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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. and Canada and the world! WEKA welcomes enthusiasts, both professional and amateur, of the harpsichord, the clavichord, the fortepiano and the organ. WEKA seeks to promote mutual interests, 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.

WEKA is grateful for the guidance and support of our sponsor, MusicSources, Center for Historically Informed Performance, Inc., 1000 The Alameda, Berkeley, CA 94707, 510-528-1685, [info@musicsources.org](mailto:info@musicsources.org)

## *WEKA MEMBERSHIP DUES UPDATE*

At the June, 2007, board meeting, the board agreed to raise membership dues. Dues hereafter are due June 1st of each year for a one-year membership. All those who have paid their dues by June 1st will be able to attend the annual meeting free of extra charge. If dues are paid after June 1st, an additional fee will be charged for attending the annual conference. Please see the membership form on page 11 to renew membership or to join WEKA and to register for the conference.

Please help keep WEKA a viable organization by supporting it with your membership dues.

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## Co-Chair Message

By Elaine Thornburgh, WEKA Co-Chair

Dear WEKA members,

We invite you to attend our sixth Berkeley WEKA conference, again presented as part of the biennial Berkeley Festival and Exhibition.

Highlights of this year's conference include a special presentation on the evolution of 20<sup>th</sup>-century harpsichord pedagogy with noted recitalist, lecturer, and author Larry Palmer, and builder Paul Irvin's presentation of historical evidence that informs contemporary understanding of authentic harpsichord sound, followed by a discussion with John Phillips. WEKA members Sheli Nan and Kathy Perl will offer, respectively, presentations on the relevance of contemporary music for Baroque instruments, and the evolution of the prelude. All WEKA members are again invited to the conference, including a catered lunch, free of charge. We hope that you can join us! Please see page 9 for complete schedule.

WEKA is delighted to continue offering this annual conference—alternating between Berkeley and Seattle—as a benefit to our members. Our costs for presenting this conference continue to rise. We are raising membership dues in order to provide and support WEKA events.

Special thanks to Kevin Fryer for inviting WEKA to collaborate with him in presenting Jory Vinikour's master class. Lily Gordis and San Francisco Conservatory of Music student Maho Sone performed beautifully and enjoyed Jory's fine teaching. His master class was presented as part of Kevin's Mission Blue series in Brisbane, which included a harpsichord solo premiere composed by the renowned French composer Regis Campo. The master class was funded in part by a grant from the Silicon Valley Community Foundation.

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## What's Happening at...



Gallery Concerts has just announced its 2008-09 season of seven concerts in Seattle. Guest artists will include fortepianist Shuann Chai, violinist Elizabeth Blumenstock, and soprano Ellen Hargis. As always, Gallery Concerts will feature a variety of early keyboard instruments, including three historic pianos.

For "A Most Unusual Brahms Festival: 175th Brahms Birthday Bash" in November, a magnificent 1867 Chickering grand piano will be used in a concert recreating a Hausmusik evening with Clara Schumann and Brahms, and also in a program of exotic Romantic chamber music by Liszt, Brahms, and Dohnanyi, including Brahms Hungarian Dances, a Liszt Hungarian Rhapsody, and Brahms's G-minor Piano Quartet. In January The Trio Paradies will perform with a Rodney Regier replica of a 1795 Anton Walter fortepiano in chamber works by Haydn, Mozart, Beethoven and Schubert, and in April, for "Mr. Haydn Comes to London," The Classical Consort will perform vocal and instrumental music written specifically for the English pianoforte, using an 1815 Broadwood square piano. All instruments are from the Friedman-Bozarth Collection. For further information, see <http://galleryconcerts.org> after June 1st.

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**Concert Notice: Janine Johnson,  
Berkeley, June 8<sup>th</sup>, 2008**

Janine Johnson will give a harpsichord recital on Sunday, June 8<sup>th</sup>, at 2:00 pm, as part of the Berkeley Festival and Exhibition.

She will play John Phillips' sparkling "Florentine" harpsichord in a program of music from Spain. The program is approximately an hour long, with no intermission.

**Details:**

Sunday, June 8<sup>th</sup>, 2008

2:00 pm

Trinity Chapel, 2320 Dana Street between Bancroft Way & Durant Avenue (one block from U.C. Berkeley)

Tickets: \$15 general, \$12 SFEMS, WEKA and SEHKS members, \$10 seniors/students/disabled. No one is turned away for lack of funds.

