

HARPSICHORD NEWS BRIEF

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In Brief News & Views from the Harpsichord world...

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The inaugural programs for the glitzy Australian National Academy of Music have been announced. A joint venture between the Commonwealth and Victorian Governments, their admirable mission statement includes providing "a training centre of excellence for musicians of outstanding talent in advanced technical and performance training". But an oversight means there are *no* spaces for study of *any* of the instruments of early music, despite a worldwide resurgence dating back at least forty years. Nowadays for example, instead of piano, even every provincial conservatoire in France has a Harpsichord Class, and pixies study *clavecin* from the age of five or six...

And in case we think this Australian neglect is lack of demand, think again! The Early Music Summer School at UWA in Perth has nine harpsichordists and six fortepianists among its total enrolment of over 100...

Sadly, until now, *not one* Australian University or Conservatorium has even had an Early Music Department. It's the old cultural cringe mentality. Little wonder, then, that our best young early music performers must travel overseas for study. However, perhaps things are looking up: A new course has been written for students to study for the BMus with a major in Early Music. Melbourne University has obtained premises over Royal Parade from the Conservatorium, and has set up the Early Music Studio. Ann Murphy (our guest artist at last year's Open Weekend with Hans-Dieter Michatz on baroque flute) has joined the staff, and has twelve harpsichord students already...

Cyberharpsi! Following the tradition of the most admired harpsichord makers of the past, we're embracing the very latest technology and labor saving machinery: Efficiency and common sense are age-old ideas, not inventions of our own times. Entering the next century, we've found a temporary place for our home page at: <http://www.spirit.com.au/~thommo/hpschd.html> Our site is under construction, so please bear with us, but do visit soon and be sure to let us know what sort of harpsichord information you would like to access on line, so I can incorporate it...

Thanks for all the entries that curled out our fax machine from around Australia in response to our quiz last issue. We wanted to know the *historical origin* of the resulting tune when our seven digit fax number — 534 2531 — was transcribed into music. For some, this was the Laxettes jingle, or perhaps the theme of the ABC's *Kindergarten of the Air*. One of the first entries was also the best, and the free Korg tuner model AT-2 (value \$120) went to

Adelaide piano researcher and restorer, Dr David Forward, who



SPECIAL THANKS TO AUSTRALIAN COMPOSER CARL VINE FOR HIS TECHNICAL ASSISTANCE WITH MACINTOSH MUSIC NOTATION.

found the real answer we wanted in the *Oxford Dictionary of Nursery Rhymes*: While probably half a century older, the words for our tune first appeared in print in William King's *Useful Transactions in Philosophy* (1708-9). The melody first appeared in Walsh's *Country Dances* (1708) but for dancing directions you had to wait another eleven years for Volume ii of the *The Compleat Dancing Master* ...

Listen for the reference to our fax tune in Act III of Britten's *A Midsummer Night's Dream*, now showing at the Opera House. Yes, the harpsichord has a starring role and Stephanie Holmes has to double on celeste...

Liz Anderson soon journeys from her Melbourne home to play Frank Martin's *Harpsichord Concerto* for the 20 odd performances of the Australian Ballet's *Triple Bill*. Brisbane Master's student Catherine Stirling is now studying at London's Royal College of Music. Luke Green has started *Salut!*, a new Sydney baroque ensemble, and Melbourne's Richard Droege is marrying Sue Wuttke after Easter...

No contest this issue, but a simple survey instead: I've always been struck on my travels by the number of harpsichord owners who *seem* to prefer owning cats to dogs. Vif, my fifteen year old black part-Burmese is now living at the workshop to entertain visitors. If you have recourse to return the coupon or otherwise communicate, please let us know your preferred pet. Results next time...

CB

Selected Events using our Instruments or Services

Please confirm details...

Sydney The Australian Opera presents Baz Luhrman's production of Benjamin Britten's A Midsummer Night's Dream
16/2, 20/2, 23/2, 29/2, 2/3 7:30pm Sydney Opera House Opera Theatre
Further information (02) 699 1099

Melbourne MIFOH presents the Twenty-sixth Melbourne International Festival of Organ & Harpsichord
Easter Week beginning Easter Sunday 7/4 various artists & venues
Further information (03) 9347 0447 (Accommodated packages & special flight deals available)

Sydney The Australian Opera presents Handel's Alcina
8/6, 12/6, 15/6, 18/6, 21/6, 24/6, 27/6, 29/6 7:30pm Sydney Opera House Opera Theatre
Further information (02) 699 1099

Instrument List

Ring (02) 534 2002 for further details of these second-hand instruments...

