

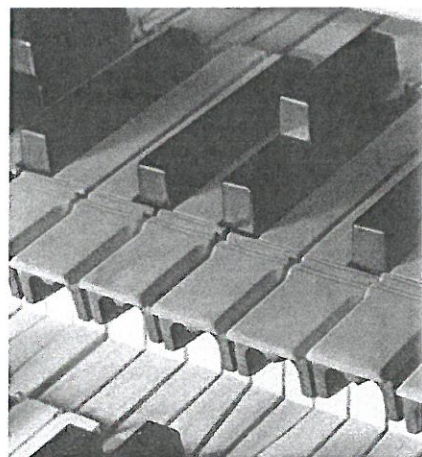
# Westfield

NEWSLETTER OF THE WESTFIELD CENTER VOLUME XIII, NO. 3

## TWENTY YEARS AT THE WESTFIELD CENTER: 1979-1999

By Lynn Edwards

**I**T WAS IN 1976 that I truly began to know and love the antique organs of north Germany. I had gone to Germany to study with Harald Vogel, a performer/teacher/consultant whose expertise is North German Baroque organ repertoire and organs, and my goal was to learn all I could about Baroque performance practices. I had been playing only tracker organs for a number of years, had already mastered the art of early pedaling and fingering, and had begun a thorough study of sources as well as a traversal of German Baroque keyboard repertoire. But none of this prepared me for the intensity of my encounter with Germany's surviving Renaissance and Baroque instruments.



It is with great pleasure that the Westfield Center presents this special edition of *Westfield*. Lynn Edwards, founder and director of the center for twenty years, recounts the Westfield Center's history from its conception to her departure last year. We believe that this article documents an important part of the history of keyboard music in the United States in the late twentieth century. For this reason we have decided to use a special format to put the first twenty years of the Westfield Center's unique story into print. In looking back, we can look forward to our potential for the future. Thank you again, Lynn, for your ideas, your work, and especially for launching such a strong organization.

I regularly played organs in Ostfriesland (including Rysum's fabulous Gothic organ from 1457), the Schnitger at the Cosmaekirche in Stade, and the new organ by Jürgen Ahrend in Bremen-Oberneuland. In my first year I concentrated on seventeenth-century music, and the works of Scheidemann, Scheidt, Bruhns, Lübeck, Tunder, and Buxtehude came alive in ways I never could have anticipated. I responded profoundly to both the sound and the feel of the antique organs. I grew to love the strong sound of the plena, the raspy yet fundamental reeds, the sweet flutes, and the singing principals. My hand position and the way I *played* the keys changed dramatically. I learned to register. (Pulling stops and turning pages for Harald's recitals and recording sessions was highly instructive.) To my surprise, I learned as much from the organs themselves as I did from my long, twice weekly lessons with Harald.

The idea for an organization like the Westfield Center grew out of conversations with Edward Pepe, who also was studying with Harald Vogel. We were rather evangelical, I suppose, because we wanted nothing more than to share with our colleagues in the United States the fabulous experience we had acquired from these antique instruments and what it had taught us about performance practice. Ed and I shared a vision of an institute that would provide occasions for the coming together of organists, organ builders, and music scholars for the exchange of information, ideas, and findings. We wanted to draw attention to the organs being built in the United States that were inspired by antique Baroque instruments and that were making it possible, finally, to get some idea of what the music from this period actually might have sounded like. In Europe, we had traveled with Owen Jander, professor of music at Wellesley College; Frank Taylor, who taught

organ at Wellesley; and Charles Fisk, who had been commissioned to build a seventeenth-century organ for Wellesley. And we imagined that this instrument, which ultimately was tuned in pure quarter-comma meantone, with two subsemitones per octave, would be an ideal teaching and performing organ for the programs of the institute we hoped to found.

Whether to found such an institute and what the mission of the institute would be were discussed in detail at Barbara Owen's home in Pigeon Cove, Massachusetts. Barbara, Charlie Fisk, Ed Pepe, and I swam at the quarry, ate fresh local lobsters, and worked out the plans for a new organization devoted to the tracker organ and the study of historically informed performance practices.