Information: <http://trinitychamberconcerts.com>, 510-549-1520

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**Concert Notice: The Berkeley  
Baroque and Beyond Experience,  
June 13<sup>th</sup>, 2008**

"The Berkeley Baroque and Beyond Experience" features the world premieres of several pieces:

**"Absinthe avec mes amis—jour un"**

With Andrew Fouts of Chatham Baroque playing Baroque violin and Jonathan Davis of Passamezzo Moderno playing harpsichord.

**"Journey the Song Cycle"** (published by PRB Productions and Screaming Mary Music)

For baritone, virginals and piano, featuring internationally acclaimed opera singer Zachary Gordin and Sheli Nan playing keyboards.

**"!Fandango Ardiente!"**

Baroque guitar duet featuring early music performer and professor Richard Savino.

**A new aria from \*SAGA—Portrait of a 21<sup>st</sup>-  
Century Child"**

All-star cast including Meghan Dibble of the West Bay Opera, mezzo soprano, singing The Girl; Ayelet Cohen of the Jerusalem Symphony Orchestra, soprano, singing The Mother; and Zachary Gordin, baritone, singing The Predator.

All words and music by Sheli Nan.

**Details:**

Friday, June 13<sup>th</sup>, 2008,

Doors open 7:30 pm; concert 8:00 pm

At the intimate and aesthetic Giorgi Gallery  
2911 Claremont Avenue (behind Peet's),  
Berkeley, CA

\$35.00 general; \$25.00 musicians and students  
Tickets include CD and glass of wine. Seating is limited. To purchase tickets, please send a check and phone number to:

The Music Studio, P.O. Box 5173, Berkeley, CA 94705

Your name will be at the door unless you are otherwise notified. All checks will be held and cashed the week of the performance.

For more information contact Sheli Nan at 510-919-4493 or visit <http://www.shelinan.com>.

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**Baroque Events in Anacortes,  
Washington**

By Barbara King

Anacortes, WA, is a small city on Fidalgo Island, northwest of Seattle. Two large oil refineries, yacht building and tourism provide an economic base for Anacortes. Culturally, the visual arts are important, with numerous art galleries and important arts festivals. The only major music event has been a jazz festival each fall.

Baroque music did not make its appearance in Anacortes until I arrived about six years ago. At that time I began a classical concert series at the local United Methodist Church and have presented and performed in a Baroque concert yearly—a small offering to be sure—but one that consistently has improved. Most recently, on

March 2, 2008, I was harpsichordist for a program entitled "The Italian Connection: An Evening of Italian Baroque Music." Other musicians were Baroque cellist Nathan Whittaker, Baroque violinist Julie Weston, soprano Katherine Koziol, and baritone John Fahey. We performed music by Cima, Vivaldi, Gabrielli, Strozzi, Scarlatti, Albinoni, Lotti, Geminiani, and Handel. The approximately one-hundred people attending the concert were a most enthusiastic audience. As an added benefit, the recital fund was greatly enriched.



**Musicians rehearse for March 2 event "The Italian Connection."** (Courtesy Barbara King)

On May 13, 2008, I will present in my home a program for the Skagit Valley Chapter of the Washington State Music Teachers' Association. I will give a general overview of selected topics one should be familiar with in order to place contemporary performance of Baroque keyboard music in a historical perspective. Comparisons with the piano will help those present understand how what we know as historically informed performance practice can be applied by the pianist.

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## *Zuckermann Harpsichords Workshop*

*By Ed Kottick*

If people (like us) who build, play and love early keyboard instruments ruled the world...the New York Times' best seller list would include titles such as:

- The Seven Habits of Highly Effective Harpsichordists
- Chicken Soup for the Early Music Lover's Soul
- The Secret (of sticky jacks)
- An Inconvenient Tuning Problem
- Tale of Two Keyboards
- The Clavichords of Madison County

Wishful thinking. But imagine spending a few days in a lovely Connecticut village, surrounded by harpsichords, clavichords, fortepianos, and people who share your love of these instruments!

This, we can do. Join us for the second annual Early Keyboard Workshop, June 13-16, 2008, in Stonington, Connecticut, the home of Zuckermann Harpsichords International.

