



HARPSICHORD NEWS BRIEF

OVER 1000 COPIES AUSTRALIA WIDE

January 4 1985

Published as an aid to the development of public awareness of fine early keyboard instruments and their music.

CAREY BEEBE HARPSICHORDS

Construction * Maintenance * Tuning * Hire
1 Gallipoli Street, Hurstville, N.S.W. 2220. Telephone (02) 570 8541
inc. THE HARPSICHORD CENTRE

HARPSICHORD INSURANCE - - - Perils and pitfalls

Many people regard insurance somewhat as a gamble, but if your house was severely damaged by storms or fire tomorrow, would you be able to replace your harpsichord along with other household items covered under your existing policy? Check with your insurance company to make sure your early keyboard instrument is included, and be particularly wary if your instrument is more than a few years old. It may even cost twice what you think to replace it, especially considering the decline of our dollar. Several popular insurance companies require detailed itemisation and valuation of any individual items over \$ 500, and your claim may not be met if the company does not know the existence and value of your instrument before the disaster. In the event of loss, if your instrument is covered, but not insured for at least 90% of its full value, the insurance company may refuse to pay more than a rateable proportion of your claim.

For only a \$5 fee, you can obtain a recognised valuation detailing the current replacement cost of your instrument. This type of valuation is of most use to insurance companies. Send details of instrument type, maker and date to Hurstville with payment, and your typewritten valuation will be sent by return mail. For market price valuations, or reports on particular instruments, a personal inspection is necessary.

Insurance has long been difficult to arrange, and prohibitively expensive, for those who must move their instrument about for concerts, and yet the risk of write-off would be devastating to most owners. Some players simply refuse to move their instrument. Or have you been moving your instrument without insurance? At last we have found a company that for a reasonable premium can organise a transit policy based upon a set number of moves per year, and covering damage to the instrument in the vehicle caused by fire, flood, collision or overturning. As an example, the all-inclusive premium for an instrument valued at \$10000, based on 5 moves a year within a 250km range of home base, is \$320. This is assuming you are moving the instrument yourself, and it is properly protected with a cover. There is nil excess for a market value policy--a \$1000 excess applies for replacement value policies. Each move must be notified prior to transit. Write to Hurstville for further details and a proposal form.

Of course, no policy can include scratches to your harpsichord when you load it into your car, and no matter how careful you are, it is very risky to move such a valuable instrument without some kind of padded protection. The popularity of our new design padded covers has led many to believe that no finer harpsichord cover is available anywhere in the world. They are imperative for institutional use--the sight of the cleaners racing the harpsichord around at the NSW Conservatorium is not recommended for the faint-hearted. Most new custom instruments are now supplied with cover. All our snug fit covers are one piece (\$ 300 ex Hurstville, including Sales Tax--\$ 270 Sales Tax Exempt) and they have the following features:

1. Exterior made from turquoise colored waterproofed canvas, internally foam padded to absorb even fairly harsh knocks
2. Fluffy-lined interior to protect all types of finish, with special "boot" at tail for bottom end protection
3. Secure synthetic stitching, corners plastic-reinforced, bottom pull-rope running through perimeter loops
4. Ply top for soundboard protection (Italian Harpsichord only), spine carry straps for lifting (except Spinnet + Italian)

To order a cover for your instrument, simply send payment with details of your instrument (eg Flemish Double IV). For older, or non-Zuckermann instruments, please include an exact-size paper pattern of harpsichord lid, with exact depth of case measurement marked. Any chamfer of the front should be noted. For further information, please phone Carey Beebe. We will make these covers available for any early keyboard instrument anywhere, and our special COMET arrangement enables prompt delivery at half-price.