#### THE EARLY YEARS



Lyonel Delevingne

The Westfield Center was established in the fall of 1979 when Ed Pepe and I moved to western Massachusetts to share the position of director of music at the First Congregational Church of Westfield, home to a Fisk organ that had been installed in 1976 and that was to be the practice and concert instrument for the new institute. We named the institute The Westfield Center for Early Keyboard Studies, a title that proved both awkward and misleading. One friend regularly addressed his mail to The Westfield Centrum for Curly Springboard Noodles,

and we often got calls asking if we taught piano to children. (Eventually "for Early Keyboard Studies" was unofficially dropped from the title.)

The first workshops were offered in 1980. In January master organ builder John Brombaugh taught a seminar on seventeenth-century organ building in the Netherlands and Germany. It was attended by a dozen people and we accommodated most of the sessions in the living room of a private home. The Westfield Fisk organ was heard in a concert of works by Böhm, Bach, Walther, and Pachelbel, and the final session was held in Storrs, Connecticut, where John had just installed his instrument at St. Mark's Chapel. (Frank Taylor reviewed this seminar in the May 1980 issue of *The American Organist*.)

A few months later, in June, we presented a seminar by Harald Vogel on the keyboard music of Johann Sebastian Bach. Harpsichord and clavichord sessions on instruments by Keith Hill took place in the town hall of Chester (admission to the Sunday-evening concert was one dollar), and organ sessions took place at the Fisk organ in Westfield. Works studied were Bach's *Orgelbüchlein*, pieces from the Well-Tempered Clavier, and the French suites. About twenty-five participants took part.

Klaas Bolt—a master improviser who taught at the Sweelinck Conservatory in Amsterdam and was one of the organists at the St. Bavo Church in Haarlem—traveled to the United States in October and we invited him to Westfield. Bolt gave an enlightening lecture on the history of Dutch congregational singing and of the role of the organist in the service, taught a class on improvisation, and then played a recital of improvisations on Dutch hymn tunes. The all-day sessions concluded with a slide-and-tape show of historic instruments of Holland.



Sarah Cunningham, gamba; Harald Vogel, clavicytherium; Nancy Zylstra, soprano; Thomas Albert, violin.

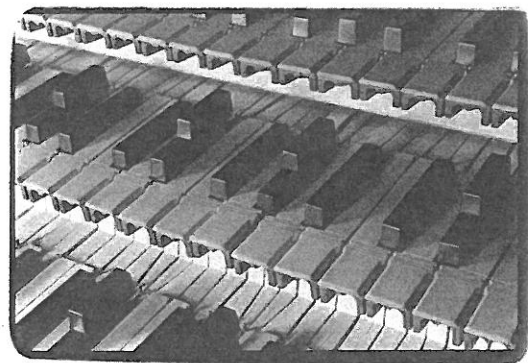
The 1981 Buxtehude Festival, which took place April 4–5 in Westfield, involved a much larger faculty than did earlier events. We had involved performers and instrument builders previously; now we added music scholars to the mix and planned a conference that combined concerts on period instruments with lectures and panel discussions. We took an in-depth look not only at Buxtehude's music, but also at the religious, cultural, and physical surroundings in which he worked. In her talk "Buxtehude and the Marienkirche," Kerala Snyder gave a preview of what was to come in her excellent monograph published in 1987; Eva Linfield talked about Buxtehude's chamber works (two of Buxtehude's trio sonatas were heard in the evening concerts played by Thomas Albert, violin; Sarah Cunningham, viola da gamba; and Harald Vogel, keyboards); Ann Matter discussed the German pietist movement; and Christoph Wolff, in a panel discussion that also included Kerala Snyder and Owen Jander, spoke of the problems that would need to be solved in order to publish a new scholarly edition of the keyboard works.

(Only the first volumes of this edition have so far appeared: The *pedaliter* Buxtehude keyboard works were published by Broude Bros. in 1999.)

A wide range of Buxtehude's music, as well as music from his contemporaries, was heard in the concerts, including both *pedaliter* and *manualiter* keyboard works, trio sonatas, and the cantatas "Gen Himmel zu dem Vater mein" (BuxWV 32) and "Singet dem Herrn ein neues Lied" (BuxWV 98). Nancy Zylstra was the very fine soprano. Harald Vogel also played a number of instruments, including a pedal harpsichord, a fretted clavichord, a single-manual harpsichord with three eight-foot registers and tuned in modified meantone, and a clavicymbrium tuned in pure meantone—all provided by Keith Hill. Organ works were heard on the 1976 Fisk organ, "a superb instrument," according to one reviewer. (Reviews of this festival appeared in the August issues of *The Diapason* and *The American Organist*.)

