



HARPSICHORD NEWS BRIEF

OVER 1500 COPIES AUSTRALIA WIDE © February 12 1987

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
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Sole Australian Agent for D. Jacques Way & Zuckermann Harpsichords, Inc.

HARPSICHORDS AND TAX - - - How to cope financially with your early keyboard instrument and the government

In these financially tedious times, everyone is watching very carefully in the direction to where their money disappears. And we are told professional musicians have it hard enough at the best of times.

Some people naturally enough try and save money by importing an instrument. Regrettably, they often don't realise until it gets here that they must pay the duty and sales tax (amounting to another 26.48%) before they see their pride and joy. Even instruments built in Australia attract 20% sales tax, if purchased from a maker with total annual sales of all goods in excess of \$12000. (Ridiculous as it seems, this level was archaically set when twelve grand was really a lot of money--No maker could survive on such a low level today.) As I write this, moves are underway by the Australian Music Trades Association to lobby the government for reduction in the sales tax area for all musical instruments, although for various reasons it is unlikely we will see any change.

Some regard it as an anomaly that even full-time professional musicians cannot purchase their instruments free of tax, yet such a benefit may be available to tradesmen importing tools of their trade, or to manufacturers purchasing raw materials or aids to manufacture.

Moving overseas? With the Zuckermann network of almost fifty agents world-wide, we can arrange direct shipment of your instrument anywhere on the planet. But note that you may then become liable for whatever duties are imposed in your particular choice of country. Our instruments have been sent almost everywhere except Brazil, where we believe the duty to be in excess of 200%--perhaps things aren't so miserable here after all. If your instrument is for export from Australia, you may be able to claim exemption from sales tax under Item 110. Ask your local Australian Taxation Office for details and the appropriate form.

Anyway, if you are here with the rest of us in the most beautiful country on earth, and are a professional musician or teacher, using your harpsichord to produce assessable income, you may be able to claim as follows: Depreciate the purchase price of your harpsichord 20% yearly by the new "straight line method", resulting in it being written off after 5 years. (The same rate can also be applied to music stands.) You should claim outright as an expense any repairs or maintenance, and similarly additions to your music library.

Please check these details with your own accountant, to see if they are appropriate for your case--This article should not be relied upon as a substitute for proper professional advice!

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MORE HARPSICHORD RECORDINGS

We are often asked to recommend some exceptional recordings of Harpsichords. A recent DG release of the Partitas (Trevor Pinnock) will give you an idea of what our French Double can do, but you will only find this set in record shops that have special imports.

Listed below are the recent releases we do have in stock. If you can't find them in your local record store (\$16.99 for disc--you may also find them on cassette and compact disc), use the coupon and send us a cheque. We will send your choice of Digital LP properly packed by return Certified Mail for only \$5 extra. The featured keyboard instruments, owned by the musicians playing them, originate from the Stonington Connecticut workshop of D Jacques Way & Zuckermann Harpsichords Inc.

The Harmonious Blacksmith (Favourite Harpsichord Pieces) -- Trevor Pinnock
Music by Handel, Fischer, Couperin, Bach, Rameau, Scarlatti, Fiocco, Daquin & Balbastre
[French Double Harpsichord by D Jacques Way 1982] Digital Archiv 413 591-1
Pachelbel. Canon & Gigue -- The English Concert/Trevor Pinnock
Music by Pachelbel, Handel, Purcell, Vivaldi, Albinoni, Avison + Haydn (Concerto in D, Hob.XVIII:11)
[French Double Harpsichord by D Jacques Way 1982] Digital Archiv 415 518-1
Mozart Fortepiano Concertos K456 + K459 -- Malcolm Bilson + The English Baroque Soloists/John Elliot Gardiner
[Fortepiano after Walter by Philip Belt 1977] Digital Archiv 415 111-1

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UPDATE --- FINDING YOUR NEAREST EARLY KEYBOARD MUSIC TEACHER

It is now two years since we first reported on Australian Harpsichord teachers. In that time, there has been a great blossoming of interest throughout the country. Many of our musicians have returned from overseas success, and the lure of our climate has attracted others.

