

HARPSICHORD NEWS BRIEF

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

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If you grew up with the modern piano, do you remember your first experience on an early keyboard instrument, perhaps with a mixture of excitement and annoyance? Besides the alternate soundscape, the keys are often a different size, and things like the pedal (if it has one) aren't where they should be. It was therefore no shame for accomplished pianist as well as actress Holly Hunter, after learning the Michael Nyman score for *The Piano* on her Yamaha, to call in Colleen Rae-Gerrard for a few reassuring lessons just to familiarize herself with the Broadwood square pianoforte that was the centrepiece of the acclaimed film. When you're ready for a few lessons, a call to our shop can put you in touch with likely teachers in your area...

Early Music figured well in the latest round of the "Keating Fellowships" announced last October, although the world's richest government-provided arts grants to individuals generated more controversy than usual. Farmer turned harpsichord maker and veteran grant recipient Bill Bright made the elite list, but perhaps Bill wished he had never applied: The Federal Opposition promptly called for the grants to be disbanded following reports suggesting despite a healthy waiting list of sizable deposits or payments in full, he had not delivered an instrument in over a decade...

For good music making, you must first be comfortable.

Frequent users of our stable of five thoroughbred instruments for concert or recording hire have always enjoyed the luxury of a matching stool. Sometimes the effort has been considerable: Our watergilt Louis XVI-style stool, for example, with its eight miniature cast medallions in their corner boxes to match our 1991 French Double, is worth more than some instruments alone. Our latest attempt to please *all* the players of our 1993 Flemish Double *all* the time is a height-adjustable oak stool with a diamond buttoned leather top...

Last year's Open Weekend was an outstanding success, with fans journeying from WA, TAS, VIC and ACT to be where it was all happening. Sydney Morning Herald music critic Fred Blanks was thrilled with the evening chamber music concert, *Concerti & Divertimenti*, presented by Ensemble of the Golden Age, calling it "an occasion of considerable distinction"...

First harpsichord in Sydney's newly restored Capitol Theatre was our 1983 Flemish Single for Mikhail Baryshnikov's *White Oak Dance Project*. If you're serious about the quality of keyboard instrument for your organization's next early music presentation, a simple phone or fax call will get you a copy of our latest *Harpsichords with Spunk* hire rate card... CB

Selected Events using our Instruments or Services Subject to late change: Please confirm details...

Sydney The Early Music Association of NSW presents The Ultimate Domestic Instrument ~ The Clavichord
15/3 8pm Don Bank Museum 6 Napier St N Sydney Lecture/Demonstration by Pastor de Lasala
Further information (02) 888 5454

Canberra Early Music Enterprises for The Canberra Festival presents Court Dances from Versailles to Vienna
19/3 3pm University House Great Hall The Early Dance Consort with Ensemble of the Golden Age
Further information (06) 295 1683

Melbourne MIFOH presents Twenty-fifth Melbourne International Festival of Organ & Harpsichord
Easter Week various artists & venues, including:
19/4 10am St Mary's Anglican Church, North Melbourne *Poetry into Music*
20/4 8:15pm Trinity College Chapel *English Melancholy ~ Italian Exuberance*
Further information (03) 328 2592

Sydney The Australian Opera presents Rossini's Barber of Seville
14/6, 17/6, 19/6, 22/6, 24/6, 29/6, 3/7, 8/7, 18/8, 22/8, 26/8 (1pm), 31/8 7:30pm SOHOT
Further information (02) 699 1099

Sydney The Australian Opera presents Mozart's Marriage of Figaro
7/7, 12/7, 18/7 (6pm), 21/7, 26/7, 28/7, 2/8, 5/8 7:30pm SOHOT
Further information (02) 699 1099

• As always, this space is available without additional charge to our clients wishing to benefit from reaching an informed readership of several thousand early music aficionados around Australasia...

WE CAN COVER ANY ASSIGNMENT FROM BEIJING, BOMBAY, OR BANGKOK TO BORA BORA. IF YOU'RE NOT USING OUR INSTRUMENTS, PLEASE CONTEMPLATE WHY YOUR AUDIENCE IS BEING DEPRIVED OF THE VERY FINEST: YOU COULD START BY ASKING FOR OUR *HARPSICHORDS WITH SPUNK* RATE CARD, AND *THE CONCERT ORGANIZER'S HARPSICHORD EXCUSE SHEET*.

