



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 Wey & Zuckermann Harpsichords, Inc.

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.

Recent Sydney performances have included I Solisti Veneti, Atrium Musicae de Madrid, and the Australian Fortepiano Trio.

Sydney October 22, 23 noon - 5pm Chester St Uniting Church Complex Epping (cnr Oxford St)

AUSTRALIAN ASSOCIATION of MUSICAL INSTRUMENT MAKERS

Annual convention and exhibition by Australian makers of all types of hand-made musical instruments. Local early keyboard makers exhibiting include Carey Beebe, Hugh Jones, Pat Sephton and Ken Tyrrell. Demonstrations of turning, soundboard painting, computer tone analysis and violin making. Evening concert of classical, early and folk music. Further Information - Ray Holliday (02) 86 1865

Hurstville November 19, 20 10am - 5pm SEVENTH ANNUAL OPEN WEEKEND

It's on again--the Harpsichord event of the year, Carey Beebe's annual free-for-all. Entertaining informal lunchtime performances. Large display of all types of early keyboard instruments, both complete and in progress. Have a play. Further Information - Carey Beebe (02) 570 8541

Hurstville November 19 8pm sharp GOVERNOR PHILLIP'S PLEASURE

Special evening concert as part of the Open Weekend. Be pleasantly captivated by two harpsichordists on the one programme--music by Purcell, JC + CPE Bach, Handel, Scarlatti and Duphy. Paul Dyer and Ray Harvey, French Double. Advance Reservation Imperative - (02) 570 8541 Admission - \$ 15 including supper.

Sydney November 21 6pm NSW Conservatorium MASTER'S RECITAL

Ray Harvey playing his Flemish Double Harpsichord in a programme of music by Storace, Bull, Scarlatti, CPE Bach, etc. Further Information - Daphne Cross (02) 230 1263

Melbourne February 25 - March 15 MEAT MARKET CRAFT CENTRE EXHIBITION Courtney St North Melbourne

Large collection of instruments on exhibit for three weeks. Concerts and demonstrations. Further Information - David Agg (03) 328 2592

Brisbane/Sydney/Melbourne and ports in between from March 19 LES VENTS DEVIENNE

East Coast Tour of an English Wind Quintet on original instruments, led by Australian Neal da Costa, Fortepiano. Further Information - Carey Beebe (02) 570 8541

Melbourne March 26 to April 1 NINETEENTH MELBOURNE INTERNATIONAL FESTIVAL of ORGAN & HARPSICHORD

Support Australia's most prominent music festival in this field. More harpsichord this coming year, including performances by visiting Austrian organist/harpsichordist August Humer. Local performers include Linda Kent, Glenys March, Ann Murphy and Terry Norman. For a detailed brochure, ring the Festival Manager. Further Information - David Agg (03) 328 2592

SECOND - HAND INSTRUMENT LIST

Looking for an instrument? Scan our listing and phone (02) 570 8541 for further details.

| | | | | |
|---------|----------------------------------------|----------------|------------------------------------------------------|---------|
| #21 VIC | Morley Bentside Spinet London 1972 | 61: 66-g''' | attractive shape, walnut ext, good musical scope | ##3000 |
| #23 VIC | Italian Virginal, copy of Zuckermann | 54: 66/BB-e''' | Queensland walnut case | ##3500 |
| #26 VIC | Sephton Harpsichord Sydney c1970 | 61: FF-f''' | 2x8' buff, silkwood veneer ext, reverse kb, tuner | ##2100 |
| #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: 66/BB-e''' | french polished mahogany exterior | ##3500 |
| #35 NSW | Zuckermann Fortepiano complete parts | 61: FF-f''' | case completed to veneering stage, excellent value | ##7500 |
| #36 NSW | Morley Pentagonal Virginal London 1974 | 51: C-d''' | blackwood & ivory kb, mahogany ext, stool, as new | ##4000 |
| #40 WA | Sperhake Double & Pedal Harpsichord | 63: FF-g''' | 8'4';8'16'; 30 pedals 16'8'4' ideal organ practise | POA |
| #46 QLD | Spanish double harpsichord 8'4' | 63: FF-g''' | brown exterior, parchment rose, reverse keyboard | ##6500 |
| #50 *** | Zuckermann French Double IV CB 1980/87 | 63: FF-g''' | Blue with gold, Louis XV stand + stool, landscape | \$28000 |
| #51 *** | Collard + Collard Upright Piano 1877 | 85: AAA-a'''' | rosewood ext with fretwork panel, ivory + ebony kb | ##1500 |
| #53 *** | Z Double-Fretted Clavichord IV CB 1987 | 51: C-d''' | French walnut case, matching cabriole leg stand | ##5600 |
| #54 VIC | Zuckermann Italian Virginal VI | 54: 66/BB-e''' | attractive chinese red exterior, excellent condition | ##5600 |
| #56 NSW | Nobel Flemish Virginal Melbourne 1981 | 50: 66/BB-c''' | varnished ext + stand, flemish papers, sb decoration | ##5000 |
| #57 VIC | Hugh Craig Flemish Single harpsichord | 61: FF-f''' | deep green with gold color bands, sb painting | ##7800 |
| #58 TAS | Deegan 1986 Flemish after Moermans | 55: BB-f''' | 2x8' walnut + sycamore veneer, sycamore stand | \$14000 |
| #60 VIC | Broadwood Grand Pianoforte c1880 | 88: AAA-c'''' | mahogany, requires completion of restoration | ##1000 |
| #61 NSW | Neupert Couperin model 2x8', 4', buff | 54: C-f''' | double manual, handstops, natural wood finish | ##2100 |
| #62 VIC | Zuckermann Triple-fretted clavichord | 45: C/E-c''' | Honduras mahogany, popular portable instrument | ##1500 |
| #63 SA | Morley Unfretted Bach Clavichord 1970 | 51: C-d''' | wood finish, Louis XVI-style legs, just over 1m long | ##1800 |

