
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 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 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 WEKAWeb at <http://wekaweb.org> for the latest news, copies of past issues of WEKA News, and links to other organizations of interest. You can join or renew your WEKA membership, register for WEKA events, and pay for membership dues and event registration fees with a credit card, or with an existing PayPal account.

President's Message

By John Gordon Hill, jghill@hillfilm.com

The WEKA Board of Directors approved this mission statement for WEKA at their last meeting:

The mission of the Western Early Keyboard Association (WEKA) is to promote the appreciation of early keyboard instruments (harpichord, clavichord, early piano and organ) and the music written for them, and to foster community among lovers of these instruments and their music. To achieve this, we will:

- *Educate and inspire through demonstrations/lectures, master classes, and workshops.*
- *Provide opportunities for networking fellowship, and mutual support.*
- *Sponsor concerts and support excellence in performance by professionals and amateurs.*
- *Build audiences through education, publicity, and wider opportunities for the public to experience early keyboard instruments and their music.*

The intent of this, or any mission statement, is to clarify and focus the purpose of the organization. Our dual purpose is to promote appreciation and foster community. I call upon you to come up with new ways for WEKA to fulfill that mission: ideas that will educate and disseminate; ideas that will bring us together to support each other in community; ideas that are fun.

Board member Devin Zimmer has proposed a "New Zimmermann's Coffee House" where young (and not-so-young) performers can gather informally and play harpsichords and virginals for an appreciative coffee-drinking audience. Need I mention we're in Seattle?

Other ventures like this have happened in the past, and I would love to see WEKA as the organization that sponsors these venues in all of the cities and towns where we have members. Perhaps you have some thoughts about things we should be doing? Let us know.

All the best,
John

PAST EVENTS

Anacortes

Seattle-based **Ensemble Electra** presented **Baroque London: Handel and the Italians** on February 7 to an enthusiastic audience. Music performed was by Handel, Barsanti, Matteis, Geminiani, and Corelli. The excellence of Ensemble Electra members Vicki Boeckman (recorders), Tekla Cunningham (baroque violin), and Jillon Dupree (harpichord) is well-known. However, it must be said that the enthusiasm of the audience was well deserved as the performance was extraordinary.

Bay Area

Fortepiano Donated to Stanford University
Edwin M. Good, Emeritus Professor of Religious Studies and (by courtesy) of Classics, at Stanford University, has donated to Stanford his Wolf copy of the 1722 Cristofori fortepiano at the Accademia Nazionale di Santa Cecilia Musical Instruments Museum in Rome.



Good is author of *Giraffes, Black Dragons, and Other Pianos: A Technological History from Cristofori to the Modern Concert Grand* published by Stanford University Press (2002), and co-author of *Piano 300: Celebrating Three Centuries of People and Pianos* with Patrick Rucker and Cynthia Adams Hoover published by Scarecrow Press (2001).

Portland

December 22, 2013 - The Wildwood Consort offered *Audible Landscapes: Rameau's Pièces de clavecin en concerts illuminated by the poetry of Rainer Maria Rilke* at the Multnomah County Central Library. Performers included: Hannah Brewer, harpsichord; Leslie Hirsch, baroque violin; Michael Wilhite, viola da gamba; and Brian Myers, poetry reader. See <http://www.wildwoodconsort.com>

January 12 - A Musicians' and Builders' Gathering convened at the home of harpsichord maker, Byron Will, and organist, Cheryl Will in Portland. The Wills held the gathering to welcome early keyboard musicians/builders who have moved to the Portland area within the past two years: Andrew Birling, Hannah Brewer, Leta Huang, Paul Irvin, George Ritchie, and Jeff Wood. Elegant food and spirits were offered and two Byron Will harpsichords were available for exploration.



Grant Edwards, Dean of the AGO Portland Chapter, plays Picchi on a newly completed Italian instrument at the home of Byron and Cheryl Will.