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

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

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 Spinnet London 1972	61: GG-g ^m	attractive shape, walnut ext, good musical scope	\$3000
46	QLD	Spanish Double Harpsichord	57: AA-e ^m	8+4, brown ext, parchment rose, reverse kb	\$5000
58	TAS	Deegan Flemish Single hc 1986 after Moermans	55: BB-f ^m	2x8, walnut + sycamore case, sycamore stand	\$8000
75	SA	Goble Double-manual Harpsichord 1965	61: FF-f ^m	16,8,8,4, 7 pedals, walnut casework, exc cond	\$6000
76	QLD	Virginal Spanish-style 1978	53: CC-e ^m	Green exterior, ivory keyboard	\$1800
78	NSW	Sperrhake Silbermann model Spinnet c1969	54: C-f ^m	walnut case, reverse kb, action req some work	\$2500
79	QLD	John Storrs Clavichord (from kit) 1975	58: GG-e ^m	poplar cabinet, stand, recently restrung	\$1750
100	NSW	Zuckermann Double-fretted Clavichord IV	51: C-d ^m	mahogany veneer, cabriole stand	\$3800
112	ACT	Hugh Craig single manual Harpsichord c1973	54: C-f ^m	2x8, 4, buff, walnut veneer with inlay, stool	\$2000
120	NSW	Heugel Grand Pianoforte after Tomkinson c1805	68: FF-c ^m	Sheraton-style veneer, inlays, birdseye nameboard	\$18500
122	NSW	Zuckermann Fortepiano after Stein	61: FF-f ^m	American cherry, french polished, with stool	\$23700
124	NSW	Ron Sharp Portativ Organ	20: g ^l -d ^m	8+4, wood pipes, Queensland maple case, carved	\$6000
125	NSW	Neupert Telemann model single manual hc	54: C-f ^m	8+4 buff, dark teak, rose, elaborate desk, case	\$4725
128	WA	Zuckermann Concert Harpsichord III 1976	61: GG-g ^m	2x8, 4, buff, rosewood stained case	\$5000
130	***	Sperrhake single manual Harpsichord c1969	54: C-f ^m	8+4, buff, walnut case, stool, ideal first instrument	\$4500
134	NSW	Hubbard French Double Harpsichord 1978	63: FF-g ^m	flat black case, gold trim, sb painting, rose	\$6000
136	VIC	Hugh Craig Spinnet c1969	54: C-f ^m	buff, reverse keyboard, Queensland walnut case	\$2750
138	SA	Schaumloffel Italian hc 1992 after Faby	48: CDEF-c ^m ,d ^m	cypress case & sb, boxwood & ebony kb, new	\$18900
141	NSW	Hubbard French Double by Watchorn 1979	61+1: FF-f ^m	green ext & terracotta int, sb painting, trestle stand	\$20000
143	TAS	Causon Italian hc 1980 after Smithsonian anon	55: GG,AA-d ^m	Tas blackwood, huon pine & blackwood kb, crate	\$5000
144	ACT	Wittmayer single manual Harpsichord c1969	54: C-f ^m	8+4, with 4' on knee lever, split buff	\$4500
146	QLD	Hubbard French Double Harpsichord	63: FF-g ^m	reverse kbs, mahogany case and Louis XVI stand	\$15250
147	NSW	Zuckermann Italian Virginal IV 1986	54: GG/BB-c ^m	french polished teak color exterior, ornate hinges	\$4750
148	SA	Zuckermann English Bentside Spinnet	54: GG/BB-d ^m	popular model, split sharps, alder case, turned stand	\$3700

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 25 1995.

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.

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

IMPORTANT NOTE FOR OUR OVERSEAS CUSTOMERS REGARDING TELEPHONE NUMBERS APPEARING HERE...

