



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.

THE HARPSICHORD & FORTEPIANO REVIVAL

Only a few years have passed since all the public piano concerts seemed to have chronological programmes. A typical concert would perhaps begin with a Bach Prelude and Fugue, then a Haydn or Mozart Sonata followed by some Beethoven and maybe something a little later, if the performer was feeling daring. The time has come now that very few pianists in Sydney attempt to play Bach in public. Few of them could convince anyone that Bach's music sounds and plays better on the modern nine foot black shiny monster than a proper harpsichord.

While we have often been mistakenly accused, we are not really "anti-piano". The modern piano is a marvellously useful instrument for music of the last hundred years, but it becomes increasingly cumbersome and eventually totally inappropriate as we journey to the great periods of Western musical productivity.

The rebirth of the harpsichord has been accompanied by a new look at the music written for it. Musicians around the world have rediscovered the texture, clarity and richness of the early music when played on instruments made in the traditional manner. The sound of the music is only part of the story--the simple and light mechanism of the earlier instruments also allows the full execution of the music (things which are prevented on the piano with its heavy touch and long, loud but plain tone).

Now we are reaching an exciting time in the revival. We all now know that the harpsichord was the instrument of Bach and Handel. But "Early Music" is creeping later and later, and Mozart, Haydn, Beethoven and Schubert are now realised to be better performed on their instrument, the Fortepiano. Performance practice, or simply doing justice to the composers' intentions, relates to all periods of music--Stockhausen and Schumann, as well as Sweelinck. And a large part of performance practice relates to using the correct instrument.

This renaissance of the harpsichord and fortepiano is, to a certain extent, our doing. Partly due to the contribution of Wolfgang Zuckermann during the fifties and sixties in making the harpsichord available to large numbers of people, and partly due to our constant struggle during the last fifteen years to find and return to the tradition, the sound and the touch of the period. [We were among the first makers to refer to the old instruments, to use only solid woods, to make iron strings and tapered tuning pins correctly, and many other parts which we now supply to our many colleagues and friends.]

It was over thirty years ago when Wolfgang Joachim Zuckermann, a harpsichord maker in the USA swamped with orders, proposed to certain of his customers that they could finish their instrument themselves under his supervision. The enormous success of that idea gave birth to the harpsichord "kit"--the instrument you finish yourself. Since then, we have sold tens of thousands of instruments, and the name D Jacques Way & Zuckermann Harpsichords is known in over one hundred countries world-wide. Many professional harpsichord makers have started their careers after building a Zuckermann instrument. Many workshops have based their products on our models and our ideas. Many of our colleagues owe their existence to our enlargement of the market.

In short, the passion which touched all those working with the harpsichord hundreds of years ago, has not been lost. Join us.

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HARPSICHORDS FOR HIRE

More than one of our customers has seen "HIRE" on our letterhead, and phoned straight away wanting a Harpsichord for a few months. Unfortunately, we cannot oblige. But Ed Brewer can. He is Zuckermann agent in New Jersey, and has a hire fleet of over 30 instruments, with most of these available for long term rental as well as the more usual concert and festival events.

While we are unable to keep enough instruments to hire by the year like Ed, we are kept busy with short-term concert, recording or photographic work around the country. You probably remember our Flemish Harpsichord from the Philips commercial, and you would have had to try hard to avoid our instruments in Capital City concerts.

It is often easier for musicians, especially from out of town, to know that there are player-friendly instruments available on hire. It is our job to supply and transport the best instruments, then fully prepare them to the performer's request--the musician just has to sit down and play. Our studio is even available for rehearsal use.

We have prepared a sheet of Hire Guidelines for musicians or organisations interested in hiring our superb instruments. Please phone for your copy, or use the coupon.

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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 now for details of any instrument listed here you would like to own:

#07 NSW Hubbard French Double	63: FF-g'''	8';8'4"peau de buffle, buff, red, gold color bands	\$*9000
#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
#17 NSW Zuckermann Clavichord III 1974	59: GG-f'''	double strung, fine tone, stand + manual	\$*2500
#18 NSW Zuckermann Concert Harpsichord JN	61: GG-g'''	2x8' 1x4' decorated sb, olive case, req some work	\$*7000
#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 naturals, 163cm long	\$*4000
#26 VIC Single Manual Harpsichord by Sephton	61: FF-f'''	2x8' buff, silkwood veneer, reverse kb, tuner, c1970	\$*2100
#29 NSW Zuckermann Bentside Spinet CB 1983	54: GG/BB-d'''	split sharps, alder case, padded cover	\$*5500
#30 NSW Hugh Craig single manual harpsichord	54: C-f'''	2x8' 1x4' buff walnut finish	\$*2500
#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
#33 NSW Zuckermann English Bentside Spinet	54: GG/BB-d'''	absolutely the last set of complete parts in world	\$*3800

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THE ZUCKERMANN COLOR POSTER - - - New Instruments

Our full color poster was printed primarily for the European customers, in English, French, German and Italian. It is barely a year old, and things never stand still at Zuckermann, so a few words are necessary.