IL#	STATE	INSTRUMENT	RANGE	DECORATION	PRICE
21	VIC	Morley Bentside Spinet London 1972	61: GG-g ^{'''}	attractive shape, walnut ext, good musical scope	\$3000
58	TAS	Deegan Flemish Single hc 1986 / Moermans	55: BB-f ^{'''}	2x8, walnut + sycamore case, sycamore stand	\$8000
78	***	Sperrhake Silbermann model Spinet 1951	54: C-f ^{'''}	walnut case, reverse kb, delrin converted action	\$2500
79	QLD	John Storrs Clavichord (made from kit) 1975	58: GG-e ^{'''}	poplar cabinet, stand, recently restrung	\$1750
99	VIC	Hubbard Bentside Spinet / Baker Harris	60: FF,GG-f ^{'''}	inlaid walnut, mahogany, reproduction hardware	\$9800
100	NSW	Zuckermann Double-fretted Clavichord IV	51: C-d ^{'''}	mahogany veneer, cabriole stand	\$3800
112	ACT	Hugh Craig Single-manual Harpsichord c1973	54: C-f ^{'''}	2x8, 4, buff, walnut veneer with inlay, stool	\$2000
115	***	Zuckermann Flemish Double Harpsichord IV	56: GG-d ^{'''}	2x8,4, buff, pale green ext, papered int, sb pt, cover	\$12500
120	NSW	Heugel Grand Pianoforte / Tomkinson c1805	68: FF-c ^{'''}	Sheraton-style veneer, inlays, birdseye nameboard	\$17500
122	NSW	Zuckermann Fortepiano / Stein	61: FF-f ^{'''}	American cherry, french polished, with stool	\$23700
124	NSW	Ron Sharp Portativ Organ	20: g'-d ^{'''}	8+4, wood pipes, carved Queensland maple case	\$6000
125	NSW	Neupert Telemann model Single-manual hc	54: C-f ^{'''}	8+4 buff, dark teak, rose, elaborate desk, case	\$4725
128	WA	Zuckermann Concert Harpsichord III 1976	61: GG-g ^{'''}	2x8, 4, buff, rosewood stained case	\$5000
134	NSW	Hubbard French Double Harpsichord 1978	63: FF-g ^{'''}	flat black case, gold trim, sb painting, rose	\$6000
136	VIC	Hugh Craig Spinet c1969	54: C-f ^{'''}	buff, reverse keyboard, Queensland walnut case	\$2750
141	NSW	Hubbard French Double by Watchorn 1979	61+1: FF-f ^{'''}	green ext & terracotta int, sb painting, trestle stand	\$20000
143	TAS	Causon Italian hc 1980 / Smithsonian anon	55: GG,AA-d ^{'''}	Tas blackwood, huon pine & blackwood kb, crate	\$5000
144	ACT	Wittmayer Single-manual Harpsichord c1969	54: C-f ^{'''}	8+4, with 4 on knee lever, split buff	\$4500
146	QLD	Hubbard French Double Harpsichord	63: FF-g ^{'''}	reverse kbs, mahogany case and Louis XVI stand	\$15250
147	NSW	Zuckermann Italian Virginal IV 1986	54: GG/BB-e ^{'''}	french polished teak color exterior, ornate hinges	\$3750
151	NSW	Hugh Craig Single-manual Harpsichord	54: C-f ^{'''}	teak finish, portable instrument	\$2250
153	VIC	Goble Double-manual Harpsichord 1970	61: FF-f ^{'''}	16,8,8,4, lute, walnut casework, good cond	\$8000
155	QLD	Zuckermann Triple-fretted Clavichord 1987	45: C/E-c ^{'''}	Honduras mahogany, with matching cabriole stand	\$4000
156	VIC	Lindholm Spinet 1991	54: C-f ^{'''}	White with gold trim, beech int, upholstered stool	\$3800
157	VIC	Gibbons 1983 Pentagonal Spinet / 1552 Jadra	50: BB-c ^{'''}	Lebanese cedar case, boxwood & ebony kb	\$5300
158	VIC	Jean-Louis Coquillat Italian Harpsichord 1974	51: C-d ^{'''}	2x8 with buff, maple colored veneered case	\$4000
159	SA	John Broadwood & Sons Square Piano 1833	73: FF-f ^{'''}	mahogany, rosewood, very good condition	\$4950
161	NSW	Zuckermann Flemish Single XII 1984	56: GG-d ^{'''}	reverse kb, red & white, gold trim, mahog stand	\$16000
162	***	Hubbard Flemish Single Harpsichord c1982	55: BB-f ^{'''}	2x8, green exterior, red interior, baluster stand	\$9000
163	VIC	Michael Johnson 1972 Flemish Single / Ruckers	63: FF-g ^{'''}	2x8,4, buff, maroon with gold leaf, motto, cover	\$10000
164	ACT	Alcock 1981 Double-fretted Clavichord / Hubert	54: C-f ^{'''}	mahogany case, spruce soundboard, satin varnish	\$5250
164	VIC	Hugh Craig Single-manual Harpsichord 1976	61: FF-f ^{'''}	3 pedals, walnut with stool, needs overhaul	\$3000
165	NSW	Zuckermann French Double by Watchorn 1980	63: FF-g ^{'''}	terracotta red, carved rose, good condition	\$15750
166	***	Wurlitzer Electronic Piano EP-200A 1978	64: AA-c ^{'''}	genuine hammer action, built in amplifier, stool	\$200
167	VIC	Causon French Single Harpsichord 1991 / Taskin	63: FF-g ^{'''}	2x8,4, buff, natural timber case, sb painting	\$6000