For uniformity, all Australian telephone numbers are shown prefaced by the area code in parentheses. To dial Australia from overseas, follow your international access code with "61", then the number as it appears here but ignoring the first zero of the area code.



1994 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
Beauty & the Beast – The Broadway Musical Original Cast Recording Kenneth Cooper & Gerry Rank, hc	Flemish Double - DJW 1985 <i>Stonington</i>	Walt Disney 60861-2
Cello Concertos • Vivaldi, CPE Bach, Tartini Mstislav Rostropovich, vc; St Paul Chamber Orchestra/Hugh Wolff Layton James, hc cont	Concert Double - LBJ 1981 <i>St Paul</i>	Teldec 9031-77311-2
Coma Max Sharam	German Single/Vater - CB 1992 <i>Sydney</i>	Warner 4509976752 CD - EP
Georg Friedrich Haendel: Messiah Les Arts Florissants/William Christie	French Double/Hensch - DJW & MD 1991 <i>Paris</i>	Harmonia Mundi 901498 99 2CDs
Handel: Julius Caesar Highlights Yvonne Kenny, sop; Graham Pushee, ct; The Australian Opera and Ballet Orchestra /Richard Hickox	Flemish Single XII - CB 1983 <i>Stonington</i>	ABC Classics 442 271-2
Interview with the Vampire – Original Motion Picture Soundtrack with Kenneth Cooper & Wendy Young, hc	Concert Double - DJW 1991 <i>Stonington</i>	Geffen GEFD 24719
John Blow: Venus & Adonis New London Consort/Philip Pickett	Concert Double - MG 1991 Concert Single - WS 1988 <i>London</i>	L'Oiseau-lyre 440 220-2
JS Bach: Brandenburg Concerti David Roblou, hc; New London Consort/Philip Pickett	Concert Double - MG 1991 <i>London</i>	L'Oiseau-lyre 440 675-2 2CDs
Leclair: Recreations de Musique Aline Zylberajch, hc; Les Nièces de Rameau	French Double/Hensch - DJW & MD 1991 <i>Paris</i>	Pierre Verany PV794011
Lully: Phæton Ensemble Vocal Sagittarius Les Musiciens du Louvre/Marc Minkowski	French Double/Hensch - DJW & MD 1991 <i>Paris</i>	Erato 4509-9137-2 2CDs
Michael Praetorius: Christmas Music Choirboys & Congregation of the Royal Cathedral at Roskilde, Denmark Gabrieli Consort & Players/Paul McCreesh	Italian/Grimaldi - MG 1988 Muselaar - MG 1981 <i>London</i>	DG 439 250-2
Mozart: Clemenza di Tito Choir & Orchestra of the Zürich Opera /Nikolaus Harnoncourt	Flemish Double I - RK 1980 <i>Zurich</i>	Teldec 4509 90857-2 2CDs
Mozart: Salzburg Symphonies The English Concert/Trevor Pinnock	French Double/Hensch - DJW 1982 <i>Stonington</i>	DG Archiv 439 915-2 4CDs
Pascal Collasse: Cantiques spirituels de Jean Racine Le Concert Royale/Christophe Rousset, hc	Flemish Double - DJW & MD 1990 <i>Paris</i>	Astrée/Auvidis E8756
Telemann: Suites • Concerto in D Major The English Concert/Trevor Pinnock	French Double/Hensch - DJW 1982 <i>Stonington</i>	DG Archiv 439 893-2
Trinonfi! A Florentine Festival New London Consort/Philip Pickett	Italian/Grimaldi - MG 1989 <i>London</i>	L'Oiseau-lyre 436 718-2
Vivaldi: Four Seasons Gil Shahan, v; Robert Wolinsky, hc; Orpheus Chamber Orchestra	Concert Double - DJW 1991 <i>Stonington</i>	DG 439 933-2

HOW TO TELL A GOOD INSTRUMENT...

PROFESSIONAL musicians—and especially those who tour the world—can judge from their considerable experience which instruments are the most responsive, comfortable to play, and most capably allow the music to be heard.

Most of our customers, however, are not so fortunate as to have traveled the world playing harpsichords, or to have played on well-restored antiques. Let me try to set out some guidelines—criteria which the fine professionals insist on.