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MORE MUSIC FOR THE HARPSICHORD

The last News Brief reported on the Zuckermann Catalogue of Music, a collection of the more worthy editions of harpsichord music selected from publishers around the world, that you can now buy here for the no-frills American retail price, converted to Australian currency. Celebrate the Bach/Handel/Scarlatti Tercentenary with the bargain-priced <Dover> J S Bach volume. Send for your free copy of the complete Catalogue, and we will include an order form explaining how the Catalogue works. Here are some more popular titles currently in stock, with the price in \$A (you only pay postage ex Hurstville):

J S Bach -- "Keyboard Music" <Dover> includes French & English Suites, Partitas, Goldbergs etc, only	9.30
Maria Boxhall -- "Harpsichord Method" many report success with this group of 67 pieces & instructions	18.50
William Byrd -- "My Lady Nevells Book" <Dover> indispensable source of early English keyboard music	10.50
Owen Jorgensen -- "Equal-beating Temperaments" shows how to tune 15 historic temperaments by ear	5.50
G C Klop -- "Harpsichord Tuning" presents various tunings in circular form, as well as general points	7.30
Frank Hubbard -- "Three Centuries of Harpsichord Making" Russell is being reprinted, but this is only	24.20
Clive Unger-Hamilton -- "Keyboard Instruments - The Instruments, The Music & The Musicians" hard cover	10.00
Fernando Valenti -- "The Harpsichord, a Dialogue for Beginners" very witty and informative	17.50

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HOW TO FIND YOUR NEAREST EARLY KEYBOARD MUSIC TEACHER

The ubiquitous piano teacher can be found in most towns throughout the country. For those living in the serene tranquility of the bush and needing to learn the fundamentals of music, this is certainly convenient. The study of an early keyboard instrument, though, has now become a rather specialized affair, and musicians everywhere are realizing that the performance of early repertoire on appropriate instruments is essential, and not just a flippant fad. A local music teacher may only be so much help in a field where copious research has recently gone into re-discovering the practices of old. It is no longer sufficient just to play the notes--when one understands the style, the music comes to life.

If you look a little harder in the capital cities, you may be able to find specialists, many of whom after years of study here and abroad have devoted their lives to furthering the Harpsichord. The halls of learning are a convenient first place to search, but don't confine yourself there, because many musicians are not associated with institutions. Pupils contemplating learning at institutions may sometimes have to satisfy certain admission requirements--often these are minimal, though. While city pupils may progress rapidly with weekly enjoyable lessons (nothing encourages progress more), some teachers might be willing to give tuition on a casual basis whenever country people are able to visit them. Pupils of all ages are commonplace, and some teachers actively encourage adult newcomers. We are also witnessing a new generation of players brought up on early keyboard, and not having to 'unlearn' the all too common heavy-handed piano technique which just does not work on the harpsichord.

Copious degrees or diplomas are not mentioned here--they do not necessarily imply teaching ability, nor performing ability for that matter! Many fine musicians have none, and it is more important to find a teacher that you get along with. Fees are commonly around the \$20 to \$25 per hour mark, and regular lessons range from half-hour to an hour in duration. Some teachers have developed special interests in particular repertoire or facets like early fingers or continuo. Below is an interim listing of the teachers who were able to reply to our questionnaire in time, their location and contact phone numbers:

ACT	Barbara McRae	<Canberra School of Music off Marcus Clark Street ACTON>	AH (062) 58 2110
NSW	David Kinsela	<NSW Conservatorium of Music Macquarie Street SYDNEY>	AH (02) 33 5966
QLD	Pauline Elliot	<Brisbane CAE Kedron Park Campus KEDRON>	(07) 57 7077
SA	Anne Whelan	<Adelaide CFE School of Music Flinders Street ADELAIDE>	AH (08) 271 2336
VIC	Priscilla Taylor	<not affiliated with institution CARLTON>	AH (03) 347 7020
WA	Priscilla Alderton	<not affiliated with institution FREMANTLE>	AH (09) 335 3464
	David O'Neill	<WA Conservatorium of Music Bradford Street MT LAWLEY>	(09) 271 9311
	Margaret Seares	<University of WA NEDLANDS>	(09) 380 2054

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COMING EVENTS

Mark these dates in your diary!

