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Laurette Goldberg

EARLY MUSIC PERFORMANCE IN THE SAN FRANCISCO BAY AREA,
1960S-PRESENT

With Introductions by
June Brott
and
Diana Cohen

An Interview Conducted By
Mary Mead
in 1996

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Laurette Goldberg, 1991.

A Photo by Howard Schatz

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Introductions by June Brott, and Diana Cohen; and a poem in tribute by Rella Lossy.

Interviewed 1996 by Mary Zon Mead.

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INTRODUCTION

Laurette Goldberg and I met in 1962, when my family moved to Oakland from Illinois. Although I was not a musician, we immediately established a deep friendship. She became Aunt Laurette to my children, and we adopted each other as sisters. Through the years we celebrated Jewish holidays, read Jewish texts, and shared both trials and successes.

Laurette's resilience and resourcefulness color everything she does, so I was not surprised last year when I visited her in the hospital, during an extended stay after life-threatening surgery. She was lying in bed, hair combed, wearing lipstick and earrings, holding two telephones (one on each ear), and transacting a harpsichord sale--animatedly talking into one phone while alternately listening and speaking into the second (her roommate's phone). In her "office/hospital room," Laurette was scheduling nonstop appointments--with the editor of her latest book manuscript, members of MusicSources staff, colleagues, students, and friends. Watching her, I recalled my astonishment--when we first met--at how she would schedule a social visit several months or even years down the line, all the while using bizarre (to me) terms such as two-year or five-year plans. As a hospital patient, the only thing Laurette couldn't do was practice, so she started arrangements to have a harpsichord brought into her room; her doctor, however, declared she was well enough to go home before those negotiations were completed. Laurette's vocabulary does not seem to include two words: no and *impossible*.

Laurette's enthusiasm for theater attracted my family to join her in Ashland, Oregon, for wonderful summer vacations we dubbed as "Shakespeare boot camp." She organized a cadre of friends to rent a house, read the plays aloud, attend the performances, and discuss them afterwards over coffee and dessert. Laurette also orchestrated the week's food. I often accompanied her to the supermarket where she briskly improvised a week's menus and composed a complete shopping list, down to the smallest item. Then she had everyone volunteer for cooking and/or cleanup duties. Working in the kitchen, side by side with Laurette, we talked, laughed, and cooked, one of her favorite activities.

Laurette was always a visionary, but I didn't always know it. In fact, I was sometimes skeptical of her ambitious ideas, some of which at first seemed risky, or at the last, impractical. For example, it seemed rather absurd when she--a divorced, nonaffluent, single parent of three young children--considered giving up her bread-and-butter (performing and teaching piano) in order to follow her passion for harpsichord and early

music. Yet, she did it: borrowed on a credit card, she had her children stay with friends, journeyed to Holland, studied with the great harpsichordist Leonhardt, and returned home to initiate for herself a new career and for the Bay Area a renaissance of early music.

Laurette has the ability to turn dreams into realities. It seemed almost overnight to me that she became an entrepreneur, simultaneously juggling many artistic, professional, and business balls. "You know, the Bay Area really should have a baroque orchestra," I recall her saying one day as we sat at the kitchen table in her Oakland house. That was the beginning of what became Philharmonia Baroque Orchestra, renowned world wide. Later she conceived the idea of a center for baroque instruments and performance, MusicSources--a dream replete with enormous risks and challenges--and she sold her house and put everything else she had into MusicSources, now internationally known. Laurette was a guiding light for many other musical projects and opportunities, from Tapestry (I saw rehearsals in her Oakland living room) to the Jewish Music Festival, which she joyously continues to nurture.

In ways that are utterly mysterious to me, Laurette lasers a formidable intellect on the project or person(s) at hand. She mobilizes assistance--from getting help moving harpsichords to securing grant money--and generously expresses her appreciation. I have seen how she has influenced generations of young musicians (including my daughter Rachel) by being master teacher, ego-builder, mentor, psychologist, career counselor, and--on many occasions--a talent agent who finds them gigs.

Laurette has not had an "easy" life, but she makes lemonade out of lemons. She bounces back from disappointments, maintains a strenuous regimen in spite of physical limitations, and all the while puts a positive, problem-solving spin on situations others might consider hopeless. Always a busy do-er, Laurette nevertheless is and has been always available when I or my family or her other friends need her.

June Brott
3 December 1996

INTRODUCTION

Laurette, my Laurette.

We first met when I came to the Bay Area in 1962 but only grew close in 1978, when I became Public Relations Director for the San Francisco Conservatory of Music. Laurette was on the faculty, and I was beginning a new career following the recent death of my husband.

It was at this moment, struggling with a new profession, two pre-teen children, an hour's commute each way, that Laurette and I began to meet for lunch each Tuesday and continued for the next two and a half years. I'd close the door to my tiny office and over tuna fish sandwiches and cottage cheese salad we'd discuss our worlds--the world of Bach, the world of children, of surviving, of working, of thriving. Her advice was always rich and full of life experiences. And no matter what her own personal struggles or pain might be, she never denied her gifts of her joys, her insights or wisdom to others.

At the end of that year, the tragedy of the dual assassinations of San Francisco Mayor George Moscone and Supervisor Harvey Milk. The impact and shock of this event--two good and righteous men cut down in their prime--was devastating to me. It revived my own recent tragedy and caused me to doubt why anyone would promote concerts, recitals, performance, try to make music in the face of the horror of this world. "When would be a better time?" she asked. The simple question struck me and stayed with me for all the years since. When would be a better time to do what one could do in the face of struggle and pain. To make music for example. There were many other profound and simple helping words she shared over our wonderful person-to-person talks through the years, but "When would be a better time?" has lingered with me, enhanced my life, and I recall it whenever life feels hard.

Diana Cohen
November 1996

A Poem by the late Rella Lossy for a tribute to Laurette in January 1996

LAURETTE

This woman is not who you think she is.
She sits in the garden of Louis Quatorze,
sips her citron pressé,
leans forward under her feathered green chapeau,
and interviews Charles II, cousin du roi.
What a nasty business, having to escape England
and come to France;
I'm so sorry! Tell me all about it.
Charmed, he does.
She listens, as if taking notes for *Le Monde*,
(which she is),
says warmly,
And your plans for music at the court
when you return à Angleterre?
For surely you *will* be restored to the throne--
have you had a chance to think about music?
He demurs.
I would suggest, then, that you pay
attention to what Louis does here;
you might want to do something similar
when you get home.
I believe I might be of assistance,
should you desire.

But no, that is not who this woman is, either.
She sits indoors, beautifully gowned
in heavy gold brocade, watching rain
cascade down the leaded windows
of her fifteenth century villa.
She has given Francesca Caccini
a commission to write a ballet.
Now she reviews the arrangements,
the food, the flowers, the fireworks,
the wine, the lights, the stage.
Details, minor details of production--
she tosses them off
with a flick of her bejewelèd hand.
Of course she will play the harpsichord
for the ballet.

But no, that is not all she is, either.
She sits in a coffee house in Leipzig, talks with Johann about his job.
I know you hate it here, she says.
I'd like to help.
I can't make promises, of course,
but I do know many people
in the music world.
Meanwhile, why not write something
fun, something droll,
something das spass macht,
something light and frothy,
something about...coffee!
Johann laughs:
You have the most amazing ideas,
he says.
We know she does.

And even that is not Laurette.
She has roamed through Spain, England,
Holland, the exotic Middle East,
rough-hewn Australia:
Like Kilroy, she is everywhere.

You must have guessed by now:
this woman is a spy,
a spy whose code name is
The Now of Then.
She crosses time's borders \with a thousand passports,
which she's forged from vast faith,
joyous optimism, relentless energy;
her spy mission:
to bring back from past ages everything she can.
She arrays her treasures on a gilded table,
inviting, always inviting us
to feast on her delights.

So the truth is out:
with Laurette,
what you see is just the low-lying island tips
of rich continents below;
what you see does not begin to measure
what we get
from Laurette.

INTERVIEW HISTORY

Laurette Goldberg is a very dynamic, energetic, enthusiastic and inspiring woman. Her unceasing devotion to historical performance of music of the Baroque period in the Bay Area has culminated in the birth of several organizations, such as the San Francisco Early Music Society, the Cazadero Music Camp, and MusicSources, as well as performance groups, most notably the Philharmonia Baroque Orchestra, for which she has been either the sole founder or one of the founding members. She is gifted with the right idea at the right time and the incredible persistence and endurance required to give form to the idea. She has lectured and taught extensively since 1970 at the San Francisco Conservatory of Music and the University of California at Berkeley, and many private students skilled in keyboard, string and wind instruments have sought her expertise in historical performance. And of course she has performed solo and in numerous groups innumerable times.

In late 1995, I wanted to undertake an oral history project about the origins of the early music phenomenon in the Bay Area, and the first person to come to my attention was Laurette because her name came up repeatedly in connection with Baroque historical performance. I had heard that her health was not good, but when I approached her with the idea, she was immediately receptive.

I arranged to meet Laurette to discuss the interview process with her, and I arrived at MusicSources, where she lives, at 1000 The Alameda in Berkeley on a wet, wintry evening in January 1996. She greeted me at the door with a very cheerful smile and ushered me into her dining room where she served tea with madeleines. Hanging on a wall in the room is a portrait of Laurette painted by a friend, Barbara Winkelstein, in 1987 (see appendix, p. 451). I launched into preparing an outline of topics to be covered in the interviews, soon discovering that Laurette is engaging, open and eager to talk.

Upon completing our work, we embarked on a tour of MusicSources which is situated in a large, comfortable old Berkeley home. Although some remodeling has been done to accommodate the needs of the music center, the house retains its original gracious style. As I was led through the kitchen, I noticed that Laurette had some difficulty in walking due to a recent severe bout of complications due to diabetes, a disease she has been battling for many years. Behind the kitchen is a good-sized performance/practice room where performances are held and where students take their lessons on harpsichords and other instruments from the Baroque period. In the front

part of the house, across the hall from the dining room, are additional period instruments: clavichords, virginals, organs, and more.

I was led up stairs to the second floor library, a magnificent collection of music for the keyboard, chamber ensembles, singers and other instruments, as well as reference material and books about the Baroque period. A cataloguing system had been created, a donation to the center. There are two other rooms upstairs, one containing period instruments for sale and for rent, and another housing the bequeathed instrument collections of two former students. Laurette explained how and for whom the center functions as a valuable resource for the community and greater Bay Area.

After a subsequent meeting, I toured the Keith Marcellus History Garden which contains descendants from plants and flowers from the seventeenth through nineteenth centuries. On a specially constructed wall to frame the garden, there is a striking mural created and executed by close friends, the Brott family.

Over the next six months, I met with Laurette on Wednesday mornings. She always had two phones on the table by her side while we interviewed (something I discourage during any interview process), yet I quickly realized that this communication is a vital and integral part of the life and business of MusicSources and therefore something to be accommodated. In taping, I tried to make the interruptions as seamless as possible. What amazes me most about Laurette is that she can carry on several trains of thought at once-- she would hang up the phone after a brief conversation and immediately pick up where we left off without prompting. Laurette has an excellent memory, and her stories are full of rich detail, coming to life so readily. It was difficult not to be distracted from interviewer responsibilities. Her Burmese cat, Joshua, regularly visited during the interviews, and his greetings can occasionally be heard in the background.

Laurette was very enthusiastic about the project and provided extensive printed material to sift through, some of which is presented here as appendices. She repeatedly commented on how helpful it was to collect her memories, especially at a time when she was faced with life-threatening symptoms. As the months progressed, however, her health improved significantly, and I experienced in her an increased liveliness and joy.

During the completion of the editing process and bringing the final pieces of the oral history together, Laurette was always very accommodating and helpful, despite her ever-busy schedule. Then, after our last addendum

taping, she mentioned she would be undergoing bypass surgery in February 1997. This had been a possibility for many months, and although its reality was at first difficult for her to accept, when I talked with Laurette a few days before the surgery, she was optimistic about the outcome and possessed a clear understanding of its necessity. I talked recently with Laurette who is rapidly improving following surgery.

It was a wonderful privilege and great pleasure to have interviewed Laurette. She was an inspiring influence during the project and for me personally.

In editing the transcripts of the interviews, for the sake of continuity and accuracy, there were occasional rearrangements of the text along with some deletions of repetitious material and rare additions of untaped material.

Mary Mead
Interviewer/Editor

February 1997
Berkeley, California

BIOGRAPHICAL INFORMATION SHEET

Information gathered by: Mary Mead
Date: 10 January 1996

Name of Interviewee: Laurette Kushner-Canter Goldberg

Date/Place of Birth: 16 January 1932/Chicago, Illinois

Home Address: 1000 The Alameda, Berkeley, California 94707

Dates/Places of Marriage: 14 February 1954/Los Angeles, California; divorced
1964; 16 May 1993/McKinleyville, California

Names of Spouses: Solomon Goldberg; Alan Compher

Dates of Birth: 16 June 1919; 25 September 1940

Names of Fathers: Abraham Kushner, parents divorced 1935; Joseph Canter,
adoptive father

Dates/Places of Birth: 1908/not known; 14 October 1898/Kiev, Russia

Name of Mother: Ann Hoffman Canter

Date/Place of Birth: 1905/South Bend, Indiana

Father's Father/Mother: not known

Mother's Father/Mother: Nathan Hoffman; Mary Travis

Date/Place of Birth: dates not known/Lithuania

Brothers: Harvey Canter, half-brother

Sisters: none

Children: Daniel Hoshea 25 December 1955
Ron David 23 March 1958
Raquel Shiva 3 September 1960

Education: B.M., Chicago Musical College of Roosevelt University, 1953
St. Mary's College, Notre Dame, Indiana, 1949-51; University of
California, Berkeley, 1954-55; California State University,
Hayward, 1969-70; harpsichord study with Gustav Leonhardt,
Amsterdam, and Ralph Kirkpatrick, University of California,
Berkeley

Major positions held: Faculty, San Francisco Conservatory of Music,
1969-Present
Lecturer, University of California, Berkeley, 1970-Present
Founder/Artistic Director, Philharmonia Baroque Orchestra, 1980-86

I. EARLY YEARS

[Interview 1: 31 January 1996] ##¹

Family Members and Early Family Life

Mead: I'd like to start with your early years. Tell me about your grandparents and where they came from.

Goldberg: My grandfather came from Lithuania or Russia--the borders moved a lot--primarily Lithuania in 1900.

Mead: This is your mother's family?

Goldberg: My mother's family is really all I can tell you about because my mother and father divorced when I was so young that I have a very tangential relationship, hardly any, with my natural father's family. I know they exist, but I know very little about them. I didn't even meet them until I was forty. In other words, it was as if they didn't exist for me until then. The only reason I found out about them is that my oldest son was so stubborn--I like it--so willful and wanting to know all about them. I appreciated his energy. He dug them out of the L.A. [Los Angeles] phone book. Essentially my mother's family is my family.

¹This symbol (##) indicates that a tape or a segment of a tape has begun or ended. A guide to tapes follows the transcript.

My grandfather came here in 1900 to raise money to bring his wife here--like that. She came in 1902 or 1903 to South Bend, Indiana, where he was working in the Studebaker factory making wagons. He was the second Jew in the town which was 40 percent Catholic.

Mead: Was this a small community then?

Goldberg: South Bend, Indiana. When I was a little girl it was 100,000. It's 250,000 now in the general area, but Notre Dame and St. Mary's and the northern campus of the University of Indiana are there. Being ninety miles from Chicago, it had a much more metropolitan feeling than the middle of Kansas would have.

Mead: What made him choose South Bend?

Goldberg: It was interesting. He was naturally placed in Philadelphia by the same organization that places Jews now when they're running away from destruction. But he hated it, and he told me this. So they gave him a train ticket to a town where they knew there was another Jew and where there were jobs. And he liked it. Then my grandmother came a few years later, and they started their family.

They had six children, the first one of which died. My mother was the oldest, then. My grandmother and grandfather were essentially like surrogate parents because my mother was divorced when I was three, and in those days it was unheard of. She was divorced because my father was a white-collar criminal, and she had no idea of such behavior! My grandparents were devoted Jews. My grandfather was an educated Jew who read from the Torah in Hebrew on Sabbath--things like that.

Mead: So your grandparents settled in South Bend. Your mother--what was her name?

Goldberg: Ann Hoffman. It's Ann in English. In Hebrew it's Hannah.

Mead: And your grandmother's and grandfather's names?

Goldberg: Rachel, actually. Rachel Mary was my grandmother's first name, but she was only called by her Yiddish name, Ruchel Merel [a

transliteration] and my grandfather's name was Nissan, Nathan [sounds like Na-tan'] in Hebrew. It means Nathan. And Hoffman was their last name.

Mead: What kind of business did he do?

Goldberg: Well, my grandfather was from the tradition of the old country. In the old country in Eastern Europe, the woman earns money, and the man studied and took care of the immortal soul of his family. It was a full-time job. In America, he came totally unequipped for anything but learning. He was a peddler. I remember standing over his shoulder being told that I could have all the 1935 pennies, or something. His contribution to the household was minimal. My grandmother made the clothes, bought and made the food, and ran a business with minimal help from my grandfather. She ran a grocery on the corner so she could keep an eye on the kids and have them all--that was a part of how she sustained the family. He helped, you know, when he could. He wasn't much help, but--she was a very powerful woman.

Mead: Yes, it sounds as if your grandmother was a very important person in the household.

Goldberg: My grandfather was important--he was always deferred to for liturgical matters and moral matters--what would God tell us to do in this situation? You know that joke, my wife does the unimportant things, and I do the important things. I decide whether there's going to be a war or not and what the economy's about. My wife decides what car we'll buy, where we get the money and who takes care of the kids. So, that's the kind of household it was. It wasn't one of real bitterness because they were both prepared for that.

My grandmother continually reminded my grandfather how lucky he was to have married such a beautiful woman and such a talented woman. There was not really a basic rancor between them. She ran a lot of things in that household. I didn't even know that men were equal partners until I was quite a bit older because I had never seen a man running a household. So I didn't know my father in regard to my mother.

- Mead: You said your grandmother had six children, one who died, and your mother therefore was first. Did you know your uncles and aunts?
- Goldberg: Oh, intimately. Since my mother was the oldest, her youngest sister was sixteen when I was born. I was the only grandchild at that time. I was essentially raised by the family in a certain respect. They were an integral part of my life. My male role models were my uncles because my grandfather had a totally different kind of a position in the household.
- Mead: Tell me the circumstances around how your mother met--what was his name--Abraham?
- Goldberg: Abe [Abraham Kushner]? She was very old in those days. She was twenty five when she married, and in those days that was old. She wanted to be a lawyer, she wanted to be a tennis pro, all sorts of absurd things for a woman of an immigrant family. She even wanted to go to high school.
- Mead: It sounds like she was influenced by her mother, your grandmother.
- Goldberg: Well, she was constantly fighting with her mother. She was from what they call "the lost generation". She was the first generation American. She had dreams about whatever she had read or saw, but her mother had other ideas for her. So the conflict was the controlling neurosis of my mother. These two women who were at odds with each other, but I got something from both of them, and also lots and lots of neurosis, naturally. I got my values from my grandmother in most respects, and I got my goals and ideas for how to run my life from my mother which are very different, I mean those two things are very different.

So she met this man who was Jewish and eastern European, coming through town, probably on his way to some nefarious activity. You understand, he never hurt anybody. He was a white-collar criminal. He was a psychopath, and my mother wasn't able to recognize that.

Mead: Can you describe a little more about what you mean by white-collar criminal?

Goldberg: What I mean to say, he was a charming liar. It was the middle of the Depression when they married. He was bright, he loved music, he spoke languages. I can't figure out where he learned them because he was also from an immigrant family. He had a lot of charisma. But psychopaths usually are people who are damaged psychologically around the age of two, according to Spock anyway, and they really can't be fixed. His family could not figure this person out. They were all fine, law-abiding, upstanding religious people. He was running around doing things he wasn't supposed to do, I mean with regard to other people's money.

Mead: How did your mother meet him?

Goldberg: He was probably travelling through. He was from a town about fifty or forty miles away. They were all from the same cultural environment, so doubtless he would have come to the biggest town in this area, and he met her that way.

My grandmother's biggest concern about her children was that they wouldn't marry non-Jews. That was her preoccupation because they were surrounded by non-Jews. Her culture was her connection to survival, and I understand that. She had no doubts about what was right and wrong. She was a powerful woman. My mother was already not all right with my grandmother because the first child was a boy that died, so my grandmother was never going to forgive my mother for being the second one. And she didn't understand any of that, and I didn't understand until later.

But my mother and grandmother were very quick--my mother was very bright, and she led the way. When her sisters became nurses, which was not allowed--for my grandmother a nurse was a bedpan mover in eastern Europe--my mother helped her sisters powerfully by being an advocate. Besides, after the first one, things start to break down anyway, and her sisters began to acquire the culture.

My grandmother had business skills--they were not wealthy, but she bought a house. She had enough sense to use the money to do that, so they always had a roof over their heads, and it was everybody's roof, as it were. It was a great big old, old house. My grandmother also bought a lot of property when it was easier to do that. She had to sell it all excepting for one piece which enabled her sons to go into business. My uncles were the first auto mechanics in the town because most people didn't have a car.

She dealt with the problems of being an immigrant and not being able to speak the language. She ran the family! She was illiterate in seven languages, I say, but she was brilliant. She was clear about what the wife was about, and she imparted that without reservation to everybody. She did remain the center of the family for her entire life. My youngest child is named for her.

Mead: Your mother married Abe. Did they stay within the house or did they--?

Goldberg: Oh, no. They were quick to leave. In the first place, his job took him [laughs]--his way of living left him moving rapidly from place to place. Of course she soon realized what situation she was in, and that was the beginning of her disintegration as far as being emotionally disturbed. She had a couple of nervous breakdowns and was a very bright but very disturbed woman because it was so horrific to her.

Mead: So she found out about her husband fairly early on.

Goldberg: Yes, so by the time I was three, she left him finally.

Mead: Did that take you, then, to Chicago?

Goldberg: No, to my grandmother in South Bend. We lived with my grandmother. I was born in Chicago during their various trips around the world, and then when my mother left my father, my uncle had to send the money for her to take the train to come home to my grandmother which was a terrible thing for my mother in terms of their relationship. Also it was a terrible stigma to be divorced in 1935, and certainly from a good family in

those days. I was the only girl in my school who didn't have a father.

Mead: So you were with your mother the entire time?

Goldberg: Excepting for a year when she had a nervous breakdown, and I was with my grandmother. They didn't know what to do about that. They sent her away.

Mead: Was the nervous breakdown before--?

Goldberg: When I was four.

Mead: Oh, I see.

Goldberg: So she left me with my grandmother which of course was totally safe. I became bulimic that year and never got over that. When you lose your father and your mother and your nanny within a year, it doesn't matter how loving your grandmother is. She's someone that I had seen that I remembered. In those days therapy wasn't available. I was just told that I was supposed to be strong and help my poor mother. These are the kinds of things we don't do any more. But, that's life!

Mead: Yes, and at three, that's an awfully big load. From that point on, from the age of three, you lived with your grandmother.

Goldberg: Yes, and my mother came back--she left when I was four, she got so bad, and came back when I was about five, five and a half. I stayed with my grandmother until my mother married again when I was nine and a half. Those are the really important, I mean some of the most important years. I also realize that the first few years where I was with a loving mother and my natural father, even though it was a very neurotic household, was helpful. I mean the fact that my father was a nice man to me--he was fun. I remember when he stole a phonograph to start my musical career [laughs]--for which he went to jail in L.A.

Mead: You say that you got your values from your grandmother. Can you speak a little bit more about that?

Goldberg: In the first place she was an extremely hard-working woman who didn't feel sorry for herself and believed in God. For her, God and her tradition were a template on how to live. There was never any self-doubt. I never saw that woman questioning herself. And even though I had the usual American neurosis to deal with, there was always that strong, powerful presence and that feeling that your tradition is there for you, and that it's got information for you which makes it, of course, very interesting.

When I was eight and a half, I went to St. Mary's of Notre Dame, and my grandmother was sure that I was--that my mother was sending me to hell. Of course she realized that that wasn't going to happen after a while, when she noticed there wasn't any significant change in my demeanor. The non-Jews were potentially the enemy for very good reasons. I have no problem understanding her position. But I had the love, I enjoyed the love of the enemy. My grandmother loved me intensely. They always said I was like her sixth child because I know how much guilt she felt because of how she treated my mother. Also, I was a cute kid, and you know how grandmothers are anyway. I was the only grandchild she had for five years. So naturally she was going to shower me with a lot of love and affection, and also a lot of demands from me.

Mead: Did the Jewish religion play a large part in your life?

Goldberg: Well, yes, every day because it was a totally kosher, traditional home. I couldn't eat certain foods that other people might eat, which doesn't mean I needed it, it just means that I was conscious of my differentness. I felt sorry for all the other people! That's a very interesting thing--her love of her tradition, which my mother had ambivalent feelings about because of her problems with her mother, I had no problem with. I mean I was curious about the things that other people ate, but my grandmother's cooking was fabulous. The bread wasn't Wonder bread like everybody else was eating. I was laughed at and jeered at occasionally for being Jewish, once in a while but not often. I just felt sorry for people that they didn't understand--I felt sorry for them. I know that came from my grandmother. There is no other way it could have come. It was

a source of strength to me. When I was mistreated in some minor ways for being Jewish, it was a small price to pay for what I knew was the power of my tradition.

Elementary School Years

Mead: That's a very important place. When did you begin school?

Goldberg: When I had just turned five, I started in January in 1937, but I had started music two years before then.

Mead: What school was it that you went to first?

Goldberg: The local--not the local--a public school, one that my mother preferred. There were two possibilities that she preferred, but I went to the one which was farther away but which I could easily walk to--it was eight blocks away or something.

Mead: How was that for you? Do you have memories of that?

Goldberg: It was a wonderful school. In middle America in a university town--with two good schools, St. Mary's and Notre Dame, in that town--you're going to have a slightly higher level, a considerably higher level of education. The community was affected by the fact that it was a university town. I went to the same school from kindergarten through the ninth grade. That stability is quite remarkable for a child. It just happened to be that it was because the war started, and they couldn't add a ninth grade to the high school that I wanted to go to, so I stayed at the same school.

Mead: Did you like school right away?

Goldberg: I adored school! I would never tell my mother I was sick because that would mean I had to stay home. My mother was neurotic and needy--and I had no father, and even though my grandma was a solid support system, I was an anomalous person. That's why I'm a teaching junky. I've had wonderful teachers since I was four. When I was quite little I realized that

teaching was the most nurturing thing you can do. Whatever my teachers' neuroses were, they weren't hanging them on me. By the time I was five I had the kind of kindergarten teacher that had me play the piano while the kids danced. I always had a position of importance in school. When I was six I was accompanying the class in singing. I had demands made upon me by those teachers, and I loved that.

Mead: So you naturally stepped right into those roles without any problem.

Goldberg: If I could tell you one story to give you some idea of the quality of that school. When I was in the eighth grade, I had become so insufferable, unbearable and overbearing because I was getting A-pluses in everything, and I had made my debut, I had been president of my class and all that stuff. It was hard to set limits on me. So the school, and I think this is amazing, where I'd been already for eight years, gave an assignment to a wonderful teacher--I'm lucky I had such a great music teacher because if I didn't I would have eaten her alive, it would have been terrible. They made demands on me, and I was thrilled, and I grew by leaps and bounds. I was learning to accompany at the age of six. Few people have that opportunity, and few people have teachers that are demanding enough for the situation. I was exceptional. They treated me as if I should be doing exceptional things, not that I should be praised for it only.

Well, they had a meeting about me. They couldn't censure me by grades, and they couldn't censure me by whatever normal means, and they understood that. They believed in my future, and they were concerned about my arrogance. So they chose her, the one teacher who I loved the most, to do this unpleasant task and know that it would affect our relationship. The teacher was Laura Mae Briggs who was there when I was in the third through eighth grades. She took me out of class one hour, and she sat down with me in the auditorium--I remember where we sat, I remember everything. She told me how unbearable I was, and how the teachers couldn't bear having me in class because I took over. I was raising my hand and answering all the questions, you know--that I was disruptive from that point of view. So they gave her the assignment to

tell me what the rules were. I was allowed to raise my hand once, and if I didn't get called on then I wouldn't be called on. I was to keep my mouth shut. In other words, they set parameters on my behavior, boundaries.

Mead: Was this the first time something like this had ever happened to you?

Goldberg: Yes, because most of the time I was sociable and very bright, and music was--I would play for anybody! If anybody needed an accompanist, at the age of ten or eleven I would play all day and all night for anybody. It was my social position. I loved it, besides. It gave me pleasure, enormous pleasure. I was a fabulous sight-reader. I would just devour life and devour the music. I ate too much, I loved too high, in a way. I also was neurotic. There was a lot of unhappiness in my household. My mother's second husband, who became my adopted father, loved me. She was too far gone as far as neurosis was concerned to make that marriage work. So they fought for forty three years, tooth and nail and bitterly. They were both losers in previous marriages. I don't mean they didn't love each other, but that's not an environment for a little girl to have.

Mead: She remarried, then, when you were nine and a half?

Goldberg: Nine and a half, and we moved away--I mean within walking distance from my grandma, but we had our own home. I had a brother (Harvey Lee Canter) when I was twelve and a half. Of course he was the best thing that ever happened in the whole world. It was like having a child of my own. He was beautiful, and he was sweet, and I adored him. Of course that helped, but up to that time things were pretty rough for me. It was completely neurotic. I could say that a lot of things happen in families with problems. Of course the Depression impacted everybody until I was ten, but we were not starving. We always lived with dignity because my grandmother had a grocery store. That's one thing, grocery store owners and farmers, they always had enough to eat, and they had a roof over their heads.

So I will never forget that teacher and the love that that meant. I realized shortly after what love that was on the

part of the teachers to organize this whole thing and figure out the rules, and they all abided by them. I realized how much concern they had for me, even though it was anguish for me to hear it--it was tough love, is what we call it. And I won the citizenship award the next year.

Mead: I was going to ask if it worked.

Goldberg: It worked perfectly.

Mead: It sounds like there was an incredible amount of cooperation.

Goldberg: It would be hard to happen in a school where there are too many kids, when there are not enough pencils. But in that town, education counted for something because of the university situation. Also, I was going to the college from the age of eight and a half to study music. I must have been fifteen when I was reading St. Thomas Aquinas at St. Mary's. I wasn't going to classes at St. Mary's. I had a whole cultural environment there. St. Mary's is still, I believe, the second ranking women's college in the Catholic women's culture in the United States.

First Piano Lessons

Mead: Tell me how that happened. How did your mother choose a Catholic school?

Goldberg: Well, mother didn't have any money. I had started studying music at four after I'd started originally with dance--but nobody was crazy enough to teach me dance. I flunked somersault, I was too roly-poly to get around. So there was a piano in the house that my grandmother had gotten for her second child who wasn't interested in it, and I was banging away on that. My mother paid the lady across the alley a dollar a lesson, one-twelfth of her income, for piano lessons.

Mead: And this was at the age of three or four?

Goldberg: Four. By that time I had already retired from the ballet scene. That picture of me, just around corner [gestures towards the entryway of the house], was my first publicity photo. I ran that woman ragged.

Mead: The dance teacher?

Goldberg: No, the piano teacher. I was so hungry to know what she had to teach. She wasn't equipped to deal with a precocious, passionate little girl. She was very kind, but of course she didn't teach me all that much. She couldn't teach me good disciplinary things because she couldn't handle me. She wanted me to play what it said in the music, and I couldn't see that she was anybody I should respect in that regard. I remember when I was five and my mother was gone. It was Memorial Day because it was the Indy 500 in Indianapolis. I was plowing through these books. She gave me a book with sixty pieces, and I'd plow through them. She gave me a book with thirty pieces, and I'd plow through them, one way or another.

There was one piece that sounded totally wrong to me. I made my grandfather leave the house at nine o'clock at night and take me to the teacher because there was a mistake in the music, and I couldn't go to sleep with that knowledge. Well, of course she chuckled and pointed out that there were two sharps in that piece, not one, and the music wasn't wrong, I was wrong. And I was so relieved when she told me that. I was so happy that I could count on the music to be true. That affected me very powerfully. So I thanked her and went home. She was a good woman, you understand.

Mead: What was her name, do you remember?

Goldberg: I don't right now, but I think I could find it somewhere. I went back in 1975 to apologize to her.

Mead: Oh!--I see.

Goldberg: She, of course, was the root of all my subsequent efforts.

Mead: She was still living, then, in 1975.

- Goldberg: Yes. She was a very old lady--well, she was probably seventy five when I went back to see her. When I went back, I apologized to her for being such a difficult child. She said, "Oh, that's all right." She didn't say, "Oh, you weren't a difficult child." She couldn't say that. I wanted to introduce her to my daughter, and I always, for years and years, I always treasured the memory of her kindness. She wasn't up to--when I was eight and a half, that's when my mother took me to St. Mary's.
- Mead: So you were with her for several years.
- Goldberg: Oh, I was with her for probably three and a half years, because then my mother thought, "This isn't working! Obviously Laurette is treating this woman terribly, and I can't do anything about it." And she really couldn't. So not knowing what to do--she wisely chose a refugee from the Holocaust, one of those that were lucky enough to escape, and there were lots of musicians among them. She had this Holocaust survivor come to the house.
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- Mead: This is the second teacher you had.
- Goldberg: Yes, whose name I don't remember because I didn't have her for very long. Poor woman! She went from one holocaust to another! I loved the music she gave me to this day. I just bought for three dollars one of the books that I had as a child because when one student came in I recommended it for a sight-reading project.
- Mead: She gave you totally different music?
- Goldberg: She gave me a higher quality music, and I loved it.
- Mead: Do you remember what the book was?
- Goldberg: Oh, a little Beethoven and Haydn--Burgmuller was the name of the composer, a wonderful book of imaginative not-difficult pieces for children. But I didn't respect her because she didn't--you see I'm always pushing at the boundaries. All

precocious children do that, and she didn't tell me to shut up and do what she said. She didn't have enough self-esteem because of the difficulties in her life. I'm sure she thought that if she treated me badly she'd lose the little income that she got from my mother. My mother was working all this time, so what did she know what I was doing? So, I didn't have her for longer than six months, I think. That was the first quality, some kind of quality--at least a taste of really good classical Western music which I loved instantly. I remember when she would be there when I'd come home from school during adolescence, or when she'd come and my mother would let her in. I remember wishing she would insist more. I remember that. But, it was not possible.

So my mother considered that it was the single most important thing that was being provided for me in my life, because she considered the culture would answer all problems in life. She loved everything: dance, opera, music, reading--my mother was a culture freak and always felt inadequate that she didn't have a fancy education. But she had an incredible one because she was always going to night school. She went to night school most of her life. I was the first person in my family to get a degree because a degree was the same as being the Pope as far as my mother was concerned.

Piano Lessons at St. Mary's of Notre Dame

Goldberg: In any case, she went in desperation to St. Mary's because there was a preparatory part of it--there was a high school connected to the college, and there was a preparatory department like every conservatory has. After one semester, or a year at the most, I went there as one of the many children that took their lessons there on the campus. But they moved the high school and the prep department away, and they didn't take me. They had no trouble telling me to keep my mouth shut and do what it says in the music because they know what discipline means. It was old and dark, and they were wearing these long pretty things, and I was in a different milieu entirely. Nobody's going to sass a nun.

Mead: It must have been very daunting.

Goldberg: It was wonderful. It was marvelous because I was begging for what they were giving me. I was begging for discipline.

Mead: How fortunate that it became available.

Goldberg: My mother had enough courage to fight her mother yet again and send me there. And of course she didn't have the money to pay the full amount, they took whatever she had. That's all. They did that for ten years.

Sister Monica Marie and Sister Mary Madeleva

Mead: And you started at what age--nine?

Goldberg: At eight and a half. At nine, I started in the college. I was taught by chance, you might say chance, by the head of the music department because my first teacher, Sister Judith--who I met again in 1975 or 1980, I forget--I had only seen her for one year in my life. She had come back to be in the nun's infirmary, and I got to see her again. I got to complete all those relationships. It was really wonderful. In any case, Sister Judith was being replaced--you know, nuns do what they're told--she was being replaced by the chair of the music department, Sister Monica Marie, who had more time. I walked in and said, "Where's my sister!" meaning Sister Judith. Sister Monica Marie was obviously attracted to this kid who was very exceptional. So she kept me, and I was like her musical daughter. She was from a quality family--they all were because the teaching order there was a very high class order.

She introduced me after six months to the president of the college who became my mentor--Sister Mary Madeleva is her name. There are many, many Catholic women, little and big, named after Madeleva because of her. She was a mystical poet, published by Macmillan, and when I got my bat mitzvah money I spent some of it on Shakespeare, some of it on French history and the rest of it on the complete poetical works of Sister

Mary Madeleva. She was my buddy! She remembered the day she met me and reminded me of that shortly before her death. I really experienced love.

Mead: What a wonderful gift that must have been. This was the first teacher?

Goldberg: After the first teacher. I switched to the chairman of the music department, Sister Monica Marie, who was the buddy of the president of the college, Sister Mary Madeleva. The piano teacher was--she had a better education than my previous teachers, but she was no genius. This was Sister Monica Marie. She had the intelligence to perceive my talent and try to persevere and do anything that she could for me. And she did, she did literally anything that she could. I realized that the maternal quality that many people were aware of in those days, or thought they had, or whatever you want to say about women in society, was manifest through me. Of course she became very close to my mother--you can imagine how my mother felt to have such a support system.

Mead: How did your mother find out about the school? Was it close by?

Goldberg: Oh, St. Mary's and Notre Dame are across the street from each other. They're on the outskirts of the town. My grandmother had settled herself very quickly away from the immigrants and upscaled herself because of her good judgment and business sense. We were within walking distance to Notre Dame, maybe twelve or fourteen blocks. I couldn't walk to St. Mary's, but I could take two buses and be there in forty five minutes which I did from the age of nine.

Mead: This was in addition to your regular education.

Goldberg: Oh, yes, but it was an education that few children would have had. I remember the day that Sister Monica Marie handed me the complete keyboard works of Brahms. I had already made my debut with Beethoven. She said, "Do you like any of these pieces?" And I said, "Well, I found one I thought was nice." I mean I was such an arrogant little girl.

I was exposed to the finest music. I went to concerts since I was four. My mother bought a season ticket for me for every concert series in the town since I was four.

Mead: You were the recipient, then, of some of your mother's dreams and strong desires.

Goldberg: It was vicarious all the way.

Mead: Tell me about this debut you have referred to a couple of times.

Goldberg: When I was six, I started playing for people in school, and when I was ten I started doing a lot of chamber music. At twelve I started getting paid for accompanying in a studio. When I was twelve, I made my debut with the college orchestra playing Beethoven's C Major Concerto for piano and orchestra. The nuns, you see--they saw to my career, if you will. They felt that this was a child who needs to start being out there. Also I was playing in the college recital series since there were no other children. I remember a few other big talents came after me while I was in high school because I was the town child prodigy. Fortunately it wasn't a very big town, so you didn't have to be a Mozart to be the town child prodigy. They supported me in every conceivable way. I had private harmony lessons, private sight-reading lessons, anything that I needed was provided.

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A Debut Performance at Age Twelve

Mead: You had a debut performance at St. Mary's when you were about twelve?

Goldberg: There was one other town girl that was really good and was allowed to study with Sister Monica Marie. I did that for three years, and by the third year, they decided I should be presented to the community. So I played with the college

orchestra the Beethoven C Major Concerto when I was twelve. Of course it was the most important moment of my life. I hadn't been bat mitzvahed yet. Those were the two big things in my life. To play with an orchestra when you're twelve is a big deal, and in those days it was an even bigger deal than it is now. When I was twelve and thirteen, those were really major years.

I was just last week riding with a young woman, a student of mine who drives me to the San Francisco Conservatory of Music. We were talking about how lucky we are--the day was so glorious, and we were never delayed by the weather, or we never had to cancel because of weather. Maybe it's raining hard, and you have to be sure you have a good windshield wiper, but that's the biggest problem here.

It reminded me, it just flew into my consciousness about the day I had my debut concert. There was so much bitter-sweet about it. I was just at the age where you begin to be scared. When you're nine or ten, you really don't appreciate the enormity of what you're doing. Some kids start earlier, some a little later, but usually it's around the age of puberty that the consciousness of being an individual person arises, and you get nervous around performance.

Everybody used to play everything from memory, unlike now--we don't do that. Nobody ever played from memory until Liszt. From the time that it became customary to play from memory, everybody had to play from memory. It's a terrible crime that was inflicted on everybody.

The weeks before the performance involved my getting a dress. Because I was overweight, I never could wear regular size clothes because they didn't have the variety that we now have. My mother was so upset and angry with me for being hard to fit and looking less than svelte and beautiful which I never had been in my life. We had a dress made, and I remember the angst of going to have the dress fitted--it was a dumb dress, I think, now. As I recall, it was a nice dress, but it was white, and it shouldn't have been white for a large girl. A large girl should be wearing a jewel tone, maybe, like dark green or a beautiful blue. I've never been able to wear white

as a whole garment. It doesn't even look good with my coloring. I remember getting a gardenia or something. I remember hating it. To this day I can't stand to wear flowers. I love to look at them and have them in bouquets, but to wear a flower just seems somehow a violation of the person and the flower.

But everybody made a big fuss about me, and I was very grateful, naturally. I was the town child prodigy, and sometimes people saw my picture in the paper and occasionally someone would stop and say, "Are you Laurette Canter?" I remember how terrible, how horrible I felt, because I felt I was totally inadequate, that I was a charlatan and I shouldn't be there. It started when I was younger than twelve, that I felt inadequate. In fact, I was.

The problem was that I had not been taught about form. Here I was playing a concerto as clear an A-B-A form as you could ever want. It would have taken no time at all to make it totally clear, even though I inferred it--I inferred various things about the shape of that piece. I hear it on the radio every once in a while, and when I hear the C Major Concerto I always have flooded feelings about it. I wasn't prepared as I might have been in this day--I would have been prepared very differently by a teacher. They didn't know how inadequate I felt. In fact, I played well--I played all the notes in the right tempo, and there were no mishaps in the performance.

I remember that it was November, and there was an incredible snowstorm that day. It was a little bit early--but you could have anything in November. You could get sleet or snow or ice, and having these things could really inhibit people's movement. I remember wailing that day saying to my mother that so-and-so wouldn't be able to come because of the weather. You know I haven't thought about this in many, many, many decades! It turned out fine--Mother had given a really wonderful party in our house, and all kinds of friends and family came. I was fussed over a great deal. I remember how wonderful it was to play with the orchestra. I remember vividly the experience. All the after stuff was wonderful, the party and all that.

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Mead: You said you started to play chamber music at around eight?

Goldberg: Ten. That was with students in the high school. There was a singer in what was called "Little Italy", a neighborhood where lots of Italians lived. I was accompanying opera. There was something called the North Central Teachers Association annual event where people prepared solos and ensembles and competed with one another for prizes and ribbons and things. I would sometimes play for fourteen people because I sight-read so fast that I could just about play anything they handed me.

An Early Taste of a Career in Music

Goldberg: And I loved it. I loved it. I loved being an accompanist. I didn't need to be the top dog. I appreciated the joys of the sounds being made together. I especially appreciated the social relationships. I hated to practice because it was so lonely, but I loved playing and being of service to another musician. I just loved it. That's what I was going to do when I grew up. I wrote in my career book when I was twelve, like we're always supposed to do in those days, on being a vocal accompanist. I did research on it because I had seen so many operas and concerts. I knew what that was all about.

Mead: So you did some chamber music, but mostly it was accompanying singers?

Goldberg: I had a preference. When I was little, and I played for the class, and they weren't very good, so I wasn't so inspired. But when I was twelve and started getting paid fifty cents an hour to accompany the local voice teacher, I fell passionately in love with Italian art songs. I took them to bed and wept and sang all night the first time I heard one. It was very clear what my path was.

Since my mother had never created any intellectual barriers for me--if I loved singing, then go study singing. If I loved singing, play for singers. She never was directing my passions in that regard. She considered any good education or

any art a worthy thing. So I started studying voice, and it was clear that I didn't have a gift for singing. Being an accompanist was the closest thing to being a singer. And that was how I figured out what I wanted to be. It was when I was eleven I realized that I liked singing. I didn't fall in love with singing until I was twelve.

Mead: In taking some voice lessons--this must have added to your ability to accompany.

Goldberg: Oh, absolutely. That's why I started coaching when I was twelve also. Of course it was an inspiration for me to study languages because they were singing in foreign languages, and I wanted to know what those words meant. Of course, in Italian, you only need to know twenty five words. After those twenty five, then everything is clear--core, trattare, petto--all the love words. So I learned those words, and I picked out things, and I spoke Spanish. Then I was also able to supplement my income in college by coaching because I'd learned something about vocal production. Coaching a singing teacher, I heard some exercises. I think I also realized how needy singers are--in a way they never grow up, they don't. They have to be accessible emotionally to the world. It's not because they're stupid, it's the nature of their work.

I remember the first opera singer I played for, an Italian--she used to take her shoes off and take a straight shot of whiskey and belt out all the marvelous Italian opera songs. It blew me away. I understood her--she was my kind of person! I was thirteen or whatever, and she was in her twenties. The first country I wanted to go to when I went to Europe was Italy, not Israel. There was no mistake that it's called the cradle of music and has been since the seventh century. The language also lends itself, and the nature of the people.

Mead: Obviously your music career began very early. How much of an impact on your social life did this have?

Goldberg: It was my social life, of course. Most kids couldn't understand me because I was speaking in words with three syllables. When I was nine and a half or ten, I met a

wonderful girl who was a year or two older than me, an Irish Catholic, a simple person, the highest quality of human being. I used to go and take lessons from her on how to endear myself to regular people. It was a very conscious thing. They didn't even have a refrigerator, they had an icebox. But she was my mentor. I loved her. She was a neighbor girl, and I don't know what became of her.

Mead: Do you remember her name?

Goldberg: No, I don't even remember her name. This was after summer camp, and I had a ghastly time in some ways. I had a good time with the older kids, but my own peers couldn't understand me for sour apples. So I was motivated to understand my own peers, and I went to somebody to help me with that, and that was her. She was so dear, such a sweet and fine young person to understand what I needed. She talked to me about telling jokes and having a sense of humor and learning the folk songs that everybody liked to sing, and not making people uncomfortable with all this intellect that was so big at the time.

So I didn't need to do that any more. That's how I became the president of the seventh grade class because I was a good pupil. I never bragged--it wasn't a question of bragging to my peers about that because I knew that wasn't going to get me anywhere anyway. I used to start in the sixth grade helping the kids who were flunking because she made me understand--she was a truly good person--that serving is a way to be loved, and it's a way to be happy. I've often wondered what happened to her because she disappeared from my life early. She could not have been in my life for longer than a year and a half. The family maybe ran out of money--they didn't own the house. She was gone, and I don't know what happened to her.

Mead: It sounds like one of those very wonderful opportunities that just come along. It seems you've had a number of those.

Goldberg: Yes, I was very lucky. And not only that, coming from that town--that was a town that had a higher level of consciousness and virtue, and I put it to the fact that it was 40 percent Catholic. There were Hungarians--lots of Hungarian immigrants

and Polish immigrants. They were uneducated, they were a lot of things. And the rest of them were Bible Belt Christians. Even though they weren't as nice to Jews as they should have been, they were nice to me. I didn't find the world a hostile place. That's important. And Bach, of course, came into my life at eleven, and that took care of everything else!

Discovery of Johann Sebastian Bach

Mead: Tell me about Bach at eleven.

Goldberg: When I was at St. Mary's, studying with all these wonderful people, the teacher at what was considered an appropriate time gave me one of the Bach Inventions which I hated because I couldn't play it, and I could play so many other things. She persisted, and she gave me another one, "This is good for you." Of course I fell in love with the second one because as soon as I could play it, I realized the monumental mind and the gorgeous music that was coming out of the piano. From then on, that was it. As far as I was concerned, there wasn't anything else in the world that mattered that much. So she just kept giving me music. She gave me all kinds of music, but I was playing Bach probably every week of my life. She didn't tell me much. I figured it out myself because he's so sensible.

Mead: He is extraordinary, isn't he? What other music were you attracted to?

Goldberg: It was very interesting. The Beethoven concerto--I liked the Beethoven concerto, but there were some things that were not being explained to me, and I was very puzzled and upset. One day, they brought a great teacher to the college from Chicago. Of course I got a free lesson with him like everybody else because of their attitude towards me. What he finally said--you know, I wasn't getting it. He said, "This is like Mozart." I shouted at him, "Why didn't somebody tell me?" Because I understood--I mean, Mozart wasn't my favorite composer, but I understood more about him. Early Beethoven is very much like Mozart.

So I was introduced to Chopin, Brahms, Mozart, Haydn-- there was no lack of quality classical eighteenth and nineteenth century music. I didn't know about performance practice or harpsichords or Telemann and all of that, but I got standard repertory all the way. I loved it, and I loved some more than others. But Bach was for me so clearly superior to everything else that ever had been written that I didn't have a problem with it. My teacher didn't mind that I liked to play Bach. She gave me good editions and bad editions. I have my edition from when I was twelve when I was suffering particular adolescent angst. The C Minor Partita No. 2 and the C# Minor Five-Voice Triple Fugue were my consolations.

So that was something that I feel that my culture, my mother and my teachers prepared me for so that when I met Bach--and I didn't meet him when I was six either, thank God for that. Bach didn't even start teaching his kids until they were nine and a half. I do a great deal of instructing of Bach, and I listen to hundreds and hundreds of children because I judge. My initial goal in life is to instruct piano teachers because they are the people that create a musical community because that's where it all begins at some level. My big job is to teach them about Bach so that they won't confuse and disrupt the capacity of the child to love Bach. That's why the Junior Bach Festival is my very special work that I've done for a long, long time because I know what Bach did for me.

Mead: Around that time you said you were going through particular angst.

Goldberg: Anyone who reaches puberty--it's not as bad as now--but it was pretty bad. I don't mean that my mother wasn't appropriate around it, but when you become a young woman, and you feel that you're ugly and fat and unattractive, it's much worse. I always knew that I was smart, maybe I didn't know as much as I wanted to know, but I knew I was smart, and I knew that my musical self had worth. I always understood that. That was really what saved me probably from a whole lot of other worse stuff. I was always certain that I was ugly and unattractive and undesirable. For a young female that's pretty awful.

The guiding principle, the main thing that has affected my life, besides the music, is my obesity.¹ I used to weigh a hundred pounds more than I do now. I tried to kill myself by eating. Besides, being bulimic when you're four is pretty heavy-duty. It's pretty precocious--very few people can brag that they were bulimic at four, they usually don't get that way until they're thirteen or fourteen. I understand that--that's why I'm going to die soon because the body suffers in very special ways from that kind of abuse. Everybody tried everything, but of course it wasn't understood. Our culture's always penalized people for being obese, and all cultures do, by the way. Asian cultures do, too, except if you're a sumo wrestler. When Rubens made his pretty pictures of chubby ladies, I'm not talking about that. That's⁶ a whole other thing. It's not daily life.

So I considered myself to be evil because of it, and my mother made me feel that way because of her frustration. Also, she had power over me by my being obese. She didn't understand that, either. In those days it was considered that you were less than--well, even today--less than an okay person. That's just the way it is, and in everybody's life, there's something. Except that this is universal. All I'm saying is that it's universal that Jews will be preyed upon and destroyed every couple of centuries, looking at history, and that obese females will be disdained. That's just the way it is. But look what I got on the other side. How many people get Bach when they're eleven?

Mead: And have that to rely on.

Goldberg: I mean, he didn't care how much I weighed. And he always had something to offer me. He never let me down. I was never disappointed in anything I ever saw or heard--I used to read about Bach for pleasure. He was just so dandy, and there he was, available. Sometimes I was puzzled, but I didn't blame him.

¹See also p. 28.

Bat Mitzvah

Mead: So at thirteen, then, you had a bat mitzvah?

Goldberg: Yes, I was the first one in my town to have a bat mitzvah--bar mitzvahs had been our tradition for all these many centuries. But the girls didn't participate in that sort of thing. I was the first one. I went to a reformed temple because of various problems my family had with the rabbi at the conservative temple, because of course my grandparents were orthodox. My grandmother didn't even go to the bat mitzvah because she thought it was ridiculous.

Mead: Were you the one who requested this or was it your mother who desired it?

Goldberg: Since I was bright, I aspired to it. I think it was my idea for two reasons. One, because I didn't have to go to Hebrew school after thirteen, otherwise I'd go until I was fifteen; it was kind of a wimpy education. Two, I knew that bar mitzvahs and bat mitzvahs were serious, and I liked to learn a lot. So, I picked it. I also was a theatrical person. I mean, I wanted to get up there and do my thing in front of everybody. And I loved being Jewish. It was perfectly understandable. It was a new idea among the American Jews.

Mead: How did that go? What kind of an experience was that?

Goldberg: It was a disappointment to me in only one respect. Because of the circumstances of the arrangements, the original rabbi went away--thank God, because he was a man who was a little short on spirituality. He was a chaplain for the Navy. This refugee from the Holocaust came, and I loved him. You can imagine his spirituality because with the Holocaust experience you either became atheist or devoted to being Jewish. He had verities about life that I loved.

My disappointment was that I had to share my bat mitzvah with another boy because of scheduling. And I thought, "I'm supposed to be soloist, and here I am," you know, so that was my only disappointment. It was just being top dog, like any

other theatrical person. He was kind of a wimpy, sweet guy, and he didn't have a chance! [laughs] I treated him kind of like a pet. He was a poet, would you believe it? He wrote poetry. I appreciated that in him very much. So he wasn't a big talent or anything.

Mead: Traditionally--it's my understanding that this represents an important passage in life.

Goldberg: In orthodox life, technically it means a taking of responsibility for your behavior. According to the Jewish law, when you're thirteen, all the marks against you go toward you in God's eyes; before that, it's your parents problem. It's a taking of responsibility; it's kind of like baptism by the Anabaptists. It's a very important event.

Mead: Did that have an impact on you?

Goldberg: I was delighted. I was delighted to be officially Jewish. I had great disdain for that community, the reformed community, because it wasn't serious enough, and I had a lot of confusion about what kind of Judaism I wanted to practice, but I was very pleased to have done it. And I didn't have to go through the next two years of silly communion which didn't mean much to me because I would rather be practicing or studying or doing something else. I was altogether pleased with that--it was a good thing. I was a historical traditionalist.

Weight as an Issue

[Interview 2: February 7, 1996] ##

Goldberg: I was watching a program on PBS on weight awareness or health awareness or something.¹ They're actually right now talking

¹I had begun the interview by asking a question of Laurette which I did not want to record unless she agreed. I asked, "When describing how you struggled with your weight, you said earlier: 'I tried to kill myself by eating.' Was that a figure of speech or literal?" She replied that

about the thirty three billion business of losing weight. I think certainly I would like to say something about this whole issue of weight and how it affects your life and your image of yourself, how it probably stimulated me in other areas because of that.

I actually saw this on television. A psychologist or teacher or someone asked a roomful of kindergartners whether they would rather be ugly or fat, whether they would rather be stupid or fat, whether they would rather lose a limb or be fat, and they all agreed they would rather have all those things than be fat.

Mead: It's that early.

Goldberg: It's not taught by stupid, uncaring parents. It's a cultural thing, and it's not American, either. It's world-wide. I can't speak for the aborigines--I don't know for sure--in Australia, and I don't know for sure about some African tribes.

Mead: And I think American Samoa, also. Some of the people there are very large, and it seems to be accepted in their culture.

Goldberg: American Samoa--accepted? Until they come here. In Samoa it's okay. Certainly the Japanese sumo wrestlers--but you know they don't live very long. Football players have trouble with that, too. In any case, we're talking about health now. We're talking about culture, and being fat was the worse thing you could be. The children are telling you what they experience in life. Of course children are infamous--I mean if someone is even just mildly chubby, kids are always looking for games to play to put themselves in a higher position or something. That's a safe one, because when you call somebody fat, that means they are inferior in every respect, you see.

Fat means unaware, lacking self-discipline, not bright. Of course we know that isn't true, but that's the image. Also, middle class and in particular upper middle class people will

it was a figure of speech. I asked if we could tape, and she agreed. The tape begins at this point.

go to any length possible to avoid being fat. They have the money so that they can do their yo-yo thing with Jenny Craig and all of that. But it is true today, only there's more consciousness today. People talk, and that has modified things to a certain extent. In America I don't think basically it's changed at all.

Mead: So really that's quite a burden to have carried.

Goldberg: Enormous. As a matter of fact, I very often thought about death and never for any other reason. I used to dream of being taken to a hospital and prevented from eating because that's all I understood. I don't have any question in my mind on its impact on my life. Music was the positive, the countervailing aspect. But I was having to prove myself, and I started doing that very, very young.

Mead: The phrase, "I tried to kill myself by eating", even though it was a figure of speech, had its own impact.

Goldberg: Absolutely. You know we have three categories now. We have overweight, then you have obese, that's the second one, and the third one is morbidly obese. You see, morbidly right away says that that's what's going to happen. So when I went from morbidly obese to overweight I was just thrilled. You know, that was like an enormous success. It was like getting the Nobel prize.

Mead: When did this happen?

Goldberg: That went up and down. There was a period in my adult life when I was in high school when I for the first time got down to say ten pounds more than I am now. That was just incredible. So then I was what you would probably call the most normal-looking I ever looked at that point in time. I was a senior in high school, and I did that, and this I think is important--I was able to get myself to find a doctor. Most nights I had nightmares that I had gained it all back. I had a scale next to the bed so I could jump on it to reassure myself that it hadn't come back.

My mother, years later, wrote and said if I didn't lose weight, she didn't want to ever see me again. She also said that when people asked for pictures--she loved me, you understand. This was her way to try to press me to save my life or whatever. Of course it was not in a meaningful way, but she tried. She didn't know what to do. She'd suffered from the same problem herself, though it wasn't anything as bad as me. I was genetically programmed in that both parents were overweight. There was a lot of obesity in my mother's family. I don't know how much there was in my natural father's because I didn't know them, but I know that he was overweight, too. We now know that genetically you have good chances of being obese if you have something like fifty percent through one parent or something--I don't know. Anyway, she said don't come--I hadn't seen her for too many years--she said, "Don't come here unless you lose weight. I'll just tell people that I don't have any pictures of you."

I understand now what that's all about, but when you talk to a coed, a college student like that, who'd been called every name that you could be named by your own parents and your own family--I was abused only on that topic, not on any other one, because of their frustration and lack of understanding, and the fact that my mother didn't understand that she was actually contributing. She actually had ambivalent feelings about my losing weight, because I was a very precocious and powerful child. She had a lot of neurosis after her nervous breakdown after my father and all that. My mother was a very, very disturbed woman and at the same time she handed me on a platter the means of survival which was music, at the age of three, and bought me tickets to concerts and went with me and role-modeled for me in every conceivable way, when everybody else thought she was crazy. On the other hand, she was destroying my ego.

So then I, of course, immediately gained the weight back, and of course I couldn't figure out why she was dissatisfied with me because she was horrified when she saw I'd lost all that weight. She didn't understand all of that, and I understand that now. I've had enough therapy so I could reconcile with my mother and nurture and love her in a very good way. That's the most important thing, because we all have problems. Everybody's got problems.

Mead: It sounds like a very common thing between a mother and her child. It sounds as if she was working through so many of her own issues with her child.

Goldberg: Absolutely. She didn't have the equipment. Today if a mother doesn't go to a therapist or a counselor around such problems, we think that she is an inadequate parent. But there wasn't such a possibility then. She used to take me to doctors and had me have tests for physical disorders, to find out about my thyroid. It wasn't like she didn't care. It's just that she was impotent to do anything about it.

A Working Family

Mead: You mentioned that your mother was working during your earlier years. What kind of work did she do, and when did that start?

Goldberg: She worked for my uncles. I never remembered a time when she wasn't working. I know from the age of three she was working. I lived with my grandmother, so my grandmother was in those days retired from the business and was there for me. It was never like they have now, children who come home to an empty house. My mother was working less than a block away.

Mead: This was in the grocery store?

Goldberg: No, my grandmother had the grocery store. This was an auto repair establishment, and my uncles were among the first in the whole town to do that. They were very good. It was full of people. It was a socializing situation. My mother was in the office. She had two brothers who were in that business. I remember when I was four years old, I used to love to go there. To this day, the smell of gas and the smell of grease is wonderful to me because it meant my uncles were there and my mother was there, and all these nice people were there. I'd hang out, and the people would think I was cute, it was no problem. They weren't making judgments about me as a little girl.

Once a great big bus came at night, probably ran out of gas or something. I don't know whether it was full of nuns, because St. Mary's of Notre Dame was there, and I remember looking up and jabbering at them. I used to use big words because I was very articulate, and I just loved it. I thought, "Oh, this is so much fun! All these people."

I used to run to the store and ask my mother how you spell some big long word that I'd learned when I was in the first grade. So I always knew where she was, but I missed having a mother and father very deeply, because everybody else had a father. I had my grandmother and my mother, and I had these uncles who were too busy to nurture me, but they were never nasty or difficult or anything. I see now I had a family. I know that my self-esteem, which on some level I retained otherwise I couldn't have done the things I did, came from my grandmother because my grandmother was totally clear about who she was, and who God was, and who I was, and who everybody was! [laughs] So that helped a great deal.

Laurette's Adoptive Father: Joseph Canter

- Mead: Now you mentioned that your mother remarried when you were about nine, that would have been in 1941, or so. This man, Joseph Canter, became your adoptive father. What was he like as a person? How was that for you?
- Goldberg: He was a wonderful man, I mean in terms of being a good person. He was from Russia, so he spoke with an accent. He was bright but not fancily educated.
- Mead: How did your mother meet him?
- Goldberg: Through her brother and sister-in-law. He was from Chicago. He had been married before and actually had two grown children by that time, whom I didn't meet until a little later. They never were a major part of my life. That was never negative. He told me many years later that he had fallen in love with me - this cute, smart little girl, and that was an attraction to

him--and to my mother and all her charms or whatever because he loved children and animals. He was very much a kind of homebody person because of his divorce when his children were tiny. He had just come from the old country, and he was in a difficult situation. So he wanted to establish a home, and he thought I was great.

But my mother was very jealous because of her own neuroses. She did everything she could to alienate him from me which is a terrible thing to do to a child. She couldn't help it--now I know she couldn't help it. So there was always with my mother this overwhelming desire to see me happy, fulfilled and successful, and holding up to me the idea that you can do anything you want if you just want to do it, which has always been my grandmother's nature, plus this attitude that my mother presented--these have been at the core of my ability to transcend a lot of things.

On the other hand, she was jealous of me because she didn't have any of the opportunities she was trying to provide me. So there was a lot of ambivalence which is crazy-making as you know. Nobody can deal with a lot of ambivalence in their lives. It took me twenty six years of therapy to get it out, and I'm lucky that I live in a time when I could.

So I never enjoyed my father in a way that I was naturally inclined to do. Both he and I had very little to do with each other until I was in my thirties when I had time with him alone.

Mead: You had some time with him alone when you were in your thirties?

Goldberg: I finally, during therapy, realized the sickness of the nature of the relationship with my mother, and the fact that I had no right to expect her to have been able to transcend all that without help. I had a three-year separation from her emotionally. I didn't talk to her on the phone, I didn't write to her or anything for three years which was very helpful for both of us, actually. It enabled us to come back together in a new way, and I was divorced then. When I think about the

things I did, I can't even believe it, because my mother wasn't there for me.

So my dad came to try to patch up what he realized to be a very sad thing. He came for three days, and we just talked practically non-stop for three days. We got a lot of things very squared away as far as he and I were concerned, and I was able to understand a lot of the things that happened which had come between us. It was very nice.

II. MIDDLE YEARS IN SCHOOL

A Mixed Education

Mead: Previously, you described your bat mitzvah. You said you didn't have to go to the Hebrew school after that?

Goldberg: I went to Sunday school from the ages of five to thirteen, then I had Hebrew school and private instruction for my bat mitzvah until I was thirteen. Then I didn't have to go any more.

Mead: At that time, did you have a sense of the direction you were headed?

Goldberg: Oh, yes! Because I had made my debut when I was twelve. I always knew from the first moment that I became conscious of who I was that I was Jewish, and that was some kind of special thing to be, because there weren't many around me, whether it was good, bad or indifferent--I was after all old enough to understand six million, and I lost thirteen of my relatives in the Holocaust, but they weren't people I knew.

And I knew I was going to get a bachelor's degree because I was the first young person in my family. My mother had set that up in me since day one. I had already made my debut, and I was making music for so many hours every day. I was pretty clear that I was a Jew and a musician by that time. Again, there was this wonderful rabbi who answered so many kind of epistemological questions for me. It was a very good time.

Mead: Do you remember the name of this man?

Goldberg: No, I can't remember his name. I'm sure I can find out¹. I don't know whatever happened to him. I do know that I can, and I really should, get his name. The congregation--you know he was a replacement for the duration of their long-term rabbi. And that congregation is still in existence. I know that because I talk to a lot with a cousin who lives in South Bend. I'm sure it would be in their archives. I really should know that. I should know if he's alive, for instance. It would be nice to know. If he is, I'd like to talk to him. I doubt that he's alive, but maybe his wife is still alive. That's something I really should do.

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Memories of the Holocaust and World War II

Mead: How much were you aware of the Holocaust when you were young? You mentioned there were certain members of your family who were lost in the Holocaust whom you didn't know.

Goldberg: All the relatives I knew were in America, mostly in South Bend and Chicago, and some in New York. These were primarily my mother's people. My grandmother and grandfather were Lithuanian Jews. My grandfather went to school in Odessa at a yeshiva in a little tiny shtetl. One day, I was walking through a room that was kind of central to my grandmother's house, and she said she'd just gotten a letter which said thirteen of her relatives had been destroyed in the camps. I was living with her so it had to be before I was nine and a half, it might have been 1941. The Jews knew that the war started way before 1941.

Later I met the one relative of my grandmother that survived [Golda Bushkanitz]. She and her husband went to

¹Laurette subsequently remembered his name as Rabbi Stephen Sherman.

Israel. She's an old lady now--she would have been my grandmother's niece. She's an elderly lady, full of energy and vitality. She told stories of how she escaped. When the Nazis came into that area, they were informed that they had better leave. She begged her parents and sibs to run away with her and her new husband--they were eighteen or nineteen or something--into the forest. I think her mother was too ill, therefore her father wouldn't leave, and I think her sibs felt they had to stay with their parents or didn't think it was dangerous. They were all destroyed. She and her young husband then survived in the forest until the Germans were onto something else and had taken away as many Jews as they could find anyway. They weren't efficient enough to take the time to find the people that were hiding. It was kind of a resistance or an underground.

They were able to survive. They went immediately to Israel in 1945. They were DPs (displaced persons) in Germany for six or seven months or so, and she bought a piano. There were all those millions of displaced persons, the children of those that were destroyed, people who ran away. There was a humongous group of people of every kind, every kind. They went to Israel before it became Israel, and she still has that piano. I asked her where she got the piano and she said Germany. Of course I met her when I went to Israel. It was wonderful. I saw her several times as have my grandchildren. She lives in Tel Aviv. She told stories of how she survived in Palestine--not like escaping from oppression as much as just surviving. I was very privileged to have that connection.

My adoptive father's people were all Russians--there were three that escaped. My father married after he came to America, just after his divorce. He came during the first World War, bringing his sister with him. His other sister--there were nine children in the family--she went to Argentina with her socialist husband. She escaped before the war. She and her husband then emigrated to Israel as pioneers. My father saw her sixty years after he had left her. He left Russia in 1913, and that was the last time he saw her until 1973 when he went to Israel and they met. Her daughter was a nurse and had married a distinguished doctor. I had an association with them when I was there. I met her before she

died, the whole family and grandchildren. In my generation, there's a lot of picking up of pieces because of the Holocaust.

Mead: From the time you were a child, did you have the full impact of what was going on? You heard these things, but did they register then or at a later time in your life?

Goldberg: Well, really, it registered very quickly because I was in Sunday School. Naturally the Holocaust was being discussed. Also, I started to read at five or six, and *Life* magazine was my mother's favorite. She started probably with the first issue, she was so excited about *Life* magazine. It was a major communication medium in the United States. There were humongous numbers of pictures. In 1945, I saw the first issue of *Life* magazine that wasn't all about war. My entire childhood was listening to Gabriel Heater, whom my grandfather considered the source of all wisdom, every night and reading *Life* magazine every week and seeing the pictures.

Also, I had begun to study Hebrew at four. My grandmother always was clear about who she was and made sure that anyone she was raising was clear. I never remember a time when I wasn't aware of it. Sunday school was pretty funky, not very informative until about 1941 when I moved to the reformed synagogue, not because we were reformed but because there had been some difficulties between my family and the conservative rabbi. They sent me to the reformed Sunday school, and it wasn't what I'd call Jewish enough in some ways, but as far as information, it was very well-organized. The Holocaust was very well dealt with. It was a part of my Sunday school upbringing. When I got my bat mitzvah, I stopped my official education in 1945.

My Jewishness and my life was drenched in the second world war. There were daily reminders that we were in a war. Every Monday morning, the children would come up individually in rows from the fourth or fifth grades on to buy their war stamps. When you got a book filled up to eighteen dollars and seventy five cents, you got a U.S. war bond worth twenty five dollars at maturity. It was a way of helping us to cope by giving our little bits, each stamp was worth ten cents. We would all put them into our books and be very proud. Me and my

girlfriends around the neighborhood made crocheted pot-holders and sold them and sent the money to the war effort. I had a pen pal who was a man in his early twenties who had been a family employee of my uncle's business--Bill Tolander I think was his name. I wrote to him regularly in the last couple of years in the war as a way to keep his spirits up.

The wonderful thing about that time was that everyone was goal oriented. I didn't know anybody--there may have been people who weren't--but I didn't know anybody that wasn't focused on the war. We had blackouts. We were close to Chicago where a big steel factory was, the whole town was a steel factory. People did civil defense. When you went to the grocery store you had to have stamps for sugar, for margarine, for shoes. You couldn't just go with money.

Mead: Historically speaking, where does the term "Holocaust" come in?

Goldberg: It wasn't used when I was younger. It was afterwards it was called that. A holocaust I believe is an inferno. It's an English word that means inferno. The word Holocaust was not a common term.

Mead: Did you have any way of referring to it when you were younger?

Goldberg: The words I remember were "concentration camps," and I didn't know what that meant. Anti-Semitism was already known to me. I can't remember a time when I didn't know about anti-Semitism. We were taught in Sunday school about anti-Semitism--I'm glad they didn't have some idea of shielding us. That's why I didn't go to Northwestern University. I think the first time I was ever called a "dirty Jew" I was eight or nine. I was never physically damaged by it, but I was very much aware of the history of being Jewish. Shoah was yesterday, and that word I never heard before I saw a six-hour film on the Holocaust. It may be the Hebrew word for Holocaust, I don't know. Holocaust was certainly the only word I used. I don't remember the word pre-thirteen.

In the war, nobody called it the Holocaust because nobody realized until 1945 the extent of it. You know, eleven million people were killed in those camps, and six million were Jewish.

Every kind of person was killed. In this program, at a certain camp, everybody was being horribly, bestially treated, but the commandant said he needed six hundred Jews a day no matter who else died. Six million was a number which very quickly came into our vocabulary. It was the first number that I taught my children, when they started going to nursery school and kindergarten.

Mead: So this information and this history was important for you to pass on to your children.

Goldberg: It was the only way to deal with it. I was talking this morning with a friend: did this open the door for the Bosnians and the Serbians to destroy each other like that? Did it open the way for all the bestiality that's been going on in places since then? I don't think so. I don't believe the Khmer Rouge knew when they killed two million Cambodians--I don't think they'd ever heard of the Holocaust, and if they did, they were peasants themselves, and I don't think that mattered. I think it is a characteristic that exists in humans.

An interesting thing occurred to me just now. Florence, my friend, is a cat person. An old lady that she lives with once had a cat, and she always kept the cat in her room. She had dogs, but she didn't allow them to acquaint themselves with each other. Finally one day, the cat got out, and the dogs killed it. What I'm saying is that dogs and cats get on, they learn to get on in domestic society. Very often they're very loving. It was part of their nature emerging. The cat seemed like an intruder to them, they'd never seen the cat.

I think there are analogues. Seventeen million out of forty million Germans voted for Hitler. Only ten million votes were needed. They couldn't get together--the communists and socialists, the left wing and center people could not get together. They didn't realize the enormity of what was happening. It was a people who would do almost anything for order. It's the same love for order that makes them love fugues.

Mead: There's a lot of irony in that.

Goldberg: I would say the two most important people in my life were Bach and Hitler. Bach has been the issue around here. Hitler had his day and will always have his day--he's always there.

We're doing the St. Matthew Passion right now. Everyday is illuminated by the focus on this work. There is one piece in the Matthew passion that refers to the Jews. The chorus sings, "You who have done this will be punished, and your children will be punished, and your children's children will be punished," you know. It's only a two-page piece, not very many measures as I recall, and that's the only one in the Matthew passion which deals with the history of anti-Semitism which is as old as the Catholic church which means the fourth century. It's built into Christianity, not into Islam or Hinduism. All the trouble the Arabs and the Jews are having has nothing to do with anti-Semitism. It has to do with foreigners, us and them. It doesn't matter who the "them" is. Christians are considered much worse than Jews by the Arabs. They are heathens.

So, it's a Christian invention, and that institutionalized hate. No one can say that anyone who lived through the second World War was not some kind of victim on some level. It was an inferno of evil, and there have been all kinds of evil times for Jews living in a Christian society.

Here I am, two weeks after Shoah, celebrating the Matthew passion. I found out last night that outside Leipzig was the location of one of the three hundred concentration camps. Bach didn't know anything about that, I'm not saying that, but Leipzig means something very different to me. Life is just a great paradox, and it's always been and will always be. Anybody who doesn't understand that I think has got a big problem. I guess I was more affected this year by Shoah than I would have been in the year when I almost died myself. It has come to my attention, and it could be said to have added or color or certain shade to my life since I was seven or so. I may have known about anti-Semitism even before--I would doubt if my grandmother didn't inform me. It was her duty to do so.

##

High School Years

Mead: Essentially you began high school years at this point. Did you continue to go, then, to the public school that you had been attending?

Goldberg: Yes. I had a public school education all the way through. Ten years I spent in public schools: Thomas Jefferson, the grade school, and then high school, not inappropriately called John Adams. They were simple in those days about who our heroes were. It was a straight shot--it wasn't even very far, I don't know if it was a block or two, but the same general neighborhood.

Mead: When you went to school, was there music in the school? Was it there you accompanied as a musician?

Goldberg: I am well aware that my life would have been very different had I been in a public school in California. I could have taken piano lessons and become one of the good kids in the town because of all these wonderful things now like Junior Bach. The music teachers in California and in the United States now have standards. I heard one hundred thirty five kids last Saturday from one branch of the Music Teachers Association putting on a baroque festival and having it adjudicated, and doing all the work that you have to do for that. So I would have been able to be a musician, no question, but what I wouldn't have been able to be, to the same extent, is an accompanist. From the earliest age, making music with others was right there, built into the curriculum.

Laura Mae Briggs and Dorothy Pate

Goldberg: The other real mentor in my childhood, besides Sister Monica Marie, was the public school music teacher, Laura Mae Briggs--I remember her name. I just adored her. I was aware that she treated me and respected me as a colleague who had things to learn. I didn't want to get away with anything. I didn't want

her to make life easy for me, and she didn't. But I knew there was love there, all the time. As a matter of fact, the last semester of the ninth grade, she left and went to Salt Lake City and played with the symphony which was, as far as I was concerned, you know, in Albania. Her substitute was a perfectly nice lady whom I loathed because she was so astounded at what I could do, she didn't make any big demands on me. It didn't cause me much trouble because that was only one semester. Then I went on to a marvelous situation.

This was probably pivotal. In the first place, I was recruited on the street, like a football player. The kids from the high school chorus would see me at the bus stop and say, "Which of the high schools are you going to? You really need to come to ours." You know, all those fun things. There were six hundred kids in the school which is very small because of the war. They couldn't finish the building. Close to that number, five hundred or so, were in the choral program. It was amazing. The president of the student council, football players, everybody--they weren't all in the same chorus, but everybody was singing in that school. That was a singing school!

Mead: So music was very highly regarded then, at that particular time.

Goldberg: And at that particular school, in particular because of Mrs. Dorothy Pate. Mrs. Pate--I always called her Mrs. Pate. Her husband's name was Lawrence--Mrs. Lawrence Pate. She was one of those people who was gifted. She didn't have any children. She was not a young woman, she was probably in her fifties when I met her. I saw her again when she was in her early eighties when I went back to perform in that area.

She started being a teacher in Minnesota. She and her husband met in the public schools, but they couldn't be married officially because one of them would have to give up their job. In those days, women weren't allowed to work when they were married, and certainly not when they were pregnant, and every married woman was imminently going to be pregnant probably. So they hid their marriage from people, and I think they did that

for quite a while so they didn't have any children. That may have been why--I don't know, it could have been other reasons.

They both were teachers, and she studied with the Christiansen¹ family who were choral people in St. Olaf's College in Mankato, Minnesota, which is to this day one of the important schools for choral music. They used to make editions, and people used to go there to study. I went there to play when I was grown up, and I was so happy. It's near Carleton College, not too far from Minneapolis. She made me feel that the Christiansens hung the moon, and that they invented goodness and truth and beauty. She was a fabulous, fabulous teacher. So I'm much indebted to the Christiansens for that. I don't know if she went to college, and if she did it wasn't anywhere important. Their influence was great. I think at Christmas, she gave a Christmas party, and all the choral people would come, and we'd be fed and we'd sing. It was a community with the Pates. We'd have parties.

We would arrive at rehearsal, arrive at rehearsal at seven thirty a.m., which meant I had to get up at five thirty or six on those days. If you came in late, the chorus would hoot and howl. In other words, the *esprit de corps* she transmitted to the kids was strong. I was her main assistant. I had to know all the music parts before the first rehearsal, and I had to anticipate what kind of mistakes they were going to make. Any good teacher can guess that if there are rhythmic complications in these measures, the basses are going to have more trouble. I was trained by her, after Laura Mae Briggs gave me her wonderful training. So, I had two wonderful teachers. Of course you can't make a living at choral accompanying. Adjunctively, playing for singers, learning about voice control, playing for shows. I think one of the most important things that ever happened to me was Laura and Mrs. Pate.

I came in the mid-semester in my sophomore year--that's when I started school. I also was able to be in high school

¹The Christiansen family came from Norway. St. Olaf's College was begun by F. Melius Christiansen and his son Olaf.

one semester less by taking extra courses. So they right away put me into the spring musical. We had a fabulous, truly remarkable theater person which also affected me very strongly. He was the city theater person who would go around to the town schools, and I did some things in the summers with him.

Mead: Do you remember his name?

Goldberg: Oh, yes. James Cassidy. I'm pretty sure about that. His first name was James for sure, and something Irish, I think it was Cassidy. He must have been gay. In those days, what would you do about being gay? He never had a partner and was never married. He was honored by the whole community. They built a community center downtown in the city--a convention center, and there was a theater that was named in his honor. He had instructed a generation of kids, like Sidney Pollack. (You may not know that name--he's from "Tootsie". He was the director, and he was in it, and he was around my time.) That was Mr. Cassidy--maybe I have the wrong last name. I can get that name, too. It was an Irish name.

In the summers, we would get the kids that were excited about the theater together in the basement of the funky central high school. We would do experimental theater--we'd do things like Lord Dunsany's plays, "Shkuntela"; a play about India--things that you couldn't do in public school in the winter. They were too controversial--"The Black Masters of Andreyev". Things by Goldoni, the famous Italian, in *commedia dell'arte* theater. I used to help with the music, and I was hanging out there all summers. I would stage manage and deal with all the machinations of putting a play together because I loved the theater. He would go around to schools during the year and put on a musical for every high school and do some other stuff. He had a review in his own school, and plays--he was an amazing man.

Mead: And you were speaking also about Mrs. Pate.

Goldberg: So, Mrs. Pate. Yes, well, Mrs. Pate got James to come. It was our turn for him to do a musical in our school. I remember--it was by Rudolf Friml. She gave me the chance to put the whole

thing together. It was my first semester in high school, and I was working my tail off.

##

I didn't know much about popular music, non-classical. That was musical comedy music. I didn't have enough powerful sense of rhythm of that kind of pop music--even for a waltz. I had to play--it was an enormous task, and I gave my all to it. I learned how to play all the notes, that wasn't the problem. I wanted to do everything right, but it was too demanding for a fifteen-year-old kid, though I'd been expected to do a lot of things like that.

So three weeks before the show she realized we weren't going to get the show together the way she wanted it if I was going to be the only keyboard player. There was an orchestra that also came in at the end, you know, it was a small orchestra, and the conductor was very strong. So she told me that I would not be able to play the show, and that she had to hire a professional for the last couple of weeks. The only place for me then, of course, was in the back row of the chorus because I hadn't had any role.

That was one of the most important things that ever happened to me because she taught me that the show is more important than my ego, and that the *esprit de corps* and the love we shared--she and I and the group--were what come first. It was like being on a football team and sitting on the bench because there's someone who is a better quarterback than you are at that particular point. I stood in the back of the chorus with some funky costume, and my name wasn't in lights on the front, and that was such an important lesson. It was probably the most important lesson I ever learned.

Mead: What was the name of the musical?

Goldberg: It was *Katinka!* [laughs] It was so stupid. Rudolf Friml's from San Francisco, by the way. He wrote voluminously--he probably was a German or Austrian and came to San Francisco. He's dead now, but I since have learned about him somewhat. He was very popular in the forties. We did things like Gilbert

and Sullivan, too. We did *Oklahoma*. We did wonderful things. *Katinka* was one that we did in 1946. It had a very funny part in it about the European view of America. It wasn't hostile, it was hysterical. He sang a song about always being in a hurry, and he was running around, and his wife was running after him. It was so fun. It wasn't great music, and it was a little bit too funky music for me to be able to get behind it in the stylistic way. That doesn't matter.

I learned more important things. Also I learned that the chorus--I didn't lose anything, I didn't lose face in the chorus. She created us as a coach would do. I remember people would come to rehearsal and they'd be warming up, and she'd say, "What's the matter with you guys?" It was seven thirty in the morning. "You look like a bunch of wall-eyed pikes!" she'd say. I never knew what a wall-eyed pike was for a long time afterward, which of course is a kind of fish. She engaged us fully in our whole bodies. It wasn't enough to be competent, you had to be enthusiastic, too. So that's why it was the best socialization I ever had.

##

The Music Scene in South Bend, Indiana

Mead: What exactly was the music scene like in South Bend at this time?

Goldberg: St. Mary's, of course, was somewhat higher because of the kind of music--we usually had concert series and so on. It wasn't like what we have here, it was a small school. I would say that the scene was like most towns in mid-America that are near big ones, like Cleveland. A town near Cleveland is going to have a little more culture than a town like Lima, Ohio, which is too far away from Pittsburgh or from Cleveland. The Cleveland Orchestra is one of the great orchestras, so if you're in some little hick town thirty miles from there you're going to hear some of the greatest music in the world. South Bend was ninety miles from Chicago. So we were within the aura

of Chicago enough that, for instance, our town orchestra could engage people from Chicago to come and sit in principal seats in our orchestra and raise the level.

Most people don't know that at one point in the recent past, there were more people going to symphony concerts than to baseball games in this country. You know why? It doesn't seem possible, but there are so many itty-bitty orchestras like the one your cousin Harry plays in. There's a Kensington Philharmonic--I mean, I know some people who make a living just going from one little town to another as good players. That's why that statistic has some possible validity. So it seems to be the most popular involvement for amateurs or people who studied music and gave it up to do something else.

Mead: And that was the case with South Bend?

Goldberg: The South Bend Symphony had a series. We had a community concert series. That's where I got my primary concert music experience. It started when I was four and went to six concerts in that series and six chamber concerts--I went to a minimum of a dozen professional concerts from the age of four until I went off to college, when I left town.

Mead: So the audiences, then, were fairly sophisticated.

Goldberg: More so than, say, nearby--forty miles away from Chicago. I knew more at the age of nine than most of the adults. There were three thousand people who would go to these concerts. So, South Bend was what I would call an average small-town, say 150,000 people, near a major metropolitan center.

I was taken at the age of eight by the two librarians in town to hear Schnabel--I mean the real Schnabel, not the son, Carl Ulrich, it was Arthur Schnabel. I remember he was a very big man, and he made a lot of noise on a very big instrument. He was a Beethoven specialist of course. If I had lived four hundred miles away, those lovely ladies could not have taken me south to Chicago. I would say that there's a cultural aura around every big town, and South Bend was within that aura. It had two good small liberal arts colleges.

We used to say that I saw more concerts than my counterparts in Chicago because I went to every single one, and they had a choice of so many that they might go half a dozen times, and I would be at the door when it opened every single time. That's also true here. We had four plays a year that came from the Chicago touring company. I remember seeing those. My mother would grab onto any culture that happened. So I had a kind of a skewed positive experience.

I remember going to a concert at the age of nine and being outraged at the stupidity of the adults behind me who did not appreciate the greatness of the music. Benoit Moiseyevich, a great pianist who was not like a household word. You could read about him in books about piano history. He was probably in his fifties when I was ten, and he probably ran away from the Holocaust and was going around doing a concert tour.

He was playing music so sophisticated. He didn't understand you don't go to South Bend, Indiana, and play late Beethoven sonatas to start the program, and then start getting heavy! So people were giggling behind me because they simply didn't know what was going on. I turned around, and I don't know what I said, but I said something totally derogatory to those people. I also remember the stupidity of the third-class Metropolitan Opera people who came and did *La Traviata*. The acting was so bad that I was giggling. I had heard the Philadelphia Orchestra when I was seven.

That's the wonderful thing about America. There is culture nearby, especially if you have cars. You've got to live in the era of cars. And if there's a passionate mother behind you. I don't mean forcing me, but making me think it was a big event. I remember when she handed me--I was four years old--and she said to me, "See, Tita," that was my nickname, "This is your own season ticket to the concerts." You know how parents can make children feel it's something important. I remember that moment. It was such a big deal. I wasn't a great pianist, I could hardly play at all, but she was holding up culture as a model of what people ought to do. The scene was skewed in a very positive way for me.

##

Mead: How did you feel about yourself personally in high school? When you were twelve, you mentioned something about going through some hard times. Had this improved?

Goldberg: This acceptance. I was important in that school because I was important in the choral program. Everybody knew who I was. I worked my tail off morning, noon and night, in addition to taking other subjects and doing well in them. I had probably the best time, in some ways--socially--the best time of my life in high school, which is a time when pretty girls have problems. You know, young men are coming on to them, and they don't know how to respond exactly.

I was never perceived as a pretty girl. I was not perceived as ugly as I thought I was, but because I was overweight--you know, that's the time of life when young women bloom, and that wasn't the time when I bloomed. But that enabled me to accomplish a great deal and to be approved of. I didn't have dates, but then in those days, that's not so terrible. There's this and that flirting that goes on. I had boyfriends--I had lots of friends.

Mead: Did you have any best friends?

Goldberg: Yes. I mean, I didn't ever, in my childhood, have healthy best friends, but in high school, I was a part of a group of girls who played bridge together and had slumber parties. Even though some of them had boyfriends, and I didn't, it wasn't expected that we had to have boyfriends. I had male friends--in other words, this thing that Mrs. Pate did for us was to put us on a more healthy plane. I mean, I was voted the girl most likely to succeed in my senior high school class, which meant a lot more to me--well, which maybe didn't mean as much to me as the most beautiful girl, or the prettiest, or the most popular girl, but it meant a whole lot to me because I was entirely engaged.

I remember when I was sixteen, I entered and won a competition, a big competition, and they lowered the age so I could enter. I wanted to have my rehearsals with the South Bend Symphony for Rachmaninoff's first piano concerto early enough that I wouldn't miss the home basketball games.

Basketball, of course, is a disease in Indiana--you may have seen the movies--Hoosier hysteria and all that. I was so integrally a part of all that. Me and my girlfriends and my boyfriends--we all went to those games, and we yelled and screamed and had a great time, because of Mrs. Pate, because I happened to have gone to that high school, where everybody who was important was in a choral group--I think otherwise it could have been a disaster.

I never even thought about it until you asked me the question. Grade school wasn't the best--I mean, it wasn't bad because school was always better than home. See, my parents had a new baby, and so they didn't bug me as they might have if they didn't have another child. I loved the baby, and they loved the baby, and that was fine. So I was gone from the crack of dawn until eleven o'clock at night very often with rehearsals and accompanying. I never was doing anything wrong. I would never perceive myself as a person that could have a boyfriend or do anything.

Besides, I think the average girl today, more than fifty percent I'm sure, probably seventy five percent of all girls have had some sexual experience by the time they get out of high school now. You remember when we went to school? I mean I'm a lot older than you, but there might have been one or two out of six hundred. Those weren't people you would have anything to do with. That's not the way it was--it was very different.

So I got happier and happier as life went on, I mean in a certain kind of way, as childhood went on, because the things that I was good at were being approved of and supported.

Mead: You had a place for the music, whereas in schools today we're lucky if music is in the curriculum.

Goldberg: That's right. I won a competition and played the concerto with the symphony, the South Bend Symphony, which had Chicago symphony members in it, and it was in my high school auditorium because it was the biggest facility available. They had arranged that--it was like a cheering event. The whole school practically was there, and they were screaming and applauding

and jumping up and down. I was like a basketball hero which couldn't happen now.

##

Mead: Were music bands a pretty big thing during those years?

Goldberg: Oh, yeah, and they still are because of football and everything. Mid-America is a band area. Choruses in certain cities--choral singing was a big deal in the north central area, that means Indiana, Wisconsin, Michigan and Minnesota, where the Scandinavians were, lots of Germans, and certain religions. Catholics aren't big on choruses because in the regular congregations it's not traditional to be participatory. In the Lutheran church--Martin Luther was the first guy who said, "Everybody, let's all sing." So there was a big, heavy-duty choral community which nurtured me tremendously because I became a specialist in choral accompanying.

There's another thing I forgot--you just reminded me--that made South Bend stronger musically than it would have been. It was sixteen miles from Elkhart, Indiana, which was the band instrument center of the United States. Conn and Selmer were there. If you were the trumpet player in the Cleveland Orchestra, you wouldn't have a Conn, but if you were in high school--in every high school in the United States, probably every available trumpet was a Conn, and the French horn. So Conn did brass instruments and Selmer did clarinets. The best clarinets are from Paris where Selmer now is. My aunt lived sixteen miles away in Elkhart. Also--what's it called, Alka Seltzer--Miles Laboratories was also in Elkhart.

We would go visit my aunt, and if I was lucky we went to hear the high school band and the high school orchestra when they came to the special events for the kids. On a Saturday you might hear several hundred kids coming in to play for one another and getting graded, a little competition by the North-Central teachers. Everybody filled the hall when the Elkhart band and orchestra played. You didn't think to compete with them, you just went to admire them. That enhanced the quality of my musical life.

Mead: You played piano. What other instruments did you play and when did you take them up?

Goldberg: I noticed that the happiest moments for me were when I was accompanying my music classes. First, the teacher the goes around and announces, the band teacher, that anybody can play a band instrument, and they could try out, and if they're qualified, they get some group lessons. Oh, goody!

So, I think I was ten--it might have been the seventh grade, or the sixth grade. The teacher, of course, knowing that I could read brilliantly, gave me the tuba, but first the melophone which is the poor man's French horn. He would give me the fingering chart and show me where to put my mouth and send me home with the chart and the instrument, and the next day I was in the band. Of course I read music fluently. That's not how to teach somebody, but he needed a melophone player, so I bobbled around with the melophone for a while.

When he saw I could do it, he gave me the tuba. I couldn't take the tuba home, but the fingering chart was just the same. I remember now, I was in the seventh grade. In the eighth grade, I did a little organ because I was in a reformed temple, and I thought what fun that would be, so I took a few organ lessons, but I didn't have time to go and practice, and it wasn't at a level that was challenging. I stopped doing that. I admired the idea, but I didn't like the instrument.

What happened then, in the sixth or seventh grade, I thought it would be a good idea to know something about the instruments I was accompanying. I took violin lessons for three months. It was a total disaster. I love the violin, but you know how terrible you sound when you start learning. I'm standing next to the piano trying to find D, the D on the A string, and I'm struggling, sounding terrible, and all I had to do was go over to the piano and play it. Of course I had all these skills on the piano, and I didn't have to create the pitches--they were there, pre-made for me. I went to the violin teacher--I wasn't getting enough gratification soon enough. I was so young when I started playing the piano that I didn't remember how long it took until I sounded good. So I quit that.