All instruments listed are available for sale by private vendors as at February 12 1996.

Prospective purchasers should ascertain condition and suitability of these instruments for themselves because no warranties are express or implied and no liability is accepted for any statement, opinion, error or omission. Please ring our workshop for more recent listings, further details on any instrument, or vendor contact information. Frequently updated listings are available through our website. Instruments at our showroom are denoted by "****" in the State column. Personal callers welcome by appointment.



1995 Selected Discography

Listing of some recently released recordings featuring keyboard instruments either completely finished, or made from designs and materials originating in our Stonington or Paris workshops. Instrument usage may not always be correctly or completely credited on consumer packaging. Other instruments may have also been used on some recordings. All releases are CDs unless otherwise noted.

TITLE & ARTISTS	INSTRUMENTS	RECORD COMPANY & RELEASE DETAILS
Alessandro Scarlatti: Motets Gérard Lesne, ct; Véronique Gens, sop; Il Seminario musicale	Italian/Grimaldi - DJW & MD 1986 <i>Paris</i>	Virgin Classics VC 5 45103 2
Biber: Violin Sonatas Romanesca: Andrew Manze, v; Nigel North, l & th; John Toll, hc & or	Italian/Grimaldi - MR 1991 <i>London</i>	HM 90713435 2CDs
Carlos Seixas: Harpsichord Concerto • Sinfonia • Sonatas Norwegian Baroque Orchestra / Ketil Haugsand, hc	Concert Double - DJW & MD 1991 <i>Paris</i>	Virgin VC 5 45114 2
Charpentier: Médée Les Arts Florissants/William Christie	French Double/Hensch - DJW & MD 1983 <i>Paris</i>	Erato 4509-96558-2 3CDs
Haendel: Concerti grossi op.6 Les Arts Florissants/William Christie	French Double/Hensch - DJW & MD 1991 <i>Paris</i>	Harmonia Mundi HMC 901507
Haydn: Cello Concertos Pieter Wispelwey, cello; Florilegium/Neal Peres da Costa	Concert Double - MG 1991 Fortepiano/Walter - DJW 1988 <i>London</i>	Channel Classics CCS 7395
Matthew Locke: Psyche New London Consort/Philip Pickett	Concert Double - MG 1991 Concert Single - WS 1988 <i>London</i>	L'Oiseau-lyre 444 336-2
Monteverdi: Ballo delle ingrate New London Consort/Philip Pickett	Italian/Grimaldi - MG 1989 <i>London</i>	L'Oiseau-lyre 440 637-2
Music for a Sunday Morning Eugenia Zuckermann, fl; The Shanghai Quartet Anthony Newman, hc	Concert Single - DJW 1990 <i>Stonington</i>	Delos International DE 3173
Paper Music Bobby McFerrin St Paul Chamber Orchestra Layton James, hc continuo	Concert Double - LBJ 1981 <i>St Paul</i>	Sony SK 64600
Purcell: Hail, Bright Cecilia! Gabrieli Consort & Players/Paul McCreesh	Concert Single - WS 1988 <i>London</i>	DG 445 882-2
Purcell: King Arthur Les Arts Florissants/William Christie	Flemish Single - DJW & MD 1994 <i>Paris</i>	Erato 4509-98535-2 2CDs
Rameau: Hippolyte et Aricie Les Musiciens du Louvre/Marc Minkowski	French Double/Hensch - DJW & MD 1983 <i>Paris</i>	DG Archiv 445-853-2 3CDs
Vivaldi & Boccherini: Cello Concerti Mischa Maisky, vc; Robert Wolinsky, hc Orpheus Chamber Orchestra	Concert Double - DJW 1991 <i>Stonington</i>	DG 447 022-2