- Canberra Saturday January 12 (12noon to 5pm) & Sunday 13 (10am to 4pm) Canberra School of Music
AUSTRALIAN ASSOCIATION of MUSICAL INSTRUMENT MAKERS
 Exhibition of all types of complete and incomplete instruments from makers around the country, as well as literature, tools, varnishes, etc. Emphasis on the Harpsichord this year, with that granddaddy of Australian harpsichord making, Alastair McAllister, coming up from Melbourne. Recitals on Australian instruments, and public lecture. See you there!
 Admission - \$ 1 Further Information - Graham Caldersmith (062) 54 9414
- Cooma-Shepparton-Castlemaine-Mt Gambier-Adelaide-Perth & return (phew!) Commencing February 2 GRAND HARPSICHORD EXPEDITION
 At last a trip to the West to meet all those interested but distant enthusiasts, and a chance for them to see the kind of musical instruments made from Zuckermann materials. Carey Beebe will have three instruments in tow--Fretted Clavichord, English Bentside Spinet, and his exciting Flemish Single Harpsichord. Order your padded covers before January 16 so they can be made and brought to your door! Also opportunity for any maintenance to be arranged for instruments--please phone Hurstville if this is required.
 Further Information - Carey Beebe (02) 570 8541 Local Contacts - Otfried Linder MT GAMBIER (087) 25 6549; Sam Porter ADELAIDE (08) 271 0464; Martin O'Grady PERTH (09) 328 5995
- Sydney Sunday March 17 10am - 4.30pm Hurstville THE HARPSICHORD WORKSHOP
 Carey Beebe instructs Harpsichord owners in the upkeep of their instrument. This first workshop, dealing with the final touches on a Flemish Single XI, will concentrate on string replacement, damper cutting and voicing refinements. Bring along your enthusiastic questions. All materials supplied for invaluable hands-on experience.
 Admission - \$ 25 (byo meat for bbq lunch) Advance Reservation Essential - (02) 570 8541
- Sydney Saturday March 30 8pm Hurstville THE COMPLETE SPINET
 Carey Beebe, English Bentside Spinet - Music by Anon, Bull, Byrd, Gibbons + Purcell
 A grossly neglected instrument, this programme aims to return the Spinet to its former peak as the main domestic keyboard instrument of c18th England. The instrument features the historic action of pearwood jacks with crow quill plectra in holly tongues sprung by boar bristle. There will be Carey's usual amusing verbal programme annotations, and opportunity for interested persons to play the instrument after the recital.
 Admission - \$ 8 including supper Advance Reservation Essential - (02) 570 8541
- Melbourne April 12 to 14 EMU (Early Music Unlimited)
 Information - Lynn Hawkins (03) 211 5210
- Melbourne May 10 to 17 FIFTEENTH MELBOURNE INTERNATIONAL FESTIVAL of ORGAN & HARPSICHORD
 Highlights this year include the first Australian performance of the complete Handel concertos for organ, and two performances by Swiss Harpsichordist Christiane Jaccottet, as well as a special exhibition of keyboard instruments.
 Further information - for a brochure write to MIFOH PO Box 92 PARKVILLE VIC 3052 (03) 329 8810

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IN BRIEF - - - News, Views + Gossip from the World of Harpsichords

Garry Bradley, prominent Melbourne clarinettist and aviation forecaster, initiated BAROQUERIE in 1980. Specialising in baroque music, the group has performed over 80 times at various functions, including weddings and outdoor entertainments. The structure changes according to whether a trio, quartet, or quintet are required, and the repertoire ranges from Corelli to Haydn. An integral part of the group is their Zuckermann Italian Harpsichord, which has been played at functions by Harpsichordists including Peter Hagen, Liz Anderson and Margaret Sims. This instrument was also used with outstanding success by The Academy of St-Martin-in-the-Fields in the Melbourne Concert Hall. For details contact Garry Bradley 11 May Street NORTH FITZROY VIC 3068 (03) 489 1436.

Most modern Harpsichord actions use synthetic materials like Delrin, and with the latest Zuckermann jack, we have come very close to the feel and sound of the old crow or raven's quill plectra. Some players prefer the original action of pearwood jacks and holly tongues with boar-bristle springs, and this is now available for any Z instrument. Crows have become a rare sight in Hurstville, although we have plenty of smaller birds as well as those pigeons that do more than flock around the war monument. I would be pleased to hear from anyone in the bush who regards the crow as a pest, and after shooting the varmints can pluck the primary flight feathers (the juicy long ones) and send them (airmail of course) for further research into the historic action. Please write to Hurstville.