*** denotes instruments now at Hurstville

After several years noticeable absence, David Kinsela is enthusiastically preparing a return to ensemble playing in Sydney with his new early music group Bacchanalia. A personnel change is expected for the well-known and liked Capella Corelli next year. Paul Dyer remains on staff at Newcastle branch of the Conservatorium, as well as recently being appointed the second harpsichord teacher at Sydney head office. Speaking of Newcastle, I wish we had something the sensible size of their new concert hall for Sydney audiences.

One recent surprise was the abolition last July 1 of the minimal 2% duty on imported harpsichords and materials. Coupled with the slight improvement in the \$A, we have managed to reduce prices for the first time in years. Please send for our latest price list.

One of the Renaissance Players 21st Birthday Concerts saw Neal da Costa playing Fortepiano in the WF Bach duet sonata with Winsome Evans on Harpsichord. Neal is now back in London completing a Master's degree in performance, but returns to Australia again next March to lead the first Australian Tour of his group Les Vents Devienne.

Expo Harpsichord. During Music Week last August, visitors to World Expo 88 saw a display in the Plaza area of early music instruments from the Brisbane CAE's collection. Organised by Pauline Elliot from the Carseldine campus, exhibits included a complete recorder consort, some early reeds, and our English Bentside Spinnet.

Who said the harpsichord wasn't an emotional or expressive instrument? Any such critic must have missed the recent Australian Opera production of Stravinsky's The Rake's Progress. Stravinsky's use of the harpsichord was amazing throughout, but especially remarkable during the graveyard scene. And the entire opera was a tuneful twentieth-century work for those who feel that modern music is all bangs and scrapes. The next chance to hear the Opera's Zuckermann Flemish Double Harpsichord is in the ten Sydney Summer Season performances of Figaro.

Check the latest World Book Encyclopedia. I'm told the harpsichord article has been updated, and now instead of an old "plucking piano" type of instrument, a new Flemish Single Harpsichord built by Dana Ciul (Colorado agent) is pictured.

Melbourne maker Alastair McAllister is currently working on an extremely large instrument based on the late English-style maker Burkat Shudi. Destined for an Adelaide musician, the harpsichord extends from low CCC to a'''--almost (but perhaps not quite) enough notes for Rachmaninoff.

All harpsichord decorators will be sorry to hear that the paper mill that has been making real paper in England for several centuries must close, and as a result we are no longer able to supply the Mactaggart papers. These hand-printed papers in the Ruckers tradition were the finest in the world, and I will regret having to once again use the offset-printed, machine-made papers of European origin for Flemish decoration.

Electrifying! I was recently invited to the Sydney launching of the new Roland Digital Harpsichord by Brash's, but it was sadly cancelled at the last moment. However, I managed to spend some time on one a week previously in the Director's Studio at the Brisbane Conservatorium, and more time since at the Australian Music Show. One valuable feature is five transposable temperaments. I believe these machines can do much to popularise the sound of the harpsichord because of low price, small package, and the best tone of this type of instrument yet, but I don't think their poor flimsy touch permits musicians to regard them too seriously.

Work in Progress for all to see at the forthcoming Open Weekend includes the Flemish Single for the WA Academy of Performing Arts, a Flemish Double for a Sydney organist, and a five-octave French Single with Louis XVI stand.

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 I can entertain you properly.

FOR HARPSICHORD OWNERS

Two recent publications should be on every harpsichordist's shelf. Richard Troeger's "Technique and Interpretation on the Harpsichord and Clavichord" (Indiana University Press) is the first modern work to take a serious look at the playing techniques of the clavichord, as well as revealing its relationship to the harpsichord. Edward L Kottick's "The Harpsichord Owner's Guide" (University of North Carolina Press) fills a void in the literature--until its appearance there was no book explaining in detail how to buy, fix and maintain a harpsichord.

Some visitors gape in wonder at the perfect condition of some of the instruments here, despite their countless trips up and down the east coast, and even across and back the Nullarbor in summer. There is no secret. But it never ceases to amaze me when I see people attempt to move their instrument without the proper protection. Some use old blankets and pillows to stop their harpsichord sliding around, but they are no help when you want to pick the instrument up and negotiate doorways and corridors. You could scratch your head and make something ingenious from vinyl, but wood breathes and plastic doesn't. You could go to your local tarpaulin maker, but he probably hasn't ever had to move a harpsichord, and may not know where to begin. Or you can buy one of our properly designed and proven padded covers. The price of \$400 is only a fraction of the price to refinish a harpsichord, and we will even make them for non-Zuckermann instruments (\$450). Peace of mind.

I always enjoy receiving the photos you send me of your Zuckermann instruments for the album at Hurstville. The diversity of instruments depicted is especially invaluable for people thinking of their own decoration schemes. Please keep them rolling in!

Next planned interstate maintenance visits: Adelaide, November; Perth, December. To keep your instrument in peak condition, please help me plan ahead by booking a time with me shortly.

detach here & return * * * * *

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