This unique workshop is for everyone with a love for early keyboard instruments: owner, players, builders, and listeners. Whether you've been immersed in early keyboard music for years or have recently discovered these magnificent instruments, this workshop will be an experience you'll love and won't soon forget.

Read what a few of last year's attendees said:

"I loved the access we had to each clinician. I loved socializing with other harpsichord lovers, and I was glad to learn many new things."

"The workshop was thorough and humorous, with great group dynamics."

"The recitals, presentations, and relaxed atmosphere were wonderful. And the opportunity to interact with people who share my interests was fantastic!"

Visit the Zuckermann Harpsichords Website <http://www.zhi.net/workshop/> for details about the faculty, featured performers, and workshop schedule. Join us in June for three-and-a-half days of early keyboard heaven!

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## *Concert Review: Luc Beauséjour at MusicSources, Sunday, March 2, 2008*

*By Sheli Nan*

Luc Beauséjour, coming from the frigid cold of Montreal, gave a warm and fully competent concert at MusicSources. Mr. Beauséjour is a celebrated artist with many accolades to his name. He has performed at many festivals, won awards, was the “2003 Performer of the Year” given by the Conseil Québécois de la Musique, as well as winning “Record of the Year” in the classical category for soloist and small ensemble at the 2001 ADISQ awards (the French-Canadian version of the Grammys). He currently teaches harpsichord and organ in Montreal.

The concert was a veritable French feast for the ears beginning with Louis Couperin (1626-1661), continuing with François Couperin, Antoine Forqueray, Jean-Philippe Rameau, Jacques Duphly, and ending with the gallant Claude-Benigne Balbastre (1727-1799).

The question for such an accomplished player must always be, “How can I keep this music fresh—music that I have performed so many times?” Mr. Beauséjour was most successful with the Rameau and the Duphly. Partly this was because of the placement of the pieces in the program. Here his playing was evocative and thoughtful and by far the most intimate of the concert. I finally heard Beauséjour, Duphly and Forqueray all together, and the coda was ornamented and delightful. French music calls for introspection and breath. In many of the pieces there was an undercurrent of energy that propelled the music forward—almost too much “tactus”—this current did not give the listener much of a chance to absorb the lovely harmonies. When one adjusts to the organic sense of self,

there are many more opportunities to revel in the lyrical.

Beauséjour has an excellent academic understanding of the music. It was very well performed, and he has a unified approach that differs for each composer. What could have been emphasized more was the difference in each dance that was performed by that composer. So, for instance, the François Couperin Suite had an approach that, coupled with his touch and interpretation, sounded quite different from the Rameau. And yet each piece in the 17th Ordre did not differentiate enough one from another.

In the Forqueray Allemande, taken at a quick pace, his wonderful ornaments were lost in the race to the end of the piece. The result is that the listener is separated (and perhaps the player is as well) from the affect of the music. One feels at a distance. One way of perhaps remedying this would be to ornament the repeats so that the piece(s) feel texturally more integral to the playing. What sounded at times like rushing could have been softened by a bit more rubato, which would have had the effect of “drawing out the bow”.

The John Phillips instrument sounded quite beautiful in the performance room at MusicSources and once again it was a privilege to be a concertgoer at our intimate boutique music museum with our gracious host Gilbert Martinez and the excellent talented Luc Beauséjour.

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## *Master Class Report: Mahan Esfahani, Seattle, December 1<sup>st</sup>, 2007*

*By Jillon Stoppels Dupree*



**Mahan Esfahani.** (Courtesy Mahan Esfahani.)

On December 1st, our Seattle-area WEKA committee co-presented (together with the University of Washington School of Music) an engaging and inspiring master class featuring harpsichordist Mahan Esfahani. The class took place at the university's Brechemin Auditorium and focused on the keyboard music of J.S. Bach. Three students performed during the 2-1/2 hour class: Tara Swanson (Prelude and Fugue in E-flat major from the Well-Tempered Clavier, Bk. II), Tomoko Maki (G minor English Suite), and Sheila Bristow (D minor French Suite). Tara and Tomoko are currently students at the University of Washington; Sheila is a Tacoma, Washington, resident who received her master's degree in organ from the university.