With the horn, I was with everybody else. I was one of the gang. I wasn't the accompanist. I was one of several people playing the sousaphone, and that made me very happy. I always loved ensemble music because it's partly social. I went from the melophone to the tuba, and then I got braces, puberty and asthma. I decided it didn't fit my image of what a female was. I went to the bandmaster, and I said, "I can't do this anymore."

He was very upset because he wasn't going to be able to find a tuba player that quick. I said I wanted to play the clarinet. The clarinet is like the violin of the band. You've got a big bunch of clarinets like you do with violins. They play a violin part, usually, in band transcriptions. He said, "I don't have any clarinet to give you." I said, "I'll get one myself." So I went to my mother and said I wanted her to please rent me a clarinet, and she said, "That's ridiculous!" Money was tight. Already I was an important piano player. I said, "Well, then I'll take the money out of my allowance" which was maybe three dollars a week or something. I hadn't started making money until that summer. I couldn't work in the winter, I could only work in the summertime in music. I would play sometimes twelve hours a day and get fifty cents an hour.

So I had enough money to rent a clarinet, and the band teacher wouldn't teach me the clarinet because he didn't want me to play the clarinet. He wanted me to play the tuba, right? So I took the fingering chart and went down at lunchtime to the river and practiced the clarinet. It's not the best way to learn to play the clarinet. It took a while for me to figure out you were supposed to change the reed periodically. I was totally self-taught, and he couldn't refuse to allow me to be in the band. So he put me in the back, it was probably where I belonged anyway. I was madly in love with this instrument because I could carry it. I was part of a section. A lot of the people played better than I did. I played the clarinet for a semester or a year, and it wasn't a very good clarinet either.

When I went to high school, we had the same band instructor, and we'd already had a long and checkered career together. He said, "I need a bassoonist. If you'll play the

bassoon, I'll have you be the soloist in *Rhapsody in Blue* with the band." Well, I would have played anything to do that!. I played the bassoon, without benefit of instruction, and this time there was a double reed which you only had to change once a year. I doubled the baritone sax in *Rhapsody in Blue* so it didn't matter too much how bad I played the bassoon. I did like the bassoon, I thought it was a real instrument. I did that for a year, then I quit, because I didn't have time.

So those were the instruments I played. I wasn't good at any of them, and there was a kind of joy about that. I didn't have to be good, I could just have fun being with the other band members. I learned some interesting repertory--I didn't know about people like Scharwenka. I learned something about bands, and I learned about transposing instruments. It stood me on very good ground. I also took conducting in the summer. Again, this was all in the school system.

##

Mead: You were going to a public school. What other subjects did you like?

Goldberg: Languages was my big thing. I wanted to study French, and they didn't have it, so I had Spanish and Latin and went to a Greek class at night, I mean just an introductory Greek class. My great loves were everything but math and science. We only had to take algebra and geometry. I am asking my students at the conservatory, cellists and violinists--they have taken calculus, introduction to calculus and trig. Since Sputnik, see, they know more than I do. I teach science and math history in connection with the seventeenth and eighteenth centuries. The history of science is of great interest to me. They didn't used to teach math and science to girls or most the average kids in a big way. They did very well with music.

I had a really, seriously good math and science teacher in the seventh, eighth and ninth grades. Most musicians are excellent at math but they don't know it. They have to have a special conduit, and I didn't get that conduit right in some way. I got A's, but I worked my tail off. I had a feeling that there was some great joy in all this but that I wasn't

part of it. I couldn't say I hated math, it's just that I had too much trouble with it, and today I wouldn't have because I would have been taught differently. Or maybe I would--I don't know--you can't have everything in life. My seventh grade math teacher would say--I'd spent all this time--he'd come around and check our work, in pre-algebra. I'd say I spent two hours on this. He'd say, "You shouldn't have done that, you should have gotten a B and spent that time practicing." As a matter of fact, when I met him on the street a few years later, I had decided to give up music. He wouldn't talk to me. He was so furious that I would throw away this talent. That's my math teacher.

In any case, I didn't have to take any science, except biology, and I loved that. For college prep, we weren't required to take anything else but one year of science. I would say that there wasn't anything I didn't like except that I had such a problem with math. Everything else I thought was fascinating. I knew for sure that I didn't want to be limited to a musical education when I went to college. That was horrific to me, the idea that I wouldn't be able to study other things. That doesn't mean I didn't like music.

Mead: So all this time, then, you continued music at St. Mary's?

Goldberg: Yes, and studying privately and playing for the Notre Dame and St. Mary's choruses. And I got my teacher, my high school teacher, a job teaching the chorus at St. Mary's, then I played for them--because she was so much better than most people they could get. She was able to engender all this enthusiasm.

Mead: Was your teacher at that time still Sister Monica Marie?

Goldberg: Sister Monica Marie, yes. It was great continuity. See, I studied with her for ten years. Now that is too long. I mean ideally, if I wanted to be a concert pianist, which I really didn't want to be, I found out later. I did a lot of things, but that wasn't what I was about. I should have had a more demanding technical teacher sooner if I was going to be one of those child prodigy pianists, which is not what I wanted to be. She was just fine for what I did.

Mead: I know that Bach became very important to you earlier on. Did this continue through high school?

Goldberg: It never stopped for a minute, as long as I've lived. Even when things were really bad for me, and when I wasn't even a music major--because my first two years of college, remember, I said I'd wanted to be educated. I was a student at St. Mary's, and we had to take one music class. I played for twenty hours a week accompanying everybody. I was a language major. But Bach was the center--he was my connection to aliveness, that I can remember. That's why my phone number--see, it's Bach's birthday. My phone number is Bach's birthday.

College Years

Mead: You have been in high school now. Obviously you'd been thinking about college--that it was written in stone that you would acquire a college degree. Did you know where you wanted to go?

Goldberg: Oh, sure, absolutely. When I was fourteen I wrote to Juilliard, and they suggested maybe I write back a few years later. I had just entered the tenth grade. Now they might even have sent someone when they were making their rounds, but I'm glad they didn't. That would have been a terrible place. It is a terrible place--it's a wonderful place to acquire a lot of skills, but it's not for everybody by any means, and it's terrible for harpsichord. They have eight hundred students and three harpsichord majors and one room with some harpsichords in it. It's really antediluvian when it comes to my field.

In any case, I didn't pursue that. I thought about Middlebury College because of the languages. I got into Vassar, and I had a scholarship to Northwestern. I found out that Northwestern had a quota on Jews, and I wouldn't go. I found that out. I didn't want to participate in that. I didn't have enough money to go to Vassar. They were going to give me a scholarship but nothing like what I needed. My mother was beside herself. She was furious with me, she was

furious with the world. That would have been the school that she would have wanted me to go to. I ended up performing at Vassar and was glad that I didn't go there, either. I found out rather late that Northwestern had a quota on Jews, and also I didn't want to be a music major, but that was what they were interested in me for.

A Reluctance to Majoring in Music

Mead: When did you decide you didn't want to be a music major?

Goldberg: After I played the concerto with the symphony, when I was sixteen and wasn't yet seventeen. I was so petrified because I realized, even though I'd been playing in public for eleven years, that there were some very important things I didn't understand. I was horrified. It was like a nightmare for a person to have been able to get that far. I didn't know what it was I didn't understand. I memorized the music--it was an extremely difficult piano concerto. Rachmaninoff had written three concertos, and the second and third are not easy, but they're very comprehensible. This one was reworked by him when he was an old man--he wrote it when he was sixteen.

Mead: This was Rachmaninoff's first or Tchaikovsky?

Goldberg: Rachmaninoff's first, Rachmaninoff's first. No, Tchaikovsky wrote two and Rachmaninoff three. The second and third of Rachmaninoff are very popular, very well-known, but the first is not very well-known because he reworked it, and it's--harmonically it's really sophisticated. I had had theory lessons and sight-reading, and I had perfect pitch--that's what we called it then, there's really no such thing. I had a high degree of pitch, and I understood about keys. But I really didn't understand form, and I'd never had any analysis.

I was sixteen. I had never had a form and analysis class. There wasn't enough talk about shape in my lessons because my teacher Sister Monica Marie--I mean, she was a wonderful woman, but she wasn't a fancily-trained musician, she was a nun. She even wrote a few pieces before she went to St. Mary's, but she wasn't prepared for someone like me, and few

people would have been. Maybe another kid wouldn't even have been bothered by the fact that he didn't know where a theme came from. I decided that life was too short to suffer this much. That's when I decided I wasn't going to be a music major.

Acceptance at St. Mary's College

Goldberg: So I was accepted at St. Mary's. I didn't even take a test, like an SAT to get on the top. They just gave me a scholarship because I was there. I mean I'd been there since I was nine years old, so they would naturally give me a scholarship. I was smart, I was the salutatorian in my class, that wasn't the problem. They loved me. I was their child. So I went to St. Mary's for two years until I got it all together and figured out that I was running away from myself. I got that from a wonderful woman at St. Mary's who was a vocal teacher. She seduced me.

Goldberg: Her name begins with an E, and she went to the Cincinnati Conservatory¹. I'll remember her name, I think, somewhere along the line. She was a little tiny Portuguese, I mean American-Portuguese lady, and she had a very good voice. I'll be able to find out her name, too, at St. Mary's. She used to have us come to her room and listen to recordings and tapes and talk about what fun it was to go to music school and spend all your time making music.

I was able to convince myself at St. Mary's where there was all this nurture, and I was having such a wonderful time-- you understand, I was having a marvelous time at St. Mary's. This was my place! I didn't have all that freshman angst that has kids jumping off the campanile. This was like local people, "Here we are waiting for you." I had all the fun being with college girls and having wonderful friendships.

Mead: Did you live at home during these years?

¹The name of the vocal teacher is Evelyn Torres.

Goldberg: No. They gave me a scholarship to live there. They were wonderful.

Mead: What was that like for you, moving away from home?

Goldberg: It was so wonderful, I can't even tell you. For most college kids it's good. I was able to go home once a month and stay connected to my brother and my family because St. Mary's was about a half hour away by bus. St. Mary's was where I was my whole childhood.

Mead: How old were you when you began?

Goldberg: Seventeen. That was in forty-nine. I went away to school even though it was only a half an hour away. I didn't have to go home if I didn't want to. I mean it was very important for me to live at school. I was very much a part of the community. It was a women's college, and we would all sit together with a nun at the head of the table which is the way it was then. You could go out fifteen times a semester until five-thirty, and eight times or twelve times you could go out until ten-thirty, one half-hour after the Notre Dame dances, and the nuns were marching back and forth in the foyer waiting for you to come back.

It was perfect for a person like me who wasn't acknowledging her sexuality in any meaningful way. I had plenty of time. I was working for Studebaker's. Once a week I would go and accompany their employee choir.

Mead: That's the company? And they had their own choir?

Goldberg: Studebaker? Studebaker was one of the first--see, there aren't any Studebakers any more. Studebaker was one for the earliest names of cars, and was the first one to come out with a car after the war. It was enormously successful. Studebaker was an old, old family. My grandfather worked for them in 1900. It was kind of like Detroit only without the problems of Detroit. Bendix, Studebaker, Singer--those were the big companies in South Bend. It was a main employer, though it wasn't exclusive. Studebaker was bought by Packard, and then they were Packebakers, we called them for fun. Then Studebaker

went out of business. South Bend has never been the same since then.

Mead: When was that?

Goldberg: That was after I was gone, probably in the fifties, late fifties or early sixties.

Mead: But they had a choir.

Goldberg: They were the most enlightened kind of company. They never had unions until the fifties, I think, because they treated their employees so well. Nobody needed a union; the union may have been the end of Studebaker, I don't know. They had an employee choir conducted by a good lady. They thought about the whole family. They were wonderful people in those days. So I did that.

Mead: This vocal teacher, then, was very instrumental in luring you back into the idea of doing music.

Goldberg: Evelyn Torres--absolutely. Of course I was accompanying twenty hours a week. Part of my scholarship was to play for the whole voice department. That was wonderful for me, right? I mean, I never had to practice. I could sight-read anything that was ever written, and the singers were, some of them, very good, including this wonderful lady. It was pretty good. It wasn't the good music department like it became later. I went back in 1979 to be a guest artist for a week, and they had a wonderful harpsichord teacher there and a harpsichord, and a music building in which they had rooms with fortepianos, and a concert hall which was the gym.

It was a wonderful, wonderful time for me. I was protected from things I couldn't deal with, and I had seven hundred friends--that was the population of the school. I was the student council representative the second year. I was the only non-Catholic in the school. So it was like being invisible which means I got to see how good people really are. They're not putting on a show for you because they don't even think of you any more when you're the only one.

Mead: It doesn't sound like there were any problems.

Goldberg: No, the problems were fun. Like my best girlfriend, who later became a nun, who wanted to bring me home for the weekend, to Chicago. She had never met a Jew before because Jews were not allowed in her house. So, she was a remarkable girl. Her name was Dorothy Murnane, the name of an Irish family, very well-to-do. She said, "Why don't you come for the weekend, but let's do it this way, Laurette. Let's not tell them you're Jewish yet. We're going to do that, but we're not going to tell them right away."

So I came to her home that weekend as a St. Mary's girl-- I assumed they assumed I was a Catholic. We had a wonderful time, just wonderful! I mean, I loved the family, they loved me. She was a wonderful girl. So Sunday, her uncle, the priest, came for dinner. I went to mass with them because I used to go mass all the time.

In my second year of college, I was thinking about becoming Catholic which of course I couldn't do because I couldn't handle the trinity. That was the big thing, the whole basis, the central basis of Catholicism I couldn't handle, but the rest I loved. The Gregorian chant, the wonderful people, the love of learning. I didn't hold them responsible for the Holocaust. I used to sing mass liturgy because I loved the music. To sing a Gregorian chant every Sunday is a life-enhancing experience. We learned to do that. I tried going to mass every day to see how it would feel. I would skip the words that had anything to do with Christ or the trinity or whatever.

So, Dorothy's family still didn't know I was Jewish. Her uncle, the priest, was just a doll. We were having Sunday dinner because we were going back later that night--it was only two hours away. He said, "You know, Laurette, I've been watching you all day, and I can just tell you have the vocation," meaning the vocation for being a nun. I said, "Well, Father, that's very interesting because not only am I not Catholic, but I'm Jewish." The silence was only broken by all the silverware falling to the plates. It was so wonderful because they were shocked, and they were probably confused, and

he said, "Well, I don't care. I still think you have the vocation!" Everybody just realized that they had not understood Jewish people.

That's why Dorothy was so wise. Instead, today--I'm sure a young college girl would come and flaunt her black African dreadlocks and holes through the nose or something at her parents if she wants. Dorothy understood that she wanted love to happen. She didn't want to upset her parents, and that's what happened. I went to their country home to visit. We remained friends, and with her family, too. So those are the kinds of things that happened at St. Mary's that couldn't happen I think if I were going to a regular university.

Seduced Back into Music

[Interview 3: February 14, 1996] ##

Evelyn Torres

- Mead: Where we stopped last time was when you were in your first couple of years in college at St. Mary's. You were discussing your teacher, Evelyn Torres, as it turns out her name is, and how she--you used the expression "she seduced me into music again."
- Goldberg: She was the vocal teacher in the department, and my job, in order to fulfill my scholarship which they had just created because I needed one, was to play for all the voice teacher's lessons and for her own preparation for her solo concerts. So I played sometimes twenty hours a week. You can imagine, she arrived at this small Catholic college with a not very significant music department. She was a Catholic woman who had just gotten her degree, and in those days you could actually get jobs after you had a bachelor's degree and maybe a master's--very few people had a master's. She meets this obviously precocious, well I can't say precocious at seventeen, but--I guess you can. I could sight-read anything that was ever written, and she had never met anybody like me.

She was a wonderful teacher, very cool. She didn't make a big fuss. She was amazed to discover--I was a sophomore when she came--that I was a language major. You might expect it of a music major who is talented, but here I was a language major. She ascertains quickly that I am not planning a career in music. That's why I said "seduced". She never said, "You're crazy" or "What are you doing here?" or anything like that. She was just cool.

She invited us to listen to recordings, and I remember sitting and listening to songs from a specific cycle which to this day I love and I think it's because I played them for her.

Mead: Which cycle is this?

Goldberg: "Siete Cansiones Populares" by Manuel de Falla. She was of Portuguese descent. She was this little lady with black curly hair. We didn't have that many Hispanics in our lives. I had spoken Spanish when I was young, so there were connections of that kind. Then she sings in Spanish this wonderful set of popular songs set by de Falla. They're wonderful pieces--there are recordings of this by Victoria de los Angeles and all kinds of people.

I realize now how pivotal that set of pieces was because it drew in my Spanish connections from my childhood, it drew my affection for her as a kind of role model, not realizing it fully, because she wasn't a nun. She was like a regular person. Not that the nuns weren't special people to me, but they had a vocation of a certain kind. She was more like me than like them. And because she was the one who made me feel that I must go and do this.

The way she'd do it, she invited us over. We listened to recordings of something like that, the cansiones sung by de los Angeles, and then she'd recall the time at the conservatory when she sang these and how much fun it was to work with colleagues and classmates and plan a musical career. So that was all stuck in the middle, you see. It was never like, "Let's sit down and talk about your future." That's why I called it seduction. She really, in a sense, was doing something that she could have been censured for because she

really wanted me to leave and go to a conservatory. She didn't say that because she knew I couldn't get a professional musical training in that school.

Mead: How were you feeling about yourself personally when you were at St. Mary's?

Goldberg: Not too bad, considering the problems of being seventeen, anyway. I had a boyfriend for the first time in my life. He was of course Jewish. He was eight years older than me, and he was a school teacher. He was from one of the first families. I never loved him. I didn't even like him romantically, but he was a nice man. It was so wonderful to have a boyfriend.

His name was Bob Plotkin. He was one of the first five families that came to South Bend as Jews in the early nineteen hundreds. It was a good family. They also had a grocery store, and my grandmother had one. I met him at the synagogue and all those good things. He was a public grade school teacher. That made him in certain ways a special person. I appreciated then his qualities as a human being because very few men understood the importance of being grade school teachers. He was a good person, and a good person for me to have, and I could always say I had a boyfriend. The best thing about Bob was that I wasn't romantically enthusiastic about him.

There were a lot of kind of youngish bachelors in their middle to late twenties that used to hang around together-- Jewish guys. One was an optometrist and one had a tire business with his father, and I was like the only girl. We would all get together and have great fun. There wasn't a big, heavy-duty sexual thing about it. We were all having a good time. I feel very lucky that I had that experience because I never really did well with the romantic end of things.

Programmed to be a Professional Woman

Goldberg: My mother made it clear that anybody could get married and have babies, and I was supposed to be a professional woman in the days when no one ever heard of such a thing, in 1935, to tell your little kid that when she grows up she's going to be a professional woman. She's not going to be a mother.

Mead: How was that for you to hear and know that?

Goldberg: It had many positive aspects, but it was horrendous when I got to puberty and started thinking about being a feminine, attractive, desirable woman. Every girl wants to be that, early on. Nowadays, I don't think there's a girl in Berkeley who expects to get married and be taken care of by some man because two-income families have become de rigueur. Now when you meet a young woman in her late twenties or early thirties with two babies at a shower, I say, "What do you do?" It used to be, you were a mother.

It was terrible as far as messing up my perception of my sexuality. I was programmed not to be a mother which is why I don't think I was a good one. That's why I had to have three children, too. I shouldn't have had three children, probably. Here's my grandmother and my aunts, my adorable aunts who loved me so much, saying, "What you need to do is get married and have children." My mother has been programming me since I can remember that that was not what you do, not what you do when you grow up. She didn't care if I was a Nobel laureate or whether I was the head of nurses or whether I was a concert pianist. As long as I was exceptional, she didn't care what subject it was. She of course loved the arts, and she loved learning.

I used to read her the Aeneid in Latin. Now she doesn't know one word of Latin. She'd be up there putting on the winter drapes, and I would be reading the Aeneid in Latin, and I'd say, "Isn't that beautiful, Mother?" She'd say, "Yes, it is beautiful." I would also read my translation, because my plan was that I was going to present the world with the Laurette Goldberg translation of the Aeneid because they obviously didn't have one as good as I could do it. Well, I soon learned! That was partly because I had a magnificent Latin teacher, and I loved language. I already spoke Yiddish,

studied Spanish, learned a little Hebrew, and so when Latin was presented to me, after Spanish--I was beside myself I was so excited, when I saw roots and things like that.

My mother said to me, "If you read me Thackeray and Dickens, I'll do the dishes." She wasn't doing anything to help me be a mother and a housewife. I'm not saying she was wrong, of course she wasn't wrong. I learned to cook of course. I felt like I was some kind of an aardvark. I had nothing to do with the other girls. I couldn't sew, but I learned to cook because of my grandmother and because I love to eat, but those were not the skills my mother was preparing me for. I don't mean I didn't have to keep my room clean. She was a neat person, and I understood about householdery. My mother did not program me to have any of these skills.

It was terrible in high school, at first, but in college it was fine. I was really prepared for college. That was the goal of my mother's life, that I would go to college, and here I'm in college. I'm surrounded by young women who are struggling, some of them a lot harder than I, even though it was a good school.

Sister Mariam Joseph

Goldberg: My freshman year in college one of the most important things happened to me. I met Sister Mariam Joseph who got her Ph.D. from Columbia, and her thesis was on a complete list of Shakespeare's use of figures of speech in all of his plays.

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Goldberg: She was even known, I found out, by other Shakespeare scholars for that work. She created a course in trivium. It was really programmed early for an interest in early music because not only was I Jewish with a history that goes back thousands of years, certainly three thousand since David, but I had people like this in my life. Sister Mariam Joseph taught the trivium, and she wrote the book on the trivium. In the sixteenth

century, all learning was divided into two parts, trivium and quadrivium. The trivium were grammar, rhetoric and logic. They were taught together, and two days a week we had rhetoric, two days a week we had logic, and one day a week we had grammar.

Now you understand grammar at this level is all the gorgeous way in which this language is put together. When you study grammar, rhetoric and logic together, it's like a perfect, collectively exhaustive view of interaction with language. It's so much better than any other way to learn that I've ever heard of. We would study of course Aristotelian logic, not symbolic logic in those days.

She would push--she was a not very big nun with a pince nez--push into the classroom a fauteuil, a big overstuffed chair. This was one of the logic days. "What is the essence of chair which makes this a chair without which it would not be a chair?"--the concept of essence and accidents in Plato. I remember this day. It was so exciting. She was opening the world. She was throwing the doors open for me. Someone would say, "Well, it's comfortable." She would say, "No, it doesn't have to be overstuffed, does it, to be a chair, does it?" We finally figured out, after interaction with the class for close to an hour, that a chair is a raised seat with a back for one person. She explained to us that the essence--that every chair in the world is a shadow of the reality of chairness which exists in this other world. What an incredible concept!

That woman--well, I wanted to be an English major when I studied with her. Every girl had to have lunch and dinner with a nun at the table, this was to improve manners. Girls would tend to be silly at lunch and dinner, so they could be silly at breakfast, but at lunch and dinner they had to eat with the faculty. You were assigned to faculty.

Whenever anybody was assigned to Sister Miriam Joseph, the girls would go "Ughhh", and I would be so thrilled. She was hard to talk to, but I would always sit close to her, practically be in her lap, because I thought some words of wisdom were going to drop out which often did. Also, she was no nonsense. She said, "Don't tell me that Socrates is not in

heaven. He's not in limbo, he is in heaven!" The Catholics believe that anybody before Christ who is a good person is in limbo. It's not that they're being punished, but they were just unlucky enough to be born before Christ was born. She wouldn't have any part of that. She thought it was a misunderstanding of the concept. For sure Socrates was sitting at the right hand of God. That was the kind of brilliance she had.

Now hardly anybody is a nun. That was a place for a woman to be educated. It was like the monks in the Renaissance. If you were from a poor family, and if you took up the cloth, then you could be educated.

Mead: This was your first year at St. Mary's?

Goldberg: Yes. I would say that my first two years at St. Mary's could be said to be the happiest years of my life as a young person. Now life, for anybody who survives to sixty anyway, has a certain survival joy, and in addition to that I got to do what I wanted to do with my adult life after my kids were gone. In my youth, I would say my first two years of college were the best years of my life. I had a boyfriend, I had Sister Mariam Joseph, and I had the sister that taught Spanish and the woman who taught voice.

Mead: And you were there just two years?

Goldberg: I was there ten years but only two years in college. I was studying music there from the age of nine until the age of seventeen. Then from seventeen to nineteen, I was a freshman and sophomore at St. Mary's.

Mead: Was it a two-year college?

Goldberg: No. It was when I was seduced into becoming a musician that I left. I decided I had to leave. I blamed it all on God and said it was my vocation. Of course nobody ever would have argued. My Spanish teacher said, "You should be a Spanish major." My German teacher said, "You should be a German teacher." Sister Mariam Joseph, my trivium teacher, said,

"Anybody can be an English major, you go play the piano!" She was incredible.

I had a very hard time that last semester because I knew I was leaving home--really leaving home. I was going out into the wide world to be a musician which was not going to be easy. It's not nurturing, and it was bound to be competitive. In all likelihood I would be judged all the time, and that's what I ran away from in a way.

A Move to Chicago

Mead: Did you have in mind a specific plan?

Goldberg: Oh, yes. I've always lived by a five-year plan. As a matter of fact, now is the hardest five-year plan because I don't expect to be alive five more years. I've had a five-year plan most of my life. I wasn't aware of it until I got a little older. My plan was--my aunt married a doctor and was the only one who married well as far as money's concerned. She married a nice doctor. Most people wouldn't have understood him. He was hard to deal with in some ways, but he was a very good man.

They lived in Chicago, and they had a big enough house that they could stuff me in, and they had a grand piano, and if they hadn't they would have gotten one. She was my mother's youngest sister, and she was almost like a sister to me because she was sixteen when I was born. She thought it would be wonderful for her kids to have culture in their house. So I had a place to live for free, though I had to do a lot of commuting to night school.

My plan was that there was no possible way I could do anything else. I had no money. My parents had no money to give me. I didn't think I was good enough, and I wasn't because I hadn't practiced very much for the previous two years--I played all the time but I didn't practice concertos like kids do when they go to a conservatory. There were three or four conservatories in Chicago. I never even conceived of

going anywhere else because I could get free board and room with someone I loved in a safe neighborhood, but in those times we didn't worry about that. I knew that there were good teachers. I knew they weren't the greatest teachers in the world, but I knew there were good teachers in Chicago. I finally figured out that you start with the teacher.

The most famous piano teacher in that part of the world was Rudolph Ganz. He was conducting the New York Philharmonic children's concerts. He was for many years the conductor of the St. Louis Symphony. He was a friend of Josef Hofmann and Josef Lhevinne. He was seventy eight when I went to study with him and ninety when he died. This was 1951, so I had a direct link to the nineteenth piano tradition. As a matter of fact I've actually got a lineage of my link to Bach. It's direct and unbroken because I studied with Egon Petri who studied with Busoni who studied with Czerny who studied with Beethoven who studied with Neefe who studied with C.P.E. Bach who studied with his father. We all are like that, those of us who have had a teacher in this manner.¹

Chicago Musical College

Goldberg: So, first I had to find a great piano teacher, then everything followed from that. Chicago Musical College was then a school by itself founded by Florence Ziegfeld. It had a few famous teachers, very important performing school. I had taken liberal arts, right? So I had sixty five or seventy units of liberal arts. You only need twenty or twenty five if you're going to get a Bachelor of Music degree. I had to take twenty or twenty one units every semester, including summer, to graduate in two years because I didn't have the money to go longer than that. I worked at switchboards but soon made all my money accompanying. You can't make a dollar an hour at a switchboard anyway, and I could play anything they handed me.

¹See p. 294 for a more complete description of the lineage and the lineage itself in the appendix.

That's how I earned my tuition money, but I was like most students, pretty broke. I never had to worry about a roof over my head.

Mead: How was it to be in Chicago, away from home?

Goldberg: Oh, it was marvelous! What happened was that it was very difficult for me to leave St. Mary's, but I knew it was right. Once I made the decision, it was all right. I remember the year I stopped having any ambivalence about my life was 1964. Ever since then, even though I had emotional problems of various kinds, they principally happened before that. I had gotten divorced and I figured out that I should listen to my inner feelings. I'd had therapy for almost eight years. So decision-making used to be a problem only in the more emotional areas but not in the educational or musical areas. After 1964, I didn't have much ambivalence in my life at all. That's one reason I've been able to do a lot of things because I haven't had to waste time asking myself if this is okay.

Mead: So at St. Mary's you had the same kind of feeling.

Goldberg: Wonderful feeling, but I knew I had to leave, and that was terrible. Since I could convince myself that it was God's will, then I didn't have so much trouble. I was very, very neurotic about it, and I even developed some kind of bumps in my wrists. I was petrified because I had to do a lot of very aggressive things.

I may have done some preliminary writing to the school. Nowadays when you get to go to school, you start a year ahead and you have to do SATs and all that kind of transferring complexity. It wasn't like that then. Chicago Musical College was very expensive to go to, a private school. They would virtually take anybody who had the money at that point. It was after the war in 1951. Their standards were not very high. I didn't have to worry about getting in. I would have done well when I got there and not gotten thrown out, but I wouldn't have trouble getting in. My problem was the money. The first thing I did was I went to my aunt. My parents had moved to California by then.

Parents Move to California

Mead: When did this happen? So there were a lot of changes then.

Goldberg: In 1951...yes. And my brother (Harvey Lee Canter), who was born in 1944 and was six, I deeply missed. It wasn't too bad because I had my aunt, you see, whom I loved. I was living with her. My mother's absence--I was pretty much programmed to consider trying California when I finished at the conservatory because I would then see my parents. People did not run back and forth in those days. That was when my mother wrote that letter saying, "Don't come to see me unless you lose weight." My parents at that time were having a lot of problems in California.

Mead: What made them move to California?

Goldberg: My father was from Kiev, Russia, and left there when he was fourteen. He had always wanted to live in sunny climes. In the late nineteen twenties, he was having a lot of problems. He could not get a divorce from his first wife that he married when he was sixteen. He didn't know how to speak the language, and she was a cousin or something. He'd been spending all that time, from 1915 to 1929, still undivorced from her, they weren't living together. He was free like a bachelor at that time. He went to California. He was an artist who studied painting, and he was painting sets for Twentieth Century Fox and living the life that anybody would have dreamt of. He was a very handsome young man. He smelled the orange blossoms, no smog, the palm trees, the girlfriends. It was a great life. So finally getting sick and tired for the fourth time of being cold and broke, my father said to my mother, "I want to move to California."

My mother said, "Go, and you'll find it's not like it used to be, and you'll come home." What happened is he saw the smog, the transition and all that stuff, and he also saw the good old days. So he came back and said, "We're moving." That was how that happened.

Mead: Were you in Chicago when they actually moved?

Goldberg: Yes. I was with my aunt who, as I say, was my favorite aunt. It doesn't matter, I figured out, where you get your love from as long as you get it.

Mead: And you had a job.

Goldberg: I knew that I had to do this. I said goodbye to my family of ten years at St. Mary's, the nuns and my girlfriends and classmates. In going to Chicago, I already had a room--it was a roll-away bed, but I had a room and a piano. I started taking piano lessons at the conservatory from some okay teacher because there was no school in session. I was taking lessons not even regularly because I had to get a job and save money. Tuition was twelve hundred dollars a year which is at least like twelve thousand today. I don't know, it might be like twenty thousand.

So, I got a job in the daytime at a sewing machine factory on the switchboard because that was something I already knew how to do. I love to talk. They asked me whether I was permanent or not, and I said yes, as far as I know. I could say that as a lie because I didn't get into the conservatory yet so I might have to still stay there.

I called up the conservatory and I said, "May I please speak to the head of the voice department." That was the one thing I knew I could do as well as anybody, and I loved it. They said, "Are you planning to be a student at the conservatory?" And I said, "Sure," because they never would have let me talk to the head of the voice department if I'd said I was looking for a job. That much I knew already. The chair was gone fortunately, and the vice chair of the voice department said, "I've been having trouble filling the slots for accompanist for my studio in the summer." He was taking regular students who wanted to continue in the summer as well as adults and professionals. He had a good class that wanted to study with him. That's how you decide if you're going to study with somebody.

Mead: What was his name, do you remember?

Goldberg: Graham, George Graham. He said, "Can you come at six o'clock?" I finished at the switchboard about four blocks away, so I said sure. I walked in, and he was teaching. He wanted me there when he was teaching so he could check me out. It happened to be a song cycle by Poulenc. Now that's not the hardest music in the world, but it's not the easiest either. I sat down and played it, no sweat. He was blown away. Sight-reading is what got me through the world. It's like being beautiful or rich. You may not be talented, but if you're beautiful or rich, then you're going to get further quicker until people find out that you may be stupid or mean or whatever. So he used me that minute. He had me finish that lesson.

Borghild Tjernagel and Marian Flaherty

Goldberg: I met two of my best friends in his studio because they were singers who came there.

Mead: What were their names?

Goldberg: One was Borghild Tjernagel. She is nine years older than me. She was wonderful. That's how I met my husband, through her. It's incredible how all this comes together. I'm nineteen, she's twenty eight. She's an orphan from a Norwegian school for Lutherans. She was going back to school to get her master's degree. She had been teaching a little bit with a bachelor's. She was a summer student. I met her there.

The other one was Marian Flaherty that I met the following year, also as an accompanist because that's a nurturer position. It's not uncommon for men accompanists to marry singers or vice versa.

I became so important to George so fast that there was no question about my getting into school. The other thing was that I had to get a scholarship. The way they did it was they didn't give scholarships for classes, but they gave scholarships for the most expensive part of going to the conservatory, your private lessons.

At the San Francisco Conservatory of Music, you get paid one lump sum, and you're assigned a teacher, but you attempt to find someone who's willing to teach you because a teacher has to commit himself to you. It's like marrying, it's not like being a shoe repair person.

Mead: It's a very intimate kind of association.

Goldberg: So, even if the school lets you in, if they can't find a teacher that wants to take you--and they take you by audition--you can't go to school there. My situation was pretty easily arranged getting into the school. My problem was, who was I going to study with? The person I came there to be near was Rudolph Ganz who gave a weekly class in repertory. I knew I was going to see him. I thought, it's ridiculous. You're not going to try out for him because they won't give enough money and all these people are so much better than you. So if you try out for someone else who's not at the top, your chances might be better.

An Audition for a Scholarship

Goldberg: I auditioned for the piano faculty but specifically asked for a full scholarship from Rudolph Ganz' nephew, Felix Ganz, who had come from Switzerland. He was a big, tall guy. I didn't know anything about him excepting that he was Rudolph Ganz' nephew. I remember the audition. I played "Widmung" by Schumann, and I'm not sure what else I played, but it was not a stellar audition.

Then, they said, "Do you have anything else to play?" I said, "No--well of course I have Bach, but..." like that, because I lived with Bach all the time, and I didn't think of presenting Bach to them. It was like my family. They said, "What would you like to play of Bach?" I said, "Well, the C# Minor, Book I." That's the five-part triple fugue. It's one of the hardest pieces ever written, but for me--I had memorized it, and I used to play it for fun. I don't mean it wasn't hard, but for me it always something wonderful to do.

They were pretty blown away by that, you can imagine. That was really how I got in. I got a scholarship, and I got a complete scholarship. That means no tuition for the teacher. I was very pleased. I went around looking into the different rooms.

Chicago Musical College was a funny-shaped building. It was twelve stories high and narrow, straight up. It was above the Ziegfeld Theater near Michigan Avenue which is the main street in Chicago on the lake which looks like an ocean. I was so happy. I didn't know anything about this teacher, but getting into the conservatory was the most important thing because I already had a part-time job as an accompanist, right?

There I was, amid all these people, doing what I did. That was the first time in my life. Then Rudolph Ganz--Rudolph Ganz. Of course I was easy to identify because I was fat. I realize now that I was not enormously fat, but I felt enormously fat. I was overweight, significantly overweight, but I was not morbidly obese.

So he'd heard the audition. He said, "Do you have a minute, Miss Canter?" I was totally blown away that this man wanted to speak to me for some reason. So with trepidation I followed him into a room. He said, "Sit down. I wonder if, Miss Canter, if you'd tell me why you didn't audition for me?" He was hurt that I didn't ask him. It was one of the most important lessons I ever learned in my life. If I had played for him, if I'd gone for the brass ring and asked for the biggest teacher, I probably would have gotten a scholarship or at least enough that I could have done it.

I underestimated myself as a pianist. I never underestimated myself as a student. I always knew that I was intelligent and enthusiastic about learning and lots of good things, but I underestimated myself as a pianist because I had no idea what the standards were. I just came from a college where I wasn't even playing piano any more except as an accompanist. Of course I had been the town child prodigy, but that's not much of a town! They were stuck with me as the town child prodigy because there was nobody better. It was too small a town.

I knew that I was not a great pianist. I was a precocious talent, but I didn't have the technique. My teacher couldn't control me and give me technique. She tried, but she also wasn't the greatest piano teacher, she was a good teacher. I underestimated myself as a pianist because I had some really basic technical flaws that hadn't been addressed, and one of them was tension.

Mead: Were you able to explain your position to him?

Goldberg: I kind of mumbled, and I explained that I didn't feel I was good enough, and I had great respect for him. He said, "Well be sure to keep me in sight." So the following year, I auditioned for him. I was only there two years and two summers. I graduated from the conservatory with one hundred and sixty units for an undergraduate because I had to make up all those music lessons. And I did a number of things. When they weren't giving a class, I took it privately and took the exam, because I absolutely had to get that degree after four years of school.

The second year I studied with Rudolph Ganz. I had half my lessons with his assistant who was a remarkable woman. I don't mean she was a great teacher, but she was a remarkable woman. Her name was Molly Margolies. My grandmother would have said Margolis because it's probably a Polish-Jewish name. She was still there, would you believe this? I met Mitzi Meyerson, a harpsichordist, who is certainly young enough to be my daughter. I met her in 1979, this girl, and she had just left there and was studying with Molly then. So she was still teaching in 1976. She was a teeny little woman, so she died late in life, and she was still wearing hat and gloves when she left her apartment. She was a real character. She didn't contribute a lot to my musical education, except technically she helped some.

The fun thing was that she had turned me down when I was twelve or eleven for a town competition, and the town practically revolted, practically lynched her for not choosing me. I was the town child prodigy, I was supposed to win everything. I lost every competition I ever went out for except one which was the biggest one the town had to offer.

They couldn't figure out why I wasn't winning. The reason I wasn't winning these big talent competitions, where big-wheels come from Chicago and New York, is because my technique was flawed. I knew that. It's very hard to teach talented kids, very. They usually want to rush ahead into the music, but they don't want to practice scales by the hour. I don't blame them. That's one reason I'm happy not to be playing the piano because you don't practice scales and arpeggios on the harpsichord.

Felix Ganz

[Interview 4: February 28, 1996] ##

Mead: I thought it would be nice to have a sense of the Ganzes as your teachers at Chicago Musical College.

Goldberg: I went to the conservatory. I was technically a junior when I went to the conservatory because in fact I had to make up a humongous number of units. I had to do ninety units in two years. I actually had the education for a Bachelor of Arts degree, but in order to graduate from the conservatory, which is a professional school, you have to get a Bachelor of Music degree. So all that education doesn't count for anything in their pantheon, and when I went back to Cal (University of California at Berkeley) all the education from the Chicago Musical College didn't count for anything.

The third year of my collegiate studies, which was my first year at the conservatory, I studied with Felix Ganz that year, and the last year with Rudolph Ganz.

Mead: What was Felix like as an instructor?

Goldberg: He was a tall, young person, probably not more than ten years older than I was. His distinction was that he was Rudolph Ganz's nephew. I remember hearing him give a concert at the Chicago Art Institute and how disappointed I was. He wasn't a significant player. He became actually an important pedagogue

and ended up being the chair of the college. He has since died. He had a lot of raw energy. He was big in a lot of ways, a big tall muscular man. He was an imposing presence. He had a lot of energy and a lot of enthusiasm. He probably was, in fact, the best teacher for me at that point.

Mead: Because of technique?

Goldberg: Because of ordered, organized instruction. In many ways my preparatory education, when I was in grade school and high school, was certainly way above the standard or the norm-- unless you lived in some big place like Chicago. I also had, in my grade school, once a month a famous piano teacher--Leo Podolsky--who came to coach the college girls, and he coached me once a month.

On a collegiate level, I would say that Felix was probably a competent person because he was the first one who ever talked about the form of the music. Sister Monica Marie certainly knew the form, but she didn't make me explicitly conscious of structure. It was more intellectualization and not so much playing. I knew about theory, that wasn't the problem--I knew something about theory. But I got very excited when he pointed out form. I also took courses and learned all that stuff, and I had never taken a college course in harmony.

A Formal Music Education

Mead: What was that like for you, to really formalize your music education?

Goldberg: Oh, I loved it! It was attaching words to things that I had lived with my whole life. It was like playing a concerto which is the A-B-A form in the first movement, which I'd been doing-- I'd been playing all kinds of concertos throughout my whole childhood. No one ever pointed out that there's a name for the beginning theme, when it comes back, that it moves to the dominant in the first half, the sonata allegro, and in the recapitulation it stays in the tonic. I know I knew that

instinctively--I was aware of it when I was memorizing the concerto. It was easy to learn the last part because it was the same excepting for this key change.

It thrilled me--I mean it just thrilled me beyond belief that there was a plan, that it just didn't happen. That was so exciting to me. I think I might have fallen in love with Bach at that early age because his structure was so obvious to me from the beginning that I never was at sea about what he was doing. Whereas in other forms--I wasn't ever instructed, I think, sufficiently intellectually. I was excited and intellectual enough that I would have enjoyed that, but how would Sister Monica Marie have known? One never knows exactly what to do. She might have assumed that I just implicitly understood that.

I talk a great deal about structure. I came to love, maybe as much as anything in music when I went to the conservatory, the names and structures, just like there are when you scan a poem. There's a way to do that. You can get into the intricacy--you can recreate the music through analysis. Performers analyze and composers synthesize.

So it thrilled me. As a matter of fact, it's the most important thing that happened to me when I went to the conservatory. It's not that people just played faster and louder than other people I had heard. Like in science, you can put your finger on certain forms, or in other disciplines. I must have believed that it was true of music, but I never had the words or vocabulary.

Mead: So you were taking many units, then, and also accompanying in addition. Was that hard to keep up with?

Goldberg: I have a lot of energy, and it was normal for me to think in terms of having fifteen hours available for work. That's always been my habit. The hours when you're awake, you get dressed and do all the morning preparations and have something to eat, but you don't think in terms of eight to five. Students I'm sure are not unique in that. Students usually work at night and spend weekends studying. A serious student of music, I think their schedule is very much related to

medical school or the lab sciences, because you have to practice so many hours. Then you have to take all the classes and do the homework. Then you have to be employed, working your way through.

I never thought of taking less than fifteen hours. I don't mean that I would never socialize with my friends. Of course that included going to concerts because concert-going is a very important integral part of the performing artist. You have to take that tradition from the stage. We haunted Orchestra Hall which was just three blocks away. We probably had reduced-price tickets--we'd go sit up in "peanut heaven" as they call it. I remember going to all kinds of concerts.

Problems with Harmony

Mead: Aside from the value of structure that was placed on the music for you, was there anything else in particular that stands out in the music education that had an impact on you?

Goldberg: I suffered a great deal around harmony. Though I had theory, all the requisite theory--you know, being able to name chords, major and minor, and ear training and sight-reading, which was never an issue for me, and the circle of fifths. I used to do that homework on the bus because it took a half hour to get from the second bus to St. Mary's. I could do my theory homework there, and G-sharp and A-flat were the same note. That seemed to me a totally irrational arrangement, which it is. It was so exciting to me when I found out that G-sharp and A-flat aren't the same! It is in the nineteenth century but not in the eighteenth century.

If you're a violinist, you don't necessarily play G-sharp and A-flat in the same place on the string at all. G-sharp has fewer vibrations per second than A-flat. When we moved from mean tone to well-temperament to ^{SQUAL} ~~ego~~-temperament, those distinctions were narrowed until pretty soon we could come to say G-sharp and A-flat are indeed the same thing. When I found out, when I got into Baroque and mean tone and all of that,

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that they weren't the same, it was a great vindication of my feeling at the age of nine that it was irrational to call something by two names, that sounded the same.

I didn't get harmony. I remember asking one winter's evening, of guests in our home when I was in high school--I don't remember who they were--what was harmony? How would you describe harmony? They may have told me that the study of harmony is the study of notes that sound together--it's a vertical approach--and that counterpoint is horizontal and you study them separately. I don't know whether they told me that, I doubt if they did. I'd heard that word, and I knew what harmony vaguely meant, but I was looking for much more specificity and clarity about what these words meant that I'd heard all my life.

On the one hand I was thrilled to take harmony, and we used Walter Piston, a perfectly decent standard. I was totally at sea. I was one of those people, and there are many, who have to translate the language. Like in math--some people are not good, and I wasn't, at understanding those concepts. I worked and worked and struggled and struggled with math, and made the lowest A you could make, but I didn't really understand the way the words were expressed in class. The concepts were not clear to me. It upset me incredibly. I never went far in math because you weren't required to, and I was so confused.

In harmony I found the same problem with the exercises that you do--the language did not work for me. There are other very capable young people who don't get it. Everybody finally gets it, but they usually have to translate the standard language into some personal language.

I did not understand harmony until I was put in a position of having to teach it. I was so upset that I remember saying to one of my friends, "I don't see how I have the right to call myself a musician and teach music when I get out of college if I don't really understand the basic concepts of harmony." I got through the class, but I was deeply upset because I didn't understand. Counterpoint was no problem.

What happened was that when I came here and became a teacher--I graduated in 1953, in 1954 I got married, and in 1957 or 1958 I started teaching at the prep department at the San Francisco Conservatory of Music in the East Bay, they had an East Bay branch at that time. There was a program of teaching basic harmony and theory to the children. I read that which helped me.

I devised a system. I finally got it. After I got married, I was very isolated. I didn't have any musical jobs, and I didn't have hardly any friends. My piano was lost. It had been mislaid in transit from Los Angeles, so I didn't have a piano. When we finally got the piano, I sort of lunged at it and started working. I was worried about working on my own, that I wouldn't do it. I started taking harmony lessons from Schubert--in other words I started analyzing the music in my own terms and figuring out what was going on. Then I understood a lot of the things that had been said in class about harmony. And then, when I started teaching in the prep department, they had a wonderful literal way of teaching. I became known to be the best teacher in the prep department in the East Bay for explaining harmony to children.

I figured out a system. It had been such a struggle for me, I had to find a way. I didn't want that happen to anybody else. I figured out, on some level, what was bothering me. I would teach it in terms of energy flowing into various directions and anthropomorphizing the sub-dominant, dominant, sub-median, super-tonic and all that, so that they were like a hierarchy of family members.

Then of course I got very excited about tension. I made up exercises. I would give them a chord, like an A-major chord, and ask them to tell me the five contexts this chord could be in--like the tonic of A-major, or the sub-dominant of E-major, or the dominant of the D-major and so on. I just got so excited. It was so thrilling to me. That was the only thing that I didn't really get while I was in school. It isn't because the teachers weren't trying. I believe that theory is taught more successfully now. I know that the theory program at the San Francisco Conservatory is so incredible. It's modeled after the one at the University of California.

A Focus on Accompanying

- Mead: You were also, during these two years, accompanying. What was that like? Was that in addition to your musical education?
- Goldberg: Technically, it was for the purpose of getting paid so that I could support myself. I didn't have to pay room and board.
- Mead: You had been doing this for some years. Was there anything new that you learned in this context?
- Goldberg: What I got out of the accompanying was that I acquired much more knowledge of the repertory. I was now playing for very skillful singers, and I was being the accompanist for that studio. I didn't have to look for work. People would call me up and ask for coaching. Then I learned also how to coach better. I'd been coaching since I was twelve. In addition to playing in the studio of Mr. Graham or whoever, for ten or twelve or fourteen hours, I might have six or seven private people from the studio who needed to hire an accompanist to learn their work. I increased my knowledge of lieder and French melodie.
- Mead: Earlier, in another interview, you had mentioned that you felt you were not raised to be a mother, yet accompanying is very much a nurturing position--is that where you used your nurturing skills?
- Goldberg: Absolutely. As a matter of fact, I made a decision. I very, very early on loved teaching. I told you that story that I always taught everybody whatever I learned. I've always loved to teach and coach, and when you're working with singers, they're all children. In the old days they didn't used to have the education--you can't start studying singing until you're about sixteen, usually. Now people will study the piano as a child and change to singing or become a viola player and change to singing when they find out they have a beautiful voice when they're sixteen or so. Most singers were ignorant of music before they started singing. God had picked them out to sing, but they might be stupid.

That's where the term "repetitore" comes from. Almost all the conductors--like Arturo Toscanini--were repeaters. Their job was to play the part over and over and over, in a Verdi opera, like sawing a hole in the brain of the singer and pouring it in, because many of them were practically illiterate when I was little. That's no longer the case, thank goodness. Still singers can enter the conservatory hardly being able to read music, but they are much better educated by the time they get out, and there are many with master's degrees and DMAs (Doctorate of Musical Arts). They're much better educated.

But in those days, certainly a generation or two older than me, it was true that singers were frequently uneducated. I loved nurturing them. They were like musical children. They didn't know which way was up, but they had this incredible machinery to make sounds. I always loved nurturing people in teaching and coaching and accompanying. You really have to be a nurturer if you want to be an accompanist. That's what I wanted to be when I grew up because all the singers I knew needed all kinds of counsel and advice to do all kinds of things. It seems like they were the most capable people, but they were so endearing because of this wonderful thing they did.

Rudolph Ganz

Mead: Rudolph Ganz became your piano teacher during the second year at the Chicago Musical College. What do you remember about him as a person and what you learned from him?

Goldberg: In the first place, he gave a class every week. All the piano majors had to take it. So I had an association with him both years. What I remember probably the most about the experience is that when you are working with a master who is fifty years older than you, what you're getting is a tradition passed down, an oral tradition passed down. Music, just like language, cannot be learned from books. It has to be transmitted orally, that's not just learning some insights about the music. I remember as much as anything the stories he told about his

being at a party with Josef Hofmann or conducting the children's concerts in New York.

I still remember the story about a little boy who came to him. He was the most famous piano teacher in that part of the world at that time, so people would be coming from all around mid-America bringing their kids. He was talking about--way before Suzuki ever came into our lives--about whether it was good to teach children by rote first, which is the principle of Suzuki. He talked about how you could carry that too far. He talked about a little nine-year-old who was brought by his mother, and he played the second Beethoven concerto which he did gorgeously. Mr. Ganz was very, very impressed. The mother said, after he made his remarks, "Tell me, Mr. Ganz, when I should I start teaching him to read music?" She took that too far, and that was the way he instructed us, in parables often, about the concept of how to educate or how to be educated.

There was a repertory class. We'd play--it was like a master class, and he would comment. I remember those things almost more than anything else.

Mead: It sounds as if he was not only preparing you to be players but teachers.

Goldberg: Oh, yes, absolutely, because when you look at a class of a hundred young pianists, ninety of them are going to make their living as teachers. That's creating a possible scenario. Fewer than five are going to be known in their communities and maybe broader, and maybe one or two are going to be important players in the country, maybe one in the world or whatever. Some of them will be vocal accompanists and some of them will be dance accompanists. He knew that very well.

One of the most important classes I took was piano pedagogy. I had been teaching for a dozen years already, so I loved that class. It gave me some more ideas, and I had a nice teacher. It also validated what I was doing. That was very helpful.

Mead: Tell me about Rudolph Ganz as a piano instructor.

Goldberg: You know, I had two really famous teachers, Rudolph Ganz and Egon Petri. I can't tell you that either one of them taught me how to play. As a matter of fact, I know they didn't. I've talked to other people about that. If you're studying with a great master who is very old, and both of these men were in their late seventies when I studied with them, you don't learn how to play from them. They're tired. I encourage myself to take a few beginners. I have a nine-year-old playing the harpsichord now, and I'm keeping him this semester. It is good for me to remember how to teach basics, I mean how to teach real basics like scales and rhythm and holding a quarter note long enough. I know that I'm less enthusiastic about that now than I was thirty years ago.

I don't think it's appropriate for a person who has a lifetime of insights about the music to be spending most of their time teaching people basics because there are other people who can do that.

I remember by the time I got to the second master (Egon Petri) that I worked with here, I said I don't feel I have a solid technique. I didn't have the basis, even though when I played for someone, they commented on how musical I was. I actually went back in 1957 and found a teacher who would work with me on technique.

Mead: Who was that?

Goldberg: Her name was Sari Biro. Sari Biro was a mad Hungarian. You can think of Zsa Zsa Gabor and her sisters and her mother? That was Sari Biro. You had to take your ego, remove it from your body and place it in a jar near the door before you crawled on hands and knees to her, and I was already a mature person. I was excited about her. I was looking always for someone to give me technical instruction, even though I had gone very far musically. She said, "You're very talented, and you play like a dilettante."

I went home and cried for two days. Then I called her back because I was so thrilled. I was looking for someone who was going to get down to the nitty-gritty of how to move your hand over the keyboard. There wasn't enough of that when I was

in college. But you never get this from the masters. You shouldn't be looking there.

Mead: What, then, did you receive from them?

Goldberg: First, inspiration--just inspiration is one thing.

Mead: Did Rudolph Ganz continue with the form of the pieces as Felix Ganz had done?

Goldberg: Well, he didn't have to do as much, but he continued. He talked about musical things like the character and what our goal is in playing a piece.

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Goldberg: Also, a keyboard player, when they're playing all the notes and know what they're doing, they don't always know what's coming through and how to make spaces. I don't remember if they were talking about spaces like we do now, or the rhetorical nature of the music. They never used those words then, but I realized that's what they were doing--shaping. Performance practice wasn't part of the fifties education. Nobody was doing that.

I was hungry for this kind of remedial work that I wasn't getting. It's harder to teach precocious children than intelligent, hard-working regular kids because they want to always leap forward with the music pulling them rather than staying where they should be at the time. Giving a child a repertory that's too demanding is just a crime, but it's understandable that some teachers might do that because it's so exciting.

I took a course at the conservatory called the physiology of piano technique. It was incredible! The hot-shot pianists were all required to take it. A wonderful man taught it, a brilliant man, Levy, Ernst Levy. He was a teacher at the University of Chicago, and he came to teach two classes at the conservatory, and I took them both. I was aware that he was on an intellectual level way above anybody I ever saw at the school. He taught us how the hand is made. He talked about the interosseous muscles and the tendons so that we could see

what we were doing. That's where I learned to deal with tension which was causing such pain and knotting me up. I used to have so much tension playing scales in thirds, sixths and tenths which you do everyday to warm up. My hand would fall off the keyboard in pain.

My teacher, Sister Monica Marie, at one time said I should consult an orthopedist perhaps. She didn't explain it. My tendons which were the least efficient of all the mechanisms of the hand because of the tension were being pulled. They all come together in a knot right here [points to lower, inner arm]. That's how the hand is made. If you're going to use tendons and the interosseous muscles, and you're playing faster and faster and not relaxed, then you're going to get pain. I subsequently figured out the problem four years later in this class. That was a revelation to me. It was a vindication of my world--there are reasons for things to be the way they are.

Mead: Were you able to use the information to be able to prevent further pain?

Goldberg: I essentially cured myself. It also made me a very good teacher because I could find that tension. Nowadays, with Feldenkrais and the Alexander technique and meditation and t'ai chi and all this--we all know about relaxation even though tendinitis is still rampant in young people.

Social Life during the Conservatory Years

Mead: What was your social life like during this time?

Goldberg: When I went to Chicago, my boyfriend and all these wonderful guys that I knew would sometimes come to Chicago, and they'd hang out with me.

Mead: That was Bob Plotkin?

Goldberg: Bob Plotkin, yes, and the other guys would come sometimes, so that relationship lasted for a while. Then I'd go to South

Bend to visit my grandmother periodically, maybe every couple of months, and I'd hang out with them there.

I had very dear girlfriends. There were two in particular--we called ourselves "the three tootsies". Marian Flaherty and Borghild Tjernagel were the two. One was Catholic, one was Lutheran, and I was Jewish. There was a joke that one of us had heard. It was about a Jewish tootsie and Catholic tootsie and a prostitute-sie or something--we always laughed about that. We were practically inseparable. I met them when I accompanied in the studio of Mr. Graham.

Mead: Did you also attend concerts and various other things?

Goldberg: Oh, yes. We even went to the movies, and of course the movies in Chicago--well, everything was in the theater.

Mead: Specifically, what was the music scene like in Chicago at that time?

Goldberg: The music scene was heavy-duty concerts at Orchestra Hall with the Chicago Symphony. There were concert series of string quartets and singers.

Mead: Who was the conductor of the Chicago Symphony at that time?

Goldberg: Rafael Kubelik was there for a few years, and he could not survive the music critic's hysteria about him. Fritz Reiner was there, and of course he was not a very nice man, but he was a very knowledgeable and gifted person. Those were two of the conductors that were there during that time. Of course the symphony players were very often teachers in the conservatory.

The music establishment scene was ruled by an extraordinarily ignorant woman called Claudia Cassidy. She would write reviews that would make somebody lose their jobs. We all hated her, Claudia Cassidy. She had been a writer of the social scene for the Chicago Tribune--McCormick was one of these people like Hearst and was in charge of the world because he ran the main Chicago paper. He assigned her to a music review because he didn't have anybody else to go, and that was her education in becoming the major reviewer of music--in being

there. She didn't know very much. She would love somebody or hate him. She loved William Kapell who was one of the great pianists who died in a plane crash when he was quite young and whom I did briefly meet.

Mead: At the Chicago Conservatory?

Goldberg: He was visiting with one of the teachers, Sasha [Alexander] Schneider, the second violinist from the Budapest String Quartet. They were friends, and he was chatting with him about giving up playing for a year to study. He came out, and I was introduced to him, and I remember how thrilled I was that I met such a person. Of course he died a few years later.

I remember once, Claudia Cassidy gave an hysterical, critical review of a singer who was, she said, off key and was out of tune for the whole piece. It was a piece written by Benjamin Britten where the singer and the pianist were a half-step off on purpose. So we would carry on about how stupid she was.

Mead: It sounds like you had a good time, then.

Goldberg: Yes, it was wonderful in that respect. That was really a very happy time for me because I was surrounded by people who did the same thing I did. There were graduate students, and I got to take a graduate course on the philosophy of the history of music. I was just blown away by the capacity of intellectuals to bring their insights. I always thought that music was intellectually inferior. That's why I wanted a Bachelor of Arts degree instead of a Bachelor of Music, because I didn't think of musicians as being educated.

Ernst Levy who taught the physiology of piano technique-- it was people like him and a few other teachers whose intellectual excellence and what they taught made me realize that music was indeed an intellectual pursuit as well. Whereas it was still important to be educated in other things, because music is about life, it wasn't an inferior subject. It's not good to know only one thing, but music was a science as well as an art.

Mead: You mentioned a little while ago that you felt pretty good about yourself during these two years.

Goldberg: Yes, socially I did. It took a while until I had some status because I wasn't the top player. I was the top accompanist, and people were surprised that I could play as well as I could when they heard me play solo because they only thought of me as an accompanist. I didn't play concertos with orchestras. That technical flaw which I always struggled against was a problem. I don't mean that I wasn't a professional level player, but I wasn't at their level. I knew that I was never going to be a solo concert player, and I didn't want to be. I didn't realize I didn't want to be until I actually went to emulate that. That's what my mother was thinking of, not me.

Mead: So this was a revelation then during the two years you were in Chicago, that accompanying was more for you.

Goldberg: Yes, because the price of getting that kind of technique--I mean to play Tchaikovsky and Chopin the way I wanted to play it--was too high for my technical ability.

As a matter of fact, I've just had an experience if I can digress again. Last Sunday I played here, and I don't play very often any more. I mostly take charge of the programs and maybe demonstrate something in a lecture, but I don't actually sit down and play pieces. I don't have time to practice with everything else that I do. Frankly, there are a lot of people that can play, but not a lot of people want to do the other kinds of things that I do in terms of what I consider a nurturing of the musical community and the development of the community and advising.

Anyway, one of my old friends said he had a tape of a concert that I gave when I went to play in Europe, in Brussels and Amsterdam and Jerusalem, and would I like to have a copy of it. He said it was really good playing, and I said I'd like to hear it. I listened on Sunday to this tape, and I couldn't believe how wonderful it was. I couldn't have believed that I was that good a player on the harpsichord.

Discovering the Limitations of the Piano

Goldberg: What happened was that I never aspired to play the piano because I couldn't stand to practice five hours a day, and I didn't have the technical mastery that I wanted. On the harpsichord, I was able to play at the level that I wanted to play. It was the medium and the repertory. It's not to say that there isn't hard music on the harpsichord--it's completely difficult, you see, but it's a different kind of difficulty. You don't play pages and pages of double octaves and double thirds. It's not an endurance thing on the harpsichord. It's a control thing.

Of course I had the best instructor on the harpsichord very close to the beginning, and I had already dealt with the question of tension enough so that I understood that. On the harpsichord tension is death. One of the things that attracted me to the harpsichord is that it dealt with my basic weakness and so enabled me to grow as a person and a player. If you play with any tension at all, you're done. The instrument sounds terrible. I did become a professional level player, and I did play with Kent Nagano and the Berkeley Symphony Orchestra and with the Oakland Symphony.

Mead: It sounds like in Chicago that you were beginning to realize the limitations of the piano, even if you didn't know the harpsichord.

Goldberg: It was not working for me to be a soloist. Not working towards that made things a lot better, too. Even though I knew I wasn't the greatest pianist alive, I knew I had a niche and a lot to offer in the vocal department.

The Lerner Family

Mead: You had been staying with your aunt during this time. I would like to know something about her and something about keeping in contact with your family.

Goldberg: My aunt was my mother's youngest sibling, and she was sixteen years older than me. I just loved her, and she was my very favorite. She was married to a man that was ten years older than her. He was a wonderful man, but his personality very much affected the family life. He was a doctor, and they lived well during those days, not ostentatiously. They lived in the west of Chicago where a lot of the comfortable middle-class Jews lived, just east of Oak Park. They gave up their family room so that it could be my room. They didn't have a huge establishment, it was one of those long flats.

Mead: Did they have children?

Goldberg: They had two children, a boy and a girl. The boy was nine, I think, when I moved in, and the little girl was maybe two.

Mead: How was that experience for you?

Goldberg: The boy was a problem. He was one of the first cousins to come along. He was the third cousin. It was wonderful for me to have children in my life since I was the first grandchild in the family. He was a very unattractive person, and he had a terrible relationship from the beginning, an adversarial relationship with his father. I didn't have trouble with him, but I didn't find him likable.

The little girl was adorable. As a matter of fact, she was very musical, and she took dancing lessons. Her mother said that if she behaved she could sit in the room where I was practicing. She used to sometimes get up and dance while I practiced, excepting when I played Brahms. She didn't consider that dance music, and she was absolutely right. I used to take that as a message--Brahms is not dancing music by and large.

Mead: What were there names?

Goldberg: The boy's name was Larry, and Janet was the little girl's name. Lerner was the family name. My aunt's name was Sarah, and her husband was Ben. He was a man who had suffered a lot of the slings and arrows of prejudices against Jews. Most schools of higher learning had quotas on Jews before the war. I didn't know any of that until I found out there was a quota at

Northwestern University, and I didn't go. There were quotas on where Jews could live, too. There were restrictive covenants of all kinds about where Jews could meet and what they could do in this country. It wasn't as bad as the blacks' experiences, but it wasn't very good.

My uncle graduated from high school, and he lived in the Jewish ghetto. He went to college at the University of Chicago and took all kinds of buses because they couldn't afford for him to live on campus. When he decided to go to medical school, like the University of Chicago, he had super-high grades, and he was refused. He literally battled with the administration to be let in. He had the kind of courage it took to struggle with bigotry like that.

Mead: This wasn't your first experience of prejudice--

Goldberg: My first awareness was of my next-door neighbor in South Bend when I was eight and heard the older brother of the girl I used to hang out with sometimes hurl the epithet "Jew" at me. But it was quite rare, only a couple of times in my childhood because Hitler was present when I was nine, and anti-Semitism went underground. Nobody would act on anti-Semitism during the war, as far as I know, because they would be allied with Hitler because he was, of course, infamous for that. I was lucky in that respect. I didn't suffer a lot of anti-Semitism. I was aware of it and occasionally things would happen, but I was never deprived of any educational opportunity or work opportunity because of it, like other people.

I knew the story of my uncle. Also, my aunts, Aunt Sarah and Aunt Dorothy, had gone to Mt. Sinai, the hospital in Chicago for nurses training, so they didn't have that problem either. He was one of the founders of the Chicago Medical College which was started by Jews so that Jews could go to medical school without having to beg on their hands and knees. He was the kind of person that turned things around like that. He put his two brothers through medical school and fought for them with the University of Chicago. He would do all kinds of things for people who needed it.

Mead: It sounds like his presence in the Jewish community, then, was very important.

Goldberg: Yes, but I wasn't aware of that. I wasn't aware of the community at large, but I was aware of how many people lived him. He would get all kinds of gifts and things. He was not there very much. He would come home from work usually around eight or nine, and my aunt would prepare his dinner. He was left before I was up, barely, and he had very high standards.

I remember the year that I felt I had earned his respect; it was after I had lived with them for a couple of years. He felt that I was hard-working enough. He was a hard man because of his standards, so he had very terrible troubles with his son, and the son turned out to have terrible problems. His daughter lived and bathed in his love, and she married a lawyer and went to college successfully, and I think she became a nurse.

Mead: Did your uncle serve as any kind of model for you in terms of how to live your life, how to discipline yourself?

Goldberg: In a way. I had already internalized a lot of self-discipline by then. The rest of my family knew that I was supposed to be the smart one, and my cousin was supposed to be the pretty one, you know how families do that. When I did earn his respect in that way, I was very grateful. I appreciated what it meant, to earn his respect. I remember my aunt used to go with the children for six weeks to Florida, which was not uncommon in the heaviest of the winter.

So I was alone with my uncle. Sometimes he'd come home late, and I would be there. He would tell me about some medical problem that he and his brothers were arguing about, the care for a sick child, and how excited he was when one of his aggressive treatments had saved the life of the child. I felt the kind of confidence he was sharing with me--I had his approval, and that was really important to me. My aunt was the personification of love and support. My aunts were important to me since my mother and I had so many problems. When I grew up, I wanted to be an aunt, I did not want to be a mother.

Mead: You say that you visited your grandmother. How old did she live to be?

Goldberg: She lived to be seventy eight. She had the same kinds of medical problems I do. She had heart trouble and had a heart attack in her sixties, and she had diabetes and had to always have her leg up. She was an invalid, but she was a very strong presence. Everybody came to her and sought her out in the family; she was the head of the family without any doubt.

I had a very loving relationship with her, and by the time I was fifteen I realized what an incredible person she was. I used to go even from high school, as crazy busy as I was with all sorts of extra-curricular activities, at least once a week to visit with her and read her Yiddish jokes--a book of transliterated Yiddish humor I used to read to her and make her laugh.

She was very important to me. By the time I left Chicago, she was still living. She died in 1959 because my daughter was born in 1960, and I named my daughter for her.

Mead: What about the rest of your family? They had moved to California. Were you in contact with them at all?

Goldberg: Letters, and in those days it was considered unbelievably extravagant to speak on the phone. I don't remember talking to them very often on the phone. I remember getting letters, and sometimes they were like poison pen letters, and sometimes they weren't. They were having a hard time.

Mead: Financially, you mean?

Goldberg: Yes, and also it was very hard for my mother to adjust to any new place. It was very, very hard for her to leave South Bend. That was incredibly difficult. I saw my aunts and uncles sometimes, when I went to South Bend to visit. I remember some other members of the family coming over from South Bend for some holidays and taking meals.

Mead: What role did the Jewish religion play for you throughout these years?

Goldberg: No, I was conservative. I reformed when I got my bat mitzvah, but I didn't value that way of doing things, so I never regularly went after that, after my bat mitzvah.

Mead: Did you go to temple at all?

Goldberg: Yes, I went to temple with my aunt and uncle for the holidays and occasionally on Friday night.

Being Jewish in Chicago

Goldberg: There were so many Jews in Chicago. You didn't have to go to temple to hang out with Jews. They were everywhere. I never in my whole life had seen so many Jews. It was marvelous. I loved it. It was such a validation. We were the outsiders, in a certain way. We were alike in the worst ways that Jews have been persecuted. We were not separated like in a ghetto or anything. I remember there were two Jews in our school of a thousand people, in South Bend at Thomas Jefferson School. There were one or two other Jews in the whole school.

Here, in Chicago, you'd just see them all over. Chicago was the second largest Jewish population in the United States second only to New York. Now, of course, Los Angeles--there are maybe three quarters of a million Jews by now in Los Angeles, and in New York there are over a million. They have a big impact on the culture. So I loved the Jewishness. We lived on the west side even though it was farther out. It wasn't in the middle of where the lower-middle class Jews lived. I could go places where there would be signs in Hebrew and talk to people in Yiddish if I wanted to.

Mead: Were there other Jewish students at the conservatory?

Goldberg: My best girlfriend, beside the two singers, was Jean Stern. She married a violinist that became the principal of the Cleveland Symphony for a while, then of the Los Angeles Symphony. She was a hot-shot pianist who was the kind that was destined for a solo career, we thought. She'd won a

competition when she was young in Chicago, like I had in South Bend, but Chicago is a lot bigger place. I had great admiration for her playing.

We went to New York together for vacation one year. Probably it was the most wonderful week of my life. We went to the theater and concerts, and she had friends in music. She was studying Rudolf Serkin. She had some coachings with him. It was incredible. We were a few blocks from Carnegie Hall. We ate at the Russian Tea Room where everybody goes, and we ate at the Carnegie deli. Oh, my God--we went to parties with musicians. We went on the train, and it was the very best week of my life. We were close until we graduated.

[Interview 5: March 7, 1996] ##

Mead: Last time, you talked about the music scene in Chicago, some of the performances you went to, and also what it was like to be Jewish in Chicago, and the good friend that you had, Jean Stern.

Goldberg: And what fun it was to be Jewish in Chicago.

Mead: So it was very different between the two cities South Bend and Chicago.

Goldberg: It was Jewish nirvana. What it was--it was cultural nirvana and Jewish nirvana because there were so many Jews. I had never seen so many Jews in my entire life. I knew there were a lot of Jews in Chicago because I'd been going there since I was three, and I knew my aunt and uncle and all the people around--everyone seemed Jewish. It was customary in Chicago for people to live largely in ethnic neighborhoods.

Mead: Was it easy to make friends, then?

Goldberg: Oh, yes, after having gone to a liberal arts college (St. Mary's) where maybe one in fifty were musicians and where everybody was Catholic and I was the only non-Catholic, and to

go Chicago where everybody in the entire school was a musician and in the neighborhood where everybody was Jewish, or most everybody. There were a few Greeks or some other people where my aunt was living, but she was in a middle-class Jewish neighborhood at that time. It was the opposite of my life in South Bend.

Mead: Did you imagine that you would stay on there after graduating?

Goldberg: I thought that was heaven and that I would live there forever because there were lots of Jewish males around, and so I imagined I would meet and marry one. There were so many Jewish musicians and so much intellectual life. There were fabulous films in the theater and the ballet. There wasn't anything missing that I could see.

Signs of Baroque Music in the 1950s

Goldberg: Of course I hadn't yet met the harpsichord, and there wasn't even one in Chicago. In 1953, outside of Boston and its environs, there was no Baroque or historical performance. Of course, even then, they didn't know even part of what we know. There were harpsichords in Boston, but historical performance had not reached America like it had a little bit in Holland and England by then.

Mead: So even in Europe, then, it was just beginning.

Goldberg: Just beginning, that's right. Of course, Ralph Kirkpatrick at Yale had gone to study Scarlatti in Spain, and they didn't know nearly what he knew--he did his research there. The Spanish didn't even want to share it with him because they were like that, when you would find something of interest, because it had not been the center of culture for a long time. As you know, Spain hit on bad days after the defeat of the Spanish armada. When people started looking into the music, they would lock it up! It was so silly. [laughs] It's really very funny, though they were very proud of him. Historical performance wasn't even a twinkle in anybody's eye outside of Holland.

Mead: How was Baroque music regarded at the Chicago Musical College?

Goldberg: Baroque music became known because of [Wanda] Landowska--she was considered this crazy lady, the high priestess of Bach, who began playing early on in this century; and Rosalind Turek was also some kind of goddess--she played in the forties and fifties.

In 1955, Glenn Gould made his recording of the "Goldberg Variations," on the piano of course. That was a big deal. My teacher, Molly Margolies, knowing of my enormous affection for Bach, suggested that maybe I should think about the harpsichord, but she'd never seen one. She said, "Landowska is very famous now, we all know about Landowska."

Landowska used to pad out on the stage with these flat, black shoes and this black dress, and her kind of gaunt, very strong-featured face and her hair back in a bun. I never saw her, I saw only pictures, and she looked as if she were praying. She used to say, "You play Bach your way, and I'll play it his way."

She set up this kind of holy, high priestess attitude. People would take her and her instrument seriously because most people thought it sounded like--Sir Thomas Beecham said it sounded like two skeletons copulating on a tin roof. That was the view of the harpsichord. Nobody could say they liked it, but they were fascinated by her. She was the only person anybody ever heard of who played the harpsichord.

Mead: Were there recordings available with harpsichord?

Goldberg: I remember when the LP (long playing) record came out just at the end of my high school years. I had a few records. I had a record of Rachmaninoff playing his concerto, that I had played when I was in high school. I thought, "How dare I play it! All we have to do is buy the record and listen to him play it." The LP records were having a powerful influence on the young musician--not so much on me, I was never interested in machines, but my classmates would talk about Leon Fleischer's tempo or Gary Graffman's tempo. All of a sudden, there was a lot of derivative--fast and technically accomplished playing.

Mead: So you think that recordings actually had an influence on performance at that time?

Goldberg: Yes. The individual stopped meaning very much at that point. There is much more individuality now than there was then because all of a sudden, you just had to turn on a machine and all these notes would come flooding out. Bach was my personal Bach, and nobody bothered my relationship with Bach because who cared about Bach of the people I knew? They were all playing Beethoven and Chopin and Rachmaninoff and all those pieces.

After I graduated, shortly after I came out here, Bach's name was on everybody's lips because this remarkable young man, Glenn Gould, had recorded the "Goldberg Variations" which had been rediscovered. Nobody understood it, really, but they were impressed by this phenomenal playing. Also, Rosalind Turek was running around playing Bach. People would stand in line, I was told, around the block to get tickets to Turek's performances of the Goldberg and Bach. So all of a sudden, it was hot stuff.

People would look to me and say, "What do you think?" I didn't like what I was hearing. I was pleased on the one hand that people were so enthusiastic about Bach, but I don't think it was for the right reasons. I didn't say a lot. My new husband took me to San Francisco to see Glenn Gould who sat at the piano with his legs crossed. Of course, you understand, that right away meant that he wasn't going to use the pedal. He was dressed in some kind of shabby coat. At this point, we were not thumbing our nose at history.

After the war, we were doing things very conventional. Everybody was wildly making and spending money because there were things to buy. During the war, people were acquiring a lot of money, but nobody had anything to buy. People would stand in line to buy a pair of nylons. After the war we were all wearing big skirts and fluffy blouses, because during the war there were laws about how many frills you could have on a blouse. It was considered unpatriotic to use all that fabric when you could be making parachutes. So there was a lot of conspicuous consumption. People were eating butter and steak in reaction to the fact that we didn't have those things during

the war. We had ration stamps for how much margarine you could buy. We also had stamps for shoes. So there was all this conspicuous consumption after the war with the purchase of televisions when they started to come out and rich food and big dresses and voluminous skirts.

Mead: At this time did performances pick up?

Goldberg: Oh, yes. In Chicago, I'd always been attending concerts, but I went to every single concert that ever came to South Bend. If there was a concert, I was sitting there. But in Chicago, I couldn't go to all the concerts. There were humongous numbers of concerts, and people came from all over the world to play. I don't mean harpsichord. I never saw a harpsichord until I came to Berkeley.

Mead: Who were some of the performers at that time?

Goldberg: Marian Anderson and Victoria de los Angeles. Remember, I was going to be an accompanist when I grew up. So I was very interested in vocal repertory. Lieder recitals--I remember in 1953 when I came here, I actually saw the great Lotte Lehmann in a lieder recital. It was like a whole world opened up in Chicago. Then when I came to Berkeley--Berkeley was heaven, and San Francisco was heaven. I went to a place, and there was a harpsichord there, the first harpsichord I've ever seen in my life.

There was an opening up for me of all sorts of things. At that time, [Paul] Hindemith and [Johannes] Brahms were hot, and naturally Beethoven and Bach--everybody studied Beethoven, Bach and Brahms, but Brahms was very hot at that time [1950s]. There was a lot of intellectual study. Hindemith and Brahms were more intellectual than Chopin and the fluffy, frothy stuff. People were still playing faster and louder than, I believe, we were playing in the fifties. There were the Rachmaninoff and Tchaikovsky competitions and that kind of stuff, then the Russian Cold War thing. There was no opera in Chicago, and opera was a part of my life. Before my time, there was opera in Chicago, and after my time, the Lyric Opera was reestablished.

A Comparison of Conservatory Curricula: Then and Now

Mead: Do you think the classes you took at that time at the conservatory--were they similar to what's being taught now?

Goldberg: Oh, I don't think they were nearly as good.

Mead: Was it the same material?

Goldberg: Yes, the physics of music and music history. You understand I had no music courses in college because I'd taken liberal arts, mostly biology and chemistry and languages and history. In Chicago at the conservatory, I was getting harmony and counterpoint and literature classes. I was taking all music, and the other students were taking the few required liberal arts in other schools.

Mead: What are the classes being taught now at the San Francisco Conservatory of Music? Are they more specialized?

Goldberg: They are better. They're more intellectually stimulating. The courses in harmony and theory and counterpoint and history are more cogently taught and require more from students. You see, when you graduated from high school in my time, a college preparatory course in math was algebra and geometry and a year of science. Two years of math and a year of science were required in order to get into college--for anybody. Also a year of American history, and if you were lucky a year of world history, and languages were required. That was for anybody to go to Vassar or Wellesley or Bryn Mawr or any of the fine educational institutions.

Now you have to have four years of science, four years of English, four years of math. When I ask my students what they've studied now, in my social history class, they've had pre-calculus or calculus in high school. They have had physics, chemistry, biology, anthropology. We never had to have that.

Mead: In most conservatories now, the emphasis is mostly on music?

Goldberg: You have to have thirty units of outside classes. In Chicago, I of course had a lot of liberal arts because I'd gone to college in languages instead of music. To my knowledge there were no courses taught at the conservatory that weren't on the subject of music. Students just went somewhere else and took a few courses outside. I think the education is much better now.

Post-Graduation Plans

Mead: Around the time you graduated, were you developing any kind of plans about what you were going to do? You knew that you wanted to be an accompanist, but was there anything more you had in mind?

Goldberg: Because I didn't choose a music education course--you had the choice of being an instrumental or voice major or being an education major. What I got was a Bachelor of Music with a major in an instrument. That puts you out in left field as far as plans are concerned. In other words, you could plan to be a piano teacher in your house and maybe you could teach in some little liberal arts school. The only assurance of a job was if you took a Bachelor of Music with a major in education. Then you were assured of a job. You could go teach in public school.

At that time, in Chicago and Indiana and Wisconsin and Minnesota, every single school had a music specialist, either a choir director or an instrumental teacher. Or you taught music in the grade schools. Every school had music specialists. It was like when I went to school. There was a teacher from the third grade on who would sit in her room, and we would come all afternoon for music, drama and art, three times a week. We had an education in those schools.

Mead: So you did not choose the music education major.

Goldberg: No, I would rather have worked the switchboard the rest of my life than teach public school. I wanted a professional musical

life, the kind represented by the concert performers that I had heard when I was a little child in South Bend--pianists, solo pianists, singers.

A Taste of Feminism

Goldberg: Rose Bampton--I remember Rose Bampton came, and she was the one who insulted me so terribly. The hall was filled at Notre Dame with admirers of Rose Bampton. She came out and said, "You see there was a man's name there as my accompanist. I have had so many people who have gone to the war, I haven't been able to find any man accompanist." A lady came mincing out on stage, and she said, "I finally had to resort to hiring a woman accompanist." I was incensed beyond anything that I could ever describe to you. It was my first sense of feminism.

My mother had never told me that women weren't regular people, that women could do anything they wanted to. She led me to believe that when I grew up I was going to be a scientist, or I was going to be a musician, or something--I was going to be a professional woman. Anybody could get married, my mother told me, and have babies. Of course, that's what everybody was doing before the war. Then after the war, women were aspiring to go to college, but they would get married and have children. They had three children. My mother said, "Anybody can do that. You have a higher calling."

So I heard this woman insulting this other woman who came and sat down and played for her. Of course it was the first woman I had seen on stage accompanying because women didn't do that. I'd been told from my research at that time that women were not acceptable accompanists.

Mead: How did that affect you?

Goldberg: Well, I said, "I'll be the first one, then." It's absurd. My mother hadn't told me or prepared me for the idea that women couldn't do things.

- Mead: That's very interesting, really. It's not something I'd thought about--that men accompanists were the standard and the norm at that time.
- Goldberg: Absolutely, because, in the first case, who's going to carry the suitcases if you have a woman accompanist? In the second case, what if the woman is beautiful? Then everybody's going to look at her. What if the woman is ugly? Everybody's going to look at her. When a singer comes on stage, they come first, right? Well, you can't have a woman come second onto the stage. So there were all these stupid reasons for having men accompanists, but that's the way it was. When I went to Chicago, everybody hired me to be an accompanist and coach, but they would hire men to give concerts.
- Mead: What was that like for you?
- Goldberg: It was hard. I was insulted beyond belief. Of course I wasn't in a position of power. I was making money as an accompanist and coach but not as a performer excepting in schools.
- Mead: It's interesting that you chose not to do music education which would have assured a job, instead going out and really competing as a performer.
- Goldberg: The women who had been my teachers in grade school and high school were--I admired them, I loved them, I was nurtured by them, but I didn't want to do what they were doing. I wanted a professional life. Or I wanted to teach privately maybe, or in college, but I certainly didn't want to do what they did because their students weren't good enough.
- My standards--more and more since you came last time--I realized my goals, my aspirations, once I chose a musical life and left liberal arts, were to emulate the people I sat and listened to. My goals were to be like Jascha Heifetz or his accompanist. I used to sit there in concert, and I was so admiring of the accompanist of the famous violinists and singers. I wanted to be an accompanist.
- Mead: But they were all men.

Goldberg: They were all men, but I never thought about that. It was natural, that was what I wanted to do when I grew up. I never ever thought that I was going to teach little kids.

Mead: So you graduated with this in mind.

Goldberg: I had no idea how I was going to do it. I was able to support myself and pay for my education beyond getting partial scholarships by accompanying and teaching. I had a few students. Mostly I made it by accompanying singers. That was how I got money.

Mead: What year did you graduate?

Goldberg: I graduated from Chicago Musical College in 1953, four years after I graduated from high school. I took one hundred seventy units in four years. When I left St. Mary's, I went to school morning, noon and night, twelve months out of the year. I took twenty one units one summer. I had to graduate in four years because I couldn't afford to keep going. My parents didn't have enough money to pay for my education, and I didn't have to pay for board and room. I didn't want to leave Chicago because I loved it. I had girlfriends and boyfriends and colleagues. I was accompanying good singers.

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Goldberg: I would do performances of "Un bel di," one right after another. I was hired to accompany at competitions and summer courses.

A Trip to Los Angeles

Goldberg: My parents had gone in 1951 to Los Angeles to live. One of my high school classmates was driving to California the summer that I graduated. There were three of us; one was my girlfriend, Borghild Tjernagel's, sister who had wanted to go out to California to see what it was like. I didn't know how to drive, of course. I didn't have a car--nobody had a car

that I knew of because in Chicago public transportation is so fantastic. There were buses and the elevated trains, and I didn't know any females who had cars, and I didn't know males who had cars--they'd borrow cars to go on dates maybe. Hardly anybody had a car. Not only that, the cabs were everywhere.

I took the bus and the elevated train to jobs. I became known as a person who could step in in emergencies. There was a group of people who put on Gilbert and Sullivan in the park in Chicago. Their long-time accompanist got sick, so they called me Saturday night, and I took the bus to the park, and I sight-read "HMS Pinafore" while they performed it. I'd never seen "HMS Pinafore" excepting when I would read keyboard reductions. I'd never seen the score, and I'd never seen the people, and I got paid some humongous amount like fifty dollars, maybe even a hundred dollars. I took the bus, and I got there, and there was the piano, and there was the score, and I played the show. I could do things like that. I was able to make my living and put away a few dollars.

Mead: This trip to California must have been quite an experience.

Goldberg: It was incredible. I had never been west of Peoria, Illinois. I had been to New York because that was only a thousand miles, and we could take the train. I should say that until 1951, I had never been east of Fort Wayne, Indiana, either, but I'd been everywhere in my dreams. I'd been to Leipzig, I'd been to Paris, and I'd been to all those places where the musicians were. I'd been to a lot of places in my head, but I'd never been anywhere in my life except I'd been to Niagara Falls with my parents when I was thirteen. We'd gone through Michigan and through Hamilton on our way to Niagara Falls. I'd been to Indianapolis with my father, but that was south. I'd never been anywhere but Chicago and its environs.

Mead: Where did you go when you arrived in California?

Goldberg: The girl who was driving, it turns out, was hell-bent to get there in three days. That was a terrible blow to me because I'd never been anywhere, and my friend's sister had also wanted a leisurely trip. We all were paying one third of the cost. We actually forced this woman to let us see the Grand Canyon at

least. So we went through Joplin, Missouri, and we took Route 66. We weren't going to see anything, excepting the car broke down, so we had to spend the night in Flagstaff, Arizona. She did take two hours to go off Highway 66 to the rim of the Grand Canyon, so we got to stick our noses over and see the Grand Canyon. That was all of any famous place we saw, but I did see all kinds of people. Then we got to Los Angeles, and that blew my mind. I've never seen so many cars and so many people and so many things as we saw those five days or four days driving across the country.

Los Angeles Blues

Mead: Did you stay only in Los Angeles?

Goldberg: Yes. I was in Los Angeles for two months. That was just hell. It was horrid.

Mead: What was horrid about it?

Goldberg: It was horrid because my mother was emotionally disturbed, and she had said she never wanted to see me again if I hadn't lost weight. So I had lost weight. I had gone to a doctor, and I weighed the least I ever weighed since I was thirteen.

Mead: Did she recognize you?

Goldberg: Oh, sure. My stepfather--my adopted father--he thought he'd died and gone to heaven. He kissed me and embraced me--he was so proud of me. Here I had a bachelor's degree, and I was slender and attractive. He just thought it was the most wonderful thing. My brother, of course, was very happy to see me because he was six, and he had missed me.

My mother just hated the sight of me. See, I was competition for her because I was attractive--I mean I was still not slender, but I was kind of an attractive twenty-one year-old who had a bachelor's degree which she had always

dreamt to have for her daughter. But there I was, attractive and educated, and she couldn't stand it.

She was miserably unhappy because she wasn't with her family, and she wasn't in South Bend or Chicago. She didn't know anybody, and she didn't feel confident or anything. She wasn't happily married. There I came, and I'd done everything she'd asked me to do, and she rejected me totally. She wasn't conscious of what she was doing.

Within that year she was in a mental institution for some months. She was really in bad shape emotionally. I prided myself in being slender. I'd lost a lot of weight--I think I lost fifty pounds or something. I was getting all kinds of incredible feedback from my uncles and my aunts and my grandmother. Men were noticing me for the first time in my life.

Mead: What was that like for you?

Goldberg: It was scary. I didn't know who I was. The horror was that I knew there was something wrong with me mentally. What I mean to say is I knew that my perceptions of things were not healthy. I would get up every morning and get out of the bed, and before I went to the bathroom I'd get on the scale. I knew there was something not good about that. I dreamed that I gained the weight back at night, and my mother was ranting at me. I knew that wasn't healthy.

I had a girlfriend--one of those three "tootsies"--who had gotten help to get a doctor interested in her. One of her friends worked for him and thought she ought to be getting somebody like that because she was pretty and sang and all that. He was a neurologist. I'd never met a psychologist or a psychiatrist in those days, in 1953 in Chicago. But I'd read about Freud and all that stuff.

I asked him about other people you could talk to, like a psychologist or psychiatrist or whatever. I was very unhappy about myself as a woman, and my feelings for my mother were outrageously angry. He was the only person I even knew to ask, and I didn't know the difference between a psychologist or a

neurologist. He said, "Maybe you should wait until you get married, then maybe go see a psychologist or somebody."

I didn't have anybody to advise me in those days. I knew there was something wrong with how I felt. I knew that I didn't feel right about myself. I felt like I was okay if I was in school where I was making music, but it wasn't okay about how I felt about boys and sex and womanhood. I just knew there was something really wrong with how I felt about myself.

So my mother rejected me like that, but my father didn't, my father just thought I was yummy. My brother was so happy to see me, my little brother whom I'd always adored. My mother was so miserably unhappy with me.

I used to walk the streets of Los Angeles alone, and in those days it was possible to do that--at midnight, a young, 21-year-old female could walk the streets of West Los Angeles, not a bad neighborhood, and be in no danger whatever. Can you imagine? I realize now how amazing it was. I could walk on the streets of Pico or Olympic Boulevard at midnight. I've never been so miserable in my entire life, because I couldn't understand why my mother was totally rejecting me. My aunt, of course, had bathed me in love and affection. My aunts were always like that toward me. My mother was emotionally unwell and had always been this way. She never really was totally all right.

Mead: So you didn't stay very long?

Goldberg: Well, it was unbearable, just unbearable. I hated Los Angeles. I knew how to get everywhere in Chicago, and it was safe, you see. In 1953, in Chicago, a woman could walk at midnight on the streets of Chicago. Isn't that sad? Chicago is, after all, a very cosmopolitan city. It's got lots of minorities and people that didn't have a lot of things. There were beggars, at least I recall there were--there were have-nots around, and there were neighborhoods I wouldn't walk alone in. I didn't walk in the black neighborhoods of the south side. People wouldn't allow me to walk alone in those neighborhoods, but in fact I probably wouldn't have been in any danger. I used to go to the jazz clubs with a boyfriend. He would be concerned for

my [safety]. He would look out for me, but I realize now I never would have been in any danger.

There were sometimes when I had jobs in Chicago--I would take any job accompanying, anywhere, and just love it. I would sometimes be the only non-Japanese person in the room because I was hired by a singer to accompany her at a Japanese event. Or I'd be the only white person in the room because I was hired by a black singer--there were wonderful black singers. I was hired by singers to go to black churches and accompany. I never felt unsafe. I loved it. I loved it! I loved all this ethnicity. I'd go to places where I was the only person who didn't speak Polish. It was wonderful.

Mead: So you were in Los Angeles, then, a couple of months, did you say?

Goldberg: I came in June, and I had this incredible joy with my father and brother, and this horrible rejection from my mother. I couldn't bear it. My father was so sad because he was so happy to have me there. It was a very hard time for them. There was some Jewish family living across the hall in this neighborhood around Pico and La Ciénaga. I was in West Los Angeles, which is a nice neighborhood, but I was a long way from the bus. My father had a truck, but he didn't have a car at that time.

The lady across the hall--we went to visit her, just to say hello. She said, "When anybody here sees someone else, they'll ask, 'What are you running away from?'" Everyone was flocking to California, vast numbers of people, thirty thousand people a month were coming to Los Angeles. They came without jobs and without education--I'm not talking about college professors.

She said they would take their clothes to the laundry, to the cleaners--you're not sure that establishment will be in business next week. There was so much change. So here I was in this crazy place. I hated the weather. It wasn't hot like South Bend, but it was warm all the time. People were from everywhere. There wasn't any stability. Everyone was moving in and out, in and out, and nobody knew anybody. Nobody had any roots. Your aunts and your cousins--they weren't anywhere.

Nobody had any family there, like my mother. All of her relatives were in Chicago.