Susan Jensen, organist, harpsichordist for the Allora Baroque Ensemble, and harpsichordist for the Portland Baroque Orchestra <http://pbo.org> provided a tour of the new Italian harpsichord.



Andrew Birling is a graduate of Lawrence University Conservatory of Music, Appleton, Wisconsin, with a B.M. in Organ and Harpsichord Performance, and holds a Master of Sacred Music degree from Luther Seminary/St. Olaf College, St. Paul/Northfield, Minnesota. His teachers included John Ferguson and James Bobb, organ, George Edward Damp and Miriam Clapp Duncan, organ and harpsichord, and Robert Below, piano. Also a composer, his handbell and choir works have been published by Hope Publishing and Augsburg Fortress. He is currently Minister of Music for Saint Andrew Lutheran Church in Beaverton, Oregon.



Hannah Brewer is now a Portland-based organist, harpsichordist, and pianist. She holds a Bachelor of Music degree from Oberlin Conservatory, a Master of Music degree from Pittsburg State University, and additional degrees in art history. She has studied organ and harpsichord with James David Christie, Cherry Rhodes, Webb Wiggins, and Susan Marchant, and piano with Lydia Frumkin and Edward Francis. She is currently Organist at St. Michael & All Angels Episcopal Church in Portland and performs with The Wildwood Consort.



Leta Huang, harpsichordist, holds a Performer's Certificate in harpsichord from the Eastman School, degrees in education and biology from Stanford University, and is completing her doctorate in harpsichord performance at Stony Brook University. She has studied with Arthur Haas and Heidi Salanki and worked with other luminaries in

masterclasses. She has performed extensively as a soloist, in chamber music and as part of the former Salanki-Huang Harpsichord Duo, and is harpsichordist for the Silicon Valley Music Festival. Her honors include the Four Seasons Baroque Society's Outstanding Performer Award. Leta's move to Portland is in process.



Paul Y. Irvin has built nearly seventy harpsichords and clavichords since 1970, as well as servicing, repairing, upgrading and performing concert tunings on early keyboards. He was

a board member for six years and President of the Chicago Area Early Music Association and was a member of the board of The Midwestern Historical Keyboard Society for ten years and served as its Vice-President and President. His published work includes a variety of articles and book reviews for various publications in North America and Europe, including *Continuo*, *Early Keyboard Journal*, *Early Music America*. He has contributed a continuing series of articles for *Harpsichord & Fortepiano* magazine about discoveries of the last dozen years concerning important, previously neglected historical details which significantly contribute to achieving the originally intended musical qualities of harpsichords, clavichords and fortepianos. See <http://www.pyirvin.com/>



George Ritchie is Professor of Organ Emeritus, School of Music, University of Nebraska at Lincoln, and previously Chapel Organist at Duke University. He has performed to critical acclaim throughout the United States and Canada and has been a featured convention presenter, often focusing on Bach performance practices and on modern and early playing techniques. He has recorded the

complete organ works of J. S. Bach on the Raven label, and co-authored with George Stauffer, *Organ Technique: Modern and Early*, published by Oxford University Press (2000). His recording of *The Art of Fugue* is accompanied by a DVD documentary film created in collaboration with Christoph Wolff. See <http://www.georgritchie.com/>

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Jeffrey Wood has been playing the organ professionally since age 13 and has been recognized by the American Guild of Organists as a "Rising Star."

He studied organ with James David Christie at College of the Holy Cross, and subsequently earned the Master of Music in Performance on Historical Instruments from Oberlin Conservatory of Music, where he studied organ, harpsichord, and clavichord. His honors include First Prize at the Augustana Arts National Undergraduate Organ Competition and the AGO/Quimby Region I Young Artists Competition. He is currently organist for Lake Grove Presbyterian Church in Portland.