Ever since Harald Vogel began teaching performance practice and performing early music regularly in the United States, there was among organists a growing interest in historical tunings. Fisk's Harvard organ had been retuned in Werckmeister's Second Temperament in 1973, and there were other instruments tuned in well-tempered systems too. At that time, though, there wasn't a good-sized organ—anywhere in the world—that was tuned in pure meantone. There was an undeniable urge to construct an organ in seventeenth-century style and to tune it in pure meantone so that finally we could hear for ourselves what this was all about. In 1981 three new organs were completed that were tuned in quarter-comma meantone: instruments by John Brombaugh, Gene Bedient, and Charles Fisk for Oberlin, Augustana, and Wellesley Colleges. Charles Fisk described

his elation at discovering meantone on his new organ as "a lingering wonderment." Everyone was eager to experience meantone repertoire on a meantone organ, and the following June the Westfield Center offered the first of seven consecutive summer workshops to be held at Wellesley College. The Wellesley Fisk, inspired by the work of Gottfried Fritzsche and his pupil Friedrich Stellwagen, is a three-manual, twenty-eight-stop (a Brustpedalia division of four stops was added in 1987) organ with two sub-semitones per octave. "For its pure beauty, its power and its uncompromising adherence to the principles of the late Renaissance," wrote Vincent J. Panetta in *The American Organist*, "the Wellesley Fisk is an unusual and remarkable organ."



Lionel Delvingne

### THE WELLESLEY WORKSHOPS

The Wellesley workshops were very special. They always took place in early June, when the rhododendrons were in bloom. The beauty of this verdant campus and the casualness of the teaching and concerts somehow combined with the intensity of the organ and the programs to create a sense of peacefulness. Mind and soul opened, and we found our thirst for the sounds and for instruction insatiable; sessions at the organ often had to be scheduled throughout the night. A delightful camaraderie developed and many participants returned year after year. Harald Vogel proved to be a generous

and devoted teacher during these workshops, tirelessly sharing knowledge gained from study of the sources as well as from years of firsthand experience with the antique organs in northern Europe. Central to all of this, of course, was the Fisk organ itself—surely one of Charles's masterpieces, and in my view the one that comes closest to evoking the sound and feel of a Baroque instrument.

In the first year we focused on the instrument itself, especially its tuning system, hand-pumpable wind supply, and the array of Renaissance stops. (Mark Brombaugh, who has an especially good memory for organ sounds, won the "registration contest" hands down and was awarded a bottle of Jägermeister, a spicy North German liqueur.) Subsequent workshops focused on the repertoire of Sweelinck and his North German students, on Buxtehude and his contemporaries, on early works of Johann Sebastian Bach, on Renaissance composers, and on the South and Central German schools. The Wellesley organ is a German organ, of course, but in 1991 we invited Montserrat Torrent to teach Spanish organ repertoire. This was risky for the Westfield Center, because we had always been so careful to match repertoire with instrument. To our relief, it worked. The advantages of meantone tuning amply compensated for any lack of specific Spanish sounds.

### "FROM SCHEIDT TO BUXTEHUDE"

Nineteen eighty-seven—an anniversary year for both Samuel Scheidt (born 1587) and Dietrich Buxtehude (died 1637)—provided the occasion for our most ambitious and significant event at Wellesley College, the conference and festival of music "From Scheidt to Buxtehude: German Music in the Seventeenth Century." Lawrence Archbold, reviewing the conference in the

newsletter of the University of California at Berkeley's Music Library, had high praise: "The conference was the most ambitious one yet in a series of remarkable events that the Center has undertaken. Most admirable was the conference's ideal mix of musical performance and musical scholarship; both worked together to create a larger understanding . . . and with a relatively narrow topic explored throughout the course of three days, the conference seemed unusually intense. Admirable, too, was the excellent organization." We worked closely with Kerala Snyder to plan this event, but also received valuable assistance from Christoph Wolff, Ernest May, and Alexander Silbiger.