Finally, my mother's sister--well, you know what happened, everybody's family started moving there, too, because the world was changing rapidly in the fifties. Of course it didn't happen like it did in the sixties where there was real insanity, not only insanity but revolution in the streets in the sixties, do you remember? But in the fifties all these guys came here after the war. They'd been in California, seen San Francisco and Los Angeles, and they had seen the glorious weather, and they'd seen the cleanliness of the cities and all this freedom from strictures, from traditions.

Of course I had to learn how to drive, but I wasn't prepared to learn how to drive. I didn't want to learn how to drive, but everybody had to drive in Los Angeles. There was no other way to function. I took driving lessons. The guy who was teaching me had explained how he had come to California. He said, "I went to Fort Ord, and it would start to rain, and I'd go out of the rain, and ten minutes later it would stop raining. And I thought, 'As soon as I get out of the service, I'm going to go home and get my mother and my wife, and we're moving to San Francisco.'" So all this craziness was happening. My mother had lost her mind, practically, because she was so upset from being in this instability and not having any assurance.

I had just graduated, and I didn't know what was going to happen then. Of course my contacts for jobs were all in Chicago. I could have gone on teaching and accompanying, mostly being called upon to accompany and coach, and live with my aunt for a while and get settled in some kind of way, but all that was ripped away from me. My aunt begged me to come back. She didn't want me to leave, she loved having me there.

Mead: Was there a request for you to stay in California? You said that was all ripped away from you.

Goldberg: I felt like I had to come. I mean I lost my contacts, my jobs, the stability of my aunt and uncle who were happy enough to have me stay until I got settled in something. They loved me.

Mead: Did your parents want you to stay?

Goldberg: My dad wanted me to stay in the worst way. He was so proud of me. He would take me places just to show me off. "This is my beautiful, talented daughter." I was the best thing he thought that had ever happened. It was marvelous to have my father feel that way about me, for the first time I thought, in the special way like he felt. He just admired me. He wanted to look at me. Here I was an educated young woman. My mother, on the other hand, was full of this craziness and anger, and I couldn't bear it--on top of not having any job, I didn't have any money, didn't have any friends. It was just unbearable.

Mead: So did you go back to Chicago?

Goldberg: I wanted to go back in the worst way. I felt if I went back, I would fail, that I wasn't facing anything. I was right in a way, you see. If I'd run away, back to Chicago, I would never have figured out--what I became was suicidal, that's what I became. I did have to deal with life some way. I think that I was right. If I'd gone back to my aunt and maybe met some guy and married him, I never would have found out what was wrong. But I had to escape from my mother.

I had no jobs. You know, in Los Angeles--I loathe Los Angeles, it was a crude place in 1953--I went to join the Musicians Union. I knew I had a lot of skills. I wasn't worried about having accompanying skills. I didn't have any contacts, but I had skills. So I went to join the Musicians Union. That made sense to me.

In Los Angeles in 1953, you had to pay one hundred dollars to join the union, and then you weren't allowed to work for six months because they didn't want you there. They wanted you to go away. So they hoped that by taking your money--a hundred dollars then was a lot of money--they hoped that if they didn't allow you to work, you'd leave. They didn't want you and your skills there because there were too many people with your skills or something similar.

The city of Los Angeles did not have a professional level symphony at that time, and they didn't have any opera. The Los

Angeles Symphony is now one of the major orchestras in the world--it's one of the top ten or something. They've had great conductors. Zubin Mehta was a conductor later, but not then. It was a ridiculous organization. They played in some Masonic hall something. It's not to say it's not all right for a secondary place. We all play in churches and Masonic places, but there was no symphony hall in the city of Los Angeles in 1953. The good players were playing in the movie studios.

They had all come in the thirties. They had come from Philadelphia, from New York, from Chicago, from Pittsburgh. They'd come on the train, and many of them hardly spoke English--they were from the old country. Waiting for them when they got off the train were people waving contracts for hundreds of dollars to play in the movie studios. So this was nirvana for musicians, in the thirties and forties.

Mead: This was around the time your adopted father first lived there.

Goldberg: Yes, that's right. All these musicians who were living off the fat of the land couldn't believe what hit them. They'd all practiced their scales for ten years in the conservatories in Paris and London, and all of a sudden they were just drowning in things in a beautiful country. This was supposed to be the Depression. This was heaven. Well, then what happened was these people all stayed. Other people after the war came, and there was a glut. Remember the movies were in big trouble in the fifties because everyone was buying televisions.

Mead: Wasn't censorship just beginning around that time?

Goldberg: The McCarthy thing was starting to happen. It wasn't yet in full flower. It happened later in 1953 and 1954, when I came here to the Bay Area.

So what happened is I spent two months lying on the couch wishing to die, I had no friends, I had no job, I had no musical connections whatever. There was one person who came and had me play for him at a rehearsal. Of course they didn't pay me. I was just lucky that somebody would have me. I had no contacts, and in L.A., everything is connections. Everything is connections in L.A.! Still is! Everybody is

protecting their turf. I didn't have any academic connections, either. I found out that there wasn't a conservatory in Los Angeles. Can you believe it? It was just insanity. I didn't know where to go or who to speak to.

When I came to California, through looking at catalogs and talking to people, I was told that the best school in the west was Mills College, so I thought, "Oh, well I'll just take the train for two hours to Mills College." I didn't understand I had to take the train for twelve hours. So I couldn't go to Mills College and study with Egon Petri, this famous man, because I was twelve hours away from that.

Mills College was a wonderful school, just marvelous. [Darius] Milhaud was there. There were great people to study with. It was an academically excellent school. I had heard that SC [University of Southern California] had something to offer, but I didn't even know how to get there. It was in a terrible neighborhood.

I had practically lost my will to live. I was totally cut away from everything I knew and valued.

Mead: It was also the first time you didn't really have much structure because there was no school.

Goldberg: That's right, and I didn't have any job, and I had started working for money when I was twelve, music money.

III. CAREER, MARRIAGE AND FAMILY

[Interview 6: 20 March 1996] ##

A Move to Oakland

Mead: We stopped last time when you had decided to leave Los Angeles and come to Oakland.

Goldberg: Well, what happened was--a first cousin to my mother flew down to be with us overnight. I had just heard about her, she was my second cousin, and I didn't know about this branch of the family--only just a whisper. Cousin Martha is her name. She married a couple of times, I think her last name at that time was Schwartz. Her husband--it was her second husband, a very nice man. I can't remember his name. She was my mother's first cousin on my grandfather's side. She and her family had moved out here and been out here for a long, long time. It turned out that she lived a block from Mills College. She had a daughter two years younger than me, Betty Jo. So it was as if nirvana had happened.

I asked her another question that was important, besides having a cousin my age which meant that socially I would have some connections, and besides living a block from Mills. I asked her what the weather was because I was suffering a lot from L.A. weather, not because it was too hot--Chicago was unbelievably hot in the summer, but because it was a totally different climate than I'd ever experienced. I was enervated

beyond belief, and it was hard to tell if it was psychological, totally or partially, but I hated the weather in L.A. She said it never got above eighty, and that was only two weeks a year. So I went and packed. That's what did it for me.

I would say that my whole life has been significantly affected by climate. I determined that when I left the mid-west that I would never live like that again if I could avoid it. I loved the mid-west, but I loathed hot weather. I did have trouble with cold--and we also had real cold in those days. But I used to dream as a child of living in Alaska. I didn't know about the mosquitos that were this big [measures about four inches with fingers]--I just knew that it was cold, and that was where I wanted to be.

So when I found out that it was never hot in the Bay Area--she was essentially right, especially in the nineteen-fifties. The weather has changed somewhat here since then.

Mead: Was it in Los Angeles that you read information about Mills and decided that it was the best school?

Goldberg: Well, in Chicago, we had bulletin boards, and there were two schools that stood out as being the only two schools that were best--the only two on the professional level. That was USC, but it was second to Mills.

Mead: How had you heard of Egon Petri?

Goldberg: He was famous--he was like Josef Hofmann or Josef Lhevinne. He was a famous name. He was a great concert pianist. After we got married, my husband had colleagues who'd come from Poland--in those days that was very unusual. They saw my piano and asked about it. I said I had studied with Egon Petri, and they almost collapsed. They remembered from their childhood getting dressed up and going to concerts in Poland. Egon Petri--they said he wore a brown set of tails. I said, "Do you want to talk to him?" They almost died, as some people might meeting Yo-Yo Ma or [Mstislav] Rostropovich.

He was one of the great names in the nineteenth century pianists. My other teacher, Rudolph Ganz, was in that

category, but Petri was more important as a pianist because Petri had done a lot of conducting and pedagogy. He was famous, and he travelled in circles with Lhevinne and Hofmann. The whole thing about pianists is that they were like basketball or football stars, or movie stars. They were in the nineteenth century the superstars.

Mead: Was this both in the United States and in Europe?

Goldberg: Of course, but less in the United States because it was less cultured except in New York and Boston, in Chicago and San Francisco. That whole concept has fascinated me because people today wouldn't say that, partly because the history of music has moved into the masses, with violinists like Itzhak Perlman and Pinchas Zukerman. It's not exclusively pianists like it used to be--pianists were at the top of their profession. After 1850 it started to move in that direction, when the cast-iron frame piano became the piano of record where you could play loud and make as much noise as could fill the biggest concert hall in the world, which was not very big. It was not true before the 1830s.

Mead: So you packed your bags, and you arrived at your cousin's house.

Goldberg: Oh, there's one other thing. She also guaranteed me a job, so that I could keep body and soul together, not pay rent. Her husband and she had a photo-finishing business. In those days it was a big deal to be able to get your photos back in three days instead of weeks. They had one of those mail-order businesses, and they had people cutting and pasting and putting them in packages. It was that kind of work. So I had a job, a bed and she even rented me a piano. She was a very, very generous lady, not always with the best judgment. She didn't bother to check with her daughter or her husband who didn't like my being there at all which made for all kinds of problems. She was a very generous lady.

Mead: How did your sojourn at Mills College begin?

Goldberg: I knew no one. I had no idea that Oakland was anywhere near San Francisco. I had Chicago geography in my head. It was

just a whole new world for me. Mills and my piano kept me connected to music. I came to find out how musically rich this community was, but I didn't hear about that in Chicago. So having the piano emotionally enabled me to survive. I applied to Mills, I auditioned for Petri and was very excited with the beautiful campus, but I didn't know anything about it other than it was good. Petri was in the same tradition as my other teacher, Rudolph Ganz.

Mead: Did Petri know him?

Goldberg: Surely he did, I don't mean they were buddies, but they had associations. My credentials for that work were perfectly adequate.

One of his pupils was now one of the two famous piano teachers in the Bay Area. He was still important, very important, but Bernhard Abramowitsch and Alexander Libermann were his students. Libermann was a former student who had risen, never was a really famous pianist but was a famous pedagogue. He and Petri were both at Mills, but Petri was the old master from Europe, and this other man was more famous here.

Mills College in the 1950s and 1960s

Goldberg: Mills was just beginning to fade. It hadn't yet fallen onto evil days which happened in the sixties. It was a disaster what happened to that music department. In the fifties, a great era was just ending, partly because the chair of the department who was so remarkable. He actually convinced Darius Milhaud to come and live in Oakland--from Paris every other year, Milhaud and his wife were here enriching this community.

Mead: Who was the chair of the music department then, do you know?

Goldberg: Marchant, Leonard Marchant. He brought Milhaud to come and live here alternate years, on the campus, which was a most happy marriage for both Milhaud and his wife. One of his most

famous pupils is Dave Brubeck, for instance, whose son is named Darius. In the years when Milhaud wasn't here, Marchant brought Luciano Berio, Leon Kirchner, Luigi Dallapiccola, Niccolò Castiglioni. Anyone who was anyone as a composer came and spent a year in residence the years when Milhaud wasn't here. That's why it became an avant-garde center.

I remember when everyone was so excited because Stockhausen's technician came. Now of course we laugh to think of the guy who turns the knobs becoming famous because he had turned the knobs for Stockhausen. Terry Riley, of course, came and was there full time, and his son is now studying at the [San Francisco] Conservatory. He's a guitar major. I remember playing the first year that Terry Riley wrote "In C" which was a ground-breaking piece involving the keyboard, and I played in that. It was a ballet.

Mills was an exciting place in appropriate ferment. Milhaud was so horrified by what happened in the sixties that he actually moved back to Paris near the end of his life. Marchant left a couple of years after I came. It didn't affect me personally because I was only studying piano with Petri. There was all this stuff flourishing around me. I did perform sometimes when they engaged pianists, and later on harpsichords, to perform works of East Bay composers. That went on into the sixties. Then the revolution on our streets started in 1964. I was involved with several institutions of higher learning either as a student or as a teacher, mostly as a student. I was teaching people who were in other places. So I saw everything being dismantled, and it was a fascinating thing. All the universities and colleges around here particularly were in great torment and ferment.

The illness as manifest at Mills was not so much rioting like Cal (University of California, Berkeley) which went on to the time I was teaching there in the seventies. Marchant died quite abruptly, he died of a heart attack or something, too young. He was pushing sixty. He wasn't an old man. The chair became a woman--I don't know if I should mention her name.

Well, it's on record, Margaret Lyon was her name. She didn't have the temperament to be directing. She was a

historian. She was in no way appropriate to be the chair of the music department. She had no enthusiasm for what it is to be a young woman in the sixties. She was a spinster--being unmarried today doesn't mean what it meant in former years. She chose as her guiding mentor a kind of misanthropic wonderful violinist, but he didn't understand or care about the students. They didn't understand the pedagogic tradition by which Mills had gotten to this state.

So I just watched the department. She had no power when someone said they shouldn't have to teach certain music courses. They actually stopped teaching theory as a main course for undergraduate majors. They did the most elementary kind of theory and no counterpoint because it wasn't relevant. Mills also fired their expert on Heloise and Abelard in the history department--it wasn't relevant because it was pre-nineteenth century. It was a supreme reaction to the importance of the moment, and it was a disaster.

I was then, in the sixties, teaching harpsichord at Mills. Now they had to come to my house because the school didn't have a harpsichord; Mills wouldn't pay thirty five dollars a month to rent one. It wasn't relevant. I stopped teaching there on site because I couldn't bear the depressive feeling. It was emotionally and culturally claustrophobic. I had a few friends who graduated from Mills in the fifties, in their heyday, and they met with the new Provost at my home, and we tried to let him know what Mills used to be.

I'm happy to say that Mills has now crawled out of the hole it was in, which was near Hades I would say, and is now at a level that's maybe a quarter or a third of the way toward where it used to be. A person can get a musical education there, like anything like what it should be for a school of that history and tradition. There's a nice young person who is the director, and they put on more concerts than they used to. They have one Baroque specialist who is kept under control, but she does some good things. That was the place to go study any music discipline--musicology, for example--and the piano; it was a hotbed of pianists.

Mead: So when you went there in 1953, who else was at Mills besides Petri?

Goldberg: Libermann was there. Oh, Donna Peterson was there--she's a famous singer, an opera singer living in New York now, but she was here. There were other opera singing teachers, but I didn't recognize their names or understand very much. I didn't realize that I would soon go to work for the [San Francisco] Opera Company in 1956, and that was the center of my life, but I didn't know any of that in 1953. I didn't realize how quickly it all happened. It's just staggering to me.

Studying with Egon Petri

Mead: When you auditioned for Egon Petri, you chose to play Bach.

Goldberg: That's all I was comfortable playing. That was my heart's place. I'd played lots of music, but I realized from my conservatory experience that this comfort with Bach was not typical of most pianists. I played the *D minor Prelude and Fugue* from Book II, I even remember that. After I played for him, he said, "What are you doing here, why are you playing for me since you know more about this music than I do?" This is a tribute to him, not to me, you understand. He was seventy eight years old when I was studying with him. It was very sweet of him and showed the kind of man he was.

Mead: How did you answer his question?

Goldberg: I thanked him very much for his kind words, but I felt that I really didn't know how to play the piano technically. After all those years of playing, I still didn't feel like I'd gotten to the core of piano technique. I didn't probably say it that clearly because it took me a while to formulate what was bothering me, the technical things I didn't have.

I also meant to take advantage of his particular area of expertise about which I knew virtually nothing--which was Liszt. While I was there in 1953, he performed the complete

sonatas of Beethoven. So I thought I had a few things to learn from this man. [Laughs]

Mead: He was willing to teach you?

Goldberg: He was happy to teach me. What happened is that after my life kind of came unglued--everything started to hit the fan at the end of that year, things were very, very bad. The house was sold, for one thing, and we had to move far away from Mills, so I ended up going to his home after I got married. He used to have these wonderful reminiscent sessions about his life, stories of when he played for Brahms. Those are the things you get from old masters, you don't learn how to play the piano. You get insights into interpretation. No seventy-eight-year-old wants to teach you how to play, even if you're good.

Mead: Did you feel that you had gained from studying with him?

Goldberg: Oh, enormously from the association. Also I was miserably unhappy. Everything was out of control in my life, but going to his house on Reinhardt Drive near Mills and talking about music and other things was wonderful. It was only about a year and a half maybe that I had an association with him.

Mead: How was it to be playing the piano again? You had graduated, and you said you were concerned about what it might be like to play.

Goldberg: It was a ray of hope. The fact was that I realized that I hadn't quite formulated how I needed to be outside the walls of an institution. I had been in schools since I was four, in music, and I hadn't found my way, exactly, but I knew this had to be a good experience because I knew Petri wasn't going to be with us forever. I had the fondest association with him.

He talked about things that I didn't have any part of in this part of the world, and he talked about his life in Europe. His father was the conductor for the Leipzig Gewandhaus Orchestra which is the orchestra in residence in the space that was originally created for Beethoven's Third Symphony. That's my connection, as much as with [Rudolph] Ganz. Petri and Ganz were my connection to the piano tradition and music tradition

of the nineteenth century. Even though my real heart's home was the eighteenth century, that wasn't an issue at this point. I had enormous connection to the nineteenth century, as any pianist would, of course. That's where it all started. Those were the happiest hours of my week, once every two weeks when I went to see him.

Mead: And your cousin moved.

Goldberg: What happened is that I came in August. At the end of October, she was evicted because the house was being sold. The husband didn't want me there, and the daughter had mixed feelings about it because she was an only child and very much adored by her daddy, and she hadn't gone to college. They thought it reflected badly on her. I was working in his shop, and that obviously wasn't what I wanted or what he wanted. He was stuck with me, I don't blame him. They couldn't find any place to live because Oakland was being destroyed by an eighty-day transportation strike.

If you can imagine a transportation strike in a place like Oakland--you couldn't walk to the nearest job. It was like after a bomb or something in downtown Oakland. There were no buses, no trains and no nothing. Things were a real hassle, and they couldn't find any place to live. They ended up renting two rooms in an apartment-hotel called Hillcastle which is still somewhere in downtown Oakland. So my poor cousin had to share one bedroom with me, and then they had a bedroom. We were living out of a suitcase, and I didn't have a piano any more. I was seeing the dead-end my life had become. I actually was suicidal at one point.

I couldn't go back to L.A. because I loathed it. I felt it would be a failure to go back to Chicago although my aunt would have been happy to have me, and my friends would have been happy to see me. I couldn't perceive this because I think I realized I was in emotional difficulty, serious emotional difficulty. I began to sense with my reaction to losing weight--that was supposed to be the solution, and it wasn't a solution, it just clarified the problem. The hostility that was around me--not from my cousin; it was as terrible for her because they were dispossessed also. It wasn't that they were

poor, it was just that there was no suitable place to rent at that particular point.

Meeting Solomon Goldberg

Mead: Was it at this time that you met your husband?

Goldberg: Yes, I met my husband right in the middle of all this. I met him actually the second or third week I was there because my cousin was involved in a Jewish young people's group at a temple. That used to be a customary way to socialize. He came there, and I met him there the second week or so. That was in August, and we got married in February.

See, it was either marry him or kill myself. That's how I perceived it. I didn't love him, but he was a good person as far as I could tell. He was very intelligent. He filled all the criteria, and I kept saying, "I don't love him," and my cousin would say, "You'll learn to love him." She had to get rid of me, too, you see. I understand her situation. She didn't mean for it to be that way. She was a very good person, but she was in a lot of hot water about having me there in that situation.

Mead: What was your husband's first name?

Goldberg: Sol, Solomon Goldberg. We had nothing, really, in common excepting we were both Jewish and we both had about the same IQ. He had a master's degree which was at that time a big deal.

Mead: What kind of work was he doing?

Goldberg: He was a public health engineer. He had a lot of serious emotional problems. As a matter of fact, he had been diagnosed finally with a disability which can't be fixed by psychotherapy. They told me it was called schizoid. It's not like schizophrenia. Schizoid is a person who is so rigid--like he never had a parking ticket in his life. Everything had to be in exactly the same place at the same time. He appeared to

be lying because he could not experience anything. He had to put it through a labyrinth to have it come out okay for his perception. His family and he suffered a great deal through the Depression. He was twelve and a half years older than me. Of course I was looking for a father. He was thirty four and I was twenty one.

Mead: So you lived with your cousin--

Goldberg: I had to get out as soon as possible. I actually one day asked myself, "Should I jump out of this eighth story window here, or should I marry Sol?"

Mead: Had he been asking you?

Goldberg: Oh, yes, because he was very smitten with me very early on. As I say, he was a truly good person, and he liked me a lot. I'd never had that experience. I had a couple of other boyfriends at that time here, but the nicest one was blind. We had much in common, but there were a lot that people didn't understand disabilities then. Also, I can imagine even now a young woman in that position--it would have been a very different life even though he was a nice person.

In any case, I was in full flight from life at that point. I married Sol in February 1954.

Mead: Once you were married, how did you feel?

Goldberg: I was desperate. It went from bad to worse. I was almost incapacitated by an emotional disorder. It was ghastly on every level because I wasn't in the right place doing the right thing at all. My piano got lost, this piano being shipped from L.A. got lost. I remember my husband went to work, and I just lay in that apartment and read novels.

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Goldberg: So I didn't even have a piano. I didn't have any music in my life during those months, until they found the piano.

Mead: And you weren't even taking lessons then.

Goldberg: Oh, nothing. I had no association with music at all. I was totally bereft. I had no family to speak of. My cousin--I don't mean she was mean, but she certainly wasn't seeking me out. They had taken care of me for those months. I had no money, either.

Mead: When had you started studying with Egon Petri?

Goldberg: I started in September of 1953, but I stopped when we moved. I came back to him after I got a piano and got married. I started with Petri and had about half a dozen lessons. Then after I got married and had the piano, I had some pupils about a year later. Things cleared up then. I started therapy, just a little.

Mead: How did that come about?

Goldberg: Well, I realized that there was something terribly wrong with me. It was at the lowest point of my life. It wasn't even my husband's fault, and I didn't blame him. It wasn't his fault that I didn't love him. I never blamed him for that. It wasn't his fault that I was in a depression and that I didn't have work and that my piano was lost. He was very nice about the music. He made sure that the apartment we lived in was okay for us to have a grand piano--it turned out not to be, but it wasn't his fault either. Those weren't the issues.

I knew that there was something wrong with him, but I couldn't tell what was wrong. I was in a state of depression and anxiety that rendered me totally incapable of judging someone else's disability.

Mead: Did you seek out someone?

Goldberg: I remember a friend saying wait until you get married, if you have a problem then do something. So I went to Kaiser which was very near where we lived, off Piedmont Avenue. I had this totally inappropriate person who I actually ended up seeing a lot later; I'd see him like every three weeks. Now if you go to Kaiser you can only have treatment for a half a year. In those days, they didn't have anything like that. I had Kaiser through my husband's work, so every three weeks I'd go see the

therapist. It was invaluable because I realized how sick I was over a period of six months or so. It became clear to me that I was indeed sick.

Also, Sol agreed to go, and their diagnosis was that he was not fixable. They said it in some other kind of way, but that was their diagnosis. I could see that as a window of hope, that I might be able to get better. I feel that therapy saved my life, in fact, over many, many years and under different circumstances. It did get started that way.

Then we had to move because the people who'd said it was okay for us to have a piano decided it wasn't, yet I didn't play that much. My husband understood that. He was never in any way critical or difficult about my music. I don't think I would have been that sick, to marry someone who wouldn't want music in his life.

We found an apartment half a mile away with a lady and her grown-up son, twenty-five-year-old son. We were on the second floor. It was one of those big old houses on Oakland Avenue near the freeway now, it wasn't a freeway then. It had been turned into two flats, lower and upper, because in the war everybody was making their houses into rentals for service people. The upstairs had four really big rooms, five because one was divided by French doors. My piano was ensconced. I had a music studio. I had a choir rehearsal job through the temple by this time, and I got pregnant and all that kind of thing.

Things kind of smoothed out enough so that I could live while I was having a little bit of therapy. I knew things were not good and that my life wasn't anything like it ought to be, but music started coming into my life. Once I got settled and there was a piano, I had some very exciting, good things happen to me. I mean little, good things that turned into bigger good things.

Life with Music Again

Mead: Who did you teach?

Goldberg: I was twenty two years old, and I put my shingle out. I remember going to Carmel and having my shingle made. I remember trying to decide how to paint it, what color to have it, because I realized what it meant to me. I loved to teach, and I hadn't been able to teach for all this time. That was an enormous deprivation for me because I stopped teaching when I left school. This was only a year or so after I left school. It's amazing how much happened then.

Of course when I put my shingle out nothing happened because nobody knew me, and I didn't know anybody. I finally got one kid in the neighborhood that didn't want to take lessons, and the parents were forcing him. I think another person showed up, and I was feeling very bad. I got a little more adjusted to being miserable, but I had my music. I would think of ways to connect with the musical community. I did a lot of pretty smart things, actually, considering the condition I was in. Music has been my survival mechanism all my life.

Mead: I was going to make that observation. It sounds like it is the only thing that has really kept you together throughout your life.

Goldberg: Exactly. So I called the Kohler-Chase Piano Company and wondered if I could sell pianos and demonstrate them. They had never thought of having a demonstrator-salesman. I used to go there--they used to pay me to go there part-time. I walked downtown which wasn't very far, or took the bus. I would be there four or three hours at a time and play for them. The man was real sweet. He asked me how much I wanted, and I said some ridiculous thing, something like four dollars. In those days, you know, five dollars was what I got paid for teaching, and that was a lot of money. He said, "That's not enough. You have to take five dollars," or something. I thought this man was a saint. So I did that for a couple of months.

Enrollment at the University of California

Goldberg: I figured I had to go to Cal [University of California, Berkeley]. I had to somehow get involved with academia so I could start playing for people who would know about me--you know, where I could get musical connections. I enrolled at Cal. I already had a bachelor's degree, and I couldn't go into the master's program because I only had a bachelor's in music which is of course not good enough for Cal, you have to have a bachelor of arts degree. This was in 1954, and besides they were very suspicious of conservatories--obviously they were inferior to Cal.

So I went to Cal. I had a wonderful conversation with a very sweet man in the music department. What was his name--Sparks, Ed Sparks, Professor Sparks, who is now a very elderly man. Ed Sparks said in the sweetest way, "I'm sorry, dear, but your one hundred seventy units aren't good enough to get into graduate school." He recommended that I spend a year doing remedial work to be followed by the master of arts program which is all Cal has. They said, "You have to take a history class." I had had sixteen units of history but that wasn't enough because it was in a program that wasn't acceptable.

So I took Professor Sparks' class because I liked him. I could see he was a real human person among the people I was talking to. I took his Renaissance history class. I think that's one of the few A-pluses he ever gave. I've never seen an A-plus in the Cal music department since. I knew all that stuff before because I'd taken the courses, and I'd just taken them the year before. It wasn't like I'd been away from school for five years. The subject was the Renaissance, and I didn't know very much at all, and I hardly knew anything about the Renaissance--with good old [Gustave] Reese as the text.

Cal was a wonderful opportunity for me. The music building was a temporary building behind Dwinelle Hall. They were getting ready to build Morrison Hall (current site of the music department). It was so funky compared to what the rest of the school was like. It gave me a picture of where music was in this great institution of higher learning. I met some very nice people. Can you imagine the space for the library--it was about twice the size of this room. They were in terrible shape while they were waiting to be put into better

quarters. David Boyden was on sabbatical, so I hadn't met him at that point. Marjorie Petray was there.

I took an ensemble class because it was the only class where anybody seemed to care whether you played anything or not. As a matter of fact, I took a score-reading class, and I was the only one who played the piano. I didn't understand what this music school was about. I thought it was about music, but I did meet some wonderful people.

I was lucky enough to take an anthropology course. I didn't even know what the word meant in 1954. It was just getting going as a discipline. Of course it was a big deal at Cal for very good reasons. My anthropology teacher--there were six hundred people in that room, and I couldn't even ascertain his features because I was too far away. I once asked a question so I could recognize him if I ever saw him. He was wonderful. It was [Robert] Heiser, one of [Anthony] Kroeber's successors. It was incredible, and I loved it.

Mead: So you were taking classes, then, to qualify for a master's degree?

Goldberg: Yes, and whatever they figured I needed--I had to take one more science course because I only had one year of science in those days. To be a language major, you only needed a year of science.

Mead: In the meantime you're teaching.

Goldberg: I'm getting a couple of people just wandering in now. But nobody knew me. What happened is I looked on the music department bulletin board, and I saw a sign for a choral accompanist. I'd been doing that since I was five years old. So I called this guy at the campus of Contra Costa Junior College, it was called then--it's now in San Pablo at a very nice campus. It was a temporary building in Richmond near the oil refineries. It wasn't my idea of a school at all. Things were being rebuilt after the war.

He was such a sweet guy, and of course that's who I am-- I'm a choral accompanist if nothing else. I don't remember his

name, I could probably find out. I hadn't thought of it in forty years. He was very nice. I got paid some acceptable money for a couple of hours twice a week. I was a choral person, and of course that connected me with a lot of people.

Mead: And this was in Richmond. How were you getting around?

Goldberg: We had a car. I learned how to drive in L.A., in those two months I was living in L.A. I flunked my first driving test because I couldn't turn left. I still have trouble turning left. That was the other trauma, to go from not needing to drive to realizing you can't live if you can't drive, especially in L.A. Talk about looking for a job when you can't drive. So I knew how to drive. I got to my license up here. I got married, and we had a car, a Studebaker. I used to drive my husband to work so I could have it to use. I drove most places actually.

I remember once driving to Cal and hearing Elvis Presley on the car radio and thinking how disgusting I thought he was. Of course that was 1953 or 1954.

Mead: It could have been a little later than that--

Goldberg: It might have been--he wasn't famous yet. I remember hearing him on the radio. Then, in the sixties, I went to play at Cabrillo College with the Oakland Symphony, and the kids who were all younger than me, I was five or ten years older than some of the people there, dragged me into see the Beatles film, "Help". I fell madly in love with the music, of course. The Beatles were quite extraordinary, but it was about ten years to get to their kind of music.

Mead: So you went to this community college and accompanied there.

Goldberg: I accompanied twice a week, and I went to Cal for one semester. I was thrilled with the anthropology experience. There was one class--there was a literature class which I was forced to take, and I didn't have the time to go and deal with it. English classes at Cal are not easy. I didn't do it because I wanted to. My English class was a disaster, and I got a D in it. I had no problem with anything else at Cal, but that was the

first time I had ever seen that letter in my life. By the end of that year, I was working my tail off, and I was pregnant.

Concerns About Motherhood

Mead: How did you feel when you discovered you were pregnant?

Goldberg: There were many, many problems about that. In the first place, when I was young I'd gone to this Catholic school, and I was totally unaware, confused, upset and at a total loss about sex because good girls don't have sex before they're married. Naturally, more did than I knew, but I didn't know anybody that had.

My mother had tried to de-sex me because she wanted me not to be a prisoner of being a woman. Her intention was in many ways remarkable and commendable. When my mother heard I was pregnant she said, "Oh, my God, no!" I'd been married for a year. I was totally unprepared for that emotionally and had already wondered if I even wanted a child. I couldn't use birth control effectively because I'd been to Catholic school and had been trained--even though it wasn't my religion, it was a way to actually postpone being a woman anyway. I wasn't prepared. I had all kinds of problems around that.

Mead: When did you find out you were pregnant?

Goldberg: My son was born December 25, 1955, and I carried him an extra month at least, so probably February of '55 or something like that.

Mead: So it was about a year after you were married that you became pregnant.

Goldberg: Yes, and I was now going to Cal, and obviously I didn't need to go to Cal any more. I wasn't planning to get a master's degree there. I just loved the associations of the people that I met there. I didn't want to continue in school at all. I was taking in that semester only one course, and that's the one I

got a D in. I'd already taken the music classes and the marvelous anthropology class, and the English class was still required of me, so I just stopped going when I got pregnant.

Mead: Who were some of the people you met in the Music Department whom you particularly remember?

Goldberg: Actually the only ones I remember are Sparks whom I saw quite recently and was very happy to see him--he's retired a long time. Marjorie Petray. David Boyden was on sabbatical, but I never met him because I was only there a year.

Mead: How about Andrew Imbrie?

Goldberg: I didn't meet him then. I met him, of course, later.

One of my fellow students was Monroe Kanouse, the opera coach. He was nineteen then. Oh, another course I took was a cappella chorus. The instructor's name was Margaret Cartwright, and she was a choral teacher at Berkeley High School, and she was wonderful. I took it because I needed another unit, and I was the pitch pipe because I had what we used to call "perfect pitch." You realize the insanity of perfect pitch? Even now I have to disabuse my pianists who come and talk about perfect pitch.

Mead: Did you stay home, then, and teach when you found out you were pregnant?

Goldberg: Oh, no--no. I got the job at the temple. That involved weekends, Friday nights, Saturdays. I was accompanying for teachers and different associations--I don't remember if I still had the same job at the community college, but I was meeting more and more people. It was still vocal work. The synagogue job got me more and more gigs because the cantor had a gorgeous voice, so he had gigs occasionally, and I would play for him with my stomach out to here. One time we had a gig accompanying him, and somebody asked him if I was his wife.

Things were opening up, and this was all supportive of who I was. I was a Jew and a musician in a congregation with a thrilling rabbi, the most extraordinary rabbi I've ever met in

my life, Harold Schulweiss. I have a book of his upstairs. He was one of those super-intellectual, charismatic lecturers. He would talk--every time he would open his mouth I was transfixed. It was intellectual as well as emotional.

Mead: What drew you to this temple, the job itself?

Goldberg: No, no--the temple was the closest one to where we lived, and we were just looking around. My husband was interested in orthodoxy as I was, after I'd left St. Mary's. That was one of the things he was very happy to find, that a woman in California was interested in being traditional. We were really conservative, not orthodox. So this conservative synagogue was very near our house, and they'd just hired this remarkable rabbi, Schulweiss.

Mead: Was your husband very active in the temple? Was that a strong part of his life?

Goldberg: It was essential to his life, but he was not a mover and shaker. He would go to the synagogue and study. He wanted to know more about Judaism because he knew hardly anything. Because of my background being stronger than his, that was really exciting to him, and we both studied Hebrew a little bit later on.

Sol was thrilled to have someone to go to the synagogue with. He wanted to know about his tradition, he was driven to know about his tradition having being raised in California, in Boyle Heights in Los Angeles, and coming from the kind of parents he came from--very déclassé in every respect. He didn't have that opportunity. Actually he saw me and my tradition--I mean my grandfather was very knowledgeable and Judaism was very important. He was thrilled to marry into a Jewish family, if you know what I mean. I was interested, too, so that was something that we had in common.

He became, of course, orthodox and being a rigid person, it was very important to him that we not do anything on Sabbath--that was later on. The only it would be all right with him for me to work on Saturdays is if I didn't use the money which is one of the ways that people deal with that

issue, a conservative person. We kept Kosher and experimented with orthodoxy. He became even more and more orthodox after we were divorced, and I became less in reaction to him, but not less Jewish.

Mead: So that was your life during this time, and you delivered Christmas Day.

Goldberg: I was thirty nine days late. They couldn't figure it out, but I found out later with two more children that that's what I do. They couldn't even induce the second one.

Mead: How was that for you?

Goldberg: It was terrible because I stopped working the day I was supposed to deliver, and I had to wait all that time. Of course I didn't know which way was up, and then here was this baby, and I didn't know what to do with this baby. I wasn't taught to be a mother. I didn't have a nurturing mother in that kind of way, and I wasn't taught that it was a thing to value. I tried to nurse, and it was a total disaster. I was much too neurotic, and I was not comfortable and happy as a mother. I don't mean I didn't like him, but he was like some kind of foreign object.

Sol was very good about the music part. I took two weeks off from teaching and working when I had the baby. That was my survival, to keep me going. Of course in those days, people didn't nurse though it was beginning to be considered appropriate to use those appendages in that way--it was a new idea, the world is very strange. Most mothers were not working like they are now--now it's common, but then it wasn't. I didn't know any other woman who was married with children who worked.

Mead: What did you name your son?

Goldberg: Daniel Hoshea. Daniel Howard is the English name, and Daniel Hoshea is the Hebrew name. I wanted the first name to be both Hebrew and English.

Mead: How did your husband react to the birth?

Goldberg: He was so happy he couldn't stand it. It was just wonderful. He was a marvelous father for babies until they began to have opinions. Of course the oldest one--he and his father got along great. They had a lot of similarities, the oldest one is usually more conforming, so he didn't bear the brunt of emotional disorder nearly as much as the others. My husband was actually very helpful. We bought a house.

What happened was--oh, after the baby was born, things went from bad to worse emotionally as they naturally would. Finally I couldn't bear it any more, and I ran away with my baby. I took the piano, the crib, the baby's stuff and some clothes of mine. I found an apartment in the morning, a mover at noon, and I was gone by the time Sol came back. I had a girlfriend I'd met in the choir who assisted me. My marriage was untenable at this point, so I ran away.

A Temporary Separation

[Interview 7: 27 March 1996] ##

Mead: I want to start where we left off last time, with the statement that you had run away--you had moved to a new apartment shortly after the birth of your son because your marriage had become untenable.

Goldberg: As I say, I had found this little apartment. It was on the same street, it was only five or six blocks away from where I was living with my husband. Oakland has so many hills that you can't possibly look down the street and see anything. After a few days--he didn't know where I was--an older person that we both knew, a very wise old man, said, "Really you've got to call your husband. He's worried about your survival and health." So I did. He came to see the baby, and we worked out some kind of temporary arrangement. I stayed away from him, alone with my baby from May or June until November. It was about five months. We saw him regularly--it was his baby, too.

Mead: Was he accepting of that situation?

Goldberg: He was in the sense that he was getting advice and counsel from this wise old man whom he had great respect for. I was working for the San Francisco Opera and Ballet. I had just gotten that job. It was very, very hard to get because the same woman had been the accompanist for the opera chorus since year one--she was an older lady. The San Francisco Ballet was the opera ballet at that time.

Accompanying for the San Francisco Opera and Ballet

Goldberg: One of my friends was in the San Francisco opera chorus, and she called me. It's very hard to break into things like that. To this day, one of the things I teach my students is how to be entrepreneurs in their own careers because it is so difficult to get a job. If you play the violin really well, you just go and audition for all the symphonies, and you don't have to be an entrepreneur. You watch the union notices for all the auditions. If you're a pianist or a singer or anything like that, you've got to make your own career. The one thing I knew was that I was one of the best accompanists alive. The problem was to find how to let somebody else know that. Also, most jobs pay very little, but the opera and ballet were union jobs, and they were astronomically well-paid compared to everything else where anybody could take advantage of the market place.

My girlfriend called me at ten o'clock at night. Dorothy DiTano was the name of the accompanist for the opera chorus. She had been there since [Gaitano] Merola maybe. She had passed out in the choir rehearsal that evening and was taken to the hospital. It turned out that she had a brain tumor, and it turned out all right in the end, but she was out for the rest of that season. They used to start rehearsing in the summer, then the season was September, October and November. They didn't have spring opera, they didn't have the Merola Program, or a lot of other things. It was six months of work for those people but very well-paid.

I had the sense that I had to get out of my marriage. I had to escape the situation of having no personal means and no

opportunity to make any choices. In those days it was not uncommon for women, but rarely does a young woman you meet on the street today say, "When I grow up I'm going to get married, and somebody's going to take care of me." In the old days, that's what you were supposed to do. My marriage wasn't good before it even started--I'd married someone because I thought nobody else would have me. That's the reason I married--and because it was him or die as I perceived it at that time.

So I could barely sleep during the night. I knew they were in a desperate situation and that I was lucky enough to know that. I called the next morning at nine o'clock, the opera house. It was Kurt [Herbert] Adler who answered. I've had the number memorized long since. I called the office and said to whoever answered the phone, "My name is Laurette Goldberg, and I think I have some skills that will be useful to you right now." And I practiced saying that over and over before I picked up the telephone.

I've said that to many of my students. You have to sound like you have something to offer whether you are secure or not, you have to sound like that. You have to practice saying it because saying it will make you feel it. If you don't think you're worthy, why are you even doing this? They said, "Can you be here at two this afternoon?" or something. They were really desperate, and I knew it. I said sure. Whatever arrangement I had to make for my son was not so hard to do. I had baby-sitters because I was teaching.

I drove to San Francisco. This was probably June, and it was when I got the job that I was able to leave my husband. I went, and Adler came in. He was a dreadful man. He was a great creator of the San Francisco Opera. He came from Mr. Merola who started the San Francisco Opera. I don't know whether there was anybody between Merola and Adler. Mr. Merola was making great things happen, and he guided Kurt Herbert Adler.

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Goldberg: This would have been in the forties. He became chorusmaster when Merola was there. So there's an overlap. He used to do

really terrible things. There were many stories about how he used to accept young women into the chorus on the condition that they be available to him and things like that. He was terrible to people, but he had a vision of an opera company which was totally marvelous.

There was a woman named Clara May Turner. You may not know that name, but she was a great singer, and she had a significant career. In her fifties, she was going around giving concerts everywhere. She was in all the opera companies. She was, I believe, a mezzo. I remember I saw her in *Aida* as Amneris. Clara May Turner had been in the chorus and hated Adler for his behavior so much that she used to refuse come to the San Francisco Opera and sing at all. She loved to turn him down, and who turns down-- I mean, San Francisco has been second after New York for opera in this country. Then she would command humongous fees and make him squirm, and she loved to do it because he had made so many people miserable.

He needed me, and there I was the next day. He put the music in front of me. I played it--I could sight-read anything that was every written. Then he had me sing parts and play and fill in--all the things I was trained to do since I was a little girl. He was just delighted, and he never showed his delight to anyone I know. I started working the next day part-time. The beautiful thing about this part-time job was that it made so much money compared to the five or four dollars a lesson I was charging which was not inappropriate for a young piano teacher. The opera was paying for any capacity whatsoever musically, from the lowest flunky on up. There was a minimum call of two hours at eight dollars an hour. If they needed you for fifteen minutes, you got sixteen dollars. My husband was an engineer, and he was making three hundred sixty four dollars a month. You can get some kind of idea what sixteen dollars meant.'

I worked for the chorus for a while and sometimes played for rehearsals for comprimario roles for the assistant conductors. Then I was regularly with the ballet. After the season was over in December, I continued with the ballet company. So I had these relatively high-paying jobs for that

time, and I was able to live separately. I had the excitement of the job and my own space. This was 1956.

I think I had some therapy. My aunt came to visit me with some messages from my grandmother. My grandmother (Rachel Hoffman), the great matriarch of our family, had met my husband in 1954 when we went back to meet them. We went back on a wedding trip to meet my family because they were so important to me. It was a nice opportunity to have kind of a honeymoon. It was a pretty awful trip in many ways. My aunt said that grandma said if he hits you, you should leave him. It's an amazing thing for an old matriarchal woman to consider the possibility of divorce at that time.

Mead: She might have sensed something.

Goldberg: It was amazing to have that support. I realized with the limited amount of therapy I had and the advice of a very few loving people--I didn't have a large circle of wonderful friends like you do after you've been in a place for a long time. I had been here a total number of three years, and my cousin was not someone to count on for that kind of help. I realized that if I were to get a divorce then at that moment or separate permanently, that the biggest problem I would have is me, really, that I'd just be moving in with myself. I wasn't capable or ready to do that. What made it clear for me was that I had to get treatment, and I had to get better.

The Family Reunites

Mead: Was it difficult to move back?

Goldberg: No, because there were certain stipulations made through this wonderful old man whose name was also Goldberg. He just died a couple of years ago. He was an amazing man. My husband agreed not to ever touch me in a [harmful] way, to hurt me in frustration. He wasn't throwing me against the wall or bruising my eyes or any of that kind of thing, but he was being physical with me in a way that wasn't appropriate. He stopped

doing that totally--that was an agreement. He also let me buy a car. He was an enormously stingy man, I mean to the point that it was a disease with him. I understand it because he lived in poverty as a child. His mother told me--she was a very interesting woman, my mother-in-law, a nice lady, really--she would get physical pleasure out of saving one penny. It was just an obsession. He saw life in a different way, and he was mentally disturbed, too.

I didn't ask him to buy me a car, I asked him to allow me to procure a car for myself and to not think in terms of allowing me. So we had certain kinds of ground rules when we returned [together], and I really thought we could make it work. I was getting therapy, and the work was more satisfying. I was offered at one point the tenure track that leads to being backstage manager and accompanist who did the preparation of singers, who knows the parts so well that you could tell them when to go on and off, and you had the score memorized, like that. The pay was great, and I could go to any opera myself for free. I was an employee of the opera company. It was thrilling, and I did it for another season. Then I had gotten pregnant again because I think it's terrible to be an only child.

Mead: Had it become a little easier with the children as well, or how was that?

Goldberg: Therapy helped. I had a tremendous amount of problems being a mother. I was not a natural mother. I had no training to be a good mother. She was much better with my brother because my adopted father a natural-born parent--he loved animals and children. That helped her, of course, having a husband like that. She was ill-equipped to be a mother, and I was, too. I at least had the help of the consciousness that people can [acquire]. I got very heavy into parenting. We bought a house.

Mead: Where was the house?

Goldberg: The house was on Crofton [in Oakland]. It was a tiny little street. The house next door was in Piedmont; it's the lower part of Piedmont off of Grand Avenue--the Grand Lake District

is what it's called. It was a very nice neighborhood but a ridiculous hill. Even kids were panting going up that hill. It was a very pleasant, solid middle-class neighborhood. We had a twenty-five-hundred square foot house which was big enough for me to teach in and have room for the kids. I found more ways to deal with things my husband didn't want to fix--I had to find ways to do it and pay for it with my own income.

Mead: It sounds as if you were not only learning how to parent but how to be independent in a relationship.

Goldberg: That's right, and I stayed married for a total of eleven years. I had three children. I quit the opera. We were renting at that time while we were looking for a house, a really wonderful house that was for rent because they were building the five-eighty freeway. They bought the property [in the area], some of it very nice, then rented it for very little until they got around to working in that place. So we spent a couple of years in a very nice house, and I would go to work in San Francisco.

When you work for the opera, when you're offered and working jobs like that, you have to be available from six to twelve at night, every night. If you say no once, you're out, and I wasn't that kind of person. I realized that I had to make a choice. I had two children. I realized I couldn't have any kind of marriage and two children if I were gone every single night for six months or five months or something. I was starting to do other things, too. This was 1957 and 1958--I had my second baby in 1958. Yes, I had started to play for the Oakland Symphony. That was a much more appropriate job for a woman with children.

A Job With the Oakland Symphony

Mead: How did you get that job?

Goldberg: Once I had gotten involved with the opera and gotten the confidence and the good feedback, and all those good things, then I began to look around. Let's see what other significant

organizations [are around]. It turned out that the Oakland Symphony had been a tea and cookie society. As a matter of fact, some people in the Warensjold [family], whose daughter Dorothy had been a fine professional singer, paid thirty thousand dollars to the Oakland Symphony to keep it amateur so that they would have professional principals and teachers and regular people--like all little orchestras around, the Napa Symphony and the Fremont Orchestra. You know, community orchestras are truly wonderful.

Mead: Who was this family?

Goldberg: Warensjold--I never met them, I just heard about them. They were very wealthy, and they didn't want [the Oakland Symphony] to become a professional organization. The director of the Cal orchestra about that time was Piero Belugi--I think that's right. He was an Italian and was on his way up and out from a temporary position at Cal. I think the conductor of the Piedmont School orchestra, which was a good one, was conducting the Oakland Symphony at that time. Then they upgraded to Piero Belugi. I never met him. He [later] moved to a real orchestra--I think he went to Portland. I don't know what happened to him because I never knew him. When he left he recommended a friend of his who was Gerhard Samuel who at that time was the associate conductor of the Minneapolis Symphony Orchestra under [Antol] Dorati. He was a conductor and a composer, and he came. I read about this. I was looking for a job that would allow me to be a parent and be close to home and all those things.

I'd become quite fond of Oakland. There's some beautiful stuff in Oakland. It wasn't having as much trouble as they are now, nearly as much at that time--nobody did. It was around that time, I think, they [built] that beautiful museum, and I think the [Oakland] A's were [forming]. Things were beginning to move for Oakland. I remember reading in the paper when he was auditioning singers, I called up the symphony number and said, "This is Lurette Goldberg, and I have some talents that I think will be useful to you." I used that sentence every time I wanted to get a job. He said, "Well, come on over," and we became dear, dear friends.

Gary was building an orchestra from a little community. He loved singers, and he loved making music with singers. He put out that he was auditioning singers. He auditioned singers for three entire, consecutive days. I could do it, and I was available. A singer would come either with an accompanist or without one. I played for three days in the upstairs of the old Sherman-Clay building. It was a little performing space. I played everything--I played Puccini, Strauss and Bach and Mozart and everything else in between. He didn't know me at all until those three days, and we spent those three days together with his associate. He heard me play every kind of repertory with every kind of problem. Of course that was exactly what I was trained to do. I never had any doubts about myself in that area. It's different than playing a prepared piece and having to be perfect. It's learning to deal with the problems of sight-reading and accompanying, and I loved that.

I remember the second day during a little break him saying to me, "It's clear to me that you love Bach and Mozart." I was of course a private Baroque-nik and eighteenth century person, and he heard that because of the way I played that repertory. I went from there to being the accompanist with the Oakland Symphony, the new Oakland Symphony he was creating which he did brilliantly.

Mead: This was for instrumental pieces only?

Goldberg: No, no. He started a chorus, and he knew there were a lot of singers around. The chorus was connected to the orchestra with weekly rehearsals. I played for that. He would always program two or three times during the season a piece with chorus, like the "Symphony of Psalms" or songs of Mahler, or whatever. The Oakland Symphony was a first-class orchestra. He made the orchestra so good that we were reviewed on a regular basis by the Boston Globe and New York Times and Denver Post and all those kinds of people. How he did it--he was so clever!

In the first place, he attracted the attention of the community. He knew how to speak to people like the Kaiser Industry and get those kinds of people interested in being on the board and raising a lot of money so that it became a professional orchestra. You got into the orchestra by

audition. It was a serious orchestra, and there were lots and lots of good players around--college teachers and people who came from other places to audition. There were still rehearsals at night with the orchestra, but it wasn't like I had to be there six nights a week for six months. The orchestra met for two weeks a month with five rehearsals at night, then three performances the following week. I never had to be there for the whole rehearsal. I was the celesta player and the piano player. I did that, and I was always the choral accompanist.

An Introduction to the Harpsichord

Goldberg: One time, I said something to him in 1960--I'd known him now for a couple of years. I said, "I've got to get a clavichord." He said, "Don't get a clavichord, get a harpsichord because the clavichord is too soft. You can't hear it." He had always loved Baroque music, but in those days they didn't have historical performance. I saw the opportunity to bring my private love and public persona as a performer together. I was assured a job playing harpsichord in things like the passions or Haydn symphonies or whatever.

Mead: So really your introduction, then, to the harpsichord was through the Oakland Symphony.

Goldberg: He sparked my going out on that limb--there wasn't much of a limb because there wasn't anybody there, but it was just beginning. So I spent two weeks on the phone talking to anybody and everybody, looking in the newspaper, and looking into the underground of people that had funky harpsichords. I did my own research. I literally spent almost two entire weeks on the telephone. Then I ordered a harpsichord from Germany because I didn't know about Hubbard and Dowd.

Mead: Who are Hubbard and Dowd?

Goldberg: Frank Hubbard and Bill Dowd were both Harvard students who in 1946 after the war got a Fulbright to go and look at historic

instruments in museums. They came back and brought a historical replica concept of instrument-building. That took maybe a decade for them to get going, and they were together as Hubbard and Dowd. I didn't even know about them. They were based in Boston. They were from privileged families with a good education, intellectual as well as good craftspeople.

Mead: So that may have contributed, then, to the influence of Baroque music in Boston.

Goldberg: Oh, yes, and not only that. They saw old instruments tucked away in museums, instruments that came over from England in the eighteenth century were in the East, particularly the Boston area.

All the instruments made in this country were the old kind that weighed seven hundred fifty pounds and you can't hear past the third row and feel like a piano with pluckers. That was the modern harpsichord. There are so many problems connected with a harpsichord. You have to know how to tune it, how to fix it--there are all sorts of problems connected with a harpsichord if you don't have a community like we do. That's one of my jobs is to find people who tune, fix, build--all that kind of thing.

Mead: So you ordered one from Germany.

Goldberg: Yes, because the information I could glean was about Neupert, Sperrhakke and Wittmeier [who were] three well-known German manufacturers. They had factories in various places. These were instruments that were not at all based on historical models. They were based on the ideas that, like Germans, they could do it better than their own ancestors. So they wanted something that was solid. If you want a solid violin, you can't get any tone out of it. Thechutzpa and the unmitigated gall to think that they would know more, in the twentieth century, than the people who were playing the instrument every day of their lives. It took a while, but we did finally come to our senses. It took over fifty years for us to come to our senses.

In 1960, had I been living in the East, I might have about Hubbard and Dowd. I ended up owning the one that Cal bought as a result of Alan Curtis' intervention. He gave back their aluminum-framed harpsichord that was made in Detroit, in Pontiac, Michigan, like the cars. There was a really wonderful man who was building harpsichords in laminated wood with aluminum soundboards because they didn't go out of tune as much. Of course they sounded like threshing machines, but we didn't know what a good harpsichord sounded like. We didn't know how to play them, all those things.

So I got one of those seven hundred fifty pound wonders from Germany, and I didn't even know whether I was going to like it. I didn't very much, but I was fascinated by the idea that this was something like what Bach played. I was the only person in Oakland that had a harpsichord. I didn't know what I was doing, but as soon as I got one everybody thought I must know what I'm doing. I started looking for a teacher before I got it. This was all connected with Gerhard Samuel and the Oakland Symphony.

Musicians in the Oakland Symphony

Mead: What other people do you remember that seem memorable to you who were associated with the Oakland Symphony?

Goldberg: Julie Steinberg's husband David Abel was connected with the Francesca Trio; Nathan Rubin was concertmaster for many years. Leonora Sleeter who has been, excepting for a five-to-ten-year hiatus, responsible for music in the Piedmont public schools for thirty-five to forty years. She was an oboe and English horn player, and she married one of the violinists in the orchestra. She is a wonderful pedagogue. Her marriage broke up--they had two kids. Then she went back to Piedmont to teach. She was practically a founding member of the Oakland Symphony.

Sally Kell was the cellist and a gamba player. She committed suicide in 1980, but she was one of the major people

in the area, not only for starting historical performance. She was the director of Junior Bach for a year or so. She was an exciting, wonderful woman and a marvelous player, a principal in the Oakland cello section.

The principal trumpet player became my oldest son's trumpet teacher, a marvelous man. He taught at Cal State Hayward. Also the principal horn player and harp player. I would say that my social life and my professional life were affected by my associations with the Oakland Symphony more than any other single activity from the time I got out of school. The opera association was wonderful for getting jobs and for learning more about opera. I was a nobody twenty-three-year-old, but if you worked for the San Francisco Opera, it gave you entrée into other things. It was a wonderful experience and one that I treasured.

However, the Oakland Symphony was the matrix of my career. I would play with those people doing other things. They would refer piano pupils to me. When I started playing the harpsichord, everyone in town knew that I was the town harpsichord player. I weighed a hundred pounds more than I do now, so I was a very present person. The harpsichord was enormous. I had people tell me that the first time they ever heard a harpsichord was hearing me play.

I used to go down every six months for the first couple of years to L.A. to study with the nearest harpsichord teacher. I didn't even know about Alan Curtis because he was just beginning to happen here. He was of course the single most important person they got for me. Then Ralph Kirkpatrick came, and my dream had been to study with Ralph Kirkpatrick. I didn't know how I was going to get to him.

Mead: He came to this area?

Goldberg: He came to Cal as an [Ernst] Bloch scholar for six weeks, and I thought I'd died and gone to heaven. Here I was, three years into being the town harpsichord player not knowing what I was doing, really. I knew that I didn't know what I was doing--I always know when I don't know what I'm doing. There was this wonderful lady, Alice Ehlers, in Los Angeles. Everybody knew

about her because she played the harpsichord in "Wuthering Heights"; if nobody ever saw a harpsichord before, they saw her.

[Interview 8: 3 April 1996] ##

Mead: Last time we ended with your brief descriptions of a few people in the Oakland Symphony. You named David Abel.

Goldberg: He was part of the Francesca Trio with Bonnie Hampton and Nathan Schwartz. Then he left that trio and became the concertmaster for the Oakland Symphony. Then he left the symphony, and when he left his marriage dissolved. He either married or is in a permanent relationship with Julie whom I don't know. They've been doing duos for fifteen or twenty years or whatever. Julie is on the faculty at Mills. He had bad trouble with his shoulder, a typical problem for a modern violinist. Modern violinists have to distort their bodies to play the violin. Baroque violinists don't because they play like this [demonstrates].

Mead: Modern violinists hold the instrument differently?

Goldberg: It's the way they hold the instrument. In order to be able to play in the fifth position, you have to put your arm high, and you have to move your elbow toward your body. It's a very common problem. Baroque violin and Appalachian folk play like this because they don't ever have to play in the fifth position--they don't play those notes [which are] high, way off the scale, E's and D's with vibrato. It's an unnatural act, but it's the way they're taught, so they can play nineteenth century music. It's also unnatural because up-bow and down-bow have to be equally strong.

Mead: Tell me more about the Francesca Trio. Were you involved with them at all?

Goldberg: I knew the members of the Francesca Trio from way back. Nathan Schwartz who is the pianist for the trio was--I knew him from

the standard repertory in the Berkeley community. He got all but the dissertation for a Ph.D. from Cal. We had a circle of friends. Bonnie [Bell] Hampton's mother, unless now she's in a retirement home, still lives in the house on Benvenue where Bonnie was brought up. I've known these people for forty five years or so.

Mead: You say "circle of friends"--who else did that include that you remember?

Goldberg: Remember when I described how I got involved in the East Bay artistic community by Gerhard Samuel and the Oakland Symphony? That led to all sorts of associations because one person knows another one, like that. Bea Meyers was in the symphony, and she's a very dear friend. In a community like Oakland, with low self-esteem compared with San Francisco, there was a lot of wonderful stuff going on. I spent most of my time in Berkeley. I went to Berkeley virtually every day, so I got acquainted with the establishment of Cal by going to school there and later on teaching there, and also being in the Oakland Symphony.

As the Oakland Symphony keyboard player, people see you, and they call you up and ask you to play at their fund-raisers or weddings or bar mitzvahs. I always loved making music with other people. I remember playing with Bonnie--it seems to me it was in the [Oakland] Public Library. It was near the lake. I remember her name. She had been divorced from Colin by then, she was single then. I remember very distinctly getting on stage with her--it's got to be in the late fifties. Nathan [Schwartz] is older than I am and Bonnie's younger--she must be in her fifties. There was a whole circle of East Bay people, and there was the San Francisco Opera group, also. Every time you give a concert there are certain numbers of people, up to several hundred people or more, who see you.

For instance--this is one of my favorite stories. Andre Watts was hired by Seiji Ozawa to play "Totendanz" in the sixties I think it was. It isn't long enough for a concerto, it's shorter than a regular concerto, so they couldn't pay him all that money just to play for ten minutes. So they said, "Well, why don't you play some other little thing, like the

Brandenburg five or something." He said, "I would never play Brandenburg five on the piano." [claps in approval] Then they said, "Play it on the harpsichord, then." He said, "But I don't know how to play the harpsichord." He sought out one of the harpsichord builders in San Francisco and asked him some questions about how to play the harpsichord--this was three months before [the performance]. That guy called me, and I recommended a teacher in New York.

He came three months later. The Chronicle said, "Can we take a picture of you around the harpsichord?" This was cute, you know--Andre Watts was going to play this cute little instrument. This was before John Phillips became a household word. [Andre Watts] said, "No, you can't take a picture of me in front of the harpsichord unless you take a picture of me also in front of the piano, because I'm not passing myself off as an instant harpsichord player." He was my big hero. I went to the concert, naturally. I felt as if there were three thousand eyes on me--I'm sure it wasn't three thousand, but there were an awful lot of people who were watching me to see how I'd respond to this piano player playing the harpsichord. When I walked into a room you'd notice me because I was so large, and that's the kind of thing that everybody sees. I was in the Oakland Symphony when [it] was better than the San Francisco Symphony, and a lot of people used to come over.

There's a whole story of how [Andre Watts] came on stage with his glasses and a page turner. They put the harpsichord on a platform, and the orchestra sat behind him. He was doing everything as he understood it should be done. It was really not a very good performance, but I don't mean--I was thrilled with him. He bowed very seriously and went off stage. They took off the platform, they took off the harpsichord, the page turner, the fourteen people that were playing. Then in comes ninety eight people, and a piano gets pushed into place. He came back without glasses, a totally different person, and played the "Totendanz." It was a marvelous experience. After the concert, someone came up to me and said, "Mr. Watts would like to speak to you."

So I went backstage, and he said, "I just wanted to apologize to you for my harpsichord playing." I've always

considered him a super-hero because of that. He understood what he didn't know. I've never worried significantly if I have heard a performance, and it doesn't turn out as well as one might like it to be, if the person is aware of it. When they don't know any better or don't care....

Mead: Was this in the sixties?

Goldberg: It had to have been before the mid-seventies because Edo de Waart would have known better all the way around. This was probably in the sixties--I don't think I was working in the collegiate departments yet. [Seiji] Ozawa was here--I know he was before de Waart--oh, Krips--was [Josef] Krips before or after Ozawa?

Mead: I think he was before¹.

Goldberg: So it was near the end of Ozawa's time. That's just an example of how if you're the only one in your field, you become much more visible.

Mead: That certainly must have been very interesting for the audience as well, to note the different kinds of performances, to have that juxtaposition.

Goldberg: [Andre Watts] did it so theatrically, in a good way. I'm a great believer in music being theater. He insisted on a tiny orchestra. During rehearsals, the principal [violinist], Stuart Canin, and the flute player were asking the harpsichord owner and technician about ornaments. They didn't know anything, and by the way Stuart Canin still doesn't know anything about the subject, and he's way too old not to know! It's very funny because now I'm happy to say the education of the young in most conservatories, hardly any of them get out without knowing that there's something else going on they need to know about, even if they're not experts when they get out. I'm very happy to see this. By the millennium, I don't think

¹San Francisco Symphony conductors in sequence: Josef Krips, Seiji Ozawa and Edo de Waart.

any institution will be able to avoid making that part of the music education for young artists.

Mead: Can you remember these people's names: you mentioned a principal trumpet player, a horn--I presume French horn--player, and a harp player.

Goldberg: The harp player was Beverly Bellows, she's now a corporate lawyer. We became very good friends. She went up to Tahoe and started working in Reno and Tahoe in the clubs because they had big orchestras there and supported herself while she was going to school. She was a big labor activist--that's really what got her going into law. She stopped playing eventually.

In addition to the symphony, we had the Aptos-Cabrillo Festival which was conducted by Gerhard Samuel. We all went to Cabrillo. My daughter is thirty-five, and I remember playing the first and the only performance of the E-flat Concerto for Harpsichord and Piano by C.P.E. Bach down there in 1961. Samuel came in 1957 or 1958, and by 1960 he was doing the Cabrillo Festival. He was bringing the Oakland Symphony down as the core orchestra.

Mead: Is that still going?

Goldberg: After Gerhard Samuel left, there was a very nice--Daniel Russell-Davies--and of course he brings his own people. I believe--if the Cabrillo Festival's not going on now, and I don't remember seeing it recently, it went on for I think twenty or twenty five years. It was a very lovely festival, but it was too close to Carmel, really. If you didn't have a resident person who everybody wanted to be involved with, I think it would be hard to keep it going.

Mead: Nathan Rubin?

Goldberg: He was the concertmaster of the Oakland Symphony, after David Abel, and he was the concertmaster through the tenure of the next conductor from whom I fled in 1970--Harold Farberman. I left after the first year it was so painful. Nathan Rubin was still there until 1980 or so. I believe that Nathan Rubin is a depressive. I don't know, I've never talked to his shrink if

he ever had one. I've known him for years. Everybody has their own personality and temperament. Violinists have a different group temperament than piano players, than cellists. I was going to do an article with a colleague who's a shrink on what kinds of people choose instruments. Violinists tend not to be the most outgoing people at a party, but he was extremely taciturn, and he didn't smile very much.

He helped, I believe, he helped destroy the music department at Mills by his lack of awareness of what his role should be in a girls college. He was on the faculty at Mills, and then I think he went to Cal State. I haven't seen his name anywhere for a long time. He may still be connected to the Oakland Symphony, such as it is now--it's much truncated. It's a very small orchestra now, I think it has only a few months for a season. They do some outreach things that are nice. Of course the whole idea of having an African-American as a conductor is a very wonderful one. He has been doing things at the conservatory as a sabbatical replacement. I don't think he turns people on like Calvin Simmons did. It's Michael Morgan--I've never heard anything bad about him, you know, but Calvin Simmons was a miraculous person. Michael Morgan is a well-trained, pleasant person, liked by the conservatory.

Gerhard Samuel

Mead: Describe Gerhard Samuel as a person. I know you've talked about him a lot.

Goldberg: Gary Samuel was what I would call a crusader rabbit, as I have been called. I felt as if he were my soul brother from the first time I ever talked to him. He had enormous enthusiasm, a lot of talent and was very skillful. He was an accessible person. If you got three people in a room, you could ask him to come and talk about the orchestra.

He was almost killed by some wild teenagers in the very early sixties, after he had been here long enough to have gotten a lot of people interested in the symphony. His spleen

was severed--he had all kinds of injuries. They had to replace his blood I don't know how many times. He used that as I would do to serve the cause. He became the hero. One month after that he was on the podium in a chair, conducting. It won him so much [acclaim].

Mead: So he is a remarkable man.

Goldberg: He was born in Germany--he didn't stay very long, thanks to Hitler. His father was a physician, and he lived with chamber music since he was a little boy. I knew his family, his sister and all that. They had to flee. He was a person of great cultural depth. His English was excellent. He came young enough so that he didn't have a thick German accent. He was very Americanized, and he had a skill of knowing how to work in America.

His only crime, the only reason he isn't there still, probably is because he's gay. Would you believe that he was fired for that reason? I'm not talking about a raving queen or anything--he was a totally appropriate person.

Death of the Oakland Symphony

Mead: When did this happen, and how did that come about?

Goldberg: I think 1968 or 1969. The orchestra--it was one of the important orchestras of the United States, not Boston, not New York, not Cleveland, not Pittsburgh, but better than L.A. at that time, before Mehta came.

In the first place, homophobia was not uncommon [at that time]. There was a war going on, I already told you, a revolution going on in the streets in the sixties. The polarization of the population [was extreme]. The conservatives--things were out of control. [It was] dreadful for everybody. People talk now about violence and bigotry in the United States. The polarization in the sixties was so much worse. The rich people--including [the vice-president] of Cutter Labs and Kaiser and all those people; I'm not saying anything specific about one individual--the boards of directors

or trustees of arts organizations, everybody comes with vested interests, they have an agenda. They have to give a lot of money, and they have to give a lot of time, but they get a lot of prestige and power. This particular board was controlled by Kaiser, Henry J. or Edgar it might have been. He really made Gary's work here possible. He used to be on his plane and get on the phone and say, "The Oakland Symphony needs so-and-so, so make out a check," you know, that kind of power.

Gary was not only the person who inspired me to get an instrument, knowing I could get a job right away, but he rejoiced [in the people in the orchestra]. The whole orchestra and the chorus [would get together]--they gave parties for me when I went to Amsterdam. There I was, this great big lady, with three kids and no money, and the only harpsichordist they knew. They gave me a traveling bag and had a big surprise party. Everybody sent me to Amsterdam, you know what I mean? It was as if it was a community project--let's get Laurette to Amsterdam. It was so loving and wonderful. Gary was a part of that. You can't have that attitude if you don't have a leader that inspires that attitude.

Mead: When did the board decide to fire him?

Goldberg: In 1968 or 1969, it may have been that they believed their fund-raising efforts would be more successful [if Gary were no longer there], or some ridiculous thing like that. They ended up literally destroying the Oakland Symphony. They ate their endowment. That's a crime. There's a whole book on that subject, on the death of the Oakland Symphony. The San Francisco Foundation donated lots and lots of money, and I remember when John Kreidler from the Foundation came and said, "Today I'm delivering the text of this book on the death of the Oakland Symphony." It was a community tragedy because it didn't have to happen. I'm not saying Oakland would be an easy place to have a large cultural entity, but we proved they could have it. We had it for years.

I think with the power and with the reaction against the new vogue, Gary's homosexuality became the only issue--they didn't say that, they didn't announce it on the radio or to the papers. It was such a fabulous orchestra. It was drawing

attention all over the country. There couldn't have been any other reason excepting that Gary would not bow down and lick the floor.

I remember once he came back from Europe where he was visiting, and he said, "I heard this really good singer, and she hasn't hit the boards big yet, but she's going to, and we can get her for cheap." They said, "What's her name?" "Her name is Joan Sutherland," he said. They said, "Well, we've never heard of her--we've been to a lot of cocktail parties and never heard of her." So they didn't hire her. I mean they didn't allow him to hire her. Gary always felt that the role of the board is to pay and keep their mouth shut. They don't even have to come if they don't want to. They are the guardians, they are not the power--they shouldn't be.

Gary, I think, rubbed a lot of them the wrong way. He was such a popular person with the musicians and everywhere he went. He was always so amiable and accessible. He had children's concerts that were just marvelous--way before anybody else did that in this part of the world--talk about diversity.

- Mead: Children's concerts in the sense that the programming was for children?
- Goldberg: They would have thousands of children come, and we put together a performance for them. I used to love those concerts. His assistant conductor was the composer Robert Hughes, and he was a wonderful man.
- Mead: Was it a mutual agreement between Gary and the board that he would leave?
- Goldberg: No, they really ousted him. He'd been there almost ten years. He was taking the Oakland Symphony in the direction of having a contemporary piece in every concert, but only a short one. He [performed] this piece by Terry Riley called *In C*. I think it's the twenty-fifth anniversary of it now. I played in that a couple of times. That piece's instructions are that it's from fifteen minutes to two days because of the way it's made--you could go on forever. [Gary] had us start twenty minutes

before the concert. People were coming in, sitting down, and there we are with Beverly Bellows, the pretty harpist, sitting in the middle of the big orchestra wearing a bright red dress which was an instruction from Terry Riley. [She was] playing C every other beat, and we're all doing our thing.

Can you imagine walking into the concert twenty minutes before it's supposed to begin, finding your seat and hearing this music? We did those kinds of imaginative things. They played it for twenty minutes more after everybody sat down, and that was the requisite forty-five minutes, and that was how the concert began.

Sometimes Gary would introduce a contemporary piece, play it at the beginning of the concert, and play it again in the second half, if it was a short piece--hardly anyone can understand a contemporary piece on its first hearing. He did all these wonderful things. He was full of imagination and generosity.

The choice of [Harold] Farberman was another one of those stupid mistakes that the board made. They were so anxious to get rid of Gary that--they had three wonderful candidates, and the other two didn't want the job. One went to Cleveland, and the other, whose name is James Levine--I guess you've heard of him. We thought we'd died and gone to heaven when he was one of the candidates. Of course he wasn't going to take this job. He had a pretty good offer from the New York Met [Metropolitan Opera] shortly thereafter, and we never saw him again. Farberman had a lot of--all you had to do was ask the right people, and you would find out you never wanted him around. They had to get someone who was married and preferably had children.

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Mead: So they selected Farberman, then. What was your response to that?

Goldberg: I was deeply saddened because I knew there wasn't any reason for it. I loved Gary and so did most of my friends. It wasn't that he was just sweet, he had very high standards. We used to

fight about--he insisted that I play continuo throughout Haydn's "Four Seasons" which was written in the early eighteenth hundreds. The orchestra was so big--[Haydn] could never have wanted a harpsichord to play [throughout]. The earlier symphonies, absolutely--he wrote one hundred and nine. The first sixty or something, naturally he used continuo. I tried not to play it during rehearsals, and [Gary] would glower at me--I used to call it Gary Samuel's stare. He'd conduct a hundred and ten people and stare at me because he was so mad--he'd scowl.

Gary was like a member of the family. He used to come to the house for rehearsals and sometimes for small things involving the harpsichord. He'd remark something about my kids. He was just a very special person.

I of course loved the orchestra and remained for the next year. I used to play for the chorus the first moment the chorus was started because Gary loved singing and wanted the chorus.

Mead: When was the [Oakland] Chorus begun?

Goldberg: About 1960 or 1961, very early. The first conductor--whose name I can't remember right now--a nice man. Then they got Robert Commanday. He was the choral conductor for the Oakland Symphony, and he was one of the reviewers for the [San Francisco] *Chronicle*. He wasn't the top one at the time, [but he became] the dean of West Coast critics. He was a flute player and had done all but a dissertation at Cal. He gave Cal a hard time because they didn't give him a Ph.D. He was a very knowledgeable and I think a very musical person. He did reviews occasionally, and he was a big choral man.

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Mead: What is he like as a person?

Goldberg: He's an older man now, of course. He was married to a very interesting woman with nice children. He had a lot of charisma as a conductor. I loved working with him because he was very demanding, and I loved that. He had, I think, a wonderful way

with the chorus. I think his best reviews were always in the choral realm because he knew it so well. I remember he also conducted other things. I once played keyboard for him when he did a contemporary piece, which means Webern not John Adams, music like that, at San Francisco State. I liked him a lot.

At the beginning of his reviewing career, his reviewing career outstripped his musical one, he was named the number one reviewer of the San Francisco Symphony. He was one of the important reviewers in the country then as a result of that, for the San Francisco *Chronicle*, then he became a major figure in the United States. He used to write articles for the Sunday supplement where he talked about the responsibility of the community, the role people play in getting [music going in the community]--it was so wonderful to have a musician writing about music. Naturally he was prejudiced but with a heart. I felt that he was the best reviewer I ever knew.

There was a man named Alfred Frankenstein. I liked him, too. He was with the Hearst paper, the *Examiner*, and I thought he also was a conscientious and intelligent reviewer. I think it had something to do with society, though. Society today is different than what it was then--vastly--and maybe in a sense the quality of the reviewing [as well].

Commanday engaged one of the choristers as an occasional ringer for reviewing--her name was Marilyn Tucker. She was not really qualified. Her biggest qualification was that she sang alto in his chorus, and her brother was the conductor of the chorus at Diablo Valley College--he was a nice man. Her husband was the editor of the *Oakland Tribune*. So it was an incestuous kind of thing that got her involved in reviewing.

Those two men [Commanday and Frankenstein] I thought were wonderful. The biggest problem is that after you get a lot of power--it's very hard for some people to handle power. He (Commanday) accepted Hewell Tircuit as second reviewer. He chose Tircuit--I think that probably he would have had a choice--because Hewell was a composer, but he (Tircuit) was insane. We all worked very hard trying to get rid of him because he was cruel. He would go to the first half of the concert and review the whole concert. He said terrible things,

he would make racial slurs and anti-women things. It was horrible. You know, you have to look at the boss, and that was a mistake that Robert should have tried to deal with. I don't know enough about politics to know what could have been done.

Then, things began to go wrong with Robert, partly because he became less a social commentator and I think more narcissistic, which can't help but happen. I'm sure it happened to Bernard Shaw, too--he was a music reviewer. He got divorced and remarried. He's retired now. I never hear his name or see him. I don't know what he's doing. People when they retire don't necessarily disappear. Sometimes they try to be nurturing of something.

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Goldberg: After Bob--I was many years with Bob--was Joe Liebling. I lost my job with him, not with the orchestra--he was there in the sixties. Was he before Farberman?

Mead: I don't know when he came, but he was there during Farberman's time.

Goldberg: I think that Joe came--Bob had to quit because of conflict of interests when he became a really major critic. Joe was hired, and his girlfriend or wife or whatever was an accompanist, so he chose her to accompany. It was natural. At that time I was doing a lot of other things, so it didn't make that much difference because I was still involved with the orchestra. I believe that Joe came Gary was there.

I'd known Joe a very long time, and he was quite a character, too, very much of a character. As a matter of fact, some people couldn't bear him. He was very musical and very intelligent, but he's been so much happier since he stopped conducting. He stopped conducting way before retirement age. I think Joe stopped while Farberman was here. We finally got rid of Farberman with the nice wife and two kids. He was there almost ten years. Then Calvin Simmons was chosen, and that was one of the most brilliant things that ever happened.

Calvin Simmons

Mead: How did that happen?

Goldberg: By that time, diversity was getting to be an issue. We didn't know that the board had started to nibble away at their endowment. Calvin Simmons--he was gay, too, but that didn't matter, he was black and he was beautiful. He had been in the San Francisco Boys Chorus since he was a small boy. The world had changed in ten years. How could you be in the Bay Area and be so homophobic in public? So Calvin came. He was a handsome, cultured person. He really had been given marvelous opportunities and risen to the occasion.

One of my dreams was for Philharmonia [Baroque] to become part of the wider community for Baroque performance. He actually came to a performance of the Philharmonia which he means he had to have been conducting still in 1982. He came to Mill Valley because he couldn't come to the other performance. We were all so delighted to see him. He was so excited, and he was making plans about how we could interact with the Oakland Symphony, maybe sharing podiums or doing different things. That would have been phenomenal and typical of the man.

And of course that summer, he died. I think that may have finished the Oakland Symphony. In addition to the fact that probably the board was trying to make up money that they didn't have and couldn't raise. It was never the same after that. I don't know how old he was, twenty eight or thirty or something ridiculous like that.

Mead: So you continued to be with the Oakland Symphony to that point?

Goldberg: No, only until 1971.

Mead: But you knew about all these [people and events].

Goldberg: Oh, yes, at that time all my friends were still in the orchestra. Sally Kell stayed in the orchestra all that time-- she was the concertmaster. I remember going to a concert way after I quit to hear her play a concerto. She remained the

principal cello. She played gamba some with me in my first ensemble, way in the beginning of the sixties.

Mead: So you saw a lot of changes, then, with the Oakland Symphony.

Goldberg: Oh, yes, and all through the worst, except for Calvin.

Mead: Last time you mentioned that it was probably the most important [group] of musicians that spurred you into your [own work].

Goldberg: Yes, in Oakland, and I'd say that changed my life--the late fifties and sixties. We had a cellist that sat last desk. She was kind of a funny-looking lady, not very old. She could hardly play. What I mean to say is, I don't think that if Gary ever let her go she would have been able to find another job. There weren't that many, then--now we have orchestras in every little town--Kensington has an orchestra. He inherited her, and since she was last desk, he just let her stay. It was her life, and he knew that. She didn't make mistakes so that people could hear them. I'll never forget how much that stood for me of his humanity. She was history as soon as Farberman took over, you can rest assured.

Mead: Last time, there was a brief mentioning of Gary Smith?

Goldberg: He was the bass clarinet player. Maybe he left the orchestra to do this job--he became the head of the music department at Ohlone College which was an undistinguished music department, but Ohlone College was quite new. He called me and asked which harpsichord builder he should commission for an instrument. That was amazing for someone to be so enlightened. Not only that, most junior colleges didn't have any money, and apparently he came into a great deal of money, which I didn't know. He's retired and lives in Sonoma.

Ohlone College still has that harpsichord. I'm very interested in saving instruments that are doomed to extinction by disuse. I called and talked to the chair of the department, and he said, "Oh, yes, we use it three times a year." I asked, "And who is the artisan who works on that instrument?" It's some piano tuner from Pleasanton. It's unfortunate, but at least they don't have it in a closet. Apparently they protect

it. The huge art center that they've got now at Ohlone, a gorgeous new building where people go for symphony concerts and all kinds of things, is named the Gary Smith Center.

Mead: I wanted to talk about your teachers. You mentioned last time Alice Ehlers.

Goldberg: Yes, she was my first harpsichord teacher.

Mead: She lived in Los Angeles?

Goldberg: She was the harpsichord teacher at USC [University of Southern California], which had the best music department in southern California.

Mead: How did you find out about her?

Goldberg: She was the first pupil of Landowska. She used to tell me wonderful stories, how she used to get on the tram in Vienna, when they were both there, and go around from house to house teaching harpsichord. Landowska didn't want to teach just anybody. She was wonderful to me. Of course she was a detour for me because she was from the old school. I heard about her because everybody who [knows] the harpsichord in California, before Alan Curtis became known, knew she had been in "Wuthering Heights" which was the most important thing any harpsichordist had done in the movie industry since it started.

There's a scene in "Wuthering Heights"--you know, it's a very old movie--where this lady with a bun walks in and sits down at this humongous harpsichord and plays some Bach. She was the grande dame of harpsichord in Los Angeles. I used to go down every six months with another man named Charles Davis who is now retired from Diablo Valley, a pianist, who also had a beautiful harpsichord and nobody to teach him. So he and I went down together and stayed for a couple of days with my parents. We had all-day lessons. If she came up for some reason, which she did a couple of times, then she would give us lessons up here. She's the one who recommended the Sperrhakke and Wittmeier. It was all old school.

I really have to say I didn't learn very much from her. As a matter of fact, I was feeling very bad. I loved the whole idea of her--she was kind to me, wonderful. She thought of me as her probable successor, excepting for another person who was already teaching, but he was a man. I would have these all-day lessons and hear these wonderful tales. I took lessons on Landowska's Pleyel. You can't feel bad about that.

You remember my piano teacher, Egon Petri. I learned some things from Egon, but I didn't really learn a lot from Alice. Her emotional support was very important together with a real connection to Landowska. My lessons were on Landowska's first Pleyel. She would say, "Well, you're really not supposed to do this, but we really should do it." The harpsichord has no pedals. She, not having any of the beautiful instruments this building is full of, did not have access to the instruments which pluck and release, and where one can hold down the notes. Even though Rameau had told us some stuff about how to play, and Couperin had written about it, it didn't make any sense with these instruments. So they would make expression by manipulating the pedals, like an organ. The sound never went past the third row anyway.

I would come home at the end of the day, exhilarated by the experience. Then I'd say, "Wait a minute. Let me write down everything so I won't forget." I'd get my pen out and open up the book, and there was nothing to write. In fact, she wasn't talking about her ideas about the music. I think I learned about some music I didn't know [existed], but she wasn't a musicologist. She didn't know about research. I discovered twenty five composers a year for the first several years that I was a harpsichordist once I got going. Having the later Groves dictionary was enough, but not the earlier ones, the ones she would have read.

I still went down because it was [she] or nothing. In 1964, I was getting quite desperate because I wasn't really learning anything. I didn't like my harpsichord, really, but I couldn't admit it. This is the German one--I didn't like the way it behaved and what one did with it. I didn't know what it should do, but I didn't think it should be doing that. I was just puzzled and a little disturbed. People were more than

happy to study with me--it was me or nobody. I would say, "I haven't been a harpsichordist that long," but it's like adding water to a dehydrated harpsichordist--if you have one, you must be an expert. Of course I was led to play whatever it was that I knew. It was a major operation moving that seven hundred and fifty pound wonder, finding someone to tune it and all that.

Ralph Kirkpatrick

Goldberg: In 1964, Ralph Kirkpatrick came. I read it in the newspaper. I wasn't a student or a teacher at Cal then. I thought I'd died and gone to heaven. He was a Block scholar, and the residency lasts six weeks. Everybody I think had heard of the recordings--it was either Landowska or Kirkpatrick. It was also Sylvia Marlowe, but Kirkpatrick was so facile and was younger. I knew that he was at Yale, and I said if he ever came anywhere over the Rocky Mountains, I would somehow find a way to go. I found out the fall before, and I applied for the workshop. He wanted to conduct a workshop in addition to lectures on the Well-Tempered Clavier.

So I presented myself. I weighed about twenty five pounds less [than I had previously], but I was still very large. The workshops were recorded for PBS, and they were in Hertz Hall. When [Pablo] Casals came, the same thing happened. I didn't know that [Kirkpatrick] was ill-tempered--we called him the ill-tempered cavalier. He was a very nasty man, a misanthrope really. I didn't know that because he heard me practicing for the first event, and he was so excited because he didn't think he'd find anybody that knew how to play the harpsichord. I was the only person in that workshop of some twenty people who had ever had harpsichord lessons.

There were virtually no instruments. There was one lady on the peninsula named Eileen Washington--I never met her, but she was in the community. Then there was of course a teacher from Stanford, Putnam Aldrich who was the last pupil of Landowska. They were from another school, and I've always had problems with the insularity of Stanford, I have to say. It's

not just the prejudice of my being connected with Cal. I had many examples, unbelievable ones, of its insularity, but it was also a long way away. They weren't professional, Putnam was, but he was older. I called him up once, and he said, "You'll have to give up playing anything but one-eight (8') for a year," and hung up the phone. He didn't sound like somebody I wanted to study with.

When Ralph Kirkpatrick came, and when his subject was the Well-Tempered, this is something that I'd been committed to since I was eleven. I was beside myself I was so happy. I met many wonderful people, particularly colleagues in piano, of course most of them were pianists--organists, pianists and harpsichordists were there. We worked together twice a week. Everybody came for three hours on Saturdays and played, and he talked. Once Alice Ehlers even came up, and I picked her up at the airport. They knew each other, of course, and it was very charming, and all that.

That was when my musical life--that was the first moment I can say I became a harpsichordist. He broke open all the issues. I knew enough to ask the right kind of question--and of course he loved that, because nobody else knew enough. I required him to justify why we should have a sixteen foot [harpsichord] and why Sperrhakke was so bad. He was a marvelous lecturer. Have you ever read any preface he has written? They are full of charm and wonderful use of the language, vitality and passion. To know the man--that was the real Ralph Kirkpatrick, and that's the one I came to know. That's why I didn't know he was nasty because he was so happy about me. He had one harpsichordist he could work with.

Mead: How was he nasty?

Goldberg: He hated women. He would also get into these incredible fights. Albert Fuller was one of his first pupils. He never spoke to him after the first couple of years. It wasn't just women, but it was all women and some men. He was, of course, gay, and in those days being gay was much more a problem. I don't know the full history of that. I know that he studied with Landowska, I think, a few lessons, and couldn't make that one either. That was good, because he moved away from her

quicker. He also gave the benefit of his insights which by the way were unbelievable. Here's Landowska. In 1953 I graduated from the conservatory in Chicago. We'd heard of Kirkpatrick, but Landowska was where it was at. That's who we'd get records by mostly.

In 1934, Ralph Kirkpatrick published his edition of the Goldberg Variations in a Schirmer edition. He was older than me, but he wasn't older than [Landowska]. The edition stands today as a totally desirable edition--without crescendos, diminuendos, without slurs--breaking out some of the multiple voices--not all, like I did--it's an edition that clarifies. He tells stories and explains things. Every edition he published is incredible. His edition of the sixty sonatas of Scarlatti stands today as the best single edited, meaning with commentary, edition that's possible. He wrote the book on Scarlatti that also changed my life. By that time he was gone, and I was reading the book--his subject was not Scarlatti when he came here. He'd written so much, I really didn't need him once I met him, once I knew how he was. He was a brilliant person. He was a passionate lover of music. His playing wasn't--I mean today if I had a choice, I'm not going to choose him first.

Mead: So he was a huge influence on you.

Goldberg: He invited me to come to Yale. His lectures were marvelous, but I'd see him on the campus, and he wouldn't speak to me. I didn't know that his eyes were so bad he couldn't even see anything. He had glasses that thick [gestures]. He used to play from miniature scores--he couldn't see them. He put them there so he wouldn't feel uncomfortable playing the Well-Tempered entirely memorized. He played the Well-Tempered twice through those six weeks and gave lectures every week, once on the clavichord and once on the harpsichord. When he played on the clavichord, it was four concerts, he would play a French suite to get people used to the sound that you don't hear on the clavichord. He would only allow two hundred people. If somebody would cough or sneeze, he would turn around and give them a dirty look. It was a very extraordinary six weeks.

The first time I played for him, I was overwrought with excitement. I played from memory, which was stupid. I didn't know that harpsichordists don't play from memory. I was so excited--it was a piece I'd known all my life--that I had a memory lapse. I thought he would never speak to me again, that he would never having anything to do with me. Here was my big chance. I was in my early thirties with a very bad marriage and three children, and I was sick.

I called up Gary who knew him, because Gary had gone to Yale. I said, "Would you call him and tell him I'm really not awful and he shouldn't hate me," and Gary of course laughed and said he would speak to him. He had me playing so much in that six weeks that he called me the third or fourth week and said, "I can't have you play every week because other people will feel like they're not getting their [turn]." I didn't play every week, but I played at least the first half. He was very excited about me, and I was thrilled with him. That was the beginning of my musical life, really, as a harpsichordist. The first thing I had to do was get rid of my harpsichord.

Mead: Was this when you met Alan Curtis?

Goldberg: Well, yes. When Alan Curtis first came, he was a very, very private person with very little affect, painfully shy. He's from Mason, Michigan. He was planning to be a grade school teacher or something, but life took another turn for him. I was playing in coffee houses in 1964, and that's when I really got to know Alan. When Leonhardt came, that was his master, and Alan brought the whole Amsterdam Mafia to this country. He brought [Sigiswald, Barthold, Weiland] Kuijken, he brought [Gustav] Leonhardt to this country, he brought Frans Bruggen and Anner Bylsma to this country, and the Concentus Musicus--which means [he brought them] to Cal. He was the single most important factor in helping me to shape this community. He did a lot of stuff in the sixties himself. Then he went off to Europe, and all kinds of things happened to him in his personal life. He was not a factor [in the early seventies]. That's why I'm the only harpsichord teacher that Cal has ever had for credit because Alan recommended me for the job because he didn't want to teach harpsichord. He was very, very important.

Mead: I will come back to him because that's another whole topic. Tell me about what was happening in your private life.

The Marriage Breaks Up

Goldberg: At the very same time that everything was exploding in this wonderful way--of course I met all kinds of people in the workshop. I was divorced that year, I think--that's when I started divorce proceedings. Not until this moment when I said that did I realize how that [came] together. I was unhappily married to the wrong person anyway; I'd had therapy; I saw how troubled my kids were as I got better and how troubled my husband was. I saw a possibility of a future life of independence because the harpsichord was beginning to be not a closet instrument--I was still teaching piano until 1968, and everybody thought I was crazy when I quit because how was I going to get enough harpsichord students to pay the rent? I saw a future. I was so excited by Bach being a central issue in my life rather than a private one.

Mead: It sounded like those feelings contributed to the ability to take risks.

Goldberg: Also, I remember I sat down in Cal that year sometime, and got an idea that was totally innovative, nobody ever thought of it before. I'll never forget it. I sat down and I said, "Well, what if it won't work if you make the proposal to so-and-so?" I had this private conversation in my head, it was like two people talking. The new Laurette emerging said, "Well, so what if they don't do it? Then you'll do it somewhere else, or you'll do it by yourself." It was at that moment that I took hold of my life with the creative spirit of creating my universe. I'm sure it had to do with the fact that I'd had therapy for several years.

Mead: Was the breakup of your marriage a gradual thing?

Goldberg: The marriage was no good for a long time. I stayed for eleven years because I had to be sure. I had to be ready. I believe

you can always get a divorce, but you can't always paste things back together. I don't believe in divorce even now excepting for extreme reasons. My children were falling apart. My husband was falling apart, I mean even worse than he was when I married him. He's not designed to be in a relationship. He was too disturbed. I got strong enough to be able to take hold. The Kirkpatrick experience, and then of course the Leonhardt experience [made this possible]. That was in October of the same year. The Kirkpatrick experience really enabled me to sit down and [pull my life together].

[Interview 9: 10 April 1996] ##

Mead: We left off last time with a description of your marriage, the fact that you were separating and that divorce was imminent. Did you have anything more that you wanted to add?