Mahan began the class with a superb discourse on the nature of Bach's music. He described the many layers of Bach's writing (harmony, counterpoint, line), likening them to "several games of chess played at the same time." After a brief assessment of the various historic styles of playing Bach, he spoke about (and demonstrated) the unlimited expressive capabilities of the harpsichord itself, highlighting the importance of "looking to the music" to inform one's playing. He included a helpful check-list of subjects to study in order to successfully perform the keyboard music of Bach:

the music of Bach's predecessors and contemporaries; counterpoint; Bach's vocal and other instrumental music; and (of course!) singing. Mahan's introduction provided a wonderful framework for the class, as it left the audience feeling inspired as we excitedly anticipated the upcoming student performances.

The master class itself was where Mahan's talent and brilliance as both a harpsichordist and teacher really shone. Not only was his knowledge of the counterpoint, musical structure, and historical background keenly demonstrated, but his musical comments (about expressivity, phrasing, articulation, timing, etc.) were transformational for each performer. The students are to be lauded for their ability to respond so quickly to Mahan's comments; in each piece the audience heard a dramatic musical evolution as they put Mahan's comments into practice.

In summary, this was a master class of profound musical integrity. Mahan brought out the heart and soul of each phrase, each piece, each performer. To witness such depth and personality in such a young musician is truly thrilling, and everyone in the room, from the students to the professional harpsichordists, felt awed and inspired.

My thanks to Carole Terry and Barbara King who joined me in making this master class possible.

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## *Master Class Report: Jory Vinikour, Brisbane, California, March 30<sup>th</sup>, 2008*

*By Michelle Futornick*

On March 30<sup>th</sup>, 2008, WEKA co-sponsored with "Live at Mission Blue" a master class by harpsichordist Jory Vinikour, who had performed a solo concert the evening before as part of the Live at Mission Blue 2007/08 concert series.

Maho Sone, a student at the San Francisco Conservatory of Music, began the class with pieces from Jean-Philippe Rameau's Suite in A minor. High-school student Lillian Gordis performed a Scarlatti sonata (K215) and the Toccata from J.S. Bach's Partita No. 6.

Jory offered a great variety of suggestions to both players, ranging from detailed direction about the timing of specific ornaments to more general advice about musicality, all delivered in a lively, entertaining manner. His description of a desired effect in terms of the sound of other instruments was especially effective. For example, he asked Maho to make an arpeggiated base figure sound like a gamba player moving from one string to another. He also gave useful practice strategies, such as discovering an ideal *inégal* line by first practicing strictly *égal*, then going to the other extreme and playing metrically *inégal*, and finally arriving at the desired result somewhere in between. He suggested a similar strategy to Lillian, playing a right-hand part with accents exactly on the beat, then trying the other extreme with accents off the beat, to hear the full range of possible interpretations.

Unfortunately, only a few audience members came to hear these talented players and to learn from a world-renowned harpsichordist. I hope that Live at Mission Blue artistic director Kevin Fryer will continue to include master classes in his series, and that more WEKA members will be able to support and learn from these events.



**Jory Vinikour.** (Courtesy Jory Vinikour.)

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## *News From Our Members*

### *Kathy Roberts Perl*

Kathy's new recordings are now available. The long-awaited *J.S. Bach: The Well-Tempered Clavier Book 2, Sharp Keys* is a 2-CD set for only \$20.00! The set is available at <http://www.magnatune.com> or directly from Kathy's web site: <http://www.kathyrobertsperl.com>.

A recording of the flat keys will follow in the next couple of months.

*Editor's Note:* Be sure to visit Kathy's website to see two terrific videos of Kathy playing and explaining her processes and philosophy.

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### *Sheli Nan*

In March, Sheli Nan sent an open letter to the board of the San Francisco Early Music Society (SFEMS) urging the organization to change its policy regarding the festival calendar. She asked the board to open the calendar to artists from the local community and to Fringe concerts. A copy of Sheli's letter is available on the WEKA Google group site at:

<http://groups.google.com/group/wekagroup>

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### *Instruments for Sale or Rent*

#### **Zuckerman French double manual harpsichord for rent!**

Specs are: FF-g<sup>'''</sup>, two manuals, 4' register up until the last 3 notes, buff stop. This harpsichord was built in the mid-70s by Katherine Roberts Perl, and had wooden jacks installed in the 80s. It was restrung and re-voiced in 2004 by the original builder, and has been in my care since 2002. It is a transposing instrument, 415-440.