WHAT PRICE HARPSICHORD HAPPINESS?

OR THE BEANCOUNTER'S GUIDE TO AUSTRALIAN EARLY KEYBOARD ECONOMICS...

Just how much does it cost to get some real harpsichord service around here?

Less than you think. Has your washing machine blown up lately? Unfortunately, some recent concerts in Australia weren't of the intended high standard for early keyboard because concert organizers overheard some rumours about what expert attendance *might* cost for harpsichords and fortepianos.

The sad thing is, the audiences were disappointed. Like any other type of music, early music isn't supposed to be played out of tune, or on tinny, substandard instruments. The concert promoters missed receiving good value for their money because they paid *more* than what they should have, for any standard of expertise or service!

The Harpsichord News Brief is the best place to get out the mop and disinfectant and quash this "high cost" hearsay before it gets any further. Our fees have *always* been set at the minimum level commensurate with the only standard of customer service we have ever provided—the highest.

Let's look at some facts:

Fact: Freedom of choice is ensured by the *dozen fulltime professional harpsichord makers* in Australia, each of diverse backgrounds and philosophies. None have ever enjoyed a monopoly, although some are naturally more prominent and so their names appear frequently in the HNB, a complete contact address list even being published earlier.

Fact: My own standard tuning fee hasn't risen in over four years. Covering traveling within a specified area and times, and the first hour on site, it is still only \$100.

Fact: This is *5% less* than the minimum fee recommended by the NSW Piano Tuners and Technicians Guild for a simple piano tuning, and *\$15 to \$20 less* than the amount actually charged by most good piano tuners in Sydney.

Fact: The miracle of our free economy means if you look hard enough, you can perhaps find somebody somewhere willing to do any sort of job a little cheaper, but you should always avoid choosing *solely* on price.

• *Caveat emptor!*

CASE STUDY

Two highly skilled harpsichord making colleagues share the work generated by a particularly fine original instrument orchestra in a city famous for its early music.

Perhaps busy in his shop, the senior maker tends to enjoy the prestige and widespread publicity the duly credited recording work has already given him. But it seems such a difficult chore for him to move an instrument, and even when it comes to tuning there is just as much huffing and puffing and head scratching, so it certainly looks like the orchestra must be getting real value for such great effort.

On the other hand, the popular young harpsichord maker, with his no-fuss attitude, is in constant demand throughout the year for the orchestra's hectic subscription and touring schedule. He is fluent in his work and he makes it look so easy. When the pressure's on and a concert must begin, nothing is too difficult. Little wonder he has often assisted them on tour in an orchestral management position.

• *Assuming both persons charge identical fees for their services, which would you prefer to be fulfilling your technical requirements?*

I'd like to hire a fine instrument for a concert. How am I going to ensure I get good value?

Our Performance Fee is *inclusive of all charges* (Hire, Return Transport, Insurance, Preparation & Tuning, even Interval Attendance if required). If you're not fully convinced of the benefit of using our services, please ask for the *Concert Organizer's Harpsichord Excuse Sheet*. For full details of our hire instruments and pricing you'll need our *Harpsichords with Spunk* leaflet.

Isn't Australia really just TOO EXPENSIVE?

