

HARPSICHORD NEWS BRIEF

Published by Carey Beebe Harpsichords, Factory 35/17 Lorraine Street, Peakhurst NSW 2210, Australia

In Brief News & Views from the World of Harpsichords...

Issue #24 Autumn 1994

Visitors to the October Open Weekend were interested to see our repair in progress on an antique instrument flown in from Singapore the previous week. Fresh from his first prize win in the Harpsichord Competition at the Newcastle Keyboard Festival, Luke Green played the free lunchtime concerts on the Flemish Single and French Double...

Ray Harvey has been appointed new harpsichordist for the Musica Viva *Sounds Baroque* team. The group tours NSW with their Zuckermann Flemish Single Harpsichord (recently refurbished by Melbourne maker Marc Nobel). They aim to present an educational program that encourages students to actively listen to baroque music. Ray's own instrument is a Zuckermann Flemish Double signed "Carey Beebe 1982"...

Yes, it *was* a real photograph. The Clavichord on the Nullabor postcard enclosed with the last issue proved so popular we have printed blank lettercards which you can purchase @ 6 for \$12, including postage within Australia...

Not enough harpsichordists in Australia perhaps? The Sydney Festival imported three young and relatively unknown soloists from Canada (Catherine Perrin), France (Thierry Schorr), and Japan (Yoshiko Kojima) to feature alongside The Brandenburg Orchestra's Paul Dyer in two performances with the ten-minute Bach Quadruple Harpsichord Concerto. Festival management is now undergoing a shake up...

Each year, Sydney Morning Herald Music Critic Fred Blanks compiles his Top Ten performances, and we fared particularly well in 1993 by supplying instruments for two of these: the *Les Arts Florissants* concert in the Sydney Opera House Concert Hall for Musica Viva (Italian Harpsichord), and the solo recital by Colin Tilney in our shop (French Double)...

Harpsichords crop up where least expected. You will find a detail of the soundboard painting by Diana Ford on one of our French Doubles on page 323 in the colorful *Macoboy's Roses*, recently published by Bookworld... CB

Some Coming Events using our Instruments or Services

Please confirm details...

Perth UWA Music Department presents visiting Dutch fortepianist Bart van Oort
 8/3 8pm Octagon Theatre with *Les Vents Devienne* and UWA Orchestra
 24/3 1pm Octagon Theatre Free solo lunchtime recital
 28/3 8pm Lawrence Wilson Art Gallery Solo recital for University Music Society members only
 Further information (09) 380 2058

Sydney Bevington Choir with Original Instrument Orchestra presents Messiah
 25/3, 28/3, 29/3 7:30pm Old AGL Centre 477 Pitt Street
 Bookings (02) 266 4800

Melbourne MIFOH presents Twenty-fourth Melbourne International Festival of Organ & Harpsichord
 Easter Week various artists & venues, including:
 7/4 5:30pm Monash Religious Centre *Concert de Clavecin* Pastor de Lasala, French Double
 Further information (03) 328 2592

Sydney UNSW Music Department presents visiting Dutch fortepianist Bart van Oort
 27/4 1:10pm Science Theatre Free solo lunchtime recital
 Further information (02) 697 4871

Canberra CREMS presents Fifth Canberra Early Music Fayre
 15/5 10am-5pm Canberra School of Music
 Further information (06) 230 2312

Sydney The Australian Opera presents Rossini's Cinderella
 4/6, 7/6, 10/6, 15/6, 18/6, 22/6, 25/6 (1pm), 28/6, 2/7, 7/7 7:30pm SOHOT
 Further information (02) 699 1099

Sydney The Australian Opera presents Handel's Julius Caesar with Yvonne Kenny and Graham Pushee
 11/6, 14/6, 17/6, 21/6, 24/6, 27/6, 30/6, 6/7, 9/7 (1pm), 13/7, 16/7, 20/7 (6pm) 7:30pm SOHOT
 Further information (02) 699 1099

Carey Beebe Harpsichords *Associate of D. Jacques Way & Marc Ducornet*

CONSTRUCTION RESTORATION MAINTENANCE TUNING HIRE

Unit 35/17 Lorraine Street, Peakhurst NSW 2210, Australia

Telephone (02) 534 2002 Facsimile (02) 534 2531

Instrument List

Scan our listing of second-hand instruments and ring (02) 534 2002 for further details...