First of all, the instrument must be judged on how well it serves the music. The composer and his music come first. The player comes next, for even without the best of instrument, a good player will communicate a very great deal of the composer's intention, and a great performer can overcome even serious deficiencies in his instrument. Last of all in our hierarchy comes the instrument and its builder. We instrument makers are the servants of the servants of music. It is not the 'genius' of the builder, but the quality of his instrument that counts.

A keyboard instrument is in a certain sense a machine, and you have a right to expect that the machine works. No amount of 'genius' in the builder, and no quality of tone, is otherwise of any use.

Be prepared to play the instrument you are considering long enough to become acquainted with its sound. First impressions are apt to be most

deceiving; if you buy something you can't live with, you may not be able to sell it. Some instruments sound wonderful and strange, but experience would teach you that wonderful strangeness has little to do with music.

It is difficult to speak about tone. Perhaps we should try rather to talk about what tone *does*. A tap dancer can give us wonderful and intricate patterns of rhythm. Some harpsichords can click almost as well as a tap dancer, and so you get the rhythmical excitement, a valid part of the music. But I think we all want an instrument that *sings*, that reminds us to some degree of the qualities of the human voice.

The 'early' keyboard instruments are meant to play what is called contrapuntal music, which means that the inner voices are as important as the outer, and must be clearly heard. We call this quality 'transparency'.

Transparency can be achieved by thinning out and enfeebling the tone, and by making the 'decay' very short. When the tone is too thin and feeble, you eventually become frustrated. If the decay is too short, then everything comes out detached, and you must remember the held notes instead of hearing them.

A musical instrument should have a bass. It is a glorious thing to have a bass you do not have to imagine.

So far I have talked about the

tone of a musical instrument without using the word 'beautiful'. Beauty is a beauty does. (I think, though, that an instrument should be beautiful to the eye. This doesn't hurt the tone a bit.) If the tone of your instrument will *do* all the things I have mentioned, you will call the music that you play beautiful, and never think about the 'tone' as such.

Which is the way it should be. It is a bad instrument that draws attention to itself. Remember the hierarchy—the music comes first. Only by playing music on the instrument can you judge its tone—or its action. A tone that you think is 'just beautiful' when you first hear it will probably give you indigestion after an hour's playing. And an instrument that strikes you as ugly when you first hear it will become intolerable even more quickly. It is the calling of attention to itself, either for its 'beauty' or for any other reason, that condemns the bad instrument.

A good instrument, on the other hand, while not calling attention to itself, will constantly surprise you by letting you hear things in the music you have never heard before. Give yourself time enough for this to happen—and then trust your own judgment.

David Jacques Way
(1918 ~1994)

Carey Beebe Harpsichords

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Personal callers welcome by appointment

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Export Quality Custom Instruments Available for Immediate Delivery...

INSTRUMENT	RANGE	SPECIFICATIONS	PRICE
Triple-fretted Clavichord III	45: C/E-c ^m	Double strung in brass A492 Boxwood naturals, grenadilla sharps, short octave Swiss pine soundboard & bottom Honduras mahogany case with frame and panel lid Carey Beebe Sydney 1995	\$4980 <i>\$4300 TAX FREE</i>
<i>The most portable acoustic keyboard instrument, based on a charming anonymous clavichord reputed to be once owned by the King of Sweden.</i>			
Large Unfretted Clavichord V	61: FF-f ^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 Carey Beebe Sydney 1991	\$13300 <i>\$11570 TAX FREE</i>
<i>A particularly handsome and imposing instrument, suitable for the diverse wealth of early keyboard music including Beethoven before 1800.</i>			
Italian Harpsichord III	49: CDEF-d ^m	2 x 8', no buff, A440 Boxwood naturals and pearwood accidentals Alaskan yellow cedar case, turned beech stand Gothic-style rose by Janine Poletti Hand-rubbed varnish finish Padded cover Carey Beebe Sydney 1986	\$14500
<i>This amazing instrument weighs less than 20kg (without its stand) yet the sound is big enough to use with an orchestra.</i>			
Flemish Single Harpsichord XII	56: GG-d ^m	8+4, buff, reverse transposing keyboard A415/A440 Soundboard painting after early Ioannes Ruckers Cabinet Maker's Blue case, gilded mouldings Mactaggart papers, Turned oak stand Padded cover Carey Beebe Sydney 1987	\$19000
<i>Representing exceptional value, this attractive and practical instrument is presently offered for sale in Perth.</i>			

All instruments listed are available for sale as at February 25 1995.