February 9 – Well Tempered Clavier Book II By Bonnie Garrett, Reed College



On February 9th, in the midst of a Portland ice storm, **Ilya Poletaev** played the *Well Tempered Clavier Book II* at Reed College. Poletaev's career includes the modern piano (2010 winner of the prestigious Johann Sebastian Bach Competition in

Leipzig) as well as the fortepiano and harpsichord (he has studied harpsichord with Colin Tilney). The concert was well worth braving the weather. A group of about 60 attended, mostly "Reedies," and they were spellbound to hear so much Bach. I'm certain they will always remember this concert.

Ilya chose to use our double harpsichord and fortepiano for the first half and the modern piano for the second half. This, of course, gave me pause, to have three instruments at different

pitches and in different temperaments. The stars were beautifully aligned, however, as we tuned the harpsichord up to 416. The fortepiano hit an all-time low, hovering around 420. It is usually kept at 430 and rarely do we let it go below 427. But, due to the low humidity, cold weather, new building, etc. it had slipped to 420 and that made Ilya very happy. So he in fact split up some of the pairs, moving from harpsichord to fortepiano or vice versa and it was not jarring. He played the sets in ascending half-steps rather than the circle of fifths or another grouping. He is a fine Bach player and I was pleasantly surprised to hear how he handled the early keyboards. . . . very well.

In the first half, Ilya used the fortepiano for the following: *Prelude and Fugue in C# minor; Fugue in D minor; Fugue in D# minor; Prelude in E major; Prelude in F major; Prelude in F minor*. The rest were played on the harpsichord, with the lute stop used for the *Prelude in E-flat major*.

What was jarring was to transition to the modern piano for the second half. I had some difficulty and needed to focus intently on the music, not on the instrument. Ilya used lots of pedal. . . not injudiciously, though. He doesn't consider the piano a resonant instrument compared to the early keyboards. During the question & answer period after the performance, he addressed some good questions from the students, including the use of pedal; he uses pedal to enhance resonance, rather than to create legato lines which is very interesting. Also, he really championed the historic instruments and the need to be informed about historic practice. He played with lots of color, bringing out lines and shaping exquisitely. Interestingly, he hummed (not in tune) on the second half but not the first half. . . maybe he was in the zone with the modern piano or maybe he was adding to the resonance.

See the following for more information:

Ilya Poletaev:

<http://astralartists.org/our-artists/current-roster/ilya-poletaepiano/>

Bonnie Garrett:

<http://academic.reed.edu/music/instructors/Garrett-B.html>

The Early Keyboard Collection at Reed:

<http://academic.reed.edu/music/keyboards/>

Seattle

Capturing Beethoven's English Period

By John Gordon Hill

At the end of last August, four superb musicians gathered around a 1799 English fortepiano in a Seattle-area studio to record some little-known and rarely performed repertoire of Beethoven's. Early keyboard virtuoso Byron Schenkman was joined by his longtime musical partner violinist Ingrid Matthews, rising cello star Nathan Whittaker, and the extraordinary soprano Linda Tsatsanis. The impetus for this project was the presence of a 1799 fortepiano built in London by the firm of Joseph Kirckman.



The instrument had long been in the possession of the University of Washington, and was acquired by John Gordon Hill in 2009. Hill subsequently had it restored to original playing condition by Tim Hamilton in Boston. In March of 2013, Schenkman, Matthews, and Whittaker performed Haydn Trios for the Kirckman's inaugural public concert at Town Hall in Seattle.



The success of the Town Hall concert initiated talks of a recording project. As the artists considered what repertoire might best reflect the sound and provenance of the fortepiano, an idea emerged to cover Beethoven's English Period. In 1803, the Scotsman, George Thompson, commissioned Beethoven to compose arrangements of Irish, Scottish, and Welsh folk tunes as a way of celebrating and preserving this music.

Beethoven responded with over 100 songs that were then published by Preston. Tsatsanis and her fellow musicians selected ten of these songs to record. They run the gamut from charming, to rousing, to profoundly moving.