Goldberg: This was in 1964. In those days, if you sued for divorce, you're first required to have counseling, which I think in principle is a good idea. Of course, bureaucratic counseling is no [help] at all. We had one [session] and that was it. It was just ridiculous. I'd been having therapy for so many years, and this was not functionally [helpful]. I started the [divorce] proceedings. On January 1, 1965, my husband moved out--he wouldn't leave before that. We told the children in a very wonderful way. I really think that we had one of the best divorces in the world. If you have to have a divorce, there are ways in which to behave. I remember how we sat in the same room and held the children in our laps and told them.

Mead: How old were they at this time?

Goldberg: They were four, six and nine.

Laurette's Children

Mead: Aside from the affects of the divorce, what were your children like at this time?

Goldberg: They already were damaged by the environment. One of the reasons I got a divorce was to save the second one. I had been in great pain for a long time, but the second one--we didn't know what was wrong with him. He was paranoid with a strong schizophrenic tendency and still, of course, is. He has never had to be hospitalized. He's brilliant. My husband was schizoid, and he had a brother with some problems I found out later. It was probably genetic in some respects with the second one.

Now the number one child [Daniel], being a boy, is going to have certain advantages. My husband was really loving to them until they had opinions. For the first couple of years of their lives, he was so affectionate and loving. He was marvelous that way. It was extremely difficult for me because I'd never been a mother, I didn't even want to be a mother, I think. I had mixed feelings about that. I had a very bad marriage, and I knew it. I didn't know which way was up. The number one [child] is Daniel--he was a very strong personality. He was in some ways the least affected by this. He was the most sturdy of the three children. What happened is that he immediately started to take over as head of the household. He was doing well in his life, I would say, his social and school life were very good. He had a passion for Judaism.

He couldn't talk really well until he was four because he's left-handed and because of the kind of brain he has. He was always very bright, we could tell that, but he would reverse [syllables]. He would say, "Bisghetti" instead of spaghetti, or "gulir" instead of girl. He probably was mildly dyslexic. It also made my relationship to him virtually impossible because I'm so verbal, and I couldn't understand him. The relationship with his father was very solid, very firm. He went with his father every Sabbath to the conservative synagogue and held the Book--he was passionately Jewish. It is really interesting. I think it had to do with

his relationship to his father which was good, or it could have had to do with his nature, with a certain rigidity. The problem is that if you have a schizoid father and that kind of rigidity in your genetic code, it's certainly going to result in something. His father had to make the world a certain kind of way, even if it meant lying--he didn't even know he was lying. So Danny appeared to be the most healthy and certainly was king of the mountain as the oldest child.

Ron was disturbed, noticeably disturbed from the time he was about a year and a half. He wasn't underdeveloped mentally--he was always super bright and totally loving. He was my favorite baby. He weighed ten and a half pounds when he was born and was two feet long. Everybody loved that baby, he was a wondrous baby. It appeared that he wasn't able to deal with [developing] a shell--he was so vulnerable all the time so that he anuresis, he had a terrible time with bed-wetting until he was about nine. It's hard to be a second brother anyway. He just wasn't growing that shell that everybody has to protect themselves with from the outside world. So he would lash out. He'd be perfectly fine, but at nursery school he might push somebody or push a chair. I don't mean he was dangerous--nobody died or had a serious injury. It was very clear that there was something wrong. When you spoke harshly to him, he sort of crumbled.

There was something wrong, and it got worse of course. I went to the East Bay Center, it was wonderful for child psychiatry, which of course Reagan closed. They said he would have to be treated, but they couldn't do so unless both parents participated. My husband was about to let his kids have therapy. That was the thing that really precipitated the divorce in order to save this child--I could see that he was going from one problem to another. He was four when this happened. He was six when I initiated the divorce. When he was five I was dealing with these issues.

Mead: And your daughter?

Goldberg: My daughter [Raquel] was sunlight and sweetness and adorable, and her father adored her. Danny adored her. Danny wanted to give Ron back. He said, "Now that we've got Raquel, we can

just trade him now." When she was first born, he carried her home from the hospital. She had a lot of love.

We had a fabulous woman--Jeanne--this incredible, superb woman [from the Virgin Islands]. By the time I had a third child, I had to have regular help so I could continue with my career. I couldn't handle it anyway with three little ones under five and being in therapy trying to figure out who I am as well as who they were, and a bad marriage. This woman came into my life and for twenty one months we all lived as happily as it was possible to live.

Mead: Do you remember her last name?

Goldberg: No--and she disappeared. She was supposed to go back home. They wanted her back home in Connecticut real bad because her marriage had broken up. She had two fine, fine children whom we loved as well. She came every day, and she lived in West Oakland. One time Danny was sitting in the back seat--he was in nursery school. A black man came to help us with the gas, he was working in a gas station. Danny said, "I don't like those green people." We were so horrified--liberal, Jewish, Californians, in the Bay Area. "What do you mean?" He was pretty bad about colors. We said, "Well, what about Jeanne?" He said, "Oh, that's different." We realized that going to a Piedmont nursery school, he never saw any black children. Jeanne used to take him to De Fremery Park where he was the only white person. My boys had come to love her boys who were so fine. He older boy was a prize-winning mathematics person at twelve.

So I understand why her family wanted her to move. Her divorce was pretty awful. She'd been made sick. Some fight with her husband's girlfriend resulted in a wound to her stomach by a knife. She called me at seven o'clock in the morning from the hospital and asked if it was all right if she took the day off. Of course I ran to the hospital--we loved her so much. Even my husband loved her, and that was saying a lot. That was a kind of conjunction of two families in a wonderful way. That was a wonderful twenty one months of time. I knew she was getting pressure from New London, Connecticut. A lot of the Virgin Islands people were connected to the Navy

because that was one of the places where they had a base, the American Virgin Islands. So she went on vacation, and she never came back, and I could never find her. I don't think she could deal with leaving us because we all loved each other. Yet I'm sure her family was right. West Oakland is no place to bring up children if you can avoid it.

So after that things got really bad. My daughter--she suffered the most from the divorce, and the middle one benefitted from the divorce, palpably, because he had a terrible relationship with his father because he was strange. My husband had no understanding of that, and besides he had the oldest one. So things got very bad for her. When she reached puberty, they turned really serious. She suffered the most of any of the three of them, without any question.

She finally got her life together at the age of twenty nine. It was her second marriage, and she's [attending] college. She has a very good husband. Of course she would never get anywhere near a Jewish man. All her problems were around two brothers and a father, as she perceived it. I remember a year after [the divorce]--I knew this was going to happen. One day we were driving home from nursery school, and she said, "What did I do wrong, and why did Daddy leave?" Children always take responsibility.

She was apparently the most healthy. She was almost like Josh [Laurette's cat]. She would kiss and hug everybody when she was a baby. She was totally open. She was enormously musical. That was one of the great, great sadnesses in my life. They all studied music, and they all liked music, but neither of the boys was musical, not especially musical--they were just average. At six months she would rock to the sound of the dryer. When anybody would hum anything, she would stop drinking her bottle. She was taking dance when she was two. She was asked to audition for *Turn of the Screw* when she was eight. She was a very remarkable child, I think.

Teaching her Children Music

Mead: When did you start teaching your children music?

Goldberg: I do think I did this right. It is very hard for two relatively [normal] children to have a nearly psychotic brother. It's a terribly difficult thing because everyone has to learn some behaviors and skills. With Raquel, I started very early with modern dance. I was teaching two enormously gifted kids, and their mother was having a small group of three or four little [kids] in her house, so she started at two and a half. Raquel adored it--she adored the lady, the whole environment. We did everything right that way. We went on to some other dance situations--she had ballet.

She refused to learn music, to learn how to read music. Having a mother like me, a bread-winner and who people know a lot, bringing the world into the house, and feeling like your mother was not like other mothers in some ways, especially then--it's very hard on a girl. When she was six she told me she wanted to get married and have a family. That was all she wanted. She wanted to make it clear to me that she wasn't going to be like me.

It took her a very long time to overcome that. As I say, I think she did by the time she was thirty--not totally, she never has totally. She now, by the age of thirty five, is her own person, whatever that has become. She was also in girls choruses, so she was both dancing and singing. She didn't learn to read music, actually, until last summer, and not seriously, but she may one day.

The boys wanted to play the piano. I would say, "You don't want to play the piano," because you see the last thing you want to do is push music down the throats of children who have one parent who went into music. The boys were sleeping in the next room to my studio when they were very little, they would sometimes wake up when I'd be making music, and they would clap. Or when they weren't sure what was happening, they'd knock and say, "Are you cheaching, Mommy?" With them, music was always a part of their lives. They all liked music.

What I did with the boys--when Danny was pressing me like crazy, I had him take six months of piano lessons from a man friend of mine. Then, he got to pick his instrument. I was playing for the Oakland Symphony, and he'd come to rehearsal and look around and decide what he wanted to play. He wanted to play the trumpet, and he loved the trumpet. I rented him a trumpet to make sure that if he wanted to get a trumpet, he would get a trumpet. So he practiced and was conscientious. He finally got a trumpet for his birthday and thought he'd died and gone to heaven. He had lessons for years. He was never gifted but competent. As a matter of fact, he played a solo in the ninth grade with his school orchestra.

The other one, Ron, who was so disturbed. I couldn't tell what he [liked]. Since he had trouble just learning how to read because of his disabilities in other areas, I thought percussion would be best for him. He took percussion and loved it. The boys both let me help them. I wanted them to study instruments I couldn't play. I felt that would be a strength for them to be able to make a sound that I couldn't make. That's true for percussion, too, and it's not so easy to do. I got them the best teachers, and they had their own musical thing they did, but they did let me help them practice.

I remember in the seventh grade, Ron kind of fell for a girl who played the viola. He said, "I want to play the viola." I said, "I don't really think that's anything you'd be comfortable doing." He said, "Mother, let me make my own mistakes." He played the viola happily for two and a half years. I don't think he was a major contributor in the orchestra, but he was happy to do it.

So music has always been a positive thing for my children, particularly for the boys. I think I really did that right. Some kids hate music when their mothers are always gone, but you can't even fight with her for being gone because it means you're going to get to eat. It's a tough one.

Laurette as a Cafe Harpsichordist

Mead: Last time you mentioned that you were sitting at Cal one day, probably during [the Kirkpatrick] workshop, and you had an idea, a conversation with yourself whether you could or couldn't do it. Do you want to share that idea?

Goldberg: Oh, sure. I became what was later called the Bay Area's foremost cafe harpsichordist. I began to get a sense that when I got aware of what the harpsichord was really about--when Kirkpatrick and Leonhardt [had been] in my life--I was trying to figure out how I could bring this to the community at large.

When I was getting divorced, two friends of mine had started a place called Vin et Fromage Restaurant in Albany where another restaurant now is. They had waiters that were professional musicians who would stop waiting tables and play. The woman of the couple was the Oakland Symphony cellist, and the man was an English teacher at Acalanes High School [Lafayette, California].

Mead: Do you remember their names?

Goldberg: Oh, they're so important to me. I can find out.¹ They were really, really critical to me. I knew the cellist very well, and I know she's still around. Vin et Fromage became for me my life away from my desperately difficult home. My ex-husband would not leave until January--it took a year after the interlocutory [decree] was filed. He wouldn't leave, and I wasn't going to fight with that. I knew that life was longer. Whenever he would come home, he would take care of the kids. He would work in the daytime and come home, then I would go out.

I got a job at Vin et Fromage, and there was a piano there. Later I brought a harpsichord. I used to play there.

¹The names Marilyn and Robert Blanc were provided in a subsequent interview.

I wasn't waiting tables, I was just performing--Chopin, Bach or whatever. Very shortly thereafter, I was able to get a harpsichord there. It was three or four nights a week I would work there.

So, in answer to your question, as a result of spending seven nights a week playing at two food places, I thought, "Why don't we have a series at Vin et Fromage once a week, and we could do the complete chamber works of Bach." I got the idea then, but I had left Vin et Fromage. Then I started playing at the coffee house at the corner of Channing and Shattuck that was called the Florentine Cafe.

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Goldberg: It was almost next door to the Berkeley Theater--do you know where the Penny Saver Market is on the corner of Haste and Shattuck? It was a block from there. That was really where my life took off, in 1964. It was a gathering place for the FSM [Free Speech Movement], too. *Time* or *Look* magazine came and was going to do a pictorial thing on me and the coffee house movement, and then everything broke open at Cal, and they turned their cameras on the FSM activities. We even had a photographer in residence who came and took pictures of this very obese woman sitting in front of this tiny harpsichord. We had to alternate between the coffee machine being turned on for the espresso because you couldn't hear the harpsichord. People would be [pressed against] the windows, never having seen a harpsichord. It was the single most important thing I ever did was to work in the Florentine coffee shop.

Then the Florentine disappeared because a) it was torn down, and b) because everybody was in jail anyway. There were all kinds of problems around the young people involved. So then I was invited to play at the Quest which was a restaurant, kind of a Mediterranean restaurant. I would do back to back concerts on Sunday afternoons, one at twelve and one at one thirty, and people would sit and eat. They were solo concerts on harpsichord in the corner. I even played for Dick Van Dyke's twenty-fifth anniversary. He was a Berkeley person and went to Cal, and there were lots of fun things happening in these public places. I didn't like the Quest for a lot of

reasons. After I'd done it for a season, I just didn't want to do it anymore. I remember saying, "What are you going to miss when you quit this job?" Not a lot of people get paid for playing the harpsichord. I said, "Well, the only thing that I would miss is when I invite people to play with me," chamber music, usually Bach, like violin sonatas and cello sonatas. I said, "Well then, why don't you just do that? Why don't you do what you would miss?"

I didn't want to do it at the Quest. It was not appropriate for a lot of reasons. [I wondered if I could] do it at Vin et Fromage where it had eighty five people instead of fifty, and it was a very loving home base for us. It was always my favorite place as far as the friendships. The Florentine was the most important thing I did which started in September 1964. It's now 1965 by this time. Everything started in 1964, as far as my life is concerned--the divorce, Kirkpatrick, Leonhardt and the dream of going abroad to study, the Florentine, the Quest, Vin et Fromage, everything. There were drawings of me on the kiosks in Berkeley advertising the Quest project.

I ended up doing the complete chamber works of Bach. When I offered it to Vin et Fromage, they said sure. The important thing was that I didn't care if they said yes or no. It was just having the idea that excited me. I did it five times subsequently in two different places. You couldn't get the people out of the place. We would lock the front door, and they'd come in through the kitchen and sit on the stove. It was incredible. We were live on KPFA radio station. It was incredible. Then we started giving other concerts, doing "Take Me to Your Lieder" in October and the "Abduction from the Seraglio" in the restaurant. They expanded it because we got them so much business.

Gustav Leonhardt

Mead: What I'd like to do is have you describe your study with [Gustav] Leonhardt. He came after Kirkpatrick?

Goldberg: Yes, six months later, in October 1964. He came for a residency of two or three weeks. Kirkpatrick was here six weeks, and Leonhardt was here I think three weeks. He never gave a harpsichord workshop. He gave a lecture demonstration on the harpsichord, he gave an ensemble workshop where he talked to everybody including the harpsichordist, he gave a musicological lecture, and he gave a harpsichord recital. There were four events, and I attended them all. I had a private lesson with him because after my first meeting I realized that this was something monumentally important. I can't tell you that I loved his playing because I had no notion of the music. He played an all Froberger concert, of whom I never heard. I remember the name in musicology history class. He gave a lecture on Froberger. In 1964, he was the front promotion man for Johann Jakob Froberger.

He was a musicologist and Ph.D. from the Hochschule in Vienna. Besides being a brilliant player, he had revived the way to play harpsichord, and he figured out what a harpsichord should be. He was so pivotal, so seminal to the whole movement. A lot of people understand Leonhardt's position, but at that time nobody ever heard of Leonhardt, just like me, until he arrived. I'd even been warned that I shouldn't go near him by my teacher because he was such a boring player. I understand why she said it, but she didn't understand the harpsichord really.

I went to everything he did. I was excited, and I was ignorant of much of what he did, but I knew that was where I had to go and that's who I had to be with. There was a contained passion about him. He looked haughty and kind of dull. He played with so much fire, and the only way you could tell that was that his eyebrows went up and down a lot and his feet went all over the place because he's an organist. Even when he's playing harpsichord, his feet are all over the place. There was a quality about the man. It took me ten days or two weeks, that's all, and I was totally clear that [becoming his student was] what I had to do. I had no idea how I was going to do it, but that never was a problem for me.

Mead: So did you approach him about this?

Goldberg: Well, he was brought by Alan Curtis whose pupil he was. Alan was from the first generation of the Amsterdam Mafia, and people came from all over the world to study with Leonhardt and found out about other people. Everybody worked with Leonhardt, Frans, Anner and the Kuijkens. Jaap Schroeder was another person from that circle. Leonhardt was actually teaching people on their various instruments how to approach the music. The Kuijkens--there's three brothers out of seven. They worked on their own and got a lot of ideas, but they didn't know if it was anything like what it should be, so they went to Leonhardt to realize they were on the right track. There were a lot of people with talent at that time thinking about these things, but Leonhardt stood at the center of all that. He was the center of it all.

So I went to Alan and said, "Is there any possibility of my having a lesson with this man?" Alan said, "I will arrange it." So I went to play for him. He said things like, "You haven't had a lot of time in front of a harpsichord, have you?" I said, "No," and told him what I had done. I actually had played the harpsichord for four years, but that was with a lesson twice a year, and then the Kirkpatrick experience. I hardly ever heard anybody play or anything. He started to introduce concepts to me, and I was very excited. He was very repressed socially with people he doesn't know, very quiet, and Kirkpatrick was very out there. What I did learn in that lesson is how much I didn't know and how much he knew.

I went to Alan and said, "I'm sure he didn't like me," and Alan said, "No, that's not true at all," but Alan is also repressed. I said, "I wonder if you'd ask him if he'd take me [as his pupil]." Alan said, "Of course I will." The reason why Alan was so helpful to me is because he was a voice crying in the wilderness. There was nobody who knew anything about harpsichord of the historically informed type and nothing about his teacher or his experiences that kindled his career. He was delighted that I was interested. He spoke to Leonhardt who said of course he would take me. Then I started thinking, "I am sick, I have three children, I don't have enough money to feed them, so what do I do now? We make arrangements. We put out our intention."

This was in October, and I had been called by a woman who still lives in Berkeley, to give her a harpsichord lesson because she had a funky harpsichord. I didn't know how to teach the harpsichord, but I was the only person she knew who had one. "You've got one, haven't you? You've got to give me lessons." So I used to give her occasional lessons on the harpsichord. She is well known in certain circles. Her husband was one of those people that was rabidly leftist, and he sided with the whole FSM thing and was always making trouble for the department and everybody around him.

Arranging to Study in Amsterdam with Gustav Leonhardt

Goldberg: In any case, there was a concert, and I don't remember when it was, but it was in the next few months. I saw her in the foyer, you know how it is when you come into a concert, "Hello, how are you?" She said, "How are you?" I said, "I'm fine, I'm going to study with Leonhardt." That's when I found out I was going to study with Leonhardt because I announced it to her as if it had been growing in me and becoming larger and larger inside. I had no notion how I was going to get there. Since he had said yes, I had started to [believe I was going to get there]. To me that was a super important moment when I saw that lady because announcing it to her announced it to me. I've seen her recently. She doesn't even play the harpsichord anymore. Her husband is Charles Schwartz--he was in physics at Cal.

From that moment forward, I started mobilizing. On top of everything else I was doing, it became the most important thing. It was like when I got pregnant with MusicSources or with Philharmonia. It dominated my thinking everyday. I was living on two levels, and I always do when something like this happens. I live on the level of a creation of a universe which doesn't exist in my life and one [level] that does. Whatever that system is also makes me sick because you can't live--I mean talk about burning the candle at both ends, and that doesn't even express it enough. You can't live that many lives, sometimes it was three, with all the problems I had in

regular life and trying to learn how to deal with those and be responsible to my children whom of course I loved.

Mead: When did you actually go to Amsterdam?

Goldberg: I went to Amsterdam one year later, in the middle of December 1965.

Mead: And you were there for how long?

Goldberg: Six weeks. At that time I was not employed by any institution of higher learning, so I didn't have to come back for school. That's usually Christmas vacation. I could not at that point figure out how I was going to get the money and how I was going to arrange for my children who were at that time five, eight and ten. Of course that meant there was no income because I was only paid by my private pupils and my gigs. I had health insurance. Since my husband and I didn't have a real bitter divorce, he didn't take his family off of Kaiser [health insurance]. It didn't cost him anything because of his state employment, and he couldn't see any reason to be vindictive or anything.

So that we had, and we had a substantial roof over our heads--the rent was sixty three dollars a month for a twenty-five hundred square foot house, so you know [how far back] we're going. So I started working it out, and it took me eleven months, and I went. There was no question ever that it was the most wonderful thing I ever did.

Mead: Did you have daily lessons--how did that work out?

Goldberg: I studied with Leonhardt for a month. I had never been abroad, so I had a week in London with very dear friends, and a week in Paris with friends, then a month in Amsterdam. I remember when I got to London which was just so marvelous I couldn't begin to describe how wonderful it was. I had lived with these places in my internal vision since I was very little because I'd been a musician for so long. So London and Paris didn't mean exotic cities, it was where musicians lived who made my life meaningful, and it was a culture I was so interested in. I had read vastly about all that.

I called him [Leonhardt] up the second day I was in Amsterdam, and I said, "This is Laurette Goldberg, do you remember me?" He said, "Of course." I said, "Do you remember you said that I could come and study?" He was so angry that I would imply he had forgotten me. I didn't know the nature of [how he did things]. He has never had a secretary, and he has never learned how to type. Everything he has agreed to do is written in stone. He would no more forget that he promised to teach you than he would fly. He was a Calvinist. He wouldn't dream of not living up to his [word]. I was delighted to get some affect out of him and delighted that he was planning for me to get there, since I'd brought my life to him, not just me.

I would say that I did it by myself with the help of twenty five people. It literally took twenty five people to cover my life so that I could go. Someone had to take my children to the shrink, someone had to take my children to the orthodontist, someone had to take the children to Hebrew school. Someone had to be the surrogate parent, and there were three of those. I had to make double arrangements for some of the kids because of people being away. It was very touching to me. My piano students at that time needed to be taken care of. Someone had to deal with the house. It wasn't only that I was asking twenty five people to help me, or hiring them, but when people found out I was going, they started calling me. "I understand you're going to study. Could we take Raquel for two weeks?" "Can we do this, can we do that?"

It was incredible. I went with a wonderful open heart, and I got on that plane in Oakland. I was very overweight and had various problems. I said, "If I die on this plane, it's perfectly all right because I am going toward the thing I need to do." What happened that day at Cal in 1964 was that I got to the point with therapy and my development as a person that I didn't have ambivalence about important things. That was the empowerment, that day sitting on the bench at Cal, that gave me the fuel to live my life, I believe.

Mead: Before you left, had you contacted Leonhardt?

Goldberg: Oh, yes, it had to have been in November because the deadline for applying for a grant, which I didn't get, was December or

January or something. I applied for a grant to go and study with Leonhardt, and I didn't get it. I never get grants like that. I get scholarships, and money for organizations and things that I've done, like Philharmonia and MusicSources. I've never gotten money for personal development. The eighteen thousand dollars for publication of my book was a personal gift from a family's personal fund. At that time, they probably considered that I was too old or whatever. My recommendations came from Ralph Kirkpatrick, Gustav Leonhardt and Alan Curtis, and you can't do any better than that, can you? I didn't get it. I didn't care, all it did was solidify my commitment to go. So he had said he'd take me, no problem.

Mead: Once you were in Amsterdam and at his doorstep, what was the arrangement?

Goldberg: I had a girlfriend and her husband and children who lived in The Hague, in Scheveningen, which is about an hour's bus ride away. So I had a place to stay. They picked me up at the airport which wasn't all that far, and they were so happy to see a friend from home. They had three children and a nice apartment so that I could have my own room while one of the girls doubled up. I think it was a four-bedroom apartment. His job was pretty good. The Hague is where all the international schools are and where all the ambassadors' kids go to school. They weren't living in poverty.

So I called [Leonhardt] up to make arrangements for the next evening. He was busy, not only with his usual things, but he had started his recording of the Telefunken complete cantatas [by Bach] with [Nicholas] Harnoncourt. He knew that I was going to be there for a month, and I didn't know if he knew what price I paid to get there, but he did know. He asked me whether I had a Fulbright because most have people have Fulbrights who study with him, and I said no, so he just cut his fee in half. I didn't even know how much it was going to be nor did I even ask. It just didn't have to matter. If I didn't have the money, I'd go home and find it.

So I called him up, and he said to come the next evening. I took the bus--my girlfriend took me to the bus. I had to pass the Gemeentemuseum where all these wonderful instruments

were near her house. I used to go there and play on the instruments, and that was another happy, serendipitous thing [I did]. I got on the bus, paid the money, and got off at the bus station. Leonhardt at that time was living in the red light district. The red light district doesn't mean sordid like it does here. There is a red light in the window, and there's a picture window and a lady sitting in it. She has her own bed-sit, and when she has a customer, she closes the drapes. There were sailors, but it was not a dangerous neighborhood like we would think.

So I walked these seven or eight blocks passing here and there to his home which was a tall, skinny [structure]. You walk up the stairs to the first floor, and I think there's three floors above that. The first floor had a relatively small room with three harpsichords in it, real antiques--a Schrowvonek which was then state of the art--and there was a fireplace. The room next to it was a living-dining room with a kitchen in the back. There was a little bitty room with a Schütze, a traveling harpsichord. I remember one time I pushed my chair too far back, and he asked me to be careful because there was a real Kirkman behind me. It was incredible. I'm sure that had a lot to do with the kind of thing I wanted to do with having a living history museum like this. So I had my lesson, and he asked me where I lived. I told him I was going back to the bus station to take my bus back to The Hague.

He said, "You can't do that, it's too dangerous!" I think this is one of the two times that his personhood came forward. I wasn't afraid at all. In those days, we weren't even afraid to walk here! It wasn't anything like it is now. There, even less. It hit the front page when somebody was burglarized. Murder was virtually unknown in those place and in the cities like Amsterdam. He got all exercised because that meant taking the bus and walking eight blocks. So he called a youth hostel which was two or three blocks from his house, the Nieuwmarkt it was called. I could see the Jewish museum across the street when I looked out the front window because it was a Jewish neighborhood in the seventeenth century. Rembrandt was around the corner.

So after I had my lesson, he called up and found out that they had one bed left. So he walked me over to the hostel, and it was ten-thirty at night. I think I probably had a lesson the next morning because I was already there. I had three lessons a week, to answer your question. I had twelve to fourteen lessons [altogether] which was what many people had in a year who study with him. Every minute he wasn't occupied, he was at my disposal. I also practiced for a couple of hours before [a lesson].

He was totally unhelpful in other respects. "Are there tickets to your concert?" The second night I was there I went to a concert in the Kleinesaal which is a small hall in the Concertgebouwe, and there I heard Quadro Amsterdam, which was Leonhardt, Bruggen, Bylsma and Jaap Schroeder. It was a microcosm of all the people that were disseminating things. They were playing trio sonatas and things like that. I was just so blown away--I didn't know what they played or how they were playing it. I went backstage and talked to them all, that's where I first met them. They all became very good friends of mine.

Leonhardt's Teachings

[Interview 10: 17 April 1996] ##

Mead: We ended last time with my just having asked you what you learned from Leonhardt.

Goldberg: I want to say that I was always taught that Holland was a country where anti-Semitism doesn't exist. I was always positively oriented towards the Dutch and the Danes, in general the Scandinavians, but specifically the Dutch and the Danes. I think that had a more subliminal effect on me than I might have known at the time. I loved going to Holland and being in Holland. What I learned from him--the first thing, I learned how to play the harpsichord from him.

Mead: When you say that, what do you mean by it?

Goldberg: In the first place, technically, and then I learned performance practice from him. Technically, I learned that since you can't make anything loud or soft, the only way you can make expression on the harpsichord is through making spaces before sound which makes the sound [seem] louder. It's called articulation. Whereas the word articulation is not unknown to any English-speaking person, it usually means clear, articulate speech.

What does that mean? We're making stopping sounds. You know how the [British] always speak so beautifully and how we sound like we've got our mouth full of mush. That's because, we stop the sounds insufficiently with consonants. That's the way we speak to one another, but they say "con-so-nants." That's articulated speech. Also, we do it in debate. We learn how to project through the spacing, and of course, inflection, but inflection has to do with language in general. We put accents in syllables and things.

The silences must be included. This has been one of my most important contributions to harpsichordists, that Leonhardt rediscovered the art of harpsichord playing. Other people had played the harpsichord, noticeably Landowska, Kirkpatrick, Albert Fuller, Sylvia Marlowe, lots of people. They [didn't] know about that.

Leonhardt studied the scores. He had a Ph.D. from the Vienna Hochschule, and he was a very intellectual and bright man. He studied the scores and made inferences from them. The way he discovered it--it was really incredibly simple. In the first place, there were some small comments, a short paragraph, in the "L'Art de Toucher le Claveçin" of François Couperin, and there's a couple of pages by [Jean-Philippe] Rameau as far as keyboard playing is concerned. Very little was said. Nobody discusses how we breathe. It's just not an issue. In the year twenty five hundred on some hitherto unknown planet, they may come to the conclusion that we didn't breathe because nobody discussed it, unless they found some medical where breathing difficulty [was described]. Musicological study was important to Leonhardt.

One might say, "Well why didn't Kirkpatrick and Landowska, smart people, why didn't they understand this?" Landowska was playing an instrument that was not really a harpsichord. It was a piano with pluckers. It weighed seven hundred and fifty pounds, and the soundboard was a cast-iron frame. She had to figure out how to make the thing work. She and her pupils, before Leonhardt's day, tried to reconstruct the meaning. They didn't have the whole sentence, they left out part of the sentence. I even found the sentence they didn't [read].

Rameau said you should begin your study of the harpsichord with high fingers, so you can get the interosseous muscles stronger. Landowska plays like this. That's the only thing that works on that [kind of harpsichord]. I've played on her harpsichord--you've got to practically put a sledge hammer down to get the keys down. The other half of the sentence which I discovered says, "...as you get better and better, you have a quieter hand," meaning when you've got finger independence. He recommends a quiet hand--it means with the minimum motion. Not like this [demonstrates], and all Landowska's pupils played like this, and they said they had proof because Rameau said it--except they left out the rest of the sentence because it didn't make sense to them.

The main source of Leonhardt's insights about articulation came from the text. Bach wrote a handful of slurs in his whole corpus of keyboard music. That's correct, but he heavily annotated the instrumental music with slurs and dots and things--it's the same kind. In other words, a phrase which I could play you on the harpsichord comes from a violin sonata. The harpsichord part is playing the identical notes the harpsichord is playing, in a contrapuntal way, and the violin part is heavily marked with articulation. More than that, François Couperin marked hundreds of pages of his two hundred eighty five pieces with articulation.

He was trying to overcome the problem of French music which he wrote about in his book. He said, "The problem with our music is that it doesn't look like it sounds," and therefore they play the music of foreigners better than they played [their own]--referring to Spain and Italy of course,

they were the foreigners in those days. He tells us about inégal, about not playing music the way its written. Stepwise motion in French music is played unevenly. He says, "We do it this way. Our practice enslaves us, but we continue." This is Couperin talking.

So we know how to play French music. Also, it sounds dreadful when you don't do it, but it's pretty easy to figure out. Besides, it's written down. The first time it was referred to was in 1555. Anybody who studies French knows that the language doesn't look like it sounds, and neither does the music look like it sounds. That was one aspect.

There were two things [I learned from Leonhardt]--one is how to play the harpsichord and the other is performance practice. Now I probably could have learned performance practice later on from somebody else, but nobody else was doing that in my part of the world. So the big thing I learned was if you can't get louder or softer, how can you be expressive?

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The Importance of Articulation

Goldberg: Articulation [was discovered] by means of examining how Bach articulated some of his harpsichord music, but primarily his chamber music, and using the examples of François Couperin. I became an articulation freak, and I even made bumper stickers. They were all over the world, including China and Belgium. Somebody brought theirs from Santa Fe to my party on January fourteenth, and they showed it to everybody. They were in German script. I said if this doesn't work I'm going to hire a plane and use a megaphone and yell, "Articulate!" all over. It was symbolic of being realistic about the fact that the harpsichord is an inexpressive instrument unless you do things to it. There were several issues around that.

In the first place, François Couperin wrote, "Since the harpsichord cannot be made louder or softer, and is decided by

the pluck, people have up until now (1716) believed that it was incapable of any feeling or soul." So Couperin had the same problem with the harpsichord as modern people do. He said, "This is how I've had the honor to move the souls of people of good taste," a very French remark. Then he proceeds to tell us how to play.

Mead: If one listens to Baroque music, as opposed to Romantic music let's say, it becomes a matter of the limitations of the instrument rather than the limitations of expression.

Goldberg: Right. You see, the first sentence I ever heard from Leonhardt--I was a little bit late because I was running up Bancroft because I was working everywhere and which way. I huffed and puffed and arrived at the Green Room in Hertz Hall after he'd begun, about fifteen or twenty minutes. There were all these people looking like cardboard cutouts. They were so uninformed, they were petrified by him and by the circumstance. There were maybe thirty people or something. I came in, and I stood by the door. The first thing that came out of his mouth was, "Any instrument that was beloved for two hundred years had to have been expressive." I had found my person! That's my problem, I can't make this thing work. So I had to follow him wherever he went.

Nobody ever said that before him, even though Kirkpatrick had come and was full of passion. Kirkpatrick had said one time when he was struggling with me and I with him to figure this thing out, that we couldn't play on these old kinds of instruments and be able to play expressively. He said, "Play the subject of the fugue with your thumb." This was Kirkpatrick. Well, I just about lost it that week. How can you play [it that way]? I didn't make any sense to me.

It made a lot of sense later on. [Leonhardt] was trying to show that Baroque music is silence into which sounds are dropped, not like Brahms which are walls of sound where you occasionally get to breathe if you're lucky--it's not part of the aesthetic of Brahms. First the doors were cracked open by Kirkpatrick, then Leonhardt thrust them open for me. I always talk of my time with Kirkpatrick in those three months as incredibly important. If I'd gone from nothing but the old

school, Landowska, to Leonhardt, I don't think I could have heard it.

What I learned is that we're striving for expressivity. Articulation is the main source of expressivity. That doesn't mean just a silence. You measure the silence, you practice controlling the degrees of silence. Of course that changes your fingering. It changes the whole thing. It brings you in touch with the idea that Baroque music is rhetorical and not lyrical. It's language. That's why it has spaces. You learn to articulate. Leonhardt is by no means a blabbermouth when it comes to philosophy. He gives lectures that are dull and in all languages. In speaking about Froberger, he'll quote something in German, and he assumes that everybody knows the language like he does. He wrote one book, trying to prove that the "Art of Fugue" was the last keyboard piece, that it wasn't an instrumental piece. It was a very esoteric kind of thing. The point I'm making is that through articulation, he began to fill in the ideas.

There's another thing about articulation. We're not talking about Baroque, we're talking about seventeenth and eighteenth centuries. You look at Mozart, and I ask you to get anything [that was] published before 1954 in the *Mozartausgabe*. The previous *ausgaben* were corrupt in the late eighteenth century and nineteenth century because the instruments were changing so fast. It was beginning to change with Mozart and Haydn. Mozart and Haydn will have an articulation across the bar-line about five times in two hundred.

In other words, it still was happening that way because why do you want to give up the bar-line? The downbeat is the most important rhythm. Baroque music, eighteenth century music, is very rhythmical. What's make people excited about music is rhythm primarily. That's why Michael Jackson makes forty million dollars every tour. Popular music is always very rhythmic, and folk music is very rhythmic. It doesn't mean it's never sweet and slow, but primarily it's rhythmic. The further back you go in history, the more like folk music it is anyway.

Here we are, learning that music is like language. Couperin said that in his book! The first time I read his book, his work about touching the harpsichord--you don't hit it, you touch it. The words are different. You use strike and attack and words like that for the piano. On the harpsichord, you talk about touching. It has to do with getting in touch with the moment sound happens, and that's when the string is being plucked.

Then, the other way you express yourself--there are three ways of expression on the harpsichord. Articulation, rhythmic alteration [and touch]. Every organist knows [rhythmic alteration]. The organ until 1850 had no swell-box. It had exactly the same problems the harpsichord did. So by making the important notes longer, [with] agogic accents and things, you'll express yourself like this [demonstrates by singing]. Then, touch, of course--the other way. Now you can't talk about touch on a harpsichord that doesn't pluck--like a harp, like a guitar. You've got an instrument that's cast-iron and has a plywood soundboard, or worse yet an aluminum soundboard--these things were based on a misunderstanding of the harpsichord, these instruments.

As soon as you understand how to play the instrument, you've got to get one that works. That's what led me to having a houseful of instruments to sell and to consign, including a permanent collection. Nobody had these instruments. I had to find [people] the instruments as well as teach them. So we were starting very much from scratch.

Harpsichord instruction is wonderfully much better than when I started. Most people who were teaching didn't have any idea--even Leonhardt didn't know how to express himself because he was just starting to try to explain all this. It was always said that the historical performance people started out playing with one hand and reading the book with the other hand until finally it got assimilated. Then he became quite famous, and he started running around the world and playing really wonderfully. The second generation was able to benefit [from this], but we had to work at it. Our students didn't have any problems at all because we've got it figured out now. I mean, they shouldn't have any problems now. In my lifetime, we've

rediscovered the art of playing the harpsichord and Baroque performance practice. They go together of course.

If you understand that in Baroque music four-four (4/4) means two accents per measure as a rule, and that one is significantly [stronger] than two as a rule. In two-two (2/2) time, it's one beat to a measure. When Bach writes cut-time, it's very different from when he writes four-four. If your goal is lyricism [demonstrates by singing], it's lost because you are shamelessly breaking up the line, if you will, and breaking up the line has nothing to do with speaking language. Poetry! There's a very famous poet, Richard Barnfield, writing in 1594 that music and sweet poetry agree, as indeed they must. He uses two local contemporary writers of music and poetry (Shakespeare and Dowland) for this. Couperin says music like poetry, meaning music like literature, has its prose and its verse. They don't talk about long line.

Have you ever known anyone who has taken ballet for a long time? At a certain time they get the privilege of standing on their toes with all the blood that ensues. I used to play for the San Francisco Ballet, and nobody could walk on their toes without getting blood in their shoes. They wear cotton and padding so that the blood won't show on their little pink shoes. Why would anybody be so stupid as to walk on their toes? Toes were not designed for that. When ballet was invented, they did pliés and all that stuff, but not standing on their toes. Why did they stand on their toes--because they were trying to imitate the music with long lines. If you stand on your toes, you can extend your movement all the way across the stage and look like the music you're dancing to. Little bits and pieces began to come together for me because Leonhardt didn't talk in specifics. He was not a blabbermouth. He would stop me every time I didn't articulate--"uh, uh!" So I do that in my sleep!

I'm talking to you like a zealot about articulation as a principle because it isn't only a question of the silence making expressivity possible, it makes rhythm possible. You can't do it only with rhythmic alteration, agogic accents, or only with touch. Touch is very subtle, but you have to start with the understanding that with French music, every note has

to be beautiful whether you're talking about death or war or whatever because that's the way the French are. In Italian music, the Italian harpsichords have a different plucking point on the fulcrum. You can bang, and you can be sweet or whatever, because the Italians are different. Bach is a combination of French and Italian, and their instruments are different, and their fulcrums are different.

What's so fascinating is that when you've learned about the different styles, you also learn about the different instruments they played. That's why I started this place [MusicSources], because under one roof you can play all the different harpsichord instruments. You can see the effect of the instrument on the composer and understand the style. Everything was obfuscated by the old-fashioned harpsichord which didn't respond to anything.

Mead: It must have been akin to a revolution.

Goldberg: When I arrived in Leonhardt's house about January first or second, it was the beginning of a new life for me, in 1966. All of a sudden, I knew I'd come to the only place I knew about where questions would be specifically answered. Then I began to learn incredible amounts about the music that was written by people other than Bach. Bach, of course, was part of a community, and I didn't know anything about these people, Sweelinck, I didn't even know how to pronounce it, and [Girolamo] Frescobaldi and Froberger.

I studied with [Leonhardt] Baroque music a couple of weeks. The following year I went for six weeks and had ten lessons. My whole world was opening up. There was still a lot I didn't know. Another thing I learned--he used to say, "Don't hit my harpsichord." He had no way to show me how to touch the harpsichord. I studied with him starting in 1964 until 1970, in Europe twice, and every time he came to the United States. He would come here, or I'd go there. He came here four times in that period, and he would come by and give me some lessons and hear me play, and we'd talk. My first student went to study with him in 1967 or 1968. It became more and more common for people to go there, but nobody ever heard of him when I went. I never heard his name until I heard he was coming here.

He didn't tell me how Bach was put together because I already knew that, but I didn't know about performance practice.

That took time, it didn't happen all at once, but it started happening the very first moment I got there. Everything else was a prelude, everything else was preparing me for that moment. It was very fortunate for me because I was lucky enough to have met the person that I was going to be working with and understood that this was going to be possible. I didn't know how much it was going to change my life, but I knew that I had to do it. It's like everything else that I get obsessed with, and it's usually not impulsive. I'm not impulse-ridden, but once I get clear about what appears to be the truth, then it's like an obsession.

Mead: You spoke of Leonhardt as offering information in more general terms, which is probably all he could do at the time, but it sounded like it was very appropriate for you who could then work on filling in the gaps.

Goldberg: He was able to focus on the most important things as priorities. Also I was so excited. I had never been to Europe. It all came together for me at the age of thirty two.

More on Leonhardt's Teachings

Mead: What did you do after you left [Amsterdam]?

Goldberg: It took two years to assimilate everything I'd learned that month, because I also went to concerts. I went home and started relearning all kinds of things from his point of view. I also got a new harpsichord. I realized I couldn't keep this dog I had. When I sold it, I told the people about it, but they bought it anyway. I couldn't lie to them, and I never have lied to anybody about a harpsichord.

What happened is that a year after I went--my student, Jean Nandi, was married to Ranu Nandi, a distinguished cancer virologist, and he got a Guggenheim. He said they had to go to

Japan that year. She said, "I can't go to Japan. They don't know anything about the harpsichord in Japan." She had stopped being a brilliant scientist to be a musician because she is Alan Hovhaness' daughter and was for many interesting reasons not allowed to study music because her parents were divorced. She said she had to go to Amsterdam to study with Leonhardt. He said he'd have to find some lab in Amsterdam.

So he went and spent not very fruitful years in [Amsterdam]--it was not the center of the universe as far as science was concerned, at least in his field. They went and lived for two years in Holland, and I went and stayed with them in Amsterdam. The first year was in Scheveningen, and the second time, two years later, was in Amsterdam.

The revelations continued all the way along until I went back. He came in the intervening year to give a concert. I introduced him to Jean [then], and I started working with him on the Goldberg Variations after I had studied it myself. You should never study things like that with somebody until you first have some ideas of your own. [The second time I went], she was studying with him. What I learned the second year was more composers, very important. The first year I learned about Sweelinck and Frescobaldi. The second time I learned about--I had studied a little François Couperin but I didn't have any idea what he was about, so the second year was a lot about French music and continuing with questions and issues.

The big thing I learned in 1970--New Year's time--was that if you could articulate, you could hear three things at once. That was such an incredibly major event. Most people play Bach, and they hear the harmony very well, and they hear the tune punched out whenever [it appears]. [Leonhardt] taught that the natural evolution of being able to play two things with articulation is that you have to play every voice articulated, like a chorus, using words, a four-voice chorus or five-voice chorus. That's why I edited the old score of the Well-Tempered so people could see what Bach was doing, and it's why I made an open score of the Goldberg Variations, not published yet.

I learned that you have to hear voice separately before you could play three voices or four voices. I said to Jean, "You can't." I remember the sun was coming in through the window which is very rare in January. She said, "Of course you can." I said, "You can't," and she just said, "Yes, you can." So I believed that I could. I took each voice of a movement in the Goldberg Variations and worked on them separately, marked them separately.

This is an incredible task. How can anybody be asked to do this? To do three things at once is very rare for any human being to ever do. You can do four things at once or five things at once. We don't really hear more than three things at once. When you hear four voices, your brain goes like this [demonstrates verticality]. Anybody hears three things if they have slept enough and not eaten too heavily. They can't hear it if you don't hear it or if you don't play it so that it's all there. You're three people at once. That became the central focus of my life.

Mead: Do you have to listen differently as well?

Goldberg: You have to listen to one voice at a time, and that's why I did the open score because I tried to get my students to write it out, but of course that wasn't going to work. I teach people how to do this. You do one voice at a time, then they do two voices--the first time is very difficult--and I play the third voice. Then I suggest that you make a tape recording of each voice and put it on your lap so you feel the vibrations and play two voices, then the third. You continue this process with four voices, but we work first with three voices for a long time. We spend a couple of months doing the first one sometimes, along with everything else you're doing, to assimilate the idea of opening your mind to three things.

Then you mark the articulation, and the fingering is very important. Then we do the hands separately which is irrational because you have to figure out which voices are going to [be played by] which finger because you've got only two hands to play three voices. Whenever I go back to a four-voiced fugue, I always play the bottom three voices and leave out the top one to keep my memory of the polyphony. Bach fugues are about

eighty percent counterpoint and a hundred percent harmony. What I mean to say by that is that in any given Bach fugue, you will very often have just two voices at one point or have a pedal with two voices, or you'll have counterpoint that can't be heard as counterpoint but as harmony because two voices are playing in tandem. That's where you get continuo. So you get to understand [how these things are put together].

Bach is called the master of counterpoint and the patriarch of harmony because harmony and counterpoint came together [then]--it never happened again. Nobody else ever could do that again. It has to do with the way you play it so it can be heard. It's the responsibility of the player.

Mead: Was Bach aware of all this? Was he that kind of genius?

Goldberg: Germany, because of the Thirty Years War, and shortly after the Seven Years War, was behind the rest of Europe. They came on to counterpoint when harmony was in full flower. Mostly they played fake harmony and counterpoint, like Handel and Telemann. It's accessible counterpoint--let's not get carried away here. The counterpoint is dipped in a vat of harmony which is like honey. When you take the three voices and dip them in this vat of honey, you lift it up and the honey has covered every note. When you let it dry, the honey hardens on every note, and that's the harmony. Every contrapuntal note is coated with a cover of harmony. The implication of every note is harmonic, yet it's counterpoint. That's why they never bothered with that again.

Beethoven wrote wonderful counterpoint in the "Grosse Fugue". Mozart wrote lots of counterpoint in the "Requiem" and other places, and Haydn wrote some, but the counterpoint always played second fiddle to harmony. It's appropriate that it should do so. Bach did both at the same time, and no one ever did that like he did. So you spend your life trying to play it. Bach is the structure of feeling.

Developing New Perspectives

[Interview 11: 24 April 1996] ##

Mead: I'd like to know what you did when you came back [from Amsterdam] armed with this new information.

Goldberg: Of course it was little by little. I came back first in 1966, then 1968. You're wanting to know what I did each time I came back?

Mead: No, just generally speaking and if there are memories which stand out for you.

Goldberg: Yes, they do. What happened is that each time that I had a group of lessons or some time with Leonhardt, it affected me solidly for a year. It colored my life for a year or so, and by the end of the year I had worked things through. I would say that it's similar to a library collection, let's say the Dewey Decimal system. Everything's in place and you know where to find everything, and you have all the same books. Then somebody says you have to change the library, and all of a sudden everything is re-examined. You don't necessarily get any new books, you might, but your whole approach to that collection changes.

I remember specifically the first time going through everything I was doing after that. The first time involved a lot of buying new music and examining these new composers that came into my life. As far as Bach was concerned, it involved reworking everything and adding articulation--the touch I hadn't learned yet--and approaching rhythmic alteration from a different point of view.

The second time I came back--that's when I realized you could hear three things at once. Then I had to redo all those fugues, the Goldberg and the Inventions and Sinfonia. I wrote in every single articulation and reworked counterpoint with a new view of counterpoint as a keyboard player. It has not to do with knowing where the subject is or isn't, it's how to make that clear. It's an enormous job, and I did that for a couple

of hours a day for months and months. That was a very memorable experience. I always talk about historical performance as restoration. It's like having films over everything, like cataracts. Then these people who do restorations of great art works do the things they do and all of a sudden a painting looks like it was painted yesterday by Leonardo da Vinci or whatever. That's what this experience did for me. It illuminated the music in an incredible way and continued to do so forever afterwards.

Then when I would see Leonhardt--I remember, it must have been 1970, because of the room we were in, we focused on the toccatas. We talked about their strengths and weaknesses. He also used to change his mind about things, too. I finally got to the point where I could argue with him and see how stupid some of his ideas were. I'm talking about how he'd change his mind about music. He was a human being, I found out. He's a brilliant person who rediscovered the art that engages me.

So each time there was something that was illuminated, like shedding light. One time we spent most of our time on one toccata of Bach, but it illuminated all the toccatas because it illuminated all the issues and the problems of the second quarter of the eighteenth century toccatas. Most people don't even realize that toccatas were on the wane at that point and represented a certain demise of that form as it was put together in the early seventeenth century. That was the exciting part about spending time with a person like that.

The thing he didn't ever do--I don't think he ever learned to do it or cared to do it--he never directed people, he never said, "Why don't you look at...to see if you like it." He was just there. If you didn't find out what you should be doing, then tough for you. Some people found that experience less than memorable because they didn't know how to go about getting things from him. I didn't know about Frescobaldi, but he could spend two hours giving an exciting lecture on one four-page piece. For me it was not a problem because my ignorance was so profound there wasn't anything I couldn't be learning. I had lots and lots of questions, and each answer produced a bunch of new questions. Also I was very lucky because I wasn't there sitting at his feet and taking it all in

every week or every month. By having that intense experience once a year for a month or couple of weeks, it was a powerful-- it was like some extraordinarily strong drug that turned some disease in a different direction. It was marvelous. It required me to be thoughtful about things he said, and it helped me be a better teacher.

Mead: So you continued to teach then, obviously.

Goldberg: I was teaching all the time because I was the only person around. I gave up teaching the piano in 1968, and everybody thought it was totally mad because I had three children to support, and where was I going to find a harpsichord for students in 1968? I never have been able to do something expedient. It may be painful and I'll do it for learning or something, but I cannot bear to take people's money to teach them something I don't want to teach them anymore. That's immoral. I told my students in the spring of 1968, and I found teachers for them because it's very, very important not to just say goodbye, for whatever reason.

I opened up my shop, and things went very well for a while, then we hit our first recession which is nothing compared to what we have now. I got down to eight pupils, and I didn't have enough money to feed my kids, but that led to other things.

New Opportunities for Teaching and Performing

Mead: What other things did it lead to?

Goldberg: Cal happened at that time to start their program for studying individual instruments for credit. They engaged me straight-away for that, and I had between one and nine students. This was in 1970 exactly--they hired me then. So I had a very rough time in 1969, but by 1970 things started to open up. I had faith in the rightness of this for me. I'd been playing in public, too, so when somebody ever thought of a harpsichord, and they weren't going to college somewhere, they thought of me

because I was the only person they knew who lived in this part of the world. Margaret Fabrizio was much more well-known than I was, but she lived in Palo Alto. She was the harpsichordist on record in the Bay Area. She was a pupil of Putnam Aldrich who was at Stanford, Landowska's last pupil. She had a very different view of the music and was a very interesting woman. We came to be well-acquainted later. I was the only one around here who had a harpsichord and seemed to be doing it.

Mead: Were you playing any kinds of chamber music with other people?

Goldberg: Yes, I was playing with the Oakland Symphony, see, until 1971 when I quit because of the loss of my mentor and because it was not a good scene anymore. All during that period I played. People even today talk about remembering seeing me play from 1962 to 1972. I was kind of the East Bay harpsichord player.

Origin of Interest in Historical Performance

Mead: When did your interest in historical performance begin?

Goldberg: I remember when I was nine and I got my first music history book. I still have it. I had the measles that year. I remember pouring over that book. There were pictures in the back, and you cut them out and put them in the right place. It was a wonderful participatory book, and it's still available in the world, I've found. I was so taken by that--pictures of Haydn and Bach and Mozart, and questions to ask at the end of the chapters. I was so excited about participating in their lives through their music. I could certainly say from the age of nine, that history began to mean something to me.

Also being Jewish--the principal tenet of being a Jew is "...teach them the words diligently unto thy children, and thou shalt talk of them when thou sittest in thine house, and when thou walkest by the way, and when thou liest down, and when thou risest up. And thou shalt bind them for a sign upon thine hand, and they shall see for frontlets between thine eyes...." What could be more powerful than to talk about it, do it, do

it, do it. That's the principal prayer [the Sh'ma] of the Jews after the oneness of God. The whole thing is there. Of course my grandparents did that. Abraham and Isaac and Jacob--they were all thousands of years old, and they were part of my daily life. I think that was a major entrée into the concept of historicity.

Then, the music--most kids at nine don't have music history. This book came into my hands because the two elderly librarians in our town had taken a big interest in me through my mother. They provided me with a lot of poetry and history books.

Mead: So is that when your interest in historical authenticity began?

Goldberg: I think first was context. Since I was an only child and my mother was divorced and didn't have anybody much to talk to at this level except my teachers, it was an enormous comfort to me to have companions--like children have secret friends who they play games with and talk to or teddy bears. These people in this book became my pen pals, if you know what I mean. They had something specific that I could relate to, I could play their music. As far as historicity was concerned, I was identifying with these composers as individuals, as people with children and husbands.

It was my hobby to read Groves when I was a little older just to find out what days C.P.E. Bach had off when he was working in the court of Frederick the Great, and what they ate for breakfast and things like that. They became my personal friends, and I still feel that way. I still feel that music is an artifact of an individual and of a culture. It illuminates a time. That's why we're sitting here--MusicSources is about that, "the now of then", because we want to relate in every way through gardens, through books, through music to the past.

Alan Curtis

Mead: Were you in touch with Alan Curtis all this time?

Goldberg: Yes. Now what happened was that when I got my first instrument in 1961, I called him because he was new, and he could hardly speak on the telephone he was so shy. I asked him who he was studying with, and he said Leonhardt. I said who's that, and I asked him if the harpsichord I bought is a good one, and he said no, it's terrible. So I figured he didn't know anything. I never heard of his teacher, and he was such a difficult person to speak to. He was callow youth--he was my age, Alan is about a year younger than me or maybe two, but he wasn't interested in talking to me, and I wasn't interested in him. It took until 1964 for me to connect to him when he brought Leonhardt here. Then we became involved in the sense that I would be in touch with him frequently.

Mead: What was he like as a person? You say he was very shy.

Goldberg: In the first place he was very shy. In the second place, he was playing catch-up his whole life. His mother was a grade school music teacher in Mason, Michigan, and his father was a farmer. He was always hungry for money and position. He was planning to be a grade school teacher until his junior year in college, and he met a Jewish refugee who was a historian, in Lansing, Michigan. Then his life turned around, and he went to University of Illinois--that's where he met the first pupil of Leonhardt, it's where it all started. Leonhardt was very involved with men who came to him in the late fifties and early sixties because they were obviously going to be able to help him pass the word on, like [James] Weaver (curator, antique instrument collection, Smithsonian) and Alan.

It may be true of everybody to some extent, but the centerpiece of Alan's life is enlightened self-interest. In serving himself, he gave to us enormously. He brought all the important people from Amsterdam. He was not a winning or charming person. He was very self-absorbed at all times. Even though he did wonderful things for me, and I will always be grateful for that, I have no illusions about ever feeling true

affection. It doesn't matter--I got the benefit of his knowledge and his associations. I was always on my guard. I always knew that he was a person I couldn't trust emotionally, though I could certainly trust him musically--he was a brilliant man, brilliant man. Things happened subsequently that reinforced my feeling about that, but one can learn from lots of different people.

Alan was never a nurturing person but nurtured the grounds where I trod, and he gave me opportunities because I was the only Leonhardt pupil around, and it was in his interest to promote that. I had to count on myself, and I had to always be aware of what my best interests were. I had to reinforce my feeling that the early music community in its infancy I knew was going to grow. I could see that it was. My excitement about it I thought could be shared with other people.

I had a responsibility. My responsibility was to set a tone for the early music community as it was being built. I was very conscious of that. My inclination because of the way I was brought up was to be honest anyway. I didn't ever feel the need to be self-serving. I never needed to be ambitious for myself because I was ambitious for the project. In so doing, I was a crusader rabbit anyway. I just felt that I was riding a wave, and I wanted to have it be as nurturing and as friendly as possible. That's enlightened self-interest on my part. I wanted to make certain that the community I lived in and worked in would be a warm and nurturing place. So how could it be if I didn't help to make it that way?

Mead: So you feel, then, that Alan's role was not as yours was.

Goldberg: Not at all, quite the contrary. He brought all that stuff to us. I was interviewed once by an Italian magazine, here in Berkeley, about the early music community that was beginning to be noticed. It might have been the late sixties or early seventies. This Italian guy wrote the article in Italian--I have it somewhere. It was fun to be interviewed by an Italian music magazine. I went on and on about how this was such a marvelous place to live and work and how I felt fortunate and all that. Then he interviewed Alan, and Alan said this is a terrible place, and I want to get out of here as soon as I can,

and nobody appreciates me. It was hysterically funny because it was a perfect counterpoint to how I viewed things.

Mead: Somehow you had an intuitive sense that something big was starting to grow here, and you assumed the responsibility of making it a nurturing environment.

Goldberg: In the sixties--people thought I was crazy.

Mead: Were there other people who were with you in this or was this a sole effort on your part?

Goldberg: Only my pupils. Alan, of course--he was a big support in that respect because he was already there. He'd already written his doctorate thesis on Sweelinck and spoke Dutch and hung out with Leonhardt and knew the world community. He wanted it to grow for his own reasons and because I'm sure of his enthusiasm for the music, too. He's not a people person, and I wanted to grow Baroque-niks. I wanted to create a community because it wasn't going to happen--I thought the only way it was going to happen is if I help make it happen. Alan was not going to do that. In the collegiate environment, he did some wonderful stuff, it was just incredible. Because he's a musicologist, his edition of the *Coronation of Poppea* was stunning. Alan was a major nurturing factor the whole time he was here.

He did Rameau and brought Baroque dance here. I would never have known about Baroque dance if he hadn't brought Shirley Wynne here from Iowa--she knew about the speed of courantes and things. And Julia Sutton was reputed to be the first American to "crack the code" of the 400-year-old dance notation. The historical performance movement was brought to life when we were introduced to period dance performed in the appropriate way with correct costumes. Angene Feves and Shirley Wynne brought it to us in classes and performances, and finally Carol Teten, founder of Dance Through Time, presented five centuries of dance in one evening around the country. She has taught ten years at MusicSources, so we are fortunate.

Alan had what I used to call his semi-annual sabbaticals. He got grants of every kind and was coming and going all the time. He was here and present for that critical decade, from

1960 to 1970 and a little bit beyond. Then he became the first full professor to be half-time at Cal so that he could have a house in Asolo, a house in Venice, and then of course all the stuff that went on with his very sequential ladies and his kids, then giving up ladies for men and all that stuff. In 1983 I think it was the tri-centennial of Rameau's birth, and he gave a Rameau concert. For fifteen or twenty years at least he was fully engaged in making things happen here. I would say from 1961 to 1983, he was back and forth, less than more, but his impact was felt throughout that whole time.

Mead: He was still teaching at Cal during that time?

Goldberg: Half-time. He wasn't there for a year because that time was filled up with getting a grant. He was still present and making things happen. He said to me in 1981--we went out to lunch, and he said, "If you start a Baroque orchestra, I'll hire you to be the pit band for my *Faerie Queene*," that he wanted to do. That's a long time to be having an impact. The thing that's interesting to me is that for about twenty years, he nurtured all these things by virtue of looking out for number one. He made possible for me to access all sorts of things, and for the whole United States. He used to keep his instruments in my house when he went away so often, and he'd sell them through my house.

Mead: Is he no longer living in this area?

Goldberg: He has a house in Berkeley, and he comes back usually once a year. It's an Italian villa in the lower Berkeley hills, near the campus. It's a metaphor, that house. It was owned formerly by a professor. He always dreamt of making it an Italian villa, the boy from Mason, Michigan. He did, and it's a very wonderful Italian villa. He's coming back in May for the Berkeley early music festival because he's performing. There's a piece of the house that's always ready for him when he comes back. He essentially lives in Venice and Asolo. That's his home now. He got the "golden handshake" from Cal when he was sixty.

Mead: Let's take it from the point where you realized you had a responsibility of providing a nurturing place for this growing

early music community. What other people were around at that time who were involved in this venture?

Goldberg: Besides Alan Curtis, as I said, Gerhard Samuel was important, even though he wasn't an early music person, he loved it. One of his symphonies had a quotation from *Orfeo* because he really loved early music, and his love of this music was a great inspiration to me. He always programmed eighteenth century music, like the Haydn Seasons and Mozart's *Marriage of Figaro* and the Matthew passion and the John passion.

Besides those two people, that were inspiring to me-- people would appear in these places public that I played in. Someone would come up and ask me to play the "Cyclops" of Rameau--I'd never heard of it.

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Musical Interaction with the East Bay Community

Goldberg: Some totally crazy assistant French professor, whose name is Seth Wollitz, saw me and came to me and said, "You should play Louis Couperin--you know he's the best Couperin there is," and I said, "You're crazy," because François Couperin was the most famous. His love of Louis Couperin inspired me to get the music. Somebody else was a Soler freak. They'd take me to their houses and turn on their records and feed me. It was amazing what I was getting from the community. I was filling some real need, obviously. It was the blind leading the deaf in a way, but there was passion there. Of course I being an educated musician could make use of all this. In those three months in the coffee houses, I probably learned more than I ever learned in my life.

Leonhardt came to hear me in the coffee house. I remember I was violently ill getting a divorce, I was hyperventilating so I wouldn't drop dead from not breathing because of psychological problems, and Leonhardt came there. Alan told him about this harpsichordist student of his who

played in a coffee house. Leonhardt said, "Well, let's go!" Then they told me they were coming, and I'll never forget this. I literally almost died physically. It was a place that held thirty people--it was even in Herb Caen. There was this tiny balcony, and I had a Schütze harpsichord in the window. I remember him peering over the balcony, "Can you play for me a toccata of Johann Kaspar Kerll?" Well, that was the piece that I'd played in my lesson. Whoever heard of Johann Kaspar Kerll? He had a good edition, and he corrected it right there on the spot from memory. It was an incredible experience. People were coming from everywhere.

We had a man who devoted himself to photographing people and the players for that three months. So we had a photographer in residence. Hopefully I will have some time this summer to look for the pictures. What happened is, I think I lost them as could only happen in my life. I found the photographer, maybe about ten years ago. I went to see him, and he was a down and out kind of person. He had the negatives, and he made copies for me. So, I have them. It was an incredible experience of the first half of the sixties which is of course now historically really something.

Mead: This was during the summer?

Goldberg: No, it was September to December 1964. One day I came to rehearse, and the Florentine was locked because everyone who worked the Florentine was locked up in Sproul Hall during the Cal student demonstrations. That was the end of that. When they got out, there were too many issues to reopen. We had a Binchois birthday party, and *Look* magazine came to photograph that. To have a Binchois birthday party is a little unusual, Binchois being a sixteenth century French madrigalist. We had a Scarlatti birthday party. I remember going to Neldam's bakery and asking for a cake saying "Happy Birthday, Domenico, 1685 to 1757," and they looked at me and said, "Is this a company or something?" We had cake and beer and all kinds of things.

I would say my professional life began in that coffee house because I was very visible and I was very important to a lot of people because I was the only show in town, not because

I was great, not because I knew a lot, but I was passionate about it. I finally had to give it up, for my own reasons as well as the demise of the scene. I'll never forget this--the last day I came to play the harpsichord at the Florentine, I lifted the piece that covers the keyboard, and it was full of red roses. I have no idea to this day who put them there. It was a love-in. I played Tuesday, Wednesday and Thursday nights because those were the nights when the coffee house needed more customers. Weekends they didn't need anybody.

People became musicians, went to school and studied music. Alan Curtis' girlfriend was a student at Cal, very frail at that time in 1964. He had been there for three years. She was kind of evanescent, was blonde with blue eyes, tall and slender. They were a lovely couple, very silent couple, both very private people. We closed down at Christmas because of FSM happened in December. Then I saw him, I guess in February or something, and she had died in the interim. She had asthma very badly--she came from Washington, D.C. I don't remember her name. She was like a vision in my mind. I always thought how gorgeous she was. It had something to do with her heart. People don't die of asthma, but they can die of complications with asthma.

And I played with Bruce Haynes.

Mead: Who is Bruce Haynes?

Goldberg: Bruce Haynes was my first colleague. When I was in the coffee house, Bruce came with his oboe and his recorder. He was the son of Tom Haynes who was the instrumental music director at Berkeley High School, and Maggie Cartwright was the choral person there. Bruce was going to study recorder with Frans Bruggen--it was probably the first time I'd heard the name because I hadn't been to Holland yet. Before he left in December, or some time in the late fall, Bruce came, and we played chamber music for the first time. That was a wonderful thing about the coffee house, it provided venues and stuff. We were to play chamber subsequently in Holland, here, in Israel, in Vancouver, all over.

Mead: Your association was over a long time, then.

Goldberg: Yes, it started then, at the end of 1964, and went to 1985. He married Susie Napper who is the principal cellist of the Philharmonia. I introduced them in 1978.

Bruce Haynes went to Holland in January, and the next time I saw him was when I met him in Holland in December 1965. Of course we kept in touch all the time. He was the first important pupil of Frans Bruggen who is now a household word and the first recorderist in the twentieth century to do for the recorder what Leonhardt did for the harpsichord.

I remember once Bruce and I were playing in the coffee house. I got a phone call the next day from a furniture broker, and they wondered if Bruce and I would come and play for the opening of their line of green furniture. I was supposed to wear a green dress. We were in this big showroom south of the Mission district, and they were showing their green furniture which was wood, tinted green, which was kind of weird. He and I were playing Telemann and Handel and Bach. It was a good-paying gig. Those were the things that were happening.

The weird guy that told me Louis Couperin was the greatest composer lived a half a block away from the coffee house. His name is Seth Wollitz. He's a very flamboyant character, still is. He's just awesome now, and he became a support system, too. He wanted to give a party. He hired me to play a house concert for the French faculty--he was a young French faculty person. We schlepped the harpsichord, it was only a half a block, from the Florentine to his apartment on the second floor on the corner of Channing and Fulton, on the southeast corner is this white apartment building. It was a three-room apartment. He wanted me to play French music. I played Louis Couperin, Rameau--I didn't know all that much French music, I don't know what I played.

The whole French faculty was there. At the end of my playing, he brought out a gold, plastic rose on a big pillow to give me this gift for having played. Then I remember eating maybe the best salmon I ever ate in my life and all kinds of French yummys. The important thing is that there were two or three people in that room that later affected my life very

much. The most important one was a man named Colin Nettlebeck who was an Australian who had been a French major, met an American from Pittsburgh in France when he was studying, doing his doctoral stuff, moved here and had one of his first positions as a young professor. Of course it was with him that I stayed when I went to Australia.

His friend was Richard Letts whom I met in 1965 and who became my very, very dear friend. I went to Australia in 1976 and again last year in 1995. When I was in Melbourne, Dick and I both stayed in the Nettlebecks house. Twenty years later their kids were all grown, but sometimes their kids would come to see me in the United States. I went to see them in 1995, and I was very sick. I was sleeping downstairs, and I was thinking about this long thirty-year history.

The other person who was in that room was Albert Calame. He was the chair of the French Department--a really beautiful French Jewish man, with his delicious wife, Jeanne. I barely spoke to them then because he was important, and I was a kid. When I started MusicSources, the very first people who became devoted to MusicSources--and it was many years before anybody was devoted to MusicSources, over time--were Albert and Jeanne Calame who live three blocks away. He is a very old man now, and they are wonderful friends of MusicSources. It's so exciting to live long enough to have history with people.

I remember I once sent one of my student to get a translation of some French pieces that were so racy that the French teacher couldn't translate them at the [San Francisco] conservatory. He did the translation of them and wrote me a note and apologized for having to say these things to this beautiful young girl. It was so elegant and refined. He's in his late eighties, and he can hardly walk. I was talking to him about the film "Tous les Matins du Monde"--he came to MusicSources the next month after he saw it--and he said, "I just read about it, and St. Colombe didn't have any daughters, he had only a son." He was wonderfully alive and interested. They even had an event supporting Proposition 187 in their home. They're such alive and graceful people.

A woman came to study two years ago. She said, "I was a friend of Seth Wollitz, and you played at one of his parties once, and I've wanted to play the harpsichord ever since then." We're talking thirty years ago--she came and learned how to play the harpsichord and bought a harpsichord from MusicSources. Those kinds of things, especially when you're dealing with something unusual. If you're a piano player, you have to be a phenomenal piano player for somebody to remember you. On the other hand, if you touch somebody, and you play the ocarina or the tuba or something, it doesn't matter, either, because people respond to that also. All I know is that the harpsichord was visible as being unique. Many people I saw had never seen one live before, they'd heard it, maybe. That was all happening in 1964 with things spilling over after that.

Then I played at the Quest, and I met more people and more people. Then I went to Vin et Fromage, and that was for years. There was no place like Vin et Fromage. My role as the Bay Area's foremost cafe harpsichordist was from 1964 to 1969.

Teaching at the San Francisco Conservatory of Music, 1970s

Goldberg: I had at one point thirty students, private students. They weren't coming every week, and they were adults. I had a real studio. That became a center for my relationship to the world. In 1970 I was teaching at Cal, but I was just getting started, and I was starting at the San Francisco conservatory, too, and that was one or two people through extension.

Mead: How did this come about? I know that at UC Berkeley, it came through knowing Alan...

Goldberg: ...and their starting their individual instrument program.

Mead: What happened at the conservatory?

Goldberg: In 1969, I went back to school, but my problem was that I couldn't find anybody who knew enough for me to get a master's.

I didn't want to get a master's, but everybody said I couldn't possibly make a living if I didn't. So the harpsichord teacher at Cal State Hayward was a student of mine, and he was a professor, so I couldn't study with him. That was the worst year fiscally. I was beside myself. I didn't know what I was going to do. My student, Jean Nandi, said, "Well, why don't you call the conservatory?" I was crying on the telephone. You know, when you see your kids not having enough to eat, you feel really bad.

I called the conservatory, and they had just gotten two requests for extension students, a kid and an older professor, and they wanted lessons. So I said yes. They couldn't find any classroom--it wasn't a good school, then, but it was just beginning as a collegiate school. I had a half-day's work put together there every week, starting in January 1970.

I had a girlfriend who considers herself a psychic, and she said, "You're going to meet a man who's going to change your life at the conservatory." So I figured it was going to be a man I was going to marry, so I had my hair done every two weeks walking around the halls waiting for this man to appear in between my lessons. It turned out that the man who did change my life was a man named Jon Bailey who was the new, young dean who was just about to get his Ph.D. in performance practice from Stanford. He was doing his thesis on the first modern edition of the Telemann "St. Luke Passion." He'd heard of me and I'd heard of him of course--after all, we were a small number of these Baroque-niks around here.

He wasn't hired because he was Baroque, he was hired because he was a Ph.D. from Stanford, and the price was right because he was young and they didn't have to pay him much. I met him in the hall. He was doing a wonderful concert with his chorus, "The Street Cries of London" and some other Renaissance stuff in the Hearst Court of the De Young Museum at the end of the semester. He asked me if I'd like to come and bring my virginals and play a couple of tunes. Very few people had ever seen virginals, so I did. It was a howling success. He was thrilled that everybody was fascinated by me and the instrument.

The following fall, I had been slowly building my career as a player and teacher at Cal a little bit. Jon said he presented the project of my teaching a performance practice class there. Nobody had anything, even Oberlin didn't have anything collegiately important in early music. They said, maybe every two years, maybe starting next year or something, but they had other fish to fry. They had to build a viable program. He had inaugurated the last fall an idea that all students would gather in one room, the collegiate program was just starting with thirty--it was a prep school mainly. He said he'd give me ten minutes to make a presentation.

I brought this little harpsichord in--I schlepped my instrument in for that because their instrument was so bad I couldn't teach on it. They were all young collegiate students listening, and I told them a story. I read them a letter that Rameau wrote to the poet he'd written to earlier in 1724 asking him to collaborate on an opera. The response of the poet, [Nicholas] Boileau, he's very famous, said he had great respect for Rameau as a theoretician, but he didn't have enough dramatic flair that he could possibly write an opera. Rameau wrote a response to that letter that sings your fingers to read. He was infuriated--he was a very volatile man. "How dare you say" this and that. Then he quoted three pieces, saying, "You should listen to my 'Tourbillons' and my 'Cyclops'." After I read the letter, I played those three pieces for the students. It was hysterical. They were screaming and yelling like they were at a rock concert. That was my ten minutes with the students.

Before I had a chance to close my harpsichord, several of the students had run to the president with a petition to have me teach a class. So that's how I started at the conservatory. I'll never forget that. That was the kind of thing I was doing. I have that book upstairs in the library--it's letters of composers. That's what has always interested me about composers, not just whether they use a Neapolitan sixth but what their role was in their time period and who they knew and who knew them, because the context is everything. Then I started teaching there one day a week instead of a half a day.

Teaching at Mills College

Mead: Were you involved with Mills College?

Goldberg: Yes, in the late sixties and early seventies. Mills was so horrible a place at that time. In the fifties it was fabulous, but it had suffered so much from the revolution of the sixties, that by 1969 or 1970 they were throwing out pre-nineteenth century music and becoming avant-garde and prancing around without their clothes on. It was all that kind of reaction-- Pauline Oliveros and all that. There were some good people there, and there were some idiots. I taught at Mills, and after one semester I couldn't bear it any more. I had a few students who studied with me who came to my house. I was very close to Mills. I didn't want to cross that threshold at the time, so I had two or three students.

What happened is that in early seventies I was teaching the equivalent of twenty eight hours at the conservatory. I was teaching classes and privately. I started a program at the conservatory. Instead of teaching a class that they assigned me, I started harpsichord for pianists. Twenty years later, it became part of the curriculum, so now everybody has to study harpsichord or performance practice before they graduate. At that time, it was a totally novel idea. I started teaching harpsichord for pianists classes through [University of California] extension. I invented a way to teach people to play the harpsichord with three hours of practice a week because very few had an instrument, they had to go to the instrument. If they were good pianists, I could make them into harpsichordists within a year.

Mead: How did you do that? Did that work out?

Goldberg: It worked out very well. I taught classes here, and I've taught classes all over the world, actually, to pianists. From 1976 to 1979 I travelled about six thousand miles a year with the Elizabethan Trio. Then from 1980 to 1987, I travelled thirty thousand miles a year because I went to Europe and Israel and around the United States. When I was in Israel, for a month or two months, I would give courses to piano teachers

on the repertory and sometimes on the instrument itself. I did that in Australia, in Canada, and when I went around the country.

I really became a harpsichordist which was in the mid-seventies--because it wasn't until 1975 that I really learned how to touch the instrument. Leonhardt wasn't able to successfully convey what he was trying to say. It took ten years after I met Leonhardt for me to find someone to help me touch the instrument the way it's supposed to be touched. I became kind of an expert on that.

The Elizabethan Trio

Mead: There was a group that was formed in the late sixties, the Elizabethan Trio.

Goldberg: The Elizabethan Trio--I was playing with Bruce and Sally Kell. I couldn't find people who played the early instruments. I was playing with modern-instrument people and tried to show them the style. The style's more important than the instrument, really. In 1968, Rella came to study with me.

The Elizabethan Trio started around 1970 as a result of a private pupil named Rella Lossy who didn't practice enough, and so I asked her what else she did because I couldn't figure out why she was coming. She loved music, but she was a poetry specialist in Shakespeare studies. I said, "Oh, this is so exciting, this is something really important you're doing, not this drivel that you're doing in front of me." I still had my virginals. I thought we could have a demonstration at my monthly private studio class, where all my students came together. So we developed a bond, a friendship.

Each month I would try to teach something special. One time they learned how to dance the pavane. This time I found out from Rella that there was a sonnet by Shakespeare, number one twenty eight, where "conceit" is a harpsichord.



ELIZABETHAN TRIO

Laurette Goldberg, Rella Lossy, Judith Nelson

Rella Lossy

[Interview 12: 1 May 1996] ##

Mead: We ended last time with you beginning to describe the origins of the Elizabethan Trio, so let's go into that a bit more. You had mentioned that Rella¹ was a pupil of yours.

Goldberg: A harpsichord student, yes. She was married with kids, her son was one year old. She had all this energy. She was doing some kind of movement group with some people. She did pottery. She was always running around--she never walked anywhere. Her feet were barely on the ground, she was always going as fast as anyone can go and still call it a walk. That was the way she'd come to her lessons. She was playing harpsichord because her husband was playing the violin, and he thought the piano was too loud, which it is. They got a funky little harpsichord, and she said she didn't know how to play it, so that's when she came to study with me.

This was about twenty eight years ago. Her son was under two. She was driving to her lesson with her little boy who was very docile as far as sitting and listening to music--her daughter was older. She got into a really bad accident. Her Volkswagen was totalled--it was raining and somebody bashed into her--but thank God, she and her son were not hurt at all. He's twenty nine now. She called and tried to come back the next day, but her son would not get into the car because he figured it was a very dangerous thing to go to a harpsichord lesson.

Mead: You mentioned before that she didn't practice.

Goldberg: I remember she was studying Bach's A-minor English Suite. She was so energetic and powerful a person that she didn't practice enough. She was raising two kids and getting up at four o'clock in the morning to make fresh bread for her family. She

¹Just prior to this taping, Laurette explained that Rella Lossy had passed away, from cancer, on 24 April 1996.

was an incredible power source in the world. She never had enough time to practice. After about a year or so I asked, "What else do you do? What are you doing here?" She told me then that she was a Shakespeare scholar and a poet. I got all excited of course and said she shouldn't be doing this, she should be doing that.

I had a workshop with students. She had told me about this "conceit" in the sonnet by Shakespeare. The harpsichord was such a part of the culture that Shakespeare could use it as "conceit," and everybody would understand how a harpsichord is made. He was using "wiry concord" and "jacks", terms that implied the technique of the harpsichord, jacks meaning competitors--that's what you call the rod on which the pluckers sit. These are all parts of a harpsichord.

Mead: Had you not been aware of this sonnet before?

Goldberg: No. I'd been taught Shakespeare in high school, and I loved it and read plays at home and at school. I always had trouble with poetry, though. I happen to have three marvelous poet friends and have learned to love it. I don't mean so it's natural to me, but it's become very important. Music is prose and poetry--it's both--and I have to know about that. I didn't know the sonnets hardly at all, but she knew very well. They became central to my life because we used the sonnets--we invented a form using the sonnets.

I said to Rella that I was having a workshop the next week. I had just gotten a loan of a virginal which I'd never played before. Someone was trying to sell it--it was a builder who had just started, and he asked if he could just leave it for me. What happened was that I ended up buying it. A virginals is a harpsichord contemporary with Shakespeare, late sixteenth century, early seventeenth century. It was beautiful. It made the sound that Shakespeare would have heard when he wrote that sonnet.

So I said, "Well, why don't I play the virginals, and you read the poem of Shakespeare that uses the harpsichord as a 'conceit'." We just kind of did it at the workshop, and the class was just transformed by that experience. You can imagine

that no one had done that before. Now, Allen Ginsberg and those people in the fifties, I think it was, were reading poetry to jazz, but it was--

Mead: The poetry was as contemporary as the jazz.

Goldberg: Yes, even more so. No one has had a harpsichord or virginals to ever do that with this kind of poetry, but it was the same concept. I certainly was excited about the idea of a poem about a harpsichord being spoken while a harpsichord was playing. In the city of Oakland was this instrument from sixteen hundred and a poem from sixteen hundred--that just blew me away, and of course it did the same for my students. We were studying Elizabethan keyboard music, virginals music, at that time. This was at a workshop at my house. It was like an electric response, and a sonnet is fourteen lines, I mean it doesn't take very long. We actually did it twice because everybody was so excited about it.

At the workshop was Lee McCray, the mother of my student, her oldest daughter, Robin. Her daughter was going to play, and that's why she came. It was in the seventies that this happened, probably in 1970 or so.

Berkeley Public Library Performances

Mead: What kinds of things did you do in this area? How did the program evolve?

Goldberg: This is such a rich experience for me, and I was so thrilled to be learning about Shakespeare, and here I had a person who was a specialist. It was interesting how it happened, no one knew what was going to happen next. Maybe a couple of months after the workshop, I got a call from the Berkeley public library. They said they understood that I play the harpsichord, and they were trying to do some enrichment in the old building downtown. On the third floor there was a space that used to be a storage space, and they cleared it out. They said, "We don't know if anybody would really be interested in the harpsichord or not,"

and I said, "I can tell you that people would be interested in the harpsichord because I've been playing in coffee shops since 1964." They said fine, and they set a date for Sunday afternoon at two o'clock. I said, "I have this friend who reads poetry, do you mind if she comes along and does this, too?" They said, "It's up to you, whatever you want to do," because they thought it was kind of off the wall in any case.

The virginals was the only practical instrument to take because the stairs to the third floor were really narrow because it was never used as the library. In preparing for that show, I asked Rella if she'd come and read. She said, "Well, what time is the show?" and I told her. She said, "We have a sail in the morning," her husband is a sailing freak, and she said, "I think I should be back by two." So when she got off the boat, she ran. We were already there, and she was trying to get up the stairs, but there were so many people-- they were on the stairs, they were on the tables, they were all over the place, naturally in Berkeley.

I got the idea, when she said she could make it--there were songs, and I didn't want to play the virginals the whole time. Her piece was very short, sonnets don't last very long. I had a harpsichord student at Cal who had a pretty voice, and I asked her to sing "Flow My Tears" of John Dowland. Bruce Haynes happened to be here visiting his family after having studied in Holland with [Frans] Bruggen. I asked him to play the Van Eyck variations on "Flow My Tears." That's the same era, exactly, as Shakespeare's time, only it was in Holland. I had my student, Nancy, sing in this sweet, kind of tremulous voice sounding like a child or boy soprano. She sang "Flow My Tears" which is a very beautiful text, then Bruce did the variations, and then I did the Sweelinck variations.

Mead: Whose variations? You mentioned--

Goldberg: Van Eyck. The reason why you don't know that name is that he wrote virtuoso recorder variations primarily. He was a contemporary of Sweelinck, Shakespeare and all those people. Sweelinck died in 1623, and Shakespeare died in 1613. Holland, the Netherlands, and England were very tightly connected, artistically and every other way. They were physically close.

They didn't have the historic rivalry that England and France had. Holland also was Protestant, the northern half was Protestant. England was Church of England, from time to time. So they had a big connection. In Fitzwilliam's *Virginalls Book*¹, which is the enormous document of Elizabethan keyboard music, there's a piece by Sweelinck, and Sweelinck used--Alan Curtis' doctoral thesis at Cal was on Sweelinck's use of English folk tunes to write variations. They were very connected.

Mead: So what was the experience like at the library?

Goldberg: It was totally magic. It was the birth of the Elizabethan Trio. What happened is that I'm there trying to get this instrument in tune--I never have learned to tune as well as my students and colleagues because of the nature of my life. Nancy was there. There was this buzz and excitement. Many people knew about Bruce because his father had been connected to the Berkeley high school. No one had seen a virginals. Rella was still not there. She's coming up the stairs as we're about to start, and she comes panting in. Then I start talking and explaining what's going on. We did this stuff, all connected. It was not a random thing, it never has been for me.

It's like, "Well, let's talk about John Dowland, the influence of Dowland's piece 'Flow My Tears'." Dowland was called "semper dolens", always sad, because he was a kind of depressed guy. He was a fabulous lutenist, and he wrote these songs with words, and he was especially good at the sad ones. I talked about that, and she sang the tune. Then Bruce played this set of incredible variations, and then I played the Sweelinck variations and some other pieces. In the middle, Rella and I did this sonnet about the conceit of the harpsichord. It was a tremendous success.

¹Laurette states, "The English invented keyboard music in my opinion." William Tregian, while in debtors prison in the early seventeenth century, copied by hand about a thousand pages of keyboard music. The manuscript was later found in Holland in the eighteenth century and bought for Lord Fitzwilliams.

Mead: Was Lee McCray part of this at this time?

Goldberg: No. The Elizabethan Trio did not exist that day. What happened is that Rella and I realized that we had something here. What we had to do was to get a singer. We knew we couldn't my student--she was an amateur singer. Rella particularly realized we had to get somebody professional because her standards are always high--I say "are" because she will always be alive to me, at least for the foreseeable future. She was a real snob, in all the good ways. She had such high standards for everything, even when she was just a suburban housewife, supposedly--she had all these high standards for everything. She's a Hungarian Jew, and Hungarian Jews have the qualities of Hungarians and Jews put together, and that accounts for a very hyper kind of experience. Her husband is Hungarian, too, and the result is pretty remarkable.

Mead: Did you find a singer?

Goldberg: She said, "We've got to get a real singer if we're going to do this." There was a new assistant professor in the English Department called Alan Nelson. I was in the library one day at Cal, and one of my new colleagues from the conservatory who had been a graduate and even worked in the library, Joan Gallegos, said, "He's got a wife with a really good voice." That was Judy Nelson. So I called up Judy and--naturally, everything's connected with a gig. I was supporting my family, and I was also being a crusader rabbit. It's very rare to get a phone call and be asked to play the harpsichord. Occasionally it happens.

Rella and Judy Meet

Goldberg: I was playing at Vin et Fromage, as you know, and doing different kinds of things there. I could do anything I wanted to do. I called Judy up and I said, "My girlfriend, Rella, is a poet, and we want to do this thing with Shakespeare and Dowland and Elizabethan art songs," and I told her what the pay was, some little thing. I said I do programs at Vin et Fromage

on Sunday evenings. She didn't have time to meet Rella, it was because of scheduling. She also was a mother of small children, as was I. She came and rehearsed with me once which wasn't a problem because of the nature of the songs--we both knew the songs.

So the first time Rella and Judy met was in the bathroom of the restaurant, that night. It was a seven o'clock show. Rella said, "We have to wear something that looks like it's something," so we all wore long dark blue dresses with some white trim, that we had in our closets. I introduced Judy to Rella while they were putting lipstick on, and that was the birth of the Elizabethan Trio, in the bathroom at Vin et Fromage.

Then we came out, and Rella and I had kind of organized how we were going to do it, and she became an instant, hysterical fan of Judy because Judy Nelson has probably been, historically, my favorite singer in the world, certainly one of my favorites. I'm thrilled with Lorraine Hunt now, but for years and years Judy was my idea of what a soprano should sound like. She is a wonderful person, too, and easy to work with.

Maybe six months later, or something like that, Rella said, "We've got to have costumes." Lee McCray came to the Live Oak Park in Berkeley where they have a little stage. We went on stage--again, none of us had time, and there was no money involved, but we wanted to do this right. Rella had friends in the theater, and she went and got costumes which were just ridiculous, but they were Elizabethan, okay? She got one for each of us, and we put those on before the show, and we came out and did the development of that show we did at the Berkeley library. We'd done some rehearsing by then, and Judy had seen Rella more than once. We called ourselves then the Elizabethan Trio, and Lee was at that performance.

Mead: Had you invited her?

Goldberg: I think--I don't remember, actually. I think she'd expressed an interest, and we invited her. After that, we had a show. Our first paid gig was in Turlock. I taught at Stanislaus State College where they'd gotten a harpsichord. I was teaching at

somebody's house--she was a very fine pianist. She used to come up and have lessons every month or every couple of weeks. When she found out that we had this theater-music group, she made arrangements for us to be engaged. The builder of the virginals drove down with us because I couldn't tune an instrument for a concert performance. He and I drove in one car with the virginals, in my station wagon, my Chevy Nova station wagon, named Henrietta. What it lacked in technical ability it made up in character. Rella and Judy drove together.

I remember we got lost. He and I didn't know how to get off highway five onto ninety-nine, but we got there in time. That was our first out-of-town gig. By then I think we'd chucked those clothes and figured out something else to wear. We were rehearsing now and tightening up the show.

You understand there wasn't any role model, so we had to create the form. That meant sitting in my kitchen with books piled up around us and figuring out what music we wanted. Then Rella would find poetry to go with it. She spent a lot of time in the library. She was a terrible actress, but because of her musical knowledge and her writing skills and her knowledge of Shakespeare, she was the right person. So she took acting lessons. I mean, Rella never said no to life on any level. She hated boats, but her husband wanted--they used to spend three months on a boat, every single summer, so she learned how to navigate. I remember her saying, "I have to go to my class in celestial navigation now." She was the kind of person who just was always saying yes to life. So she took lessons in Gene Shelton's acting school, and she kept getting better.

Judy was already beginning to show signs of having a serious career. She won a Hertz Fellowship Award and went down to study with a person who was very important to me, in Santa Barbara--Martial Singher. It sounds to me like his ancestors had to have been German. I never thought about it when I was with him--it should have been Singher, but he pronounced it "sang-air." This man was really central to my life. He was a French baritone from the French opera. He was totally French in every aspect of his nature. He and Pierre Bernac were very good friends. Ravel wrote one of "Don Quichotte" songs for

Martial. I played for him when I was nineteen, and I saw him again by opening a door and there he was at the conservatory in 1971. He was teaching at that time in Santa Barbara.

Most people, when they think of opera, they think of Italians and *bel canto*. There was of course a very important opera presence in France, and there has been since [Jean-Baptiste] Lully in the late seventeenth century. Italian opera is mostly singing with some instruments and some dancing, and French opera is mostly dancing with some singing and orchestra because of the nature of the people. When you think of going to opera--the book is called "libretto", and opera was invented by the Italians; but the French came, and it was very important to them.

Pierre Bernac is the most famous writer of French singing technique. The language is unsingable. You cannot sing unless you sing in the cabarets. You can't sing French the way you speak it because of the sounds [demonstrates]--everything has to be forward in order to sing. He used to teach people to sing--you have to roll your "r" when you sing French, but you can't roll your "r" when you speak French.

Mead: So Judy studied with Martial?

Goldberg: She studied with him with her money from the Hertz fellowship as a very young wife of a professor at Cal. She went down to Santa Barbara every couple of weeks and took lessons. She'd been a singer before, but she took her most important lessons from Singher. She said he was one of the two most important teachers of her life. She was from outside of Chicago, I was born in Chicago, and Rella lived in Chicago before she came here. We had that connection right away.

Mead: So you specialized in Elizabethan music.

Goldberg: We thought we were going to specialize in this. There was so much for Rella to do and so much for Judy to sing. I think Dowland wrote forty songs, and I'm not counting Thomas Campion and the other people, and there are two thousand pages of keyboard music from that period. We had no problem thinking we were going to run out of repertory. What happened is that we

were developing the form--sometimes it worked, sometimes it didn't work. I would talk about keyboard music--I talked in my kind of funny way, trying to make people laugh and feel comfortable. Rella had a more theatrical, formal way of speaking, and Judy didn't speak at all, she sang and that was enough.

We did a show in 1974 at Arch Street, and she brought somebody else in, in a box, to do a thing about personifying the sonnet. She had all these theatrical ideas--she would sew sequins on our dresses and do things cheaply. One day she said, "You know, Laurette, you can't talk any more. You have to stop talking." Of course for me this is like a death sentence, to be told that I have to stop talking. Because I was so committed to the project, I was willing to forego speaking. That's probably the only time in my entire life that I was on stage and never said a word. She was starting to script the program, and that's how our concept--hers and mine with some help from Judy--developed.

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Goldberg: The first effort certainly had its flaws. Then we were invited to play at the East Bay Center for Performing Arts, always for pittance but it was a great opportunity around here to develop.

Learning How to Touch the Harpsichord

Goldberg: A big thing happened in 1975. I had been playing the harpsichord now for thirteen years. I had learned a great deal, but I couldn't touch the instrument the way I wanted to. The way you play the harpsichord expressively is either by articulating--making silences which are planned and organized, Leonhardt figured that all out from the text--or by rhythmic alteration, making some notes longer and some shorter within the beat. The other thing was touch. It's very hard to touch the harpsichord beautifully because you cannot express with your body your intensity. On the piano, with Beethoven, you play louder when you're intense, you don't play softer. On the

harpsichord, you have to be disembodied from your head. You always have to touch it beautifully, I always say like you're petting a cat. You have to always touch it as if you're in a near-comatose state of relaxation, almost like somebody with muscular dystrophy. With the harpsichord, less is more as far as touch is concerned. It's also true of the lute and to a certain extent the guitar.