We only use the world's finest materials and proven designs from the Stonington or Paris shops of D. Jacques Way & Marc Ducornet. All new Custom Instrument prices include sales tax. Tax exempt prices are available to educational institutions or for export. For our private purchasers within Australia, one year all-risks Worldwide Insurance underwritten by QBE Insurance is also included. 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 by road or air 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 new 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 Progress: Italian after Grimaldi construction, French Double rebuild,
Rädecker & Lunau square pianoforte c1830 restoration,
George Watts square pianoforte c1815 restoration.

detach here & return ✂

- I've picked this up from _____
Please add me to your mailing list.
 Please change my address details.
 Please delete me from your mailing list.

- For just \$12 posted, please send me six of the fantastic *Clavichord on the Nullabor* lettercards.

- Please send me your *Harpsichords with Spunk* hire leaflet.

- Please send me full details of your custom instruments.

- I want to build my own harpsichord from a Zuckermann kit:
Please send me your latest color brochure and price list.

- My instrument is a _____
 Please send me your latest 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.

- I want a precision electronic tuner. Please rush me:
 Korg AT-2 tuner @ \$110
 Korg DT-3 tuner @ \$150
 Korg DT-2 tuner @ \$160
 Korg DT-1 tuner @ \$200
 Korg AT-1 tuner @ \$200
 Korg MT-1200 master tuner @ \$650
 Just let me drool over the Korg brochure at this stage.

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

Or debit my card: Bankcard Visa Mastercard

Number / Expiry date

Signature

Name

Position

Organization

Address

Locality State PC

Phone (home) (work)

Fear of tuning commonly enters peoples' minds when they are considering owning an instrument. But if the weather is stable, a good harpsichord will stay in tune a surprisingly long time. Even this can be prolonged if you adopt the attitude of most violinists or guitarists, who quickly check the tuning of their instrument each time before playing, and make any necessary adjustments on the spot. Tuning a harpsichord is much more akin to these string instruments, and doesn't require perfect pitch, nor the full time training for one year undertaken by modern piano tuners. It's a task quite within reach of the average owner, although like playing a simple piece, it does require a little practice.

If you must play in equal temperament, you can use an electronic tuner to help you divide the notes of the scale. These vary from the most simple meter tuner, the Korg AT-2 for \$110, through various digital versions which are very easy to read including the recently

released cassette-sized DT-1 with unequalled portability (\$200), to the top of the line Korg MT-1200 (\$650), a sensitive programmable tuner with eight popular historic temperaments built in and an array of professional features, including the ability to set the standard 'A' anywhere between 390 and 470Hz.

Because they aren't as discerning at the extremes of the compass and do not adjust for the tricks the human ear plays on the brain, you'll get the best results with the less sophisticated tuners if you use them just to set the bearings for an octave in the middle of the keyboard, and then tune down and up in octaves by ear. After all, we listen to the music with our ears, not with electronic boxes (boffins excepted).

Each of our Korg purchasers receives a copy of our *Tuning without Tears* sheet, and additionally for our MT-1200 clients, our world exclusive *Temperament Card* details sixteen most-needed temperaments. See the coupon.



XI'AN, SHANGHAI, HONG KONG, SINGAPORE, GOROKA...

Every harpsichord benefits from a little professional attention from time to time. Recent developments in plectra material & wire technologies will revitalize your instrument, and proper voicing & regulating make it sound & play better than new.

We provide world-class service to early keyboards of all makes, anywhere. Even Melbourne.

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

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香港中文大學訂購了一台由澳大利亞古鋼琴師凱銳彼彼製做的德國單鍵盤古鋼琴

HARPSICHORD NEWS BRIEF

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