It seems Harpsichord is the instrument to study. Nicholas Parle has been awarded a Queen Elizabeth Jubilee Scholarship for further overseas study. Nicky has almost completed the requirements for the Bachelor of Music degree at Sydney University, and recently also won the 2MBS-FM 'Young Performer's Award'. He hopes to specialise in continuo playing after further study in Europe. With Paul Dyer and Denise Patton, reported last time in Europe on scholarship, it means that every Harpsichordist who has studied for a performance degree in Sydney for the last 5 years and has applied for assistance has been awarded a scholarship! May the grants boards continue to be receptive to the needs of Early Music in this country, and may these musicians have fruitful travels and impart their knowledge to the community when they return.

For owners of our popular Fretted Clavichord, we have rubber tuning wedges for making tuning easy by isolating string pairs. Send \$3, and we will post you one, with a copy of our leaflet "Routine Maintenance of the Fretted Clavichord". We have just one of the mahogany Double-fretted Clavichords left in captivity waiting to meet its maker at the old price of \$795, and we have just two of the matching mahogany cabriole leg stands @ \$300. No more mahogany after that. After 800 instruments, we have changed the design of our little clavichord--our new clavichord (\$850) has an extended keyboard and is made from alder.

Composer Mary Mageau, who is a member of the BRISBANE BAROQUE TRIO, is at present writing a four movement Duo Concertante for violin and harpsichord. Mary's original compositions for the trio of flute, cello and harpsichord include Sonata Concertante, Greensleeves to a Ground, and Scarborough Fair Variations. These have been recorded on the Grevillia label. Mary has prepared a sheet of details of the very reasonable prices for scores and parts of these melodious 'contemporary' works--write to Hurstville for a copy.

'The Harmonious Blacksmith' is the title of Trevor Pinnock's latest recording on his new instrument by D Jacques Way, Stonington 1983. For your copy of this marvellous Archiv Digital recording, which includes works by JS Bach, Couperin, Daquin and others, send just \$17 (including packing + Certified surface mail anywhere in Australia) to Hurstville.

That's right. We can't keep it secret any longer. The Zuckermann name, of course, needs little introduction. Since 1952, over forty thousand of our instruments have found their way to all parts of the world. It pleases all of us involved with D Jacques Way & Zuckermann Harpsichords Inc that our instruments have developed an extremely high reputation. You will find instruments made from Zuckermann "kits" in the studios of some of the world's great Harpsichord teachers, you will find them mentioned on record jackets, and you will see them on the concert stage. Our best recommendation could probably come from some of the more recent owners of our world-beater uncompromised eighteenth-century "Hyman" Harpsichord--the design of our new French Double "kit": As well as Trevor Pinnock, who has been touring with his for almost two years now, Tony Jennings at Auckland University has just taken delivery, and the Professor of Harpsichord at the Juilliard School of Music NY, Lionel Party, owns three!

We haven't a date yet for the Sydney listener-supported 2MBS-FM 102.5MHz broadcast of the CLAVECIN BY CANDLELIGHT II Recital held at Hurstville on November 24 last. But for those out-of-town folk who insist on owning our uniquely entertaining 'you-are-right-there' recordings, a few of this concert are left. Escape into pre-revolution France and hear the French Double Harpsichord sounding its rarely heard, but intended, repertoire. No cicadas this year. Carey Beebe plays his 1980 Zuckermann French Double Harpsichord - Music by Couperin le Grand, Duphy + Balbastre; recorded in Dolby stereo on Maxell UD-C90 cassettes - \$ 10 posted.

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1985, THE BIG YEAR FOR EARLY MUSIC

1985 marks the tercentenary of the births of the three baroque keyboard greats--JS Bach, Handel and Scarlatti. Much of their music will be coming out our ears by the end of the year. What else will happen? Another Boston Early Music Festival in June; famous internationals including a few prominent early music groups and Chris Hogwood and Gustav Leonhardt will be visiting our country; and I am planning to unwrap the first of Australia's new stunning uncompromised French Doubles at the Melbourne Festival in May (if I can keep it secret until then that it is already playing, but a trifle undressed at the moment). CB

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