Leonhardt couldn't show me how to do it. He was such a different person than I was. I was so intense and physical, and he was so Calvinist. He'd say, "Stop hitting my harpsichord," but he couldn't show me how to do it. What was bothering me was that sometimes I played very beautifully and sometimes not so beautifully. What really made me realize I was in a crisis was that I couldn't teach my students to touch the instrument beautifully. I was now teaching at Cal for five years and teaching at the conservatory for five years--I was teaching something like forty-five hours a week.

Mead: So things had really mushroomed, then.

Goldberg: Incredibly. I still wasn't full-time at the conservatory. I was double-time, but I was only getting paid eight dollars an hour with no benefits of any kind. I think they really did think that I would go away, but they were beginning to see that maybe I was going to stay--the students weren't going to let me go away. I had many students at Cal, and I had private students. I could say no to no one because there was nobody to refer them to.

It was getting very distressing to me to hear some of the sounds that my students were making. A non-professional wouldn't know what was wrong--at that time the people didn't have the taste to know. I knew now that I didn't have control of my touch, so I couldn't show someone how to do it. This is a physical thing, it's not technique. You can teach someone to play fast, but this is like learning to touch the instrument without feeling like you're walking on eggs. It required a total shift in my personality, physically.

Jean Nandi

Mead: How did this come about?

Goldberg: In 1974, I just couldn't bear not being able to teach. It didn't have to do with money or anything like that. Nobody else was teaching. I couldn't stand the idea that I couldn't convey the beauty of the harpsichord the way I wanted to. I had a former pupil, Jean Nandi--I told you about her, I lived with her when I was in Holland--she was teaching privately also. She didn't have a lot of students because she was ill and limited. She never was a performer. She gave a few concerts, but she could never have a career because she had a terrible debilitating disease which she is dying from to this day. They couldn't figure out what was wrong with her. She came to the harpsichord because she didn't have enough physical strength to play the piano any more, and you don't need physical strength to play the harpsichord, you need control.

She had to figure out some way to touch the instrument with the least amount of pain. She had so much pain when she touched anything. They finally figured out what the disease was--she had an enzyme missing in every muscle cell in her body, and there are not enough people that have it that they can spend billions of dollars working on it. She's been failing for thirty years. The things she has done are incredible, totally incredible, to this day. She's an amazing person.

In any case, Jean had figured out how to touch the instrument beautifully, not from me and not from Leonhardt. She's one of the smartest people alive. When she was seventeen, she was diagnosed with terminal kidney cancer, to go home to die as a freshman at Cal. She said if she was going to die, she'd decide whether she'd quit school or not. When she had one kidney removed, she was doing her homework and got a four-point-zero average in the hospital, in biology. This is a woman whose mind is staggering in its brightness and capacity to learn.

She had figured out how to touch the instrument on her own since she had a lot of time to herself and had studied with me first, then Leonhardt. She knew all about the music, but she was able to touch the instrument because when she pressed on anything she was in excruciating pain. Her defect, her failure was her success, and that's the big message I got in my life. It's the overcoming of problems that lead us to heights, both emotional and physical--and intellectual, too. She didn't play very interestingly, but she touched the instrument beautifully. She was a wonderful teacher, but she was never a performer. You can't teach people to be performers if you aren't yourself one. She had an infirmity, and she started late.

Mark Farmer

Goldberg: I used to send students to her after I'd had them for a while because the combination was really good. One student I'd sent to her was a young man named Mark Farmer. His picture, the "Goldberg"--I have a Xerox of it, and I'd like to give it to you for this [oral history]¹. When he was first studying with me in the early seventies, he had a serious car accident. He wasn't physically damaged so much as he was emotionally damaged. He had a bruised spleen but not really terrible physical things, but he was emotionally a mess. He'd had a nervous breakdown a couple of years before.

I went to see him and talk to him quite a bit to be of some support to him. I always believed that work was probably the best medicine there is in the world. He loved music, poetry and art--he studied art and French. He was very fragile emotionally and physically. I said, "I'm doing this 'Goldberg Variations' workshop for some well-heeled adults who want to learn about it and then come to the restaurant where I was playing. I had made this ridiculous drawing using children's crayons and paper like the kind used for kindergartners. I

¹See Appendix.

said, "I can't show them this. I was wondering, since you're just laying here, if you'd make a little drawing of the 'Goldberg.'" He said, "I don't know the 'Goldberg Variations', I've never heard it." He was just starting with me from square one, and he wasn't a musician, he was an artist. He was very gifted.

I bought him a recording, and the result is that drawing which to this day I think the most beautiful drawing of the "Goldberg" that there is, most innovative and remarkable. I use it when I perform it--it's the program--and when I teach in the course, it's in the syllabus. It's really amazing.

After he had a few years with me and did extremely well, I sent him to Jean because I was a little too overpowering personality for him. I talk and make noises--you might say I'm not exactly repressed. He was so quiet and private, I was afraid I was stomping on him. He got better and better, you understand. So Mark went to Jean, and they had a wonderful relationship because they were much more similar. He was with her quite a while. He learned to touch the instrument the way she did.

As I said before, I called her up and went to see her. I'd already studied with her some Couperin, because Couperin was to her like Bach is to me. It took me seven years to love François Couperin. You can't be a harpsichordist and not love François Couperin, and I knew that, and I just couldn't get it, even though I love the French language. I read books and studied with Jean and did everything. Finally, I did learn to love François Couperin and admire him. I think I teach him extremely well. It's a very happy solution, but she was a part of that solution.

I went to her in 1974 and said, "I'm ready to learn how to touch the instrument." She knew my touch wasn't as good as it should be. My daughter said, "I never could tell who was the pupil and who was the teacher when I'd come into your studio, Mother," because I always studied with whoever could help me, even if it was a pupil. Why shouldn't I? We all want to learn. So Jean said, "I can't show you how I teach that." I burst into hysterical crying, and I sobbed. I can hardly

cry, I mean I'm incapable as a rule of crying when I'm emotionally in pain. I just have trouble crying. I was in such agony over the thought that I'd never be able to learn how to touch the instrument, and therefore not be able to teach it to all these people to whom I had this responsibility, to say nothing of being the right kind of teacher and loving the instrument.

So when I pulled myself together--she's a very different personality from me. She said, "Well, I think Mark could probably help you." Here was this student who would never give a concert or ever will or has ever played in public but was such an enormously sensitive, gifted person--with a wonderful use of language, too--that after I recovered, I called him. He was very honored. He'd never had a student before. He was such a square one person professionally, but not in terms of understanding the music and loving the touch of the instrument. He was excruciatingly sensitive. Of course, having me as a student wasn't a problem because I could translate everything he said. I had about six lessons from him, about every two weeks, and I got it, because he was so great.

He used to say things like, "You know when you play the low notes on the harpsichord, the strings are so much fatter than the treble notes that you have to kind of ask permission of the string before you touch it." His sensitivity and ability to speak poetically helped me to arrange my body in relationship to the harpsichord, which was really remarkable.

This was the winter of 1975. This is still about the Elizabethan Trio which had a significant gig at Arch Street in the spring of 1975, and it was French. It was called "Eight Extraordinary Women." It wasn't all French, but Elizabeth Jacquet de la Guerre was the main person. She was an amazing Frenchwoman, contemporary with Couperin. French music suffers more from bad touch than Italian music because of their love of--you know, the French are so refined. They love the harpsichord more than any other people has ever loved the harpsichord. I decided this was the time to learn this.

I was having these lessons with Mark. This concert was in May, and I was fitting this in with two children now, at

home, and working morning, noon and night seven days a week, and trying to learn this touch and practice. We were going to take the show on the road. We didn't have any big gigs, we didn't really go on the road until 1976, but we were getting more and more little things around town. So it was very exciting.

Mead: So it was this performance of "Eight Extraordinary Women" that triggered the desire to learn the touch?

Goldberg: No, it triggered my realization that I was crippled, but every time we had French music, I was even worse off than I was with other music. That was what inspired my wanting to be able to play Jacquet well, and I knew it would mainly help my teaching. I remember I had the last lesson with him, like on the first of May, and the concert might have been the fifteenth or something. It was a question of making every note beautiful and still making music without being self-conscious. It's like getting technique after you've already learned the piece. I was very happy--I was so happy because I had achieved what I had wanted to get, and I got it from someone very non-threatening and loving who had a love for me, too. It was a totally wonderful arrangement. He was of course very flattered. I didn't care what anybody thought. I wanted to know how to do this.

So, I finished my lessons with Mark and played the concert. Well, Jacquet de la Guerre is not a household word even now. No one had ever heard these pieces. They were beside themselves. People were hysterical at the beauty of the music. I know why--the music is good but that's not why. It's because I was playing it beautifully. I knew the big test that day when I played was can I play relaxed in front of people, and I did. It was brilliantly successful. The audience told me that I'd succeeded. It wasn't anything else--it was the beauty of the harpsichord, the sound, in conjunction with the event.

It was a great show, there was no question it was a great show. It was our first brilliant show. The work before that was okay, but this was brilliant, I think. It was with that show that we finally honed down the form. The material was

great. We'd invented something called a Three-0 and Two-0 and later a Four-0--which was Rella speaking and me playing--but this time so brilliantly worked out that I would get to this measure while she said this word, longer or shorter. Whenever I've heard the music that she and I worked out together like this, with poetry, I'd think, "Where's the lyrics?" The pieces were welded to the words, and vice versa. We spent hours working that out. We were proud of the form by 1975. We did it at Arch Street, then we did it at the conservatory, and we did it around town. Then we started touring in 1976.

After the Jacquet de la Guerre concert, I said I had to get Mark to come and teach my students how to touch the instrument because I wasn't quite good at teaching it until I really played a lot. So he came. At that time, I had so many students I couldn't teach them all privately, so in the summer I had classes, six week of classes. Every week there would be four to twelve students in a harpsichord class, and I had six classes. I'd have Mark come once or twice to each class. One class was very gifted. People were doing graduate work at the conservatory. I was so happy that I finally was worthy to call myself a harpsichord teacher and have his help. One of the graduate students said, after he explained it and showed them what to do, "Well, why didn't you tell me this before, Laurette?" I said, "Because I didn't know it before, that's why I didn't tell you." I didn't have any trouble saying that to her because I was so joyful that she was getting it. Then after that, I was able to teach that myself.

Now about the "Eight Extraordinary Women"--we had been dancing around, Rella and I, about five years trying to figure out this form. Naturally she was pivotal to this because it's a musical theater form. Lee [McCray] had such a terrible time marketing us because we were the only ones at that time. There are a few groups doing this now, not exactly like we did. There's a group called Ex Machina and another, Project Pars Nova. People take some of the ideas that we were doing. It's very avante-garde early nineties we're talking about, not 1975. It was really extraordinarily innovative, and I'm very thrilled that it was a central issue for me. It was putting music in the human context that it was originally in.

So we danced, and we had costumes made by this time. Rella found somebody that could do it cheap, and we went for fittings. She chose the fabric--she wouldn't allow us to do anything connected with that. I remember going to this funky place and having fittings. I weighed about seventy five pounds more than I do now, so it was very important how things looked. Also it meant that we were committed. She had a hard time convincing the singers that we needed to do this. Judy hadn't done much opera at that point--she has since. Later Anna Carol Dudley joined us. We had wigs, hair pieces and little tiaras. You know, if you're going to Elizabethan stuff, you've got to look Elizabethan. I could show you the costumes, by the way, I still have them. Our first costumes were wonderful.

Later, we got into different eras. We had a show called "Bach and Forth," a piece about the eighteenth century and Bach and his milieu. We've done all different kinds of shows--seventeenth century, the "Flourishing Age" and others in connection with projects I had at the Palace of the Legion of Honor and the Dresden show. We had six or seven shows that we created, but it started with the Elizabethan Trio.

"Eight Extraordinary Women"

Mead: What was "Eight Extraordinary Women" about?

Goldberg: In 1975, it was the International Women's Year. We thought if we found eight women in history who had done extraordinary things, we would put them together and present them in the way we now knew how to do. The first extraordinary woman was Queen Elizabeth. Rella read stories and I played the virginals and Judy sang. Rella read the speech that Queen Elizabeth gave to her soldiers at Tilbury Camp. It's not very long, but it's totally amazing for a woman in the early seventeenth century to talk like that as a leader of men. It still gives me goose bumps. Rella, by this time, was quite a good actress, and she was just marvelous.

The second one was Mary Sidney, Philip Sidney's sister. Philip Sidney had written three thousand sonnets when he died at the age of thirty two. It is believed that his sister, Mary Sidney, had probably either helped him write them or contributed many of those sonnets herself. She was a gifted and educated woman. It was during Elizabeth's reign that women were treated well because you couldn't treat women bad if you had a queen. People talked themselves into all the virtues of womanhood at that point. There's a wonderful little essay called, "That Women Ought to Paint," by John Donne, talking about the virtues of cosmetics.

A third one was Francesca Caccini who was Julio Caccini's daughter. He wrote an opera. Opera was invented in 1600 in Italy, and Julio Caccini wrote "Amarilli", the famous song. He was a member of that Camerata that invented opera. Francesca Caccini, his daughter, had written an opera. We took a few of the very beautiful and charming arias with little ritornellos, and I played those and Anna Carol would sing, or Judy or whoever was there.

A fourth one was Barbara Strozzi who was the adopted daughter, this is the mid-seventeenth century, of Strozzi the Italian poet of great distinction. She was a gamba player, a wonderful composer and a concubine. Judy made a whole disc of her music which did not exist in a modern edition.

Judith Nelson

Goldberg: Judy was all over the place with things from libraries. Christopher Hogwood discovered Judy. She got her career going when her husband was on Guggenheims in England--his specialty was thirteenth century English drama, and his Ph.D. thesis was on the grotesque heads on the ceiling of the Norwich Cathedral. All her stuff is English, and she spent a lot of time in England. She met Chris Hogwood and became part of his team of great singers in the Academy of Ancient Music. That's where her career took off. She has more than sixty recordings in her discography. Judy has been written up in the New Groves.

2442
THE
ELIZABETHAN
TRIO

Judith Nelson, Soprano
Laurette Goldberg, Harpsichord
and Virginals
Rella Lossy, Dramatic Narrative

Saturday, November 8, 1975 8:00 P.M.

University Art Museum, Gallery A

Admission: \$3.50 General \$3.00 Students

Advance tickets at UAM Bookstore and C.A.L. Box Office

Co-sponsored by C.A.L.

PROGRAM

"The Flea" by John Donne (1572-1631)..... Elinor Armer (b. 1939)

Two Poems..... Queen Elizabeth (1533-1603)

"If Ever Hapless Woman" by Mary Sidney (1561-1621)..... John Bartlett (16th-17th C.)

Two Songs from the Opera Alcina..... Francesca Caccini (1581-?)

"Lagrima Mie"..... Barbera Strozzi (1616?-1650?)

"To the Ladies"..... Mary Chudleigh (1656-1711)

"Lieux Ecartez," from Céphale et Procris..... Elizabeth Jacquet de la Guerre (1659-1729)

Selections from the Suite in D minor:

Allemande/Double/Rigadons 1 & 2/Chaconne

Writings..... Aphra Behn (1640-1689)

Sonnet II (1925) by e. e. cummings (1894-1962)..... Elinor Armer

That's how important a singer she is. We were all very proud when she was called by Groves to be interviewed. Her husband said, "I don't think we can get a house big enough to hold your head, Judy," and we were all teasing her about this. For a living musician to make it into Groves is really something. When she wasn't here because she was traveling, Anna Carol Dudley was her alter ego. They alternated until 1980 or 1981 when Judy came back for pretty much good, then we made it into a Four-O, Tapestry which was the Elizabethan Trio plus one.

I don't know whether I talked to you about my Palace of the Legion of Honor work. There were forty concerts and lectures that I did for them over five years. When the Dresden show came, I was at a party at Dan Hertz's house. I had made a very beautiful brochure for the music and dance to support the show. There was a beautiful picture of a very sexy, middle-seventeenth century woman with a gamba kind of draped across her knees, and her boobs sticking out the way they did in those days. Dan Hertz said, "We don't know who this is." There's no attribution to who the woman is--it's a very famous painting. Joseph Kerman said, "Well, that's Barbara Strozzi." We were going to tell the Legion of Honor who that woman was.

The fifth one was Elizabeth Jacquet de la Guerre who was a contemporary of François Couperin and a brilliant harpsichordist. She wrote the first oratorio in French, "Céphale et Procris". Judy sang an aria from that, and I played a gorgeous suite--that was the thing that turned everybody on in my new way of playing.

The sixth one was Mary Chudleigh--these are out of order, and the seventh and eighth were Aphra Beyn and Elinor Armer.

[Interview 13: 8 May 1996] ##

Mead: Let's start with the Elizabethan Trio today.

Goldberg: I told you about its birth--that was in the late sixties.

Mead: Then you started touring.

Goldberg: We started performing in little places here and there in the community, and down in Turlock. Starting in November of 1975, we went to Reno, and that was the beginning of the touring. We did that until 1987, eleven years.

Mead: That's quite a spell. Was Lee McCray with you?

Goldberg: Yes, Lee became our agent in the early seventies, and it was from that little gig at Live Oak Park. Then, she was also the agent for Frans Bruggen, Gustav Leonhardt, Anner Bylsma, the Kuijkens--the whole Dutch Mafia--in the United States. She was an amateur musician, played the gamba a little, the recorder--is a very remarkable woman. She's seventy years old. She's been married fifty years to the same man Alan McCray, which is a big achievement. They started Walden School so that their kids would have an appropriate education, they have four daughters.

Mead: Is that school still in existence?

Goldberg: Oh, yes, absolutely. It's still going, and it's got to be thirty-some years old. It was the first school in Berkeley which was K-through-six. You learned to read when you were ready, very open. It's still in the same place. They were philosophically Berkeley all the way. She is--would you believe it?--she is from a Mennonite family.

Tapestry

Goldberg: Whenever we went on tour, we made money. We ate yogurt in the back seat--it was my job to know which flavor yogurt everybody wanted. I would see a Safeway and light up and go get it--we'd eat in the car. There were four of us, plus Lee, so any relatives of any of us, or any college roommates or any friends were fair game for us to spend the night. We would descend on these various relatives. One night we spent at Lee's brother's

house who had just retired from the Strategic Air Command, in Spokane--that was the day I got drunk.

So, we were a family--Lee and the four of us were a family. For instance, when my daughter got married, we had a picture taken of the Tapestry family--the five of us, our spouses, all of our children, an American Field Service student from South Africa, relatives of everybody--we were twenty-something people. I remember when I met a colleague of mine, Paul Hersh, a very well-known chamber musician. I said I was so sorry to be back from touring because I'd had such a wonderful time, and he thought I was crazy. We thought at that time taking a vacation from parenting and wiving--we had a glorious time.

That first tour, we almost were killed. That bonded us in a very special way. Judy was driving. We were trying to save money, so we had a trailer, but not the fancy kind where you have a brake for the trailer. We were just short of Seattle, and somebody drove in front of her, and she swerved. Of course the trailer started to sway back and forth. We ended up facing the other direction on the freeway. No one was hurt. Even the instrument wasn't harmed. The virginals had been stuffed in with all the costumes in the trailer. We used Rella's car to save money. We didn't injure the instrument. We learned not to save money that way. We learned to get a van--we used a van, actually, after that. So there were many wonderful adventures. When you almost all die, when you have a near miss--we were young, after all--it was a very bonding experience.

Mead: Did you travel all over the United States?

Goldberg: We started--from 1976 through 1978, all the touring was as far as we could drive, which was fifteen hundred miles one way. We drove as far as Bozeman, Montana and back again. We had to take a harpsichord--nobody had harpsichords. Then starting in 1979, we started to take planes rather than drive. In 1979, we went to Pittsburgh and played in the Frick Museum.

Lee was developing her thing seriously. She was also the representative for music for a Renaissance group. She was

probably the number one music representative for early music in the country.

Mead: In these performances, did you perform with anyone else, or did she arrange these just for your group?

Goldberg: We, Tapestry, and me as a lecturer, were one of her stable. She would go to these conventions of Western colleges--we would play in museums, colleges sometimes in a concert series. She would get the gigs--it was very complicated figuring out afternoons and evenings, whatever, and arrange workshops--and then Rella and I would arrange the transportation and do the budget. There were various kinds of restrictions in terms of time, and we couldn't go anywhere where it was too hot because I can't bear heat. One time in Las Vegas, I fell off the stage and broke my leg, but we went right on.

We would do a West coast tour usually--Oregon, southern California. Once we had eleven concerts in the L.A. area. She got a grant from NEH for libraries. We stayed with Rella's aunt who lived in Bel Air who fancy digs. We drove all over L.A.--it was a freeway tour. It was incredible, we've always talked about that experience. We'd do some West coast performances, and some Bay Area performances. We went to Oregon several times. We went to Bozeman where Anna Carol's sister-in-law lived. We would hear about various things. At a time when nobody could get an agent or gigs, we would use our connections.

Then, we would go back east every year, from 1979 to 1987. We played Williamsburg, New York, Chicago, Boston, Bowdoin College in Brunswick, the University of Virginia. We went as far as Florida to the south. We played in thirty eight states and western Canada.

Mead: Was Lee with you all this time, as far as accompanying you?

Goldberg: She was our agent all this time, but she never accompanied us. She got us the gigs, but Rella and I were kind of like the tour agents. It suited us. Rella's a very able businesswoman and also she could do everything, you know. I, being the only divorced member of the tour, had to run my household entirely

myself, so I was good at that kind of thing. My thing was to be a harpsichordist and feed my children at the same time, which was kind of amazing at that time--to make a living that could support your children.

Mead: So among all the other things you were doing, there was this eleven-year period where you were doing these tours.

Goldberg: We'd do maybe a total of six weeks a year. We'd go two weeks at a time. Sometimes we'd have one-night stands in the area. We performed more times in Virginia than anyplace else besides Oregon and California because of their sense of historicity. The biggest problem we had was making people understand what we do. We had brochures. I've got a big book on Tapestry--if you want me to lend it to you, I will do that. It's got pictures and brochures and everything. I have the Tapestry archives here.

We wrote about five to seven shows, maybe, in our fifteen years, when we finally realized what we were in 1975 with "Eight Extraordinary Women." We did a Purcell show, a fabulous Purcell show--it was called "Purcell's England" and it was of course history, it was Charles II's time. They were all scripted and staged and costumed. There was a Shakespeare show and another general Elizabethan show, "Bach and Forth." We did a wonderful show on Germans in Germany and Germans in England. We did the "Flourishing Age" and an Italian show. Then we did a French-Italian show, seventeenth and eighteenth centuries. We would do a scene from Moliere, a little snippet.

It was really theater. Our sets and costumes--we had these beautiful costumes, then we'd have the harpsichord that we needed. For sets, Rella would find things from the Salvation Army. She would dress us in fake jewelry. She would bring fabrics and put them on tables when we'd tour. She would go combing the building for the right chairs--all the touches. It was really wonderful.

From 1975 on, we had a form. We all felt really badly when we stopped that we couldn't teach it to successors. Rella was willing to do that, and take the time to do it. It turned out all right because by the nineties, there were people doing

something kind of like this, like Mark Morris doing "Orfeo" and "Dido and Aeneas", and you have this interdisciplinary stuff, very common now. Most people who do early stuff do some kind of suggestive movement and costuming, even though it's not exactly what we did. Nobody spends as much time with history and language as we did.

Mead: That's what it sounds like--there was a special emphasis on the language and theater in the performances. Tell me more about Lee. When did she become your official agent?

Goldberg: I would say something like 1973. I met her earlier, and she expressed interest in us earlier. I remember she was very much present--speaking to us after our performance at the Live Oak theater in the park which was kind of the official beginning of the Elizabethan Trio--and subsequently Tapestry because Judy always was going away, then coming back and going away. This was when Anna Carol came in.

Lee McCray

Goldberg: It was interesting, the relationships. I believe that Lee became an artists' representative because she was a frustrated musician. Also she was very creative. Her obsession in life is education. She started a group, a kind of semi-professional group I would say, of musicians who did things in the schools. She got humongous grants. She was a brilliant grant writer for her group. She wrote us into one grant, and she did a couple of years of extraordinary grant-writing. She was committed to education.

She was star-struck by Frans Bruggen who was the Anna Pavlova of the recorder, the Segovia of the recorder. He brought back an old art and made it world-famous. He was a very good-looking, laid back kind of sexy, fallen-away Catholic Dutchman who played this silly instrument that nobody took seriously except children. He brought it to a level of expressivity that no one ever dreamt of. It's wonderful just to hear him play the trill, the D trill on the Baroque flute in

the first movement of the Brandenburg Concerto #5. You normally just trill neighboring notes, but he revived old traditions, doing a kind of cross-fingering so that he was playing two very unlikely notes. It has to do with the fingering. It's so glorious at that moment, that high flute pedal-point, while everybody else is blazing away against that D. It's just a life experience. The recorder, like the gamba and the harpsichord, essentially does not have dynamics, so you have to use various techniques--articulation and bending the rhythm. He was a matinee idol.

Mead: So Lee was very enthralled with him.

Goldberg: Yes, and he asked her to represent him when he came to this country and started a whole thing. His friends were Leonhardt, Anner Bylsma, Jaap Schroeder and everybody. She was, all of a sudden, thrust into the highest echelons of Baroque superstars. When I met her, all of her kids were in high school. Her oldest daughter was in college--she studied with me at Mills. By the time she got really going, they were in college or gone. My guess is that this fit her life very well. Her husband was very much engaged--he was a construction engineer who helped design and build shopping malls and things like that. His name is Alan.

I also went to visit her mother-in-law who died at one hundred and one. When I went on vacation with my girlfriend in 1971 or 1972, when her mother-in-law was a mere eighty, I went to visit her on Whidby Island because Alan is of Scandinavian descent, and his mother was a librarian on Whidby Island at the age of eighty. She retired at the age of sixty five and they couldn't do without her, so she had to go back to work. It was like visiting my own family--Alan, Lee and her family were part of Tapestry. We all knew each other's families intimately--we talked about each other's problems. We were like sisters, and there were five of us really, not just three.

Mead: Describe the relationships. There must have been some conflicts or problems.

Goldberg: Oh, yes. The conflicts were almost entirely between me and Rella because Rella and I, being both Jewish, both the

founders--the truth is that Rella would probably never have travelled in thirty eight states and become an actress and done a lot of other things that mattered to her if I hadn't nagged her or offered her--if I hadn't created a context. I needed her talents.

She was also a very successful wife and mother which I was not, and I admired and respected that and sought her advice. When I was in a bad way, I would usually take it out on her, like a sister. The other two [Judy and Anna Carol] were like my very dear friends and colleagues. [Rella] was like my sister with all the negative and positive things that means. She didn't have a sister, and I didn't have a sister. I remember one particular tour, I was in a very bad way, physically and emotionally. I saw her as being the cause of a lot of problems. We've talked about it many, many times, about what it was like to be Laurette's "friend" because I was close enough to her that I could act out in ways that I could not do with anybody else, besides June Brott who was not a colleague. June is the same way, like a sister, but we didn't work together in that kind of way.

Also I was obsessive, and Rella was ambitious. Sometimes those get in the way of each other. There was never any question of loyalty or love, there was never any question of that. There was annoyance with competitiveness with me--I wasn't competitive with her, but I was other things with her. She was an advisor to me in many ways. She was like an older sister in some ways even though she was a couple of years younger. I'm sixty four, she was sixty two when she died--she would have been sixty three in July [1996].

Mead: It sounds like a very important relationship.

Goldberg: Extremely. Lee--talking about relationships--Lee and Rella didn't get along. Lee was very critical of Rella because, we figured out, Lee couldn't be critical of me and the singers because we were professional musicians, and good ones. Lee would occasionally make recommendations, but it would always be from the position of not being our peer musically, but people feel they can tell actors anything, so Rella always felt during the active time that she didn't have the respect, that she was

often hurt and amazed by some of the things that Lee said to her.

Lee is a very powerful woman, and Rella was a powerful woman. I think I can probably say I'm a strong person, too, and very intrusive. I never had trouble with Lee because one of my specialties is working with people--I love people, even when I know them I love them. I always admired Lee enormously. When you know people over that many years, we're talking about thirty years I've known Lee, you understand their profile as a person. I would be able to work with that and find it a challenge.

Rella, who was more ambitious and more insecure about her acting until she got real good, had more trouble dealing with Lee. Of course everybody was some kind of musician--like at one point when we did something funny, Rella would play a duet with me on the harpsichord or she'd sing--it would all just be hysterical, as part of the humor. Of course humor is a very major thing in my life, humor is what makes life possible, I think. There was conflict all the way through that relationship. I'm not even sure that Lee knew, I'm quite certain she didn't know, how much distress Rella felt over that, but Rella never let that stand in the way. For instance, if she had a problem with Lee, then I'd talk to Lee or Judy would talk to Lee.

More on Judith Nelson

Goldberg: One has to say--Judy was always loving, but she was never so intimate as Rella and I. I mean when I have a relationship with somebody, it can't be a limited relationship. I began to realize the nature of my intrusiveness and how I had to be careful with pupils, not to force them into a relationship even by love that would be a threat to them. I'm very careful about that, I think. Intimacy is very important to me emotionally. Judy had a certain degree of solidity about her emotional makeup so that she wasn't particularly needy. She had a loving mother and loving husband, a marriage that worked for her. She was balanced, she's a balanced person. She never added any

sparks to anything, I mean negative sparks. I don't mean she didn't move people.

Anna Carol Dudley

Mead: We haven't spoken of Anna Carol yet.

Goldberg: I've never cared for Anna Carol's voice much. I love her, I admire her, I respect her. I asked her to replace me, I picked her to succeed me as director of Cazadero [Music Camp].

##

Goldberg: She's a wonderful woman, and she has taught me many things. Her quality as a wife, her quality as a parent, her participation in the community, her value system, her intelligence and education--she's an irreproachable woman. Her credentials as a human being are unimpeachable. I don't think she has a God-given voice, and she never has had one. What she has is a musicality and intelligence. Her bachelor's degree was in history. Her master's was in music. That was my big problem. Why did we pick her? She used to laugh and say, "I was picked because I had a van," and we couldn't use a car anymore.

The fact is her qualities as a human being are why we picked her. She wasn't even really particularly Baroque-nik when we started with her, but she was so bright and so able. I recommended her for ten years for Junior Bach, and finally she agreed to do that. I cannot believe that a person who has limitations--I know that when I heard the tape of my performance, I have to say I was surprised it was that good. That's the playing of a fine harpsichord player, but I never saw myself as a great harpsichordist. I didn't have the kind of chops that Gilbert [Martinez] has, my student. I don't mean I don't have any chops, but if I were going to list the ten greatest harpsichordists in the world, I wouldn't be on that list. I had other things to offer as a musician and as a

player. I was a very expressive player and sensitive and talented, but I wasn't in that top layer, and I know it.

I don't know whether Anna Carol knows it, but her voice isn't beautiful consistently. Those are things that are God-given on top of the education. We selected her because of her qualities as a superb musician and as an intelligent, fine person, everything we needed to have a sisterhood. The time I liked her voice most was when she was singing with somebody else. That's why we ended up with Four-O, with Tapestry, because Anna Carol had sung with us about as much as Judy had with her absence. They were wonderful together.

That became an issue when I had my party--when they did that wonderful party for me in January [1996]. That was the one time I said that this was a chance in a lifetime to hear my favorite performers, and it did not include Anna Carol. It is not a flaw in her character, it's just the truth of things. I am not beautiful. I have qualities, I'm glad to be me, but I'm never going to be beautiful and never was beautiful. There are just some limitations we all have.

Mead: How about money--was it a constant problem or not?

Goldberg: Oh, no--I'll tell you how that was. Tapestry--it was amazing, because Rella and I are such good managers. I never had much money, but I always made things work. I don't even know sometimes how I do it. My son, when he was in the sixth grade, when he wrote one of those autobiographies that you have to in school said, "We are a lower middle-class family leading a middle-class life." That was a child of eleven who understood that we shouldn't be having as many vacations or as good food or lessons or whatever. I was a very good manager. I made a commitment not to have money when I chose to get a Bachelor in Music degree, and I knew that. I made that commitment when I was about eighteen or nineteen.

I could always make things work that way. Rella, relatively speaking, had a fair amount of money because her husband's a psychiatrist--in those days psychiatrists made a lot of money, they don't so much now. She's a brilliant manager of money, so Rella and I made it work. Everybody was

willing to give enormously of their time without being paid because we were creating something important, we felt--it wasn't just another gig. However, we always came home with a reasonable amount of money in our pockets when we went on tour. When we were playing locally, we might come out even, but we had baby-sitting to pay for and things like that. I had to make money--I had to make some kind of money for a gig because I had these kids to support and harpsichords to buy.

Rella wanted us to make costumes. She lobbied Anna Carol and Judy a lot to get those costumes. She looked all over the Bay Area for people to make them. Our expenses were so little because we were so clever as managers. Tapestry's income from 1976 to 1987 was significant enough to be a part of my yearly budget.

So, my colleagues in chamber music were amazed that we made money. Most people break even and use it as PR or other parts of their lives, like recordings. We actually always came home with money.

Mead: Did you ever record?

Goldberg: We tried to record, but it was theater. We spent a lot of energy trying to make tapes. Everybody thought it was great--it was perfect for TV. It never worked because the kind of taping we needed was like theater.

Mead: Were these tapes ever used for promotion?

Goldberg: There was one we had, but I don't think we ever got a job because of it.

Stephen Weinstock Becomes Director of Tapestry

Mead: Tell me when Stephen Weinstock came on board.

Goldberg: As Rella started doing more and more theatrically, and learning more and more--and by the way Anna Carol was enormously helpful

in that because she was well-educated in literature and history, and I had a regular college education--I had a Bachelor of Arts education even though I have a Bachelor of Arts in Music, but I didn't have the literary background like Anna Carol and Rella. So Anna Carol was enormously helpful in putting shows together and had ideas about things.

Rella tried to persuade us to be more theatrical, and I believe she was right. I never argued with that, but Anna Carol and Judy knew how much extra time it was going to take. As soon as you make anything theatrical, you've got to practice ten times more than you do when you're a singer. When you're a singer, you practice very carefully yourself, but you don't spend hours and hours together. I'm spending a great deal of time on the memorial concert for Rella, and Judy said this is Rella's way of paying me back. She's chortling up there in heaven because I used to read my mail while she was staging things. I did some staging, but mostly I was sitting, smiling or saying a word or two. I wasn't integrally moving around because I had to play the harpsichord. She was so annoyed that I was fully engaged while she was staging.

Stephen Weinstock was the final edge in our becoming a theatrical event. I think it's called a prop book--it's a book where every single thing that happens on that stage is in this book. I mean, Rella moves downstage left and Laurette says, "Oh!" You have a director, and we were actually able to pay him. He was our director, and then we had these books which are--a play book it's called. The objection that Anna Carol and Judy had was only about the amount of time they knew it would take to do, and they weren't sure it was necessary.

Mead: When did this come about?

Goldberg: The first show we did with Stephen--we all loved him, Rella was very wise and got the right person. We worked with another person, too, but he ended up going to New York, that's how good he was. Let's see now, the show I think we did with Stephen--it seems to me we did two shows with him. I think was "Bach and Forth" and one might have been the Purcell show. We can look that up in the archives. I think we did two shows, then

he went to Chicago--he was from Chicago--and then he went to New York.

We gained so much from him, but nobody, no great actor can ever see himself. Singers and actors have to have another eye. Musicians should have another eye, too, but they don't know it usually. Stephen came in and out of our lives within two years.

Mead: So Rella found him--was Lee still your agent at this time?

Goldberg: Oh, yes, Stephen was just a director. He was an employee of ours, just like hiring a costumer or a wig person. We ordered our wigs for fifteen dollars from the mail because Rella was always finding things! It was so funny.

Mead: Did Stephen come along towards the end of this time period?

Goldberg: It was not at the end, but past the middle. It was when we were really getting great gigs.

Mead: When did Tapestry stop performing?

Goldberg: In 1987 we stopped except for one [show].

Mead: Was that for a nostalgic return?

Goldberg: In 1991, we had a reprieve. We all dressed up like the Supremes and did the Purcell show at Yoshi's Jazz Club [Oakland, California]. I was doing Baroque music at Yoshi's for three years through MusicSources. It was the Purcell show which is very racy, very sexy, because that was what was happening under Charles II. My daughter, when she was grown up, was blushing about the show. We were doing the thing even tastefully. That show was for a jazz club for sure. I wore a black bowler hat with sequins all over it and black and gold. Everybody dressed like that, and it was a great, great show. That was the last time we ever performed.

Tapestry Stops Performing

Goldberg: In 1987 we stopped, we just stopped. The reason for the decision was that--my health was never good, but my health was diminishing. I was in my middle fifties or something. Rella used to say, "Well, are we going to go the last season where we'll all be coming out as haggard old witches in our wheelchairs?" We always wondered where it could go. We were all similar ages. It was getting harder and harder for me physically. I was traveling thirty thousand miles a year then because I went to Israel every year and performed and taught. Plus, Tapestry traveled about ten thousand miles a year. We did a lot of compressing of our gigs.

Rella wanted in the worst way to make money. She had always worked for her art and for her family and her poetry--and of course Tapestry was writing and acting. She wanted to make a lot of money. She felt that was the one thing she'd never done, being able to indulge her art. She really wanted to demonstrate to herself--she was jealous of me in that respect. I certainly didn't make a fancy living, but I supported four people. She always thought that was a talent and skill that she wanted to develop. It was critical to her. I remember how critical it was, how much she talked about it. We were on tour--we were driving in cars for miles and miles and on the plane, and we had a lot of time together. That was why she wanted to quit because it was certainly not that kind of money. She went hammer and tongs at inventing a business that was enormously successful fiscally.

Judy was beginning to get so much money, she was so famous that it was something of a fiscal sacrifice for her to take a Tapestry gig because of all the time it took to prepare one and then to go off and do it. So that's what it was for the three of us. I think for Anna Carol it wasn't so important to her. Oh, and I started MusicSources. I couldn't go on because of MusicSources.

Lee--we were so lucky to have an agent. We couldn't have done Tapestry without her. I don't mean that she wasn't paid her fifteen percent or whatever, but she did it because she is

an abiding fan of early music. She loves early music. She has helped to create it in the world, certainly in America. She almost died just around that time. I don't remember exactly if it was just before or just after. She's a very healthy woman, she exercises. Right now she's seventy two--I don't think she looks anything like seventy two. She always looked young to me. She was felled by some terrible affliction which is like a brain hemorrhage--most people who have this are diagnosed in an autopsy, most people don't live. She totally recovered. It was a miracle.

1750 Arch Street

Mead: Briefly--now these are monumental things, but if you could say a little bit about 1750 Arch Street.

Goldberg: Oh--I met Tom Buckner in Martial Singher's studio at the conservatory in 1970. I was teaching harpsichord. They made the mistake of letting me in--they didn't even want me. I walked in a door, and there was Martial Singher that I hadn't seen since 1953. He needed an accompanist real quick, and then he started using me for his workshops. Tom Buckner was studying with him. He was singing Ives, I remember the piece he was singing. He was the scion of an enormously wealthy family. He was an okay singer--he wasn't a great singer, but he was a good singer that had an enormous amount of money which makes you a better singer, you see, as far as getting gigs is concerned. He was a very interesting guy.

In any case, he was telling Martial Singher about his dream of this place he was going to start. I was just accompanying him, and my ears went out like this. I think Singher said something about the fact that I was a harpsichordist and I might be interested. I pursued that with Tom.

To make a long story short, I was into developing early music, so I started playing there [1750 Arch Street]. I always wondered how I came to this [MusicSources]--1750 Arch and

Mishkenot Sh'ananim and Merkaz Hamusica in Israel, it's really the culmination of those three. Mishkenot Sh'ananim is where I stayed, the oldest building outside of the old walled city. It became a shrine during [Israel's] War of Independence. It's the most beautiful place in the world, as far as I'm concerned. It's called "The Dwelling Place of Tranquility." MusicSources is partly that. Then the Merkaz Hamusica is the Jerusalem Music Center, right above Mishkenot Sh'ananim--this is all two blocks from the King David Hotel, within clear view of the Old City of Jerusalem.

Those were two important things, but the one that really made me put this together--and I didn't even realize it for years later--was 1750 Arch. It was, is, a house which now houses the electronic music center at Cal. I worked there for seven years, did thirty five concerts including twelve concerts in the summer of 1975, the complete chamber works of Bach. I was the guest music director. They let me do anything there, practically, once I got going, because I had a lot of ideas. Tom was delighted to have my suggestions. I had something of a following, and after my stint at the restaurants in the sixties, this was a way to connect with the public and be a teacher and performer, and put things together in ways. Tapestry performed there several times. My daughter even got married at 1750 Arch Street. It was my home away from home, after the restaurant era.

Mead: So Tom Buckner actually purchased the house?

Goldberg: He purchased the house. I recorded there--I called it the Leipzig Sonatas. They had a record label. It was a transcription of four of the six organ trio sonatas which I did with Paul Hersh there. Anna Carol made a recording there, and I played with her. When they closed in 1977, they had a week-long celebration on KPFA radio station. One entire night of those five nights was devoted to the programs that I did. Remember when I told you how I learned to touch the harpsichord? We were going through all these thirty five tapes trying to figure out which ones to use in this celebratory event. A woman who was working for Tom was producing these--Eva. We listened to the tapes and she said, "Well the tapes before 1975 sound so much different than the ones after 1975."

It was so thrilling to me that even a person who doesn't play harpsichord could hear that the touch was different. That was very validating for me in terms of what I believed was happening then.

Tom did a lot of modern music. I played fortepiano there--anything I wanted to do, Arch Street was like my venue. Other people did things, but he was so generous to let me--I would just say what I wanted to do the next year, and it was [done]. That was the inspiration for MusicSources. Money was never an issue for him. No one else could have afforded to do that. Tom didn't have to make money because it was money from his family. So MusicSources was going to be like that. MusicSources wasn't going to make money either, but we didn't have a foundation to support it. We did it without a foundation. It's the same kind of programming.

The Bach cantatas--I always felt that I was deprived for one reason for another of the opportunity to get to know the cantatas because there's so many. So I started a group called Cantata 1750, and 1750 of course was the year of Bach's death which was also the address. That led me to the idea of having Bach's birthday for my phone number. We started the group and did several performances, including Tom, of Bach cantatas which lasted a couple of years.

##

Mead: Tell me about experiences you've had with performance anxiety.

Goldberg: Even when I gave the Rachmaninoff piano concerto performance with an orchestra when I was sixteen, I was in a state of horror about my inadequacy, even then. Naturally, my teacher wouldn't have been psychologically aware, she didn't know how to deal with the tension in my arms because of the timing--we're talking about the forties when very little was understood about a lot of things.

You know we're all given a package when we come in the door, and whatever it is that's what we get. I have had so many wonderful experiences, and the fact that I had been raining on my own parade is perhaps a thing for me to figure

out why it needs to be that way. That could be why my heart is giving out now. It could be why I'm an understanding teacher. It could be a lot of things! Who knows? In looking back on it, I didn't have the words to say to my teacher. I didn't know how to say, "Draw me a picture of this piece."

Mead: Do you think that not knowing the form unconsciously contributed to anxiety?

Goldberg: Absolutely. There were two things that contributed to anxiety. One was technical proficiency and the other was being able to understand the form of a piece. I'd been playing so long, since I was four--I had a reasonable, natural body for playing, but nobody around me was a great problem-solver technically. The musicality of a precocious child often knocks the teacher dead, and child is not put through the same paces.

Mead: The assumption is made that you have certain knowledge when you don't.

Goldberg: And that you have certain problem-solving abilities you don't. I remember she used to say to go home and practice!. That's not the solution to jumping over your thumb when you're trying to play a scale at two hundred on the metronome. The tension that I had--all those things. In other words, my talent was sufficient in the technical area so that I could play a lot of difficult music and play it quite well, but this was always an issue for me that I don't believe it would have been if I'd understood to get practice advice. I needed more guidance than I got. I'm not making them wrong, it was the time and the place. Those are the two things--technique and form, being able to name part A, then this is where it goes to the dominant.

Mead: It sounds like you knew it musically and intuitively.

Goldberg: Um-hmm, but that's not good enough for me. One way that I feel insecure, this is kind of silly, but I've noticed it for a long time. Since I was a little girl, I've needed to know the population and the elevation, and sometimes the mean rainfall, of a town, and how it was laid out. Those were the things that made me feel comfortable in a new place. To this day, when I

meet a person and ask the usual things, and they say they come from Bowling Green, Ohio. I ask what's the size of the town, what's the size of the student population in the college, how far is it from Toledo, how far is it from Cincinnati? I need numbers. You wouldn't say I was a mathematical person--well, all musicians are mathematical, and they don't know it--but numbers mean a lot to me.

Mead: It also sounds like constructing a context is important.

Goldberg: If I could have built the form like the satisfaction I had of making in grade school--we had a fabulous art teacher. One of the things we did--we were obliged to make a semester project in the fifth grade or something--a model of our own private room in our house, how brilliant that was in reinforcing your identity, in learning about corners.

Mead: Just the whole concept of place.

Goldberg: I remember the thrill I had in making that. I loved my room, and my adopted father had built me a wonderful room in the attic. I remember the joy of creating that space outside and being able to share it with people. I'm teaching a small unit on Scarlatti to my harpsichord students right now at the conservatory, and everybody gets this thing I made. It's one page, and there's a line down the middle and one across. Then there's A, B prime, and B or C. There is a form that Kirkpatrick extrapolated out of those five hundred fifty five sonatas that applies to almost five hundred of them. That's the kind of music that just seems spontaneous and kind of frivolous, well it's not. He went to look for a minor composer and came back with a major composer. He created Scarlatti for the world, the modern world.

I extrapolated from Kirkpatrick a way to teach that so people don't have to learn the more intellectual names for things. I use numbers and various things to get a hold on Scarlatti. I've been doing this for fifteen years. I've never heard of anybody doing it before. I love to enumerate shapes. When I found about form in music, I thought I'd died and gone to heaven. So, it was a big problem for me not to have had that.

Mead: In a way it sounds like all your experiences--the lack of form and feeling inadequate about technique--all of these things led to solutions and then the desire to teach children in a way that would promote their playing.

Goldberg: That's really true. One of the things I teach at the conservatory every semester is sight-reading, transposition and quick study skills. In college or a professional school, they usually don't do that. They expect you to be able to do it. Somebody's supposed to teach you, but I don't know who. So you get there, and you can play the hell out of Rachmaninoff, and you spend five hours practicing when three hours would be plenty if you knew how to practice. It's true, it's been a special issue for me to deal with these things at times when other people think they should have been attended to and don't bother with.

##

Mead: Were you at all instrumental in the beginnings of the [San Francisco] Early Music Society?

Goldberg: When they wanted to get started with the Early Music Society, they called people, Lee and me and a harpsichord builder's wife who was doing a periodical about early music. Some people say I was at the second meeting, and some people say I was at the first meeting of the organization, but I was a part of it from the very beginning.

Mead: How about the Cazadero camp?

Goldberg: What happened was in 1977 or so, Charles Shere, the husband of Lindsay Shere who was the co-founder of Chez Panisse [Restaurant]--she's still the pastry chef, and she and Alice Waters were the founders of Chez Panisse--Charles Shere was the music critic for the Oakland Tribune and a composer. He was a very typical Berkeley sixties person, and his wife helped found the most famous restaurant in the United States, in this part of the United States. He wanted to start a Baroque music camp. Cazadero was going under--it used to be a kids camp and was destroyed by misplaced liberal philosophy, like the Berkeley

Co-op which died of the same disease, well-intentioned and stupid.

They were going to try to use that facility. [Charles] said, "Why don't you do that?" They offered me seventeen acres of redwoods and thirty-five dollars, essentially almost no money. I'd never been to summer camp in my life, a music camp, and I always wanted to go. So I sat in my office and invented the camp. It was one of the most thrilling things I've ever done in my life, hiring all these people I didn't even know that I did by networking.

Mead: Essentially what was the camp devoted to?

Goldberg: Everybody had two weeks of Baroque camp, two weeks of family camp, two weeks of jazz camp. It was eclectic. It was a Berkeley facility that wasn't being used, and so we did all different things. That was 1977. It was fabulous, I have to say. One of my talents is that when I really focus, I can memorize names very quickly. We had seventy five people signed up for this camp, a lot of them recorder players. I got this fabulous faculty. I greeted them in the office, and the next morning I introduced all seventy five to each other. That did a lot to make Cazadero happen.

Early Music Society

[Interview 14: 22 May 1996] ##

Mead: We finished last time by just touching on two things, one was the Early Music Society and the other was the Cazadero camp. In the Early Music Society, founded about 1974--

Goldberg: This is their twentieth anniversary, but we started in 1974.

Mead: Do you remember any of the other people involved?

Goldberg: Claude Duval was somehow connected to a little Episcopal church over on McAllister Street--I don't remember exactly what street

it was on, and I forget the name of the church, but it was near the Opera House. The Episcopal priest there was very interested in supporting such a thing, providing a venue for the meetings and for concerts. It's a small, very pretty church, had a nice organ. We met, and I remember I was at the second meeting. Ken Johnson who was a very major figure in the founding of the early music movement in the Bay Area was there, and Lee McCray. Kathy Lignell was Anton Lignell, the builder's, wife. There were a few other people, but those were the main ones I think.

We started by giving some concerts, and there was a little funky newsletter. Pretty soon it started to grow. It was called the San Francisco Early Music Society because it started there, but it's home is really Berkeley now. This is their twenty-first anniversary, official. We had a lecture series. It was done at a school near the Marina in San Francisco. There was some great big high school there.

There was a music store [Musica Antiqua] founded by Ken Johnson with backing by two other people. It became kind of an unofficial community center in San Francisco for the Early Music Society because he carried music from zero up to 1750--he would not carry Mozart, it was too advanced.

Mead: Was this strictly keyboard music?

Goldberg: No, it was all early music. It was a business, a commercial establishment, and it had music and instruments and some recordings. You could find out about repair people and things, and a reference for harpsichords, like a bulletin board. It was a lower floor of a Victorian house on Divisadero and California. People could hang out there. Whenever you'd walk there, you'd meet somebody you knew. Ken gave up his job as a computer programmer to run this store. He used to get orders from Australia because Australia didn't used to have an early music store which it now does. It was one of the few early music stores to deal with the needs of early music movement.

He wasn't the most efficient businessperson--he wasn't bad--but it closed down in 1985, so it went on for close to ten years. I bought the music shelves, and they're in my library

now. I wanted emotionally as well as conveniently to find places where you could put music comfortably, but also I wanted a piece of Musica Antiqua to be here. I bought them before I had a building. He kept them there until I needed them.

Cazadero Summer Camp

Mead: With the Cazadero workshop, you had just introduced seventy people [to one another], whose names you had remembered, and said that really helped to make this camp work.

Goldberg: It eventually went up to one hundred fifty that I would do in the first day. The first time it was about seventy. You would see their faces transformed when I introduced them. It was like, "She can't mean me, I can barely play the recorder," or "She can't mean me, I'm not important enough," and by the end of the week....

Not only that, but the food was fabulous! Most people go to camp, and the quarters are not very elegant. These were all adults, middle-income type of adults. I said, "If we're going to have a camp, we have to have grownup food here." They had a fabulous head cook who rose to the occasion for the chance of not making hot-dogs and macaroni and cheese. The menus were so fabulous that at the last meeting on the last day before we left, one man said, "Would you kindly give me a copies of the menus for the week." I said, "Why?" He said, "Because when I get home my wife won't believe me." We had French food, we had German food, we had Spanish food, we had incredible food, and not so much fat as the kids would have, and no hamburgers or hot-dogs.

I inaugurated the idea of going over to Healdsburg nearby, and those places, and getting beer for one occasion so we could have a Scarlatti fest--like one of those clubs, as in Mexico where you go to drink beer and hear some Flamenco music. One of my students played a fandango, a piece which lasted a humongously long time. He played the fandango on the harpsichord, and we all danced and said "olé" and drank beer.

We all put in money, and I went with someone to get the beer. Subsequently, a year after, we started getting wine, so we served wine with dinner.

Mead: Now these people that you're talking about, these were participants in the camp, and they were all adults at this time?

Goldberg: All adults, and my particular course was all adults. The faculty were Baroque experts, and to find a Baroque expert in 1977, that was not easy. I was on the phone for weeks, and I found a Baroque violinist, a Baroque cellist, a Baroque oboe player. One year we had a lutenist, myself on the harpsichord and Anna Carol as vocalist. I found a Baroque flute and recorder players, the most important of all of course when you want to get adults involved. That's where Philharmonia [Baroque] was born. I and my colleagues had never heard that variety of Baroque instruments in one room before. We were all stretched out from Vancouver to Claremont, California, and there weren't enough of us in one place to ever have the luxury of a full complement. Added to that were the students.

I met one of the great recorder players in the world. Up to that time, recorder was kind of low on the totem pole for its quality. A lot of people play recorder, but we're talking about world class great recorder players. I found a student of Frans Bruggen, from Holland, who came to teach because her husband was on sabbatical. Her name is Eva Le Gène. She now is a full-time professor at the Early Music Institute in Indiana in Bloomington. Her husband's a math professor from Denmark, from Copenhagen, and they came for a year's sabbatical to Stanford with their two little girls. I was introduced to her, and the minute I met her, I knew that she was good. I didn't hear her play, but I knew she was special. The way she talked, and what she said--she was a treasure. She transformed this community. Everybody makes a big deal about her successor, Marion Verbruggen, who is now an important recorder player, but it all started with Eva at Cazadero. Marion now teaches there and comes here regularly to play. Both were students of Frans Bruggen.

Mead: Who were some of the other faculty that you remember?

Goldberg: Carlo Novi on Baroque violin; Susan Napper who was the founding principal cellist of Philharmonia; Janet See, one of the world's great Baroque flute players living in England right now, is coming back to play with Philharmonia and was the founding first flute player of Philharmonia; Carol Herman who was the gamba player from southern California. The year after, Bruce Haynes came, and I introduced Susie and Bruce. They now have three children and are living in Vancouver. There were several other harpsichord people that were students or former students of mine who helped to tune fifteen or sixteen harpsichords with a forty-degree temperature variant between night and morning at Cazadero.

Mead: Where exactly is Cazadero?

Goldberg: Cazadero Music Camp was thirty five acres of redwood trees on a creek about two miles from Guerneville and seven miles from Jenner. It gets one hundred and thirty five inches of rain a year. That's why those redwood trees are so happy, they're right near the ocean and they're getting nothing but rain.

It was damp in the morning, and for the swimming hole, they dammed up the creek. People could hike and do various sports. It had been a children's music camp for many years. Now, this year, it's returning to its original idea [as a camp for children]. My sons went there. It was the only music camp run by a city in the United States. They got into trouble because of trying to be politically correct, and they came unglued. Robert Lutz is the name of the man who founded it, and now his son and all the alumni have put it back together as a children's camp which is starting this summer for the first time since 1975.

Mead: So you started out as Baroque for two weeks, then were there other periods?

Goldberg: In other parts of the summer, there would be a jazz camp, family camp--it was taken over by something called Camps Incorporated, a community-based wish to make use of this facility. They got some money from the city, but people like us could pay our own way because middle-class people could pay their tuition. The jazz camp and family camp were wonderful.

They never had the original children's camp of eight weeks again until this summer of 1996, twenty years later. It's really incredible. The two weeks was the seminal experience for the historical performance movement.

Mead: How many summers did that Baroque camp go when you were involved in it?

Goldberg: It started in 1977, and until 1980 I did it. I went on a sabbatical in the spring of 1980 for the first five months, and that's when I realized I had to start a Baroque orchestra. I asked Anna Carol to take over for me, and it went on in the same mold. I left out that we had a chorus, too. The chorus director was Jon Bailey one year, Phillip Brett another year, and we did things like *Faerie Queene*--we did the whole thing with the whole group. We did the "Te Deum" of Handel--it was incredible stuff we did.

I think it went on until about 1983. I think they did three or four years there, and things got worse and worse. The food got bad when I left because Anna Carol doesn't care about food, so it went back to funky camp food. It was still fine level of quality faculty with Mitzi Meyerson and Arthur Haas and Colin Tilney, various people came there and taught the keyboard. The others came year and after year, and sometimes she got some special people to come. The quality of the camp, with all the chamber music and chorus and theory class, has continued to this day.

As I wished and predicted in 1979--I saw that things were going from bad to worse with Camps Incorporated. Berkeley wanted us to fail so that people could be punished for voting in Proposition 13. They had closed all the camps, but they couldn't close our session because it was fully paid by the individuals, and they could remove their subsidy. I was at camp when Proposition 13 passed. I realized that we were going to be in trouble. I wrote down on a piece of paper in the kitchen, "The camp that they couldn't close." I wrote down Plan A, B, C and so on if the camp was threatened. I met with the faculty and said we could get involved giving money, so we gave some of our pay back and things like that. We didn't want to leave anyone out, we didn't want to reduce the faculty, we

just all took less. My last resort was to have it in my house in Oakland, to have the camp in my backyard. You just can't let things like that die.

So we kept it alive through the worst of it. Then Camps Incorporated went from bad to worse. Anna Carol negotiated with the Early Music Society like I was hoping to do anyway because it was too difficult to keep the harpsichords tuned under those conditions. So the camp was moved to Dominican College which is where I recommended because Dominican College during the summers was devoid of students. I had been going there to the Lute Society of America summer camp, and there were other people using it--Japanese students from Japan would come here and learn how to speak English. I got the idea it would be a perfect venue because of course it's a nice facility.

The Early Society has held it at Dominican College since 1983 or 1984, and it's been there ever since. They expanded it as I hoped they would. They had one two-week session for Baroque, one two-week session Renaissance, and Medieval, and instrument-making and things like that.

Performances at the Palace of the Legion of Honor

Mead: Okay, I want to spend a little bit of time on performances at the Palace of the Legion of Honor [San Francisco].

Goldberg: Oh, yes. I was involved in some of the performances in the galleries that were being run by Lucy Martell, the program director for the Legion of Honor. Her mother was a serious musician, and one of her best friends was a very fine gambist and cellist in Los Angeles, and she was very oriented to early music and historical performance. She promoted a lot of performances. Some museums don't have any performances, and some have very few. Her predecessor actually called me in 1968. I'd been giving occasionally one or two concerts in the gallery with Rembrandts of Dutch music and English music with Bruce Haynes, Baroque oboe and harpsichord. This man, whose

name I don't remember, called me. He was the director of programmer, and he asked me if I could put on lectures and concerts to illuminate the exhibition called "Flourishing Age," sixteenth century Italian, it was high Renaissance Italian Baroque drawings. They were small and beautiful things. They came from Italy on a special touring thing. This was in 1969.

I knew a lot of people by this time. So I put together four concerts and four lectures. We had a very small budget, and the concerts and lectures were in the Legion of Honor Florence Gould Theater. They were one week or two weeks apart. One week it was dance, one week it was instrumental, one week it was vocal. The Italians invented Baroque dance. The French took it over and kept it, but the Italians invented it.

It was like being given this humongous Versailles and invited to decorate it with music. It was a very low budget, but I was so excited about it. I was going to use my organizational skills as well skills becoming entrepreneurial. Saturday we would have a lecture demonstration preparing people for the Sunday performance, that's how I remember it. It may have been that we had a lecture on Saturday, then the performance following on both days, but it was a Saturday-Sunday situation. I remember Carlo Novi and Susie Napper would play the instrumental stuff.

This could have been in 1979¹. The thing is, I met Susie before that. In 1975, I did the complete works of Bach at Arch Street, and she was in that one, so I already knew her and Carlo in 1975. There were three major things for the Legion of Honor: "Flourishing Age," the IBM-supported "Splendor of Dresden," [1978-9], and then there was one with dance, instrumental and vocal. I still have some of the programs. There was no Tapestry yet--had there been Tapestry, we would have done a show. This is what kind of led up to Tapestry, putting all this stuff together.

¹Programs of the events indicate that the year for "The Flourishing Age" production was 1977. See Appendix.

It was the first time in this part of the world that people had seen something coalesced. They would go upstairs to the exhibition and see the paintings, then come down and hear talk about the life of the musician and what life was like, then hear these people play this music on these original instruments. This was a brand-new concept. To my knowledge it had never happened in this part of the world at that time.

It was like being a certain kind of magical conductor. I couldn't play the cello, I couldn't play the gamba, but I could call upon these resources and put them together and rehearse them. I did all the playing myself to save as much money as possible. Besides there was nobody else to play at that time. We didn't have harpsichordists coming out of the woodwork like we do now. That was a thrilling experience for me, and it was done very inexpensively. Everybody was excited about the idea, and everybody got paid a reasonable honorarium, but it was a big opportunity.

Then, the program director and his wife left. She had a D.M.A. from Yale, so she could talk about all the sexual prejudices. She was at the conservatory for several years. She was a very powerful lady, and he was a lovely man with big ideas. So they moved. Then for the second event at the Legion of Honor, Lucy Martell, who later became a good friend and a board member of MusicSources, called me and said they were having that IBM was funding lectures and concerts like I had done before. They couldn't use the Florence Gould Theater because the green vaults that were being brought from Dresden were so heavy that they had to shore up the floor so that the green vaults wouldn't fall through. We couldn't use the theater. They said we would have to do them in other places in the Bay Area.

So we put on fifteen concerts and lectures throughout the Bay Area. There were advertisements for the "Splendor of Dresden" for the exhibition, and we had gorgeous promotion--we had a poster designed with their staff and a brochure with gorgeous paintings. I got a book of the composers that worked in Dresden, started to research it. There were a thousand composers that worked in Dresden in four hundred years. They were incredible composers, Josquin and all those people. In

the period that we were interested in specifically, the seventeenth and eighteenth centuries, everybody was in Dresden. They had Baroque orchestras sometimes with French concertmasters, sometimes with Italian concertmasters--it was called the Elbe Florenz, Florence on the Elbe, and it was the most artistically important city in Germany. I became imbued with the whole history of it. They invited me to come and see slides of every single piece that was coming from the DDR [German Democratic Republic]--that's where Bach came from, East Germany.

So I had to find fifteen venues in the Bay Area. We made a set out of big panels that looked like the skyline of Dresden, and we would put on all these concerts. I had a big enough budget because of IBM that I could hire people from other places. I was one of the first people to bring Paul O'Dette here and Baroque dancers from New York and Iowa, and Alan Curtis played, and all my other friends continued to play. I brought Sequentia here. It was the first time Sequentia ever came to this town. We expanded it enormously. We did one at San Jose State, we did one at the [San Francisco] conservatory, one at St. Ignatius church, one in the chapel at Stanford, and Cal and Dominican and Diablo Valley, I'm not sure.

I had to conceive the whole thing, run it, oversee the promotion, hire the people, get them paid, write the script and play. I had an assistant that was one of my students who could type things and help with those kinds of organizational things, call people and arrange for transportation. All this stuff required a van because of the instruments. It was incredible.

Then, while Lucy Martell was still there, in 1983 I did my biggest project which was thirteen concerts and lectures to illuminate the Vatican collections ("Papacy and Art"). I called it Goldberg and the Pope, and some people might have reversed those, but I figured I didn't know him that well--I called it privately Goldberg and the Pope. This was the exhibition of artistic objects from the Vatican that was touring the United States. Of course there was a large subvention for the music, and we had music from four centuries.

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Goldberg: The Legion of Honor gave me the opportunity to create performances for the Vatican and Dresden shows. The Dresden show [performed by Tapestry] was called "Bach and Forth," and it was German. Rella came out of the hospital the morning of the show in order to do it. She was never sick except she had one disease which would recur about every five to ten years. It was not life-threatening if it was well taken care of and treated with cortisone. We wrote the show, nobody else could do it. That was for the Dresden show.

The Vatican show was all done in the Florence Gould Theater because they didn't have to shore up the floor. There were thirteen of those, and four of them were called "Illuminations at Noon" because of the illuminated manuscripts. There were lecture-recitals. Phillip Brett gave one on early seventeenth-century polyphony, William Byrd, which was his field. Anthony Newcomb did one on Frescobaldi--it was wonderful, with a quartet of players and harpsichord. He wrote the article in Groves on Frescobaldi. We got four lecture-concerts with a speaker of importance who knew a lot and was fun to listen to.

We had the lecture at eleven o'clock, I think, and coffee was served with madeleines. That was when I discovered madeleines. I have never been the same since, ten thousand madeleines later. That's a whole story--I was going to have coffee and croissants, but you can't have croissants for a hundred and fifty people because it's all so messy. That was before the fat problems. So I got the idea of madeleines, so we had madeleines and coffee in the Porcelain Room, then people would come in for the lecture. People just loved it. That was only four of the thirteen events we did.

What I remember most about the Vatican show was a party for the show, a fund-raiser for donors. It was the most opulent party I'd ever seen, heard or thought of in my entire life. It cost five hundred dollars a person. Alan [Curtis] and I were invited. The entire first floor of the Legion of Honor was turned into a pleasure palace. That party was a private showing of the treasures of the Vatican. I've been to the Vatican, and when you walk from the entrance of the Vatican to the Sistine Chapel, you are so overcome with the acquisition

of objects from fifteen hundred years of the greatest art and the greatest everything. It was an incredible opportunity.

Of course the music was so extraordinary that the church supported for centuries. So each show was bigger and more remarkable in what it gave to me in the opportunity to do it. That party was a private showing of this exhibition plus jugglers, dancers, food of every description lining all the galleries, and music of every sort. It was like a movie set, a decadent Fellini movie. When you came in, you came in under a canopy, and you were met at the door. There was some kind of little bag full of presents of yummy chocolates and perfume for the women and stuff for the men. This was done in the spirit of Italian opulence. It was a staggering experience. It's like going into a movie set with the smellies and the aural things--it was like living a film.

And the exhibition--the Caravaggios, you name it, da Vincis--it was an unbelievable excerpt from the Vatican. They probably didn't even miss them! There was so much stuff there. It gave me the opportunity to engage artists to do this and to have them decently paid. We spent eighteen months on this project. I think it was funded by private money. I think that's why they did this party. They charged five hundred dollars a person, and there could well have been five hundred people there. So how much is that?

Mead: Two hundred and fifty thousand, I think.

Goldberg: Then, of course, they were heavily funded by large corporate donors because the Vatican's got a lot of friends in high places. The money was freer there, and I was able to do more, and I was able to do it there at the Legion of Honor. It was a very, very special opportunity for me to share with plain folks, like you and me, to share all this opulence. You go to a museum and pay to get in, then you get all this? Some of it was free to people who came in. We charge a dollar because I said if you don't charge a dollar, people won't come. They don't go to free things. At that time a dollar meant more. The Dresden was a dollar, and the Vatican was some very nominal sum. It was my job to spend that money properly and get the most out of it. I think I did that, and it was thrilling.

The Junior Bach Festival

Mead: What was your involvement with the Junior Bach Festival?

Goldberg: Merle Emerson came to me in 1963 or 1964 to study harpsichord. She was the wife of Ralph Emerson whose great-uncle was Ralph Waldo Emerson, and he was the head of the Mycology Department at Cal. He was from Harvard. They lived always near the reservoir where Grizzly Peak is--they lived on Beloit. They had two wonderful children, and we all used to socialize together. Merle was involved with the Junior Bach Festival. I didn't know much about. I'd been here around ten years or a little more. It was run by the piano establishment of Berkeley.

It was started by a woman named Tirzeh Mailkoff who was a piano teacher from Michigan who came here. She went to the Carmel Bach Festival, and she said, "This is really great, we ought to have this for kids." When she asked around, everybody said that kids couldn't play this music. She said, "What do you mean kids can't play this?" She's ninety years old, and I just talked to her a few weeks ago. She lives in Mexico--still teaching. She has sent MusicSources some music. She started the Junior Bach Festival and was director for a couple of years. This was way before my time, it was about 1953 or so.

A couple of years after she started it, she moved. They had gotten it rooted down. The Berkeley music community, especially the piano players, were very excited about this. I told you that this is soil where things can grow. William Duncan Allen who is an African-American and graduated from Juilliard and accompanied Todd Duncan, a great singer around the world. He was a very well-known accompanist and piano teacher who became the director. He was there for seventeen years. He was a wonderful musician, but he was of course not a Baroque specialist, he was a pianist from Juilliard. Nobody was a Baroque specialist when they started Junior Bach whenever they did. So for seventeen years they just kind of left it to him, and he made all the musical decisions. He worked for relatively little money, and he became kind of an

establishment. The piano teachers would send their kids to play works of Bach, and it was a wonderful thing.

In 1963 I heard about it from Merle and another person who became a student of mine, John Barr, who was the adopted son of the minister at that time of the First Congregational Church in Berkeley. He loved the organ and music and was a young adult. He actually became the general director of Junior Bach in the late sixties as alternative service to going to Vietnam. He was a conscientious objector. The Berkeley Selective Service Board gave him the right to work for Junior Bach for free instead of changing bedpans in hospitals. He did that for two years.

They were totally out of touch with what was going on in the historical performance world because it was barely going on by then, the early sixties. After I'd come back from Leonhardt in 1965, John and Merle told me what was going on. They finally got two harpsichord kids to come and audition. They were students of a very fine pianist who thought they could just play Bach on a harpsichord. Of course they had no harpsichordists listening to them, they had pianists and organists. I said, "This is outrageous that these kids are not having any support or guidance or anything." So John and Merle were able to introduce me to the community there--this was about 1970.

I started to be a judge for harpsichords. I started to talk to the board intensively about the responsibility of this organization to be an organ for performance practice for young people because I thought it was such a marvelous organization. I was the director by 1975 and 1976. I said the organization must be not only a presenting organization but must set musical standards of a different kind, not piano standards but music standards. We must be an educational organization who puts on public lectures on Bach.

Well, they were outraged. I can't begin to tell you how insulted they were. You know that Berkeley was one of the most conservative cities in the world. When I came here in 1953, Berkeley was run by little old ladies and gentlemen of no color whatsoever and no ethnic names whatsoever. I remember when the

vote was given to people when they're eighteen with young people having booths out in front of Hink's [department store] registering young people. This was the end of Berkeley conservatism. It was perfect soil for radicalization, and I think we've come back to something almost reasonable.

In any case, Junior Bach was a reflection of that community. "We do it this way. We don't care whether it's right. This is the way we do it, and this is where we get our money to be able to support the establishment." I knew that I couldn't just go and do it because it would destroy the organization. I had as an ally the president of the board who was a very powerful extraordinary woman whose name is Betty Waldron. She had an enormously gifted kid, a violinist. All the gifted violinists came from one studio in Berkeley, Ann Crowden's studio. Of course the Crowden School is now well-developed. These kids were playing unaccompanied violin sonatas and concertos.

Betty Waldron was hungry to know the truth. She was a musician. She made sure that we did a minimal amount of damage to the people who loved William Duncan Allen and who loved the old guard and who thought the most important thing for girls was to wear a dress that was long and frilly enough and that the boys wore suits with ties. This was 1975 in Berkeley--what are you talking about? The world was already changed.

If you look at a 1975 Junior Bach program you can't even see my name. We wanted to be sure that my profile was low enough that the old guard wouldn't run. By the second year, it was all right for me to speak in public and to do things. I was all over the place giving lectures and bringing lecturers here. It was at a lecture at Junior Bach that we first heard about the new scholarship around the "Goldberg Variations" that had just been discovered that year. I gave workshops for the teachers and for the students. We started introducing Baroque performance principles for piano teachers to think about. We started promoting not just piano and occasional violin but choruses and singers and oboe players.

In the twenty-fifth year I was the director, and we'd really begun to shape the festival in bringing it into the

historical performance movement. It's been nothing but up and up ever since, and I've been involved ever since. I was director for two other years in the eighties. I've been on the board and judging every year excepting one since 1973. I adore Junior Bach. I believe it is a remarkable organization which runs on a budget of something like twenty five thousand dollars a year because certain people have given their lives to it.

The *Neuebachausgabe* that resides upstairs in our library belongs to Junior Bach. They had it in the Berkeley Library where it was stored in the basement and people were standing on it. They took it away and brought it to MusicSources, and all members of Junior Bach may come here and use it and our library in exchange for that service--we could never have afforded it, and it wouldn't have been necessary.

I helped pick all the directors since 1980, and I recommended the workshops. Now I give one or two events at MusicSources that would serve that vast community. There are three hundred children per year who have auditioned at Junior Bach. I'm giving a presentation to the Early Music America education forum and festival about Junior Bach because this community has been transformed by Junior Bach. That means that thousands of children have studied Bach who might not have studied Bach because of the opportunity of sharing it.

Under my aegis, we have promoted the concept that was implicit that every child who performs that meets the standard will be presented. You're not competing. Competition for six-year-olds is not appropriate, but an audition to meet a standard is appropriate. They're not competing with one another. This year, hopefully, they will be giving a certificate of participation to every single child who participates in addition to the ones who are chosen. If you auditioned, you already won because you learned a piece of Bach well enough to play it in public for the judges. Now all the judges at Junior Bach are Baroque performance specialists, every single one. That happened during my last tenure as chairman.

Mead: Who are some of the other people besides Betty Waldron that you remember?

Goldberg: Mr. Junior Bach is a man named Dr. John Mark. He's also on the board of MusicSources, the Early Music Society and founder of the Viol da Gamba Society of America, Berkeley chapter. He is a retired pediatrician whose children came to study harpsichord with me when they were ten. One is forty now and the other one is thirty eight or so. He played the viola da gamba, and the boys helped him build his double-manual French harpsichord. His passion is Baroque music. Now that he's retired--he's only seventy, he's probably got another twenty five years to live because his mother lived to be ninety five. I have her wheelchair. She just died a year or so ago, and there's a Junior Bach sticker on the wheelchair. The [younger] son now is on the board.

Right now the outgoing director is Anna Carol Dudley. I worked on her for ten years until she did it for three years. When I became director, the director before me had done it for seventeen years. "I said this is the first director that's going to do it for two years, and we're doing to establish a tradition of revolving directors so we can keep fresh ideas going." That was a little tough. There was a lot of struggle to pull them out of the dark ages, but they have done it. Even though a lot of that group are establishment, they are establishment with a positive view. Now the boys don't have to wear shirts and ties, but they all dress nicely and play gorgeously.

A Local History of Harpsichord Builders

Mead: I would like you to talk about the harpsichord builders, the gradual history of harpsichord building.

Goldberg: Anton Lignell came from Boston in 1967 or something like that. His great grandfather designed the Jefferson Memorial in Washington, D.C. Anton won a scholarship to college for his javelin throwing, and his dream was to be an Olympic javelin thrower, but he didn't make it--he got married and had a child and had to get a job. He was an artist, and so he worked for Eric Hertz, the Boston harpsichord builder for five years. He

was not the worst builder in the world but far from the best. The fine builders are the replica makers, the ones who make copies, and that was a new idea after the war. The establishment builders were the modern builders who built instruments which weighed seven hundred and fifty pounds that were pianos with pluckers. They didn't understand. The middle level were people like Eric Hertz who made instruments that weighed only three hundred pounds.

So Anton studied with him, and he had a lot of flaws in his learning. He wasn't really excited about harpsichord building, but that's all he knew how to do. He was an artist, too, so he had some skills. I was so thrilled to see him and so happy to be nurturing in anyway I could because you have to have harpsichord builders of you're going to have harpsichords. He made instruments for my pupils--this was 1967, 1968 and 1969. His second wife, Kathy, I think it was his second wife--was one of the founding people of the Early Music Society. She did the newsletter--it was a very fine little document. One of my students who had commissioned an instrument from him died. He had gotten his one-third down, and she died, and he had already spent the money. It was the coup de grâce to his practice. It wasn't his goal in life to be a harpsichord builder, and people were expecting more and more from him. He disappeared, and we were without.

The next builder was the husband of a pupil of mine in the early seventies. Anton was apprenticing the husband to him, and he was around for a little while, but he wasn't gifted either. He only did it to help his wife get a harpsichord, and he thought he wanted to be a harpsichord builder, but he didn't have the knack.

John Phillips was a graduate student at Cal who was a bassoon player with a bachelor's degree from Santa Cruz, and he came for a Master of Arts in Musicology. He started building kits under the aegis of Mark Kroll who is the head of performance practice of the early music department at Boston University. Mark was a very important student of Ralph Kirkpatrick, and he was a significant harpsichordist. He was an energetic guy who gave a course in harpsichord building so that the school would have a harpsichord. John was in that

class. He did so well that they actually drove this little Zuckermann in their station wagon and brought it to my door and showed it to me. That was in the early seventies.

Mead: Where does the name Zuckermann come from?

Goldberg: Wallace Zuckermann was the maker of harpsichord kits. He did more for the harpsichord than any other individual.

Mead: Was this in the United States or Germany?

Goldberg: New York. His brother, Alex Zuckermann, lives in Oakland on Grand Avenue or somewhere. You could buy a harpsichord kit for under five hundred dollars. There were people building them to put them in their boats, they were so cheap. When you were done you didn't have much, but you had a harpsichord, and it plucked. You could carry it around because it was so little. We called it a slab-side. I could show you one. It's triangular-shaped instead of a bent side because that was too refined and too expensive.

Wallace Zuckermann in 1968 or 1969, he wrote a book on the modern harpsichord. He was very wealthy now, and he wrote a book to seek the state of the art of harpsichord building all over the world, actually. There are pictures and the names of the builders. He was so appalled at how bad his instruments were after he wrote this book that he said he was going to quit. He was going to just stop building harpsichords. The publisher's assistant for that book was David Jacques Way--I think he died when he was probably forty five--he was very, very excited about this book. He was in love with the quality building of a young man in New Jersey named William Hyman who is building replica instruments very beautifully.

So David Way said to Wally Zuckermann, "Don't throw this over, sell it to me." Wally Zuckermann, who'd made enough money for the rest of his life--he was a man of integrity, sold the business to David Jacques Way, and from that time on Zuckermann became the best kits in the world. By 1971 you could buy a bent-side replica instrument because he'd learned from William Hyman and others in the East. He was in a community of people who understood building. There was another

builder, William Burton, I think in Lincoln, Nebraska, who was building replica kits that helped me out a great deal because I could get those kits. He made one or two kinds of instruments, not many, but they were much better than the old Zuckermanns, between the good Zuckermanns and the old ones.

[Interview 15: 29 May 1996] ##

Mead: We left off last time with talk about William Burton in Nebraska.

Goldberg: When I went to perform in Lincoln, it was a much more sophisticated and intellectual community than I thought. It's almost always that way--things don't really grow in a vacuum. William Burton had gotten drawings from Frank Hubbard--

Mead: --of Hubbard and Dowd?

Goldberg: Yes, of the Moermanns copy, late Flemish period, preceding Ruckers even. Ruckers is like the Stradivarius of harpsichords. Moermanns was the first famous member of the harpsichord guild in the late fifteen hundreds in Holland. That's where it started. We consider the Netherlands to be the home of great harpsichord-building like Italy for strings. Ruckers was the second family, after Moermanns, around sixteen hundred. In Groves dictionary, there used to be, preceding this edition, a list of all one hundred and twenty extant Ruckers, just like the Stradivarius instruments. Most Ruckers that are copied are from 1642.

Hubbard had owned an unrestored Moermanns. The purpose of these instruments is not to play them but to measure them. He learned a great deal from that and built about five or six instruments after the Moermanns, one of which was in my house for a couple of years and belongs now to a colleague, Katie Clare Mazzeo. All he had to do was get one string to sound for him to know it was a Moermanns. I once gave a slide show and lecture honoring Frank Hubbard, just after he died, because he was one of the most important people in the era in the

renaissance of the harpsichord--Hubbard, Dowd and Skrowvoneck are probably the three names that lead us to historical replication of sound.

Frank sent Burton this drawing, and Burton made these cheapos, I'm talking thousand-dollar copies, from a kit, and some from the shop. It enabled us to help our students get instruments that sounded like harpsichords. There were flaws, but it was a big jump above the old Zuckermann slab-sides, and filled in the spaces until we could get going on a new Zuckermann-David Way instrument. To this day there are still Burtons around, and they still sound nice. There were modifications that enabled us to use them. His son worked with him for a while, but to my knowledge there is no more Burton firm operating, but he was very important to us.

Mead: John Phillips, then, subsequently became a builder.

Goldberg: Anton Lignell I told you about, and it was good to see someone building, but it wasn't leading us to the heights we'd arrived at except it provided instruments for students and our schools. Then John Phillips began building after he graduated--it was clear from the beginning that he had a gift. He's made sixty instruments, and he's building all the time. He has two associates in his shop. It was a tradition, when I went to visit the atelier in Paris--there would be like eight people working in an atelier, and one would do keyboards, and one would make jacks and plectra, and one would do the finishing and decoration. That's begun to happen with the builders. I would say that John Phillips is one of the finest builders alive. He specializes in French double manuals, and we all thought the French double was the only instrument that mattered, and then we found out that was just one type. Our view of the world was through a keyhole.

When I was escorted around Boston for the first time by Bill Dowd, the other great name, he had such enormous respect for this young talent [Phillips] that he could see was going to be a major contributor. Dowd had retired, and Hubbard had died, and a new generation was coming. I would say one of the few great leaders is John Phillips. Mine harpsichord was built in 1978, and that was the second one that John built that began

his career. The other one is owned by a New York harpsichordist who doesn't have much of a career any more but had the wisdom to see how wonderful John is. He has many instruments in Paris, instruments in Japan and all over this country.

Mead: So he's really international.

Goldberg: Oh, absolutely. His specialty is late French ravelments RTs, that's a ravelment of the Ruckers-Taskin type. Mine is a Taskin, a late French instrument. He mostly makes RTs, a Ruckers-Taskin, which means that it was basically a Flemish instrument made larger, bigger in every respect, to accommodate French taste. I played a Taskin. I think twenty six of his instruments are RTs. The San Francisco Symphony owns one, UCLA, as does Berkeley who is now on its second John Phillips. When I first owned one, I got calls from people all over the world who wanted to come here and use my instrument which I was pleased to do. There wasn't even as good a one at Cal as mine.

John Phillips is building a harpsichord right now, a second one, for Nick McGegan, and it's a quadruple transposer-- 392, 415, 440 and 460 because those are the four A's that were the most common in the seventeenth and eighteenth centuries. So, 440 was one that was rarely used; 392 is French chamber music pitch; 415 was the average pitch of the woodwinds in Germany in the eighteenth century.

Mead: What is the A for the piano now?

Goldberg: They say 440, but it's been going up. It really is 442 in concert halls. Now the Berlin Philharmonic plays at 446, and they cancelled in San Francisco when they found out the piano was at 440. People had to wait until the next day for the piano to be retuned to 446 before they would play. Now you understand why this is happening--because it sounds zappier. If you have more vibrations per second, then it sounds more tense and intense. I would say 442 is probably what most people play, but they deny it. They used to deny it, maybe they don't need to deny it any more.

Mead: In the harpsichord, then?

Goldberg: What we now have is transposing harpsichords--in other words, the two harpsichords in there [points to music room] are transposers to 415 and 440. You move the keyboard over. Triple transposers--I've heard people talking about the possibility of doing 392, 415 and 440. Now with this quadruple one--460 is Italian pitch from the seventeenth century, a half step higher.

Mead: I recall also that you mentioned David Jacques Way as being very important so far as bringing harpsichords up to the present time.

Goldberg: He brought things up to snuff, and also made organs and fortepianos. His fortepiano kit--of course you realize that a kit doesn't mean a kit any more. It used to be that you just put point A to point B. Now, he has centers all over the world for helping to put their instruments together. There's one in New Zealand, a very important one in Sydney--Cary Beebe in Sydney is kind of like the harpsichord repair-person for the Far East--London, Munich, Paris. It's just remarkable. Since David Jacques Way died, his Zuckermann firm is being continued by two of the people who were working for him, so it's going forward.

The Hubbard firm, which has been without Hubbard for fifteen years, has been carried forward by his widow, and a man named Broekmans is doing that shop. He does good harpsichords, I'm not saying they're not good harpsichords, but I think the Zuckermann firm is doing more important work with the fortepiano kit. What you're really getting are the pieces--you're not getting a kit, you're just getting the parts all cut and the little pieces. Many of the former people who were responsible for instruments, apprenticing the kit business, went out on their own, like Kevin Fryer.

There are three important builders in the area: John Phillips, Kevin Fryer and Gary Blaise. Kevin Fryer was the Zuckermann representative here, and he now is building on his own. I ordered a Zuckermann Flemish from Kevin, and during the building of my instrument, he made changes which made him realize he wanted to be on his own. I experienced the changes. He delivered it as a Zuckermann, and it was okay. That means

that you're always going to get a decent instrument, but wonderful ones is what you don't necessarily get. Something bad happened to the room having to do with humidity, and he said, "Let me take it back." John came and just repaired his because it was the environment that caused it to expand and make trouble. Kevin took his back three months after he built it and did some important changes to the bracing and some other things. It came back with a gorgeous sound. Bracing is a very important part of the quality of the sound.

Kevin's an important member of the community. I asked him to be the stage manager of the Philharmonia in 1984, and he held that position for ten years. He did a lot more than just stage manage. He was inspired by the association, but he relinquished that because he's too busy building. His associate's name is Andrew Lagerquist, and Andy apprenticed first with Hubbard. One time I received an instrument here to consign--he had painted it as a young man in the Frank Hubbard shop, and it arrived here twenty years later. He worked as an assistant to John Phillips, and now he is a kind of partner with Kevin. He is the major moving, tuning and repair person for fortepianos and harpsichords and organs. Andy's a really great guy. He doesn't build instruments, but that's not his thing. His thing is maintenance and repair.

Gary Blaise started with building a Zuckermann kit--everybody started that way, even John did. He built a beautiful Zuckermann kit. In the last ten years, he became an important member of the community. He built only clavichords and medium-size Italians. The community of builders around here--they tell you, "This young man made a wonderful kit." It's not like they're looking to put down anybody who has talent. I remember Sender Fontwit built about twenty five instruments--he now lives in New Zealand, and he was a wonderful builder. I remember one of the other builders, Larry Snyder, who was our main person before John came up to speed. He now lives outside of Davis, and he went back to his first love which is pianos. Larry was good. He apprenticed to Bill Dowd. See, John Phillips never apprenticed to anybody which is a miracle. He just took his lessons from the instruments. There are some people like that.

Mead: So it sounds like, locally, that there is quite a community of builders.

Goldberg: You can't have an early music center without that. There are certain requirements for an early music center--you have to have people interested in the music, you have to have scholarship, you have to have builders, teachers and performers, and an open and willing audience. I think those are the main things.

Mead: I remember you were saying that you were looking at history through a keyhole, that there was an emphasis only on harpsichords which then spread out to all different kinds of instruments.

Goldberg: It started with French instruments, then we found out that the Flemish feel different and sound different and call for a slightly different technique. The Italian is very different. The clavichords--they've always represented a tiny part of the community because most people don't even understand why anybody wants to play one. A clavichord sounds like an electronic instrument that's not plugged in. We have had about half a dozen harpsichord and clavichord recitals here. This is about as big a place that you can have for the clavichord sound. We're having one here this year. Gary Blaise is a world class clavichord builder.

Mead: I'm trying to get a sense of how a builder comes upon how to build one of these things. Is it mostly through apprenticeship?

Goldberg: It's through environment. In the first place, they can write any museum or any builder and get the design, the blueprint. If you're gifted with your hands and you've got a blueprint and understand wood--I remember once when Sender went to Europe taking with him orders from his colleagues to bring back this European wood that these instruments were made out of. Now, in fact you don't need European wood, but they found that out later. The kits are very instructional, and having the blueprints and understanding the concept of building, and being musical and sensitive--some of them were Shakespeare scholars, some philosophers, many were English majors, Hubbard and Dowd

were both history majors at Harvard. You had to have an aesthetic. I'm going to do something I might not get paid for because it's so important for me to put this into the world.

Decoration becomes a big issue, too. Art is a big aspect of instruments. Gary was lucky enough, and Kevin and even John to a certain extent, to be in an environment where what they do matters. That was Anton Lignell's big gift to this area--it was not his building but the fact that he was a builder, that he was here and came from Boston. So, environment is important. Gary, after his first beautiful Zuckermann which to this day is being used by a young performer, was lucky enough to get a patronage--there are a couple of builders in California who have patrons--which means that he can afford to be a clavichord builder and confine himself to one particular kind of Italian harpsichord. Otherwise, how could he make a living? How many clavichord orders are there? I remember one instrument that he built--it was eight feet long and weighed twenty pounds. It was that kind of refined work. An Italian harpsichord--the case has to be extremely thin, and they have an outer case to protect that, so that it will resonate like a violin.

Mead: So the sounds, then, from the different countries' instruments are very different.

Goldberg: Totally different. It has to do with the action and the thickness and shape of the case. I can tell whether it's an Italian harpsichord as soon as I walk into the room by its shape and by its dimension. Whether it's good or not I couldn't say. A whole new profession grew up around the historical performance movement. You cannot have one without harpsichord builders. You can do without lutenists if you have to. I'm not saying I want to, but in the Bay Area there are probably twenty harpsichordists and two and a half lutenists.

Mead: It sounds, too, like it would certainly give rise to the making of other instruments.

Goldberg: Exactly. We've had here one of the major flute builders in the world. He lives in Mendocino, and he has a shop in Scotland to be near his family--his name is Rod Cameron. We have one of

his instruments here. He not only builds very beautiful and very expensive wood and ivory flutes of the seventeenth and eighteenth centuries, he also, very importantly, buys very good Japanese plastic Baroque flutes and modifies them to refine them. A flute player can pay three hundred fifty dollars and have a Baroque flute of this plastic kind by Rod Cameron. The whole community is serving each other. Bow-makers--we've got a wonderful bow-maker in Sonora who used to live in Berkeley.

Mead: It's quite an extended and supportive community.

Goldberg: Absolutely. Now that we've been out this long, it's a little harder to maintain the support system now egos are bigger and prices are higher. John Phillips commands twenty five to thirty thousand dollars for his instruments.

Mead: Wow--I didn't realize that.

Goldberg: We used to have a fortepiano builder here, one of the finest builders in the world. Paul and Jeannine Poletti divorced, but the combination of their work was the important ingredient. They went from the Zuckermann fortepiano kit to their own design. Jeannine [now Johnson] remained here, is remarried and is a fine player, a major decorator--the chinoiserie paintings, they're breathtakingly beautiful. She made my fortepiano with her husband. She's also a composer and poet. Her former husband is now in Belgium building fortepianos. The care and feeding of builders was my obligation and my opportunity.

Bach was sent by the Duke of Anhalt-Cöthlin where he had a wonderful life to Berlin to choose a harpsichord. We think the result of that was the Brandenburg Fifth Concerto because they had an instrument fine enough to play that outrageously difficult and exquisite piece. The use of the harpsichord in the Brandenburg Fifth changed the role of the harpsichord in ensemble music forever. C.P.E. Bach wrote seventy--seventy!--harpsichord concertos. Mozart called Vienna "Clavierland" because there were so few in the world at the time.

I still have a hard time finding fortepianos because the role of the fortepiano in historical performance always will be lesser than the harpsichord because every pianist understands

that Bach wrote for a totally different instrument, and they're curious about it and can get inexpensive ones. I have four piano colleagues who have harpsichords in their studios, and that was my goal in life, that every child would experience the history of the keyboard. A fortepiano is so expensive. Now, a fortepiano in Europe costs a minimum of thirty five to forty thousand dollars, and they are so hard to take care. There's only a handful of people in this part of the world that I can call on to tune them. Anybody who plays the harpsichord learns to tune the harpsichord.

##

Mead: Are there additional keyboard builders you want to talk about?

Goldberg: Oh, yes, Owen Daly and David Calhoun are both builders from the [Pacific] northwest. David went all the way through medical school but never practiced. His partner died, about six years ago, of AIDS, and it took him a very long time to get over that. He's a red-head, a wild and wonderful man. He loves to heal sick instruments, instruments that have been mucked up.

Mead: Does he build from scratch?

Goldberg: He doesn't build from scratch. He is capable, and I can't tell you that he has never built from scratch, but it isn't his thing. It's almost like building from scratch is composing, and fixing instruments is like performing, in a way. Most builders start by making kits and repairing keyboards, but they usually get away from repairing at the earliest convenience. David Calhoun's first love is taking care of instruments. He does concert tunings and moving and making emergency calls. He makes instruments work for people. He comes down here--this has become his atelier--and works on instruments that most people have said wouldn't survive. He considers that a great success. He's the harpsichord doctor.

