



HARPSICHORD NEWS BRIEF

OVER 1500 COPIES AUSTRALIA WIDE

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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.

SQUARE PEGS IN ROUND HOLES

In 1969 Wolfgang Joachim Zuckermann published a book called *The Modern Harpsichord*, in which he surveyed the building practices of all the modern harpsichord builders he could find, and proposed that we could make progress in harpsichords in the twentieth century by going back to the eighteenth. Zuckermann's book was not a work of scholarship. It was timely journalism coupled with a powerful polemic against the massive structures, the hideous designs, the complicated gadgetry and 'improvements', and the weak, pungent tone that resulted from trying to cross the harpsichord with the modern piano; there was also praise for the builders and their instruments who were trying to rediscover the methods and the sound of the great builders of the sixteenth, seventeenth and eighteenth centuries.

The book caused a great deal of controversy--the German plucking piano manufacturers threatened law suits, and finally did succeed in having the book banned in Germany. But times were right for Zuckermann's message, and scarcely anyone admits to building the 'improved' harpsichord today. Almost every instrument pretends at least to be based on the classic harpsichord. A wave of 'authenticity' swept through the small world of harpsichords.

In general, this has been a very good thing for the instrument. Builders have stopped inventing the harpsichord and gadgets for it, and are now studying those preserved for us in museums and private collections. Records featuring the distant tinkle of plucking pianos can no longer be sold, and the record companies are forced to tell us on the package what harpsichord is being used. Almost everybody these days makes, copies, replicates, or at least genuflects in the direction of the classical harpsichord. We are at last beginning to hear harpsichord music as it was intended to sound.

Of course, the new-found taste for 'authenticity' has its absurd side. Builders who have pioneered in the return of the authentic instrument are being asked scornfully, "But what is your model--what instrument did you copy?" And it is often amusing to try and find some similarity between the original instruments and the many advertised replicas. Some of these 'copies' use heavy jacks encumbered with screws--and then in order to decrease weight the jack bottoms are made square section and guided in a round hole. These instruments frequently also have the threaded zither tuning pins, hard steel wire, felt-bushed keyboards and plywood case parts. All these items which drastically affect the tone, touch and durability of the instrument have no place on historically-based harpsichords, let alone 'exact copies'! Serious musicians avoid these imitations because they want to own real musical instruments.

But no one involved with harpsichords has been more influenced by Wolfgang Joachim Zuckermann's book than those who work in his own company. The instruments we offer are the result of continuing research into the methods and techniques of the old builders, and profound respect for the sound of their instruments. We were by several years the first among manufacturers of harpsichord 'kits' to offer our customers the light case construction, correct bracing, correct scalings, light unbushed keyboards, soft iron wire, tapered tuning pins, unencumbered tapered jacks, steam bent single piece bentsides and many other features that were standard on the old instruments. Not authenticity for authenticity's sake, but simply because after tens of thousands of instruments, we haven't found a better way to build fine harpsichords than the way they were done when they were the centre of Western musical life.

A Zuckermann harpsichord is a genuine harpsichord, and not a fake anything--only Taskin could build a replica of a Taskin. And we don't have two separate standards. The uncompromised Zuckermann 'kits' share the same materials and design as our custom instruments that have found favor with a number of the world's great keyboard artists, and among teachers in conservatories. We invite you to hear our instruments soon.

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

The instrument relocation service for Australian Early Keyboard Enthusiasts. Phone (02) 570 8541 for details of these instruments:

Hubbard French Double 1969 8';8'4"peau de buffle, buff red with gold color bands	good condition	#07 NSW	\$8500
Storrs Spinet 8' built by Bill Bright, walnut finish with stand and heavy-duty carry case, good portability		#10 NSW	\$1200
Fleig (Basel) Virginal, copy of Ruckers GG/BB-c''' decorated lid + soundboard	green exterior	#11 NSW	\$5000
Zuckermann Flemish Single Harpsichord IV 8'4"	green	#14 NSW	\$4000
Hugh Craig single manual harpsichord 54 notes C-f''' 2x8' 1x4' buff dark wood finish	action needs some work	#16 TAS	\$3000
Zuckermann Clavichord III 1974 59 notes GG-f''' double strung, recently maintained, dark finish, stand + manual		#17 NSW	\$2500
Zuckermann Concert Harpsichord 1979 61 notes GG-g''' 2x8',4' decorated soundboard, olive case		#18 NSW	\$7000
Hubbard Fortepiano 61 notes FF-f''' cherry roundtail case double-strung treble		#20 TAS	\$6500
Johannes Morley Spinet 1972 Walnut 5 octave compass GG-g'''		#21 VIC	\$3000
Zuckermann Triple-fretted Clavichord III mahogany, absolutely the last set of complete parts in the world		#22 NSW	\$850

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PROFESSIONAL HARPSICHORD MAKERS IN AUSTRALIA

Following past reports on Harpsichord Teachers and Early Music Associations, requests have been received for a list of Australian Harpsichord Makers. And so, below is an alphabetical list of the full-time professional instrument makers reportedly working with early keyboard instruments in Australia, with their last-known whereabouts. By working full-time, these people show their devotion to the craft (or it is obsession?). The list does not include the many part-time makers or hobbyists.

Members of the Australian Association of Musical Instrument Makers (a body whose primary objective is to maintain and improve the quality of all types musical instruments made in Australia) are marked Δ . For further information on the Association, contact Ray Holliday 35 Day Road CHELTENHAM NSW 2119 (02) 86 1865.

The dozen craftspeople build a bewildering variety of instruments in diverse styles using different materials and methods. Not all makers may be willing to undertake even minor repairs or maintenance, especially on instruments that did not originate in their own workshop, although most would probably prefer to service their own instruments. Some have long waiting lists for built instruments. All of these busy makers would probably appreciate a prior phone call to arrange an appointment--please do not just roll up and expect to be entertained.

Gillian Alcock	25 Woodgate Street FARRER ACT 2607	(062) 86 3872	Δ
Carey Beebe	1 Gallipoli Street HURSTVILLE NSW 2220	(02) 570 8541	Δ
Bill Bright	'The Nuthouse' BARRAUA NSW 2347	(067) 82 1285	
Brian Butler	c/- Pioneer Village SWAN HILL VIC 3585	(050) 32 1092	
Jean-Louis Coquillat	12 Moodie Street CARNEGIE VIC 3163	(03) 211 8232	
Hugh Jones	27 Probert Street CAMPERDOWN NSW 2050	(02) 516 2401	Δ
Alastair McAllister	189 Queens Parade CLIFTON HILL VIC 3068	(03) 489 0492	Δ
Mars McMillan	189 Queens Parade CLIFTON HILL VIC 3068	(03) 489 0492	
Marc Nobel	442 Queens Parade CLIFTON HILL VIC 3068	(03) 489 0371	
Warren Roff-Marsh	11 Lake View Drive ESK QLD 4312	(075) 84 1543	
Richard Schaumloffel	10 Yeo Avenue HIGHGATE SA 5063	(08) 272 3035	Δ
Pat Septon	35 Ada Street BEXLEY NSW 2207	(02) 579 2293	Δ

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And for those who insist in owning our uniquely entertaining 'you-are-right-there' recordings, we have copies of the last Clavecin by Candlelight concert. Recorded live in charming St John's Reid ACT on January 30 last by Gillian Alcock and Terry McGee from Canberra Stereo Public Radio. Mastered with dbx, the real-time dolby B copies are on Maxell UDII C-90 cassettes. Carey Beebe plays his latest instrument, an exceptionally fine French Double Harpsichord--music by Couperin le Grand, Duphly, Forqueray and Marie Antionette's teacher, Balbastre. \$12 posted anywhere in Australia. Escape into pre-revolution France and blow your stereo and your mind in one hit. "...high standard...sparkling brilliance...one of the most rewarding harpsichord recitals that I have attended for some time..."--W.L Hoffmann, Canberra Times.