The harpsichord on the front is not an antique, but is one of our custom French Doubles. Known as "Pinnocchio", it is much sought after for concerts in France, and has traveled as far as Sweden. The tapestry in the background is a priceless antique that covers one wall of Marc Ducornet's studio in Montreuil-sous-bois, just outside Paris.

On the reverse, the chinoiserie French Harpsichord shown was made in Berlin under the guidance of Zuckermann agent Rolf Drescher. The Flemish Harpsichord was made by Marc Ducornet. It resembles closely the Flemish XV we are now making, save the new instruments have hand stops piercing the nameboard. The little Fretted Clavichord shown is no longer available. Our new, slightly larger instrument eliminates the short octave in the bass, and looks like being as popular as our old one. We have sold out of Italian Harpsichords, and our new Italian design, fake inner/outer transposable GG-d''', is underway.

At Hurstville, we have the last sets of parts for the Italian Virginal [\$3000] and English Bentside Spinet [\$3800] in the world. Once these are snapped up, we won't have any plucked instruments under \$4500. The new, more transportable Virginal (available after Christmas) is based on an instrument in Leipzig.

Our 42 x 60cm poster is free for personal callers, or tick the coupon and we will mail one to you in a sturdy tube for \$5.

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

- Brisbane Thursday September 11 1:10pm BCAE Kelvin Grove Campus HARPSICHORD RECITAL
Anthony Jennings, New French Double Harpsichord
Further Information - Sue Forster (07) 356 9311
- Brisbane Commencing Friday September 12 BCAE Carseldine Campus BAROQUE HARPSICHORD WORKSHOP
Harpsichord players gather with their instruments to study, play, learn and listen. Led by Anthony Jennings, Senior Lecturer in Baroque Studies, Harpsichord and Organ at Auckland University. Tutors include Carey Beebe, Huguette Brassine (Qld Conservatorium), Sue Forster (BCAE) and Mary Mageau. Public lectures, masterclasses, tuning workshop, and concerts.
Organiser - Pauline Elliot (07) 57 7077
- Brisbane Saturday September 13 3:30pm BCAE Carseldine Campus CLAVECIN by CANDLELIGHT IV
Carey Beebe, New French Double Harpsichord - Music by Couperin le Grand, Forqueray, Rameau, + Duphly
Sadly, real candlelight is not available this performance, but you can still escape into pre-revolution France and hear Australia's most exotic French Double Harpsichord sounding its rarely heard, but intended, repertoire.
Admission - \$2 Further Information - Pauline Elliot (07) 57 7077
- Canberra Thursday September 18 8pm St John's, Reid CLAVECIN BY CANDLELIGHT IV
Carey Beebe, New French Double Harpsichord - Music by Couperin le Grand, Forqueray, Rameau, + Duphly
Real clavecin by real candlelight. Hear the music that led to the Revolution in one of Australia's finest church acoustics.
Admission - \$ 8, \$6 CREMS members Further Information - Richard Milner (062) 30 2312
- Canberra Saturday September 20 10am-4pm Canberra School of Music CANBERRA EARLY MUSIC FAIR
Exhibition of instruments, printed and recorded music; lecture series; recitals by local and visiting musicians.
Evening concert by augmented Capella Corelli.
Further Information - Richard Milner (062) 30 2312
- Canberra Sunday September 21 10:30am-4:30pm Room 4 Griffin Centre CREMS presents HARPSICHORD WORKSHOP
Carey Beebe leads discussion. In the morning session, you will learn how to tune simply and easily. Afternoon sessions comprise a background to harpsichord technique, discussing the differences to the piano, and the playing of solo repertoire. Beginners welcome. Pianists welcome. Ample time for playing, questions.
Admission - \$20 Further Information - Richard Milner (062) 30 2312
- Cooma Wednesday September 24 8pm St Paul's Anglican Church HARPSICHORD'S GREATEST HITS
Carey Beebe, Flemish Double Harpsichord. Music by Handel, JS Bach, Louis + Francois Couperin, Rameau, et al
Admission - \$10, \$5, family \$25 Further Information - Megan Scott (0648) 2 2066
- Melbourne Friday September 26 8:30pm "Labassa" 2 Manor Rd North Caulfield
EMSV presents TUNING + TEMPERAMENT -- WITHOUT TEARS
Lecture/demonstration by Carey Beebe. Resist the temptation to buy one of those silly and usually inaccurate electronic tuning boxes. Tuning in an historic temperament is easier, and makes more sense of the music. Everthing entertainingly explained in simple non-technical language. Essential knowledge for all Harpsichordists, or musicians who must play with one.
Admission - \$3, or \$1 EMSV members Further Information - Lyn Hawkins (03) 211 5210
- Melbourne Saturday September 27 8:15pm St Mary's Anglican Church, North Melbourne CLAVECIN BY CANDLELIGHT IV
Carey Beebe, New French Double Harpsichord - Music by Couperin le Grand, Forqueray, Rameau, + Duphly
Admission - \$ 8, \$6 Further Information - Else Christensen (03) 329 8810
- Sydney Saturday October 11, Sunday 12 10 am - 5pm Kingsgate Hyatt Shopping centre (under Kings Cross Hyatt Foyer)
EXHIBITION - Australian Association of Musical Instrument Makers NSW Branch
Exhibition of all types of conventional and bizarre, complete and incomplete instruments from makers around the state, as well as literature, tools, varnishes, etc. Recitals on Australian instruments throughout the exhibition. See you there!
Admission - \$ 4 Further Information - Carey Beebe (02) 570 8541
- Sydney Saturday October 25, Sunday 26 10am - 5pm Hurstville 5th ANNUAL OPEN WEEKEND
It's on again! Not to be missed by anyone curious about Harpsichords. Probably the premier harpsichord event of the southern hemisphere. Last year, we had over a dozen instruments on show. This year, we are aiming for more harpsichords together under one roof in Australia than ever before. No arcane and holy secrets in Australia's busiest harpsichord workshop--Sneak a peek, and ask as many questions as you like. Country + interstate visitors especially welcome--but please make a note of the date, this is your final notice. 'Hands-on' experience of Clavichords, Virginals, Spinets, Harpsichords and, of course the Fortepiano. Selected pre-loved instruments. Music, books, records. Gigantic pre-loved music sale. Tea + coffee served all day.
Admission FREE Further Information - Carey Beebe (02) 570 8541