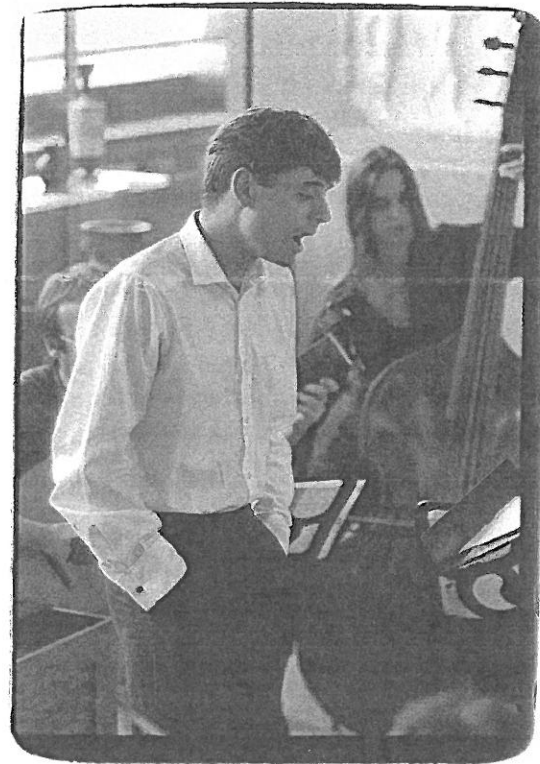
Kerala Snyder proposed the modern premiere of a three-act oratorio, "Wacht! Euch zum Streit," a work transmitted anonymously but that she believes to be one of Buxtehude's *Abendmusiken* compositions. She prepared an edition of the work, which was performed superbly by the Hannover Boys' Choir, directed by Heinz Hennig; Fiori Musicali, a string band under the direction of violinist Thomas Albert; soloists David Cordier (alto), Harry Ger-aerts (tenor), and Richard Wistreich (bass); and Harald Vogel, organist.

The first act was given on Sunday and followed a vespers service (complete with sermon by Robin Leaver), in a faithful recreation of the original context (put together by Kerala Snyder). The *Boston Herald* reviewer (Si Fisk) exclaimed: "What might have been a merely curious exercise was in execution a musical experience of almost shocking beauty and richness."

Works by Buxtehude and his contemporaries were also heard in a number of daytime concerts and in midnight recitals by Robert Hill on the fretted clavichord. (All performances were recorded for broadcast by WBUR and were heard nationally several months later.) No one who was there

Keyboards of the Fisk organ at Wellesley College.

will forget—I'm certain—the magic of David Cordier's performance of Buxtehude's *Klaglied*.



David Cordier, alto; in the background: Stephen Stubbs, lute; Hildegard Perl, violone.

The papers were also exceptional, and brought together almost twenty scholars working in seventeenth-century studies: Werner Breig, Robin Leaver, Arnfried Edler, Douglas Bush, Gina Spagnoli, Harald Vogel, Vincent J. Panetta, Robert Cornell, Eva Linfield, Lawrence Archbold, Kerala Snyder, George Buelow, Gloria Flaherty, Cleveland Johnson, Jeffery Kite-Powell, Alexander Silbiger, and Christoph Wolff. (The papers were published in 1990 as *Church, Stage and Studio: Music in Its Contexts in Seventeenth-Century Germany*, edited by Paul Walker.) The conference was funded by the National Endowment for the Humanities (the first of a number of grants we would receive from them), and support for the festival as a whole was also received from Wellesley College, the Massachusetts Council, and Lufthansa Airlines. Attendance for this conference surpassed two hundred.

