open to the general public.

Thursday, April 4, 8pm  
Byron Schenkman, harpsichord; Ingrid Matthews, violin; PLU's Choir of the West (Jephthe-Carissimi; *Little Organ Mass* by Haydn), \$15 GA; Student/SC \$10; free with PLU ID.

Friday April 5, 8pm  
Ed Parmentier, harpsichord with James Brown, tenor; Jennifer Rhyne, flute; Svend Rønning, violin, Nathan Whittaker, cello, \$15 GA; Student/SC \$10; free with PLU ID.

Saturday April 6, 3pm  
Recital by Ignacio Prego (Winner of the 2012 Westfield International Harpsichord Competition) Italian, Spanish and German works, \$10 GA; Student/SC \$5; free with PLU ID.

Saturday April 6, 8pm  
Pacific Musicworks, Stephen Stubbs, artistic director, with Amanda Forsythe, soprano and Douglas Williams baritone; *Apollo e Dafne* and *Gloria* by Handel, \$20 GA; Student/SC \$15; free with PLU ID.

Sunday, April 7, 3pm  
Richard D. Moe Organ Recital, Gregory Crowell, guest organist, \$15 GA; Student/SC \$10; free with PLU ID.

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## ***Sacramento Area***

### **Renaissance Choir Sacramento**

Singers are invited to participate in May 2013 performances of the *Missa Iste confessor* (1590) and works on the same chant by Victoria, Finck and Frescobaldi. Music is provided, no fee. Rehearsals Thursday evenings in Antelope. Openings for all voice parts. With support from the Department of Arts & Humanities of National University. For more details contact Dr. Lee T. Lovallo, director, at 916-320-8423 or [ltlovallo@gmail.com](mailto:ltlovallo@gmail.com)

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## ***WEKA Bay Area Events***

### ***Lecture & Master Class***

Sunday, March 24th, 1-4 pm, **JungHae Kim** will offer a lecture on unmeasured preludes, and master class focusing on French music. Held at Grgich Hills Winery in Rutherford (Napa Valley). Please visit <http://wekaweb.org> to RSVP. For further information and to perform, call Elaine Thornburgh at 415/387-6890. This workshop is free to WEKA members (\$25 for non-members) and an additional fee of \$25 to perform.

### ***Harpsichord Maintenance Workshop***

**Kevin Fryer** will offer an all-day harpsichord maintenance workshop at his shop on Saturday, May 4, 10-5 pm (light lunch included). Cost of the workshop is \$25 for WEKA members and \$45 for non-members. Please contact Gwen Adams at [gadams3702@yahoo.com](mailto:gadams3702@yahoo.com) to RSVP.

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## ***North Carolina***

The **Westfield Fortepiano Workshop** will be held July 21-27, 2013, at UNCG (the University of North Carolina at Greensboro). Instructors are Malcolm Bilson (Cornell), David Breitman (Oberlin) and Andrew Willis (UNCG).

This is a week-long workshop designed both for experienced fortepianists and for pianists with no prior experience with historical instruments. An unusually broad selection of historical pianos will be available; every playing participant will work with each of the three teachers, and performances will showcase the work of the instructors and participants. A limited number of auditors may be accepted; these individuals will be able to attend all events except private lessons but will not receive lessons or perform. Every participant will receive a year's membership in the Center, including the current issue of the journal *Keyboard Perspectives* and reduced rates for other Westfield events.

Further details, application and online registration information: <http://www.westfield.org/workshop2013>.



**PRESS RELEASE:** The Southeastern Historical Keyboard Society (SEHKS) and the Midwestern Historical Keyboard Society (MHKS) have merged, forming a new organization, the Historical Keyboard Society of North America (HKSNA). HKSNA is a non-profit organization comprised of members who love and seek to promote the study of early keyboard instruments



such as the harpsichord, clavichord, historical organ, and fortepiano, and music written for them, through performances, instruction, and research. Members include instrument builders, performers, teachers, scholars, and students, as well as amateur players and enthusiasts.