If interested, please contact me, Lillian Gordis, at [liliangordis@yahoo.com](mailto:liliangordis@yahoo.com), or 510 524 4318.

## Italian Grimaldi copy for sale!

For sale: Italian Grimaldi copy, the first one built by Jerome Praeger in 1980 followed by orders from the Los Angeles Chamber Orchestra and others.

Bone naturals, typically Italian format, same with the raised keys.

The bridge had pulled away over the years; the sound did not change, but the instrument no longer stayed in tune for weeks on end as before. It has since been repaired by Curtis Berak.

Gilbert Martinez has offered to take it to Music Sources where it will get some playing under its belt. The sound is glorious, very chuffy (a somewhat dry pluck, a broad sound that decays fast, as in a typical Italian) but round.

If interested please contact Susanne Shapiro at [musisusi@aol.com](mailto:musisusi@aol.com)

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## WEKA's New Google Group

By now you should have received an e-mail welcoming you to WEKA's new Google Group. This online email group will make it easier for WEKA members to communicate with each other and for the WEKA board to communicate with members.

Would you like to announce an upcoming concert or instrument for sale to the entire WEKA membership? It's easy! Just e-mail your announcement, question, news, etc., to [wekagroup@groups.google.com](mailto:wekagroup@groups.google.com). Your e-mail will automatically be forwarded to everyone in the group. The list is ideal for sharing event announcements and requests for information, such as "Where can I find this CD or book or score?"

To prevent group members from receiving spam e-mail, all messages are reviewed by the group moderator before they are sent on to the membership. To protect your privacy, the list is private. Only invited members can join, and the list of members is not visible to the public.

If you aren't in this group and would like to be, please contact group owner Michelle Futornick at [mfutornick@yahoo.com](mailto:mfutornick@yahoo.com) and ask to be added.

## WEKA Advisory Board

Owen Daly, Salem, OR

[owen@dalyharpsichords.com](mailto:owen@dalyharpsichords.com)

Jillon Stoppels Dupree, Seattle, WA

[jillon@msn.com](mailto:jillon@msn.com)

Barbara King, Anacortes, WA

[bp.king@verizon.net](mailto:bp.king@verizon.net)

Gilbert Martinez, Berkeley, CA

*MusicSources Liaison*

[gilbyrd@hotmail.com](mailto:gilbyrd@hotmail.com)

Nancy Metzger, Sacramento, CA

[nmetzger@rcip.com](mailto:nmetzger@rcip.com)

Sheli Nan, Berkeley, CA

[lemuse23@yahoo.com](mailto:lemuse23@yahoo.com)

Kathy Perl

[krperl@aol.com](mailto:krperl@aol.com)

Susanne Shapiro, Los Angeles, CA

[musisusi@aol.com](mailto:musisusi@aol.com)

Carole Terry, Seattle, WA

[cterry@u.washington.edu](mailto:cterry@u.washington.edu)

Elaine Thornburgh, San Francisco, CA

[ilana@bardavid.net](mailto:ilana@bardavid.net)

## Officers, 2007-08

Co-chair: Elaine Thornburgh

Co-chair: Barbara King

Secretary: Jillon Dupree

Treasurer: **position open**

## Committee Members, 2007-08

Nominating: Jillon Dupree and Nancy Metzger

Program: Sheli Nan and Kathy Perl

Membership: **position open**

Outreach: Sheli Nan

By-laws: Nancy Metzger and Elaine Thornburgh

Newsletter: Michelle Futornick

Publicity: **position open**

SEHKS and MHKS Liaison: Nancy Metzger

Westfield Center Liaison: Carole Terry

Website: Steve Renaker

## MusicSources Staff

Gilbert Martinez, Artistic Director

Sandra Petty, Administrator

*Western Early Keyboard Association Berkeley Conference*  
*Sunday, June 8<sup>th</sup>, 2008, 10:00 am to 4:30 pm*  
*MusicSources, 1000 The Alameda, Berkeley, CA, 94707*

**Cost & Registration:**

- **WEKA Members:** Free to members who have paid their 2008-09 membership dues by June 1<sup>st</sup>, 2008. Includes lunch. Register using the membership form on the following page.
- **Non-Members:** The cost, including lunch, is \$45 (\$35 for seniors over 65 and \$25 for students). Register by contacting Sandy Petty at MusicSources: 510-528-1685, [info@musicsources.org](mailto:info@musicsources.org). Although registration and payment will be accepted at the event, please try to register and pay by June 1<sup>st</sup> for planning purposes.

