



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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inc. THE HARPSICHORD CENTRE

HAVE HARPSICHORD, WILL TRAVEL

It is an unfortunate fact that harpsichords are not as easily transportable as flutes or violins, but after driving over 10000 harpsichord-safe kms in the last six months, I feel that the fine art is at last being conquered.

During this time, I have moved instruments up narrow staircases where if the harpsichord was 1cm longer, it wouldn't have fitted (the tight bends and hand rails in unit blocks almost make this impossible!), lowered harpsichords by rope from first-floor balconies, and transported instruments to their destination in most kinds of weather.

Before attempting to move a harpsichord even a short distance, remember to put the fallboard in place. This normally useless piece of wood (besides letting you hide the instrument's teeth) will prevent the unsupported cheek or spine around the keyboard breaking off. The instrument should only be carried with the spine or bottom to the floor, although to negotiate corners in narrow hallways, you might need to stand the harpsichord on its front and "walk it"! Two people are normally plenty--for heavier harpsichords, having three might help, but any more tend to get in the road, despite their noble intention.

Of course, some kind of padded protection is essential, and while I have seen quilts and cushions used to 'protect' harpsichords in vehicles, these methods are no help outside the car. At last I am able to supply locally custom-made snug-fitting covers for any early keyboard instrument. These are fluffy-lined, foam-padded canvas, with reinforced corners, bottom pull-rope and carry straps [\$ 300]. For the Fretted Clavichord, there is a plush-lined hard instrument case available [\$ 200].

Even a 237cm long French Double will fit in most modern station wagons--by moving the front passenger seat as far forward as possible, reclining the seat, and laying the tail of the harpsichord on the dash. Flemish instruments, of course, are shorter and lighter, and you may not need to forgo your passenger. I once moved a 170cm long Bentside Spinet to Cooma inside a tiny Corolla sedan. Many enthusiasts report great success with the HiAce type of van, although this represents some sacrifice in both comforts and handling. Sydney harpsichordist David Kinsela moves his instrument on his early Fiat equipped with roof racks! I once fell in love with an old '66 Chevy hearse which seemed ideal at the time, but besides it handling like a tank, and seeming a block and a half long, I couldn't legally drive it on a Class 1 licence and the thought of less than 12mpg seemed revolting!

The most satisfactory vehicle arrangement I have found is the one I have been spotted using in the SE corner of our continent for the last half year. A medium-sized station wagon is very useful, and when coupled with a specially designed trailer emblazoned with CAREY BEEBE HARPSICHORDS on three sides, is convenient for carrying two or more large instruments at once. Very light springing of the trailer is essential to avoid any sudden jarring of the precious load. The trailer floor is covered by 5cm of soft foam with a thin sheet of ply on top to help the harpsichord slide in and out. Instruments and accessories are chocked in place by foam blocks, and a canvas tarp fixed on perimeter hooks with elastic rope seals out weather and dust.

Insurance is another matter worthy of consideration, and this will be reported on in a future issue.

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MUSIC FOR THE HARPSICHORD

Now that Zuckermann have made harpsichords available all over the world, something really must be done about the music to play on them. In any music shop, you may find a little Bach and less Handel. You might be able to get Scarlatti and Couperin by having the shop order from the publisher--and then you will wait and pay an exorbitant mark-up. There is no shop that carries a decent stock of harpsichord music that you can buy off the shelf.

And the editions you can get are not the best. In the nineteenth century baroque music was edited for the piano, complete with pedalings, 'expression' marks, and piano fingerings. Ornaments were changed from those used in the sixteenth and seventeenth centuries, to those in vogue in the nineteenth. In some cases, the notes themselves were altered to suit Romantic notions of what the harmonies should be.

In the past twenty-odd years, a great reaction to this nineteenth-century fiddle-faddle has set in. We would now prefer to hear the music as the composer wrote it, and we like to read it off the page without all the goop supplied for the benefit of the pianists. The Germans call an edition that attempts to restore the music to its original form an Urtext. But even with that kind of edition you should read the editor's introduction to see just what he means. The pervasive influence of that modern upstart, the piano, lingers on, and few editors understand harpsichord technique. If the editor has added fingerings, tempo markings and phrasings, he has not succeeded in removing himself completely from between the performer and the composer.

Which is not to say that harpsichord music plays itself, and all you need is the bare notes. Some of the editions, like those published by Heugel in Paris, scrupulously preserve the original text and also help you to understand the conventions of this music as it was played in its original century (the nineteenth-century editors were grafting their contemporary conventions onto earlier music). So read the editor's introduction to see what he has been up to. If he gives the composer's original table of ornaments, study it carefully, and follow it. Discovering the correct style and method of performance of music written before 1800 is fascinating.

The Zuckermann Catalogue of Music is a collection of the more worthy editions of harpsichord music selected from publishers around the world. Following pressure from a number of Sydney harpsichord identities, an increasing quantity of the more popular titles will be kept in stock. Because of the fluctuating nature of international monies, the prices from the Catalogue are converted directly to \$ Australian, and you are only charged postage and packing (if any) ex Hurstville. That is, you can now buy music here for the American retail price, even though you buy here with Australian currency. The result is music without the huge music store markups that musicians have been complaining about for years, and you don't need to peel off layers of adhesive price stickers to find what the price really was!