While representing a larger combined geographical area, the new society will continue to further the goals and activities of its predecessor organizations. HKSNA will continue to produce and publish the scholarly refereed periodical, *Early Keyboard Journal*, as well as a semi-annual Newsletter. In addition, it will assume sponsorship of the Mae and Irving Jurow International Harpsichord Competition for young performers, and the Aliénor International Harpsichord Composition Competition, encouraging the composition of new music for the harpsichord.

Members also have an opportunity to attend the Annual Meeting/Conference held in a different location each spring, which features concerts, lectures, scholarly paper readings, and exhibits of scores, books, recordings, and early keyboard instruments of all types. Membership is open to all. For information about membership contact David C. Kelzenberg, Secretary, Historical Keyboard Society of North America, 2801 Highway 6 East, Suite 344, Iowa City, IA 52240 USA, [david-kelzenberg@uiowa.edu](mailto:david-kelzenberg@uiowa.edu) or visit <http://historicalkeyboardsociety.org>

#### ***Call for HKSNA Newsletter Submissions***

The Historical Keyboard Society of North America welcomes your contributions to the Newsletter, including but not limited to: short articles, reports on member activities, announcements of upcoming events, as well as notices and reviews of publications and recordings. Please send your submissions by e-mail to Sonia Lee, Vice President and Newsletter Editor: [sonia.m.lee@gmail.com](mailto:sonia.m.lee@gmail.com)

**The deadline is: FRIDAY FEBRUARY 22, 2013**

## ***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>

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## Publication News

### *Harpichord Tutor*

Nancy Metzger's harpsichord book is now reduced in price (from \$50 to \$35) on her website only, <http://www.rcjp.com/musicadulce>. This 2<sup>nd</sup> edition of *Harpichord Technique: A Guide to Expressivity* includes 2 CDs and well over 100 pages on both Touch at the Harpsichord and Rhetoric at the Keyboard (performance practice).

Reviewers have said: "When Nancy Metzger's harpsichord method was first published in 1989 it quickly became the tutor of choice for many of us who attempt to instruct "other" keyboardists in the subtleties of the harpsichord. It is a pleasure to report that the 2<sup>nd</sup> edition of this fine instruction book is even better than the first!" – Larry Palmer in *The Diapason*.

"Eloquently written, with sharp and clear prose, this serves as one of the best introductions to Baroque historical practice I've seen. ...the author's writing style deserves special mention: never tedious, full of relevant examples and references, and a model for logical organization, clean development and useful annotation. This book is much more than a tutorial, it is a pretty complete education and a useful reference." - Kemer Thomson in *The San Diego Harpsichord Society*.



*Nancy Metzger*

### *New Harpsichord Music*

In September of 2012, New York City's newest Chamber Orchestra, the West Side Chamber Orchestra, founded by oboist, Kathy Halvorson, and conducted by former Les Arts Florissants concertmaster, Kevin Mallon, recorded a CD of Modern Harpsichord Concerti featuring Christopher D. Lewis as soloist. The CD was recorded in the beautiful acoustics of the American Academy of Arts and Letters, in upper Manhattan, and was engineered and edited by Norbert and Bonnie Kraft. The CD will be released in the Fall of 2013 on the Naxos Label. The disc will include Harpsichord Concerti of Philip Glass and Jean Francaix, and also the *Suite Antique* by John Rutter, featuring John McMurtery as flute soloist.



*Christopher D. Lewis*

**Fall WEKA News Deadline  
September 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  
Palo Alto, CA 94306  
[gadams3702@yahoo.com](mailto:gadams3702@yahoo.com)

WEKA: The Western Early Keyboard Association  
Newsletter Editor  
PO Box 220  
Toledo, WA 98591

ADDRESS CORRECTION REQUESTED

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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

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

President: Barbara King, Anacortes, WA,  
[bp.king4606@gmail.com](mailto:bp.king4606@gmail.com)  
Immediate Past President: Elaine Thornburgh  
Vice-President: **position open**  
Recording Secretary: Lee Lovallo, Sacramento, CA,  
[ltlovallo@gmail.com](mailto:ltlovallo@gmail.com)  
Membership Secretary: **position open**  
Treasurer: Gwen Adams, Palo Alto, CA,  
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