IL#	STATE	INSTRUMENT	RANGE	DECORATION	PRICE
21	VIC	Morley Bentside Spinet London 1972	61: GG-g ^{'''}	attractive shape, walnut ext, good musical scope	\$3000
46	QLD	Spanish Double Harpsichord	57: AA-e ^{'''}	8+4, brown ext, parchment rose, reverse kb	\$5000
58	TAS	Deegan Flemish Single hc 1986 after Moermans	55: BB-f ^{'''}	2x8, walnut + sycamore case, sycamore stand	\$8000
75	SA	Goble Double-manual Harpsichord 1965	61: FF-f ^{'''}	16,8,8,4, 7 pedals, walnut casework, exc cond	\$6000
76	QLD	Virginal, Spanish style 1978	53: CC-e ^{'''}	Green exterior, ivory keyboard	\$1800
78	NSW	Sperrhake Silbermann model Spinet c1969	54: C-f ^{'''}	walnut case, reverse kb, action req some work	\$2500
79	QLD	John Storrs Clavichord (from kit) 1975	58: GG-e ^{'''}	poplar cabinet, stand, recently restrung	\$1750
96	ACT	Hugh Craig Spinet kit built by Watchorn	54: C-f ^{'''}	natural wood with easily transportable stand, cover	\$3250
100	NSW	Zuckermann Double-fretted Clavichord IV	51: C-d ^{'''}	mahogany veneer, cabriole stand	\$3800
109	***	Schutze Italian Harpsichord 1970 inner/outer	51: C-d ^{'''}	A415/440, restrung, elaborate case decoration	\$16000
111	NSW	John Broadwood & Sons square pianoforte 1826	73: FF-f ^{'''}	mahogany, rosewood, brass, very finely restored	\$5500
112	ACT	Hugh Craig Single Manual hc c1973	54: C-f ^{'''}	2x8,4, buff, walnut veneer with inlay, stool	\$2000
115	NSW	Zuckermann Flemish Double Harpsichord IV	56: GG-d ^{'''}	2x8,4, buff, pale green ext, papered int, sb pt, cover	\$12500
116	***	Zuckermann Italian Virginal VI 1984	54: GG/BB-e ^{'''}	false inner outer case, dark green ext, boxwood kb	\$5200
120	NSW	Heugel Grand Pianoforte after Tomkinson c1805	68: FF-c ^{'''}	Sheraton-style veneer, inlays, birdseye nameboard	\$18500
122	NSW	Zuckermann Fortepiano after Stein	61: FF-f ^{'''}	American cherry, french polished, with stool	\$23700
123	TAS	John Brinsmead & Sons 1/2 Concert Grand Piano	88: AAA-c ^{''''}	straight strung, ornate desk & panels, three pedals	\$5500
124	NSW	Ron Sharp Portativ Organ	20: g'-d ^{'''}	8+4, wood pipes, Queensland maple case, carved	\$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
130	VIC	Sperrhake single manual harpsichord c1969	54: C-f ^{'''}	walnut case, with stool, excellent working order	\$4500
131	ACT	Feldberg Whale French Double 1979 after Goujon	61: FF-f ^{'''}	with peau de buffle, blue exterior, cover, crate	\$13000
133	NSW	Hugh Jones Flemish Single 1988 after Ruckers	56: GG-d ^{'''}	2x8, A440, Australian cedar, turned stand, stool	\$8500
134	NSW	Hubbard French Double Harpsichord 1978	63: FF-g ^{'''}	flat black case, gold trim, sb painting, rose	\$6000

WANTED KNOWN:

Whereabouts of quality early keyboard instruments of all makes and types looking for new homes, suitable for inclusion in the Instrument List.

All instruments listed are available for sale by private vendors as at February 24 1994.

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. Ring our workshop for more recent listings, further details on any instrument, or vendor contact information. Instruments at our showroom are denoted by "****" in the State column.

Personal callers welcome by appointment.