To round out the recording, four sets of variations on English themes were chosen. These featured Beethoven's take on "God Save the King" and "Rule Britannia" among others. To pair with the Kirckman, Whittaker secured the use of a 1790 English cello by John Betts. There was speculation whether the Betts and the Kirckman might have encountered each other two centuries earlier in London.

Peter Nothnagle, classical recording engineer extraordinaire, was brought in from Iowa to produce the sessions. Tim Hamilton came from Boston to act as initial piano technician and tuner, and tuner/technician Devin Zimmer completed the sessions. To minimize environmental interruptions, the decision was made to record in a studio and the high-ceilinged large room at the aptly-named London Bridge Studio (LBS) was selected. LBS usually records the likes of Pearl Jam or Mary Lambert, and the engineers were fascinated by Nothnagle's precise positioning and exceptional results with only two microphones. The room offered the warm intimacy that one might experience in a private salon at the turn of the 19th century.

Hundreds of takes were generated over the four days of the recording session. These are now being edited and mastered. The project has been picked up by Centaur Records and will be released as a CD later this year. Whittaker and Tsatsanis opened a successful Kickstarter campaign to fund the CD post-production and their video, which features some of the music, can be seen here: <http://tinyurl.com/k4jg4wd>

UPCOMING EVENTS

Anacortes

March 23 - The Little Evening Concerts for Louis XIV will be presented Sunday, March 23, 3 pm, at 801 5th Street, Anacortes. The concert will recreate the regular evening performances given for Louis XIV by the illustrious members of his *Musique de la Chambre*. In 2012 in Paris, Jeffrey Cohan found a previously unknown manuscript, which will be premiered by Jeffrey Cohan on the one-keyed flute, Anna Marsh on baroque bassoon, Christine Wilkinson Beckman on baroque violin, and Steven Creswell on baroque viola.

May 16 - A Musical Journey Through Baroque Europe will showcase composers from Austria, Bohemia (Czechoslovakia), England, France, Germany, Italy, Spain and Sweden. Performers will be: Christine Wilkinson Beckman (baroque violin), Kathryn Smith Derksen (viola da gamba), and Barbara King (harpsichord). Reservations are required for this event, which is to be held in a private residence. The time is 7pm. For further information call 360-293-4930 or email via <http://anacortesartsfoundation.org/contact-us.html>

Bay Area

February 23 - Harpsichord Tuning Workshop
A harpsichord tuning workshop will be offered by Jonathan Salzedo at a private home in San Francisco. The workshop will include a theory lecture, a practical demonstration, hands-on tuning practice in small groups, and short performances of pieces that demonstrate the tunings. The Temperaments to be covered include: quarter-comma meantone, sixth-comma meantone, and Salzedo #1. Register at <http://wekaweb.org>



Harpsichordist **Jonathan Salzedo** is a popular collaborator with local groups including San Francisco Symphony and Jubilate. With his wife

Marion Rubinstein, he co-directs the Albany Consort. He also explores unusual harpsichord repertoire (new music and tango). Once a harpsichord maker, Jonathan still likes moving and tuning them. Jonathan first took up harpsichord while a mathematics student at Oxford, after being an active young pianist. After graduating, he planned to study harpsichord with someone famous, but ended up learning what he knows from working with fine soloists.

April 12 - Navigating Interpretation and Fluency in French Harpsichord Music

Saturday, April 12, 2014, 2:00-4:00 PM

San Francisco. Register at <http://wekaweb.org> The location will be emailed to registrants. Free of charge for WEKA members.

Harpsichordist **Kathy Perl** will give a workshop on interpretation and fluency in French harpsichord music at her home in San Francisco. The first hour will consist of Kathy sharing her readings of the treatises of François Couperin and Jean-Philippe Rameau, both of which were kindly given to us by these, the greatest French harpsichord composers, to help us know how to approach our instrument. She will also share some of her own discoveries about the French musical language, based on important clues



embedded in the music itself. She will demonstrate her points through beloved pieces written by Rameau, and some of the final harpsichord works of François Couperin, which she has recently recorded.