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COMING EVENTS

Mark these dates in your diary, then magnetise this to your fridge or pass to a friend!

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|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Brisbane | Commencing March 20 | <u>GRAND HARPSICHORD EXPEDITION</u> |
| | Not quite the length of last year's Nullabor effort, but at last a trip to Queensland 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 several instruments in tow including the New Fretted Clavichord and his exciting New French Double Harpsichord. Also opportunity for any maintenance to be arranged for Zuckermann instruments--please phone Hurstville if this is required. | |
| | Further Information - Carey Beebe (02) 570 8541 | Local Contact - Brisbane Pauline Elliot (07) 57 7077 |
| Brisbane | Tuesday March 25 5pm Kelvin Grove CAE | Highlights from <u>CLAVECIN by CANDLELIGHT III</u>
Carey Beebe, New French Double Harpsichord - Music by Couperin le Grand, Duphly + Balbastre
Escape into pre-revolution France and hear Australia's most exotic French Double Harpsichord sounding its rarely heard, but intended, repertoire. Highlights of recent Canberra performance.
Further Information - Sue Forster (07) 356 9311 |
| Sydney | Saturday April 12 8pm Hurstville | <u>CLAVECIN BY CANDLELIGHT III</u>
Carey Beebe, New French Double Harpsichord - Music by Couperin le Grand, Forqueray, Duphly + Balbastre
Real clavecin by real candlelight. Repeat of recent Canberra performance. "One of the most rewarding harpsichord recitals I have attended for some time"--WL Hoffmann, Canberra Times 1.2.86
Admission - \$ 10, including supper Advance Reservation Essential - (02) 570 8541 |
| Sydney | Sunday April 13 10am - 4.30pm Hurstville | <u>THE HARPSICHORD WORKSHOP III - On the Clavichord</u>
Carey Beebe instructs clavichord owners about their instrument. This third workshop, as well as dealing with string replacement, will discuss things peculiar to the clavichord including temperament choice, dip, tangent angle and listing refinements. Bring along your own clavichord (optional) and your enthusiastic questions (essential). Materials supplied for invaluable hands-on experience.
Admission - \$ 25 (byo meat for bbq lunch) Advance Reservation Essential - (02) 570 8541 |
| Melbourne | May 9 to 16 | <u>SIXTEENTH MELBOURNE INTERNATIONAL FESTIVAL of ORGAN & HARPSICHORD</u>
Highlights include a visit by leading Dutch Harpsichordist Bob van Asperen and his wife, virtuoso recorder player Marijke Miessen; and performance by leading Australian group CAPELLA CORELLI. Opening concert includes masterworks by Bach's Dresden-based contemporary, Zelenka.
Further Information - Else Christensen (03) 329 8810 or write to MIFOH PO Box 92 PARKVILLE VIC 3052 |
| Melbourne | Monday May 12 8:15pm | Trinity College Chapel <u>FORTEPIANO FORAY</u>
Helen O'Brien and Geoffrey Lancaster, Fortepiano
All Mozart programme including four-handed keyboard sonatas. Zuckermann Fortepiano by D Jacques Way 1983, supplied and prepared by Carey Beebe. |
| Melbourne | Wednesday May 14 3pm | Victorian College of the Arts, St Kilda Road <u>PLAYING THE FORTEPIANO</u>
Geoffrey Lancaster discusses the perennial problems for fortepianists in masterclass. |
| Canberra | Saturday May 17 8:15pm | Canberra School of Music <u>FORTEPIANO FORAY</u>
Helen O'Brien and Geoffrey Lancaster, Fortepiano
Repeat of the Melbourne Programme, in a free concert. |
| Sydney | Friday June 13 | NSW Conservatorium of Music <u>FORTEPIANO AND VIOLIN</u>
Cynthia O'Brien, bge vln and Geoffrey Lancaster, fp
Part of the Sydney Early Music Week. At last opportunity to hear two of Australia's finest musicians play Mozart and Beethoven on period instruments in Sydney. |
| Canberra | Sunday July 20 | Canberra School of Music <u>FORTEPIANO AND VIOLIN</u>
Cynthia O'Brien, bge vln and Geoffrey Lancaster, fp |