Owen Daly is a very good builder and a wonderful person. Both these people are really intelligent, well-educated people who love to talk about philosophy and books. Owen has always provided me with instruments when Philharmonia was touring. He would find me things I couldn't otherwise get. Bruce Haynes

once convinced me, on a tour, to do a concert in 392--392 is a pitch one whole step below modern pitch. It's one thing to do 392 in Berkeley, but to tour and have eleven instruments that are 392? And Owen was just wonderful.

Mead: Did you meet these people on the road?

Goldberg: Yes, I started going up to the northwest in 1976 and went every year either with Tapestry or Philharmonia, or I gave performances and harpsichord workshops for teachers. I had a lot of friends and former students from the northwest. Owen has just built my fortepiano which I'm hopeful in seeing in a couple of months.

##

The Teacher's Teaching Lineage

Mead: What I'd like to spend some time on now is your teaching lineage, something you're working on right now.

Goldberg: I'd like to expand the phrase to include teachers and mentors because there are two areas where I cannot prove that those two people actually sat in a room, one as a teacher and one as a pupil. I didn't just have a few sessions with Egon Petri, I spent a year or so with him and was very close to him in his old age. I did have another important teacher, but he's not even in Groves. I think that's too bad because Rudolph Ganz was the major teacher in middle America. I could name you all kinds of people whose lives were changed by that man. So let's go with the one I can prove.

I studied with Egon Petri¹ who studied with [Ferruccio] Busoni. Now this is the problem. Busoni never actually sat in a room with anybody whom I could name. I could name the people, but there's no connection that I could really make.

¹See Appendix for lineage.

These two people [indicates Busoni and Anton Rubinstein on list] had a great deal to do with each other. Anton spoke very highly of Busoni, they hung out together whenever they could. [Franz] Liszt interacted heavily with Anton Rubinstein. Liszt studied with [Karl] Czerny, Czerny studied with [Ludwig van] Beethoven, and Beethoven studied with Neefe.

Now Neefe never actually studied with C.P.E. Bach, he never studied with anybody really. He considered himself a pupil of C.P.E. Bach. He took C.P.E. Bach's book on *The True Art of Keyboard Playing* which everybody considered to be [very important]. When Czerny studied with Beethoven, he took the book out, and they went through it page by page. That book and a book by Marpurg and a book by J. Quantz on playing the flute but it's really about music--these were the three books that informed the next generation. To this day it informs us. I have it upstairs (in the library at MusicSources). Marpurg, Quantz and C.P.E. Bach were all in the same general area. Quantz played with C.P.E. Bach. They didn't like each other. This is in the 1750s. That was the pivotal time for these three treatises which were spread all over. To this day, nobody can conceive of playing the flute, I don't think, without owning Quantz. I have it [here], too, because it's so important about music.

It says in Groves how Neefe poured over this book [C.P.E. Bach], and that it was his inspiration. So we go from Neefe to C.P.E. Bach who of course studied only with his father because he said so. Bach studied with his brother because his mother died when he was nine, and his father died when he was ten, and he had two brothers--one was three years older than himself, and one was fourteen years older. Bach went naturally to live with his older brother who had left home a few months after Bach was born to go study with [Johann] Pachelbel. Now Bach's brother was a young married man, an organist or violinist or both--Johann Christoph. The other brother, Johann Jakob, went to apprentice to another Bach relative and left because it was very hard on that family to have two boys and a baby and a young career. Johann Christoph kept our Bach in the house for six years. We know that was his teacher.

I found out that Bach was a hot-shot. He graduated at fourteen at the top of his class at the Latin school when the average age was seventeen and a half years. He was at the top of his classes from the beginning of his instruction at public schools. He was three years ahead of everybody all the time. His hobby was reading theological documents when he was a teenager. He was a very special kid, but he wasn't a child prodigy. He was a brilliant young boy. I also found that Bach's mother came from Anabaptists, and she was of peasant stock and practical. All the other relatives were marrying each other, so Bach's genetics really opened out. He was a very efficient, organized person, partly because of his mother's background. In his father's background, they were musical and musicians and rowdy.

Now Johann Christoph set out to study with Pachelbel, and Pachelbel studied with a man named Gaspar Prentz. Prentz studied with Johann Kaspar Kerll who was a contemporary of Froberger. We know that Froberger studied with Frescobaldi, but it is believed that Kerll studied with Frescobaldi, but we know he studied with [Giacomo] Carissimi--that is a known fact. If you look at [Kerll's] music you , you know he studied with Frescobaldi. Now Prentz I've never heard of at all, but he was the connection from Pachelbel to Kerll. The important thing is that the German Lutherans and Anabaptists had to convert if they wanted to study with Frescobaldi because he was working for the Pope. Froberger said he'd become a Catholic if Frescobaldi taught him, and he studied with him for five years.

Now there's another possible lineage which goes this way. We go from Busoni to Anton Rubinstein to [Felix] Mendelssohn. Mendelssohn was, I discovered through this time in my library, was an amazing man. He was a child prodigy, and his lineage was very distinguished in the Jewish community. He was the conductor of the Gewandhaus Orchestra in Leipzig which was considered to be the high point of his life. He was very thick with Anton Rubinstein. Mendelssohn was a pupil of Zelter who was pretty well self-taught until his twenties or thirties when he went to study with Karl Fasch. Zelter was a self-taught musicologist who poured over the works of Handel and Bach. Mendelssohn was the first person to play Handel's "Messiah" in

Germany, and Zelter was persuaded by an actor friend and Mendelssohn to put on Bach's "St. Matthew Passion."

Now Fasch was the second harpsichordist to C.P.E. Bach in Pottsdam with Frederick the Great. He had to have learned from C.P.E. Bach because he was the underling. I knew about Fasch through some chamber music.

Mead: So this takes you to C.P.E. Bach from a different route.

Goldberg: The other thing you could say is that Mendelssohn learned about historical music and performance from his grandmother whose name was Sarah Levy. It may be better to go this way. Sarah Levy studied with C.P.E. Bach, and I think that's as good as I'm going to get. She had works of J. S. Bach which they couldn't find anywhere else but in her studio. The toccatas of Bach became available through the holdings of Sarah Levy. She got from C.P.E. Bach the only extant copy of the Bach toccatas for harpsichord.

Now I'm not comparing myself to any of these people. I'm an enabler, I'm not a creator like this. Mendelssohn was obsessed with getting Bach's Matthew passion performed in 1829. He worked very hard to make that happen. I'm near the end of my career, and I've been spending years trying to get the Matthew passion performed at the Berkeley Early Music Festival and the first American performance recorded.¹ The Berkeley Festival-Music in History began in 1990, the dream of Robert Cole at Cal Performances. It has been a biennial celebration of historical performance with a wonderful coalescing influence to the worldwide movement. By being on the American Bach Soloists board since nearly the beginning and by being on the Berkeley festival steering committee, I was able to assist in this, in actually twisting people's arms, threatening them, crying and pleading and going to meetings in a wheelchair, trying to convince people that this was something we have to do

¹Bach's "Passion of Our Lord Jesus Christ According to St. Matthew" was performed at the Berkeley Early Music Festival on 7 and 9 June, 1996, during these interviews. The performances were dedicated to Laurette "...whose lifelong devotion to the music of J.S. Bach...coupled with her perseverance and guidance, has enabled these performances to happen."

now. Somebody said, "You're the second Jew that wanted the Matthew passion performed."

Zelter finally agreed (to the performance of the Matthew Passion)--he and his friend. His friend said, "Isn't it funny that the first performance of the Matthew passion in one hundred years is being put on by an actor and a Jew." Yet Mendelssohn's identity with the Jewish community was nothing, but his identity with his family was very strong. I haven't found anybody who could get rid of their Jewishness even if they tried.

Teaching and Performing in Israel, 1980-1987

Mead: Now I want to go on to something completely different which is your involvement in performing and teaching in Israel, what took you there and how that came about.

Goldberg: I always said that my grandmother paid for my first ticket to Israel. I remember a little blue box on the kitchen table at my grandmother's house where my mother and I lived. My grandmother and mother were emotionally Zionist. That was always the goal, to go to the homeland. I wanted in the worst way to go to Israel, but I had nothing to offer them, and I couldn't afford it. I met more and more Israelis as they came to the Bay Area, and my need to go to Israel grew. My adopted father had gone to see his sister that he hadn't seen for sixty years who lived in Israel.

I knew they weren't ready for Baroque performance in Israel because they got all their powerful, important love of music from eastern Europe, especially from Germany. Later they were using these great big seven hundred and fifty pound harpsichords, and every kibbutz was playing Bach because Bach after Moses was the most important person in Israel [laughs]. But early on, they weren't ready for that. They'd never heard of Leonhardt. So in 1979 I could afford to leave the conservatory. I had become full-time then, and I knew there would be a program when I got back. I had one semester off.

I started to organize my leave. One of the members of the Kuijkens was staying with me at that time. He arranged my performance at the Brussels Museum. That was my European debut really. Then Leonhardt arranged my concert at the Van Loon Museum [Amsterdam]. Then, my friend Lisa Crawford, said, "There's an Israeli guy who comes here every summer to play Baroque violin." She gave me his name, and I wrote to him. It turns out that the chair there was an alumnus of Cal, a Ph.D., and after they called Larry Moe to make sure I was for real because there's nothing so snobbish as a Jewish intellectual I've got to tell you--they invited me to inaugurate the first harpsichord. They had just ordered a Hubbard from the shop, and they had nobody to play it. Nobody had ever played a harpsichord without pedals. It all came together that I could bring a gift--in other words I took no money--to go and stay there and do as much work, morning, noon and night as I could.

I gave lectures to all the faculty from Hebrew University and from the conservatories. I gave concerts. I played the first performances of Frescobaldi, of Froberger, of Louis Couperin in Israel. I played Bach, Scarlatti and Couperin to this enormous gathering of people that were donors to this harpsichord that had just arrived a month before. I helped start the first performance practice class at the Hebrew University. That was the first of eight years that I went. I realized that when I went there my job was to grow Israeli Baroque-niks. That's how my grandmother and my mother--the tradition of my family which was the privilege of being a pioneer--was fulfilled. So I always said my grandmother bought the first ticket to Israel.

I gave a concert in Oakland called "Bach to Israel" for people to raise money to help with my expenses because I certainly didn't have much means. I was determined not to take a cent from them. It turned out that every year that I went, the seeds that I planted in those weeks or months that I was there, were like jack in the beanstalk. I heard this young violinist play music--Beeber and Schmeltzer--that I didn't think they'd even heard of. I convinced him to come into my lair at the university in the basement so that I could talk to him a little bit about how to play Baroque violin. He was very dubious, but he came back the next year having bought a Baroque

violin. He played senza vibrato, and he played only with the one good harpsichord in Israel and asked me if he had too much vibrato. He is now a major Baroque violinist in England. I could tell many other stories like that. It was the opportunity to share the central issue in my life, that I am a musician and a Jew, and I'd never been able to do those together.

I was ecstatically happy every minute that I was in Israel. No matter about the Syrian missile crisis, the Lebanese War--there were times when I could lie flat on the plane going to Israel because so many people had cancelled because of the problems. You remember there was a hole put in a TWA--that was the year I was really comfortable because going from Paris to Israel there were American fighter planes accompanying this TWA flight. I was very grateful not only to be a Jew but to be an American. America's position on Israel, of course, as troubled as it all is--I understand the problems. I have friends on every point in the spectrum on this issue. It's a sad commentary, for the Arabs as well. I have met Arabs--I felt like they were my brothers, I mean we're all Semitic people. The educated Arab is just to me like talking to one of my family. It's a great tragedy about the way people are and that other people fan the flames.

My son, Daniel, was living there with his wife and five-month-old baby. We had been estranged on and off. I did go to see them because I wasn't even told that my granddaughter was even born. I met her, and that little five-month-old with the blond curly hair is now my pen-pal, and I went to see them every year when I went. This doesn't make my primary purpose spending as much time with your grandchildren as possible, but I had a higher purpose. I had other children to worry about, and that was the musical life of Israel. Now there is a Baroque orchestra.

They wanted me to come and teach there all year long, and of course I couldn't do that. I recommended a Russian emigre to them who I knew was a good harpsichordist. Now people get degrees in harpsichord, and every year something important happened to promote music there. The first two years I was with the Hebrew University, Bar Ilan University and the Rubin

Academy which is a conservatory. The third year I was bona fide good enough that I could be a guest of Mishkenot Sh'ananim and Merkaz Hamusica. Merkaz Hamusica is the Jerusalem Music Center built and paid for with Rothschild money, inspired by Isaac Stern who said we had to have this so that well-known specialists from all over the world could come and teach for free the Israel young talents of which there is a humongous number. So I became part of that circle, but they'd never had Baroque music there before, and they had only one harpsichord that had been given to them by a German, and it wasn't good enough to [use in] a program.

All the people who are guests of Merkaz Hamusica stay at Mishkenot Sh'ananim which is just about fifteen steps down the hill in the Liberty Park next to the King David Hotel. Opposite from Merkaz Hamusica, at the same elevation, is the Old City which is lit up all night.

The Birth of Philharmonia Baroque Orchestra, 1980-1982

[Interview 16: 12 June 1996] ##

Mead: I'd like to hear about the Berkeley Philharmonia, how it began and your involvement in its subsequent development.

Goldberg: There were two or three strands that made that movement in myself necessary.

Mead: First of all, what time are we talking about?

Goldberg: In 1980, I began to govern my life based on the fact that it was going to happen. It made its debut in February 1982. There are certain projects like Philharmonia that I can point to a week or month and sometimes even a day when it descended upon me that this is what needs to happen. I use the term "pregnant" because when you are pregnant the body takes over, and you intervene at your peril. The body has this thing it has to do, so you kind of observe this happening in you. I think the wonder of pregnancy is that experience. I'm sure

that for men, women and children, there is an equivalent in experiential things.

In the case of Philharmonia, it came as a result of Cazadero. I told you about eight of us being together in the same room and hearing this wondrous sound, and being from the same basic school of music-making, Netherlands infected. Even though we didn't all study with them at the same time, we either studied with someone who was from there or we went there. The attitudes were basically the same, slightly left of center in historical performance at that point.

Mead: You said eight people?

Goldberg: Yes, there was Susie Napper (gambist), Carlo Novi (violinist), Bruce Haynes (Baroque oboe), Janet See (Baroque flute), Carol Herman (viol da gamba), myself, the great recorderist Eva La Gêne, lutists Robert and Kathy Strizich who had studied in Basel, and Anna Carol Dudley. Those are really the only instruments you need. For an orchestra, you need two oboes and violas and stuff, but essentially this was the core with a harpsichord of the sounds we needed to hear. It isn't to say that in the future we didn't have more people doing some other things, but basically that was it. We started doing chamber music. It was such an incredible sound besides the spiritual togetherness that we all experienced--we were in a sense outside the establishment or mainstream and were not taken seriously.

Mead: With these eight people, did you perform?

Goldberg: This was the faculty of Cazadero. I didn't ever think in terms of what things would be like, we just had to teach people those different instruments. Oh, also, I forgot Baroque dance. Everybody was there to learn and to teach and to experience. I engaged for instance the film video of "Louis XIV" by Zefferelli. He made a documentary of Louis XIV--it was incredible. There's very little language, it's people playing the roles of history. We also, of course, had a choral person, so we sang things like "Dixit Domine." We all sang, we all danced, we all sat in. It was the bringing together of all of the things we [could do].

So, at the end of that first summer, we had an incipient early music society, but they [Early Music Society] consider their anniversary twentieth anniversary to be 1995-96, so they had just gotten going. In 1977, it took off like gang-busters because of Cazadero. It was there at the right time and was able to service the community. We gave concerts at Cazadero--every other night the faculty gave concerts. Then on the last night, the whole camp gave a concert for each other. We all sang the choral piece, we played in the orchestra--everybody participated. There was performing going on almost every night. It was the rehearsals for the performances that engendered a need to hear concerted music by historical performers. We all felt that way, we all were stunned by the effect. None of us had had that many performers in one room at once.

Then, the "Flourishing Age" came in 1977. I was able then to hire the people from Cazadero like Carlo and Susie, and Tapestry, too, of course, was involved because Judy [Nelson] sang. So that was one of the strands. Of course it was reinforced each year by our return of the basic faculty, seventy-seven, seventy-eight, seventy-nine and eighty. That's when I stopped because by 1980 I'd gone to Europe, seen how rich our community was and that nobody in the world had a resident Baroque orchestra with a season. In Italy they didn't have a historical instrument--in Italy! They were all in Holland being restored. It was like looking for a needle in a haystack to find one. They had lost their tradition. That's what was exciting about this recent festival is that they are now back fully in the last few years having been taught by Americans and Dutch.

Mead: How ironic!

Goldberg: It happened in France and Germany, too. Only in England did they resuscitate themselves because they had so little it was a easier for them.

So before I left in 1979, Frans [Bruggen] came either before or after my sabbatical and was conducting the San Francisco Symphony. Edo de Waart in the mid-1970s, I don't remember exactly when he came, being the conductor of the

Concertgebouwe formerly, didn't know anything about Baroque music, so he hired people to come and conduct Baroque music. That's when they commissioned a harpsichord from John Phillips. They called me and asked what to do, and I recommended him. As a matter of fact, to this day John calls it "the Edo", the nickname for the harpsichord. It's an RT, also, a ravelment. In other words, he changed the consciousness of America on what to do. Now, there's Chris Hogwood and Nick McGegan and these people who come all the time and conduct. Most of the regular conductors, at least here, never conduct Baroque music because they don't know how.

So Frans came to conduct the San Francisco Symphony. I came to rehearsal, and he was thunderstruck by a number of issues which we'll talk about some other time. Then we went together to the Mark Hopkins Hotel for lunch. Of course I'd known him since 1965. He told me of his plan to start a Baroque orchestra. He said, "It's time for us to take our music out of the salons and put it in concert halls, and the only way it's going to get there because the repertory requires a larger space."

I, at this point--this was the fall of 1980, as I remember it now--I had already gotten this little fetus growing in my mind and body. We had a lot of friends in common who were going to play in both orchestras. He didn't have enough gigs for them, he wasn't going to have a monthly series, and he doesn't yet have a monthly series. As a matter of fact, the only Baroque orchestra to my knowledge in the world who has a regular monthly Baroque series like Philharmonia's is Tafelmusik in Canada because it's funded by the government. They antedated us by about six months to a year.

Mead: It sounds like a very flourishing time in the early music world.

Goldberg: That's exactly right. What I realized was that it's going to be now or never. So those two things happened, my sabbatical and Frans's principal support. We had the same ideas. He was a much more important person than I was as far as the world was concerned, but we were colleagues by this time, and we had the same ideas. I'll never forget that. I don't remember what we

ate, but I sure remember walking into the dining room of the hotel and getting the elevator--everything--because of the momentousness of that. I said to myself, "You're going to have to give three years of your life to this in order to make it happen."

I also knew that after talking to all kinds of people important to the project, I realized it was my duty to do this and an opportunity to do this. I had enough chits in the bank of the community so that I could call in favors--pupils feeling grateful to their teachers, people who needed things that I was able to provide--I called in all those chits because the average Baroque musician was making twenty five dollars a concert, and there was no future in that. My goal was to start an orchestra of West coast people because I was getting a half a dozen calls from Europe and all over from musicians living in this area asking, "Do you know any gigs where I can come home?" People in Basel, people in Germany--they didn't like the weather, they didn't like the conditions, they wanted to come home, but there was no local constituency. So my job was to create a constituency by PR, by contacts, by commitment.

I had to do it right, and I had to make the right decisions. I had to get help, and I had to know where to go to get help. My associations were through my own studio, through Cazadero and through the Early Music Society. One person was Barbara Winkelstein's husband, Peter Winkelstein. He was the architect for the San Francisco Library and the new Cal music building and the formerly new Stanford music department. He built a harpsichord kit, double manual. That's the kind of people you can trust.

Then I went to all the people I'd met either musically or in the world. Marie Collins was a superior court judge who came to Cazadero as a not very good recorder player; Peter Winkelstein I knew through the harpsichord; Peter Strykers was my harpsichord student, he is a doctor; Lee McCray was my agent and very pivotal to everything; Henry Mayer who was a recorder student at Cazadero, who is a high school headmaster and published writer and who is married to a doctor.

Mead: Did this comprise a board?

Goldberg: I constructed a board, but I did a lot of networking before a constructed a board. I chose Michael Sand because he was the best Baroque violinist in this part of the world. I had helped him begin. He is also the most difficult person I've ever worked with, so we knew we had to have someone besides him because nobody would work for him because of his temperament. He's much, much improved and lives a happy and fulfilled life now. He used to be musically fulfilled. He went to Yale and Ann Arbor, was a brilliant scholar as well--I don't mean in music--he was just a smart man. He called on me in the seventies to help him a Handel sonata, then he became a Baroque violinist. He could never keep a music job very long because nobody liked working with him.

I was able to deal with that through Susie, because Susie Napper who is a gamba player and went to Juilliard--she's the one who sent me a postcard of a Rubens painting and said this was in her living room. She was raised in affluence by a Russian-English Jewish man, living in England, who married a Brit and had two children; Susie is from that family. She had people like [Yehudi] Menuhin in her house all the time. Then she came here, went to Juilliard, married someone but that didn't work. Then she got together with Carlo Novi, the violinist, whose a German-Italian American. They were together, then they broke up, and I introduced her, musically, to Bruce Haynes, and now they have three children and live in Montreal.

I had to get Michael and Susie--see, anybody would do anything for Susie. So Susie and Michael, violin and cello, and me on keyboard, we made musical decisions together. I had veto power because I had to run the whole thing, but I relied on their musical knowledge. After all, they were historical string players and I was not, even though I coached some of them, I knew this was not a gig for me. This was a birthing job, and I had to see that the DNA was as good as possible, and I had to keep the spirit right and find the right people to support it.

In 1980 I started working on the project. I quit Cazadero and made this my primary [goal] besides touring and performing and teaching. It was a very crazy life, and I knew

that all kinds living on multiple levels--there was going to be a price to pay for that, but it was not a question of choice. I didn't sit down and decide to make this contribution or sacrifice, whatever you want to call it. It was nothing like that. It was an insane impulse of the body operating outside of your control and preparing a nest. I was prepared to take the risk for anything I undertook that required the strength of my whole being behind it. Naturally you look to see where's the opportunity for funding or whatever, but I didn't know anything about funding, I didn't know about arts management. It was seat of the pants. I didn't know anybody that did. If I didn't do it, I didn't see how it was going to get done because nobody else was so excited about it. I didn't know as much as some people know, but it was my job. That was clear to me.

We had wonderful PR which is critical, and I've always been committed to the role of PR making things happen, I mean tasteful and appropriate PR. Those are not always easy decisions to make. There was a lot of pain in it, too, a lot of crying and stress about how people responded. When you're visible, someone's going to take a shot at you--that's just the way it is. People often thought that I was interested in power and control, and that may be true, and I'm not saying there isn't some pleasure in that, but it's not the reason that anybody would do the things that needed to be done. You don't get any money for it, you give money, you don't make money. Also I found out that when you start anything, whatever paltry resources you have must be engaged so that people can see you're putting your money where your mouth is, and they have the right to expect that.

Also, I've always relinquished everything I've undertaken, and I'm about to do some more relinquishing. The Philharmonia people all thought I would never leave. As soon as they saw I had found an appropriate leader for them--when I found Nick [McGegan], of whom nobody had hardly ever heard--they were everything I always thought they were, loyal and good people, because they saw that as "the mother" I was willing and desirous of relinquishing, and that there would be dangers in that. I'd had good fortune in that, judgment about who to

acquire, and also good fortune in people who cared, who truly cared, and who had the skills. The basic DNA is still with us.

Then came the whole business about finding a board and funding, and finding an executive director. I was writing the checks and paying the bills and starting to develop a proper business for all that stuff.

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Goldberg: I was being the music director, but I couldn't also lick the stamps. Our first executive director was a man named Jack Phillips who was a lawyer who has done arts management work and loves music. He worked for us fifteen hours a week supposedly, a very important real estate, money-lender type person. Rella was his assistant, and it was at her house that we had the office. The next year he couldn't keep that up, so we had Martin Weil, and he was there for a couple of years. I was always involved in that, and our office was in Judy Nelson's house at that time.

So, the first year nobody, second year, Jack Phillips, third and fourth year, Martin Weil. Then Martin left, and we got George Gelles. I was still there but getting ready to leave. We found Nick and George Gelles the same year. George Gelles has taken Philharmonia from three hundred fifty thousand to one million eight hundred thousand. That's why it's a success, regardless of its musical base. It could not be without that.

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Goldberg: The important thing we did, as our main fund-raiser every year, was something called *tafelmusik*. Now *tafelmusik* is a well-known term, it's the name of the orchestra in Toronto. It was the way they entertained in the eighteenth century, three sets of chamber pieces by Telemann which were intended to be performed between the courses of an elegant meal as champagne ice. I believe that we were the first ones, in public, to resuscitate that in this country. We got the Hearst Court of the DeYoung Museum and some of the orchestra members that we were putting together--we had a glorious first *tafelmusik*.

We'd heard about this young chef, Jeremiah Tower, and he was the chef, and you can imagine what a splash that made. The catering company that Jeremiah used was Narsai's.

My friend, Diana Cohen, who is still doing our brochure, was doing it pro bono practically. She is now on the board of MusicSources and was an arts management person who I knew very well from the conservatory and from my son's school. She's been in my life that whole time. She also was Rella's best friend. She had such incredible taste. The paper and design-- she executed it more elegantly than I ever would have known what to do. People said, "Your orchestra's marvelous, but where did you get that PR?" It was incredible. All the people who should have been talking about it were talking about it, in very public ways. That's why we were able to see the groundswell that came as a result. There are people who still talk about the first chord they heard. It was the first time that anyone had heard that sound in this part of the world.

Mead: Was this in 1982?

Goldberg: Yes, February 1982.

Mead: If McGegan came later, who was conducting then?

Goldberg: We had no conductor. We all played as conductors because that was the tradition. Conductors were not invented in the Baroque time. We played standing up without a conductor. Every ensemble needs a leader, and that's why the first violin, or the principal cello or harpsichord, leads or takes turns doing that. We were very democratic, as much as you can have democracy in a group making music. We would determine the repertory and organize the rehearsals.

Mead: How did the name "Philharmonia Baroque" come about?

Goldberg: I wanted to call it "Baroque Orchestra of the West." Michael said, "I will not play under such a title that has no soul, no character. It describes what we are, but it doesn't have any philosophical soul." We had to call it Philharmonia because Philharmonia was the name of the first orchestras that were founded by Corelli in the late seventeenth century. It means

love of music or harmony. It was the name of the first orchestra in the United States in 1798 or something like that in Boston. I said, "Okay, let's call it 'Philharmonia Baroque Orchestra of the West'," because how many Philharmonias are there? Dozens of Philharmonias. It was PBOW. We made our first recording, and that was a very important first step, in 1984. We'd just got the contract before we got Nick with Harmonia Mundi America. They were going to market it here and in France, but West means Brittany in France, so we had to leave that out when we started recording.

Performances Begin Regionally, February 1982

Mead: You began performing in 1982. Did you actually have a season at that time or just periodic performances?

Goldberg: The first performance was really in October or November 1981 when a small group of six or eight people from the area did *tafelmusik* of Telemann for the *tafelmusik* dinner. Then we opened February 2, 1982. That's why they call this the fifteenth season because in 1981 we made our first noise.

Our goal was to play eight concerts. I envisioned this as a regional orchestra, so we played on February 2, 3, 4, and so on, in San Francisco, Los Angeles--in L.A. to 1,000 people, the only time in history except when Chris [Hogwood] came and conducted the *Creation* in the Hollywood Bowl. We played in Santa Cruz, Contra Costa, Marin, Palo Alto and Berkeley three times. By the end of the week, we had groupies already. That was as far as our vision went according to plan. I had to be sure we had enough money before we started so nobody was going to be cheated or taken advantage of.

Philharmonia is still, as far as I know, the only organization that pays half of the fee of each musician on the day of the first rehearsal for the whole set. In England it takes three months to get paid. The Bible says you have to pay everybody everyday because what if they need it to eat. I use that principle by giving half the first day.

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So the board met the week afterwards. There was this enormous energy that went forward which required our attention and our commitment. We had a \$65,000 budget for the first seven or eight concerts. We had counted for paying for everything without ticket sales because we didn't know if we were going to have ticket sales. We had to be in a position to pay musicians whether people came or not. I think it ended up to be like eighty thousand or something, and we paid everything and still had a few bucks left. I said, "We need a quarter of a million dollars now." I remember the looks on the faces of those people who thought this was their big push, the first concerts. Instead of throwing me out the door, they undertook to take on the mandate which we had felt coming from the audience everywhere we went. It was an incredible experience. You can't know what it's like to have a project like that until you'd had it.

I think we were probably one of the first groups to get on an airplane to go to Los Angeles with a dozen helium-filled balloons. They actually let me take them on the plane because I'd been given these balloons in the colors of Philharmonia. I am very fortunate. There are people who work without acknowledgement, without support, without friendship, I'm sure, like Van Gogh. Nobody could ever accuse me of not having been noticed, acknowledged and appreciated. That's all there is to it. Naturally you never know how much you're going to get paid in some emotional or physical way, but I would never say that I was underpaid as far as the world's concerned. If I am nothing more than an example of the quality of the community I live in, then that would be worth my having been here. That's why I started MusicSources as a thank-you gift, because of the incredible nature of this community. I said so the first night of *tafelmusik*, that it couldn't have happened anywhere else.

Mead: So in order to play in all these places, you had to travel a lot.

Goldberg: We got up at five in the morning and by six we were on the plane. We played the third and fourth of February in L.A.--we did two concerts in L.A. of two different kinds, chamber music

and then the whole orchestra. We came up to Santa Cruz for a concert on the fifth. We came back up to the Bay Area and did Marin, Contra Costa, Palo Alto and Berkeley. Then the next week we played as the pit band for the *Faerie Queene* that Alan Curtis directed. Then we didn't know what was going to happen. Diana gave notice for this non-job job she had. She had just gotten a job working for the Oakland Symphony in marketing and all that.

We had to make a decision the following week about what we were going to do with this fifteen-pound newborn baby. On the plane I'd figured out something about the budget and what we needed to do. We needed to get a quarter of a million dollars so we could commit to a season which means three concerts repeated three times. It was to be the Bay Area counties. That's the way Philharmonia operates. It plays in Walnut Creek, it plays in Marin--it's still the same principle. George [Gelles] is talking, "We should be playing in Davis and Sacramento," sure--that's what our plan was.

Mead: So you started playing locally, and you had a season....

Goldberg: Then we went on tour. We had to open in September or October--we couldn't wait another year because people were burning to hear us. We put together an orchestra.

Mead: The number of players grew?

Goldberg: The number of players was about the same, but it depended on the pieces. If you don't have thirteen, you don't have a Baroque orchestra, so we had between thirteen and thirty depending on what we played, like the big *Le Temple de Gloire*, the music from the Rameau opera that we did one year--we needed thirty or thirty five people, trumpets and tympany and stuff.

The tour was bus and truck, that's what we called it. My husband and a doctor member of the board rented two fifteen-passenger vans and went to Oregon and Washington. I'd make sandwiches, and I'd buy a bucket of oranges and find places for people to live. Your goal is to come out even, never to make money on a tour, but not to lose money--to make people know who

we were and what we did. We did some really wonderfully things, and we started to get known a little bit.

We went to LA twice more during my tenure in those first few years, the best places, nice fees and enough to cover expenses, like the Biltmore [Hotel], the restored Biltmore. My granddaughter came to see me when I was there. She said, in Yiddish, "Is this your house where you live?" She was four years old, and she had never seen my house. It was altogether a remarkable experience. We played our *tafelmusik* down there, and we made ten thousand dollars. Nobody was ever able to get reservations in that restaurant, and we had it there. That was all through one of our board members whose brother was in renovation of downtown LA and had all these connections. We did Royce Hall a couple of times, the Ambassador.

We did a little southwest tour, Las Vegas, we went to Reno, we went to Phoenix. We went to Ridgecrest which is an army missile base outside of Bakersfield. We went on, while I was there, I think a total of three tours. The idea was to share with the west. The idea was to have education. We did an education program in Salem, Oregon, for a thousand children. They'd never seen these instruments, they'd never heard them before. We went to Chico. We had a Philharmonia chamber ensemble of six to eight people so that we could get smaller gigs. We were the representative of the eighteenth century in this part of the world.

Nicholas McGegan Comes to Berkeley

Goldberg: I kept looking for a conductor--John Eliot Gardiner came for lunch once, and there were people looking around. How many Baroque orchestras were there to conduct? Alan said I was a hostage because in 1980 I said I would do this for two years, and here we are in 1984, right? I was still looking, but there wasn't anyone to find. I was not going to relinquish this band to an out-of-towner who comes here as a hired gun to wave his arms. He had to live here. When I heard about Nick, I called him and asked him to come.

Mead: How did you hear about him?

Goldberg: It was through a student of mine whose picture is upstairs in library--he died of AIDS. He was Bruce Alan Brown. I had two students named Bruce Alan Brown, both six feet tall, both gay, both fine harpsichordists. One of them became a musicologist. One of them was also an organist; he went to Australia to live and had a career there, played once with the San Francisco Symphony, very gifted, died at thirty five.

He came to me in 1983 or 1984, and he had worked for the orchestra in some management area. He said to me, "I think there is somebody you ought to meet." He had met Nick at Oberlin where Bruce was an undergraduate and was very much taken with him. He thought about my nature and personality, and Nick's, which are related in certain ways that may not be obvious. I'm very clear that they are because Nick is a very people oriented person, and he's very interested in interacting with the audience, especially his first five years.

So I called Nick and asked him to come and give a workshop at the conservatory so I could see him in action. The minute he opened his mouth, it took me thirty seconds to realize that this was the right person. He was incredibly knowledgeable. He had worked for Chris Hogwood whom I not only knew but admired enormously. He was certainly seducible since he was living in St. Louis and working at Washington University. He didn't have the soil that we have here. He listened to a rehearsal, and I introduced him to the orchestra and hired him to come and conduct a performance in February 1985. He happily did that. The orchestra had a chance to see whether they liked him. He did his thing which is Handel as you know. Everybody was happy, so I than I could quit.

My main job was to help everything stay stable until he came. I said, "Don't sign the contract unless you see his library in his apartment, because if you don't, he's not going to live here." He would try, like most conductors, to do both, and it cannot be done. He did move here, and of course he ended up buying a house in Berkeley, but he's living in San Francisco. He's been here ten years.

The first year Nick was here, I was asked to stay on and be second harpsichord and help with the small stuff. The main job was to be sure that the community didn't think there was divisiveness in any of this, we had a very carefully choreographed press conference lunch with important people from different aspects of society in the arts world. They asked Nick, "How do you relate to Laurette?" He said something like, "She's Queen Victoria, and I'm her Disraeli." Of course the joke about that is that I'm the one who's Jewish. It was really adorable the way he did it. He did it all right.

Now the fact is that the minute he took over I was finished, and that was exactly as it should be. I said to him ten years ago, "The only thing that's not negotiable," the second minute of his tenure, "is that we should do the St. Matthew next year." He said, "Whose orchestra is this?" and it had been his for two minutes. He was absolutely right because he couldn't have done the St. Matthew Passion, and he knew that.

Laurette Bows Out

Mead: You had put this together or started it, a pregnancy as you described it, and were looking for a conductor to take over. What did it actually feel like once you had reached this point? Was it as you expected?

Goldberg: To let go? Never having done it before you really couldn't tell. I would say there was a certain aspect of enormous relief because I felt responsible for the saving of that life as long as I could. Now George was coming and being a professional executive and doing things I wouldn't have done or even wanted to do which were moving to San Francisco and getting hotel tax money and getting access to wealthy people and all that, and building a board that is money-oriented. The board members as they came on when they were with me had to come and get an afternoon's indoctrination of Baroque performance. How could they get money for something they

didn't understand? That's not the way it's done, it's the way I did it, but it's not the way it's done.

In any case, knowing this was going to happen, and having planned it to happen, what saved it for me--there were very good things and some not-so-good things--I was happy to have chosen the person that I chose, not because he was nice or appreciative, it was because he deserved to be up there because he knew so much. Nick didn't know everything, I found out, but he knew most everything. He is a truly gifted person, and for a conductor he treated people well. There were some things--the biggest trouble was with Susie and Bruce and Michael who did not survive the change. Michael started his own band which was wonderful, and Susie and Bruce moved which is what she wanted to do anyway, but they weren't happy with the details of the change.

For me it worked because I had a year to adjust by being kept on to help out. We did a triple concerto, Bruce and I--it was another way to mend and all that. I had some emotional times around it, but the most important thing was that in January of that year, I got pregnant with MusicSources. What I had was a whole year. I'd been given a year's notice as to when I was going to get fired as middle management. So that gives you some leverage. By being connected tangentially for a year, I was able to think about stuff while I was doing all my other jobs and travelling and performing.

A Misunderstanding with the Philharmonia Board of Directors

A Preview of MusicSources

Goldberg: So in January 1986, I got pregnant with MusicSources. I woke up one day and it was all there. It wasn't piecemeal. By the time I got up that morning, it was all in place. I had more work to do than--again I was pregnant, only this time with quintuplets. Having a project that involves a building and a collection and something that nobody else is interested in--unlike an orchestra. You say "orchestra" to a group of people

in a room, you're going to get a response. But you say, "center for historical performance,"--what? who needs it? So that's what saved me. Saving me was getting pregnant again. That almost did me in because I knew it was going to be so much harder than what had happened before. Now before I got pregnant with MusicSources, I'd thought of taking a sabbatical and going to someplace like Calgary in Alberta. I had traveled there in performance and was excited about the vitality and the weather and the money that's there for art--they have only two things in Alberta, oil and wheat, so they had plenty of money for the arts. I thought, "Well, I'll go and get a job in a dime store and practice in the afternoons and get to know the people in the mornings." That was the only other plan I ever had.

Mead: Quite different from MusicSources.

Goldberg: Yes, and I had time constraints that were absurd. I had to put the stuff on paper, I had assurances from three funders that they would listen to my pleas very positively because of their experience with me of turning their money into something meaningful. By the time I got going here was in 1987--it took eighteen months, like it always takes me to start anything.

My very biggest problem was that when I got people together at the end of January to talk about the concept of MusicSources, some of the board members of Philharmonia were furious with me. They were crude to cruel.

Mead: Why?

Goldberg: Because they were afraid it was a threat to Philharmonia, because they thought I had sufficient charisma that I would be able to siphon off large sums of money and leave this infant orchestra barren. What was I going to do, kill Philharmonia so I could get MusicSources? I never even asked anybody who was on that board to be on this board. I had already used up my chits in the community. So MusicSources "is at the wrong time, just as the time is right for Philharmonia". It was the wrong time fiscally--1989 was the Loma Prieta earthquake, 1991 was the Berkeley-Oakland Hills fire, and the economy of California took a nosedive. MusicSources has been living on the edge

since it started, but it doesn't mean it was the wrong time, it was just fiscally not comfortable. I didn't have any of the resources of Philharmonia whatsoever. Some of the people at Philharmonia have never come here. One time I asked Nick to come and give a lecture on Handel, and he did. Some Philharmonia board members came for that, and many never darkened this [MusicSources] door.

Mead: So has that remained a sore point?

Goldberg: No, not any more. In the first place, I wasn't going to let it be divisive. I kept my own counsel about the pain that cost me, but I understood from what impulse it was coming. I was never a threat to Nick, and in fact I was never a threat to Philharmonia at all. Because of some kind of apocrypha about my powers--which are nothing but enthusiasm and energy which everybody can have--they were afraid I would siphon off.

One thing George Gelles tried to do was to expunge my name from Philharmonia so that my name would not appear and nobody would know I had anything to do with Philharmonia. That was taken care of very quickly by Marie Collins who was on the board. All those board members were still there minding the store. I was on the board of Philharmonia for five years while I was doing this. I was invited to be on the board--I did that for three years or five years or whatever. I never got a free ticket for Philharmonia in my life, ever, until this last year when I had to have a free ticket for the person who pushed my wheelchair.

Otherwise, that's the relationship I kept. I never made suggestions. I was quiet, except being enthusiastic of course about the music, and non-intrusive and uninvolved in Philharmonia for at least the last nine years. My name always appeared in their documentation, they always acknowledged my assistance once a year at their fund-raiser. I've been a very minor donor to them because I was in no position to be more than that. They did reluctantly agree to give us their mailing list, and once I used it twice in a year, and they were very upset by that.

This last year has been a wonderfully healing time about that. I have no problems about Philharmonia at all. I never did, really, since they're the ones who had the problem with me. I never had a problem with them. As far as being an ungrateful child--anyone who is a parent who expects gratitude from their children is simply unfortunately ill-informed. That's a gift that happens, but you don't expect it. The biggest gift they gave me was to survive and to flourish and to grow. I was saddened by the fact that Nick couldn't do Bach--I was at least glad he didn't try for a long time. Now he does. The first important piece he performed with Philharmonia of Bach was *The Christmas Oratorio*, and they had already learned so much from ABS [American Bach Soloists] that it was perfectly acceptable. You're not going to get great Bach from Nick, but we don't need great Bach from Nick because we have it from ABS. I can think of no other repertory that he doesn't do well. I mean, Mendelssohn, Mozart, Beethoven, Berlioz, Purcell, to say nothing of Handel, of course--it's all there. Who could ask for more? So that's not a problem.

This last year has been healing--most people in Philharmonia didn't even know who I was. I used to have cold calls from their office about whether I was going to renew my subscription, I was so unknown. It's been loving to me this past year, and I've been involved with them for their fifteenth year anniversary. I got reconnected to them--it was a wonderfully healing thing.

The Original Players for Philharmonia

[Interview 17: 10 July 1996] ##

Mead: I'd like to ask a couple of follow-up questions about the Berkeley Philharmonia. First, were the original players from the Cazadero group--were they also the first players in Philharmonia? If not, how were those players chosen?

Goldberg: From the original Cazadero group, Bruce Haynes was in Philharmonia and Susie Napper, Carol Herman, Janet See.

Mead: Did you actually have to audition people?

Goldberg: Michael Sand--did I mention Michael? He was not at Cazadero at that time. Michael Sand, Susie Napper and Bruce Haynes were the three principals, and Peter Halifax, also.

Mead: How did you find people? By word of mouth, friends of friends?

Goldberg: There were very few Baroque musicians in the area, very few. A lot of people were not here but wanted to come back from Europe. Robin Howell came back and played bassoon. Doug Steinke lived here and Salem [Oregon] and Europe, but he was a West coast person. Peter Halifax was local. Elisabeth LeGuin was local--we knew about her because she came to Cazadero in 1980 after having been converted to Baroque cello after she studied with Tony Pleeth in England. She worked with Susie Napper a little, and that was it, it was clear. These are founding members I'm speaking about. Elizabeth Blumenstock and Katherine Kyme I knew from working with them. They were local. I performed with Elizabeth Blumenstock in 1975. So it was word of mouth with people I knew.

I was introduced to Anthony Martin who came here--he was born in Santa Rosa, then he lived in Boston. His landlady's name was Goldberg, and it was always a big joke. He wanted to come out and play all the time. I met him in the pit when he was playing for some opera Alan Curtis was doing the year I was talking about starting the orchestra. So I knew about Anthony. Anthony helped us because he was principal second in the Boston Music Festival Orchestra. Maria Caswell, who had a different name, was a former student of mine at the conservatory.

Mead: So really it was just a coming together of people you knew.

Goldberg: Because there were so few in the world. We had one person from Holland. Anthony and I had Dutch connections. Michael had Dutch connections through me. Janet had studied at Oberlin, and they had the beginnings of early music there which of course is a center--they were ahead of us.

So with the core group--Janet See, Michael, Susie, Bruce, Anthony Martin and David Bowes. Anthony, Elizabeth Blumenstock

and Katie Kyme are the principals of Philharmonia. They are the Artaria Quartet with Elisabeth LeGuin. Lisa Weiss was a student of mine, Sarah Freiberg was a student of mine who went to Boston, and Ellie Nishi--she was a founding viola member, and she was known by Michael Sand or David Bowes. Peter Halifax I knew--he was a gamba person, and he had been living on Oxford Street all that time. I was on the phone all the time. I wrote a letter to my colleague George Houle because I wanted to be inclusive. After giving me a hard time for a while, he gave me the names of his graduate students and colleagues he thought would be interested, and Herbert Myers was included--Herb was still at Stanford, and he was one of those people that plays a whole bunch of instruments.

The flute player, Steven Schultz, wrote me and said he was interested in coming up to the Bay Area. He'd studied in Amsterdam. We were mostly Netherlands trained at the beginning of Philharmonia, primarily. I told him don't come, there are too many flute players at that time. He came anyway, and he became a member of Philharmonia.

Nicholas McGegan

Mead: I wonder if you would describe Nick McGegan as a person, what your impressions and experiences of him are.

Goldberg: When Nick came, he was a total unknown. The only person I knew of who knew him was Anthony Porter who had written a wonderful review of Nick's performance of a Baroque opera at Washington University in St. Louis. I don't know how many years he'd been out of Cambridge University in England, which was kind of like a factory of great early music people--Phillip Brett, John Butt, Nick McGegan, Chris Hogwood, and probably David Monroe, and I could go on and on. It was incredible.

Nick had been a flute player and a harpsichord player in Chris Hogwood's band. He'd done some research. His thesis was on a modern edition of *Tom Jones* by André Danican Philidor, and he had published that and produced it while he was a student at

Cambridge. Then he worked with Chris a while and cut his teeth on developing himself. He didn't stay too long. I don't know what happened between Chris and Washington University, how he got that job. I do know that early music was his thing from early on.

Nick's from Nottingham, I think. He has an Irish background--I'm pretty sure it's Irish. His mother was a down-to-earth plain kind of person. I don't know anything about his father because his father was already deceased. He was an only child. His mother was a charming but not elegant lady. Every time I saw her, which was several times because she'd come to visit him, and sometimes we were together in Boston when he was conducting. She'd say, "I'm so grateful to you for getting my son a job." He would just cringe, you know. He has moved up in the world from middle-class beginnings.

I called and asked him to come, and it was a very modest amount that the conservatory could pay a guest artist. He may have stayed with Bruce, because Bruce Brown is the one who told me about him. He gave a presentation to my class, and it was stunning--his sense of humor, his theatricality and his musicality were immediately clear to me. His way of being with people was clear to me. Those were the criteria for me. He had to be very social and not serious and quiet. I realized that the orchestra needed a very out-there kind of person.

Mead: When you invited him and sat in on his class, did you have any specific qualities in mind, or were you going more by gut instinct about what you felt the community would be attracted to?

Goldberg: I didn't sit down and make a list, but I knew what was needed was a very present, available person. Californians are not formal, and they respect knowledge very much, but there is a lighter American quality of non-snobishness. He has a quality of being down-home even though he is very clear about his excellence. I also needed someone who was incredibly knowledgeable, and that was clear immediately. He knew in depth a number of things, like Baroque gestures and Baroque opera which was his thing. This is an opera town. He was trained in the hotbed of early music scholarship and had worked

with Chris Hogwood, knew repertory, and he was an orchestral instrument player besides playing the harpsichord. So the criteria were filled immediately.

Mead: What has Nick done in opera?

Goldberg: He is the conductor of the Scottish opera. He's half-time here. He did his big opera thing by recording extensively Baroque opera for a Hungarian recording company. He went to Hungary every summer. He has done a great deal with opera. He put on at the San Francisco opera a Baroque opera with all the gestures and *deus ex machina*. Philharmonia was in the pit. This was a major thing for the opera to do. I believe it was a Scarlatti opera. Many of those opera people started to work with him. He put on a principal opera, it might have been Handel, I think it was 1989--he put on a full-blown, major Baroque opera for the early music festival in Boston.

Not only that, he's doing concert performances of Handel. He's constantly doing Handel. He's doing all the oratorios, and he's doing concert versions of Handel operas. I remember him sitting on my living-room floor when I was living on Crofton after the first couple of years after he became the director. I said, "How much would it cost to present a Baroque opera?" It had not been done here. He said, "One hundred and fifty thousand dollars." This was a little bit more than half of Philharmonia's budget in the early 1980s. I think he had done *Orlando*--that's what got him in the *New Yorker* magazine, he had done a full-blown production of a Baroque opera. It was one of the first times in the United States.

I knew that this was the next step. That was one of the things that MusicSources was going to help--to keep some archive of Baroque operas. Of course by the time we got going it wasn't necessary because Baroque opera was out there already. People were doing it, so we got used to the idea. Baroque gesture is one of the things that Nick knows, so this was the time for it to happen. His operatic connections and his interest in vocal music was also very important to me.

Mead: During his ten years, then, it sounds as if he's been extremely active in opera, with the orchestral season here, and with activities in Europe.

Goldberg: And bringing opera to the stage. Then he became one of the first people to work with the Mark Morris Dance Company. Nick is a Handel and Purcell freak. He did *Dido and Aeneas* with Mark Morris--it was incredible. Mark Morris did Gluck's *Orfeo* with Chris Hogwood and is going to do *Alceste* or something in a year or so with Nick again. Nick is a regular collaborator with Mark Morris. It's another way to do opera, and cheaper. [Laughs]

Mead: It's a very exciting one, too.

Goldberg: He also performed several Baroque operas in Long Beach. He has a house in Scotland and a house in Berkeley, but before he got his place in Scotland he was doing a lot of things in the United States and Hungary. He did two or three Long Beach productions including modern stagings of Baroque operas. I think he did *Poppea* there in modern dress. He was very engaged in opera at the same time he was in orchestral stuff.

Nick started a small ensemble, too, a quartet--I forget what it's called--he and David Bowles, his partner. He played harpsichord, and David Bowles was cello. Elizabeth Blumenstock and David Tayler and miscellaneous other people. They record chamber music. Now David Bowles cannot play because of arthritis. I don't know who he's using now, maybe Paul Hale, I don't remember.

Mead: Describe him as a personality--you say he's very social with a mixture of things that make him very accessible.

Goldberg: Yes, and he's extremely narcissistic, powerful narcissistic, but that is an essential quality of a conductor. It's like saying a normal human being has two eyes. Conductors have to be narcissistic, they have to be self-preoccupied. They have to have enough ego go around, to have the courage to stand in front of the people who are their peers and often know more than they do in some areas. They have to be generalists. A good conductor has to be a scholar, digging around finding

repertory. He has to be a musicologist, a player of something to understand what is involved. He has to be persuasive enough, by nobility or manner and knowledge. He has to be smart because he has to read the complex scores that have sixteen lines--even to read scores is a very special skill with all the different clefs going at once. He has to be a consummate musician.

In addition, they have to be persuasive. They have to have a certain totalitarian quality and leadership quality because they have to be able to convince everybody to do things their way. It can be manipulative in a way, but it's in a good cause, like an arbitrator or a mediator--to work with people's nature and move it in a direction you believe is for their good and for the good of the world.

Conductors cannot be vulnerable-appearing, you can't appear to be vulnerable and be a conductor, it's not possible. There has to be one musicianship guiding any performance at any moment. Leonhardt says at the moment you're performing, that has to be the only interpretation possible. You can't be giving a smorgasbord of possible interpretations. You have to present something as a whole.

Mead: So these qualities you are describing you would ascribe to Nick.

Goldberg: Yes. It was very difficult for Philharmonia, which is a most egalitarian orchestra. When Philharmonia began, it was an uncondacted chamber orchestra, taking turns taking charge, rotating chairs, that was what it was like. Michael, Susie and Bruce and I arranged the rehearsals, made the repertory decisions and hired the people. People could say things in rehearsals and not be fired. In the Cleveland Orchestra, for example, you couldn't open your mouth or it would be grounds for dismissal. You're not a person. It's like being a prostitute in a certain way to be in an orchestra. You have no say in anything, you do what you are told. You play a piece the conductor wants you to play it, the way he wants you to play it.

Mead: When Nick came, you said the orchestra was very egalitarian at that point. Did he rub certain people the wrong way?

Goldberg: When he came, some people were thrilled, and a few people, actually Michael Sand, were not happy. Susie and Michael and Bruce all left the orchestra. Susie and Bruce left right away. There was a great deal of misunderstanding by phone and mail. To this day there's sadness on their part. They weren't able to go through the process of picking Nick. Essentially, I picked Nick. They didn't.

I started Philharmonia. I asked them to join me. They gave of their life, of their souls, as I did. We were together, and we created the orchestra. Without them it wouldn't have been possible. Once I found Nick, I realized that there was no way in which I could have brought that to Michael and Susie and Bruce and said, "Well, shall we discuss this and work out who the possible people are?" because I knew that it was going to be extremely time-consuming and difficult. There was no one in the United States who was qualified to conduct our band. John Eliot Gardiner came, was interested, Chris Hogwood was interested. There were so few Baroque orchestras in the world, and here was one, and a good one. I knew that finding the right person for Philharmonia was critical to its survival.

Mead: So people left, then, as they needed to?

Goldberg: See Susie and Bruce weren't living here. They were here part-time, and they were not equipped to participate actively because they weren't here on site. They couldn't deal with the issues. They weren't here! Even though Bruce knew a whole lot of important people, none of them had ever mentioned someone living in America who could take this position. Michael was living here, and I'm pretty sure that Michael was part of the group which said Nick was good enough to do it. That was something that Michael couldn't bear, going from leadership of the orchestra which he had done so brilliantly, to being the concertmaster and being told what to do. He was the concertmaster the first year, I believe, and obviously disgruntled to be in that position. He experienced it as a come-down, naturally.

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Michael stayed on as a concertmaster for a year, then Nick wanted to rotate the positions of the players.

Nick believed the strings of the orchestra, following the European models, would reach a higher level if the players rotated their positions. Being in a particular position puts people in a certain state of mind, so he wanted rotating principals. Philharmonia is one of the few orchestras in the United States, maybe the only one, I don't know, where principals are rotated. They don't always sit in principal positions.

Mead: It sounds like it keeps a certain freshness and viability to the orchestra.

Goldberg: Also, a certain responsibility. In other words, you can't be sitting back there and following the leader--you can't be lazy. So we have a violin section that's just marvelous. It sparkles and shimmers, and it's wonderful. I remember the first year after the orchestra was inaugurated, Michael was sitting in the back of the first violins reading the newspaper in rehearsal. It was untenable for him, he couldn't bear it. As a result--this is what I find so fascinating--as a result of the natural progression of succession, Michael quit and started his own band.

Now, because of that, he is doing these wonderful things. He is a marvelous pedagogue, and everyone admires his playing enormously. He plays with ABS, and he was responsible for getting Warren Stewart to play for them. They do wonderful work and specialize in providing accompaniments for church events. Michael and his wife, who plays harpsichord, are getting their Ph.D.s at Stanford. He did a marvelous performance of a service done in Dresden in the seventeenth century. He specializes in seventeenth century music.

Mead: Getting back to Nick, would you describe him as a private person? You don't see what's beneath the surface?

Goldberg: I think there's very few people who really know Nick. He has a very sociable, voluble style. I think he's very private. In order to be as much of a scholar as he is, there is a certain part of himself that's very private. I think he's available and social-appearing. He does his job. Now, he's a little more arrogant in public. He's very well aware that he's a superstar. He's well aware that I assisted him in becoming a superstar, and I say that with great respect for him. He wrote me a letter for my party in January 1996 and said that if it weren't for me, he would not have been able to do the things he's done. This is extremely significant coming from him.

Mead: Is there a good rapport between the players and Nick?

Goldberg: They've come to accommodate having a conductor. As soon as you have a conductor, all the rules change. He has been very generous in focusing the affection and respect the community has on the players. That doesn't always happen in a big orchestra, but it's true of Philharmonia. I had to find a conductor who would continue my basic idea of DNA of Philharmonia, that the orchestra IS the performers, they're creating the music.

Mead: Yes, you certainly have that sense when you listen to them.

Goldberg: Yes, and that vitality comes from their commitment to what they're doing in their field of participation. In general, they are very happy with Nick's musical leadership, and they're all very high-level musicians. I would say that the difference between a brilliant conductor, like Toscanini, and his players was something like this [indicates a space of about a foot]. With Nick, I would say it's like this [indicates about three inches]--they're much closer to being his peers. He has more knowledge about certain things, but they're much closer to being his peers. I believe he is an ideal conductor for this orchestra as could have been found in the world at the time.

He has a tragic flaw, and everybody has a tragic flaw. I'm not talking about his individual prejudices. His tragic flaw is his inability to play Bach significantly. I don't mean to say that he can't raise his arms and conduct him in some reasonable tempo, and his players are so good that it's not

like a fiasco. There is a quality about being a Bach performer that Nick does not have, and I can't imagine he will ever have it because that's not something you acquire by the way.

Mead: But it does leave room open, for example, for others, like ABS.

Goldberg: That's how ABS happened, and that's about as good as it gets. It just doesn't get any better than that, by and large.

Mead: You mentioned that Nick has some little prejudices, would you elaborate?

Goldberg: Oh, yes, very strong. Like everybody in that position, he's a powerful person. There are some people that he doesn't want to do business with and that he doesn't want to promote. He knows he can put his imprimatur on somebody which would be a big boost for their career--if you say you've worked with Nick McGegan, that already puts you in another category. That's part of the job for every conductor, including Jeff Thomas of ABS. Things moves in cycles. One musical prejudice of Nick is that he would not on purpose play Bach if he didn't have to.

He hardly ever hires Judy Nelson. Socially, they're still fine. She was a very major factor in his coming here, too, because if she hadn't liked him, it would have been very major in my decision-making. Now that she's older and her voice isn't as beautiful as it was--it's still very beautiful but it's more limited in its range, as happens with singers--he hasn't used her when he should have. I don't mean necessarily for everything, but she should have been included more. She's a world-class singer, and she's singing a small role next year in *Isreal in Egypt*. He doesn't have any prejudices against her excepting his loyalty is second to his idea of what's going to work. Jeff will probably never perform with Philharmonia again and hasn't since ABS became important in the community.

Mead: Because of rivalry?

Goldberg: Rivalry and because Nick feels he was trying to usurp his position. Whenever we talk about Nick we have to say Nick-George, because George Gelles is the executive director of Philharmonia who came at the same time, essentially, as Nick

came. The orchestra is a creation of Nick McGegan and George Gelles. George Gelles is in a sense what you'd call the hard-drive, and Nick is the software.

All executive directors of orchestras are pivotal in the nature of the orchestra. It's like when Kurt Herbert Adler took over the San Francisco opera. He brought it to a level from Merola that made it a world-class opera company, and it couldn't have happened without him as executive director. He was a terrible man--I knew him and worked for him--and he was a dreadful person. I wouldn't say that about Nick at all. Nick is also an avoider. He will avoid conflict. He wants everybody to love him. He will be as accommodating and agreeable as possible. His ego cannot deal with confrontation.

Mead: So Nick and George don't have anything to do with Jeffrey Thomas?

Goldberg: Oh, nothing. Since ABS started four years ago, Philharmonia does something with a guest conductor. Nick is never here during the early music festival, that's why he's not conducting. He is the conductor of the Groningen music festival so that he's got a full-time regular gig in June. He's here less and less now. He's here less than six months a year which is commonplace for a major conductor. He had to become major for that to happen. About half the members of ABS are Philharmoniacs, and the other half are from the East. Nick had to take the West coast concept in that he had to move here, and I required that. The players had to be mostly from the West, and that's what we have. Because there were jobs, a lot of people came back who were commuting. This became a place where people could live and work in the Baroque instrument field.

MusicSources is Born

Mead: Okay, thank you. That gives me a good impression of what Nick is like as a person. What I'd like to do now is move into talking about MusicSources. You have mentioned MusicSources in

the past because it came about at the time you found Nick. You said you got pregnant with MusicSources in January 1986.

Goldberg: This was when I was working part-time with Philharmonia and Nick. It was at a time when I knew I was going to do something else, but I didn't know what. I thought of various kinds of things. So I just kind of opened my mind before I went to bed every night, and one morning this idea came forward that we needed a center for historical performance. I needed to have a physical plant that took my collection possessions and institutionalize them to be available to the community. The music library at UC Berkeley would send people to borrow music from me because they didn't have it, they'd been stolen or turned up missing from their collection. I knew that I had a worthwhile collection that could have a role to play. Not everybody had access to Cal. I once went into the music department library for four different things, and none of them were there. It just happens in any collection, it happens in my collection, too, I'm finding.

I felt there was a sense of urgency about getting my collection and my instruments going toward a center that would reflect this community, this community being exceptional, one of the few or half a dozen in the world that is appropriate to have this kind of activity. That's when it became, then, an obsession for me. It was all I could think of, how to make it start. I realized I had to start talking about it to people.

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Bruce and Carlene Reeves

Mead: . Now Carlene and Bruce Reeves are people you mentioned as being involved early on with MusicSources.

Goldberg: Carlene Reeves came into my life not so long ago, about six or seven years ago, and it came about as a result of MusicSources. She saw the brochure and saw an ad for a class on harpsichord

for piano teachers--I give classes. She came and took my class, and then she bought a harpsichord.

Carlene went to Bryn Mawr as a chemistry major. Her husband, Bruce, went to Haverford College. She was raised in the prep school tradition of the East even though she's from California. She's a very intelligent, well-organized person, a loving woman. They have four children by choice--they like to have children.

I remember when she and her younger son came to pick up the harpsichord and what a big deal it was. Then she took my other class in fortepiano, and she bought a fortepiano. She's the only piano teacher I know that has three pianos, as many do, plus a double-manual harpsichord and a fortepiano in her studio so that every one of her students can experience the history of keyboard music in the same room. She teaches harpsichord, now, to little kids as well, but only to the ones who express an interest. But built into all their lives is the harpsichord. If they want to play in Junior Bach, then they come there and practice for months since they don't have instruments. So none of her students thinks of the keyboard as only a piano.

She was the first one that broke that barrier. I've been trying to influence teachers seriously for almost thirty years. That's been my main thing, working with piano teachers and showing them the whole spectrum of keyboard playing. She is the first one who actually did it.

Shortly after the purchase of her fortepiano, her youngest son committed suicide. He was a senior in high school. We became very close at that time. That great family tragedy--he was a brilliant young man--brought me very close to them. She was accessible emotionally.

Bruce, her husband, teaches at Diablo Valley College, the junior college. He teaches bible as history and lots of interesting classes. He's a very well-educated humanitarian kind of person. They live in Walnut Creek. Two of their children are now married. My husband, Alan, and I and they have become close as couples. Every year for four years,

they've come to Humboldt and spent the new year with us. We have wonderful fun. After the first time, Bruce had a one-semester sabbatical, and he had fallen in love with Humboldt and bought a little house for half the year up there. So he and Alan got to know each other better.

Mead: Are they both on the board of directors of MusicSources?

Goldberg: No, she is the president of the board of MusicSources. She was co-president when Rella was living. She started on the board probably three years after I met her. She spearheaded that wonderful party last year as a tribute. She and Diana [Cohen] were really the spearheads of that party. They had the courage to stick their necks out. I don't mean that nobody else cared, but they were the spearheads.

Carlene is a very devoted teacher and has helped her community a lot with Baroque performance.

Lee and Dan Drake, Keith Marcelius

Mead: What role have the Drakes played in your life?

Goldberg: Lee Drake was a harpsichord student of mine thirty to thirty-five years ago. Dan Drake was married to a woman who was also a student of mine. He was a harpsichord and oboe freak. He was one of the first ones to get a master's degree in computer sciences. He had gone to Reed College.

His father got an honorary doctorate from UC Berkeley--there's not many of those around. His name is Stillman Drake. The preface to his book on Galileo was written by Albert Einstein. Stillman Drake had a gamba and a harpsichord in his house in Piedmont when he was a businessman. He got a B.A. from Cal. He loved the harpsichord before anybody ever saw one or heard about it. Dan was one of two sons, and so he fell in love with early music there.

One of Dan Drake's best buddies was Keith Marcelius. Keith and Dan were the two people who were the principal donors, Keith first, then Dan. What happened is that Keith got Parkinson's when he was thirty-three. He was a brilliant computer person. By the time I started MusicSources in '86, he could only play half an hour in every hour because the medication would make him so shaky.

Now Dan's wife died in childbirth. She was a student of mine, and her doctor was a friend of mine. She died and the baby died, just like that--in her eighth month. It was a spontaneous liver dysfunction. Dan and Lee and Keith--they knew each other from my harpsichord studio. Lee met the other two, and they were all buddies and hung out. Finally, Lee married Dan, and they were all harpsichord freaks and all friends of mine. Dan and Lee had two children, and they were very, very well-situated.

It was Lee's idea to sponsor my book, the handbook, the one that was published by MusicSources. They gave us the money to do that. Then also, Dan and Keith were one of the five owners of MusicSources. From the beginning, Keith gave us some stock which was worth something like \$50,000 more than when he gave it to us a few days later. It was enough for us to renovate the building. He also took out a second mortgage on the house which was paid for by cash so we could get a very good price.

When I first called Keith to come see what I'd done--I had six or seven instruments around my house--and to tell him my dream, after taking his medication and calming down, he would go play the instruments. He said, "This is the dream of my life to sit in a room surrounded by keyboards." So his dream and my dream came together, and he was the first donor. If he had not been that donor, I couldn't have gone from point A to point B.

Lee had told me to call Keith, and then Dan became an investor in the building. He wasn't a donor at that time, and everybody got ten percent on their money. There were Peter Meyer-Viol, Peter Strykers--and I was because I'd sold my house. So Peter Meyer-Viol, Peter Strykers, and Dan and Keith

Marcelius and I formed MusicSources--we were the five original owners. When I realized I couldn't afford to be an owner of a building and still function, Dan bought out everybody, and MusicSources was repaid for all the renovation so that we had a little extra money.

Dan and Lee Drake are the owners of this building and give us the use of this building rent-free long into the foreseeable future. That's the only way there is a MusicSources. If Dan and Lee Drake were not here for us, there would no MusicSources.

Keith did many kind things in the beginning, including matching a grant we got from Hewlett. He would have remained on the board, but pretty soon he couldn't talk, and he couldn't walk. I used to go and speak to him, and every now and then for a certain period, he would come out just for about two minutes, and he would call my name and say, "I love you, Laurette," and I would embrace him and said I loved him, and then he went back into that other world. He loved the piano. He would sight-read Liszt and others for his son who took care of him and loved music.

Peter Meyer-Viol

Goldberg: So these people are central to my life because they were my students. MusicSources was born in love. There was a man, Peter Meyer-Viol, in Holland who gave \$50,000 for the starting up of MusicSources, and he was out of it after Dan bought the house. That was also done in the love for this kind of music.

Mead: I'd like to hear more about Peter Meyer-Viol.

Goldberg: Yes, this is Peter Strykers' college chum from Leiden [Holland]. I met him at Peter Strykers' house. I was sitting next to him saying to Peter Strykers, "I think you'll be excited about our new project. We're looking for a house to start a place to house music instruments," and so on. And Peter Strykers, who was the co-founder of Philharmonia (his

wife, Gondicke, became a member of the board of MusicSources, and she was wonderfully helpful)--he thought this was a crazy idea. But sitting to my right was his friend, a very wealthy man in the Royal Dutch Paper Company, Peter Meyer-Viol.

So here's this man, who travels all around the world and who is a dear friend to Peter Strykers, who hears that I want to create MusicSources, and calls Peter Strykers the next morning who called me saying, "Peter Meyer-Viol is interested in your new project." I said I was leaving the area at twelve-fifteen, and he said, "Peter will be there at ten forty-five." He came in his Mercedes, and listened to me talk about my dream, MusicSources. He said, "I'm very interested." I said, "I'm leaving for Israel in a month." He said, "Keep me posted."

I called him from Jerusalem to Belgium where he lived. I told him I'd gotten one small grant and had gotten things organized to get started because if I didn't get the money together, I was never going to be able to get the house. This was in May or June of 1986. He said, "I'll meet you at the De Gaulle Airport." I was going to be in France for a week with my daughter.

My daughter [Raquel] rented a car, and we went to the Loire Valley and to Brittany, stayed over night on the coast. So in Paris, she gets me through French traffic ten minutes before his flight from Frankfurt. We meet him, he takes us to the Sofitel, the airport hotel, and for two hours he listens to what I'd done since we last met in February. He said to my daughter, "What do you think?" My daughter said, "There's nothing she can't do that she wants to do, and I know you can count on her." So he said, "Okay, I'll take your word for it." He committed himself to \$50,000 for the project of buying the building.

Mead: So he made it possible for the other people to become interested in investing.

Goldberg: I'd gotten \$5,000 from the Skaggs Foundation for publicity, and now I had \$50,000 toward the house. So when I went to Dan and Keith, and with my money committed, there was already something

there. Dan is a very cautious person, and he saw it was really going to happen. Then Keith came in. And that year, some stock became public, so they had to divest themselves of a certain amount of money because of huge amounts of taxes they would have to pay. In the fall of 1986, I was spending every waking hour talking to realtors and looking at buildings.

Those men invested in my dream and trusted me. Three years later they got their money back from the house with ten percent interest.

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Mead: Who else did you pull in to help you at this point, anyone?

Goldberg: The first thing I did was have a meeting in January 1986. In the middle of January, I went to L.A., and a girlfriend who is an actress knows how to type. I wrote down some of my ideas on paper on the plane, and she copied down my ideas on a piece of paper. I came back and had a meeting with the board members of Philharmonia. I had chosen them all, they all were involved in all the things I had done. Some of them were modestly interested and curious. A few were furious because they saw this as competition for money. They felt that what they viewed as my charisma would erode the support for Philharmonia. It turned out as a group they were either adversarial or non-supportive. Nobody said, "Oh, that's wonderful, let's do it."

Mead: So what did you do?

Goldberg: I realized I was going to have to find another group of people. I knew there was never going to be a group of people like I got together for Philharmonia. I'd shot my wad when it came to that kind of person. I asked friends who were interested in me and interested in music. The only people in my circle that were really interested at all, were Rella; my lawyer, whose kids are very musical and he's musical, Bob Lane; my broker, Judy Weil, and her mother, Lillian, who is a friend; and the parents of one of my students who are devoted "culture vultures" of painting and music, Elaine and Lester Dropkin-- they were the first ones who were really on the board, the very first ones, and they are still on the board.

Diana Cohen who did my PR for Philharmonia and had to drop out for eight years was able to come back and be on the board, incredibly important to me. Rella Lossy and Robert Lane were on the board, and my broker who was there for a very short time. That was never a good board, it never was a top-notch power board. Judy and her mother, Lillian, were not interested in music centrally, but were interested in me, and that's not a good enough reason. Elaine and Lester love me, and they love music deeply--they love architecture and art and all that, but no one could do things at the level that were done for Philharmonia. It wasn't as attractive a project.

There wasn't a model. That was what the problem was. It wasn't only that it was local, it had no models. If you start to do something that has a model, even if it's vastly different--like a football team, if it's a women's football team--but a center for historical performance? Even to explain what MusicSources is is not easy.

Mead: Was there any kind of equivalent in Amsterdam?

Goldberg: There are museums and collections of early instruments in all major museums around the world. There are important libraries in connection with universities and some private libraries. There are performing spaces, large and small. There are schools. There is nothing that puts all that under one roof with a history garden where you can smell and see the past. To my knowledge, there is no place in the world today that's like MusicSources.

Choosing a House for MusicSources

Mead: How did you find the house?

Goldberg: I was obsessed. I knew that this would shorten my life by maybe ten years. Doing what I was doing--performing over thirty thousand miles a year, finishing up my obligations, participating in Philharmonia where I was on the board after I left, teaching full-time at the conservatory and part-time at

Cal and privately. I was obsessed with this morning, noon and night. I moved out of my bedroom and rearranged my house, invited everyone who might faintly be interested.

Mead: Where were you living at the time?

Goldberg: In my home in Oakland on Crofton. I moved out of the living room and put my instruments around--I had a few that were available to me, too. I slept on a sofa-bed and turned my bedroom into a living room. I started culling my library. I had to start doing things for MusicSources before MusicSources existed. The grant that I requested from Skaggs I got. I got my non-profit status in January 1987, from SFEMS [Early Music Society] as the umbrella agency. It cost us \$5,000. They take a percentage of the gross. It's a very simple thing to do, but it has to be done. I had to come in, give my presentation and have them vote right then and there so that I could put my add in the next directory so that we existed. I had to move out of a house I'd lived in for thirty years. I went on tour and moved the next day. Those are not the things people normally do in life. I knew what price I was going to have to pay for that--the process of a 501C3 (non-profit status) takes a year or two.

The way I found the house was finding the right broker who was gung-ho and crazy and skillful. I read the papers and went around looking and looking and looking. I told her what I needed, and I knew it had to be in Berkeley--that I ascertained very early. There were some very nice houses elsewhere, but it could not be in the Lakeshore district of Oakland. It had to be near transportation, it had to be accessible, it had to be a public enough place. This was exactly what I was looking for. When I walked in here, finally, and saw this place, I knew--and of course I had to find the money.

Mead: When did you first see it?

Goldberg: I saw it in November fifth or sixth of 1986. The house closed six hours before the end of the year, on December 31. I moved in on February seventh of 1987, within ninety days of seeing the building. I don't believe this--all of this in three months.

I began not having any money, I didn't have any name, I didn't have anything except an idea. But I got silverware--I saw this incredibly cheap sale on cutlery, and I had an "M" put on it because I knew that someday we'd be eating, and it would involve an "M". I started building, then. Everything in this building reflects this time of creation of MusicSources.

[Interview 18: 17 July 1996] ##

Mead: We left off last time with your just having moved into MusicSources. I'd like to talk briefly about how things have evolved since then for MusicSources with a special emphasis on your library and the garden.

Goldberg: It was incredible stress to move in because of the time constraints. There was work to be done, and the man who made that possible is Paul Andrews. He was the contractor. Paul lives in Berkeley. The reason I want to mention him because only in Berkeley could you have such a project done in six weeks. I don't have to tell you that it usually takes six weeks just to get the contractor to call back. In six weeks, Paul made it all happen.

It was a very short time. It was January 15 to March 1. We had issued invitations to a large number of local people who I knew would be interested but needed to be educated. We had four open houses in March each Sunday with madeleines and coffee and a tour. The program space was a wreck. We purposely had everything done but the program space. It was going to take ten thousand dollars to do it, and we didn't have it, and we were going to try to raise money for that. To sit in that room and see how ugly it was compared to the rest of the house seemed an easier way to try to get funds for it. That's why [everything] had to be done by March 1 because of the invitations that went out in early February for this event. There was no getting out of it.

Paul was an emotional support. He understood the enormity and importance of what we were doing. He became at

that time one of the few people who was on the inside of the birth of this organization. He's supposed to be a paid contractor--he hired an electrical contractor, a floor finisher, whatever. I would start sometimes to come unglued, and he would pick me up. I'm no little person, but he's a big person, and he would hug me when he saw I was coming unglued, and comfort me. He would work into the night, like one o'clock in the morning. Things, of course, were delayed, and there were city approvals and everything. Paul used all of his skills.

How did he qualify to be such a person? He has a bachelor's degree from Yale, and he started the Slavianka Russian choir. He wasn't a music major, but music was incredibly important to him. He started the choir during the Cold War, and since then it's been given into the hands of a Russian emigré and has gone forward. That was Paul's side thing.

Mead: How did you hear about him?

Goldberg: I just believe that divine providence has always been within earshot of the major projects. How would I know? His name was recommended to me by Anne Marcellus, a broker, as being a local person who does these kinds of things. During that period, every day was magically important. There were fascinating things that happened. The electrical contractor that he picked was extraordinary in terms of being able to get red tape cut and doing things well. In an old house like this, rewiring is a major aspect. He committed suicide just about when the project was finished. He seemed to be a wonderful man, I could tell, but he was one of those people who doesn't smile a lot, and he didn't have a wife or children. I remember when we put my little kitchen in my apartment up there, and he said, "This is not a kitchen, this is a bar, and if you call it anything else we can't get it approved." There was a guy who did the window coverings, and there was someone we bought rugs from. There were extraordinary numbers of people who responded to the enormity of what we were doing.

Mead: So it was finished in six weeks.

Goldberg: It looked basically like what you see now. Essentially ninety percent of what you see was here excepting for the program space which was done that summer. The open house was successful. I could see, however, that only one board member from Philharmonia came. I could tell that was going to be a problem. Also, I could tell that people were not clear about what this mad-woman was ranting about. I appreciated how much of a problem this was going to be. These intelligent, caring people that I invited could not imagine what it was going to be like because nothing like this ever existed, that we know of, except in England, and the context is very different. That brinkmanship has always been the case with MusicSources. MusicSources has always lived closer to the brink than anything I've ever done.

MusicSources Gets Underway

Mead: Once you realized that people were unclear about its purpose, did you spend much time in trying to make that clear to people?

Goldberg: What I realized that the advocacy for MusicSources was going to take much more time. I thought that maybe in two years, and the first year people would either want it or they wouldn't want it, but the second year we would know, and we'd close our doors if they didn't want it. It had to be something the community wanted. I realized that two years wasn't going to be anything like enough to make clear the function of MusicSources in the community. This supported my conviction that our promotion material was going to have to be exceptional. Even so, I didn't know whether this community was going to be able to come to their senses in time because of the money and energy required.

It was almost impossible to get board members here. The ones that are here are of a very special stamp. I realized early on that the time MusicSources came into the world was not propitious because of Loma Prieta and the fire and the economics. I realized very early on, before I got heavy-duty into it, how much it was going to cost me. I didn't see the

passion or commitment from others that I saw in Cazadero and Philharmonia and the conservatory. Some things are just sexier than other things. I also understood that you can't expect people to imagine something that doesn't exist.

I felt throughout all the difficulties that there was no alternative for me. It's what enabled me to proceed. It's almost like getting pregnant and deciding to keep the baby and then having the baby be disabled in a way, and I mean disabled because it's exceptional. The opening of MusicSources got a lot of play. I was even in the *New York Times*. You would think that would be good, but when you're starting a new thing.

Mead: You say you had a rough time frame in mind, like a couple of years to educate people. How long has it taken, or has it ever felt like this has been achieved?

Goldberg: I would say that in seven years, it became clear what the size should be, what the number of events should be, how the PR would work, how it should be staffed, how much money goes out and how much might be found to come in. One of my students inquired of somebody how to get the bus to the corner of The Alameda and Marin, and this person in downtown Berkeley said to him, "Oh, you mean MusicSources?" That was a very significant because that meant that somebody just on the street had heard of MusicSources. It was a place. There were people who lived across the street and didn't know what we did.

Mead: It sounds from your description that your attempt to clarify for the community what MusicSources is was simultaneous with the attempt to clarify it for yourself.

Goldberg: I wouldn't exactly say that, and I'll tell you why. What we do now is exactly what we did in the second and third years. Nothing has changed program-wise. The people we can serve--the music teachers, the high schools, the amateurs--that has been in place since the first day. I would say the clarity of the organization was never a problem. I wrote a document in April 1986, and there was only one thing in there that we don't do, and that was an archive of Baroque operas because Baroque opera was making its way very successfully and didn't need us. Except for that, every other thing was in place.

The only thing that wasn't clear that we got cleared up in the first seven years was the fiscal aspect. We started by doing thirty programs a year because nobody was doing literary and theater arts, nobody was having painters and artists talking about their work, nobody was doing culinary things. Anything that is multi-media is suspect. People think it's got to be not very good music, not very good art and not very good theater if it's mixed. Yet that's what opera is, and that's what musical comedy is. We've had multi-media for four hundred years. People would ask, "Well, what do you do?" It takes five sentences to say what we do, but it's always been those five sentences. We are a library, a history garden, a resource center, we are concert-givers and a collection of instruments. It was the idea that being all those things was not considered particularly relevant because it was so remote of anybody's idea of what they needed.

The fact is that every time people came here, the response was always very powerful. It was getting people in the door. The biggest single problem, which we have never been able to solve, is the size of the performance space. I wanted it to be intimate. I have to make that choice. A small performing space was more important than other things. We almost got a house on Euclid--it's a Maybeck house. It's currently being used as a concert space for classical and jazz music. I almost bought that, and it has a wonderful space that holds I think up to a hundred people, but it has five bathrooms and two bedrooms. Where was I going to put the library? Where was I going to put the instruments? The instruments take up three rooms. I had to figure out how much energy could be converted to money. I felt it wasn't the right building. It was a stunning performance space. There was a second performance place just up the block which to this day remains in private hands. It seats one hundred fifty people in a gorgeous space with a high ceiling. That was where MusicSources was conceived of originally, but there were extravagant parking problems.

If you've got a space that holds sixty people, nobody's interested in coming to do a review. Legally it's only supposed to hold forty-nine people. It was like Arch Street. There were compromises of a certain sort that had to be made

that helped to shape the size and other things. MusicSources was never conceived of as a concert organization. You don't need another concert organization. I knew that was never going to be the case. The instrument collection and the library and the garden--those are all more important.

MusicSources Instrument Collections

Mead: Which came first, the library or the instrument collections?

Goldberg: What came first were the instruments and the library as a concept. The instruments, the library, the concerts and the garden came in that order. The garden and program space were done in the summer of 1987, and the first concert was October third.

Mead: The program space was also done by Paul Andrews?

Goldberg: No, it wasn't done by Paul Andrews because he didn't have the time, but he found me a person who had a master's degree in theology. There was a white South African and a black South African who wouldn't have been able to work together in South Africa. They did it. They also had the same spiritual consciousness and made suggestions about how to frame the performance space. We would have discussions about how high the stage would be. The room was in a horrific state.

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Goldberg: We had to gut the room. It was in that condition that people saw when they came in March. Paul found a woman to finish the floors. The big issue was that it had to be danceable because we had to teach Baroque dance. We had many specific requirements. That was done in the summer from the ten thousand dollars that was raised in Jean Nandi's name. There's a little plaque on the outside of the door which says "The Nandi Room". We solicited her list for that money. We all thought she was going to die. It made her weep with joy to see something like that happen in her name. It turns out she

didn't die, but she gave up music because she wasn't able to do it any more. That became the first time of three or four other times where MusicSources became a memorial site.

We have the Douglas Steinke collection of period woodwinds. He died of AIDS when he was thirty seven in 1987. I introduced him to his first Baroque oboe and to his teacher. He was the principal second of Philharmonia. Then my student, the harpsichordist from Australia, died. We have a memorial collection and his picture there in the library--Bruce Brown. The sister of one of the local people died in an avalanche, and she donated money. We have a picture of the sister in her memory. We used the money for binding the music books because if you don't bind books, then they break apart in the library.

Then--today is Wednesday. Monday we received a Baroque oboe. We were named in a will of someone who died in Forestville, and the Baroque oboe was to be given to MusicSources for part of our Steinke collection. Part of that collection belongs to Doug's parents--the beautiful cabinet and the twelve instruments inside belong to his parents. The instruments that were given in his name belong to MusicSources. So we have an eighteenth century clarinet, and now we the Baroque oboe *d'amore*. We have a flute. We're not allowed to take the other instruments around. People can come here and view them and with special permission can use them--that's very special. The others are instruments I can lend out and use for any occasion. People give us music of those who died.

Mead: It's interesting that it's worked out that way.

Goldberg: Of course the whole thing about getting a 501C3 (non-profit status). I wrote an article called "How to Start an Organization" which was published in a historical performance magazine. It was based on my experience of how MusicSources was started.

The Keith Marcellus History Garden

Mead: You mentioned that the garden was done simultaneously that summer.

Goldberg: The preparation, yes. The garden came as a result of my reading about a history nursery in Healdsburg, California, where plants from hundreds of years ago are nurtured, and you could buy them and take them home. You buy these little trees that are grafted from other trees. I was telling my husband about it, and he said for my birthday he'd like to buy some. We went up there before we moved into MusicSources. I said I wanted this and this and that. They asked where I lived, and I told them Berkeley. They asked where in Berkeley, and I said north Berkeley, and they said where in north Berkeley. They told me I couldn't have this one and that one because there's not enough sun or too much sun there, or whatever. I found five trees which fulfilled the qualifications. It's almost like an adoptive agency!

We took home three apple trees, and I had them here in buckets when I gave my first presentation in March so I could talk to people about the trees as artifacts. I couldn't get the pear trees until the following November. The garden came afterwards, but not a whole lot afterwards. The trees were actually put in the ground before the first concert. In the first place, what was it going to look like? I realized every time we did anything, there was never going to be another chance. It was designed by Janet Olson, my very dear friend and me together. She constructed it, including the sprinkler system and the wall. The wall was going to be straight, and Elaine [Dropkin] said, "You shouldn't have a straight wall because there's more room if you don't. Also, it looks more like a harpsichord lid." Tamar Brott painted the wall with a seventeenth-century painting from the Louvre.

Mead: Did all of that happen that summer or was that a gradual thing?

Goldberg: Everything happened in the summer excepting that the garden keeps growing, and that's a wonderful thing--like with children, you see something growing. Also, the painting

happened the following summer. Tamar was still in college. The painting was done by January of 1989. Then of course we almost were closed. That was a very extraordinary thing.

MusicSources is Threatened with Closure

Mead: When did this happen?

Goldberg: What happened was that I called and went to visit the City of Berkeley. We all know about the city of Berkeley and its Russian roulette system of governance. I went to ask about the rules and restrictions of zoning. I was told by the zoning chairman, I went and sat in her office, that it depended entirely on the will of the neighborhood. You can have an unlimited number of humans occupying a building as long as it's okay with the neighbors. You can do anything, you can get variances of any kind as long as it's okay with the neighbors. How can I go to the neighbors and say, "We're starting a historical performance center," when I can't even convince people who are on the board of Philharmonia. They don't know what a historical performance center is. They're concerned about noise, about parking and all that.

To everybody around here I issued invitations, a tour of the place and everything. Everybody was very enthusiastic except for one person. I didn't know that, of course. Our first concert was October 1987. I don't know if it was January of 1988 or 1989, I'm not positive. We received a document from the city of Berkeley. I remember when they came to the door, it was some kind of an official document that it was brought to their attention that we were doing these illegal things, that this is an R-1 zone which is residential. Now they've been having problems for years with the encroachment of doctors and dentists and shrinks on The Alameda. That was why I was so glad that we never put a sign out. Nobody knew where MusicSources was. I did not want to change the character of the neighborhood.

That's part of why I say that MusicSources made me sick. For five months our lives were at stake. I know that in December 1988--I think it must have been 1988.

Mead: Was it after the 1989 earthquake?

Goldberg: That's what I'm trying to remember. It seems to me it might have been before. I went to the hospital on New Year's Eve. They thought it was a massive heart attack, but it behaved exactly like a heart attack. They think it's angina, but what it is is a spasm of the esophagus. I've had that problem on a minor level, but this was a major one. I was in Humboldt. The pain was so excruciating and unbelievable. This was three weeks after we'd won, but it costs thousands of dollars, and we were lucky it didn't cost tens of thousands.

We went to the hearing, and we'd organized a hundred people to come to the hearing. Then they said not to worry that they'd resolved it. Then they said no, and when we got there they said we had three minutes to present our position.

Mead: What would have happened?

Goldberg: They would have closed MusicSources. Actually, they were going to put me into jail.

Mead: Because of lack of compliance with zoning laws?

Goldberg: Because all piano teachers are out of compliance. Every piano teacher in Berkeley is working against the law. Do you know it's against the law to park your car in your driveway in Berkeley? You know you start looking at--what Berkeley has is an elaborate set of laws which nobody, including the people who run the government, pay attention to. That's why I called it Russian roulette. These laws are made an nobody pays attention to them. So the stories, of course, are legion. The harassment was unbelievable.

The woman who complained--I was going to go talk to her. This is an important lesson. She was only one person who was infecting a few of her friends. She'd even been here to a concert that she liked. She was afraid that if we got

permission, it would open the floodgates, and if we left then a rock group could come in and change the character of the neighborhood. My neighbor two doors down had come early on to greet us and made a pot which she gave to us. She said, "Oh, don't go to her, she's a witch, and you'll make nothing but trouble." That was my big mistake.

The night before the hearing, we were thinking we're really in danger, which we were. I went to her because I figured at this point there's no reason not to. We had a lovely conversation. Once I explained to her what we were, and what her concerns were and how we dealt with them, she said she was going to call the people that were going to speak negatively at the hearing. We still could have lost everything that day.

It was like a Jimmy Stewart movie. There was a guy in boots and a cowboy hat who had been here once who happened to be there at the hearing for something else, and he got up and spoke. I had three minutes to talk, and I hadn't brought any of my hundred people who were going to come. I talked and explained, and I started crying. There were people touching my hand--it was incredible, it was exactly like a Jimmy Stewart movie. We prevailed. The work that we had done ahead of time had borne some fruit even though we couldn't bring all those people to the meeting. I got sick a month later. This was in early December, and by the end of December I was in the hospital. Everyone agreed that we were indeed at risk. This was not a figment of my imagination. The lawyer was a friend who kept the price very low and was himself very knowledgeable of Berkeley. He lived in Berkeley and had a building that needed a variance and knew all of this.

The post-script I wanted to make to that is because I had spoken to that woman, we had no planned hostility, and any problems that came up afterwards we always dealt with. During the course of this, our lawyer went around and counted the parking places that were unrestricted. There were one hundred eighty seven in two blocks. There has never been a parking issue in this neighborhood except the one day of the Solano Stroll. We'd done everything as authoritatively as we could. The point is that when there's noise here, in every room in the

building where people are playing, you can't hear anything because of the noise of the street is so much greater.

So we prevailed. About six months after, and I'd gotten back from the hospital and went on with my life, the husband of the woman who had started all this came by. Not only did she start it, but she would call the city every week to be sure they were on to getting rid of us. She spent an enormous amount of energy. He came and asked for a brochure. I said, "It's nice to see you, and how is your wife?" He said, "Oh, she died." This was six months afterwards. He said she'd died of cancer. It turns out that during the period she was spending all her energy trying to get us destroyed, she had cancer and knew it. It was so important to her, it was life-giving to her to protect the neighborhood because she perceived a kind of erosion. The house across the street was going to be sold to a dentist, and her kind of energy prevented that which is a positive thing. What I'm saying is that I didn't find her to be a witch or a negative person. She was an activist. Some people don't like that. She didn't end up to be the enemy at all. Had I been able to talk to her sooner, she would have been able to see what we had in mind. She was on it every week, and here's a person whose number of months was limited.

The Music Library

Mead: How did the library get under way? I understand it's catalogued.

Goldberg: Part of the original concept of MusicSources was the library because historical performance requires research. Even though a lot is being done in universities, I wanted a place outside the university because it has walls whether it admits or not. It has walls that keep out the community by and large because it sees its first responsibility is to the students. The concept of MusicSources from the beginning was that the first people it was going to serve were the music teachers, the person down the block that has children coming to them every week. Those were the most important people, and it remains the

most important group. It's a resource for teachers, because the piano teacher and the conductor are the two most effective people for communicating music in the world.

Goldberg: The library was co-equal with the instruments. The summer before, this was 1986, when I just got pregnant with MusicSources, I got the assurance of some money as in investment from a man in Europe, Peter Meyer-Viol. All I had was his \$50,000 and whatever I'd get from the sale of my house. I did two things. I had four friends help me cull the library. We spent the whole summer in my surrogate MusicSources culling my music and books.

Mead: This was all the stuff you had personally collected over time.

Goldberg: Yes. The library was my personal library. Once we got here, then we bought Groves. By culling the library, we threw junk away. We put books in order, music scores and non-music texts. Merle Emerson, who is our librarian since the first day, did the music books, and a friend of hers who is a music lover did the non-music books. We'd all meet, the four or five of us, every Wednesday or Thursday. Two of my students were living at MusicSources helped with their rent by doing this. They did the music. We had piles and piles and piles of music and humongous numbers of books. We didn't catalogue, that requires a skill we didn't have.

When we moved, we moved with boxes full of non-music books and music books. It was well-organized. After we got here, I had to get the bookshelves installed. One of my harpsichord friend's sons is a carpenter, and he installed them so they wouldn't fall down in an earthquake. We had a place to put them, and we had Merle, but Merle couldn't catalogue the library. I called Cal, and they sent me a wonderful young woman named Olwen Shaw. Olwen was a graduate student in library science. There's a course given on cataloguing small libraries, specialty libraries. So she came and started doing this. She was a devoted amateur flutist, and I gave her a few lessons in performing practice. She didn't tell me, but about three weeks after she started, she found out she didn't need the course to graduate and dropped it. She never told me but went right on doing this.

About a third of the way through--we started by just figuring out a way to catalogue the music--she had an epileptic seizure that she'd never had before. She lost two or three months of memory. One of the ways she got it back was in coming here and asking me to tell her what she had done. She reconstructed some of that lost memory. Her mother died, and she still continued. She finished cataloguing the music, and she gave up library science. She ended up going to Norway for two years, changed her major to old Norse.