Fees seem not to have risen in proportion to the supermarket, and still typically range from around \$20 to \$30 per hour. 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. All have an interest in adult beginners. Below is a listing of teachers who replied to our questionnaire, their location and contact phone numbers (business hours unless noted):

Δ = teacher confined to institution enrolments

Ω = private teacher, not affiliated with institution

ACT	Barbara McRae	<Canberra School of Music ACTON>	AH (062) 58 2110
NSW	Bruce Brown	Ω SYDNEY CITY>	(02) 267 6340
	Paul Dyer	Ω WATSON'S BAY>	AH (02) 337 4907
	Rosalind Halton	<University of New England ARmidale>	(067) 73 2377
	Raymond Harvey	Ω ENFIELD>	AH (02) 642 6056
	David Kinsela	<NSW Conservatorium of Music SYDNEY>	AH (02) 33 5966
	Peter Watchorn	Ω CAMPERDOWN>	AH (02) 516 3639
QLD	Pauline Elliot	<Brisbane CAE Carseldine Campus ZILLMERE>	(07) 263 6222
	Mary Mageau	<Brisbane CAE Kelvin Grove Campus KELVIN GROVE>	AH (07) 371 2842
VIC	Elizabeth Anderson	<Monash University CLAYTON>	AH (03) 347 0727
	Priscilla Taylor	Ω NORTH CARLTON>	AH (03) 387 5517
WA	Margaret Seares	Δ University of WA NEDLANDS>	(09) 380 2054

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THE INSTRUMENT LIST - - - Early Keyboard Instruments currently for sale right around Australia

The only instrument relocation service for Australian Early Keyboard Enthusiasts. After a pre-loved instrument? Scan our listing and then phone (02) 570 8541 for further details of any instrument you would like to own:

#11 NSW	Ruckers Virginal copy by Fleig (Basel)	50: GG/BB-c'''	decorated lid + soundboard green exterior	\$*3500
#16 ACT	Hugh Craig single manual harpsichord	54: C-f'''	2x8' 1x4' buff dark wood finish action needs work	\$*3000
#20 TAS	Hubbard Fortepiano after Stein	61: FF-f'''	cherry roundtail double strung	\$*6500
#21 VIC	Johannes Morley Spinet 1972	61: GG-g'''	walnut very good condition	\$*3000
#23 VIC	Italian Virginal, copy of Zuckermann	54: GG/BB-e'''	Queensland walnut case	\$*3500
#24 NSW	Hubbard French Double 1975	63: FF-g'''	burgundy + cream, gilt mouldings, fine lid painting	\$14000
#25 TAS	Zuckermann Italian Virginal IV	54: GG/BB-e'''	light green, boxwood kb, 163cm long, good continuo	\$*4000
#26 VIC	Single Manual Harpsichord by Sephton	61: FF-f'''	2x8' buff, silkwood veneer, reverse kb, tuner, c1970	\$*2100
#31 NSW	Zuckermann Flemish Single XV 1986	56+1: GG-d'''	transposing reverse kb, stop levers, green, papers	\$*9500
#32 NSW	Neupert Telemann model 8'4' buff	54: C-f'''	Dark teak, rose, elaborate music desk, travel case	\$*4000
#34 VIC	Zuckermann Italian Virginal IV 1986	54: GG/BB-e'''	french polished mahogany exterior, just completed	\$*3500
#35 NSW	Zuckermann Fortepiano complete parts	61: FF-f'''	case completed to veneering stage, excellent value	\$*7500
#36 NSW	Morley Pentagonal Spinet 1974 8'	51: C-d'''	blackwood & ivory kb, mahogany ext, stool, as new	\$*4500
#37 NSW	Zuckermann Triple-fretted clavichord	45: C/E-c'''	CB 1980, mahogany, sb flowers, hard carry case	\$*2000
#39 QLD	John Storrs Clavichord (assembled kit)	58: GG-e'''	french polished, needs restrung (spares incl)	\$*1500
#40 WA	Sperhake Double & Pedal Harpsichord	63: FF-g'''	8'4"; 8'16"; 30 pedals 16'8'4" ideal organ practise	POA
#41 NSW	J Broadwood & Sons Square Piano 1830	73: FF-f'''''	mahogany, marbled iron plate, perfect playing order	\$*3000

COMING EVENTS USING OUR INSTRUMENTS. Mark these dates in your diary, then fix this to your fridge or pass to a friend!

