

A FEW WORDS FROM WESTFIELD'S NEW PROGRAM COORDINATOR KIKO NOBUSAWA

Many thanks, first of all, to everyone for welcoming me so warmly to Westfield. It feels like a homecoming of sorts, since I first became aware of historical keyboard study as a student at Oberlin and have—despite various life-and-work detours—always circled back to reengage in some way or another. Now that circumstances allow me to focus fully on this *leitmotif*, I figure it must be fate but happily so!

The keyboard theme also seems to go hand-in-hand with Cornell University for me: upon becoming seriously interested in “period performance practice” (i.e. the fortepiano) during its inception heydays in the United States, I applied to and was accepted for graduate study at Cornell. I chose to go to the University of Chicago instead, however, and therein ensued the first big detour of musicological *drang* and prodigal pianos. Escaping Chicago for the calmer, gentler tides of life in Vermont, whom should I reencounter at the university there but Malcolm Bilson, with leather-hammered instrument in tow?

In short, fast-forward to 2004 and I finally make my uphill way to Cornell—but still on an alternate route for 11 years, during which I managed the university's Concert Series. This one was admittedly quite the grand detour, and I will be forever grateful for the amazing experiences and privilege entrusted to me toward bringing world-class artists to campus. But the most memorable presentations occurred when the Cornell Concert Series



partnered effectively with music department faculty and students and other organizations, such as for Pierre-Laurent Aimard and Tamara Stefanovich's participation in *Environs Messiaen* last spring. Said occasion drove home for me the Westfield mission and its possibilities, and so with Damien Mahiet's continued assistance and Annette Richards's energetic direction, I look forward to taming the office-paper chase here and helping to navigate our future adventures.

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