Mead: Who followed in her footsteps?

Goldberg: Then my problem was, who else was I going to be able to get do this thing we needed so desperately? The second year here, a man came, John Few, to buy a clavichord. He made the mistake of telling me what he did for a living. He had a Ph.D. in library science from Cal and taught library science at City College of San Francisco. He wanted to put us on computer, but our computer was in no way able to handle anything like that. He set up like the library, with the ML and the MS and so on, and showed Merle. He was a very busy man, he was very active. He lived up in the Berkeley hills, and he couldn't do it himself, but he designed it and Merle executed it.

Mead: So slowly but surely--how long did that take?

Goldberg: The library was catalogued by the end of the second year.

Mead: That's really remarkable.

Goldberg: It really is. I would say that by 1989, it was ready to go. I had a lot of keyboard music and a fairly significant amount of vocal and chamber music. We've received gifts of a few books here and there, and we've bought a few books. I understand what avarice is about now that I have a library and how many hundreds of dollars I'd like to spend. We have Groves, and we bought another copy of Will Durant's *The Story of Civilization*. We received from the Junior Bach Festival organization its *Neuebachausgabe* to be housed here so that anybody could always use it. That meant that every member of the Junior Bach organization--all they had to do was to call. We found another person who wanted to donate some time to MusicSources. We

bought the wood, and he constructed a beautiful bookshelf. The (*Neuebachausgabe*) was exhausting our bookshelf, it was beginning to buckle because it's so heavy. So this man built this gorgeous bookshelf, and Alan [Compher] finished it. Someone else gave us some bookshelves. Then we had too many books for that room, so we made a second room into the library--we have two library rooms, and we still have to spill out into the hallway. I bought the piano-vocal scores of all the Bach Cantatas, and I filled in my Bach *Gesellschaft Miniature Scores*. We bought the *Neuemozartausgabe*. Those were the main acquisitions, the reference books of that kind which we really needed to have. In the second year, we got what is called a stack. It's a record-player, CD player and a tape player with speakers. One of our board members is a person who looks for bargains and found that for us used and installed it.

Mead: So it's kind of like a listening station.

Goldberg: Yes, and we have earphones. We have what we think is the basic library.

Mead: Would you describe it as being well-used?

Goldberg: I would say that it is used regularly, not frequently.

[The following was written down after the tape ended.] We have emergency calls from professionals who need music. Keyboard students use it all the time and colleagues use it sometimes.

Mead: What are the chief sources of income for MusicSources?

Goldberg: The chief sources of income are probably the sale of consignment harpsichords and memberships and small donations. My book also brings in money.

MusicSources Currently

[Interview 19: 24 July 1996] ##

Mead: What is happening at MusicSources right now, the people who are working here and the activities going on?

Goldberg: It stands right now at the top of a ten-year cycle, this is its tenth year. There are the same general criteria of serving in the same way--the arts, primarily music this year with one theater event. We're doing mostly music this year like we did the first year and innovative programming and educational events. MusicSources is known now in the early music community. It is doing what I had hoped it would do, and it's doing it adequately. It also has been a matrix so I could do the things that I do. The setting of MusicSources has enabled many things to happen including education--when my students come for lessons, they come to a very rich place full of wonderful things they couldn't see ordinarily. Altogether I'm delighted with the progress of MusicSources. It has justified itself, in my opinion--not fiscally, but in every other way.

Mead: Who do you have working for you here?

Goldberg: MusicSources is possible because I have two people--Sandra Petty who has been involved in MusicSources since its inception...ten years but not always in the same capacity. She now is the administrator, and she co-directs MusicSources. She takes care of certain aspects, and I take care of certain aspects. She is a musician. I look to her to be my successor in some respects. The other person is what we call a caretaker who has historically been someone who loves music and who has a vested interest in the continuance of MusicSources, who appreciates and loves the idea of MusicSources, who loves culture and is enthusiastic about the projects. In exchange for living here, they look after the property and help with the programs.

Mead: So that person lives here.

Goldberg: We've always had someone living here.

Mead: Who is that currently?

Goldberg: Florence Windfall.

Mead: Have there been several over the past years?

Goldberg: One was here for three years, one was here for two years, and there have been seven in ten years. They've all contributed in some kind of way. There have been two uncomfortable situations, but it's been very important that this institution be nurtured by that person. Harpsichordists were often the caretakers. It's like living in the home of the teacher--it's almost like the old idea of apprenticeship. We've had one and a half full-time help in the office. One time we had seven part-time people working here. This is a very good setup this year.

Mead: Is Sandy aware that she is the administrative successor?

Goldberg: We've talked about it, yes. Now whether she'll be able to do it or not, one never knows. She lives four blocks away, and she loves MusicSources. She has a master's degree in music.

Mead: I have a couple of questions to ask about early music itself. What is the technical definition of "early music"? Is it within a specific time period?

Goldberg: We've modified the name in the community. It was called "early music", but in 1985 the name changed to "historically informed performance." MusicSources is the name under which we do business. Our official corporate title is Center for Historically Informed Performance. Historical performance could deal with any era and does, but we are talking about that part which is from 1550 to 1850. That's the era, 1600 to 1850, is the era when the main instrument was the harpsichord or fortepiano which affected the sound, the aesthetic and character of music. Modern time begins at 1600 for me. For all practical purposes, I say 1550, but we deal with 1600 to 1830 a lot. We are dealing with an era that had a similar philosophical system as we do in contemporary society. The reason I don't count the time before 1575 to 1600 is because the instruments were quite different. The harpsichord was just

getting off the ground as far as repertory was concerned. In 1600, you have violins and viols. You have harpsichords that are good enough that great music is being written for them. You have traverso flutes and you have oboes in the seventeenth century for the first time.

The Renaissance brought Romanticism--by that I mean a subjective view of the world, and when you have a subjective view you have virtuosity, and you have technical skill and ability on a specific instrument. All of that affected the development of Western music. That's why I say modern music is from 1600 on. There's a level of music we're talking about. The idea that you are not only a cog in a wheel--you are, but that's not all that you are. You have value intrinsically as a human being, and therefore it encourages creativity of individuals so that we have these wonderful things happening.

Mead: Why do you think this area has been so receptive to early music?

Goldberg: This is a place that is new on the history scene. After the war, there was new money coming in, new energy from New York and Chicago, and it had a great love of the past which is critical for historically informed performance. It had the intellectual accomplishments of Cal and Stanford. The Music Department at Cal, in that era between 1950 and 1980, became one of the two best musicology schools in the United States. In the 1940s Manfred Bukofzer was here, and he was the maven of Baroque music. When I went to school, there was only one book that you read when you were studying music history--Carl Reese for Renaissance and Manfred Bukofzer for Baroque. There was already a movement.

Historically informed performance was always the natural purview of musicology because it was recent enough in time that research could happen. Musicology developed in the late nineteenth century. We love the old, and we love the new. San Francisco has been an active and important place for two hundred years. Western Europeans particularly love San Francisco. All these things encouraged historical performance. That's how I got into it. I was in Chicago, but if I hadn't moved here I wouldn't have met Leonhardt in 1964. I wouldn't

even have met Kirkpatrick because Chicago already had a lot of stuff, and there wasn't room.

Mead: There are seven centers of historically informed performance?

Goldberg: The Bay Area and Boston are the two American ones. Then Switzerland, the Netherlands which is of course number one, London, Paris and Vienna. The most recent one is Paris. The Boston one--we changed the name to Eastern seaboard because Boston, New York and Washington are all three feed on each other. They're kind of like the San Francisco-Bay Area. Each of these places inspires other things. There are little hot-spots like Cleveland because of Oberlin [College]. By and large, those are the seven centers.

There was a big New York article on Cologne and Prague and Dresden. All kinds of places are coming up. They talked about how Cologne with a population of a million people has returned to its old tradition. One of the two groups that inspired Cologne early on were Musica Antiqua Köln and Sequentia. Musica Antiqua Köln has an American and has always had an American and had a cellist who played for Philharmonia for a long time. Those centers are the places from which other people go out. Bay Area people are going out into the world and staying home. So now we're getting more and more of these little centers, but the big centers remain as nurturers of all the others.

Teaching at the University of California in Berkeley

Mead: I'd like to shift gears and talk about your teaching at the San Francisco Conservatory and the University of California here in Berkeley. You began teaching at these places simultaneously?

Goldberg: Things hit a big low in 1969 when I was teaching privately because we had a little recession. All the adults were quitting--they will quit as adults before they stop their kids from playing, an appropriate arrangement.

In 1970, I was hired by Cal and the conservatory at the same time, but Cal was never going to be a career. I was hired by Cal because they started the one-fifty program. They got the idea, finally, if you're going to be a musicologist you ought to know where middle C is. Believe it or not, you didn't have to know this before that. There were no performance requirements whatsoever. Then they changed and required a few units of performance, but they're meaningful credits or the orchestra or keyboard chamber music or something. The program gives private instruction, a half-hour a week, to declared majors in music. They hired a piano teacher and a violin teacher and whatever, and they hired me to be the harpsichord teacher because even though Alan Curtis was the one to decide, he didn't want to teach private harpsichord. Of the two well-known harpsichord teachers in the Bay Area, I was the only one who was a pupil of Leonhardt. They picked me, and I've been there ever since, for twenty six years.

As a result of that I have a lot of influence on people. I was teaching both graduate and undergraduate students. They stretched the rules so that I had a couple of very fine graduate students as well. I also served in those earlier days as a guest lecturer in Joseph Kerman's class or Elizabeth Davidson's class.

Mead: This was about historical performance?

Goldberg: Yes, I'd demonstrate the harpsichord and talk about it. I've been connected to Cal even though it's not a tenure track in any way, and I haven't had any clout but I've been able to assist in teaching harpsichord to young, gifted people, many of whom have become professional harpsichordists.

Mead: What kinds of major changes have you seen at UC during this period of time?

Goldberg: Performance is now considered an appropriate activity for a music major at Cal. It is not a place to learn from scratch. You have to be a pianist already or whatever already because there's not enough time to acquire the skills. It's not a performance school, but performance has added enormously to the quality of the life of the students there. Cal, until the last

year or so, became one of the important historical performance education centers--naturally being here in Berkeley with things like Philharmonia and Stanford and ABS, Cal helped nurture that environment in certain ways--by virtue of the library and a half a dozen people in the music department that were major figures in historical performance. In a year, there will be one person remaining or none.

Mead: Who were these people?

Goldberg: Joseph Kerman, Dan Hertz, Richard Crocker, Alan Curtis, John Butt, Anthony Newcomb and Phillip Brett. Alan was of course a harpsichordist. Dan Hertz is a musicology specialist on Gluck and Mozart. Phillip Brett was the editor of the complete works of William Byrd. Joseph Kerman was in a broad spectrum of things--Renaissance, Beethoven. Anthony Newcomb is an early seventeenth century Italian specialist, wrote about Frescobaldi in Groves. John Butt is the university organist, a great organist, and before him Lawrence Moe. There were no organs in this community to speak of because they didn't come with Europeans or anything. There was a grant given to the university to buy organs, and Larry Moe was one of the people that spent that money wisely and educated the community. He was as great pedagogue and a great chair of the department, but he was not a great organist. He made an enormous contribution to all this.

Richard Crocker was a medieval chant scholar before chant got on the top forty. They are all gone now, moved or retired, except for John Butt, and this is his last year. Anthony Newcomb has been for the last four years or so one of the deans of the College of Letters and Science, a very important position. I pray he will come back. His influence in the music department is practically zero. He was one of the two people in the world who was a Frescobaldi specialist, and when I had questions about Frescobaldi, I just got on the phone. To have that kind of richness, five hundred years of richness, is something we'll probably never see again. Of course all the great people came here.

Mead: It sounds, too, like there was an interplay between the community of players that was developing here and the university.

Goldberg: The university was not an enthusiastic supporter as a whole of the community. It has never been. It's very isolated, except for certain individuals. Phillip Brett was incredibly giving to the community. He was one of the first presidents of the Early Music Society. They would contribute a program note occasionally, or I would ask one to serve as a guest speaker at a fund-raising fancy affair, but they contributed nothing to the community except through their scholarship, except for Phillip Brett, Anthony Newcomb to a certain extent and John Butt. John is incredible. John is everywhere, all over the place--he is an amazing man. He was, after all, chosen by those people. I remember when they chose him--Anthony Newcomb was on the committee.

 Their energy was not central to the community. Phillip Brett was supportive, and Alan helped me. I wouldn't be sitting here now if it weren't for Alan Curtis. He brought Leonhardt and Kirkpatrick here. He brought the Kuijkens, Frans Bruggen, Anner Bylsma--he brought the Netherlands Mafia to the United States. His energy is what made my career possible.

Mead: Is that fairly typical, that there is not an elitism but a separation between the university and the community?

Goldberg: Yes, in some places town and gown are very far apart. It's unfortunate, more so because those people are being paid by our taxes. It's not like Stanford where the money's coming from rich people. However, despite that, I credit the incredible richness of that department's scholarship and energy with helping to provide the soil from which these other things could develop. They would never put themselves out to do any of these things, but once they were established, these people contributed. Alan contributed, certainly Larry Moe contributed. Larry was always available on the telephone for advice. He would go to any part of the community to recommend a certain organ or certain builders of organs. He advised the San Francisco Symphony. Their contribution was great when there were people in the community with the energy to make use of their skills. This is exceptionally more true than it is at

Stanford. If Cal weren't here, nothing would have happened in terms of scholarship.

That little adjunct teaching position enabled me to use the library and enabled me to call my colleagues. I remember Phillip called me--he was kind of embarrassed later--truculent was the word I believe he used, like nagging, insistent, taking advantage of all that richness that was there. I know that's true, and I'm not sorry and not ashamed that it's true. It was there for me. Without those men, we would have been much less able to do what we did.

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Teaching at the San Francisco Conservatory of Music

Mead: Tell me something about your time at the San Francisco Conservatory.

Goldberg: My friend, Jean Nandi, suggested that I call the conservatory. I had gone to all the other schools--San Francisco State, Mills, Dominican, Holy Names--all the colleges, telling them I could find a harpsichord for thirty five dollars if they would offer harpsichord as an activity. I said I didn't care if I was the one teaching, I'd help them find someone else if they wanted to. It's just that this needed to belong in the curricula of music schools. Nobody was interested.

I hadn't gone to the conservatory for one reason or another--they hadn't been on my list or something. I called them, and it just happened that within a couple of weeks of my calling, some kid from Mill Valley and some English teacher from City College of San Francisco had called inquiring about harpsichord teachers. They called me and paid me some ridiculous little sum. I went over there every two weeks to teach those people. This was January 1970. It turned out that there were three students in the collegiate department which was very small at that time, just getting off the ground. Even though it had been in existence a long time, it wasn't a real

conservatory. Now they had found the right leader, and things were taking off--Milton Salkind.

So they had three students they didn't know what to do with. They were all keyboard players. One was really a scientist who loved to play; the other could hardly play the piano; and one was dysfunctional but talented. They gave me a class with these three so they could have enough course-work for them. It was just convenient for them, and they expected to get rid of me, but that was their big mistake. Once I got into the school, I realized what an appropriate (place this was). I was an adjunct teacher for half a day a week, but it was an opportunity. In the hallway I would meet people that I knew from my professional activity in the symphony and opera. It felt very alive.

They had a terrible harpsichord. For Baroque music it was a disaster, but every place was then, except maybe Cal. I met Jon Bailey who was the new dean...and he was a Baroque-nik. We were introduced in the hall. He eventually offered me a class in performance practice with real students. There were a few people who wanted to study the harpsichord, so I had maybe one day instead of a half a day of teaching. They were paying me embarrassingly little because I wasn't important to the program, and they were hoping to get rid of me. The next fall, Jon suggested having me teach a regular class in performance practice. They had a plan for developing the conservatory, a good one. I could start teaching regularly as an adjunct teacher and get an instrument that worked even if it wasn't very good. That was in 1970.

In 1975, the new building was added, and I was given the first choice of a room because I'd been ensconced in this tiny little hole that was turning green from mildew.

By 1979, I was an integral part of the school, and I was teaching double time but getting paid almost nothing. I started at that time Baroque week, where we had a week of events around Bach's birthday. I realized the program was solid enough that I could go on unpaid leave and not worry about not having a job when I got back. That's when they invited me to be full-time, meaning that I taught a certain

number of contact hours a week with certain responsibilities. I had benefits and all that, even if it wasn't very much money.

I taught harpsichord for pianists. I taught pianists in groups which is a much more efficient way than teaching privately because most of them have the same problems, not all the same but similar. I developed a system so people could hear each other. I started an ensemble group which gave a concert every fall and spring.

Mead: When did you develop that ensemble group?

Goldberg: I started all this in the early seventies. I designed thirteen courses. At that time there was a different dean, Richard Howe, a wonderful man. I could not get a reasonable amount of money out of them. He was an extremely intelligent man and a very good person. He always supported his faculty with enthusiasm even if he didn't have the money. He never got in my way. I said, "I have a new course I want to teach." "Fine." I started a social history class, and I taught a class on the "Goldberg Variations", and I taught a class on the chamber music of Bach, and I taught a class on the partitas, and I taught a class on Scarlatti--every year I would ask myself, "What am I going to teach this year?" I was always excited and happy, and I've always been happy at the conservatory. Either by laissez-faire or ignorance or imagination on the part of somebody, I've been able to do just about what I wanted to do.

Mead: Now there's an ensemble performance class at the conservatory, is that correct?

Goldberg: Now it's called Conservatory Baroque, it used to be called the Ortega Ensemble, then it was called Ensemble Old and New and various things. It's been going on for over twenty years.

Mead: What happens in that class?

Goldberg: It's a performance class. Many of my classes are lecture and lab. I talk about something, and then we try it. There's things to read and things to learn. We read about the history

of England of that time, then we read about the composers in performance practice, then we learn the pieces from that era.

Mead: So it's like setting a context.

Goldberg: I call it a lecture-lab format. The Conservatory Baroque is a group of people who get together and do larger chamber pieces. We've done some incredible things, really incredible things. We would do a Renaissance concert with lute songs and madrigals and Frescobaldi harpsichord pieces--like that. Or we'd do an all-French concert of secular songs of the French Baroque. We did a semi-staged performance of *Rinaldo*, the opera by Handel, conducted by Nick McGegan with a counter-tenor as the main character. Just about everyone who was a character in that opera is now a professional musician. We did major things like that, and we did little things, too. We did the "Goldberg Variations" in my transcription with a moving light going over the picture drawn by Mark Farmer. Students played different instruments, and there was dancing and whatever.

It was an opportunity. It's like a research scientists who uses his graduate students to move his theories forward. That's what I was doing. That's why about twelve members of Philharmonia are former students of mine in the conservatory. The Conservatory Baroque was a training school for Philharmonia.

One of the things about being on a faculty is that you get a chance to work with people who are going to be professionals. You get a chance to bring things to the community that you can't do as an individual. I have brought some of the greatest musicians in historical performance who have all come to the conservatory to give workshops. Those are the ways to nurture the community--William Christie, Judith Nelson, Nicholas Harnoncourt, Gustav Leonhardt, Frans Bruggen, Anner Bylsma and the Kuijkens--all these people who were acquaintances of mine came to give workshops and fed the students.

Mead: What is your status there now?

Goldberg: This year is my last full-time year because I'm going to be sixty-five in January [1997]. The plan is that given my health, continuing the way it is now and assuming that everything is going to be all right, I will be full-time this year. I have all the plans forwarded for the coming season. Next year I will change to part-time because I have two colleagues there now that I picked, Anthony Martin and Elisabeth LeGuin of the Artaria Quartet and Philharmonia. Of course Elisabeth is also an alumna of the conservatory. She studied with me there briefly.

Goldberg: I want to mention a colleague of mine with whom I customarily go to the conservatory, Joan Gallegos. She has been at the Conservatory for at least twenty five years, probably a little longer. She went to Cal and did a one-year program in music and worked in the library there. She's been a major figure at the Conservatory because she developed the theory program, and it's excellent. It was modeled after Cal's. What is important about her is that she's retiring, like several other people at the conservatory next year. They're dropping like flies there.

Memorable Students and Teaching Experiences

Mead: This takes me to the next question--memorable students that you've had over the years at both Cal and the conservatory.

Goldberg: At the conservatory, Elisabeth LeGuin, Lisa Weiss, Sarah Freiberg, David Bowes, Jeffrey Kahane, and Michael Barrett. Michael is the conductor of the sing-it-yourself *Messiah*. He teaches the people that come to Davies Hall to sing in performance practice for about ten minutes at the beginning. The first time he did it, I almost passed out. I couldn't believe it. I've never had a student reach that many people so quickly. He was Leonard Bernstein's assistant for ten years, played the piano and harpsichord.

At Cal, Katherine Heater was a student who then went to Oberlin and has been in Amsterdam for two years. Michaela Gutierrez is right now my most recent very good student--she's

in the doctoral program at Eastman School of Music, and she plays the fortepiano and harpsichord. Bruce Alan Brown, from Australia, played with the San Francisco Symphony--organ and harpsichord. He died of AIDS. The other Bruce Alan Brown is a musicology scholar, and he teaches at University of Southern California--he's studied with me since he was fifteen. When I went to play in Amsterdam, he was there studying with Leonhardt. Elaine Thornburgh founded Humanities West and who is known as a harpsichordist and has recorded. Katherine MacIntosh is a harpsichordist in Santa Fe, New Mexico, and is well-known in the circles of people who know those things.

I gave a class in Baroque performance practice to children at the conservatory in the early seventies. Krista Bennion--she was playing Baroque style with a modern violin when she was thirteen. You have to be very, very good at the instrument already to be playing in more than one style. She was fantastic. Jenny Culp, who now teaches at Curtis and is a well-known cellist, studied with me there in the prep department. Also Emil Miland was in that class. He had a workshop with Mstislav Rostropovich and was so excited when I had said the same thing, that Rostropovich said he was convinced I must be right. These people were unusual in that they were young kids who were excited about the idea of playing historical performance. Krista now is a professional musician, and Emil is a concertizing cellist.

Christine Abraham is now singing a lead in a performance of the opera *Calisto* by Cavalli, a 1650-ish opera composer. She was a conservatory student. Wendy Hillhouse is a Metropolitan opera singer. I meet people at concerts who say, "I had a class with you when I was eleven at the conservatory when you were doing things with prep kids." It's a very wonderful feeling to see things come full circle.

Mead: Who were some of the people who played for your party this past January--were they also memorable students? There was a young man, I believe.

Goldberg: Gilbert Martinez is now in Italy working with Alan Curtis, and I think he has a great future. You never know what happens with your young people. One of the things I do is after they

graduate I work with them in career counseling and help them find jobs. I also consult with them when the time is appropriate for who to study with next. When they don't follow my advice for who to study with--I don't mean one person but a couple of possible people--it usually doesn't work out very well. One of my students did not follow my advice, and now she's going to graduate school in the place where I thought it was appropriate for her.

Of course I have many students in Israel. Netta Ladar was my first student, and she's now a harpsichordist for the Jerusalem Philharmonic. There was a man named Walter Reiter in Israel who didn't know anything about Baroque music but was interested in it, bought a Baroque violin as a result of my nagging him and the next year became a Baroque violinist and went to Europe and studied. He's now in one of the main groups of English Baroque violinists. Mainly, it's pointing people in directions.

Robin Sutherland from the San Francisco Symphony was a student. Michael Sand was interested but didn't know anything about Baroque stuff until he came and worked with me.

Katie Clare Mazzeo

Mead: Let's move on to talking about some friends you have mentioned in the past. You've spoken about Rella Lossy and Jean Nandi quite extensively. You've also mentioned the name June Brott and Katie Clare Mazzeo.

Goldberg: Katie Clare came to study with me. She bought a harpsichord through me in the seventies. She was the very best friend of Peter Strykers. She met her husband at Tanglewood--Rosario was the bass clarinet player of the Boston Symphony and personnel manager. He developed the concept of symphony musicians having retirement, a way that is now a model for the field. He is a wonderful photographer. For the last thirty years of Ansel Adams' life, he was his best friend. Ansel was a pianist, so they had music in common. Katie Clare also bought a fortepiano

from a builder I knew. We have been involved together socially and musically for the last twenty years. They live in Carmel. Katie Clare is a very fine musician and taught in the Santa Catalina Prep School in Monterey. They are very dear friends as well.

June Brott

Mead: June Brott?

Goldberg: June Brott! I met her when my son Daniel was four. We'd been brought together by an acquaintance who saw we were both young people from Chicago with children the same age. The first time I ever met her, I realized she was somebody very special in my life. She has a very extraordinary spirituality. Her husband is a wonderful friend. He's a lawyer, and he helped me when I was divorced and without resources. He lent me the money to buy the ticket to go to Amsterdam. I had many engagements during that fall to raise the money to go to Amsterdam, but the checks didn't all come in on time. Eugene is his name, Gene. He's a judge, but he was a lawyer in those days. He's also a very fine person. We had values in common and a lifestyle-- we're very Jewish people. He loves Italian art. The daughter is an opera singer, Rachel.

Mead: Their other daughter, Tamar, painted the mural.

Goldberg: Their son, Armin, was the editor for my *Well-Tempered Handbook*, that's his business.

Mead: I see. So there have been close ties, then, over the years.

Goldberg: Absolutely. I feel very close to the children. Also, June's father had his hundredth birthday in October, and I know him and all her brothers and sisters-in-law and nieces and nephews, and Gene's family as well. It's a grafted family, the Brotts. We have so many things in common which very often isn't necessarily true with your own family members.

Influential Persons

Mead: That's very true, I think. Looking at your life generally, which people have you been most influenced by and felt closest to?

Goldberg: I want to say that my grandmother, Rachel Hoffman, and Sister Mary Madeleva were the two most important influences in my life. My mother [Ann Hoffman Canter] enabled me to access Sister Mary Madeleva at a very early age because of her commitment to learning and to music. My grandmother taught me the important lessons about being a human being. My grandmother was pivotal. Sister Mary Madeleva brought me culture and an intellectual life that I would never have had otherwise. My two piano teachers--Sister Mary Madeleva and Sister Monica Marie--those two women and the order took care of all my musical needs. I was always stimulated by the intellectual life of the college and the order which was at that time flourishing.

Beyond that there was Rudolph Ganz at the Chicago Musical College which is now Roosevelt University. Egon Petri and Martial Singher and Alexander Schneider were important. Alexander was the violinist for the Budapest String Quartet and a teacher of mine in Chicago at the school. There was an enormous amount of enlightenment in terms of concepts about music, and passion and expressivity through him. Sasha Schneider was a great educator. I think he just died a couple of years ago, a very old man. He was probably in his late fifties when I was in school there. When he stopped playing, he had a Christmas week event where talented, pre-college young people would be chosen to come to New York to Carnegie Hall and rehearse for a week and give a New Year's eve concert in an orchestra under Sasha. One of my students did that.

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Mead: And beyond Egon Petri?

Goldberg: Then Ralph Kirkpatrick and Gustav Leonhardt were the main ones. I learned a lot through interaction with the people from the Netherlands.

Mead: Would you name Alan Curtis as someone who has influenced you?

Goldberg: He influenced me very much, yes, because he made all these things available. He was never the kind of person would generate things by making phone calls and inviting people over, but if he were interested, he brought things here. He was the connective tissue that made these things happen here. I could walk past his diffidence because I was anxious to take advantage of it. He was critical. He knew about the Netherlands Mafia before anybody else did.

The Motivation Behind Laurette's Work

Mead: I want to move to another topic. Would you describe what motivates you to work in the community?

Goldberg: The motivation for virtually everything I have ever done has been, first, enthusiasm for the idea or project, like Bach or Baroque music or the role of performance practice or whatever.

When I was nine or ten, I noticed that every day had to be justified. Life was kind of a gift or a responsibility, depending on the day. Aliveness was sometimes a burden but something I was very conscious of. There seemed to be the need to acknowledge that a day had passed. I remember on a bus one day, I was looking out the window. I even remember the house I was looking at. I was on my way to school, and I was standing up because the bus was full. I remember this thought came into my head, and it was the first time it had been conscious, that I had to acknowledge each day in some way. It was something I had automatically done, but now it was conscious. I'm always aware that I'm adding to the list.

For me the consummation of any enthusiasm is always the sharing of it with somebody. Ever since I was a little girl, I

was never able to be excited about something and keep it to myself. There is a physical need to share my enthusiasm with other people. Therefore I call that enlightened self-interest because I'm not happy unless I'm finding out about things and sharing it. Some people find out about things, and they go in their room and write about it or they just have a quiet glow because of some nice thing they've heard about or experienced. For me, I have to call up somebody and say, "Have you seen so-and-so, and do you know about such-and-such, and let's start one or let's do it."

Sometimes these things take the form of an obsession. Then it becomes something else, it becomes self-perpetuating. Like you start teaching harpsichord, then you see that they don't have any place to play or they don't have an audience who knows how to listen, so you have to educate the teachers or educate the people. I always found it extremely tiresome to do things in a conventional way when my awareness one day was that ninety percent of what we do people don't even hear. They don't even know we've done it. Performers tend to think that they're doing this thing and everybody notices everything, and they're deeply moved by the way they performed a gesture. The average audience doesn't know. I'm not denigrating a Berkeley audience or a Ukiah audience. Audiences are not professionals. They haven't spent a thousand hours learning a piece. So it's presumptuous of us to think they're going to know. Language and explanation and those things I think are critical. That's why I started Tapestry and Philharmonia and why I started everything I did.

One thing leads to another. For instance, there was the founding of the San Francisco Early Music Society then the Early Music America organizations were very important because they were enablers. They were a group of people with a common interest that could do things individuals can't do. I was involved in the founding of those two institutions as well. It's all part of the same fabric. It's outreaching to what people need. Since there are not too many performance practice specialists in most people's lives, there's always work in this field to do.

Writing and Publishing

Mead: Obviously this enthusiasm included writing. What books have you presented to the community?

Goldberg: It never included writing during the most active part of my career because I am by nature a talker. I don't write everything down. I work from an outline. I always have some ideas in my mind, but I work better extemporaneously just calling on the body of the stuff I know from being alive so long. In the last maybe ten years or so, I began to think in terms of writing because I was getting older.

In the case of the *Well-Tempered Clavier*¹, I started editing it eighteen years or so ago because I was hearing fugues played by pianists in a harmonic way which is very important--Bach is a very harmonic composer--but the counterpoint became squeezed, stretched and distorted in some inappropriate ways. I felt it was because players didn't conceive of it both contrapuntally and harmonically. They think if they play the tune louder, but that's not what I mean. I mean it's seeing the theme in relationship to all the different adventures it goes on from the beginning of the fugue until the end. This is what makes it so very attractive to a lot of intelligent, intellectual kinds of people because of these intellectual journeys.

I asked my students at the conservatory. I always attributed my awareness of what people can and can't do from my pupils. The students there were polished. They'd had some very good teachers, so I knew what their teachers were thinking about, too, what their perceptions were.

Mead: When did you first have the idea to write about this?

Goldberg: I made the edition about twenty years ago of the open score. When I asked the students to write out the fugue in open score,

¹L. Goldberg, ed., *J.S. Bach Open Score, The Well-Tempered Clavier* (San Francisco: Medallion Guild, 1988).

they would do it so sloppily that they couldn't use it for practical purposes. So then I self-published an open score of Bach's "Well-Tempered Clavier" as a device for helping to teach. Then I began to see other uses to which they could be put, for singing the fugues and things. One day I met with a friend to show what I'd been doing, and she got very excited and said she wanted to publish it. She was a woman of great means--Elaine Gay Dallman. She was a poet and loved books. She was fascinated by the whole idea of it, and she actually published it in some beautiful editions. I was very excited about the fact it was accessible and available, and it enabled me to teach the fugues to many players and for sight-reading, all sorts of things.

I had to write a preface. In writing about that, I began to see the benefits of writing about what I was teaching. Also, I'm not going to be here forever. I did the first draft of the *Well-Tempered Handbook*¹ in 1987. It ended up being published in 1995 because I had put it aside for MusicSources. I had written a couple of articles, the article that I wrote for the *EMA Journal*, and there was another one that was transcribed from a lecture. I had done very little paper writing. When I started writing the book of the *Well-Tempered Handbook* after I did the open score, I didn't even know how to begin. I didn't have any idea how to begin, but I figured out how to begin and started doing it, and it seemed to work pretty well for me. That's why I'm starting on this other book.

Mead: How would you describe the *Well-Tempered Clavier*?

Goldberg: I would call the *Well-Tempered Clavier* a handbook for both performers and teachers. Its goal is to enable people to play the preludes and fugues of the *Well-Tempered* without much else at their disposal. It's a very basic book about a lot of things, about performance practice, about the history of the preludes and fugues of Bach and their role in history, how to approach them. They have a context to approach the *WTC*. Then I have hopefully some helpful lists of things in the back, the

¹⁵Goldberg, L. *The Well-Tempered Clavier of JS Bach. A Handbook for Keyboard Teachers and Performers* (Berkeley: MusicSources, 1995).

appendices. It is supposed to be a useful document for teachers and adult players.

The book I'm writing about now, about Bach's cantatas--I don't know what I'm going to call it. There's a publisher who is interested. It's to make the music of the cantatas accessible. It seemed to me always very sad that there were so many cantatas that we couldn't possibly know about them all in one lifetime, that we would find all sorts of untapped treasures there. I bought the complete piano-vocal scores of most of them so that we have a complete list.

Mead: When did you have the idea about this book?

Goldberg: I think it was last year, in 1995. I had some ideas about what the next book would be, but when I was finishing the *Well-Tempered* during my illness, it came to me that I should get on with writing another book because I didn't know how much time I have left. I considered the body of cantatas to be extremely important. It's something which is something which is immediately present in everybody's life. If you say Bach cantatas, everybody knows what you mean. If you ask, "How many do you know?" Or, "Is it seventy-eight or eighty-seven that's got that real nice duet?" There's so much music there, unlike the keyboard music which is all out there. Every knowledgeable pianist who's gone to college knows a partita of the "English Suite" or has heard them even if they can't play them. That's not true of the cantatas, it isn't like that. It's like rediscovering things.

Mead: That is a huge body of material. It must be a great challenge to go through them.

Goldberg: Yes. I think the way to deal with such an edifice is to look for the most accessible parts which are the solo arias with solo accompaniment--the most important ones express emotion. The book is basically for the average student of voice, fifteen years or older, who wants to sing, certainly accompanied by the piano, but nowadays it's not so hard to find somebody to play the harpsichord and even to find a cellist. There are twenty-five oboe solos, and most people can find an oboe player. You can have vocal chamber music with just four people or three

people. There are ninety pieces with only keyboard and bass, and you can play those without the bass. There are some with obligato keyboard parts.

The purpose of the book is to go through the maze of material. It's a terrible thing to live in a desert, but it's equally problematical to live in a rain-forest where there is so much wood and so much vegetation that pretty soon you can barely see that.

Mead: So you have to be selective.

Goldberg: Yes, I am selecting out works which are accessible in terms of numbers of people involved and according to difficulty. It's a book that will tell people how to find the music, one of the resources for finding the music. If you don't have a piano-vocal score, you can't really figure out how the song goes because you're looking at a score with multiple lines, and you can't take the *Neuebachausgabe* out of the library. How are you supposed to try the piece out to see if you like it? Most libraries have a recording of the two hundred twenty-five or so cantatas that were done by Telefunken in the seventies. How do I know which of that bookshelf-full of records is the one that's got the piece for my range? It's narrowing it down. I decided not to use two singers and two instruments. Two singers and one obligato instrument is the most I'm going to do.

I'm also discussing the fact that the cantatas have a different function in our society than they had two hundred years ago. Everybody went to church. If you were going to be a member of society, you went to church. The average member of our society does not go to church. So how are we going to know about the religious music? Not only that, this music is not in and of itself religious. It is spiritual, and the texts have religious connotations, but that's not what they're about. They're about joy, pain, suffering, anguish, love--that's what they're about. They're spiritual and secular. They have a different role in our society. We're fortunate enough to have an organization that does cantatas, the American Bach Soloists. How many places in the world are there organizations devoted to doing Bach cantatas?

I am planning to put together a group of Bach aria soloists that will perform hopefully in educational institutions who will use the book as a resource. I realized after I'd been writing the book for ten days that I can't just write a book. I have to write a book and make use of it. It's such a new idea that this music is not religious or sacred music, but spiritual music. There's a cantata one-ninety-nine with the title "My Heart Swims in Blood"--that's not a sexy title, but there's an aria in that cantata that is quite easy. An average singer that's been singing for a year and studying with a good teacher can sing this piece, and the accompaniment is reasonably easy for a violinist. I want to make Bach arias that kind of experience for people.

Mead: Do you have a publisher for the book?

Goldberg: Yes, it's Peter Ballinger [PR Publications] who lives about six blocks away. He's a retired chemist who has been seriously involved in the music community as a gambist. He publishes music that wouldn't necessarily be published. There are seventy-five Telemann cantatas that have never been available through the regular press which he is currently publishing. He's a very beautiful publisher and will help to market it in our own community. I am to spend a great deal of time making these pieces an experience for people, for singers, their teachers and the audience.

Alan Compher

[Interview 20: 31 July 1996] ##

Mead: Would you talk about Alan, your husband, when and how you met, and when you were married?

Goldberg: I met Alan in November 1973 through a very close friend that I went to the Chicago Conservatory with, Borghild Tjernagel. She moved out here when I nagged her to come and try it. We were very close. She lives in Ukiah right now. That's how I got acquainted with northern California which has become kind of my

favorite place, and it was due to Borghild and the redwoods. After she got acquainted with California here, she went up there, to Willits. That was our family summer home, her house. She was like an aunt to my children. She never had any children, and she didn't marry until after she moved here. Willits and Mendocino County were places that I knew about-- with the trees not far away, it made it just wonderful. I used to make up songs for my kids about going to Mendocino around where she lived, in a little lake valley right outside of Willits. There are peacock farms and Shetland pony farms.

Mead: I remember that--it's really quite charming.

Goldberg: After she lived in Ukiah and Willits for ten or fifteen years, then she came and lived here for a while. She met her husband here, Jens Fjeld, and he was one of Alan's best friends. So it was through Borg and Jens that I met Alan. Jens was born in Norway, and Borghild was born in Iowa. I met Alan at their house. Then they moved back to Willits and bought some property, and Jens built a Norwegian house in the mountains outside of Willits.

Alan was the first and only man that I had ever really been in love with. He's a fourth-generation Californian. We think the name comes from German, "warrior" or "fighter" (kämpfer). His not being Jewish was always a factor for me, but we weren't going to have children.

Mead: Did he come from any previous marriages?

Goldberg: No, he had never been married. He was a physicist at the time. I was so excited about his passion the night that I met him, so excited about his passion for his work. He had been in the nuclear Navy which got him interested in plasma physics. He never taught or did research. For a while he worked in science industries, but he had problems working with other people and for other people. He was very altruistic in an unrealistic way. He was a dreamer and a scholar, really. By nature he loved books.

In his family, he was the only intellectual. His mother was very smart, but it was an anti-intellectual and abusive

environment that he came from, so he was anxious to leave it. He had fallen in love with learning because life at home was so awful. He found school to be heavenly. No one in his family was well-educated even though they were bright.

So he went to Cal in physics after the nuclear Navy. My brother [Harvey Lee Canter] was also in the nuclear Navy, and my daughter's husband is in the nuclear Navy, so it just so happens that three members of my family were involved in the nuclear Navy. Alan's kind of model was Hyman Rickover because Rickover was working against all odds against the bureaucracy. They did everything they could to get rid of Hyman Rickover. He created the nuclear Navy, and they didn't want the Navy or him. Rickover was a visionary type person, heroic and always very eccentric, and went against the establishment. Alan is very much in that mold. So I was excited about his passion for his work and his intensity and his obvious intelligence.

Mead: Was he involved in music in any way?

Goldberg: No. We went together for a while, and we broke up several times, but we have been together ever since. He lived with me for a couple of years, then we broke up, and we tried to get back together again but that didn't work out so well. So we both lived in two separate venues and got together on weekends. Then he, by that time, had been in some business, and he retired. Intellectually, it was very exciting for him to start something, but he's not a businessman. He loves ideas. He says it's worthwhile to read for ten hours to get a thirty-second insight.

When he retired from the business, he started preparing for what he thought was going to be a sabbatical. He started by reading the eleven volumes of Will and Ariel Durant's *The Story of Civilization* because though he'd had some liberal arts, his education as a physicist didn't include that kind of breadth. He felt he couldn't read well unless he had a background. He went to the bibliography and read from the sources. In two years he read the complete works of Josephus, and Thucydides, Herodotus and all the Greeks that he could get his hands on. He is an unreligious person, and even though he's not Jewish, he reads the Torah. When I went to Israel one

year, he wanted the main work of Maimonides as his gift, the *Mishna Torah* by Maimonides. He reads St. Augustine. He is a voracious reader, and he has a gorgeous library.

Mead: What kind of role has he played in the work that you're doing?

Goldberg: He loves music. He got plenty of music in college like a lot of people do. He loves Romantic music mainly, Beethoven and all that. He was never integrally involved in my work except that he respected it and was totally surrounded by musicians. He knew all my colleagues. After a long separation, he came back into my life in 1982 which was just about the time I was starting Philharmonia. He's very much a private person, and so it's very important for him and for me to have time alone. It always worked with us to live together part-time.

Mead: How is it for you that he hasn't been actively involved in music?

Goldberg: That was kind of helpful because when people are in the same field in music, they have to either be in different aspects of music or it's desirable if they're similarly gifted. That can be a very large problem. Sometimes the ego can be a big problem. Rosina Lhevinne, who is one of the great piano teachers at Juilliard--I heard her play the E-minor Chopin concerto on her seventieth birthday, it might have been her eightieth birthday. Her husband [Josef] had just died, and that's why she was playing. While he was playing, the great Josef Lhevinne, she never got on the stage at all. She was a piano teacher. I was so stunned by the talent of that lady on that night.

So I was perfectly glad Alan wasn't a musician as long as he understood and let me do my thing. Now of course he supports me a lot, physically, like schlepping harpsichords and fixing things here at MusicSources. He built a dream house [in Humboldt County] which has a gorgeous studio in it. So he is very supportive, but his not being a musician is not a problem. Now he knows all about Baroque things and can recognize period instruments and all that.

Mead: When were you married?

Goldberg: May 19, 1993.

Mead: Was that done fairly spontaneously or was there a lot of planning involved? How did that come about?

Goldberg: We talked about it a lot. I think it happened after I went to Israel the last time, in 1993. I had gone every year to Israel, and when we were apart a long time, that was harder for both of us. In 1993, I went to see my grandchildren, and that's when he decided that he would like to get married because he was thinking about the practical aspects. It's very hard to visit your partner in the hospital, to take legal actions on their behalf, and it was like being married anyway. So there was no reason for us not to get married. For a long time I really wasn't able to bring myself to marry him because he wasn't Jewish. Then it seemed kind of silly. The Rabbi married us anyway in the *chupah* in our home up there, just privately with his sisters and my daughter. We go to that temple up there for the holidays, and he has always joined me in the services.

Laurette's Children, Grandchildren, Brother and Family

Mead: Tell me about your children--where they are and what they are doing.

Goldberg: Danny will be forty-one. He has seven children and is a Lubavitcher Hasidic, very orthodox Jew. They live in Rehovoth in Israel. Rehovoth is in greater Tel-Aviv and is right next to the first town that was established when the Jews went back to Palestine in the late nineteenth century, Rishon Le-Tzion, which means "the first place in Zion." Rehovoth is very well-known for the Weitzman Institute of Science. It's a very cultured town.

Mead: What is his work?

- Goldberg: He does some kind of sales work. He has a degree from a seminary. I think he can do weddings and funerals and things like that.
- Mead: When did he emigrate to Israel?
- Goldberg: Actually, when he was seventeen. He has spent more than half his life in this lifestyle. The Lubavitch Hasidim were in modern times considered the missionaries of the Jews. The Jews are not allowed to proselytize their religion, but to get Jews to return to their religion, Lubavitchers have centers in many universities. That's where Danny met the Hasidim at Cal, at the Chabad House. They do a lot of social work, like working with kids on drugs. They try to engage young adults in returning to the old faith, to Judaism. It's very appealing because there's a lot of alienation in our society. Orthodox Judaism separates you in that you wear different clothes and eat different food, but that's perfect for Berkeley.
- Mead: Did he meet his wife in Israel?
- Goldberg: No, he met her in New York, after he adopted this way of life. This way of life was in keeping with his nature. He was always very religious. He married an English woman who went to the same marriage broker he went to in New York, the Rebbe in charge of the Chabad Center in Brooklyn. Everybody came from all over the world to see him. He was a great, wise man.
- Mead: You say he was a marriage broker?
- Goldberg: Yes, it's a tradition that's as old as Judaism.
- Mead: A kind of matchmaking service?
- Goldberg: Yes, it's like the matchmaker, but it's not an arranged marriage. There's a difference. People think a marriage broker arranges marriages with parents, but he doesn't. He introduces people, so it's an introduction service, like computer dating. They still do that. His wife is British, and she became converted to this way of being when she was ten through her brother, so she's been in this lifestyle for a long time. She's a very bright woman. Her name is Leah, like me--

my Jewish name is Leah. She is a remarkable woman, very well-educated.

Mead: With seven children, that must keep them busy.

Goldberg: Most of their friends, like Catholics, have large families.

Mead: And your second son?

Goldberg: Ron David is thirty eight. His birthday was two days after Bach's--we were hoping it would be the same day. He is unmarried and was diagnosed as a paranoid schizophrenic. He was always emotionally fragile, not right, but extremely bright.

Mead: What is he doing now?

Goldberg: He has been in business for himself for the last ten years, maybe longer. He does his own thing, mostly liquidating government auctions and buying and selling things. He's very bright, and he was never hospitalized. He was never willing to take any medication, so therapy was the principal (treatment) which was very helpful. He understands his disability in a lot of ways. He's a very nice, pleasant person, a very interesting person. Had he not been disabled in that way, he would have been a scientist or a mathematician. He has that kind of mind. He used to multiply the different bases when he was six. His father's family had some kind of very serious emotional problem, so it's probably that. Very early he was a sweet child, but it was clear that he had some special problems.

He lives in Berkeley. He is currently planning to go to Albania to live. I don't know whether he will. What happened is that about six years or so ago, he met a Fulbright scholar from Rumania, and his life has really been directed towards Rumania ever since, in a positive and wonderful way. She's an ethnographer. So right now he's fascinated by that part of the world.

Ron I never see, but we talk on the phone all the time. I'm very lucky that he wasn't disabled enough that he wasn't able to take care of himself. I'm grateful for that. He had a

very bad adolescence. Everything is bad for regular children let alone disabled adolescents. It affects everybody in the family when you have someone who is disabled, but he is a most humane and accessible person.

Mead: And your daughter?

Goldberg: Her name is Raquel Shira, and she's been married now for seven years to a man named Pat Ellis. They live in Cedar City, Utah, right now. They met in Chester, California, in Plumas County, two hours from Reno. It's really beautiful country. She had been introduced to it by our summer trips. One of the things we did when I was divorced was that I took the kids to the country every two months in part to bring the family together and to make up for the family having only one parent which at that time was more unusual. Raquel fell in love with that country, and she went there to junior college and stayed there and worked. She met her husband who had been in the nuclear Navy, had gotten out and was working at the same factory she was.

She did extremely well in college. She was thirty-six in September. She suffered the most from the divorce because of her age--she was four. She realized her own potential late. She's in college right now at Southern Utah University and is getting her degree in geriatrics art therapy, so she can work with senior citizens doing sewing and knitting and woodwork, all sorts of things like that. She really got very interested in psychology, but starting school as late as she did, she realized it was impractical. It's murderously difficult now to get your MSW in California, no matter when you start. She can be in a helping profession with this kind of education.

My daughter and I are very close. She had a very difficult time because of all the aspects of the divorce.

Mead: Do they have children?

Goldberg: No, and they don't want to have children.

Mead: How would you describe your relationship with your children? Are you in contact with them very often?

Goldberg: I'm estranged from my oldest child, and I don't really want it to be different. It's been very difficult and painful, but I have a relationship with my three older grandchildren. We're pen-pals, and they write to me. I don't have a problem with any of the children or his wife. Leah is a very private person, and she's very appropriate. She never behaves inappropriately in any respect, but we're not all that close. Naturally their being so far is a factor. So I have a relationship with the three, and I expect maybe I'll even have one with the fourth one. There is kind of a tradition in the family, they all started writing after the oldest one started writing.

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Goldberg: I have grandchildren only by Daniel and Leah. They live in Israel. The first of my grandchildren was named Liebe--that's German and also Yiddish. Now, she calls herself Lee. It's not just a nickname, it's how she likes to be addressed. It's to her I am the closest because she's the oldest. I've known her the longest. I met her when she was five months old. I used to see my grandchildren maybe once a year when I went to Israel. Then, for four years they lived in Los Angeles, and I saw them every two or three months. That's when I developed some bonding with Liebe, number one, Shterna (Sarah), number two, and number three, my first male grandchild--his name is Zusha.

Zusha is named for my grandmother's father. That's very special. They called him the red-headed Zusha because a significant number of eastern European Jews are red-headed. I never met him, but I saw pictures of him. He probably died before the Holocaust in Lithuania. He was also related to Golda Bushkanitz.

Then comes Rivka, which means Rebecca in English.

Mead: So they have four children?

Goldberg: They have seven. Then Shaindel--I think it means "pretty" in Yiddish. Then there are two little boys: Menachem Meir and Jacov Schmuel. I never met Menachem Meir. Jacov Schmuel was,

I think, a little less than three when I last visited Israel in '93. He's maybe six or so now. Menachem Meir was born since then, so he's probably around three now.

Mead: How old is Lee?

Goldberg: I think Lee is seventeen now. The problem with the ages is that all their birthdays are by the lunar, Jewish calendar. So I never know which day it is. I just know it's the day before Roshashana. She'll be eighteen just after she comes here. She's a senior in high school, and she will come in the summer. She'll graduate from high school in June.

Another important event was that Zusha was bar mitzvahed in November in '96. That was a major event which covered several days. There were dinners and various things. My ex-husband, Sol, went for a few of the days of the celebration which were in the traditional way.

Zusha is very special in ways. I know there's a great sweetness to Shaindel, and a wonderful persona of Rivka who is an out-there kind of person. They're all bright, of course. But Zusha is a particularly sweet child. I played chess with him when I last saw him. He's a gentle person--ten-year-old boys are not all that sweet. He's a good-hearted person. When he was very small, and he wanted something, he would take my hand and walk me to the location of the item instead of screaming, "I want it, I want it!" He's very much like his mother's family, and his mother's brother who is a rabbi.

Zusha loves learning. Jewish boys learn in the most traditional kinds of settings, like the Hasidim--at three they enter school, but it's not nursery school, it's yeshiva. They start at three being taught by men until they're post-bar mitzvah, and they're taught only religious things. That means that they are never taught math, or science, or English--they only learn Yiddish and Hebrew--and they study the Torah and the Talmud. As a result they become physicists, doctors and other things because they learn how to think, and they learn how to study.

It horrified me when I first found it out, but I saw the strength of that way of learning. He cannot write English, but he can speak English because he speaks it at home and to others. It won't take him very long to write. I was also distressed to hear they didn't study math, but I did some math games with him, and he was incredibly able and bright. The Talmud is seventy books, and you rarely live long enough to get through it, and they have to get started early. His father, Danny, had received a small Torah that you carry around in the synagogue--it's the first five books of the bible, done by hand on parchment in scroll form. Danny received a little one in a case with a velvet cover. Zusha read from the Torah--that means without vowels. He knew Hebrew so well. When I saw him, he said, "Bubbe, I have something to show you!" It was like a child with a toy truck. He read to me from the Torah in Hebrew and translated it because he knew I didn't understand it all, with such awe and excitement.

We think he has a very special gift. There's a term in Yiddish called "ilui" which means genius--naturally everybody thinks their grandchildren are geniuses. He has a gift for learning which comes not only from the intelligence and the commitment from his family who supports what he wants to learn, but also because he's so enthusiastic. The men they select to teach those boys are the cream of the crop of the community. I once met a little boy from a similar family as this, and he had a cold and couldn't go to school. He received a gift and a document from his teacher because he was missed. There's a very special relationship that happens with the teachers, and in the handing down of this tradition of thousands of years to the next boys.

The girls now also have yeshiva, and they're beautifully well trained in the Lubavitch Hasidim--it's a new movement of teaching girls in that same serious way in their own schools. It's still the tradition that the man's role is to learn, and the woman's role, though she is closer to God by her nature, is a much more pragmatic one of running the family.

Liebe has always been special because she was the first grandchild. When she was fifteen months old, I remember there was a quality she had when I met her at five months--she

already was a little person. I visited her when she was fifteen months old in Israel. I walked to the top of Safad, a city which looks down on the Kinneret, the Sea of Galilee. It's in northern Israel and is one of the ancient holy cities. It's part of an area which is sacred not only to the Muslims but to the Jews. Safad is gorgeous because it is very high. I remember when the bus was going there, it was about four hours from Jerusalem. About half way up the mountain, there was a sign that said "sea level." I came out of the bus and walked down to meet this darling child. Her mother said in Yiddish, "Who is this?" And she said, "This is bubbe who came from America to see me."

She spoke only Yiddish, and she sounded like my grandmother. She used to yell out of the window in Hebrew, then turn and speak in Yiddish to her mother. The next year I visited, her English was so good that when she turned her head in my direction, she automatically shifted from whatever language she was speaking to English. It's amazing. She's a very interesting young woman and one I've been very moved by. She is the only real connection I have to that family. Even though I came in and out of her life, I did see her every year for the first twelve years of her life.

She's been here. She and her sister came up here with their father. My favorite story is when she was four; I was on tour with the Philharmonia, and we were in the L.A. Biltmore Hotel, downtown. I was the tour leader because I did everything. So my two grandchildren, at that time, and Danny and Leah came in a car to pick me up. They had never seen my house. I had a sort of presidential suite, and there were two or three rooms and two full baths with a kitchen which always had champagne and so on. Liebe came in and said, "Oh, bubbe, is this your house where you live?"

Liebe and Shterna came up to visit, and they were only here for--they were supposed to be here two days, but the plane was late. I had very little time with them. It was a concert day, and at a certain time we all start to go into motion preparing the refreshments and getting things ready. I think I even played that time. They weren't here for the performance,

they were here when the preparations were being made. Liebe saw what my obligations were.

She was helping with the silverware, and she said, "Grandma, I didn't know that so many people give you so much honor." I was very moved by that because I believe that an American child would say, "I didn't know you were so rich and had such a big house," or, "I didn't know you are a boss of so many people," or something like that. I'm not saying that I don't love America or that I don't value my own heritage here, but the concept of doing honor, a word that children wouldn't know very often, is wonderful.

I'm so thrilled to see her. I'm sending her a ticket to see her grandparents in England and then come here in July. I'm sure there will be a lot of major shopping going on.

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Goldberg: We communicate by phone and letters, so we do keep in touch all the time.

Did I mention my brother--Harvey Lee Canter? I never thought of him as a half-brother. He's a nuclear engineer. They live in Sacramento, and he has two children. Julie is just twenty five now, and she went to Davis. She's getting married next year. Her brother is Jay Michael. He just graduated from high school. My relationship with Harvey is not as warm as I'd like it to be because of his wife. I felt enormously close to him all my life. After he got married, it was harder and harder, and that's been a long time. He was always important to me because he's my only sib--I thought he was the most beautiful, talented and perfect person there ever was. We haven't had a close relationship in the last fifteen years because his wife doesn't support that. That happens in families all the time, it's not anything unusual. He was very helpful and supportive when my parents were ill and dying.

Mead: When did this happen?

Goldberg: My parents are deceased. My adopted father, Joseph Canter, died about eleven years ago. He died at about eighty-six.

Mead: He lived to be pretty elderly, then.

Goldberg: Oh, he was ancient. We think he was even older, but we don't know for sure. He was definitely born before 1900. My mother died at eighty-seven in 1993. I was able to tell her that Alan and I were getting married. Of course she had known him all those years, and he came to see her. He was part of all the family gatherings and pictures and everything. She died before I got married, but it was the year before.

I want to mention that my first husband Solomon has recovered from his emotional disability. He is seventy-seven and is in excellent health. I made it possible for the children to have a relationship with their father, but now they like being with him. They have a good relationship with him because he's a normal human being now. I've never heard of that--someone who was schizoid who got well. He never had any therapy. It's a great joy to me that he has gotten well because when I die the children will have a father. He's going to live until he's ninety five as far as I can tell. He has no disabilities, and he still works full-time--he's an engineer. He has no intention of retiring.

Sol has relationships with his sons, but hardly any with his daughter Raquel. I'm thinking that's going to get better. My oldest son Daniel had the closest relationship with him, but it was very troubled. Ron, with whom he could never have a relationship, now has a relationship with his father. It's just wonderful.

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Hubert Braun

Mead: You mentioned off tape that your hairdresser has been an important part of your life.

Goldberg: Yes, Hubert Braun. Hubert came from Stuttgart, I think, after the war in the late forties. He came with his wife, a very

typical blond German lady. He was a teenager in the war--he was about thirteen in the war. He's older than I am, about seventy or something. He moved to Canada, then he came to San Francisco. He went to work for Elizabeth Arden in a very classy place. He hates the arrogance and pretense in that field, but it was his metier, and he left Elizabeth Arden after three years.

I met him maybe two years after he opened [his own shop], and that was in late 1967 or 1968. I've gone to him almost thirty years. He is a truly refined and wonderful hairdresser. My hair is fine, totally straight, and you know my son, at age thirty-eight, did not know that I didn't have curly hair? My hair is so thin and fine, I can't do anything with it. So Braun is a genius and makes it look natural--what I call an "Is-ro."

Mead: [laughter] That's good!

Goldberg: I see him every three months. He has moved locations about three times, all within two blocks. I was recommended to him by some really elegant lady in San Francisco who is a photographer, probably seventy-five now. I could never get anybody to do [my hair] right. I started at age eleven to try to find someone to do it right. He was the only one. One time he wasn't there because he went on a trip, and his main backup did it--it was a big deal--and it wasn't right. He simply had me come back, and he did it again for free. No one could give me a permanent that works.

He came to the first *tafelmusik* of Philharmonia, and he's been a subscriber to Philharmonia ever since. He owns with someone else something like seventeen salons in the Bay Area and in Denver. He's part of Les Coiffeurs International, and when I went to Australia, he gave me the name of colleagues of his so that I could have my hair done right. [laughter] He is a lovely, fine man. We've talked about the Holocaust and various things. It might seem kind of strange that I have a German hairdresser.

I wanted to get some Bachbeer. This beer has a picture of Bach [on the bottle], and it's made in Cöthin which is

Bach's favorite place. So Hubert had corresponded with people in Germany to help me with this project. So whether I do it or not, he's fully involved in the concept. He's always been very enthusiastic all these years I have been with him.

##

Principal Role in the Historical Performance Community

Mead: I want to ask two or three questions to wind up our series of interviews. Talk briefly about what you believe your role has been in historical performance in this area.

Goldberg: My principal role has been to bring historical performance as much as possible to the community at large. It's very important to do that partly through academia. I had to get a job in a college in order to be credible and effective. The most important thing I have been in my life in historical performance is a teacher. I love to teach, and I'm a teaching junkie. I couldn't teach harpsichordists to become professional harpsichordists or violinists to become Baroque performers. That had to be accomplished through an institution of higher learning.

The other part, which I think is every bit as important, is sharing with the community at large the historical performance movement--in other words, making it available by starting organizations like Cazadero Camp and teaching courses at Stanislaw State University at Turlock. Also, it was important to work with every harpsichord builder that came to this part of the world, nurturing them and interacting with them, like every player has done in history. They have to collaborate, and since I was only one of three harpsichord players in this area, the others being Alan Curtis and Margaret Fabrizio, both in academia, I had the time and inclination to work with these people. I never wanted that traditional life. I decided this early on. I wanted to work with people in all levels in all situations. I was interested in interacting with people and helping to build careers. I try not to be

intrusive, but I try to help students with an apprenticeship after they graduate, get them jobs, refer them to people for teaching and performing. I teach them how to build a career which involves entrepreneurial aspects.

Mead: This sounds like shaping and fostering historical performance in the community.

Goldberg: That's right, and now I feel the primary work is generative, where I consult with people. I've written articles¹ on how to start things. People come and consult with me on what to do with their careers or their children or their organizations. That's why MusicSources is so wonderful, that there is such a place for me because I have a venue where people can come. We have a hot-line to answer questions from anybody.

Mead: So you've become a resource person in a resource center.

Goldberg: Yes, this organization is a function of that. It's like institutionalizing my life--that's what MusicSources is.

Mead: Did you envision years ago that your life would take the shape it has?

Goldberg: In the sixties, it seemed to me that playing in coffee houses, then in classier restaurants and on the radio--being a public person--made me realize that crusader rabbit types of things would be my role. I remember once in the shower asking what percent of my work is performing and practicing and what percent is teaching and what percent is this other kind of stuff? I always thought that starting organizations and getting groups together and developing programs--I always thought I would do that until the people that are good at it would come and take over from me. I noticed that nobody ever came forward, not because I wasn't looking--I was always looking. That's how I found Nick. It was very hard to do. In some cases I found people, but it's not easy. Entrepreneurial things involve a certain commitment to the project and not to

¹"Starting Non-Profit Projects: A Primer", see Appendix.

your own career, and it's not usually remunerative. It's hard to find people that want to do that.

I realized at some point, I guess it was in the late seventies, that this wasn't temporary any more. This was the way it was going to be, so I had to get used to it and not fight it. I had to spend time meeting with graphic designers and fund-raising and things like that because there weren't enough people to do these things, and there were a significant number of people who were willing to learn and practice and play.

Mead: Do you feel you've achieved what you set out to achieve?

Goldberg: I pretty much feel that way. I don't feel sorry for myself, and I feel very gratified by my success. Students have called and wanted to come back and visit and talk about the impact I've had on their lives. That's very gratifying, when people feel good about the teaching that you've done. Hopefully they teach. I've seen students of students do so well.

Also, the institutions I helped establish--some were intended to be temporary and some were intended to be ongoing. Many of them have prospered and have continued in the same general path that I had in mind. Some people are very unfortunate, like the man who started Berkeley Repertory Theater--it's a wonderful organization, but I don't even remember his name, and I think if you talk to people, many will not know that person's name. People who are capable and able are sometimes treated that way, but I always felt fortunate that the people who succeeded me were always very thoughtful and considerate. Sometimes it took a little longer, and sometimes things worked better than at other times, but never did I feel taken advantage of and misused and unappreciated in the important senses.

There were a few things I wanted to do. One was to start something at Humboldt State University. That looked like it wasn't going to happen at all, and I was very sad about that. I gave a concert there two years ago. Things are starting to happen there with good people, so I'm very optimistic about that and don't feel bad about that any more.

The other thing I feel bad about is that I wanted to get the MacArthur Prize to put MusicSources on solid fiscal footing so that when I finished the library and the collection, the building would be safe. I'm not going to get the MacArthur Prize or anything like that, so I can't have that assurance. Second to that is the commitment from the community to see it as something of value and to find the resources to keep it alive. My health has gotten a little better, and I'm hoping to be able to continue to work. Every year, even though we don't get more money, we become more solidified, so I'm optimistic.

Current Plans and Projects

Mead: You don't have any plans for retiring soon?

Goldberg: I was planning, until yesterday, that we would continue for a while but without the heavy concentration on performance. Then, when I decided to write about the cantatas, it has now manifest itself into a performing situation, so we might be going on with MusicSources this way for longer. I've kind of rearranged the numbers--most of my family dies at age seventy-two, and that's a while yet.

Writing about the cantatas was all that I had in mind, then I got all excited in the past week about the fact that what the book needs is an adjunct performing group. I don't know if you remember the Bach aria group. It was a group in the eastern United States of opera and symphony principals--Robert Bloom, Julius Baker and Jan Pierce and people like that who got together and went around and sang arias from the cantatas. Of course they used the piano and modern instruments, without an understanding of the style, but they understood these pieces are chamber vocal music. Most people have never heard of the group, and they don't do things the way I think they should be done, now that we know more about historical performance.

So I'm honing in on what I believe Bach's role is in people's lives. People ask me why Bach is so popular now.

There's a wonderful book on how to bluff your way into music¹, you know how the English are, if you want to bluff your way with Beethoven you have to know three or four pieces you can talk about, as if you've heard them. It's hysterically funny. When he comes to Bach, he says you're really in danger because people think of him as a substitute for sex, like cold showers, or as some kind of god-like figure. The best thing to do is just say, "Aahhh! Bach!" That's the instruction. If they start to get into him a little deeper, you say you have to get home to the babysitter and make a quick departure.

So I've been aware since I started playing harpsichord that Bach's PR is very sound. I finally got onto what I'm supposed to do. When you are accompanying a singer, you have to know the words, and you have to know what the subject is, but with a Bach aria, you don't have to know what the words mean at all because the emotion the piece is supposed to evoke in you is built into the music--in the harmony, the rhythm and the counterpoint and the gestures. You don't have to know much to like Bach, and so many people do like him. Little bitty children love it, when it's rhythmical and well-played. A five-year-old could not love Brahms--he's not rhythmic enough. It's the rhythm--everybody responds to rhythm, animals respond to rhythm. Baroque music is strongly rhythmical like popular music, and people respond to that. That's why the Berkeley Philharmonia is doing so well. It's not ever boring if it's rhythmic, powerfully rhythmic.

There are two things that Bach does. The music is powerfully expressive of emotion. A minor chord in juxtaposition to a dominant seventh with the seventh in the base, or a Neapolitan sixth or a succession of dissonances or non-harmonic tones on downbeats or chromaticism--you see I can actually make lists of things that are going to produce results in you. Everyone will get that on some level, some more than others. It's imprinted on the music, and everybody gets it on some level. I didn't ever hear that from anybody or believe it until I started doing the work on the cantatas.

¹Peter Gammond, *Bluff Your Way in Music* (London: Wolfe Publ. Ltd., 1968).

The second thing is that we've had a very hard time with Bach's piety. On the one hand it engaged him and kept him alive. The funkiest Lutheran churches to the high Episcopal churches perform Bach, and everybody listens to the passions and the *B Minor Mass*. Now, in this part of the twentieth century, being religious is a serious problem, a detriment in some ways. Our respect for Bach and our knowledge of his intellectual greatness has distanced him from us. I think we have to get past the externals of the music which are the words. I'm talking about the arias of which there are six hundred and fifty which are not religious, and not the chorales which are all religious and philosophical. Bach's life is so remote from anything we can understand, and I don't want this to get in the way.

So as a result of all this, I got all excited. I said, "We have to have dance with this." Michael Smuin is involved in the mainstream of dance, and I thought that was a way to get as far away from the church as possible. Then I got the idea of giving a course at the Conservatory, and it should have waited until next year, but I don't know if I'm going to be around next year. Of course it took a lot of energy to get that going.

The other thing is starting a Bach aria group. If music has to be separated from the occasion, we have to get it away from the occasion sometimes. You don't have to hear a performance of *Madame Butterfly* to hear a performance of "Un bel di" ten times. Nobody cares about *Madame Butterfly* when they hear "Un bel di". If they love the piece, that's all that matters. So that's how I want the Bach arias to be, and there's so much to teach because of certain prejudices. What happens is that every week I learn something in the class I'm teaching about the book I'm writing.

In addition to this, I realize the most important thing about the book is getting it on the stage, out of the classroom and out of the book into the concert hall and on the compact disc. I was ready to start my own Bach aria group. Then a little bell went off. I said, "You're too old and sick to start anything," as far as the kind of energy it takes to start things in the world. It takes years.

Mead: Well, you would know that.

Goldberg: So this little bell went off, and I said, "You've spent a lot of energy with Jeffrey Thomas, it has to go to the American Bach Soloists. So I met with Jeff. He came over, and I started talking to him about this. He sat there, and I could see nothing was sinking in. I explained to him that ABS is not in a good fiscal position and that it would be to his advantage to think about this. He is perfectly set up to start instantly. Next month they could put on a concert because he has all the players, all the experts, all the music, everything. It's just an attitude shift, a program shift. I said he could put on a concert for fifteen hundred dollars, and he could go on tour because there would be only five people performing. He could take Bach everywhere because it's affordable.

He was saying that he had wanted to start an academy at the end of this last summer, and it didn't work, but I told him that this could be the beginning of the academy. I could see the wheels starting to turn, and all of a sudden he leapt up from his chair and kissed me and said something about how wonderful my ideas are. I affected him, and that's what I need to be doing at this point in my life, not doing the work but inspiring others to do it.

Jeff is planning to have an academy in the summers where people come and study the Bach arias. The plan is to educate not only the board of ABS and the people who would come to study, but the audiences and reviewers. It's important to make a big deal about this modification. The people are the same, and the repertory is the same, but it is re-arranged according to a different concept.

Mead: Explain your concept of dance along with the arias.

Goldberg: This would be a ballet. This is separate from the ABS. What I did is that I went to Michael Smuin. In the past, he had choreographed a ballet using Bach preludes and fugues from *The Well-Tempered Clavier* for a regular ballet. There were no costumes, and he never uses live musicians, he uses tapes because it's too expensive. A dance performance is incredibly

expensive because you have to have sets and costumes and music and choreography.

I've known Michael for about forty years. We haven't been interactive all that time, but I know him from the day he came here as a hayseed from Montana. He was seventeen. I had seen the Bach performance, and I loved it. I got the idea that if we collaborated on a grant, we might get one that would be supporting two organizations: MusicSources, which is too small by itself, but working with Michael Smuin which is a good size organization to give money to. Our musicians would be on the stage, there would be five or six musicians, a small chamber group. They would be mostly standing, and they wouldn't take up much space at all: a singer, a violinist, a cellist, an oboe player and a lute, and they would stand on one side or corner of the stage. The dancers would come out from their places after the music was begun. That's about as far away from the church as you can get, not the ancient church but the modern church.

We've already completed the proposal--September 30 was the deadline for sending in the request. If we are chosen as one of the possibilities, then they will pay us two hundred dollars so we can pay Sandy to do the additional work on this grant. If we get the money, it will go toward the choreographic expense and all the expenses of mounting this performance. This would pay for one performance in an important place and for my time. If we ever get this grant, the first place I will call is Zellerbach Hall on the UC Berkeley campus. Michael has been trying to get in there, and he can't because he uses taped music. If we get the money, it will take care of our budget for one year.

I've created this for myself so that I can help the world to access the cantatas. See, nothing I'm doing is original, excepting--I'm kind of like an interior decorator. I'm rearranging things to make something seem new, but it's really all there. We have to get it away from the church. It isn't that we want to deprive the church from that music--it's going to use the music the way it always has. It's to open new venues to parts of that same music. When you think about it, it's very simple. It's our prejudices and concepts that have

prevented this idea. We're so busy talking in clichés that there's not a whole lot of creativity going on.

I would have felt bad if I hadn't been able to make use of this coda of my life. That's what this is. I really saw 1995 as an end to my regular life, life as I had known it.

Mead: It sounds very exciting. That will be an interesting challenge.

Goldberg: That's going to be, I think, my last project. It seems like that's what I will be doing, and I didn't know I'd be doing that. That's very exciting, and it came out of my research for the book. I've been interested in this for the past twenty five years. I tried to start one of these groups twenty years ago at 1750 Arch. I didn't have time to do what I'm going to try to do this time.

Mead: Good luck with that. I think we're drawing to a close. I would like to ask if you have any advice, generally speaking, you'd like to share.

Goldberg: Absolutely. The most important thing is not to allow oneself to say no to one's dreams. Joseph Campbell called it "following your bliss." That's a problem for some people because they don't even allow themselves to have any dreams, even though they might say they are happy. I think the key to a meaningful life, a life that one can say one is grateful to have lived, regardless whatever else happens, comes from acknowledging your strengths and being in touch with what you are passionate about. It's not just what you're capable of--there are people who are very good at things they don't like--but to allow yourself, to insist on finding what your passions are. I realize it's not always so simple. Find this out and pursue it, and never say no for lack of money or time. One can find money and time given the inspiration that comes from feeling the passion. I realize this is easier for people who have a talent or skill that society approves of.

When I was falling in love with Bach, he was still considered boring--they were saying that in classrooms. There were people who agreed, but it was not socially okay. I wasn't

going against the basic tenets of my tradition as an American musician to be pursuing, but it was considered weird. I didn't even talk about it in public until I was in college. I knew that it wasn't cool, or whatever they called it, but it never limited my passion for it. I was just waiting for the right time and until I knew more. I always knew it was the most important thing from the time I discovered it, but I was never going to not do it. You can't allow the world to rain on your parade. There will be someone you find who can share your enthusiasm, or you can educate people. I talked about growing my own friends or colleagues--if they don't know, then tell them about it.

Mead: We're coming to an end here. Is there anything else you would like to add?

Goldberg: I'm very grateful, particularly to you, for being willing to undertake such a lengthy and not necessarily comfortable enterprise for yourself. I think the examined life is the one we want to have. It's the main reason for living, really, and to learn from it. I thought I was going to write a biography of my life using the people in my life as the chapters, so writing a brief biography of Sister Mary Madeleva--the people who have touched me, my grandmother and various individuals. I really feel like this has helped so much because if I don't get around to that, then I feel those people will not be lost. I realize the future of Sister Mary Madeleva is not dependent on me, but the only people I know who have ever heard of her are Catholics, and they are of a certain stamp. So I'm very grateful for this opportunity.

Mead: It has been a great pleasure to listen to your story and watch it unfold. It is a great privilege, and I'm certain that the story will be highly valued as a resource.

Goldberg: I hope so. I was lucky enough to be born at a moment in history when it was changing phenomenally.

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MUSICAL GENEALOGY

Birolamo Frescobaldi (b. Ferrera 1583; d. Rome 1643)

Biacomo Carissimi (b. Marini 1605; d. Rome 1674)

Johann Kaspar Kerll (b. Adorf, Saxony 1627; d. Munich 1693)

"Noting his achievements the archduke then sent him to Rome to study composition with Carissimi and he may also have studied with Frescobaldi."

Johann Pachelbel (b. Nuremberg 1653; d. Nuremberg 1706)

"...he acknowledged his antecedents in Frescobaldi, Froberger, and Kerll... Because of his advanced standing in music, the school authorities permitted him to study music outside of the Gymnasium under Kaspar Prentz, a protege of J.K. Kerll."

Johann Christoph Bach (b. Erfurt 1671; d. Ohrdruf 1721)

"...Johann Christoph had been a Pachelbel pupil."

Johann Sebastian Bach (b. Eisenach 1685; d. Leipzig 1750)

"In the obituary Emanuel stated that his father had his first keyboard lessons from [elder brother] Christoph at Ohrdruf..."

C.P.E. Bach (b. Weimar 1714; d. Hamburg 1788)

"Emanuel makes it clear that he never had any music teacher besides his father [J.S. Bach]."

Karl Friedrich Christian Fasch (b. Zerst 1736; d. Berlin 1800), a contemporary of C.P.E. Bach and teacher of

Carl Friedrich Zelter (b. Berlin 1758; d. Berlin 1832), teacher of

Felix Mendelssohn (b. Hamburg 1809; d. Leipzig 1847), contemporary of Anton Rubinstein (see below)

Christian Gottlob Neefe (b. Chemnitz 1748; d. Dessau 1798)

"He was composing at the age of 12, and partly educated himself from the textbooks of Marpurg and C.P.E. Bach."

Ludwig van Beethoven (b. Bonn 1770; d. Vienna 1827)

"In 1779 a musician arrived who was to be Beethoven's first important teacher. This was Christian Gottlob Neefe..."

Carl Czerny (b. Vienna 1791; d. Vienna 1857)

"As the pupil of Beethoven and the teacher of Liszt he occupies a unique position among 19th century pianists..."

Franz Liszt (b. Raiding, Hungary 1811; d. Bayreuth, Germany 1886)

"In 1821 Liszt's family moved to Vienna, and Franz studied the piano with Czerny and composition with Salieri, the music director at the Viennese court."

Anton Rubinstein (b. Vikhvatnets, Podolsk district 1829; d. Peterhof 1894) "Child virtuosos were at that time fashionable; he gave concerts at Paris where he met Chopin and Liszt..."

Ferruccio Busoni (b. Empoli, Italy 1866; d. Berlin 1924)

"...he was heard by Anton Rubinstein, who continued to follow his artistic development with interest."

Egon Petri (b. Hanover 1881; d. Berkeley 1962)

Petri became Busoni's most important pupil and interpreter. He played duets with Busoni (in 1921 they gave a two-piano recital in London) and assisted him in the editorial work on his edition of Bach."

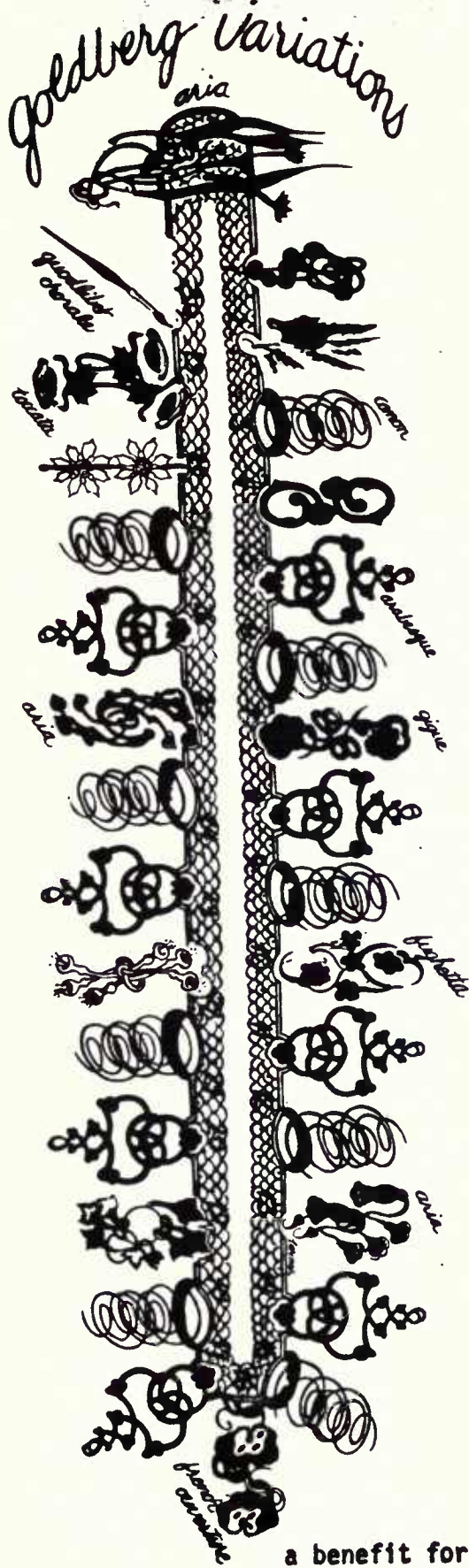
Laurette Goldberg (b. Chicago 1932)

Studied with Egon Petri in 1953-54 both at Mills College and privately.

Studied with Rudolph Ganz, Alice Ehlers, Alexander Schneider, Ralph Kirkpatrick, and Gustav Leonhardt.

LAURETTE GOLDBERG

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Goldberg Variations

On a steep sloping street near the Grand Lake theater in Oakland, around curves which make it seem very remote from the city around it, there is a house with three harpsichords — more at times — filled with other baroque instruments. It is the home of Laurette Goldberg, on the faculty of UC Berkeley, California State at Turlock and the San Francisco Conservatory of Music; and probably the single most influential figure in the current revival of interest in harpsichord and baroque music in context.

While I recover my breath from the steep climb, she shows me the instruments. One, nine or ten feet long, elaborately covered with gilded rococo scrollwork on black, the raised cover displaying a decadent satyr creeping up upon a sleeping nymph, might have graced some pre-Revolutionary French drawing room; I ask if it is an antique instrument restored, and receive a fascinating discourse on the current practice of building exact replicas of the instruments in use then, to precise measurements; exact reproductions which perform in the way an antique instrument would have sounded when it was new and in perfect condition. She demonstrates the differences between an antique viol da gamba, a baroque cello and a modern cello; looking at the short-necked, narrow-bodied baroque violin, I listen while she talks of the necessity of understanding music in context.

Presenting the music of two hundred years or more past, in a format which will allow the listener to understand it completely, has been one of Goldberg's special interests for a long time. She is the founder of the Elizabethan Trio, a group consisting of Goldberg, soprano Anna Carol Dudley, and Rella Lossy, an actress and poet who also serves as theater editor of the *EBR*.

"We commissioned a local composer, Elinor Arner, to write a modern work for Flemish virginal" (another keyboard instrument like a harpsichord, with strings plucked at the center instead of at the ends), "for soprano and actor. We chose a topic of circumstance of history, in this case, what did Puritan takeover do to music?" and she arranged it in such a way that the dramatic narration made the music wholly comprehensible. The words of many baroque songs are very obscure, but after hearing how they fit into the events which were happening at the time, it's possible to understand them." The Elizabethan Trio has just concluded a tour through the Northwest.

But the trio is only one of Goldberg's many local activities. She has been teaching since she was a little girl. She has taught the harpsichord since 1961, when it was a rare instrument, and so had a chance to get in on the ground floor of the current revival of interest which has come with the new methods of building harpsichords; before this, many performers were limited to antiques in doubtful condition, or unsatisfactory imitations.

The current attention being paid to the history of baroque music, both for keyboard instruments and voice, correctly restores the tradition of performance where the player, or singer, regards the written text of the music as a basis for educated improvisation and ornamentation. Goldberg uses, in her teaching, the analogy with jazz, and says that the New Orleans style of blues is one of her teaching tools.

Since Goldberg, like myself, grew up in the forties and fifties, a time when conductors and critics made a Sacred Cow of performing written text as gospel, and treated the insertion of a single grace note as a major crime against musicianship, I asked how she had escaped the over-literalist tradition of that day. Harpsichord music, like bel canto, is a text not only of performance facility, but musicianship, demanding that the performer improvise creatively upon the written line.

"I had a passion for Bach," she said. "I learned the traditional way of playing, but I studied the art of playing and since Bach wasn't fashionable — there were no

harpsichords in southern Indiana in those days — I was left alone to learn by playing and let Bach be my teacher. For me," she adds vehemently, "Bach's music has always been one proof of the existence of God."

Later she studied for a short time with Ralph Kirkpatrick, but her major influence was Gustav Leonhardt, who was her real master and with whom she worked for many years, twice going to Europe, and under whose influence she gave up the piano entirely and specialized in harpsichord. "Mostly I learned by playing the instrument, discovering for myself the principles that Leonhardt rediscovered; the tradition of articulation, the ways of actually touching the instrument."



Laurette Goldberg

"For me," she insists, "music is not a luxury, but a necessity of life."

Nevertheless, looking at the roomful of antique instruments I feel compelled to ask, "Do you think this music has anything to say to young people or Third World people? Coming as it does out of the traditions of an ancient monarchist society in Europe, isn't it merely nostalgic, a relic of the past, purely historical in interest?"

Goldberg vehemently disagrees. In what she concedes that private music instruction is limited, by economic necessity, to those who are able to afford it, a profound interest, in today's young people, is leading them back into history, into a search for their own roots. She finds that the harpsichord has a powerful attraction for young people; some of her students are as young as thirteen, and the average age is steadily lowering. Also, many of her students are black or Asian. Presenting demonstrations to the Society for Living History, to groups of six-ten year old children and school groups, she has found that the youngsters are "enchanted." It is, she insists, fascinating to notice the different kinds of people who actually go the trouble of learning a great deal about this kind of music.

Laurette Goldberg ought to know. She has taught literally hundreds of harpsichordists; she also teaches "performance practice" to other performing musicians, including many singers.

"Music is a time machine," she concludes, "I've always had this intense compulsion to get in touch with the many other people who have lived on this planet in other times." Learning about their music, she feels, is one very effective way to experience their feelings and thoughts.

—Merion Bradley

The East Bay Review/December 1, 1977



TUESDAY EVENING CONCERT SERIES

presents

The Elizabethan Trio

"IF MUSIC BE THE FOOD OF LOVE: PURCELL'S ENGLAND"

Come Again, Sweet Love
 The Good Morrow
 Variations on Under the Linden
 Readings from Ilustrio - Mastix
 If Music be the Food of Love
 Charles II and his Court
 Man Is for the Woman Made
 To His Coy Mistress
 New Ground
 Round - O

John Dowland (1563 - 1626)
 John Donne (1572 - 1631)
 J. P. Sweelinck (1562 - 1631)
 William Prynne (1600 - 1669)
 Henry Purcell (1659 - 1695)
 Evelyn, Hallifax
 Henry Purcell
 Andrew Marvell (1621 - 1678)
 Henry Purcell

INTERVAL

Music for a While
 from Oedipus Rex by John Dryden
 (1631 - 1700)
 Henry Purcell

Anatomy of Melancholy
 Bess of Bedlam
 Suite In G Minor
 Pursuing Beauty
 The Fair Singer
 If Music be the Food of Love

Robert Burton (1577 - 1640)
 Henry Purcell
 Henry Purcell
 Henry Purcell
 Andrew Marvell
 Henry Purcell

Anna Carol Dudley
 Laurette Goldberg
 Rella Lossy

Soprano
 Harpsichord
 Actress

(Musical) Life Before Bach

by Stephen Reynolds

Composers of the first half of the twentieth century are finding their way onto more and more concert programs, but the earlier music is not receiving similar attention. Thus, the appearance Tuesday of the Elizabethan Trio, in a program of sixteenth and seventeenth-century music, served as a welcome opportunity to hear some music from outside the standard repertoire.

The performers, soprano Anna Carol Dudley, harpsichordist Laurette Goldberg, and actress Rella Lossy, assembled a collection of music and readings entitled, "If Music Be the Food of Love: Purcell's England." Fully costumed, the performers played, sang and recited music of Dowland, Sweelinck and Purcell, and texts of Donne, Marvell, Robert Burton and others on the subject of love.

I found the Elizabethan Trio's evening entertaining and enjoyable. The performers have clearly been putting on this particular event for some time; the proceedings were all polished, if hardly spontaneous. It never hurts to be

reminded how great is Marvell's "Coy Mistress," even for the hundredth time; and texts of mid-seventeenth-century preachers and diarists were interesting and appropriate.

Purcell Overshadowed

The Period

The music might have been selected with an eye to showing how Henry Purcell (1659-1695) overshadows all other composers of his era. In this period, before the system of tonal harmony had gained absolute dominance in harmonic practice, modal irregularities, harmonic surprises and startling cross-relations abound.

Composers had more open minds about when to use major and minor inflections. It is hard to know how much of the pleasure and novelty felt by a modern listener would have been shared by Purcell's contemporaries, who might have found most expressive those passages that sound least interesting to us today. In any case, the music is a delight to hear, and the Elizabethan Trio presented an abundance of eight pieces or excerpts, including a substantial

Suite in G minor for harpsichord.

Dudley Was Ideal

Anna Carol Dudley brought to this music an ideally suited instrument: a clear, light, nimble and extremely accurate voice, lightly inflected with vibrato. She and Ms. Goldberg joined in interpretations that neither weighed down the music with later notions of expressiveness, nor failed to provide stylistically appropriate gestures. Tempi were flexible, and rhythmic nuance was used for expressive purposes. Both performers liberally sprinkled their parts with ornaments and decorations, in the universally accepted style of the time. Ms. Dudley's, in particular, were well-placed and beautifully executed.

Ms. Lossy brought to her readings a good dramatic technique, and the interaction of texts and music seemed to work well. I was, however, left with the feeling that I might have preferred an all-music concert, simply because another opportunity for hearing accomplished performances in first-class, but out-of-the-way music, may be a long time in coming.

[please note: this sample program featured both sopranos. The TRIO usually tours with one singer]



The Elizabethan Trio

Judith Nelson and Anna Carol Dudley, sopranos
Laurette Goldberg, harpsichord
Rella Lossy, actress

"ELEGANCE & EXTRAVAGANCE: THE 17TH CENTURY"

France

Unmeasured Pre
from a letter to
Cloris attends
Phaedra, scene
Plainte de Venu:

Minuet and duet
letter to Mme.
reprise (Amadis)
Pensées
Passacaille
Enfin la beauté

Le Bourgeois Ge

Italy

Pilli e Tirsti
Comparisons be
Toccata No. 7
Toma il sereno
Canzona No. 3
English traveler
I'mi son giovine
O come sei gent
To Italy
Passacaglia
La Gelosia
Alla guerra d'am

Oregon Journal, January 22, 1982

Elizabethan Trio re-creates period

By HOLLY JOHNSON
Journal Special Writer

Fancy Racine? Mad for Molière. Monteverdi and Molière? Crazy for Couperin? Longing for Lully and Luzzaschi? Tuck your lace hanky back into your sleeve and sigh no more. These and other French and Italian 17th century composers and writers are visiting — at least, in spirit — the greater Portland area in the next few days.

The Elizabethan Trio, a nifty quartet, actually, of an actress, harpsichordist and two sopranos from the San Francisco area, will perform their own concoction, "Elegance and Extravagance" at various colleges in the area through Monday evening.

classical

Theirs is a simple, elegant, two-hour production (the first half devoted to Gallic songs, style and drama, the second, to those Italian), using a few choice props, lovely court costumes and an antique harpsichord that drew people onstage at the interval for a closer peek. The soiree-styled evening successfully captures a haunting, often humorous feeling of one of Europe's most opulent centuries, abundant with excess, grandeur and passion, and in Italy's case, a reckless confidence.

Sopranos Judith Nelson and Anna Carol Dudley, whose collective credits glow nationally and internationally, are pure perfection. Both are masters of coloratura, nuance, control and vocal dynamics. Harpsichord accompaniment that Laurette Goldberg delivers (also an accomplished international performer) is exacting, spirited and tender. Actress Rella Lossy (who also serves as artistic director) brings us closer to the period in history by inserting dramatic pieces between songs — such as excerpts from Racine's "Phaedra," Molière's "Le Bourgeois Gentilhomme," Pascal's "Pensées," and parts of a marvellous essay by Francois Ragueneau comparing French and Italian music.

Musical highlights were minuet and duet from "Amadis" by Jean-Baptiste Lully sung by Nelson and Dudley, and "I'mi son Giovinetta" by Luzzaschi sung by Nelson.

The Elizabethan Trio will perform this Friday at the Hunt Theater at the University of Portland at 8 p.m. (283-7258); Sunday at Western Oregon State College in Monmouth at 7 p.m. in the Fine Arts Hall (838-1220); and Monday at the Wood-Mar Auditorium, George Fox College, Newberg at 8 p.m. Call 538-8383, ext. 300.

L. Couperin
Mme. de Sévigné
F. Richard
J. Racine
J.-B. Lully

Lully
Mme. de Sévigné

B. Pascal
L. Couperin
É. Moulinié

Molière & Lully

N. Fontei
F. Ragueneau
G. Frescobaldi
S. d'India
Frescobaldi
R. Lassels, et al
L. Luzzaschi
C. Monteverdi
V. Filicaja
L. Rossi
Rossi
d'India

personal representative

Lee McRae-2130 Carleton St-Berkeley, Calif. 94704-(415) 848-5591

Tapestry (formerly the Elizabethan Trio)

Actress RELLA LOSSY
Soprano JUDITH NELSON and ANNA CAROL DUDLEY
Harpsichord LAURETTE GOLDBERG

Period Music to Go With the Vatican Collections

BY MARILYN TUCKER

The first of a series of 13 concerts of "Musical Illuminations," presented in conjunction with the Vatican Collections exhibition to illustrate the influence of ecclesiastical patronage in the development of Western music, both sacred and secular, got underway Sunday at the Legion of Honor.

Performers in the hour-long concert were members of the Tapestry ensemble, formerly the Elizabethan Trio and now a foursome consisting of harpsichordist Laurette Goldberg, sopranos Anna Carol Dudley and Judith Nelson and actress/reader Rella Lossy.

Their program of 17th-century Italian music and writings brought the period into a revealing, miniature focus. The performers were costumed in satin gowns of ravish-

ing colors, presumably in the style of the period. The use of fanciful masks added to the illusion of a musical salon; George Marchi's simple staging was extremely effective.

Lossy's readings from accounts of the period and translations of texts provided a lively scenario for the concert of Carissimi, Frescobaldi, Rossi and d'India vocal and instrumental pieces.

Anyone acquainted with the likes of Goldberg, Dudley and Nelson would expect the music to be of a high order, and it was. Goldberg, who is Tapestry's musical director, emphasized the historic contributions of Frescobaldi to the development of a body of secular keyboard literature.