** NB While we endeavour to be as accurate as possible, please confirm details prior to each event to avoid any disappointment.

Brisbane February 21, 22 9am - 5pm Music Department Performance Room, University of Queensland, St Lucia

AUSTRALIAN ASSOCIATION of MUSICAL INSTRUMENT MAKERS

Exhibition, performances and more--featuring viols, guitar, harp, violin quartet and harpsichords. Officially opened by Warren Bebbington 4:00pm Friday 20, followed by a massed cello recital (13!!!). Most in Brisbane have seen and heard our French Double from the last two visits, so along with display material and piles of music, we'll be up this time with Australia's most traveled harpsichord, the Flemish Single from the Philips commercial.

Further Information - Geoffrey Wills (07) 396 2334

Sydney Monday March 2 7:30pm Vaucluse House Music & Heritage presents AUSTRALIAN FORTEPIANO TRIO

Music by Haydn and Mozart on period instruments, in an intimate Classical surrounding. Evening begins with an aperitif and visit of the venue, and a light supper is served following the concert. Televised by the ABC.

Admission - \$25

Further Information - Sheelah Hidden (02) 328 6647

Sydney March 28, 29 Marana Hall, Hurstville Civic Centre McMahon Street HURSTVILLE CENTENARY EXHIBITION

Not only musical instruments, of course, but all kinds of historic memorabilia and paraphernalia. We'll wheel a few harpsichords up the road for the weekend, joining a few other instrument makers. Too much else is happening to mention here, but you must ride on the Great Steam Train Race between 3642 and 5910 from Central to Hurstville!

Further Information - Les Jarman (02) 57 1014

Sydney Monday March 30 6pm Joseph Post Auditorium, NSW Conservatorium INTRODUCTION TO THE HARPSICHORD & CLAVICHORD

Lecture/demonstration by David Kinsela, dealing with repertoire and techniques of early keyboard music.

Admission Free

Further Information - David Kinsela (02) 33 5966

Melbourne April 3 to 5 St George's Uniting Church, East St Kilda EMU (Early Music Unlimited)

A value-plus action-packed weekend run by the Early Music Society of Victoria. Large variety of music performed, including appearances by at least five Australian Harpsichordists, and the ever-popular "Songs of Love & Wine".

Information - Lyn Hawkins (03) 211 5210

Sydney Sunday April 12 2pm St Francis of Assisi Oxford St Paddington

OPERA! OPERA! presents CHAMBER ORATORIOS

This recently formed group will present Pergolesi's "Stabat Mater" and probably the first Sydney performance of Handel's "La Resurrezione". Fine line-up of soloists including bass Grant Dickson.

Admission - \$10

Further Information - Nadia Di Felice (02) 300 9137

Melbourne Good Friday April 17 - Easter Tuesday April 21 Methodist Ladies College Hawthorn

AUSTRALIAN ASSOCIATION of MUSICAL INSTRUMENT MAKERS

Annual convention featuring exhibition of all types of complete and incomplete instruments from makers around the country, as well as literature, tools, varnishes, etc. Public lectures & joint activities with AUSTA. See you there!

Further Information - Jim Visard (03) 592 8941

Melbourne May 8 to 16 SEVENTEENTH MELBOURNE INTERNATIONAL FESTIVAL of ORGAN & HARPSICHORD

Support Australia's most prominent music festival in this field. Harpsichord highlights this year include renowned English harpsichordist, organist and scholar, Davitt Moroney; Audley Green (US); Margaret Sims and John O'Donnell (Melbourne). Some emphasis on organ music of Buxtehude, born 350 years ago. Recitals, seminars, masterclasses. For a brochure, write to the Festival Manager.