SOLE AUSTRALIAN AGENT FOR ZUCKERMANN EARLY KEYBOARD INSTRUMENT KITS



1993 Selected Discography

Listing of commercially 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
Antonio Vivaldi: Recorder Concertos Dan Laurin, rec; Drottningholm Baroque Ensemble	Italian II - ALg 1981 <i>Stockholm</i>	BIS CD-635
Baroque Canatas at Versailles various artists; Ed Brewer, hc; Brewer Chamber Orchestra & Chorus / Rudolph Palmer	French Double - WH 1978 <i>Stonington</i>	Erasmus WVH071
Beauty & the Beast	Concert Double - RT 1992 <i>New York</i>	Walt Disney 01325 Video
Carlos Seixas: Sonates pour Clavecin Anne Robert, hc	Italian/Grimaldi - DJW & MD 1991 <i>Paris</i>	BNL 112839
Domenico Scarlatti Cantatas vol.i & vol.ii Kate Eckersley, sop; Kath Sharman, vc; Timothy Roberts, hc	Italian/Grimaldi - MG 1989 <i>London</i>	Unicorn Kanchana DKPCD9095 DKPCD9119
Joseph Haydn: Klavierstücke Joël Pontet, fp	Fortepiano/Stein - DJW & MD 1985 <i>Paris</i>	Chamade CYP 5614
Mad Songs: Purcell, Eccles, Blow Catherine Bott, s; David Roblou, hc & or; Mark Levy, bv; Anthony Pleeth, vc; Paula Chateaufneuf, achl & gu; Tom Finucaine, achl	Large Flemish Double - G & H 1981 <i>London</i>	L'Oiseau-lyre 433 187-2
Monteverdi: Il combattimento di Tancredi e Clorinda Les Arts Florissants/William Christie	Italian/Grimaldi - DJW & MD 1991 x 2 <i>Paris</i>	Harmonia Mundi 901426
Mozart: Early Symphonies The English Concert/Trevor Pinnock	French Double/Hensch - DJW 1982 <i>Stonington</i>	DG Archiv 437 792-2 4CDs
Mozart Sonatas Geoffrey Lancaster, fp	Fortepiano/Stein - DJW 1982 <i>Stonington</i>	Tall Poppies TP022
Rebel: Les Elemens/Les caractes de la Danse Les Musiciens du Louvre/Marc Minkowski	French Double/Hensch - DJW & MD 1983 <i>Paris</i>	Erato 2292-45974-2
Swinging Baroque — Maurice André Trompettissimo Maurice André, tr; various other artists; Harmonia Nova with Niels Lan Doly, hc	French Double/Hensch - DJW & MD 1991 <i>Paris</i>	Erato 4509-91771-2
Teilman Susato: Dansereye 1551 New London Consort/Philip Pickett	Italian/Grimaldi - MG 1989 <i>London</i>	L'Oiseau-lyre 436 131-2
Telemann Suiten The English Concert/Trevor Pinnock	French Double/Hensch - DJW 1982 <i>Stonington</i>	DG Archiv 437 558-2
Vivaldi: Concertos Monica Huggett, bqe v; Hanover Band/Anthony Halstead	Italian/Grimaldi - MG 1991 <i>London</i>	EMI Eminence CD EMX 2210

We're slashing expenses and can't justify your fee...

If you continue adopting the recession obsession of *saving* money instead of realistically looking at cost-effectiveness and concentrating on *making* money, your organization could be missing opportunities. Our all-inclusive Performance Fee compares more than favorably with the hire fees charged by other companies for a piece of sensitive specialist equipment of similar value.

We found someone cheaper...

The miracle of private enterprise: Use them, enjoy what you pay for and what you save—and we look forward to hearing from you next time around.

Our player will use his own...

This can work out quite well, but beware the many pitfalls. There should always be genuine artistic reasons for the choice of instrument, and harpsichords come in a bewildering array of shapes, sizes and styles. It is no longer possible to make a positive impression on persons of refined taste just by the presence of any old harpsichord on stage. It is no more 'authentic', for example, to use a French Double for accompanying Monteverdi than it is to play Bach on the piano. The harpsichord should rightly be a group expense—an artist must not be out of pocket for any professional cartage costs, but cannot be entitled to an additional hire fee above the other players simply because of the use of his own instrument. (All the orchestras in the world would fold the instant the violinists began demanding extra for the use of their own old Italian master fiddles, some worth tens or even hundreds of thousands of dollars!) Lastly, and perhaps surprisingly, some players own decidedly inferior instruments, and manage to keep them in abysmal condition. Yech! These instruments are best avoided, for they give *all* harpsichords (and often all music) a bad name.

We're thinking of purchasing an instrument, and don't want to lose money hiring one...

Hiring a instrument can let you put it through its paces to see just how well it performs under a variety of circumstances. When the purchase question looms seriously, we will match you with the best possible harpsichord for your requirements: We often have suitable new instruments for delivery ex stock.

We're going to try to borrow one from someone else...

