



HARPSICHORD NEWS BRIEF

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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.

WHAT MAKES A REAL HARPSICHORD ? ? ? ? ?

A fascinating thing to ponder during the Bicentennial Bombardment is the virtual disappearance of the harpsichord since the white settlement of Australia. This has created special problems for the instrument maker: Evolutionists could probably trace the historical path of the violin and guitar, but what about the harpsichord?

Let's travel back 200 years. All taste and style was in a state of flux. Musically, it may have been one of the most exciting times to live in Europe. Depending exactly where we lived, we could have had three quite different keyboard instruments at home. The piano of Mozart's time was showing considerable refinement, and the French Revolution which probably marked the demise of the harpsichord was brewing.

In the last few years, man has recovered from the earlier twentieth-century arrogance of technological improvement which marred most attempts at reviving early musical instruments. The harpsichord is now regarded in its own right, rather than a primitive ancestor of the modern piano barely worth the mention of a few textbook lines. No longer do we have to put up with heavy plywood case construction of the "plucking piano" variety of harpsichord, with hard steel wire for strings, threaded tuning pins, or bushed keyboards. We were among the first makers to adopt a proper faultless action, unencumbered by screws.

What really distinguishes our fine instruments is the clarity and power of their speech, with a solid bass and rich treble. The sound is transparent to reveal contrapuntal textures, yet focused so the instrument can be heard with stringed instruments, or fill a concert hall with presence.

Join our enthusiasm, and write for your free copy of our latest brochure of D Jacques Way and Zuckermann instruments.

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NO MORE MUSIC FOR THE HARPSICHORD

For several years we have been able to supply our customers with editions of harpsichord music selected from publishers around the world. The Zuckermann Catalogue was especially invaluable for those who lived far from big cities. Unfortunately, we must now disband the Catalogue because of difficulties of supply from overseas publishers.

After our current stock is sold, I regret to say you must deal with the big music stores, and may often have to pay double the prices we have sold titles for. This allows us to keep on friendly terms, and leaves our workshop free to get along with what we do best--building instruments.

Below is a list of titles remaining. If you would like some of these items, please send your cheque for the total plus our \$5 packing and certified postage charge. In the event of presale, we will refund any overpayment immediately:

Amsterdam hc tutor Zvols each	\$35.70	Couperin L'Art Toucher Clavecin	\$20.25	Purcell Pieces	\$9.00
Anthology Early Keyboard Methods	\$20.40	Frescobaldi Toccatas 2 vols each	\$12.75	Rameau Pieces de Clavecin	\$45.90
Elizabeth Rogers Hir Virg Book	\$13.50	Klop Harpsichord Tuning	\$10.20	Schott Playing the Harpsichord	\$10.00
JS Bach Anna Magdalena Notebook	\$12.75	Mactaggart Gilding	\$10.90	Sweelinck Keyboard Music	\$18.70
Maria Boxhall Harpsichord Studies	\$6.50	Mactaggart Papering	\$8.50	Valenti Dialogue for beginners	\$25.40
Cabezon Claviermusic	\$20.40	Mactaggart Painting + Marbling	\$11.20		

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FOR HARPSICHORD OWNERS

Aside from careless moving, more damage to instruments is done when the lid is poorly removed. This is really a one-man operation for most harpsichords. Simply close the lid, leaving the flap open. Stand behind the spine and pull the pins, keeping them safe momentarily in your pocket. Tuck your righthand in the gap under the lid and flap halfway along the jackrail, and your left in position to balance the lid somewhere along the spine towards the tail. Now open the lid by lifting your righthand, and the lid will just fall away from the harpsichord into your left. Carefully rest the lid against the wall, and replace the pins in the hinges. Proceed in reverse to replace your lid without scrunching your hinges into the top of the case.

Tuning seems to cause much unnecessary anxiety, and to the uninitiated mysticism abounds. But tuning a harpsichord should only take about twenty minutes, and is nothing like the job it is to tune a piano. If this tuning facet is making your hair fall out (I'm told mine is falling for a purely genetic reason) please book an individual tuition session or two with me. I can't remember meeting anyone who plays music that is incapable of tuning. If you still can't tune a week later, I'll refund my fee. (And perhaps you would like me to help you sell your instrument, because if you insist you can't hear to tune, I recommend you don't play.)

Next planned interstate maintenance visits: Adelaide, possibly July on demand; Brisbane, May; Canberra, on demand; Hobart, TBA; Melbourne, April; Perth, July. To keep your instrument in peak condition, please help me plan ahead by booking a time with me shortly.

detach here & return * * * * *

[] I enjoy receiving the News Brief, but please change my address details. Name: _____

[] I'm not on your mailing list, but would like to be. Please add me to it. Address: _____

[] I get enough mail already, and my letterbox is cluttered. Please delete me from your mailing list, even though it's free.

[] I've been out of touch for years and I want to see what's new. Please rush me my free copy of the latest Zuckermann instrument brochure. Place: _____ State: _____ PC: _____

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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.