In the second hour, a few participants will play from French repertoire and receive feedback from Kathy, a harpsichord teacher in San Francisco for 30 years. If you are interested in playing or if you have any questions, please contact weka.event@yahoo.com

In addition to teaching and performing, Kathy also works as a professional harpsichord technician and tuner. She has made three recordings of French music, the first of which was nominated for best recording of French music in 1993, by Les Victoires de la Musique Classique of Paris. Her Bach discs include *The Well-Tempered Clavier, Book 2*, and four of the *French Suites*.

April 4-6 - Opera by Sheli Nan, Berkeley
SAGA - Saga of the 21st Century Girl: A Rock Opera Thriller will premiere at the new Berkeley Rep Theater - Osher Studio - on Center Street in Berkeley, California. The composer, who also wrote the libretto, is our very own Sheli Nan. She has crafted a score that draws from her many influences including Baroque, Salsa and Afro-Cuban music. The instrumental line-up includes tenor recorder, clarinet, violin, electric bass, and piano, with six singers. *SAGA* is being directed by Missy Weaver, and the famous tenor John Duykers will sing a cameo as the Predator.

SAGA will be a very provocative and musically accessible performance for a broad audience. There are dark and contemporary themes explored in this production and yet this story is ageless. You will find a part of yourself in each character. And there is beauty in the struggle, our choices, and what we can create. To read the very compelling reviews by Gilbert Martinez and Willard Martin please go to <http://shelinan.com> The first act was performed at the Baroque Festival a number of years ago in a concert entitled "Baroque Cabaret."



Sheli will be thrilled to see her Baroque peers as well as the general public. Please come and say hello after the show. Don't forget to fasten your seat belts. You will be in for a wild ride! For complete information and tickets see:

<http://sagaofthe21stcenturygirl.brownpapertickets.com/>

Performance Schedule: Friday April 4 at 8pm; Saturday April 5 at 8pm; Sunday April 6 at 7pm. Location: Arpeggio Center, Osher Studio, 2055 Center Street, Berkeley, CA 94704.

May 3 & 4. Gold Coast Chamber Players Present Gold Coast Virtuosi. Included on the program is J. S. Bach's *Brandenburg Concert No. 5* for violin, flute, harpsichord and strings, featuring Elaine Thornburgh, harpsichordist.

There are two performances:

Saturday, May 3, 7:30 p.m. at St. Mark's Episcopal Church, 600 Colorado Ave, Palo Alto
Sunday, May 4, 2:00 p.m. at the Lafayette Library Community Hall, 3491 Mount Diablo Boulevard, Lafayette. Pre-concert talk at 1:30 p.m. and Anniversary Celebration Party – following concert at 4 p.m. (separate ticket)

See: http://www.gplayers.org/?page_id=1449



Elaine Thornburgh

Los Angeles Area

March 3. 7:30pm - Harpsichord and Violin. A Faculty Recital with harpsichordist Ruta Bloomfield and violinist Aroussiak Baltaian featuring music by Bach, Locatelli, Leclair, and Albinoni will be given at 7:30 pm at Placerita Baptist Church, 22020 Placerita Canyon Rd, Newhall, CA 91321 (661)-259-2913. Free Admission.

Bloomfield is on the faculty at The Master's College in Santa Clarita. She has transcribed and given the first modern performance of Bernard de Bury's *Premier Livre de Pièces de Clavecin*. Violinist Aroussiak Baltaian has gained international attention through her extensive appearances as a prominent recitalist, soloist, chamber musician and recording artist.