**10:00 am Registration and coffee**

**10:15 am Ear-say Evidence: A Sound-Centered Approach to Recreating Historical Harpsichord Sound**

*Paul Y. Irvin will present historical instrumental, documentary, musical and acoustical evidence that reveals the characteristics of historical harpsichord sound and its significant difference from the harpsichord sound to which we have become accustomed. A discussion with harpsichord builder **John Phillips** will follow. Paul earned a B.A. in Chemistry in 1969. He stumbled into the challenge of building early keyboard instruments in 1970. Over sixty harpsichords and clavichords later, with visits to many historical keyboard collections and additional studies in acoustics, neurobiology and sense training, Paul is still exploring sound, sound production, energy management, and how humans form perceptions and acquire skills. A long-time member of MHKS (board member and vice-president for many years), SEHKS, AMIS, the Galpin Society, and the Friends of St. Cecilia Hall-Russell Collection, he has written a variety of articles and book reviews for various publications in North America and Europe. He has a successful business of early keyboard instrument building, rebuilding and service for a world-wide clientele, and has enough instrument orders to see him well into retirement.*

**11:45 am Catered lunch**

**12:45 pm Concurrent sessions**

**The Relevance of Contemporary Music for Baroque Instruments**

*Presented by **Sheli Nan**, Bay Area composer, performer, teacher and recording artist.*

**The Evolution of the Harpsichord Prelude**

*Presented by **Kathy Perl**, Bay Area performer, teacher and recording artist. Starting with the lute-influenced, unmeasured pieces of Louis Couperin and ending with the highly structured, multi-form preludes of Bach's Well-Tempered Clavier, Kathy will talk about and perform examples from the history of this popular form, welcoming questions from those in attendance.*