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Congratulations to prominent Australian harpsichordist Anne Whelan who has recently married Tamworth paediatrician Andrew Gardiner in Adelaide, with Bill Bright as Best Man. Melbourne harpsichordist Glenys March has moved to Adelaide to take over Anne's position on the staff of the Adelaide CFE Flinders Street School of Music. And speaking of musical chairs, John Hopkins has left the Victorian College of Arts to head the NSW Conservatorium following John Painter move to head the Canberra School of Music after John Hinchliffe's departure for Hong Kong.

The Sydney Museum of Applied Arts and Sciences has a new acquisition. A rectangular 1629 Italian Virginal is now on show at the Powerhouse. Inscribed "Vincentius de Taegiis", the instrument was restored to playing condition in England prior to purchase. Curator Frances Davis excitedly anticipates it will be used for occasional concerts. The virginal joins the Museum's 1763 Kirkmann double-manual harpsichord, and a collection of other keyboard instruments including a Zumpe square and the first piano made in Australia.

Apologies to the sensitive people who took offense at my humor of the publicity for the "Around the World in 90 Days" slide show. There really was a lady with something to hide in her drawers. The Nuremberg Museum has an exhibit a larger than life madam whose hooped dress is actually a chest of drawers, one drawer being an entire clavichord. Supposedly this would enable a lady to pretend she was doing the sewing, but really practicing her music! The instrument (?) is labelled "1780 Dame mit Klavichord". And more apologies to those who we had to turn away because we were full. Perhaps a repeat performance is necessary for those who missed the spectacle.

It seems the NSW Conservatorium can no longer ignore the worldwide Early Music revival. Hooray! Early Music has sadly not fared well in the past at the Con, with most concerts seeming to be of either low standard, poorly attended, or both. Harpsichord teacher David Kinsela has teamed with librarian Joanna Parkes to produce the aptly-titled 'Early Music' newsletter. This in-house publication will probably come out at the beginning of each semester and will serve to communicate with staff and students. There will be a Sydney Early Music Week from June 11 to 15. See you there.

And the latest from Zuckermann? The first of our new Italian outer cases has arrived in Australia. The normal timber for the new Fretted Clavichord is French cherry, and French walnut is available for slightly extra. Our world-famous Flemish instrument has undergone another revision--with Mark XV we have enlarged the width of the case, allowing an extra course of strings so the top note is not lost in the transposed position (people will persist in playing those Bach concerti at modern pitch!). Instead of the register penetrating the cheek as on the old Flemish instruments, optional stop levers can pierce the nameboard. Because the price of fine French beef bone platelets keeps rising every time our supplier loses another finger on his saw, the standard keyboard on both single and double versions is the reverse-style, and we must charge slightly more for the traditional Flemish keyboard with bone naturals and grenadilla sharps. Tapered wooden jacks are also available.

The need has long been felt in Australia for a SPECIAL EDITION NEWSBRIEF to be circulated to owners of all types of early keyboard instruments. The SPECIAL EDITION will discuss maintenance, music, tuning, performance, and many other topics to help people use their instrument to its full potential. If you would not like to miss the benefits of receiving this handy item, please return the coupon below to register your interest. Perhaps you also know of others who would not like to miss the SPECIAL EDITION.

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< > I'm not on your mailing list, but would like to be. Please add me to it.
< > Please delete me from your mailing list, even though it's free. (Shame!)
< > Please send me THE HARMONIOUS BLACKSMITH Digital LP (\$18 incl postage)
< > Please send me CLAVECIN BY CANDLELIGHT dolby cassette (\$12 incl postage)
< > Please rush me details of how I can build my own fine early keyboard
instrument from Zuckermann materials.
< > I own an early keyboard instrument and want to be sure to receive the
SPECIAL EDITION NEWS BRIEF.
My instrument is a:.....

Name:.....

Address:.....

Place:..... State:....PC:....

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