Further information - Felicity Johnson 2/43 Shelley Street ELWOOD VIC 3184 (03) 531 8196

Canberra Saturday May 16 Canberra School of Music EARLY MUSIC FAIRE

Gala event of all things Early Music, serving as the concluding event for the 11th National Conference of the Musical Society of Australia. Not sure we can wiz up from Melbourne in time with the French Double, but in any case there are sure to be Zuckermann instruments around.

Further Information - Richard Milner (062) 30 2312

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

Married. Congratulations to young Sydney Harpsichordist Raymond Harvey, now husband to Elena. (Also for gaining a Distinction in his final BMus recital at the NSW Conservatorium).

Red Face. For last issue not mentioning the marriage of Melbourne Harpsichord Identity Priscilla Taylor, who has done a marvellous thing for continuo and married a fine 'cellist last May.

More Embarrassment. Apologies to our patient clients waiting for their copy of our latest brochure. We will forward them as soon as they arrive. In the meantime, if you haven't made contact with us in years and would like to see what new things we are doing, (it is our policy to make a completely new instrument every year) return the coupon below and we will stick you on the list for our brochure.

Instruments currently at Hurstville for all to see by appointment: Mahogany Triple-Fretted Clavichord; New Walnut Double-Fretted Clavichord & stand; Cherry Double-Fretted Clavichord & stand (under construction); New Italian Box Virginal (under construction); Flemish Single Harpsichord (the famous one); another Flemish (to decorate); yet another Flemish (under construction); French Double with Louis XV stand (almost redecorated); New French Double with Louis XVI stand; Fortepiano (mahogany roundtail). Now you know why we call it the busiest harpsichord workshop in the country!

Returned Aussie. Paul Dyer returns from extended study in the Netherlands with Bob van Asperen. He now becomes Harpsichordist for Capella Corelli. And keep a look out for The Australian Baroque Ensemble. Paul is enthusiastically starting a real permanent Baroque Orchestra.

Australian First? Hope you managed to catch the Clavecin by Candlelight tour last September. Believed to be the first by an Australian Harpsichordist playing the same programme on the same instrument in four cities--Brisbane, Canberra, Melbourne and Sydney. For those out-of-town fans who insist on owning our uniquely entertaining 'you-are-right-there' recordings, a few copies of the Canberra concert in historic St John's are left. Escape into pre-revolution France and hear the French Double Harpsichord sounding its rarely heard, but intended, repertoire. Carey Beebe plays music by Forqueray, Couperin le Grand, Rameau + Duphly; recorded in Dolby stereo on Maxell UD-C90 cassettes.

Sensationalism. There is no other word to describe last issue's flamboyant outbursts on the Bruges Competition. In the interests of journalistic perfection, we must state that there were only 18 entrants in the Fortepiano contest, but there were 74 in the Harpsichord section. Geoffrey Lancaster won Equal First for the 2nd Mozart Fortepiano Competition, certainly no less achievement than that reported previously. (No First Prize was awarded in the 1st Mozart Fortepiano Competition a few years ago.) Regrettably no Aussies made the Harpsichord finals--three Japanese girls, an Italian, and an Englishman did. Two Japanese girls won Equal Second in the Harpsichord Competition (No First Prize awarded.)

We have a number of copies of the DIRECTORY of Australian Musical Instrument Makers, Repairers and Restorers, listing details of those working in October 1983. Send us \$5, and we will post your interesting copy of this 24-page A4 booklet by return Certified Mail. Proceeds to the Australian Association of Musical Instrument Makers.

Boston Early Music Festival. Please note our workshop will be closed for several months from late May. I must miss the winter and make my biennial pilgrimage to Stonington to see what is new in Harpsichords.

detach here & return * * * * *

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[] Please send me CLAVECIN BY CANDLELIGHT cassette (\$15 posted).

[] I've been out of touch for years and I want to see what's new. Please put me on your wait-list for the latest brochure of Zuckermann instruments.

Name: _____

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[*] PLEASE PRINT CLEARLY [*]