A copy of the complete Catalogue is yours for the asking. Here is a selection of some of the more popular titles currently in stock:

"The Fitzwilliam Virginal Book" <Over Edition> two volumes, each only	\$ 11.45
Owen Jorgensen -- "Equal-beating Temperaments"	5.20
François Couperin -- "The Art of Playing the Harpsichord"	11.90
Howard Schott -- "Playing the Harpsichord"	6.85
Maria Boxhall -- "Harpsichord Method"	18.50
Maria Boxhall -- "Early Keyboard Fingerings - An Anthology"	13.75

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JOIN YOUR NEAREST EARLY MUSIC SOCIETY

There are associations enthusiastically promoting the virtues of early music throughout this large country of ours. By organising lectures, workshops and concerts, these groups provide players and listeners alike with opportunities to meet and enjoy their common interests. Amateur music making is encouraged, and most of the societies publish monthly newsletters and hold regular meetings. New members are always welcome. Concession fees are available for student, unemployed, or country members.

Below is a list of these societies, the contact person, and the annual fees for individual/family/concession membership:

Early Music Association of NSW -- Lucy Blomfield PO Box 1532 NORTH SYDNEY 2060 (02) 929 7314	-- \$ 15 / \$ 20 / \$ 7.50.
Early Music Society of Victoria -- Lyn Hawkins 36 Neerim Road CAULFIELD 3162 (03) 211 5210	-- \$ 12 / \$ 18 / \$ 9.
Early Music Society of Queensland -- Joanna Keenan 20 Meadowlands Road CARINA 4152 (07) 398 3100	-- \$ 8 / \$ 12 / \$ 4.
Canberra Recorder + Early Music Society -- Richard Milner PO Box 52 O'CONNOR 2601 (062) 46 5344	-- \$ 10 / \$ 14 / \$ 6.
Adelaide Recorder Society -- K C Worthley 41 Elderslie Street FITZROY 5082 (08) 269 6118	-- \$ 8 / \$ 12 / \$ 5.
Western Australia Recorder Guild -- Anne Watson 91 Jackson Avenue KARRINYUP 6018 (09) 446 4095	-- \$ 10 / \$ 15 / \$ 5.

COMING EVENTS . . .

Mark these dates in your diary!

- Adelaide From Monday September 3 Elder Conservatorium
Hans Maria Kneihls (from the Vienna Hochschule fur Musik) Visiting Lecturer in Recorder
A series of events open to the public including Masterclasses, Lecture/Demonstrations and Seminars will be conducted during a three week stay. Herr Kneihls' visit is being assisted by the Australia Council Music Board. Details from Ms Lesley Lewis 32 Nanthea Terrace UNLEY PARK SA 5061.
- Sydney Saturday September 22 8pm Hurstville THE FLEMISH HARPSICHORD
Carey Beebe, Harpsichord - Music by Geoffroy <FIRST AUSTRALIAN PERFORMANCE> Frescobaldi, Sweelinck, Pachelbel, Louis Couperin, + JS Bach.
An opening recital on a fine instrument that has already been played to public acclaim in three states, as well as starring on the Philips Stereo TV commercial! The instrument features marbled exterior, Latin inscribed papered lid and historic action of pearwood jacks with crow quill plectra in holly tongues sprung by boar bristle. There will be Carey's usual verbal programme annotations, and opportunity for interested persons to play the instrument after the recital.
Admission - \$ 8 including supper Advance Reservation Essential - (02) 570 8541
- Sydney Friday October 26 10am 2MBS-FM 102.5MHz FORTEPIANO OPENING RECITAL
Broadcast of Recital held at Hurstville on April 14 last.
Carey Beebe, Fortepiano - Music by JC Bach, Mozart + Beethoven.
Warning - You may never want to hear Classical repertoire played on the less-suited modern piano again!!! Read the article in the October "Stereo FM" programme guide. For those out-of-town folk who have asked, a few recordings of this concert are left. Recorded in Dolby stereo on Maxell UD-C90 cassettes - \$ 10 posted.
- Sydney Saturday October 27, Sunday 28 9am - 5pm Hurstville ANNUAL OPEN WEEKEND
It's on again! Probably the premier harpsichord event of the southern hemisphere. Interstate visitors especially welcome--but please make a note of the date, this is your final notice. 'Hands-on' experience of a wide range of fine early keyboard instruments, and a chance to see instruments in the making.
- Sydney Saturday October 27 8pm Hurstville RE-DISCOVERING MOZART'S PIANO
Lecture/Demonstration by Maribel Meisel, with Carey Beebe, Fortepiano.
Maribel, co-contributor of the article on the Viennese Fortepiano in the New Grove, has lectured widely in the States on the Fortepiano Revival. This event, arranged as part of the OPEN WEEKEND, marks Maribel's last engagement of a busy month's stay in Australia. Find out why the Fortepiano is creating a resurgence of interest in the music of the 'Classical' period, and join the discussion of the interpretation of some familiar music.
Admission - \$ 8 including supper Advance Reservation Essential - (02) 570 8541
- Canberra/Cooma Early November HARPSICHORD ON WHEELS
Carey Beebe with harpsichord in tow. Workshop + Recitals now being planned in conjunction with CREMS.
Further Information - Richard Milner (062) 46 5344
- Sydney Saturday November 24 8pm CLAVECIN BY CANDLELIGHT II
Carey Beebe, French Double Harpsichord - Music by Couperin le Grand, Duphy + Balbastre
Real clavecin by real candlelight. Escape into pre-revolution France and hear the French Double Harpsichord sounding its rarely heard, but intended, repertoire.
Admission - \$ 8 including supper Advance Reservation Essential - (02) 570 8541