* * * * including by special request * * * *

- Sydney Saturday October 25 8pm sharp Hurstville CLAVECIN BY CANDLELIGHT IV
Carey Beebe, New French Double Harpsichord
Admission - \$ 10 including supper Advance Reservation Essential - (02) 570 8541
- Hobart Tuesday November 18 Hobart Town Hall FORTEPIANO AND BAROQUE VIOLIN
Cynthia O'Brien, bqe vln and Geoffrey Lancaster, fp

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

Welcome New Australians. Harpsichordist Rosalind Halton from Oxford UK is now living in Armidale, and on the staff of the Music Department, University of New England. And Bruce Brown has settled into the local Sydney Harpsichord scene from San Francisco.

Barbara McRae is unexpectedly back on staff teaching harpsichord part-time at the Canberra School of Music.

The SPECIAL EDITION NEWSBRIEF for instrument owners, mentioned last issue, will be published shortly. It will be sent automatically to all Zuckermann owners--others interested in receiving the issue must register with the coupon below.

Have you heard Trevor Pinnock's new Digital Archiv releases? JS Bach Six Partitas, and Handel's Fireworks with the English Concert. Trevor's instrument is one of our dark blue French Doubles with Louis XV stand, signed D Jacques Way Stonington 1983.

Razor Gang Attacks News Brief Mailing List! If your address label has a red dot, we haven't heard from you for years, and this could be your last issue. If you want to keep receiving the free good news about Harpsichords, please take the time to return the coupon below, and ensure we have your current address.

Tasmanian Geoffrey Lancaster, who has been heard on our Fortepiano in Melbourne, Canberra, Newcastle and Sydney, has just carted off First Prize in the 2nd Mozart Fortepiano Competition at Bruges (Belgium). Judges included Kenneth Gilbert, Gustav Leonhardt and Simon Preston. There were reports of seventy four fortepianists in the competition. Geoffrey has been on the staff of the Tasmanian Conservatorium since the beginning of the year. We regret the fates of Australians in the separate 8th International Harpsichord Competition (including Liz Anderson and Margaret Sims from Melbourne) are not yet established because of time and distance.

detach here & return * * * * *

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 [] You haven't heard from me for years, and you've given me a red dot.
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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.

[] Please send me your HARPSICHORD HIRING GUIDELINES. Name: _____
 [] Please send me the Zuckermann COLOR POSTER (\$5 mailed in sturdy tube) Address: _____
 [] Please rush me details of how I can build my own fine early keyboard instrument from Zuckermann materials. Place: _____ State: _____ PC: _____

[] I own an early keyboard instrument and want to be sure to receive the SPECIAL EDITION NEWS BRIEF.
 My instrument is a: _____

[*] PLEASE PRINT CLEARLY [*]