**1:30 pm Repeat of 12:45 pm concurrent sessions**

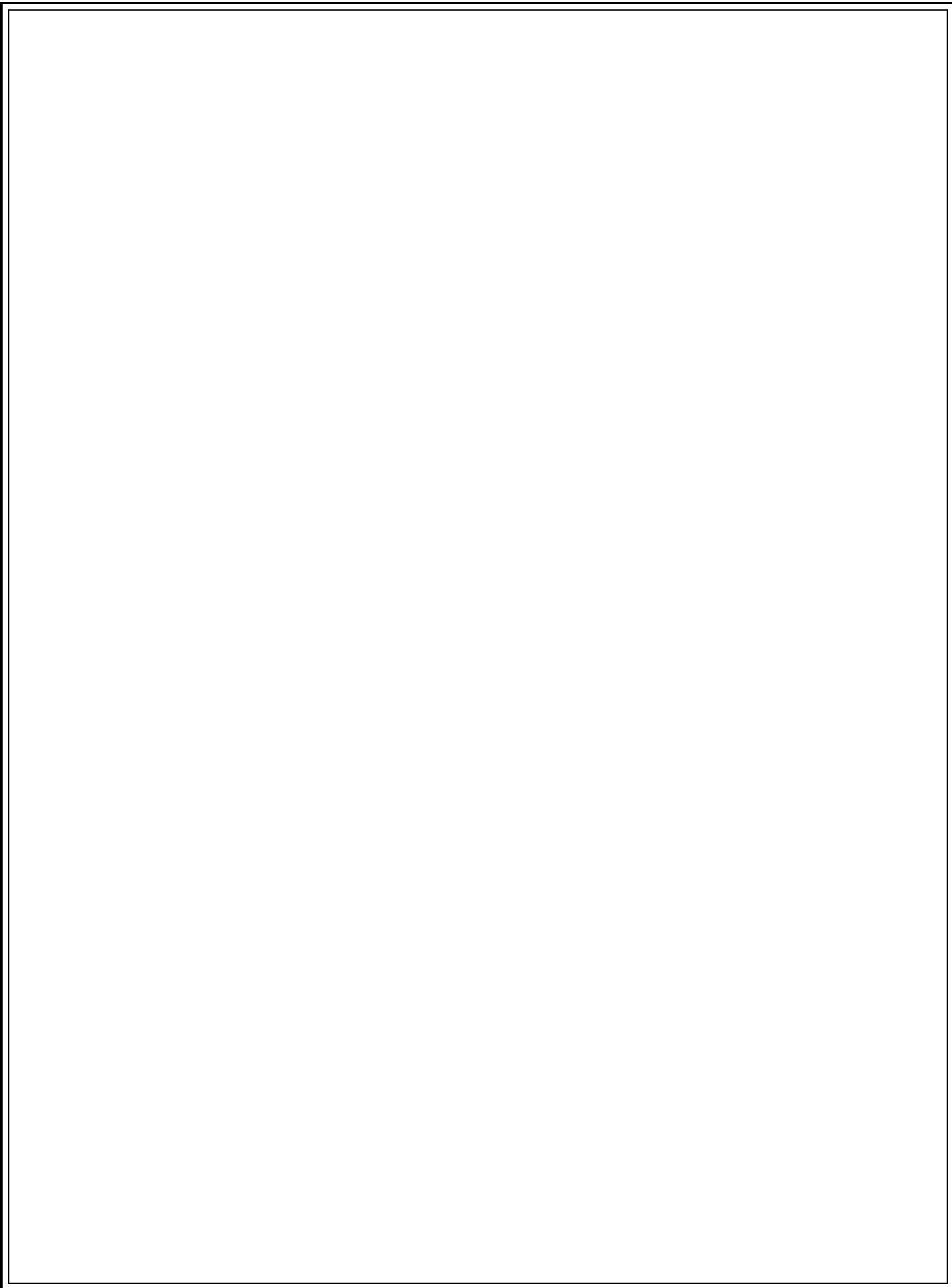
**2:15 pm Break**

**2:30 pm Pedaling for Dear Life: Harpsichord Pedagogy in the 20th Century**

*Larry Palmer will give an occasionally irreverent illustrated overview of harpsichord methods and teaching from the earliest days of the harpsichord revival to the ascendancy of performance practice in the mid-20th century. Larry is Professor of Harpsichord and Organ in the Meadows School of the Arts at Southern Methodist University in Dallas, where he has taught for 38 years. He is harpsichord editor of *The Diapason*; author of three books (including *Harpsichord in America: A 20<sup>th</sup>-Century Revival*) and countless articles; recitalist; and lecturer. Dr. Palmer is just completing a four-year term as President of the Southeastern Historical Keyboard Society.*

**4:00 pm General WEKA membership meeting**

*Presented as part of the Berkeley Festival and Exhibition*



# Join WEKA—The Western Early Keyboard Association!

Please renew for a one-year membership by June 1, 2008.

## Membership Form for 2008-2009

Name \_\_\_\_\_ Street Address \_\_\_\_\_

City \_\_\_\_\_ State & Zip \_\_\_\_\_ Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Membership: New \_\_\_\_\_ Renewal \_\_\_\_\_

Newsletter Preference: Postal Mail \_\_\_\_\_ E-mail \_\_\_\_\_

Annual Dues: \$45 Regular / \$35 Senior (over 65) / \$25 Student \_\_\_\_\_

Additional Joint Membership: \$10 ea., SEHK and/or MHKS (circle) \_\_\_\_\_

Additional Contribution \_\_\_\_\_

Additional \$5 for Aliénor Competition (new music) \_\_\_\_\_

Life Membership: one-time \$300 \_\_\_\_\_

Total Enclosed \_\_\_\_\_

Credit by Visa or MC. Make checks payable to MusicSources, WEKA account. (MusicSources, a separate entity, is the fiscal agent for WEKA.) Send to WEKA, 1000 The Alameda, Berkeley, CA 94707, 510-528-1685, [info@musicsources.org](mailto:info@musicsources.org)

Card # \_\_\_\_\_ Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

Let us know whether you plan to attend the June 8<sup>th</sup> conference. The conference is free to members whose dues are paid by June 1<sup>st</sup>. There will be a fee of \$45 (\$35 for seniors over 65 and \$25 for students) for non-members or for members who have not paid their dues by June 1<sup>st</sup>.

\_\_\_\_\_ I definitely plan to attend the June 8 WEKA conference.

\_\_\_\_\_ I might attend the June 8 WEKA conference.

\_\_\_\_\_ I will not attend the June 8 WEKA conference.

WEKA: The Western Early Keyboard Association  
c/o MusicSources  
1000 The Alameda  
Berkeley, CA 94707

ADDRESS CORRECTION REQUESTED