

The Western Early Keyboard Association Presents

PORTLAND SPRING SOIRÉE - Sunday, May 20, 2018 - 2:30-5PM ***Informal Performances, Score/Book Sale and Refreshments***

Sincere thanks to our generous hosts, **Angeline Case-Stott and John Stott**,
and to Owen Daly and Paul Irvin for loaning their instruments.

PERFORMERS

I. Owen Daly - Salem Harpsichord/Clavichord Builder

Owen Daly has been making clavichords and harpsichords since 1977, using largely traditional materials and methods. Recent work has primarily involved Italian and German-style harpsichords. His instruments have been commissioned by both private and institutional clients, all across North America, and he is currently playing-in his opus #72. He has been a serious, but unaffiliated, student of the harpsichord since he began study at the University of Oregon under Lynn Hanson and John Hamilton in the early 1970s.

Élisabeth-Claude Jacquet de la Guerre (1665-1729)

A. Suite in a, from *Les Pièces de Claveßin* (1687)

Prelude - Allemande - Courante - Courante - Sarabande - Gigue- Chaconne - Gavotte - Menuet

B. From Suite in d, from *Pieces de Clavecin Qui peuvent se Jouër sur le Viollon* (1707)

La Flamande- (Allemande with Double) - Chaconne

II. Julia Brown - Eugene Organist/Harpsichordist - https://www.naxos.com/person/Julia_Brown/1200.htm

In demand as a historical keyboardist and collaborative artist, Julia Brown's activities take her from church organist to choir accompanist to collaborative pianist to continuo player to teacher to recording artist. Brown has appeared in concert in North and South America and in Europe, having performed at the Oregon Bach Festival, Astoria Music Festival, Chico Bach Festival, American Guild of Organists Regional and National Conventions, Organ Historical Society Conventions, Latin American Organist Conventions, and National Public Radio. She has performed with such eminent conductors as Giancarlo Guerrero, Matthew Halls and Anton Armstrong. Brown is currently Director of Music and Organist at First United Methodist Church in Eugene, and accompanist for the Eugene Concert Choir. Her many recordings with Naxos, including works of W. F. Bach, J. S. Bach, Buxtehude and Scheidemann, have gained high critical acclaim. Reviews hail her as an "unquestionably first-class artist and superb technician...exceptionally sensitive", "the playing...projects a warmly musical personality." Born in Rio de Janeiro, Brown studied piano, harpsichord and organ in her native Brazil before receiving her MM and DMA from Northwestern University as a student of Wolfgang RübSam.

Johann Jakob Froberger (1616 -1667)

Suite XX in D Major

Meditation, faite sur ma Mort future la quelle se joue lentement avec discretion - Gigue - Courante - Sarabance

III. Barbara Baird - Eugene Organist/Harpsichordist - <https://music.uoregon.edu/people/faculty/bbaird>

Barbara Baird has been a member of the University of Oregon music faculty since 1989, teaching organ, piano and harpsichord. She is also Director of Music Ministries at First Congregational Church, Eugene, Oregon, where she has served since 1982. An active recitalist since 1971, Baird has performed throughout the United States as well as Europe, Argentina, Brazil, and Australia. In 1984-85 she presented a series of nine all-Bach organ and harpsichord recitals in Eugene in honor of the Bach Tercentenary, and in 1993 she

did a two-week organ tour of Germany. In 1995 she was the only American invited to participate in the International Swiss Organ Festival. In January 1999 Baird was the featured organ and harpsichord soloist in the Ballarat Goldfields Music Festival in Australia. Her organ recital received the first standing ovation ever given at this festival. A frequent adjudicator and clinician, she regularly conducts workshops and master classes for keyboardists, particularly on Baroque and Classic Period Performance Practice. Baird has been a presenter and/or recitalist at local, regional and national American Guild of Organists Conventions, as well as for the Organ Historical Society, and piano teacher's guilds in the United States and Australia.

Rudy Davenport (1948-)

Seven Innocent Dances for Harpsichord

With Casualness - With Resolve - With Playfulness - With Excitement - With Fire - With Pomposity - With Steadiness

INSTRUMENTS

I. French Double Harpsichord - Owen Daly- <https://www.dalyharpsichords.com/>

This instrument is one of Owen's two personal harpsichords, built in 1995 after the 1681 Jean-Antoine Vaudry owned by the Victoria and Albert museum in London. A classic representative of the late-17th-century "native" school of French harpsichord-making, the original Vaudry is one of the world's most famous historical harpsichords in playing condition. Owen's has a compass of GG/BB-d'", the typical extremely narrow 17th-century octave span and solid bone accidentals, and is currently kept at A406, the "Chambre du Roy" pitch associated with Louis XIV. It is quilled in wild Canada goose quill and strung in the newly-developed historically-based iron wire made by Stephen Birkett.

II. Large French Spinet - Paul Y. Irvin - <http://www.pyirvin.com/>

This instrument was derived from the 1753 Jean-Claude Goujon spinet in the Musée de la Musique in Paris. This version has an FF-f''' compass in both 415 or 440 position. The case is of natural black walnut, with an Engelmann Spruce soundboard and a keyboard of curly maple naturals and Macassar ebony sharps. It is strung with Stephen Birkett's reproduction of historical phosphorus-iron wire, with soft yellow and red brasses by Little Falls Alloys. It uses bridge and nut pins of soft brass in historical sizes and is voiced with angled black Delrin plectra in a manner to produce the clear, singing tone heard from other types of Baroque instruments.