Good. But when you tire of wasting your valuable time trying to find an even remotely suitable instrument, ascertaining its condition, checking insurance cover, organizing safe return transport (or hiring a vehicle and lugging it yourself!) and ensuring it will be properly prepared for the concert, all with different parties, call or fax us. You don't need an MBA from Harvard to realize the cost benefit of using our services to deliver the best quality instruments on time with a minimum of fuss, and releasing all those hours for what you do best.

We have our own harpsichord...

If your organization already owns an instrument, it must often be used to justify its existence: If the initial choice was a good one, this need not be a bad thing. With the ownership of any instrument, however, comes the responsibility of upkeep. Some institutions balk at paying even 1% of the replacement price each year on professional maintenance, and as a result their harpsichords languish along with all their other instruments. Hopefully not your establishment! But unless you need to use a harpsichord publicly at least half a dozen times per year, you might be better served by calling us to help dispose of your current instrument before it becomes a liability that nobody wants to play even reluctantly, and then you can hire the best quality instrument, matched to your repertoire on an as-need basis throughout the year.

It's not an important enough event to warrant even a half-decent harpsichord...

Then don't waste your time, or that of all your musicians, in being involved with it. You wouldn't expect your string players to make music on \$150 plywood fiddles with screws, so don't insult your harpsichordist similarly.

We're playing several venues, and can use the harpsichords there...

There are enough stressful variables attached to performing in different environments without having to cope with vastly different instruments, even if we could assume they are all in perfect working order. A rank and file string player wouldn't consider playing a different instrument each night of the week, so why should the harpsichordist? When you are convinced of the genuine artistic benefits of using high quality instruments chosen for the repertoire, a tour or series becomes so much easier for the players with the consistency of the same keyboard instrument throughout.

But we have a hectic touring schedule...

Are you challenging us to keep up? If we can't do it by road, our flightcase can go anywhere your group can by air, often on the same scheduled passenger flights. And if you're already flying a small orchestra around, perhaps booking extra seats for fragile stringed instruments and freighting bulky double-basses, how much extra is a real harpsichord going to cost?

OK, we're convinced...

Now you're talking. Request our "Harpsichords with spunk" brochure. It lists our instruments available with service details and enough pricing to help you plan your project with ease.

Carey Beebe Harpsichords

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

High Quality Custom Instruments Available for Immediate Delivery...

INSTRUMENT	RANGE	SPECIFICATIONS	PRICE
Large Unfretted Clavichord V	61: FF-1 ^m	Double strung in brass A415 Reverse keyboard, grenadilla and bone-slipped sharps Honduras mahogany case with frame and panel lid Matching turned stand Padded cover A handsome and imposing instrument Carey Beebe Sydney 1991	\$13300
German Harpsichord after Vater	56+2: GG-d ^m	Disposition: 2 x 8' operated by levers, buff Reverse transposing keyboard A392/A415/A440 Strung in brass Tapered wooden jacks with delrin plectra Roundtail oiled American cherry case Padded cover with integral bags for three screw-in legs, music desk and lid stick An easy to move, extremely practical instrument Carey Beebe Sydney 1992	\$22700

All instruments listed are available for sale from our showroom as at February 24 1994. We only use materials and designs from the Stonington or Paris shops of *D. Jacques Way & Marc Ducornet*. Custom Instrument prices include sales tax and one year all-risks Worldwide Insurance for private purchasers underwritten by Australian Eagle. Delivery is free within the Sydney metropolitan area. If we are unable to personally deliver your instrument elsewhere, we will pack it safely and arrange delivery at preferential rates. Every instrument is accompanied by a basic maintenance kit with tuning hammer and all expendables likely to be required in the first several years (spare strings, plectra etc.). Kottick's book *The Harpsichord Owner's Guide* is included with all plucked action instruments. The first service, for minor adjustments on your instrument after delivery, is free. Cases or padded covers are included where noted.

Now in the Workshop: Triple-fretted Clavichord under construction, French Double rebuild, and antique repair in progress.

Harpsichord Parts Clearance: Zuckermann French Double 63-note reverse keyboards \$320; 110 x short Z white Jacks with tongues, unused \$135; 189 x Z white Jacks, used \$200; Z French Double Music Desk, stripped ready for repainting \$150; Z Trestle Stand in poplar, ditto \$100; White & Gold Louis XVI-style Music Stand \$250; Upholstered & Buttoned Stool Top in Gold Drayton \$160; Set Chromatic Tuning Forks \$80; Hubbard French Double Music Desk, black \$40; H Soundboard Rose, ungilded \$40; 500 x 65mm long chromed Zither Tuning Pins, the lot \$150; 195 x standard chromed Zither Pins, the lot \$70; All CDs only \$15. *First come, first served.* P&P not included.