Ruta Bloomfield

Aroussiak Baltaian

Portland

February 15-May 11 - Venice: The Golden Age of Art and Music will be featured at the Portland Art Museum. The art exhibit itself is not to be missed, and several of the special events may be of interest to WEKA members. See: <http://www.portlandartmuseum.org/special/venice/schedule>

March 22, 7pm - Venetian Baroque: Galuppi + Vivaldi + Bortniansky will include sacred choral works presented by the Portland Baroque Orchestra <http://pbo.org> and Cappella Romana <http://www.cappellaromana.org>

March 23, 2pm - Fire & Passion: Music of the Golden Age of Venice. An intimate performance and lecture-demonstration by the Allora Baroque Ensemble (Linda Melsted, Baroque violin, Vicki Boeckman, recorder, Susan Jensen, harpsichord, and Nate Helgeson, Baroque bassoon). Included are works by Cavalli, Castello and Vivaldi.



Linda Melsted

Vicki Boeckman

Nate Helgeson

March 30, 2pm - Imagining Venice's Soundscape: Rituals of Music in Early Modern Venice. A talk by Professor Wendy Heller of Princeton, specialist in 17th-18th century opera from interdisciplinary perspectives.

April 12, 2pm - The Art of Building Italian Baroque Musical Instruments. Byron Will, <http://www.byronwillharpichords.com>, harpsichord maker, will talk about the tradition and history of building Italian harpsichords, assisted by Susan Jensen. Julia Gardner, artist, will share her knowledge on the styles and techniques used in the instruments' lid paintings. Phil and Gayle Neuman, <http://www.emgo.org/performers.htm>, Directors of De Organographia and The Oregon Renaissance Band, will demonstrate several lesser-known Medieval, Renaissance and early Baroque instruments built after Italian models.



Byron Will

Phil and Gayle Neuman

Sacramento Area

February 28, 7pm - Duo Organ Concert. A duo recital will be presented by Rexphil Rallanka and Marian Metson on the Sweelinck-style organ at St. Andrew's Episcopal Church built by WEKA member Lee T. Lovallo. Rallanka is Director of Music for the Cathedral of the Blessed Sacrament in Sacramento. Metson was formerly music director at First Lutheran Church in Yuba City, California, has taught at Boston University and has recorded for the Raven and Organ Historical



Rexphil Rallanka

Marian Metson

Society labels. This concert of music prior to J. S. Bach is a benefit for maintenance of the quarter-comma meantone instrument. Email Lee Lovallo for information: llovally@gmail.com

Seattle

Seattle Gallery Concerts' 2013-14 Season

All concerts are presented in the acoustically rich 125-seat Queen Anne Christian Church, 1316 3rd Ave West, Saturdays at 7:30 pm and Sundays at 3:00 pm. For further information and to order tickets, please visit <http://galleryconcerts.org>

February 22–23. The Dutch Masters Return

Four international early-music stars—Wilbert Hazelzet, baroque flute, Marc Destrubé, baroque violin, Margriet Tindemans, viola da gamba, Jacques Ogg, harpsichord—explore the range and variety of the highly individual music of Carl Philipp Emanuel Bach, Johann Sebastian's most gifted son, whose works were so beloved by Haydn, Mozart, and Beethoven. This concert is part of the worldwide celebration of the composer's 300th Birthday.



Hazelzet

Destrubé

Tindemans

Ogg

March 8–9. The Kuijken, Legêne, Dupree Trio Belgium's Wieland Kuijken, the world's pre-eminent viola da gambist, joins recorder virtuoso Eva Legêne and harpsichordist Jillon Stoppels Dupree to create musical fireworks in this virtuosic program of music by J. S. Bach, Leclair, Jacquet de la Guerre, Marais, François Couperin, and Vivaldi.



The Kuijken, Legêne, Dupree Trio

April 5–6. Haydn’s Surprise

The new six-member Seattle Pocket Orchestra will perform on period instruments the sextet arrangement of Haydn’s *Surprise Symphony* prepared by Haydn’s London impresario, Johann Peter Salomon, as well as Mozart’s own quintet version of his *Piano Concerto in E-flat major, K. 449*, with **Tamara Friedman** as soloist playing on a fine replica of a 1795 Viennese fortepiano.