Here's the real surprise. Our pricing is actually at the bottom of the list! Let's compare the *true cost* of some common keyboard needs around the globe, the hire fees based on the same level of service as our Performance Fee. All prices have been converted to Australian Dollars at prevailing rates and include local taxes (if applicable):

SERVICE COST COMPARISON				
CITY	H'CHORD TUNING	PIANO TUNING	H'CHORD* HIRE	F'PIANO HIRE
Hamburg	117	179	413	568
London	72	82	490	633
New York	100	100	540	813
Osaka	196	235	784	1110
Paris	110	200	1020	1235
San Francisco	82	122	590	n/a
Sydney	100	120	400	480

* BASED ON THE GRIMALDI (LARGE ITALIAN HARPSICHORD), AN AVERAGE-SIZED INSTRUMENT. BY THE WAY, THE GOING RATE IN SYDNEY FOR HIRING A QUALITY CONCERT GRAND PIANO IS \$1000 PER DAY, PLUS CARTAGE, TUNING AND INSURANCE.

I need some specialized maintenance on my harpsichord. How do I know what I'm getting is any good?

Any instrument maker can report on the number of botched instruments that pass through for repair. Often the solution would have been far less traumatic both to the fabric of the instrument and the owner's wallet if they had sought the right advice first.

Considering any service industry, you need to look at more than just an hourly rate to make comparisons, because some disorganized workers can easily take a week to accomplish what can rightly be done in less than a day by a skilled and methodical practitioner with the best equipment, working in surroundings conducive to high quality. This scenario always represents the best value.

• *A good worker never blames his tools, because the most appropriate one for the job is always in good adjustment and can be rapidly found because it is close at hand.*

This is especially important out in the field, where each unnecessary additional day can add considerably to the cost of a large project. It wouldn't exactly inspire confidence if your doctor or dentist had to rummage through a mess to find the essential tool, so why tolerate it from a practitioner of any other craft requiring just as much education, sensitivity and refinement to succeed?

Please feel free to discuss your early keyboard requirements with me at any time.

Carey Beebe Harpsichords

Associate of D. Jacques Way & Marc Ducomet
CONSTRUCTION RESTORATION MAINTENANCE TUNING IIBRE
Factory 35/17 Lorraine Street, Peakhurst NSW 2210, Australia
Telephone (02) 534 2002 Facsimile (02) 534 2531
Mobile Telephone Service (018) 23 9267

Carey Beebe

Personal calls welcome by appointment

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For Harpsichord Owners...

There could be 189 strings on a French Double harpsichord, but fortunately they are amongst the least expensive strings for any type of musical instrument. No need to waste them, though. If you feel a little rusty on your loop winding technique, please ask us for a practice coil with your next wire order. At no additional charge, we'll send you an extra coil of reject quality suitable for you to hone your winding skills. When you are ordering replacement strings, always specify your instrument, and wire material and diameter in thousandths of an inch, or send a sample...

Accurate tuning hammer fit is crucial to the highest standard of tuning. We now offer custom made tuning hammers for the old rectangular headed pins most often used in early pianos. For the best fit, please send us a sample pin. The Australian-made custom hammers are \$58 including tax...

To make voicing easier, we now offer thin celcon plectra, saving you much voicing time for the 4' choir. A packet of approximately 65 thin quills will cost you only \$12. The celcon plectra works best with its rounded edges uppermost—this was the way the wedge was punched from the extruded strip. If this is difficult to discern, look for the shinier upper surface. Always support your quill on a block, and work with the sharpest of knives. Most scalpels are a bit flimsy:

The best we have found for the purpose are of the X-acto type, which offer good strength right at the tip of the blade. Keep the quill broad at the tip to prevent a fizzy tone, and for durability preserve the triangular section on the underside of the quill during your voicing like our diagram shows...



**THERE ARE A DOZEN FULL~TIME PROFESSIONAL
HARPSICHORD MAKERS IN AUSTRALIA...**

But perhaps only one offers Carey Beebe's true global experience and legendary approach to customer service.
Carey Beebe Harpsichords Telephone (02) 534 2002 Mobile Telephone Service (018) 23 9267

Inside:

News & Views

Solution to our Fax-number Quiz

What Price Harpsichord Happiness?

Coming Events Using our Instruments

Second-hand Instrument List & Custom Instruments

Latest Early Music Recordings ~ the DJW & MD 1995 Discography

For Harpsichord Owners: Advice on Strings, Quills & Tuning hammer fit

HARPSICHORD NEWS BRIEF

Factory 35/17 Lorraine Street
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Australia

POSTAGE
PAID
AUSTRALIA

ADDRESS CORRECTION REQUESTED

Addressee moved? We appreciate your promptness in forwarding this to their new address, or if unknown, simply run a line through the address label and return unopened to cancel our mailings!