Melbourne April 3 to 9 EIGHTEENTH MELBOURNE INTERNATIONAL FESTIVAL of ORGAN & HARPSICHORD
Support Australia's most prominent music festival in this field. Solo harpsichord performances this year by Harold Fabrikant, Linda Kent, and Terry Norman. Hear the new Flemish Double as continuo in the extravagant closing concert. For a detailed brochure, ring the Festival Manager.
Further Information - David Agg (03) 328 2592

Brisbane May 25 1:05pm Queensland Conservatorium LUNCHTIME RECITAL Geoffrey Lancaster, fortepiano (07) 229 2650
May 26 5pm BCAE Kelvin Grove campus TWILIGHT RECITAL Geoffrey Lancaster, fortepiano (07) 352 8325
Two opportunities to hear Australia's own international prize winning fortepianist in solo recital. Be prepared for a few surprises--familiar music of the great classic composers, but performed in appropriate style on their instrument.

Brisbane May 27 8pm ABC Music Centre, Ferry Road ABC presents the first concert of the EARLY MUSIC STUDIO SERIES
Thomas Georgi directing the Badinerie Players with Geoffrey Lancaster, fortepiano, performing works by Graun, Haydn, and Mozart's Piano Quartet in g minor on original instruments.
Further Information - Greta (07) 377 5102

Noosa May 29 2pm Noosa Art Gallery, Tewantin ABC presents repeat of Brisbane programme.

Melbourne May 28, 29 Toorak Uniting Church EMU (Early Music United)
Unfortunately, I can't be in two places and must enjoy the tropics instead of the value-plus action-packed weekend run by the Early Music Society of Victoria. Renaissance Banquet, and a large variety of music performed including appearances by harpsichordists Anne Murphy, Liz Anderson and John O'Donnell.
Further Information - Lyn Hawkins (03) 211 5210 Liz Zetzmann (03) 277 8797

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

Neal da Costa, who graduated BMus(Hons) from Sydney Uni is enjoying studying both Fortepiano and Harpsichord at the Guildhall School in London for a year. He is expected to return temporarily for concerts in August. Ex-oz Nicholas Parle is firmly entrenched as harpsichordist for the London Baroque (which toured North America last year) and he can also be heard as a continuo player on one of the latest English Concert recordings.

Trevor Pinnock embarks on his hectic tour of the North American continent with the English Concert. Much to Trevor's delight, our extensive network of almost two dozen US domestic agents cover all the venues with D Jacques Way instruments, enabling the tour to proceed. Buy his latest DG recording to hear some real Scarlatti.

Paul Dyer is now on staff teaching harpsichord at the Newcastle branch of the NSW Conservatorium of Music. There seems to be more enthusiasm and interest there than at Sydney head campus. Paul's own instrument has just left our workshop after having a facelift, and the gilded crimson and cream machine has already been seen with the Australian Baroque Orchestra.

American Audley Green, whose fine playing of (especially) Brubeck has added much to the Melbourne Organ and Harpsichord Festival in recent years, has just commissioned Brisbane harpsichordist/composer Mary Mageau to write a new harpsichord concerto.

Lyn Brown returned to Sydney after study in Hungary, Norway and the Netherlands, and gave a fluent harpsichord recital at the Hyde Park Barracks cafe before Christmas. Her use of two different instruments gave some variety normally unexpected.

Perth's Priscilla Alderton returned from overseas and concertised at collector of instruments Ralph Schureck's Berowra (Sydney) premises. Priscilla has now moved onto Melbourne to take the local harpsichord scene by storm. She showed her inimitable style on St Valentine's Day to the crowds in the Westpac Gallery, at the keyboards of a new Marc Nobel harpsichord.

Hong Kong. Joining our two D Jacques Way instruments at the University, will be the lavish Tudor watch TV commercial using our Flemish Single harpsichord, just filmed at Sydney's Elizabeth Bay House. Unfortunately, at this stage the ad is not expected to be released in Australia.

Canberra instrument maker Ian Watchorn has returned to Australia after several years in Nuremberg on various grants, to become Conservator of Musical Instruments at the Sydney Powerhouse Museum. He has already tweaked the 1763 Kirckman double harpsichord to playing order, and now several pianos take his attention. And his intrepid brother Peter (once a familiar sight to Sydney concert audiences) is missing the Australian weather, having moved to Boston to work for Hubbard.

New York and London. The last few months have seen the delivery of new D Jacques Way instruments to the famous Juilliard School of Music (French Double) and The Royal Academy (Fortepiano), as well as other famed institutions around the world.

Roll out the harpsichord. The famous surviving Mastertouch piano roll factory now shares its Camperdown block with Sydney harpsichord maker Hugh Jones' newly acquired premises.

Music and Food. Two nights a week sees Sydney Harpsichordist Raymond Harvey performing at Jean-Pierre's Restuarant Francais, Lane Cove. Look the resturant up in the Yellow Pages to book a table near Ray's Flemish Double harpsichord.

Sir Joseph Banks' Harpsichord? Early October saw our already well-traveled Flemish harpsichord on 288 stations around Australia for the ABC-Revcom production of Captain James Cook. The scenes in Banks' country estate were shot early last year. Our marbled Flemish was chosen as representing a typically 100 year old Ruckers instrument at the time--very suitable for a gentleman.

Personal Callers. Hire, tuning and maintenance commitments Australia-wide prevent us from keeping normal business hours. Please make an appointment before visiting the workshop so we can entertain you properly.