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IN BRIEF

Sydney harpsichordist Paul Dyer, who completed his Bachelor of Music Degree at NSW Conservatorium in 1982, has won a Netherlands Government scholarship for further study with Bob van Asperen at the Royal Conservatory in The Hague. Of the two other harpsichordists in Paul's year, Denise Patton is in Rome, also on scholarship, and the other is writing this!

Susan Ericson, a harpsichordist and musicologist from the west coast of the USA has been Lecturer in Residence at the Musicology School of the NSW Con for the last few months. She has been joined out here by her husband, Robert Bloch, a Baroque violinist, and they will be concertising before their return home.

The most recent re-discovery of the practices of the old harpsichord builders is the drawing of soft 'red brass' wire for bass strings. Hard yellow brass soon acquires the transient fizz of bronze in the extreme bass. The Flemish XII and Flemish Double IV stringing schedules reflect the use of this "new" red brass wire, and owners of earlier runs of Flemish instruments might like to convert their instrument to take advantage of the increased fundamental tone.

Historic and Folk Instruments as varied as crumhorns, harps, dulcimers and psalteries are now available in both "kit" and completed forms in Australia. Write to Musique Mersenne PO Box 70 DURAL NSW 2158, or phone J111 Curnow (02) 651 1849 for details.

The Zuckermann Organ project is now encompassing the development of several different sizes of instrument, although it may still be some time before we see the organ "kit". An interesting design is the organ most suitable for continuo and chapel use, the Kisten-Orgel, with a compass of 51 notes (C-d''') and pipes all of wood voiced in the style of post-reformation English choir organs. The transposable keyboard is on top of the organ--the windchest sitting on the floor, and the blower external so that the pipework does not heat up during performance. The specification is as follows:

Stopt Diapason, Principall, Great Twelfth treble, Fifteenth, Small Twelfth bafs.

Recordings of the 11-rank Andover Chapel, Harvard University Organ reported on in the last News Brief are now available with comprehensive registration details. Peter Sykes, Organ - The Great Literature + Service Music. Digitally mastered, recorded in Dolby stereo on Maxell UD-C90 cassette - \$ 10 posted.

'One Man's Festival' is the title of a report on the recent Melbourne International Festival of Organ + Harpsichord, by Geoffrey Pyner of Buderim QLD. "Tuesday also featured solo harpsichord with Roger Heagney. It is hard to pick a highlight of the whole week, but for me, it was this Melbourne artist performing a bracket of Scarlatti Sonatas." For your free copy of Geoffrey's complete report, send a SAE to Hurstville.

Inland freight costs in the past have added considerably to the price of instruments for people distant from Hurstville. Zuckermann "kits" are sent by express road freight, but now a special contract rate negotiated with COMET allows delivery at only half the normal price. As an example, a Flemish Single weighing 77kg can now be sent to Perth for about \$ 190, including insurance. Of course, you are always welcome to pick up your instrument from Hurstville, but please give prior warning of your intention and check that your vehicle is large enough!

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FOR THE FIRST TIME IN YEARS -- A PRICE CUT

Recently, the \$ US went the highest it ever has been, and the New York Times says it will go even higher before the end of the year. Inflation in the States, if nowhere else in the world, has been under control for some time now.

More than half of Zuckermann instruments go to Europe, and because of the latest crazy gyrations of the \$ US and increased freight costs, Zuckermann have for a year or so been supplying the Eastern Hemisphere from a new factory in Paris. Long surface shipping delays to Australia will soon be a thing of the past, with harpsichords sent here by more frequent airfreight services.

For eighteen months now, we have managed to hold prices without any increase. All orders received before November 1 will be honored at current prices--new prices must take effect after that date. We do, however, have a limited number of "Complete Parts" at the Stonington Connecticut headquarters, that are available for a short time, strictly on a first-come-first-served basis. To take advantage of the following prices, you must send the full amount with your order to reach Hurstville before Monday September 10:

Italian Virginal -- \$ 2000 (save \$ 200); Italian Harpsichord -- \$ 2450 (save \$ 250); Bentside Spinet -- \$ 2500 (save \$ 300).

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