Both of these versions are rarely performed and will be a treat for Seattle audiences. To open the concert, the *Opus 20 String Quartet* will play the first of Haydn’s string quartets from his pioneering Op. 20.



HKSNA CONFERENCE

May 14-17: 2014

Four Centuries of Masterpieces: Keyboards and Their Music and more!

The National Music Museum (NMM) on the campus of the University of South Dakota (USD) will host the third annual meeting of the Historical Keyboard Society of North America (HKSNA) from Wednesday, May 14, to Saturday, May 17, 2014. Inspired by the breadth of the NMM’s superlative collection of historical harpsichords,

clavichords, organs, and early pianos, the theme “Four Centuries of Masterpieces: Keyboards and Their Music” will be celebrated in a series of evening recitals featuring performances of great works of music played on outstanding original instruments from the sixteenth to nineteenth centuries. Among planned highlights will be the public premieres of the NMM’s magnificent Renaissance harpsichord, made in Naples about 1530; a beautiful spinet by Charles Haward, London, 1689; the well-known but newly refurbished harpsichord by Jacques Germain, Paris, 1785; and a recently acquired Broadwood grand piano of 1854. For further information about the NMM and its collections please visit <http://www.nmmusd.org>

Three days of morning and afternoon events (Thursday to Saturday), in addition to further presentations featuring instruments at the NMM, will include papers, lecture-recitals, mini-recitals, and an exhibition of publications, recordings, and contemporary instrument makers’ work. These will take place in USD’s capacious new Muenster University Center, a short walk from the NMM. Further information, as it becomes available, will be posted on the websites of HKSNA <http://historicalkeyboardsociety.org> and the NMM <http://www.nmmusd.org>



Ninth Aliénor International Harpsichord Composition Competition

The Historical Keyboard Society of North America (HKSNA) announces The Ninth Aliénor International Harpsichord Composition Competition. The purpose of the competition is to encourage the composition of accessible music for solo harpsichord.

Up to six finalists will be selected and awarded USD 800. Finalists’ compositions will be performed at the HKSNA annual meeting to be held at McGill University, Montreal, Canada in Spring 2015. Additional cash prizes will be

awarded to three top winners selected by the audience at the finalists' concert.

The competition is open to any composer regardless of age or nationality. Only one entry per composer may be submitted. Works must have been written in the last 10 years and have not been submitted to any previous Aliénor competitions. There is no entry fee. **Entries must be postmarked by October 1, 2014.** For complete information and entry form go to:

<http://historicalkeyboardsociety.org/alienor-competition/>

For questions please email:

alienor2015@historicalkeyboardsociety.org

HORNIMAN CONFERENCE, UK

March 12-14: "Roots of Revival" at the Horniman Museum and Gardens, London

The Horniman Museum holds one of the largest and most diverse collections of musical instruments in the UK, including over 8,000 objects. The Museum's Music Gallery, displaying some 1,200 instruments, is soon to be supplemented by a new permanent keyboard instrument exhibit, including several examples from the Victoria and Albert Museum. A current temporary exhibition, the Art of Harmony, featuring about 40 instruments of all types from the V&A will continue to run during the conference and remain open until May 2014. See

<http://www.horniman.ac.uk/>

The revival of interest in early music remains a prominent and influential feature of the Western classical music scene. But the revival had roots in the 19th and early 20th centuries with proponents as diverse as Felix Mendelssohn, Arnold Dolmetsch and Wanda Landowska. Without these pioneering and zealous individuals, and the famous 19th and early 20th century collectors of instruments, the revival may never have occurred nor reached such a wide public.

For more information:

<http://www.horniman.ac.uk/visit/events/roots-of-revival>

Reservations: rootsofrevival@horniman.ac.uk.