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Please add me to your mailing list.
- Please change my address details.
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- Please send me your "Harpsichords with spunk" hire leaflet.
- Please send me details of your custom instruments.
- Please send me details of how I can build my own harpsichord from a Zuckermann kit.
- My instrument is a _____
- Please send me your Spare Parts Price List.
- Please contact me to arrange maintenance or repair.
- Please send me details of how I can include my instrument on the Second Hand Instrument List.

- Please send me the following:
- 6 x "Clavichord on the Nullabor" lettercards @ \$12 posted
 - All CDs on sale while stocks last @ only \$15 plus p&p**
 - ABC Classics CD 432 140-2 Mozart Bicentennial Collection (The Australian Opera)
 - Tall Poppies CD TP009 Mozart Unexpurgated (Geoffrey Lancaster & The Song Company)
 - Tall Poppies CD TP022 Mozart Sonatas for Fortepiano (Geoffrey Lancaster)
 - Kottick's *The Harpsichord Owner's Guide* hardcover @ \$65
 - Kottick's *The Harpsichord Owner's Guide* paperback @ \$30
 - Klop's *Harpsichord Tuning* @ \$12
 - Jorgensen's *The Equal-beating Temperaments* @ \$12

Enclosed is my cheque for \$_____, including \$5 postage & packing per order within Australia.

Or debit my card: Bankcard Visa Mastercard

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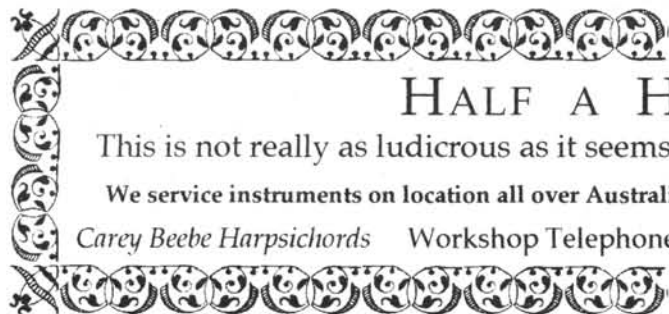
For Harpsichord Owners...

If you are still trying to move your naked harpsichord around, it is time to make your job easier and consider giving your instrument the protection it deserves by ordering one of our custom-made padded covers. Obliging Aunt Bessies around the country have lovingly sewn many creations, but even most professionally supplied covers are only crude imitations of the real thing. Some even cause more damage than they are supposed to save because of incorrect materials or poor design like harsh internal lining, insufficient padding, or metal buckles which bang up the finish. Our covers are made a snug fit for Zuckermann instruments (\$530), or even those of other makes (\$560), and all incorporate the best materials we have found for the job after moving instruments around the country for a dozen years. Protected.

In Nomine • David Jacques Way • 1918 – 1994

In early February, David Way died suddenly in his Stonington Connecticut workshop. David had followed many interesting career paths, and before taking up harpsichord making had just published Wolfgang Zuckermann's controversial The Modern Harpsichord. When Wolfgang had to hurriedly leave the US because of threatened legal suits over the book, David bought Zuckermann Harpsichords Inc, apprenticed himself to the leading American maker William Hyman and set sail on his fantastic voyage of rediscovery of seventeenth and eighteenth century instrument making practices. These were to revolutionize the historic instrument revival. David was an imposing father figure to all his students around the world. As with all great sensei, the tuition he offered encompassed much more than the subject matter at hand. Over the past dozen years, David changed my perception of the world in many different ways, by teaching me how to see colors and proportions, how to hear sounds, and how to question both the given and unfathomable.

Safe Travels, David. Love Carey.



HALF A HARPSICHORD...

This is not really as ludicrous as it seems: Is your instrument revealing its full potential?

We service instruments on location all over Australia and SE Asia, or in our modern, well-equipped workshop.

Carey Beebe Harpsichords Workshop Telephone (02) 534 2002 Mobile Telephone Service (018) 23 9267

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THE CONCERT ORGANIZER'S HARPSICHORD EXCUSE SHEET

HARPSICHORD NEWS BRIEF

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