Seventeenth-century Italy gave birth to bel canto, and both Nelson and Dudley gave vivid stress to this

art of "beautiful singing." A duet by Nicolo Fontel, *Filli e Tirsi*, was bewitching. Also brilliant in design and performance was another duet, Carissimi's *Ahi, non torna*.

Dudley's singing of Rossi's *La Gelosia* was dramatic and expressive. The sweet vibrance of Nelson's soprano made Sigismondo d'India's *Torna il sereno reiro* exhilarating in effect. Rossy, whose readings were generally superb in their restraint, let it all hang out in a bawdy X-rated Neapolitan fairy tale by Giovanni Basile, "The Old Woman Discovered."

The noon series of music and discussion continues December 4 with Anthony Newcomb presenting a program on Frescobaldi, organist at St. Peter's for 30 years, as well as a significant innovator in keyboard music.

San Francisco Chronicle *** Tues., November 22, 1983

representative

McRae · 2130 Carleton St · Berkeley, Calif. 94704 · (415) 848-5591

TAPESTRY

Music enhancing Vatican art

Laurette Goldberg's 'Musical Illuminations' accompanying major exhibit in San Francisco

Laurette Livingston, Music Critic

Among the many events accompanying the exhibit of the Vatican Collection at the M.H. de Young Memorial Museum in San Francisco is a series of 12 programs called "Musical Illuminations" produced by early music expert Laurette Goldberg.

The first of these, "17th-Century Secular Rome: A Musical and Literary Celebration," was presented two days ago in the Little Theatre of the Legion of Honor. TAPESTRY, an ensemble Goldberg founded in 1971 imitates the musical and literary arts of the 16th, 17th and 18th centuries.

The performers (Laurette Goldberg, harpsichord; Judith Nelson and Anna Carol Dudley, sopranos; and La Lossy, dramatic reader and translator) were dressed in costumes of the period, and gave us a taste of the kind of musical entertainment that the Este and Medici courts might have enjoyed.

In 16th- and 17th-century Italy, female virtuosi delighted audiences not only with their accomplished playing and singing but with their compositions as well. Although composers represented on Sunday's program were all male, their inventive compositions gave great scope for

displaying the brilliance and agility of the female voice. Judith Nelson's performance of d'India's "Torna il sereno zefiro" was so eloquent as to scarcely require translation of the words, and Anna Carol Dudley presented an almost fiercely impassioned vignette of the emotion in Rossi's "La Gelosia."

Works for harpsichord (presented as interludes between sung and spoken portions of the program) were all composed by Frescobaldi, whose 400th birthday anniversary is being celebrated during the series.

Lossy introduced the richly ornamented duets and solos with well-chosen excerpts from the writings of Ragueneau, Nashe, Filicja and Basile. Basile's bawdy and gory fairy tale, "The Old Woman Discovered," was a reminder that violence as entertainment is nothing new.

The second noon Musical Illumination in the Legion of Honor will be presented this Sunday, Dec. 4, and will feature UC-Berkeley Professor Anthony Newcomb discussing the relationship of Frescobaldi's music to theatrical practices of the Commedia del'Arte. Musical illustration will be provided by The Ruffo Ensemble, directed by Peter Hallifax.

Additional events during December are a Frescobaldi organ mass and evening of Gregorian Chant at St. Bede's Episcopal Church in Menlo Park at 8 p.m. on Friday, Dec. 2, and the Frescobaldi Birthday Gala, a champagne concert in the Flood Mansion (now Schools of the Sacred Heart) at 8 p.m. on Saturday, Dec. 3. For ticket reservations and additional information, phone the de Young Museum Program Office, 750-3624.

December 29, 1983

THE BERKELEY GAZETTE

personal representative

Lee McRae, 2130 Carleton St. Berkeley, Calif. 94704 (415) 848-5591

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The Fine Arts Museums of San Francisco present

MUSICAL ILLUMINATIONS

in conjunction with
THE VATICAN COLLECTIONS
The Papacy and Art



November 20, 1983 – February 11, 1984
In Selected Bay Area Locations

The Fine Arts Museums of San Francisco present

MUSICAL ILLUMINATIONS
for the Vatican Collections:
The Papacy and Art

Laurette Goldberg, Producer
Bruce Brown, Project Coordinator
Lucy Martell, Curator of Public Programs

Saturday 19 November 1983

ILLUMINATIONS AT NOON
Sunday 20 November 1983 12 Noon

TAPESTRY

Laurette Goldberg, harpsichord
Anna Carol Dudley and Judith Nelson, sopranos
Rella Lossy, reader

"Seventeenth Century Secular Rome: A Musical and Literary Celebration"

Voyage to Italy	Richard Lassels (1603?-1668)
Rimanti in pace	Giacomo Carissimi (1605-1674)
Balletto Primo	Girolamo Frescobaldi (1583-1643)
On Italian Music	François Ragueneau (1660?-1722)
Toccata no. 7 (1637)	Frescobaldi
Filli e Tirsi	Nicolò Fontei (?-1647?)
The Unfortunate Traveler	Thomas Nashe (1567-1601?)
Canzona no. 3 (1627)	Frescobaldi
Torna il sereno zefiro	Sigismondo d'India (1580?-1629)
Ahi, non torna	Carissimi
Canzona no. 4 (1637)	Frescobaldi
To Italy	Vincenzo Filicaja (1642-1707)
La Gelosia	Luigi Rossi (1598?-1653)
The Old Woman Discovered	Giovanni Basile (1575-1632)
Alla guerra d'amore	d'India

Song and poem translations by Rella Lossy

Musical Director - Laurette Goldberg
 Artistic Director - Rella Lossy
 Stage Director - George Marchi
 Masks and Properties - Rella Lossy

TAPESTRY (formerly The Elizabethan Trio) was founded in 1971 to unite the musical and literary arts of the 16th, 17th and 18th centuries. TAPESTRY has been associated with art exhibitions since it created a program to complement The Rise of Humanism exhibit in 1979. This was followed (with assistance of an IBM grant) by a program presented in conjunction with the Dresden exhibition in March, 1979, and one for the Folger exhibition in December, 1979. In 1981, TAPESTRY received a grant from the National Endowment for the Humanities. TAPESTRY has performed in over twenty states and in such cities as New York, Chicago, Pittsburgh, Detroit and Miami. TAPESTRY is represented by Lee McRae of Berkeley.

* * * * *

Harpsichordist LAURETTE GOLDBERG, Music Director of TAPESTRY and Producer of MUSICAL ILLUMINATIONS, has performed in Europe, Israel and Australia. She is head of the baroque program at the San Francisco Conservatory of Music, on the faculty at the University of California, Berkeley, founder of the Baroque Workshop at Cazadero, and Founder and Artistic Director of Philharmonia, Baroque Orchestra of the West. A student of Gustav Leonhardt and Ralph Kirkpatrick, she is a noted lecturer and catalyst of the early music movement in the Bay Area. She records for 1750 Arch Records.

Soprano JUDITH NELSON, widely known in Europe as a leading interpreter of baroque music, is also a member of the Concerto Vocale, a record prize-winning ensemble. She sings and records with other European groups as well, such as the Academy of Ancient Music of London. She has been featured in baroque operas, has sung in the major European festivals, and records for Harmonia Mundi, Decca, Arion and 1750 Arch Records.

Soprano ANNA CAROL DUDLEY, a graduate of the Oberlin Conservatory of Music, is noted for her performances of 20th century music, and has sung under the direction of some of the foremost composers of our time. She has performed throughout the United States and India. On the faculty at San Francisco State University, she also directs the Cazadero Baroque Workshop, and records for 1750 Arch Records and CRI.

Actress RELLA LOSSY, Artistic Director of TAPESTRY, has taught, directed, choreographed and performed in theater and radio productions in the Bay Area. A published poet and drama critic, she has done extensive research here and in England for TAPESTRY. She received her BA from the University of California, Berkeley, in English literature, and an MA in Creative Writing.

Stage Director GEORGE MARCHI has been an actor, director and designer for over 30 years. He has been Artistic Director of the American Repertory Theatre from Europe since 1969. He has recently directed Shakespeare's Macbeth in Paris; Sophocles' Philoctetes and Antonakes' Man of Crete in San Francisco.

* * * * *

NOTES ON THE PROGRAM

One historian described 17th century Italy as follows:
 Despoiled of goods, deprived of honor, covered with wounds, tormented, oppressed, her farms uncultivated, her towns burnt, castles demolished, cities sacked, the inhabitants slain, foreign mercenaries devastating, Barbary corsairs plundering, monopolies hampering, virgins ravished, widows dishonored, churches violated, holy things contaminated--fire, sword, and cruelty were everywhere, and pestilence and famine attacked the land. Yet never were fashions more luxurious, festivals more splendid, and palaces more magnificently decorated.

And Italian music flourished with a grandeur and passion that were envied by the rest of Europe.

THE COMPOSERS

Giacomo Carissimi spent 45 years in Rome as Maestro di capella at Sant'Apollinare. Among his pupils were Bononcini, Cesti and Alessandro Scarlatti.

Girolamo Frescobaldi was a keyboard prodigy at the Duke of Ferrara's court. He moved to Rome in 1601 where he served as organist for the Pope at St. Peters and moved in the powerful circles of Roman patronage.

Nicolò Fontei, one of many 17th century Italian composers for the voice, worked in the major courts that were the centers of Italy's cultural life.

Sigismondo d'India was a member of a noble Sicilian family from the town of India. He achieved fame as a singer, and his musical career took him to Florence, Turin and Rome.

Luigi Rossi was a singer, organist and composer. Early in his career, he moved to Rome where he served the Borghese and Barbarini families.

THE WRITERS

Richard Lassels traveled through Italy as a tutor to the English nobility and gentry. A Roman Catholic, he spent most of his life abroad, particularly in his beloved Italy. His travel books about Italy stressed the virtues to be derived from the Grand Tour.

François Ragueneau, a French priest, visited Rome in 1698 where he became an ardent admirer of Italian music. In 1702, he published his autograph on the differences between French and Italian music.

Thomas Nashe's The Unfortunate Traveler or The Life of Jack Wilton has been called the best early example of the picaresque tale, stories based on Spanish models that have a rogue or knave as a hero. Nashe's vigorous and original prose is heightened by his sensuous use of the English language.

Vincenzo Filicaja, born in Florence in 1642, became a Senator in Tuscany and was later Governor of Volterra and Pisa. He became famous during his lifetime for his odes on civic, political and moral themes.

Giovanni Basile wrote Il Pentamerone, a collection of fifty fairy tales, in his native Neapolitan dialect. That fact accounted for his relative obscurity until the Brothers Grimm wrote in 1822 that his collection "was for a long time the best and richest that has been found by any nation." Poet, courtier and soldier, Basile was also the brother of a famous singer, Adriana Barone. Her daughter Eleanor Barone surpassed her mother's fame. The poet John Milton was among her admirers.



The St. Olaf Artist Series Presents

Tapestry

Formerly The Elizabethan Trio

Laurette Goldberg, *harpsichord*

Rella Lossy, *actress*

Anna Carol Dudley and Judith Nelson

Sopranos

Shakespeare and Beyond: England and Italy

8:00 p.m., Thursday, March 8, 1984
Urness Recital Hall

St. Olaf College

The Program

Shakespeare and Beyond: England and Italy

England

The Elizabethan Age, a description	<i>Sundry Sources</i>
Canzonet: I go before my darling	<i>Thomas Morley</i>
The Leaves be Green	<i>William Inglott</i>
A Circle of Sonnets	
No. 57 – Being your slave, what should I do but tend	<i>William Shakespeare</i>
SONG – Shall I sue (Anna Carol Dudley)	<i>John Dowland</i>
No. 3 – Look in thy glass and tell the face thou viewest	<i>Shakespeare</i>
HARPSICHORD – The Primerose	<i>Martin Peerson</i>
No. 116 – Let me not to the marriage of true minds	<i>Shakespeare</i>
SONG – Come again (Judith Nelson)	<i>Dowland</i>
HARPSICHORD – The Irish Ho-Hoane	<i>Anonymous</i>
No. 30 – When to the sessions of sweet silent thought	<i>Shakespeare</i>
SONG – Time stands still	<i>Dowland</i>
No. 91 – Some glory in their birth, some in their skill	<i>Shakespeare</i>
SONG – Clear or cloudy	<i>Dowland</i>
No. 29 – When, in disgrace with Fortune and men's eyes	<i>Shakespeare</i>
SONG – Hark, hark! the lark	<i>Robert Jones</i>
Letter to his wife	<i>Walter Raleigh</i>
In darkness let me dwell	<i>Dowland</i>
Lord Salisbury's Pavan and Galliard	<i>Orlando Gibbons</i>

Italy

Seventeenth Century Italy: an effusive tribute	<i>Sundry Sources</i>
Duet: Io son pur vezzosetta pastorella	<i>Claudio Monteverdi</i>
On Italian music	<i>Francois Raguenet</i>
Toccata No. 7 (1637)	<i>Girolamo Frescobaldi</i>

INTERMISSION

Fillie Tirsi*	<i>Nicolo Fontei</i>
The Unfortunate Traveler	<i>Thomas Nashe</i>
Amor dormiglione	<i>Barbara Strozzi</i>
Canzona No. 3 (1627)	<i>Frescobaldi</i>
Ahi, non torna*	<i>Giacomo Carissimi</i>
Canzona No. 4 (1637)	<i>Frescobaldi</i>
To Italy*	<i>Vincenzo Filicaja</i>
Rimanti in pace	<i>Carissimi</i>
La Gelosia*	<i>Luigi Rossi</i>
Pinto Smalto, a fairy tale	<i>Giovanni Basile</i>
Alla guerra d'amore*	<i>Sigismondo d'India</i>

**translated by R. Lossy*

Tapestry

Formerly The Elizabethan Trio

Musical Director
Artistic Director
Stage Director
Masks and properties

Laurette Goldberg
Rella Lossy
Stephen Weinstock
Rella Lossy

Tapestry (formerly The Elizabethan Trio) fuses music and literature into a unique synthesis that illuminates history and the arts of the 16th, 17th and 18th centuries.

Founded in 1971, Tapestry received an IBM grant to create a program for the Dresden art exhibition in 1979, and another grant for the Folger Library exhibition in the same year. In 1981, Tapestry received a grant from the National Endowment for the Humanities.

Tapestry has performed in New York, Chicago, Pittsburgh, Detroit and Miami and in more than 20 states. Tapestry is based in the San Francisco Bay Area.

Harpichordist Laurette Goldberg, Music Director of Tapestry, has performed in Europe, Israel and Australia.

She is head of the baroque program at the San Francisco Conservatory of Music, on the faculty at the University of California, Berkeley, Founder of the Baroque Workshop at Cazadero, and Founder and Artistic Director of Philharmonia, Baroque Orchestra of the West.

A student of Gustav Leonhardt and Ralph Kirkpatrick, she is a noted lecturer and catalyst of the early music movement in the San Francisco Bay area. She records for 1750 Arch Records.

Tapestry *(continued from page 3)*

Soprano Judith Nelson, widely known in Europe as a leading interpreter of baroque music, is a member of the Concerto Vocale, a record prize-winning ensemble. She has a listing in the Groves Dictionary of Musicians for her contributions to baroque music.

Nelson was graduated from St. Olaf College with a bachelor of music degree in 1961 and is a former member of the St. Olaf Choir.

She has been featured in baroque operas and performed at La Fenice in Venice, the Innsbruck opera and Theatre de la Monnaie in Brussels. She has sung and recorded with several European groups, among them the Academy of Ancient Music in London.

She records for Harmonia Mundi, Decca, Arion and 1750 Records. She is the recipient of two coveted Edison Awards and the Grand Prix du Disc.

Soprano Anna Carol Dudley, a graduate of the Oberlin Conservatory of Music, is noted for her performances of 20th century music, and has sung under the direction of some of the foremost composers of our time.

She has performed throughout the United States and India. She is on the faculty at San Francisco State University; she also directs the Cazadero Baroque Workshop, and records for 1750 Arch Records and CRI.

Actress Rella Lossy, Artistic Director of Tapestry, has taught, directed, choreographed and performed in theater and radio productions in the San Francisco Bay area.

A drama critic and published poet, she has done extensive research here and in England for Tapestry.

She studied literature with S. Schoenbaum, Karl Shapiro, Robert Lowell and acting with Jean Shelton and Eric Morris.

Stage Director Stephen Weinstock is a composer, director, writer, and dance accompanist who specializes in the creation of music-theater and dance. He earned a Ph.D. degree in dramatic art from the University of California at Berkeley.

He has composed for the Court Theatre in Chicago, the Actors Theatre of Louisville, the Berkeley Shakespeare Festival and the Eureka Theatre of San Francisco.

He has received numerous theater awards in California, especially for his experimental sound piece, *Mt. Quad*.

The Arts Ascending

Friday, November 15, 1985
B.C. Indoor Theater
8:00 p.m.

Tapestry

ACTRESS SINGERS HARPSICHORD



Tapestry

ACTRESS SINGERS HARPSICHORD

Rella Lossy Laurette Goldberg Judith Nelson Anna Carol Dudley
 Stephen Weinstock, stage director

BACH AND FORTH

IN GERMANY

The Grand Tour –

Gott versorget alles Leben (from Cantata No. 187 by J.S. Bach)
 View of Society and Manners in Germany (Sir John Moore)
 Letter from Vienna (Lady Mary Wortley Montague)
 Tu vuoi ch'io viva o caraduet from *Artaserse* by K.H. Graun)

German Expressionism –

Spring-Joy Praising God (Catherina Regina von Greiffenberg)
 Entzucket uns beide (duet from Cantata No. 208 by J.S. Bach)
 from *The Sorrows of Young Werther* (Johann Wolfgang von Goethe)
 Seufzer, Tranen, Kummer, Not (from Cantata No. 21 by J.S. Bach)
 Daedalus (Joannes Oppelt)

J.S. Bach

Fantasia
 Burney vs. C.P.E. Bach
 Partita No. 3 in A minor

– interval –

IN ENGLAND

G.F. Handel –

At night in London (G.C. Lichtenberg)
 The Harmonious Blacksmith
Gulliver's Travels (Jonathan Swift)
 O Sleep, why dost thou leave me? (aria from *Semele*) Anna Carol Dudley
 Quel fior che all'alba ride

W.A. Mozart

Letter from London (Leopold Mozart)
 Rondo (Johann Christian Bach)
 Letter duet (from *Marriage of Figaro*)

F.J. Haydn –

Presto (from Sonata No. 47 in b minor)
 Fidelity, Judith Nelson
 In St. James Park (Karl Pollnitz)
 Sailor's Song

PESTRY

dramatic and musical entertainment
 illuminating history
 vivid vignettes
 highlighted with musical illustrations

enchantment
 sparkling visions
 a distant age
 through anecdote, keyboard, song
 prose and poetry

exhilarating
 dynamic
 witty
 elegant!

The ensemble presents flawless singing, sparkling harpsichord solos, and vivacious dramatic interludes. Their program is a traveling time machine that takes you to an earlier time! You will hear music by the finest composers, interwoven with spicy, earthy, sometimes satiric prose and poetry. A dynamic, delightfully elegant show.

Actress **Rella Lossy**, Artistic Director of Tapestry, has taught, directed, choreographed and performed in theater and radio productions in the San Francisco Bay Area. A published poet and drama critic, she creates the scripts for the Trio based on extensive research here and in England. She received her B.A. from the University of California at Berkeley in English Literature, and an M.A. in Creative Writing.

Harpsichordist **Laurette Goldberg**, Music Director of Tapestry, has performed in Europe, Israel and Australia. She is head of the baroque program at the San Francisco Conservatory of Music, is on the faculty at the University of California at Berkeley, is founder of the Baroque Workshop at Cazadero in California, and co-founder of Philharmonia, the Baroque Orchestra of the West. A student of Gustav Leonhardt and Ralph Kirkpatrick, she is a noted lecturer and catalyst of the early music movement on the West Coast. She records for 1750 Arch Records.

Soprano **Judith Nelson**, widely known in Europe as a leading interpreter of baroque music, is also a member of Concerto Vocale, a record prize-winning ensemble. She sings and records with other European groups as well, such as the Academy of Ancient Music of London. She has been featured in baroque operas, has sung in the major European festivals, and records for Harmonia Mundi, Decca, Arion and 1750 Arch Records.

Soprano **Anna Carol Dudley**, a graduate of the Oberlin Conservatory of Music, is noted for her performances of 18th century music, and has sung under the direction of some of the foremost composers of our time. She has performed throughout the United States and India. On the faculty at San Francisco State University, she also directs the Cazadero Baroque Workshop, and records for the 1750 Arch Records and CRI.

TAPESTRY, with actress and dramatic narrator Rella Lossy, harpsichordist Laurette Goldberg, and sopranos Judith Nelson and Anna Carol Dudley, will present musical and dramatic impressions of 18th century Germany and England in their show "Bach and Forth."

This exhilarating show makes history come to life as these costumed artists from the San Francisco Bay Area, using commentary based on memoirs, poetry, prose and historical documents, vocal and keyboard music of the finest composers of the 18th century, illuminate that vital age and elegant society. Ms. Goldberg will be performing on an authentic replica harpsichord, and with sopranos Judith Nelson and Anna Carol Dudley, music of Bach, Handel, Haydn and Mozart will be heard. Rella Lossy's witty narration features historical anecdotes and dramatic pieces of Jonathan Swift, Pollnitz and a surprising critique of Bach by Charles Burney!

This unusual, dynamic, dramatic and musical ensemble has performed throughout the U.S. and the Canadian Northwest. Soprano Judith Nelson, a world-acclaimed baroque specialist and award-winning recording artist, has concertized extensively throughout Europe. Soprano Anna Carol Dudley is noted for her performance of 20th century works, and is Director of the Dominica Baroque Workshop. Harpsichordist Laurette Goldberg has performed in the U.S., Australia, Israel and in Europe, and is one of the catalysts of the early music movement on the West Coast. She is Founder and Artistic Director of Philharmonia, Baroque orchestra of the West, and heads the baroque department of the San Francisco Conservatory of Music. Rella Lossy, actress and dramatic narrator, is a published poet and drama critic. The combined interest of these artists in exploring the society that produced their favorite late renaissance and early baroque music, led to this unique combination of words and music, an intimate concert-theatre experience that audiences always remember.

Program Description

"Bach and Forth" stars J.S. Bach, Mr. Handel, the young Mozart, Haydn in a program which gives a fascinating glimpse of life in the 18th century and features the grandeur and richness of German musical life at home and abroad in England. Also, a witty excerpt from Jonathan Swift, poignant letters of Bach and Mozart, and an extremely funny account of English ladies reacting to a "streaker" in London's St. James Park.



THE FINE ARTS MUSEUMS OF SAN FRANCISCO

D A Y S O F
MUSIC &
D A N C E



*Pendant with woman playing a lute,
mounted on a stag*

German, end 16th C.
Gold, enamel, rubies, diamonds

THE SPLENDOR OF
DRESDEN

FIVE CENTURIES OF ART COLLECTING

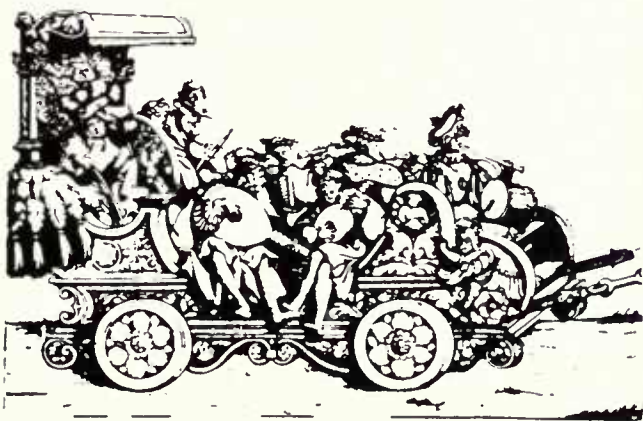
W E L C O M E

Days of Music and Dance: Splendor of Dresden is the first program which complements a major exhibition that The Fine Arts Museums of San Francisco has been able to bring into communities of the Greater Bay Area. Designed to enhance the exhibition from Dresden, *Days of Music and Dance* spans the five centuries represented in this magnificent exhibition.

The city of Dresden was a vigorous center for the visual and decorative arts, but it was equally a flourishing center for music and dance. Supported by the royal court and later by its citizenry, music and dance have been an integral part of the life of Dresden and a reflection of its creative spirit.

The Fine Arts Museums wish to express their appreciation to Milton Salkind, President of the San Francisco Conservatory of Music, to Laurette Goldberg, Chairman of its Baroque Department, and its Faculty members for their support and cooperation in helping to make these programs possible. These concerts and music presentations have been made possible by a grant from the IBM Corporation. To help defray the cost of development of a program, "Music and Art in Context," the Museums have set a nominal charge for concert tickets.

Ian McKibbin White
Director
The Fine Arts Museums of San Francisco.



Hans Burgkmair the Elder
Augsburg 1473 - 1531

Woodcut
Kupferstich Kabinett

Triumphal Procession of Emperor Maximilian I (1516 - 17)
"Carriage drawn by camels with musicians"

DAYS OF MUSIC AND DANCE

It is with great pleasure that we share with you our enthusiasm for the music and dance that matched the visual splendor of 500 years of Dresden life through this series of concerts and presentations. In 1731, Johann Sebastian Bach visited Dresden to marvel at the collection in the Green Vaults: mirrored cabinets, drinking vessels fashioned from nautilus shells, emeralds, rock crystal, silver and silver gilt. Thousands of miles away and hundreds of years later, we too may marvel. The same impulse to collect such beautiful objects caused the rulers of Dresden to bring people from all over Europe, particularly from Italy and France, to develop a musical community.

Our choice of composers encompasses those who were living and working in Dresden, those musicians who performed there and, in a few cases, those composers whose music was only performed there. Included in the five concerts will be one of 19th century music, one focusing on the Renaissance and early Baroque periods (16th and early 17th centuries), and three featuring Baroque music (17th and 18th centuries). Since the years of 1660 to 1770 produced the greatest riches of Dresden's artistic life, we chose to emphasize Baroque music.

This is a particularly happy coincidence for the Bay Area. As the cultural center for the West Coast, the San Francisco Bay Area is unusually rich in a large number of nationally known and gifted performers and scholars whose specialties are the 17th and 18th centuries. Their participation in these concerts is an acknowledgement of their on-going contribution to West Coast early music.

This series of events in eleven Bay Area locations has been scheduled in the desire to bring the visual and musical spirit of the Exhibition to the entire Bay Area community.

It has been my personal joy to share the vitality of our community's music-making on the occasion of this exhibition, *The Splendor of Dresden*.

Laurette Goldberg
Producer, Concerts and Presentation
for *Music and Dance from Dresden*

We gratefully acknowledge the assistance and support of the staff of The Fine Arts Museums, particularly Lucy Martell; The San Francisco Conservatory of Music, Milton Salkind, president; The San Francisco Early Music Society, Lee McRae, president.



Carlo Dolci
Florentine School

Saint Cecilia at the Organ (1671)
Oil on Canvas



Annibale Carracci
Bolognese School

Portrait of a Lute Player (c. 1593-94)
Oil on Canvas



Oskar Zwintscher
German school

The Melody (1903)
Oil on Canvas

MUSIC AND DANCE OF DRESDEN STAFF

Producer, Laurette Goldberg
Administrative Assistant, Janet L. Brown

Production Manager, Gordon Pratt



Bernardo Strozzi, called Il Prete Genovese
Genoese & Venetian Schools

*Female Musician with
Violin da Gamba (c. 1635)*
Oil on Canvas

Goldberg Variations

JOHANN SEBASTIAN BACH TURNS 306 ON MARCH 21 THIS YEAR, AND LAURETTE GOLDBERG AND other Bach-ophiles will celebrate the venerable composer's wit, eccentricities—and music—on March 17 at Yoshi's, an Oakland nightspot usually devoted to jazz.

Harpichordist, founder of the acclaimed *Philharmonia Baroque Orchestra* and later of *MusicSources* in Berkeley, and a self-styled *Baroquenik*, Goldberg has organized hundreds of such musical events over the last three decades in her chosen role as a force behind the early music movement. Her latest venture, *MusicSources*, is a center for *Historically Informed Performance* (early music is now “hip”) of music composed from 1600 up to 1930.

MusicSources opened in late 1987 in a large 1907 North Berkeley home at the corner of The Alameda and Marin Avenue. Musicians and music appreciators alike have been coming every Sunday evening to hear the hits of the seventeenth and eighteenth centuries in the intimacy of Goldberg's living room, enjoying wine and madeleines after the music. Sunday tea dances feature dance styles from Renaissance to Victorian, taught by *Dance Through Time's* creator, Carol Tetén. Talks, classes, a library, a collection of replica instruments and even a garden of historic fruit trees and roses all contribute to a resource center for what Goldberg calls “the ‘now of then,’ the continuum of history, of which music is a major part.”

“*MusicSources*,” Goldberg says, “puts the arts back into the social and historical context that they came from.” At a typical *MusicSources* event, she regales the audience with a captivating mixture of scholarship and inside information.

“We can't get the emotion from a Bach piece,” she says, “unless it is made more personal by some knowledge of the composer. Most people don't know, for example, that Bach was a very funny man.” Another *MusicSources* program explained the sophisticated musical jokes behind Telemann's two-violin satire based on *Gulliver's Travels*, and instead of applauding politely as usual, the newly informed audience was hysterically laughing—in all the right places.

Although Mozart, Handel and Beethoven also get their turns at *MusicSources* functions, Bach is Goldberg's great passion. Indeed, she will play his works only on the instrument for which he composed them—the harpsichord. A pianist by the age of six and a professional performer since twelve, Goldberg gave up the piano entirely in



to focus her efforts on historical performance.

Most people think that if you add er to a pianist, you get a harpsichord—she says with amusement. "Unlike the no, however, the sound in a harpsichord says quickly. It's more like a giant mechanical guitar."

Goldberg says MusicSources is not only lon but also a "musical exploratorium," ere people can touch and play as well as the replicas of historic instruments.

The thirty-five instruments in Music-rces' collection include harpsichords, ichords, fortepianos, wind and bowed uments—and a glass armonica, which nvented by Benjamin Franklin.

The interaction between the public and n a large variety of instruments is usual, Goldberg says, but crucial to

Goldberg captivates her MusicSources audiences by mixing scholarship and inside information.

reptance of the music. "You can have an ginal violin from the seventeenth ntury that needs very little work—if it's en in a case and hidden under the bed hen the vandals come. But an instrument e size of the harpsichord suffers all the icissitudes of weather," says Goldberg ilosophically.

Goldberg's love for the arts was inspired her mother, who she describes affection-ely as a 'culture freak.' She admits, "I me from immigrant parents so there ere lots of untraditional things in my ckground relative to what was going on South Bend, Indiana, in the 1930s.

"I have always believed you had to be ssionate about something," she contin- s. "People pay a price for feeling things eply but it's easily worth it. I'm not an prudent person, but when something is ssuming you, you can't argue with it."

Goldberg follows her own advice—love the harpsichord has shaped her life:

In 1966 she went to Europe to study

the instrument under her mentor, Gustav Leonhardt. Goldberg was drawn to Leonhardt as her teacher because of something he once said at a harpsichord workshop she attended in Berkeley: "Any instrument that was beloved for 250 years had to have been expressive."

"It's such an obvious thing," she says, laughing, "but the harpsichord doesn't get loud and soft when you push harder, so they are often played like machines."

Goldberg went on to teach at the San Francisco Conservatory of Music. She instituted and still chairs its Baroque program (her studio was named "The Den of Antiquity").

She also now teaches at UC Berkeley and has performed in thirty-five states and six countries. A founding member of the San Francisco Early Music Society and of

When I get involved in a project, I talk about it all the time to everybody. That's how you communicate.

Early Music America, in 1979 she decided the time was right to start a baroque orchestra in the Bay Area, and Philhar- monia Baroque was conceived. The economy was going through a recession at the time, and many people considered the venture doomed. Goldberg says no early- music group had ever raised what the orchestra needed for its inaugural season, \$75,000, but the money was found through her faith and perseverance. The orchestra's premiere season was in 1981, opening with an elaborate "Tafelmusik," a banquet with music—the first event of its kind here.

In 1985 she chose Nicholas McGegan as her successor as music director. She remained as a consultant and performer, resigning in 1986 to start MusicSources. She continues to serve on Philharmonia's board of directors. The orchestra has earned applause through its performances and its recordings on the Harmonia Mundi

label, and it has had several successful performances at the Regional Center for the Arts in Walnut Creek.

When the idea for MusicSources came to her in 1986—from her "Bureau of Internal Affairs," as she puts it—she had little money and the banks were not responsive. Nevertheless, as a chronic optimist she had no doubt that the money would materialize from somewhere.

The project involved selling her North Oakland home of twenty-eight years and completely gutting and renovating the Berkeley building.

"When I get involved in a project I talk about it all the time to everybody. Non-stop. That is how you communicate, by putting it out."

One night at a dinner party in Berkeley a wealthy Dutch businessman overheard her discussing her dream of a center for historical music. He told her that he would be interested in hearing more about it.

"I met him in Paris six months later and came back with two-thirds of what I needed," she says, eyes widening at the memory. "The rest of the money came from two former students who had grown up and become successful."

By any estimate, Goldberg is living testimony to the power of positive thinking. For example, properly cataloguing MusicSources' extensive library of baroque music scores and books for access by visiting scholars was just another of the problems that she knew would somehow resolve themselves.

And she was right; the solution to her problem walked right in the door.

"One day," she remembers, "a man came to buy a clavichord and he made the mistake of telling me what he did for a living. He was a professor of library science at Sacramento City College."

"In most of my life," Goldberg says, "I've never thought about what was expedient or what makes sense to do. I've always thought that if you live in accordance with your nature then everything will work out."

Joseph Campbell himself couldn't have said it better.

For more information about MusicSources events, phone 528-1685. The last four digits represent the year that Handel, Bach and Domenico Scarlatti all were born.

—Marisa Games

HILHARMONIA BAROQUE ORCHESTRA



Nicholas McGegan
Music Director

April
1988-89 Season

Jean & Joseph Spencer's

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PHILHARMONIA BAROQUE ORCHESTRA

P.O. Box 77344, San Francisco, CA 94107 (415) 543-8151

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George Gelles, *Executive Director*
Carol R. Handelman, *Manager*
Alisa Gould, *Production Manager*
Pamela Fong, *Office Assistant*
Robin Chambers, *Bookkeeper*
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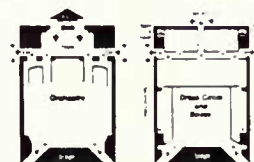
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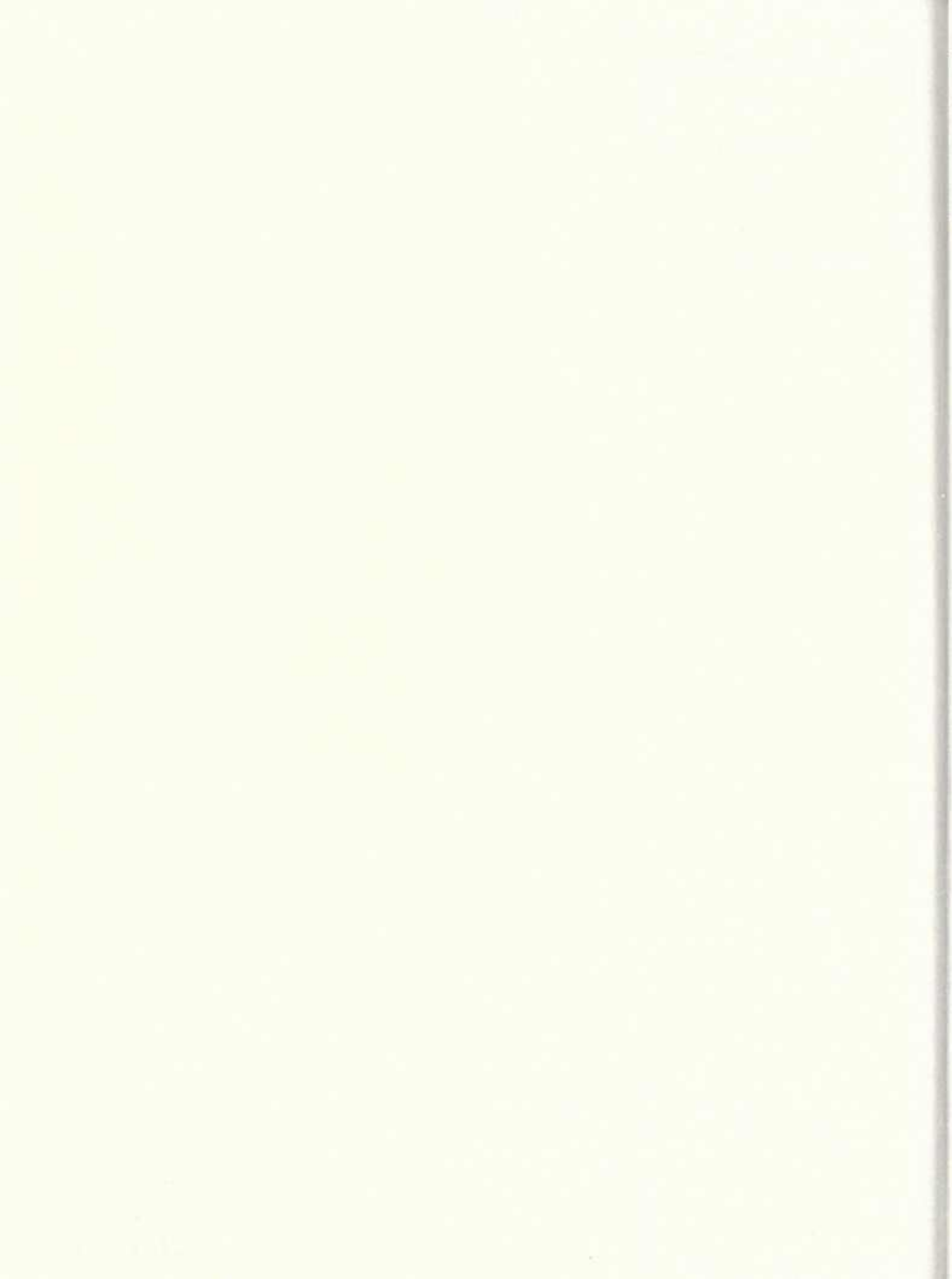
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PHILHARMONIA BAROQUE ORCHESTRA

1988-89 Season

NICHOLAS McGEGAN, Music Director

HENRY PURCELL (c.1659-1695)

THE INDIAN QUEEN

Dramatis personae

Laurette Goldberg, speaker

Zempoalla (the Indian Queen of Mexico)

Nancy Armstrong, soprano

*Prologue, Quivera, God of Dreams, Aerial Spirit,
Orazia (the Inca's daughter), Wife*

Jeffrey Thomas, tenor

Boy, Montezuma, Fame, Aerial Spirit

Leroy Kromm, baritone

*Envy, Ismeron (a conjurer), Acacis (Prince
of the Mexicans), High Priest, Husband*

Damon Brown, alto

Follower of Envy, Aerial Spirit

Nicholas McGegan, conductor

The Inca of Peru

PROLOGUE

ACT I

INTERMISSION

ACT II

with an additional scene
by Daniel Purcell

Nicholas McGegan, conductor

The University of California Chamber Chorus

Philip Brett, director

Narrative adaptation by Henry Mayer and Nicholas McGegan, based on the original play
by John Dryden and Robert Howard

April 13, 1989	First United Methodist Church, Palo Alto
April 14, 1989	Herbst Theatre, San Francisco
April 15 and 16, 1989	First Congregational Church, Berkeley

These concerts are made possible in part by the generous grant from the Bernard Osher Foundation

Philharmonia Baroque Orchestra is supported by generous grants from the National Endowment for the Arts,
the California Arts Council and Grants for the Arts of the San Francisco Hotel Tax Fund.

Latecomers will be seated during suitable intervals in the program. The use of cameras or recording equipment of any kind
is strictly forbidden. PLEASE be kind enough to turn OFF your digital alarm before the performance begins.



PROFILES

NICHOLAS MCGEGAN

Nicholas McGegan has been Philharmonia Baroque Orchestra's Music Director since 1985.

Mr. McGegan's work in opera has been extensive. He has conducted the opera companies of Santa Fe; Washington, D. C.; Long Beach; and Budapest. He will return to the Long Beach Opera to conduct Paisiello's *The Barber of Seville* next month. In June of 1988 he served as Music Director for the Ojai Festival, conducting Philharmonia in Purcell's *King Arthur* and a program of Bach and Handel, and the Festival Orchestra in Stravinsky's *Petrouchka* and *L'histoire du soldat*.



He has conducted the San Francisco and Saint Louis symphonies, the Maryland Handel Festival, Chicago's Grant Park Orchestra, and the Göttingen Handel Festival in Germany. He made his Lincoln Center debut in the spring of 1987 conducting the Boston Early Music Festival Orchestra. In the current season, as well as conducting and recording with Philharmonia, he will conduct the St. Paul Chamber Orchestra and orchestral concerts and operas in Karlsruhe, West Germany; Ottawa, Canada; Richmond, Virginia; and Rochester, New York.

Mr. McGegan has made numerous recordings as both conductor and performer for Erato, Decca, Hungaroton, and, with Philharmonia Baroque Orchestra, Harmonia Mundi USA.

LAURETTE GOLDBERG

Laurette Goldberg is a harpsichordist, teacher and music presenter who is deeply involved in the movement for historically informed performance. She teaches at U.C. Berkeley and at the San Francisco Conservatory of Music, where she started the Baroque program.

She also founded the Cazadero Music Camp, Philharmonia Baroque



Orchestra, and MusicSources (Center for Historically Informed Performance) in Berkeley. She was a founding member of the San Francisco Early Music Society and is on the Board of Directors of Early Music America. She inaugurated many Baroque music activities in Jerusalem and installed the first replica harpsichord in the Middle East at Hebrew University. Ms. Goldberg was coached for her presentation in these concerts by Rella Lossy.

NANCY ARMSTRONG

Soprano Nancy Armstrong has distinguished herself in early music, oratorio, and recitals, receiving critical acclaim in North America, South America and Europe. Known for her portrayal of Handelian oratorio and operatic heroines, Ms. Armstrong has now



interpreted ten of these powerful roles. Her numerous *Messiah* performances include two at Carnegie Hall in 1984 and 1985 with Banchetto Musicale, Boston's baroque orchestra. She was a soloist in the American Repertory

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handel:

Concerto Grosso,
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Michael Sand and
Joseph Edelberg, violins

Trio Sonata from Op. 2

Let God Arise
(Chandos Anthem)
Marian Marsh, Soprano,
Arlene White, Contralto;
Aurelio Viscarra, Tenor;
Paul Tavernier, Bass

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Laurette Goldberg, harpsichord
Carolyn Carvajal, Baroque dancer
with Elizabeth Blumenstock
Sarah Freiberg
Katherine Kyme
Anthony Martin

Sunday, January 14, 1990, 2:00 p.m.

PROGRAM

Concerto in D minor for Harpsichord and Strings

Johann Gottlieb Goldberg
(1727-1756)

INTERMISSION
(15 minutes)

Selections from *The Goldberg Variations*
(Air with 30 Variations) (BWV 988)

Johann Sebastian Bach
(1685-1750)

The Fine Arts Museums of San Francisco gratefully acknowledge the continuing support from the people of Chevron for this concert series.



PROGRAM NOTES

Johann Gottlieb Goldberg: *Concerto in D minor for Harpsichord and Strings*

The remarkable German musician Johann Gottlieb Goldberg was born in Danzig in 1727 and died in Dresden in 1756. Very little documentary evidence about Goldberg's life has survived and virtually all the early reports contain some demonstrable errors. According to some reports, Goldberg was a pupil of Wilhelm Friedemann Bach and later studied with Johann Sebastian Bach (1742-1743). His patron was Count Hermann Karl von Keyserlingk, the Russian ambassador to the court of Saxony. It was, according to the famous story, Keyserlingk who commissioned Johann Sebastian Bach to write the set of thirty variations now generally known as *The Goldberg Variations*. In 1751 Goldberg became musician to Count Heinrich Bruhl. He remained in Bruhl's service until his early death from tuberculosis.

Very few of Goldberg's works have survived. Among these are twenty-four polonaises; six trios for flute, violin, and bass; a motet; a cantata; a psalm; a sonata with minuet and twelve variations for clavier; and two keyboard concertos. The difficult, highly artistic keyboard writing in the Concerto in D minor confirms Goldberg's reputation as a skillful and renowned virtuoso. "It deserves to be regarded as a masterpiece of its kind from the circle of Bach's pupils, a work that has certainly not merited the complete neglect which it has suffered." (Fritz Bose)

Johann Sebastian Bach: *The Goldberg Variations* (Air with 30 Variations) (BWV 988)

The thirty variations were printed in 1742 by Balthasar Schmid of Nuremberg. The aria, whose harmonic sequence provides the basis of all the variations which follow, appears as a sarabande in the second "Notenbuchlein" for Anna Magdalena Bach, dating from 1725. It is uncertain whether the theme was by Bach himself, but, in any event, it was known and loved in his home. From variation to variation Bach constantly employs fresh means of musical expression. Rhythm and tempo, the number of voices and types of figuration, contrapuntal and homophonic writing, and major and minor tonality--all provide the basis of highly artistic transformations. Bach's genius rarely met so great a challenge so tellingly. Each variation stands upon its own intrinsic melodic merit, although the variation of the fundamental bass line is kept to a minimum. World-famous harpsichordist and Bach expert Ralph Kirkpatrick states that the variations "follow one another in a symmetrical grouping like the beads of a rosary."

According to Laurette Goldberg, "*The Goldberg Variations* was originally designated for a harpsichord with two keyboards. However, as with much 18th-century music, its conception is much broader--what can be called the 'universal instrument' style. With this approach, the composer does not limit himself to the characteristics of any specific instrument throughout, but flows freely from one to another as his imagination dictates. . . . 'Keyboard' music in particular lends itself to this indulgence, due to its range and its access to ten fingers at once. Thus polyphonic movements can be performed on one keyboard, but are most certainly conceived for as many players as there are voices. Variation 16, a French Overture, is therefore performed with the entire ensemble in the French manner--'en Sinfonie,' as in the Lully orchestra. . . ."

Ms. Goldberg continues, "The 30th Variation is a mock choral motet style using two German folk songs with words, which we have restored. The aria on which the piece is based is a French sarabande; likewise, Variation 7 is based on a French gigue and as such will be danced. The model for instrumentation was chosen from Bach's other works with

similar musical gestures designated for strings and winds. Finally, Bach and his contemporaries transcribed both their own and each other's works freely for different combinations with delightful results. The keyboard arabesques have been retained for harpsichord as they are ideally suited to that instrument."

Program Notes by Victor Ledin
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Laurette Goldberg is a harpsichordist, teacher, and music presenter and is deeply involved in the movement for historically informed performance. She started an organization called "Tapestry," a living-history musical ensemble. She founded Cazadero Baroque Music Camp; was a founding member of the San Francisco Early Music Society; is on the Board of Directors of Early Music America; founded the Philharmonia Baroque Orchestra; is director of the Berkeley Junior Bach Festival; and is founder and director of MusicSources, Center for Historically Informed Performance in Berkeley. Ms. ~~Greenberg~~ studied with Gustav Leonhardt and Ralph Kirkpatrick, and now teaches at U.C. Berkeley and the San Francisco Conservatory of Music, where she established its Baroque Program.

Laurette Goldberg

Paul O'Dette appears next on the Chevron Museum Concert Series, January 28, 1990.

Early Music Lives! ⁴⁴⁰

BY
SARAH
CAHILL

LAURETTE GOLDBERG LIVES WITH

harpichords the way other people live with cats. When you enter the parlor of the large Berkeley house she has converted to MusicSources, a resource center and concert space for early music, she introduces you to six gorgeous keyboards in the parlor.

"This is the 'now of then,'" she says of one lavishly painted harpsichord, "Meaning that it's a replica of a 1642 Flemish instrument, made by Sender Fontwit in 1980." She points to the remarkable landscape on the opened lid, of cliffs and the tide at Big Sur. "The Flemish makers would personalize the instrument with a painting of their neighborhood," she

points out that there's a whole art to restoration, often involving creative uses of materials. In restoring and making keys, for example, she recalls some local builders getting beef bones from the old Co-op, drying them, and slicing them thinly to use for key tops instead of ivory.

Goldberg loves these early instruments. You get the feeling that even though she knows every detail about them, showing them to a visitor always renews her excitement. Indeed, her infectious enthusiasm is what makes MusicSources a marvelous place to find out about early music and early instruments.

Early music lovers take it for granted that the Bay Area is the country's headquarters for medieval, Renaissance, and Baroque music. But before there even was an early music movement, Goldberg was teaching Baroque performance at the San Francisco Conservatory (her studio marked by a sign reading "Den of Antiquity"), guiding aspiring Bach players like myself through the Junie Bach Festival, and founding the Philharmonia Baroque Orchestra. In 1987 she opened MusicSources, which, in addition to its prized instrument collection, houses a library of 4,000 volumes, including facsimiles of manuscripts, scholarly editions of scores, books about music and a historical garden featuring the progeny of plants Bach and Mozart might have admired.

Goldberg shows me the difference between a French and an Italian harpsichord by playing a snippet of Scarlatti on both. On the Italian replica by a local builder, Kevin Frye, the Scarlatti sounds crisper and clearer than on the French model, which Goldberg calls "touchy-feely." She commissioned the Italian instrument, with a Hebrew inscription from Isaiah on the lid and sumptuous faux marble decoration. What becomes apparent, as she plays, is that certain styles of music were written for specific types of instruments, something you hear when they're in close comparison.

You can visit MusicSources at 1000 The Alameda in Berkeley; besides being a wonderful place to browse, MusicSources hosts a distinctive concert series. Goldberg also holds workshops, and this Sunday at 2 pm offers a class on ornamentation for all instruments. Call 528-1685 for more information.

By Phyllis Christopher



Laurette Goldberg

East Bay Express
4 November 1994

explains, "so Fontwit got a pupil of Jamie Wyeth to paint his own neighborhood."

We move to the next harpsichord. "I started MusicSources with the idea of a foster home for instruments awaiting adoption," says Goldberg. "We want to keep the instruments circulating with people who want or need them. This one is an Italian harpsichord from 1675. I found it in a mobile home park in Trinidad, California." She plays a scale to demonstrate the unique, unusual tuning, and shows me that the keys are grooved from three centuries of fingertips. "The owner ran the Little Farm in Tilden Park," she adds. While most of this instrument is original, parts of it have been meticulously restored by a local artisan. Goldberg

SAN FRANCISCO CONSERVATORY OF MUSIC

FALL 1989

SIGHT READING & TRANSPOSITION CLASS

This course is intended to fill in the gaps in skills desirable for keyboard majors. Our experience has been that each student's profile of strengths and weaknesses is different. Therefore, with each class participant a personalized plan is made focusing on the areas needing most work.

SIGHT READING - INSTANT (with 1 minute preparation)

Solo - - - Classical
 Romantic
 Ensemble- Baroque
 Classical
 Romantic

SIGHT READING - QUICK (with 10 minute preparation)

Same divisions as above.

TRANSPOSITION

Technique - - - 1/2 step up or down
 Classical & Romantic
 Technique II- - whole step up or down
 Classical & Romantic

LEARNING SKILLS

Quick Study Techniques
 Practiced through a list of exercises

LEARNING JOURNAL

Complete record keeping of learning a piece

FROM FIRST SIGHT TO MEMORIZING

For all categories, we will examine the blocks and barriers to accomplishing the task - and how to bypass or dissolve them.

BAROQUE PERFORMANCE PRACTICE

This course is designed to enable students to understand the notation, style, forms, instruments, conventions, values and esthetics of the 17th and 18th centuries. This year the focus will be on variation form, one of the oldest forms in music. The format of the class will be lecture lab. Lecture will be reinforced by performance by class members.

The first midterm will be a written one on October 25.

The final will be performances of the Goldberg Variations by keyboard players and vocal and instrumental works coached during the course.

All students will be required to attend 4 performances from the following:

Hellman Hall - September 13th - Free- Meg Cotner, Graduate Harpsichord Recital.

Hellman Hall - November 22 - Conservatory Baroque - Free
(above concerts are at 8:00 p.m.)

Music Sources, 1000 The Alameda, Berkeley.
(all events are \$6 dollars for students)

October 9th - John Metz - harpsichord - Music of Couperin.

October 16 - Gonzalo Ruiz - baroque oboe.

November 20 - Gideon Meir - harpsichord - Music of Handel.

December 4 - Katherine Silver - harpsichord - Music of J.S. Bach.

WORKBOOKS ARE \$10.

Starting Non-Profit Projects: A Primer

Laurette Goldberg

The founder and director of the MusicSources Center in Berkeley, California, Laurette Goldberg has initiated more than fifteen short- and long-range projects in the last twenty-five years. These range from concert series and radio programs, summer courses and educational programs at schools and colleges, to performing organizations such as the Philharmonia Baroque Orchestra. She has often been engaged as a consultant by individuals and organizations developing new projects, and currently serves on the steering committee of the new Berkeley Festival.

The process of bringing something new into existence is fundamentally the same whether for a commercial or a non-profit enterprise. Both require the same kind of careful preparation—personal, professional, and financial. Successful starters, and the ways in which they prepare, are fascinating to study. In the course of observing and interviewing a number of them over the years, I have discovered that they share certain traits and employ certain methods and techniques in common. What follows is not so much a systematic guide to starting a project as a brief compendium of basic principles and practical advice drawn from shared experience.

Personal Preparation

Find a need and fill it: Look around. Discover what is missing from your life, and fantasize how you would go about filling that void.

Have faith: Lay in a five year supply, because ordinarily a new project takes that long to root. And the strongest, most necessary nutrient is faith—in the efficacy of your project, in the nurturing qualities of your target community, and in yourself.

Prepare a start-up timetable: For long-term projects, you may need up to eighteen months to put the essentials in place before beginning; short-term projects may only require nine months.

Share your time: Expect to give every

minute you have available (and some that are not) and as many skills—artistic, administrative, and social—as you can muster. Remember that time, not money, is the only nonrenewable resource.

Acquire new skills and give up your favorite neurosis: We grow through crisis, and any endeavor involves conflict and frustration. Always keep in mind that you are not a victim—this was your bright idea!

Be prepared to relinquish one role for another: Make it clear to all who participate in the project that your function is that of a catalyst. If your project is to have a long life, it must at some point be turned over to the community it serves—joyfully and with no strings attached. You may not even get to name your successor.

Estimating Resources

Take stock: Your dream, your goals, your enthusiasm, and your community are vast resources available to you—all for free.

Don't let your education limit your imagination: People will tell you that if it hasn't been done before, it probably cannot be done. But if it hasn't been done, then no one really knows if it is doable.

Put out the word: Tell everyone in your life about your dream. Each person you know is a potential resource—of talent, of particular skills, and of support (moral and otherwise).

Assessing your community

Ask yourself two important questions: Does my community need this project? How will the community benefit from it?

Discover your community's strengths and weaknesses: Determine what sorts of activities—concert series, classes, exhibits, workshops—have previously succeeded (or not), and find out why. If you think that your community is ungenerous, unappreciative, and unimaginative, then why do you live and work there?

Avoid overlapping efforts: Good intentions may cause unwitting competition and fragmentation among scarce volunteers. It is often more constructive to help a worthy though faltering organization than to start another competitive one.

Professional Preparation

Pay your dues: Acquire a reputation for being a hard worker, a doer. Es-

tablish credibility by helping already existing groups and organizations. This will earn you the right to ask for favors on behalf of your own project.

Ask for advice: Consult in person and in detail with those who have succeeded with projects you regard as models for your own.

Document your project: Putting your dream on paper will help crystallize your thinking and make your plans more tangible to others. Where feasible, prepare a "sensory model"—a video, a tape, a booklet, a room—to illustrate your ideas.

Invite feedback: Show your document to colleagues. Invite them individually or in groups to a demonstration/presentation of your plan and supporting materials. Their response during your planning period will be important.

Determine the life-span of your project: Not all projects last indefinitely, and some should be planned as short-term in order to lead to something else.

Enlisting Help

First, find a partner: Ask someone who is not involved in the music world, who is steadfast, who is excited by the project and will be personally committed to it, who can be trusted emotionally, and whose hidden agenda is not exclusively self-serving.

Pick a board you can trust: Long-term projects generally require a board of directors. They need not be rich, but they must be well-placed in your community. Altruism is the foremost quality to seek, since board members are not merely sources of money. The degree to which they are concerned and actively committed will directly affect the welfare of your project.

Don't exploit your colleagues: You may ask them to perform and/or teach at a reduced rate for the first year only. They will be, in effect, founding donors, and you should never fail to acknowledge them as such.

Finances

First, find a partner (contd.): In addition to possessing the qualities listed above, your partner should also help financially and be able and willing to persuade others to do the same.

Don't expect to begin by feeding at the public trough: Most new projects will be strangled in bureaucratic red tape; remember also that government agencies are not known for imagination and vision.

Spend your own money: No amount

of *pro bono* work—your own or anyone else's—can replace cash contributions; you must show that you are willing to put your own money where your mouth is. Give all you can; you may be surprised to find that you have more to give than you thought. If you lack disposable income, consider taking a second job and earmarking the earnings from it for investment in your project.

Don't expect to make money—at least not for the first two years—and you'll probably need to keep contributing after that. A new project must be viewed as an infant—needing everything and giving nothing. Nurture is its own reward.

Be prudent: Prepare a financial plan, but adopt modest expectations; in the beginning never spend more than you can raise up front. Prudence, especially when reflected in a balanced budget, will make you attractive to potential funders. (But don't be overly prudent; your enterprise, after all, is not a commercial one, but based on artistic vision.)

Don't skimp on quality: Some corners should not be cut. Ensure that your graphic design and public-relations materials (printed brochures, announcements, and the like) are first-class. These constitute your public presence.

Expect to pay "retail" for everything: Every gift—whether in dollars or in contributed labor—will cost a commensurate amount in terms of the attention and energy necessary to obtain it. There are no shortcuts in fund-raising.

Don't be frightened by numbers: I have seen small projects almost abandoned because people were afraid they could not raise a sum as little as \$750 (the cost of a thirty-inch color television). Yet Philharmonia Baroque's budget for its inaugural season amounted to \$75,000. No one had ever raised that amount in the Bay Area for an early-music ensemble, but this was the number required by our plan, and it was raised. Every project requires a number appropriate to its size.

The Philharmonia Baroque Story

In 1979 I decided the time was ripe to start a baroque orchestra in the Bay area. For more than fifteen years I had been excited about eighteenth-century music performed on period instruments and following historical principles. I had also spent much time and energy gaining experience at starting

things. Conversations with Frans Brüggem about the establishment and success of his Orchestra of the Eighteenth Century in Amsterdam led me to believe that my own community was sophisticated enough to support such a project.

In order to focus my energies on creating a new orchestra, I relinquished another project, a baroque summer camp, to a colleague. Then, project plan and timetable in hand, I went to work.

July 1980: Met for preliminary discussions with officers and other leaders of the San Francisco Early Music Society.

December 1980: Acquired non-profit status under the umbrella of SFEMS; met for discussions with still other leaders of the early-music community.

January 1981: Convened the first board of directors of the new orchestra; a name was chosen and particular goals were set.

September 1981: Promotional efforts focussed on two orchestral events to be held in six different venues (San Francisco, Santa Cruz, Marin County, Contra Costa County, Berkeley, and Los Angeles), for a total of nine performances.

October 1981: Opening performance of the premiere season—an elaborate and elegant "Tafelmusik" (a banquet with music), the first event of its kind in the Bay area.

February 1982: First performances in the six venues noted above. The response to the performances confirmed that we had a mandate to proceed.

1982-83: Second season. Three concerts performed four times each (in San Francisco, Berkeley, Palo Alto, and Marin County).

1983-84: Third season; first tours in the West. A chamber group of players from the orchestra was formed to give additional performances.

1984-85: Fourth season. Proposed Nicholas McGegan to be my successor as music director; the musicians and the board agreed to engage him for the following season.

1985-86: McGegan began his tenure as music director, and the orchestra made its first recording for Harmonia Mundi USA. I remained as consultant and performer.

1986-87: I resigned as of June 1986, and was invited to join the board of directors, on which I continue to serve with pleasure.

MusicSources

Center for Historically Informed Performance, Inc.

Laurette Goldberg

One of the Bay Area's leading Baroque specialists, Laurette Goldberg is a teacher, performer, author and founder of musical enterprises.

She is the founder of San Francisco-based **Philharmonia Baroque Orchestra**, a major international recording and touring institution. She founded the annual "Cazadero Baroque Workshop"--a summer camp environment where young people learn to play (or improve their skills on) period instruments, and began a series of concerts called "Harpichord at St. Gregory's". She teaches at U.C. Berkeley and at The San Francisco Conservatory of Music, where she began and still chairs the Baroque program, and is a member of the San Francisco Early Music Society.

Ms. Goldberg inaugurated many Baroque music activities in Jerusalem and installed the first replica harpsichord in the Middle East at Hebrew University, where she served on the faculty. She was also a faculty member of the Rubin Academy in Jerusalem, and presented a lecture series at the Jerusalem Music Center.

She regularly gives classes, masterclasses, and workshops with special emphasis on teaching teachers.

A harpsichord student of Gustav Leonhardt and Ralph Kirkpatrick, she performed in the United States, Denmark, Australia, Canada, Europe and Israel, where she was invited for eight consecutive years. She toured also with the early music performing ensemble, "Tapestry". She has recorded for *1750 Arch Street* and *harmonia mundi*.

Laurette Goldberg wrote her own edition of Bach's preludes and fugues, J.S. Bach Open Score, The Well-Tempered Clavier in a handsomely bound two-volume set, published by Medallion Guild.

She served as musical director for the Jr. Bach Festival in Berkeley, a 39 year old organization dedicated to the performance of Bach by young people ages 5-20, and currently serves on the Advisory Board of American Bach Soloists.

Laurette founded and directs **MusicSources**, a Center for Historically Informed Performance, in Berkeley, California. MusicSources is a cultural resource center, an educational institution and a special events facility. It rose out of a belief that "when we are involved with historic music we need to have a context; we need to connect with what I call 'the now of then', the continuum of history, of which music is a major artifact."

MusicSources—Berkeley's One-of-a-kind Musical Resource

Have you been searching hither and yon for unique and hard-to-find things? Like a young man in frilly shirt and brocade to serenade a bride with sixteenth-century songs? Or the lute for the singer to play? Or, for that matter, a place to hold the wedding reception? Look no further! You can find them at MusicSources, a world-class headquarters for musical resources and education.

Located in a delightful setting in north Berkeley, MusicSources is the only center in the U.S. for historical performance where you can hear and learn about early to 'modern' music (1600-1900) played on period instruments (the other center is near London). MusicSources is also the only gallery with locally-made replicas of historical instruments that you can touch and play.

Founded by Laurette Goldberg (renowned harpsichordist, teacher and producer), MusicSources is a gathering place for the mind and spirit. Musicians from all over the world regularly drop in to exchange resources and camaraderie in a salon-like ambiance. Here you can meet internationally recognized artists performing classics as well as rarely-heard repertory on period instruments. You can also enjoy other MusicSources features: workshops and classes (on different eras of music), the instrument collection, a specialized library, a salon for theater arts and poetry, and a secluded, historic garden. The early music theme is played out even in the MusicSources phone number, which honors the birthdays of Bach, Handel and Scarlatti. (The telephone is (510)528-1685).

MusicSources presents ambitious artistic programs and demonstrations several times each month. Performances are scheduled for Sundays at 5:00 p.m. (a late weekend reprieve from other earthly concerns). Most performances are held on-site at 1000 The Alameda, Berkeley, but a nearby venue is used occasionally: Northbrae Community Church, 941 The Alameda (half-block from MusicSources).

After each presentation, the audience is invited to a MusicSources reception (wine, juice and madeleines), a viewing of the instrument collection and library, and a tour of the Keith Marcelius History Garden, filled with the descendants of plants and flowers from the 17th through 19th centuries, an eight-foot wall shaped like a harpsichord lid, and a replica of a 17th-century fresco from the Louvre, overlooking an 18th-century Italian-style garden.

Some of the most distinguished names in historical performance are members of MusicSources' Honorary Board: Frans Brüggen, Malcolm Bilson, Gustav Leonhardt, Judith Nelson and Anner Bylsma, to name a few.

As a musical treasure house, MusicSources offers varied and valuable expertise. A referral service connects performers, students and music teachers. A hot line (call the office) answers questions about period performance/performers, repair-persons, makers and all things related, such as information about appraisers or the availability of a harpsichordist in places from Redding to Covelo. In the new Unique Boutique, you can find pedagogic materials, 'authorized' scores, and items such as a new cartoon coloring book on Bach's life and family.

The MusicSources library—used by members and their students—contains nearly 3,000 holdings including *New Grove Dictionary*, *Neue Bach Ausgabe*, *Neue Mozart Ausgabe*; records, tapes and CDs (with sound system); keyboard, chamber, vocal and lute music; and of course, books—mostly concerning music from c. 1550-1850. The library is open during regular office hours.

Many unusual requests are directed to MusicSources. Do we have a painting of Scarlatti? Harpsichord sonata K.52 and someone to play it? Or 14 portraits, one for each of the *Folies Françaises* of François Couperin? Does someone need a baroque oboe, lute or 1835 Mittenwald violin? MusicSources always has ten or so keyboards—harpsichords, clavichords, forte-pianos, an organ—ranging from \$600 to \$9,000 for sale or rental, short-or-long term.

As an educational institution MusicSources is a hands-on kind of place that has hosted lighthearted tours for hundreds of small children (five and up), invited them to touch (carefully) the historical instruments—keyboards, woodwinds, and such marvels as the 1929 theremin and a glass armonica. Young visitors are served Oreos (instead of madeleines, MusicSources' trademark sweet). For continuing education, 'civilian' music teachers come to MusicSources classes.

MusicSources shares its facility with other members of the music community. Teachers can rent the facility for private lessons on MusicSources instruments. The San Francisco Early Music Society holds Early Music Evening Classes at MusicSources. Philharmonia Baroque (which Laurette Goldberg founded) and American Bach Soloists have held auditions or rehearsals, and Junior Bach its meetings and auditions.

As a bridge between the music world and the general community, "Music from MusicSources" provides entertainment-for-hire by quality performers on period instruments for parties, openings (private and workplace) and other occasions. MusicSources also shares its house and garden for weddings, memorial services, all-day choir retreats, or parties.

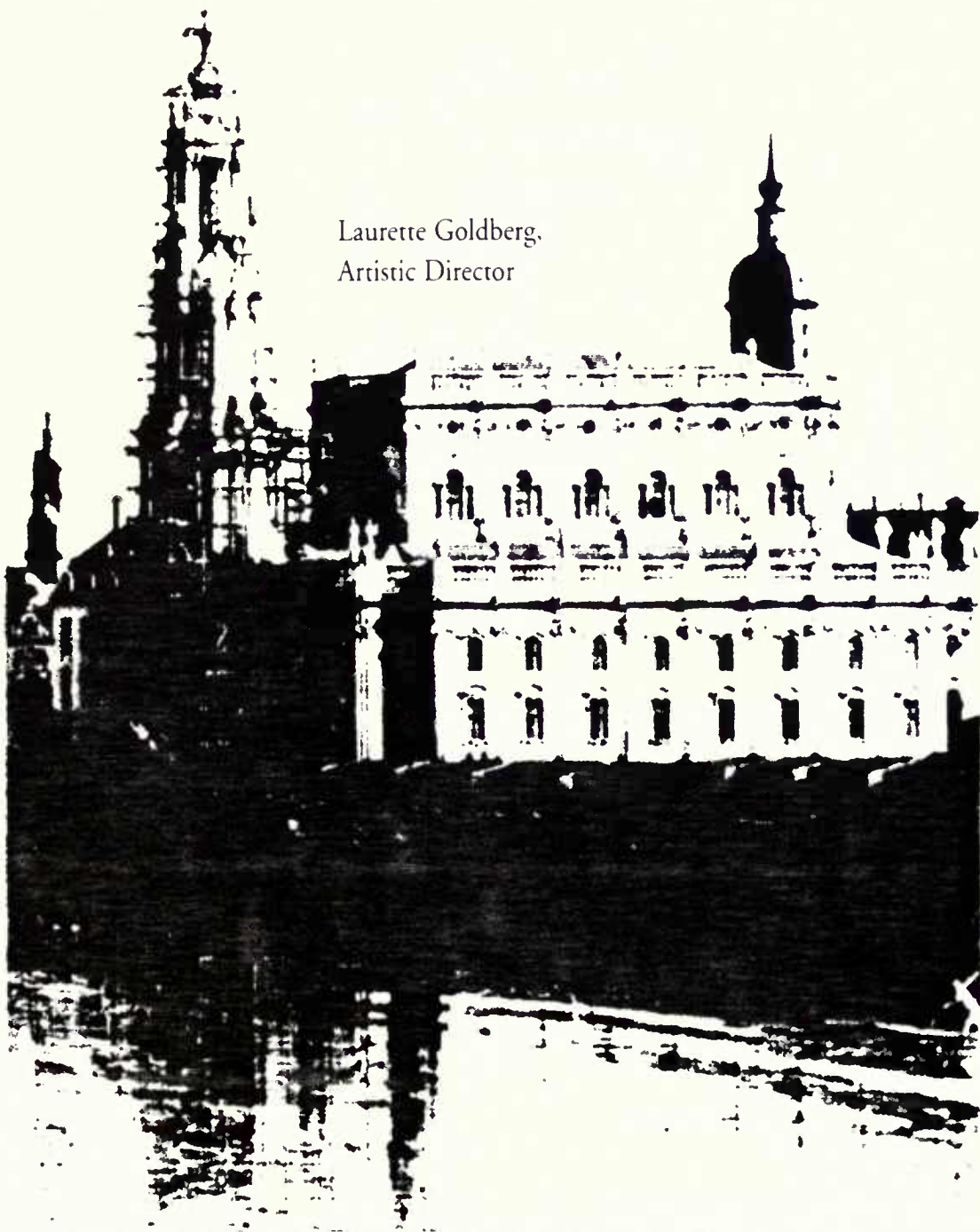
MusicSources is funded primarily by members and donors, who invite you to join the Center and help preserve a unique and valuable community resource. For more information contact MusicSources at 1000 The Alameda, Berkeley, CA 94707 or call (510)528-1685.

The Now of Then...



MusicSources 1995-96
The Ninth Season

Laurette Goldberg,
Artistic Director



MusicSources Dateline

1995

- Oct 8 The Artaria Quartet
 Oct 15 At the Theater with Purcell
 Oct 22 Well Tempered Clavier Workshop
 Nov 5 Charlotte Mattax, harpsichord
 Nov 12 Early 20th Century Dance Party
 Dec 10 Jory Vinikour, harpsichord

1996

- Jan 14 A Salute to Laurette Goldberg
 Jan 21 A Book is Born!
 Jan 28 Trader Joe: The Modern Marco Polo
 Feb 4 Gilbert Martinez, harpsichord
 Feb 11 Fortepiano Workshop
 Feb 25 Fait pour les Anglais
 Mar 3 Cem Duruöz, guitar
 Mar 10 Yuko Tanaka, harpsichord
 Mar 31 The Coffee Cantata
 April 14 David Schulenberg, harpsichord
 April 21 JungHae Kim, harpsichord
 May 18-19 White Unicorn Garden Sale
 & Performance Festival

All events take place Sunday evening at 5 PM,
 unless otherwise noted.

MusicSources, founded by Laurette Goldberg, harpsichordist, teacher and producer, is a gathering place for the mind and spirit. It provides a performing space for music rarely heard elsewhere. Its library specializes in texts and scores from the 16th to the early 19th centuries. The History Garden, in an 18th century Italian style, features fruit trees and flowers from four centuries. And Music from MusicSources (a bridge between the musical world and the general community) provides entertainment for hire by quality performers and also offers children's events. In addition, historic keyboards are for sale.

Dresden, 1748 - Bernardo Bellotto
 A flourishing center for the arts

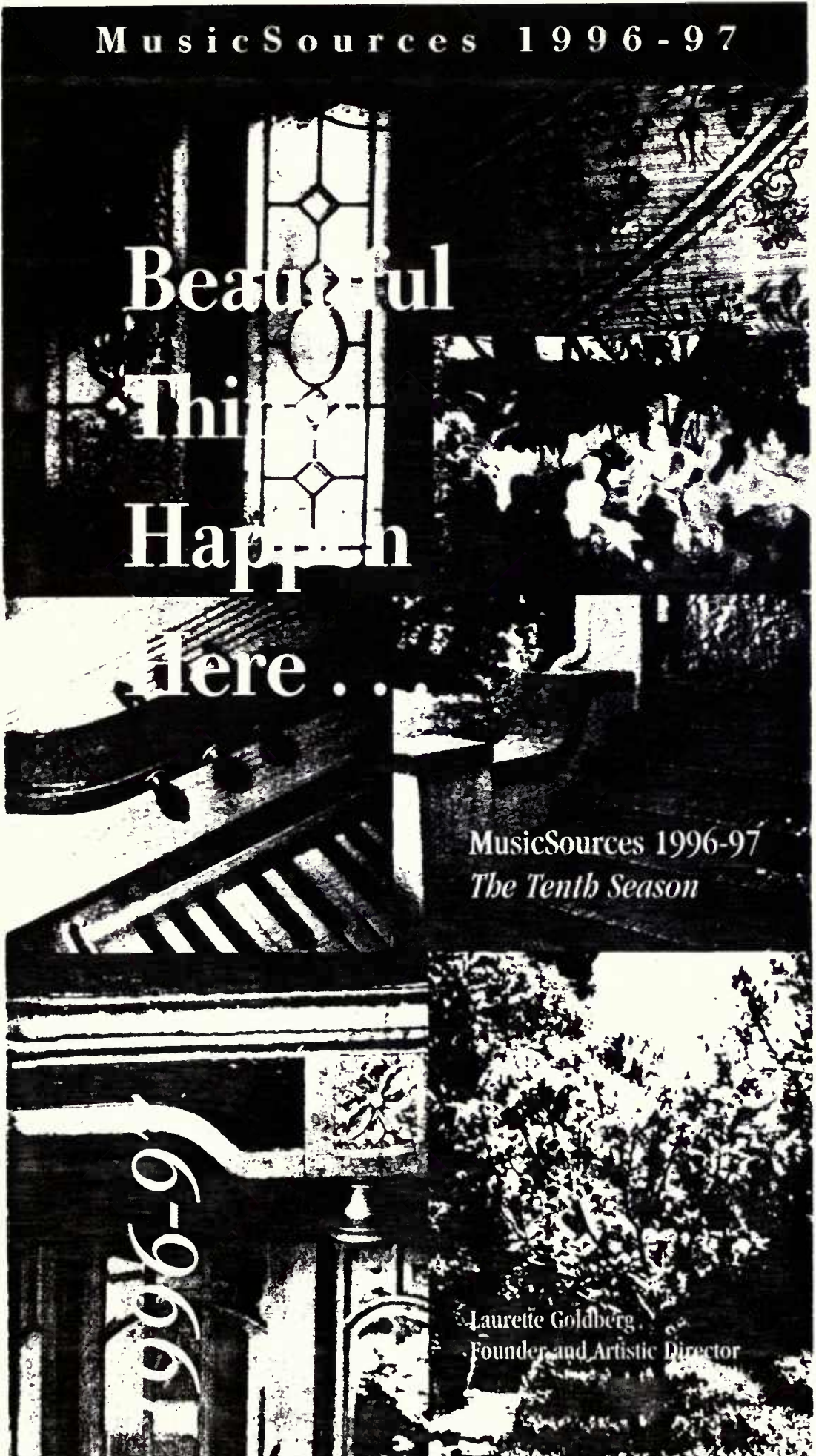
MusicSources 1996-97

Beautiful
Things
Happen
Here ...

MusicSources 1996-97
The Tenth Season

1-906-966-1000

Laurette Goldberg
Founder and Artistic Director



MusicSources Dateline

1996

October 6	The Lira da Braccio and its Italian Renaissance Milieu
October 13	Ornamentation Workshop
October 20	The <i>Il Pastor Fido</i> Phenomenon
October 27	Moore/Dupree Baroque Duo
November 3	Byron Schenkman, fortepiano
November 10	Sylvie Braitman, mezzo-soprano
November 17	Baroque Dance Party
November 24	Marcia Hadjimarkos, clavichord
December 8	Christine Abraham, mezzo-soprano

1997

January 26	The Performing Arts in 18th century Venice
February 2	Bruce Rameker, countertenor and baritone
February 8	Artaria Quartet Chamber Music Workshop
February 9	Katherine Heater, harpsichord, fortepiano, organ
March 2	Schubert Bicentennial
April 6	Yonit Kosovske, harpsichord
April 13	A Performers Bachfest
April 27	Rella Lossy, A Celebration
May 3-4	White Unicorn Garden Sale and Performance Festival

All events take place Sunday evening at 5 PM at 1000 The Alameda, Berkeley, unless otherwise noted.

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Cover Art: Photographs and image transfers by Paul Singer
left to right, top to bottom: concert space doorway, detail of soundboard by Kevin Fryer, fresco by Linaia Broit, lute and virginal by Gary Blaise, entrance, detail of harpsichord by John Phillips, doorway, and view of history garden
inside art: detail of soundboard by Kevin Fryer

Center for Historically Informed Performances, Inc.

MusicSources

1000 The Alameda, Berkeley, CA 94707

(510)528-1685



Laurette Goldberg, Oil Portrait, 1989

Barbara Winkelschein

Beautiful Things Happen Here . . .

MusicSources 1996-97 *The Tenth Season*

musicSources

Center for Historically Informed Performance, Inc.

BACH FOR THE MILLENNIUM American Bach Soloists (Aria Group)

Laurette Goldberg
ARTISTIC DIRECTOR

Sandra Petty
ADMINISTRATOR

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Imbedded in the Bach works (called in modern times) cantatas, masses, oratorios, passions are about 2,000 separate pieces:

1. chorales
2. choruses
3. recitatives
4. instrumental solos
5. instrumental ensemble pieces with a choral cantus
6. instrumental/vocal duets
7. vocal duets with instrumental obligatos

Of about 8 different types of pieces, 5 of those types do not belong to any liturgy. Bach did not even call the cantatas (as we call them) cantatas but concerti or stücke - only occasionally moteti.

Each movement is, however, imbued with expressions, often about passion. Since no one has been able to identify a secular chord or harmonic pattern as liturgical or sacred as opposed to secular, it is time to remove this vast body from a limiting list of appropriateness. Why must the 650 arias be only presented in their liturgical context or for that matter be restricted by the words themselves.

Bach himself made at least 60 transcriptions, changing the text from sacred to secular or vice versa. What doesn't change is the emotion - love, hate, loneliness, desire, etc.

We are currently living in a secular world fueled by power structures other than church hierarchy and politics. Why not release these 650 great works to the concert hall as well as the recording studio where they are rarely to be found.

We are not trying to steal them from any church context but not to limit them to that venue. Since we enjoy "Un bel di" hundreds of times without having to hear the entire *Madame Butterfly*, why not provide that same opportunity on the concert stage or in recordings to the beautiful vocal solos and duets that exist in the Bach cantatas.

As we approach the next century we need more not less of what Bach has to offer modern society. Bach made no distinction between motherly love by Mary for the baby Jesus and a woman's passionate love for her lover. Why should we?

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CURRICULUM VITAE

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- EDUCATION** B.M., Chicago Musical College of Roosevelt University, 1953
St. Mary's College, Notre Dame, Indiana, 1949-51
University of California, Berkeley, 1954-55
California State University, Hayward, 1969-70
- OTHER EDUCATIONAL EXPERIENCE** Harpsichord study with Gustave Leonhardt (Amsterdam, 1964, 65-66, 67-68) and Ralph Kirkpatrick (University of California/Ernst Bloch Scholar, 1964)
Piano study with Egon Petri (Oakland, 1953-54) and Rudolph Ganz (Chicago, 1952-53)
- POSITIONS HELD** Director, Junior Bach Festival Association, 1988-present
Faculty, San Francisco Conservatory of Music, 1969-present
Lecturer, University of California, Berkeley, 1970-present
Faculty, Mills College, Oakland, California, 1969-74
Faculty, California State University, Turlock, 1975-77
Visiting Professor, Jerusalem Music Center, 1983-87
Visiting Professor, Rubin Academy, Jerusalem, 1981-83
Visiting Professor, Hebrew University, Jerusalem, 1980-82
Founder and Artistic Director, Philharmonia Baroque Orchestra, 1980-86
Keyboardist, Oakland Symphony, 1958-70
Accompanist, Oakland Symphony Chorus, 1960-67
Pianist, rehearsal accompanist and studio accompanist, San Francisco Opera, Opera Ballet and San Francisco Ballet, 1956-59
- RESIDENCIES** Humboldt State University, Arcata, California, Children's Colonial History Project, 1989
Mishkenot Sh'ananim, Jerusalem, 1987
- PROFESSIONAL EXPERIENCE** Workshops (Harpsichord, Baroque Performance Practice)
Alameda County Music Teachers Association (Bach), 1989
Portland, Oregon MTA (Bach), 1988
Oregon State MTA (Bach), 1988
Nebraska State MTA Convention (Bach Preludes and Fugues), 1988
Lincoln, Nebraska MTA (Bach the Teacher), 1987
Israel MTA, 1987
University of Wisconsin Eau Claire, 1987
Early Music of Oregon Workshop, 1982, '84, '86, '87

Recitals

Tel Aviv Museum, 1987
 Jerusalem Music Center, Mishkenot Sh'ananim, 1987
 Hebrew University, Jerusalem, 1981, '82, '83
 Harpsichord Center, Los Angeles, 1982
 Harpsichord at St. Gregory's, San Francisco, 1982
 San Francisco Conservatory, four lecture/concerts, 1981
 University of Pittsburgh, 1981
 Musee Instrumental, Brussels, Belgium, 1980
 Van Loon Museum, Amsterdam, The Netherlands, 1980
 Concerts at the Workshop, Berkeley, 1979, '80
 Los Angeles Bach Festival, 1980
 1750 Arch Street, Berkeley, (seven years/35 concerts), 1970-77
 Alliance Francaise, Italian Cultural Foundation, Melbourne, Australia, 1976
 Grass Valley, California, 1968

Productions

Goldberg On Goldberg, Palace of the Legion of Honor, San Francisco, 1990
MusicSources, Center for Historically Informed Performance, Inc.,
 Founder/Director, 1987-present
Musical Illuminations, Fine Arts Museums of San Francisco (13 concerts to
 accompany "The Vatican Collections: The Papacy and Art," Producer, 1983-84
Ensemble Salomone, Jerusalem Music Center, Founder/Artistic Director, '84
Harpsichord at St. Gregory's, San Francisco, Consultant, 1982-83
Philharmonia, Baroque Orchestra of the West, Bay Area California, Founder and
 Artistic Director, 1981-1986
Cazadero Baroque Seminar, City of Berkeley/CAMPS, Inc., Founder, Director,
 Teacher and Lecturer, 1977-80
Days of Music and Dance, Fine Arts Museums of San Francisco/IBM Grant (15
 concerts and lectures to accompany "The Splendor of Dresden"), Producer, 1978-79
The Flourishing Age, Fine Arts Museums of San Francisco/Fidelity Savings and Loan
 Corporation Grant (four concerts, four lecture/demonstrations to accompany "Sixteenth
 Century Decorative Art"), Producer, 1977
1750 Arch Street, "The Cothen Years" (complete chamber music of Bach, 12
 concerts), Guest Producer, 1977, and **Cantata 1750**, Founder, Director and Harpsi-
 chordist, 1973-77
Tapestry (formerly "The Elizabethan Trio"), Founder/Music Director, 1971
Vin et Fromage Restaurant, Harpsichord, Piano and Chamber Music, Producer and
 Performer, 1966-69
Live from Vin et Fromage, Radio Broadcasts KPFA-FM, Creator/Director, 1966-69

COMMUNITY SERVICE

Junior Bach Festival Association, Berkeley, CA, Director, 1975-76 and 1988-present,
 Board Member and Judge, 1973-77
 Berkeley Festival, Steering Committee, Music in History, 1989-present
 Early Music America, National Board of Directors, 1987-89
 Philharmonia Baroque Orchestra, Board of Directors, 1986-present
 Harpsichord at St. Gregory's (recital series), S.F., Consultant, 1982-83
 East Bay Center for Performing Arts, Consultant, Richmond, CA, 1977-79
 San Francisco Early Music Society, Founding Member, Vice President, Executive Board
 Member, 1974-79

PROFESSIONAL
EXPERIENCEWorkshops (continued)

St. Olaf College, Northfield, Minnesota, 1984
 Goshen College, Goshen, Indiana, 1984
 Contra costa MTA, 1983, '84
 Bay Area Suzuki Teachers' Association, 1980-84
 Center College, Danville, Kentucky, 1983
 Monterey Peninsula Community Music Center, 1983
 Portland Early Keyboard Society Harpsichord Seminar, 1982-83
 Eastern Mennonite college, Harrisonburg, Virginia, 1982
 Suzuki Teachers' Western Conference, San Francisco, 1982
 Oberlin College Conservatory, 1982
 University of Missouri, Kansas City, 1981
 Royal Conservatory of Music, Copenhagen, Denmark, 1981
 California State University, Fresno, 1980
 San Antonio College, San Antonio, Texas, 1980
 St. John's College, Collegeville, Minnesota, 1980
 St. Catherine's College, Winona, Minnesota, 1980
 Van Loon Museum, Amsterdam, The Netherlands, 1980
 Cazadero Baroque Seminar, Cazadero, CA (City of Berkeley/CAMPS, Inc), 1977-80
 Montana State University, Bozeman, Montana, 1979
 Linfield College, McMinnville, Oregon, 1979
 St. Mary's, Notre Dame, Harpsichord Weekend, 1979
 Carlow College, Pittsburgh, Pennsylvania, 1979
 East Bay Center for Performing Arts, Richmond, California, 1977-79
 Junior Bach Festival Association, Berkeley, California, 1977-79
 Portland State University, Portland, Oregon, 1978
 Feather River College, Quincy, California, 1978
 American Guild of Organists, San Francisco Chapter, 1978
 Santa Barbara Harpsichord Week, 1978
 East Bay Guitar Association, Berkeley, 1978
 Occidental College, Los Angeles, 1977
 Sydney University, Sydney, Australia, 1976
 University-Conservatory of Melbourne, Australia, 1976
 Simon Fraser University, Vancouver, Canada
 University of British Columbia, Vancouver, B.C. Canada, 1976
 Oakland MTA, 1970, '71

Lectures

University of Nebraska at Lincoln, 1980
 Bar Ilan University, Tel Aviv, Israel, 1982, '83, '84
 San Francisco Conservatory, 1982, '83
 Rubin Academy, Van Leer Institute, Jerusalem, 1982
 California State MTA, 1982
 Santa Catalina School, Monterey, California, 1979, '82
 Jung Institute, San Francisco, 1979
 Monterey Peninsula College, Monterey, California, 1977
 Monash University, Melbourne, Australia, 1976

PUBLICATIONS

J. S. BACH OPEN SCORE, THE WELL-TEMPERED CLAVIER**The Twenty-four Fugues and Two Preludes**, Volumes I and II,

Edited by Laurette Goldberg, Published in hardcover by Medallion Guild, 1988

"Something New About Something Very Old: Baroque Performance Practice in Our Time." Music In Time, Rubin Academy, Jerusalem, 1983-84.**Bach and the Baroque**, by Anthony Newman, Pendragon Press N.Y., Contributor 1985**The Pianist's Bach**, tape and pamphlet for students and teachers, Suzuki Music

Association of California, Bay Area Piano Branch, Artistic Director, 1983

RECORDINGS

Apollo e Dafne, G. F. Handel, Philharmonia Baroque Orchestra, Harmonia Mundi, 1985**Purcell Songs** (with Anne Carol Dudley, et al), 1750 ARCH, harpsichord, 1979**The Leipzig Sonatas** (with Paul Hersh), 1750 ARCH, harpsichord, 1975**Rachmaninoff Songs**, Opus 4 (with Peter Del Grande), Educo, Piano, 1974

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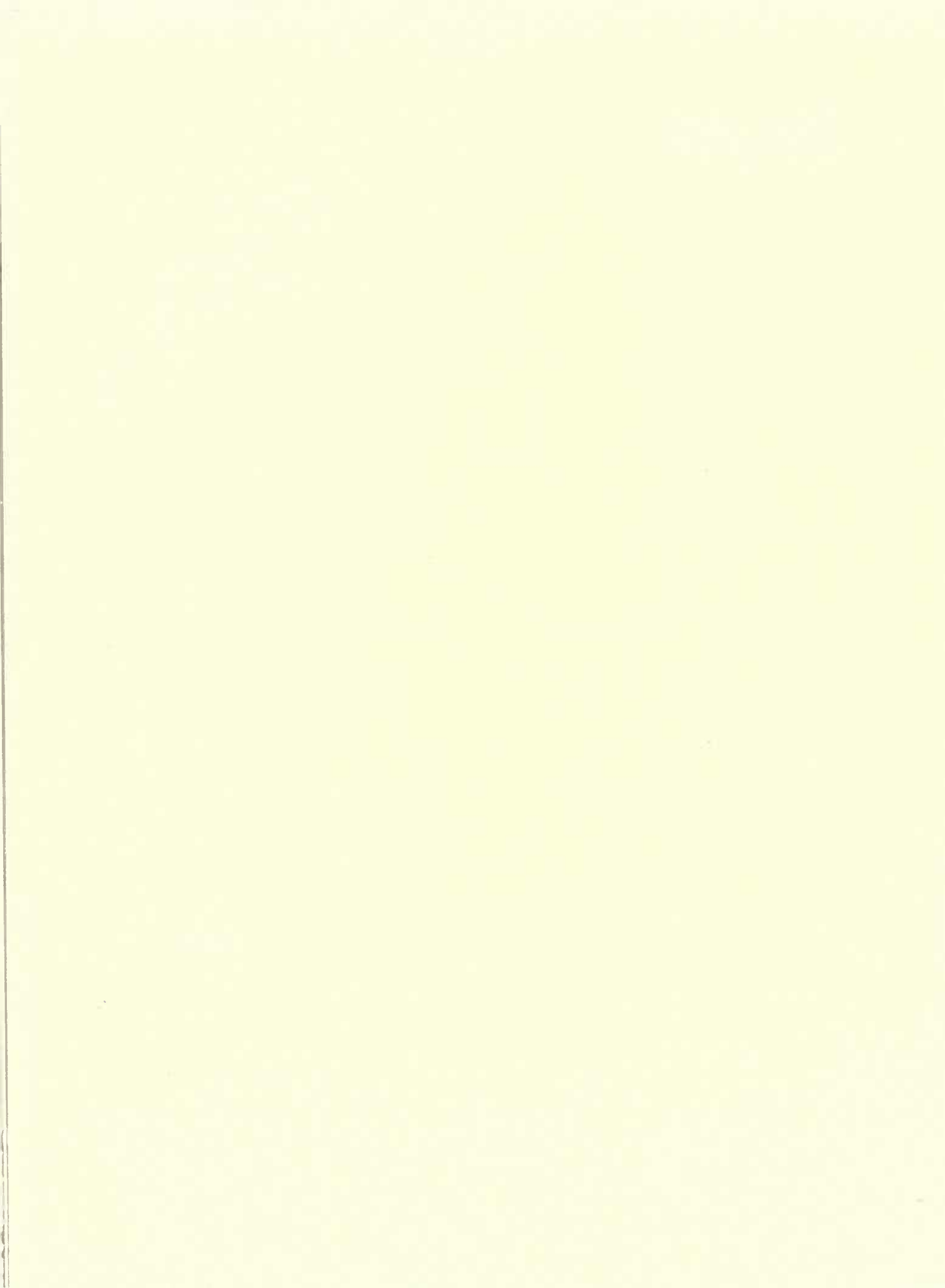
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INTERVIEWER'S BIOGRAPHY

Mary Mead, the interviewer, holds a bachelor's in music from UC Berkeley and a master's in clinical psychology from John F. Kennedy University. She received training in oral history at the Oregon Historical Society with James Strassmaier and at Vista College with Elaine Dorfman. Her counseling experience led to an interest in oral history in which she has been involved for nearly ten years. A native of Oregon, she has lived and worked in the Bay Area for more than thirty years.





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