UNIVERSITY OF NORTH CAROLINA

June 5-7 - Focus on Piano Literature: The Brothers Bach will be hosted by The University of North Carolina at Greensboro. Guest presenters include Jacques Ogg, harpsichord and fortepiano, Christoph Wolff, lecturer and David Schulenberg, lecture-recitalist. Over two and a half days, music lovers will gather in Greensboro to celebrate the 300th anniversary year of Carl Philipp Emanuel Bach and his unique contribution to 18th-century keyboard music, together with that of his composer siblings, through lectures, performances, a masterclass, an interactive panel discussion, and direct experience of the sound and feel of the kinds of keyboard instruments the Bachs knew. The aim is to rekindle the enthusiasm of aficionados and win new admirers for the music of The Brothers Bach. For detailed information, please visit <http://performingarts.uncg.edu/focus>

New CD Release

Ron McKean – Improvisations. Ron McKean is well known in the Bay Area as an accomplished composer, organist, and harpsichordist. He is also greatly admired for his skills at keyboard improvisations. An all but lost art, improvisation was at the core of 17th century keyboard compositions. In this newly released recording Ron McKean demonstrates his fluency and rich understanding of the 17th vocabulary with a remarkable collection of 12 improvised pieces.



Recorded at Mission Blue Center in Brisbane, California, as part of the Live at Mission Blue series, Ron McKean spent three evenings improvising in a variety of compositional styles. The works on this CD are fresh, unedited, in the moment works captured by recording engineer David Lakritz. They are recorded on an instrument build by Kevin Fryer of San Francisco based on an anonymous South German circa 1680 instrument now at the Courthauld institute in London. This instrument is an unusually large single manual for its time. With a compass of FF-f" it is brass scaled, 2x8 with splayed registers. The registers are also split at middle c, giving the artist more options for registration. This recording is now available at:

<http://www.cdbaby.com/cd/ronmckean1>

NEW MEMBER NEWS

New Member Tackles Instrument Project *By Stan Ross of Bow, Washington (Anacortes area)*

As a new member of WEKA, I confess to knowing little about harpsichords. But the bug has bitten and I'm currently hooked. This is due, in part, to being married to a musician, and to the fine, supportive members I've met through this organization. My first encounter with "talking the talk" was at the stringing workshop by Todd Loomis. This was all I needed, plus an unfinished instrument, to dive head first into unknown waters.

My first harpsichord project resulted from purchasing an unfinished Hubbard Flemish single for my wife's Baroque trio. The case was beautifully constructed and painted. The only things needed to be done to bring the instrument up to a performance level were pinning, stringing, completing the jacks, attacking an untouched frozen keyboard, all felts, regulation, and voicing, none of which I had any experience with. This unfinished "funny shaped box" as one colleague termed it, had traveled through Washington, California, Nova Scotia, and back over the last 35 years and was still in excellent condition. I figured if the case and soundboard held up through all of this, it was worth a shot.

Once in my workshop/studio, (depending on the thickness of sawdust), I went to work; no, not on the mechanics, but on the painting. You see, I've been an artist all my life, but a harpsichord enthusiast for only a few days. How could one turn one's back on a beautiful, blank sound board?



First things first; I had to develop a design that reflected traditional Flemish style, but also one a little more current. I did not go for historic accuracy, but one hinting at tradition, reflecting personal taste. I decided to paint flora and fauna from springtime up front to winter in the tail; seasonal flowers, plants, insects, and birds.



Once the mechanics were completed, (with much reading, studying, and research on the internet), and the instrument playable, I concentrated on the lid mural of a cottage scene also spanning the four seasons.

Although this project has a big part of me in it, the instrument is not mine. This was a labor of love, all volunteer, just to see if I could do it. As it turned out, after two concerts, it is performing well and receives much attention.

**Fall WEKA News Deadline
September 15, 2014**

Join WEKA – The Western Early Keyboard Association

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.

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

Membership Form for Membership through May 31, 2014

(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:

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ADDRESS CORRECTION REQUESTED

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