## HARPSICHORD, CLAVICHORD, AND FORTEPIANO

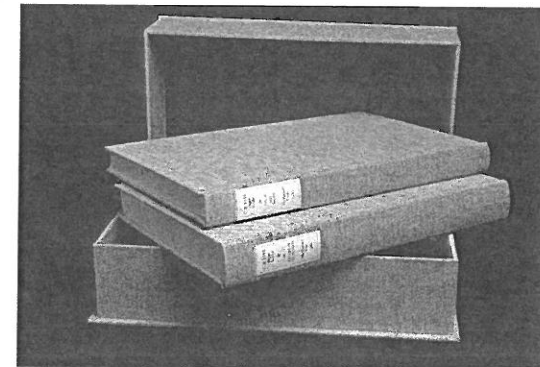
Ed Pepe and I shared the belief that twentieth-century keyboard performers interested in the Baroque repertoire would necessarily want to play all of the keyboard instruments that were available to a Baroque musician: the clavichord, the harpsichord, the fortepiano, and the organ. In 1985, then, we began to include programs devoted to keyboard instruments other than the organ. For the Bach tercentenary, we presented "Bach and the Harpsichord," with Anthony Newman, Mark Kroll, Christoph Wolff, Sheridan Germann, William Dowd, Margaret Irwin-Brandon, Robert Hill, and Reinhard Goebel (who performed with Robert and also offered a master class for violinists). Sheridan presented her research on the Mietke harpsichord acquired by Bach, and there was pretty lively discussion at one point during a panel about the possibility of Bach having had a sixteen-foot harpsichord.

That year's fortepiano workshop featured an unforgettable performance of Schubert's "Die schöne Müllerin" by baritone Max van Egmond and fortepianist Malcolm Bilson, as well as a solo recital by Seth Carlin. Malcolm, Seth, Meg Irwin-Brandon, Owen Jander, Sandra Rosenblum, Mary Sadovnikoff, Margaret Hood, Richard Hester, and Scott Cantrell gave lectures or participated in panel discussions, and master classes were offered by Malcolm, Seth, and Max. Michael and Patricia Frederick loaned us original nineteenth-century grand pianos from their outstanding personal collection for this event, and it was the first time that many of us had heard Chopin played on a 1845 Pleyel or Schubert played on a 1868 Streicher. In addition to the antique instruments from the Frederick collection, pianos were on hand from

J.C. Neupert, Richard Hester, Thomas McCobb, Kenneth Bakeman, Robert Smith, and Keith Hill.

## PUBLICATIONS—THE FISK BOOKS

The other area where the center expanded is in publications. After operating informally since its founding in 1979, the center was incorporated as a not-for-profit organization in 1984, a board of trustees was formed, offices were rented so that administrative tasks could be carried out more efficiently, and the center embarked on its first membership campaign. By December 1984 we had issued Volume I, no. 1 of *Early Keyboard Studies Newsletter* and had announced plans to publish a two-volume set in honor of the life and work of Charles Brenton Fisk, one of America's finest, most important, and most influential organ builders.



Ed Pepe oversaw this significant project and the volumes are beautifully produced. The center's offices at One Cottage Street in Easthampton are in an old factory building with wooden floors, high ceilings, and big divided factory windows. Just up the stairs from our offices is the studio of Carol Blinn, one of America's foremost letterpress printers and a publisher of small editions. Carol designed the books, and the hand-made boxes for the deluxe edition were made in another studio a few steps from our office by bookbinder Claudia Cohen.

Ed worked with three editors—Fenner Douglass, Owen Jander, and Barbara Owen. The wide-ranging essays in the first volume were solicited and edited by the trio. (Contributors were Klaas Bolt, Fenner Douglass, John Fesperman, David Fuller, Owen Jander, Cleveland Johnson, R. Lawrence and Dana Kirkegaard, Kurt Lueders, Barbara Owen, William Porter, Kerala Snyder, Luigi Ferdinando Tagliavini, Susan Tattershall, George Taylor and John Boody, Harald Vogel, Peter Williams, and Christoph Wolff.) In the second volume Barbara Owen not only documented Charlie's work and included excerpts from his diaries and letters, but also reprinted articles he had written including his most controversial, on the organ's wind supply.

The books were published in early 1987, and we were pleased and gratified by the positive reviews. "This superb reference work . . . is surely among the more important English language organ publications in recent years," wrote one reviewer. "*Charles Brenton Fisk: Organ Builder* is one of the best modern publications in English dealing with an organbuilder, his work and interests, and it has been lovingly produced by a group of his colleagues," said another. "It would be easy to write at length on the vast numbers of interesting thoughts and important issues raised in these intriguing volumes . . . The production and binding of both books is excellent. The price may be high, but no thinking builder or player should be without a copy," wrote the reviewer in *The Organ*.

## STUDY TOUR TO EAST GERMANY

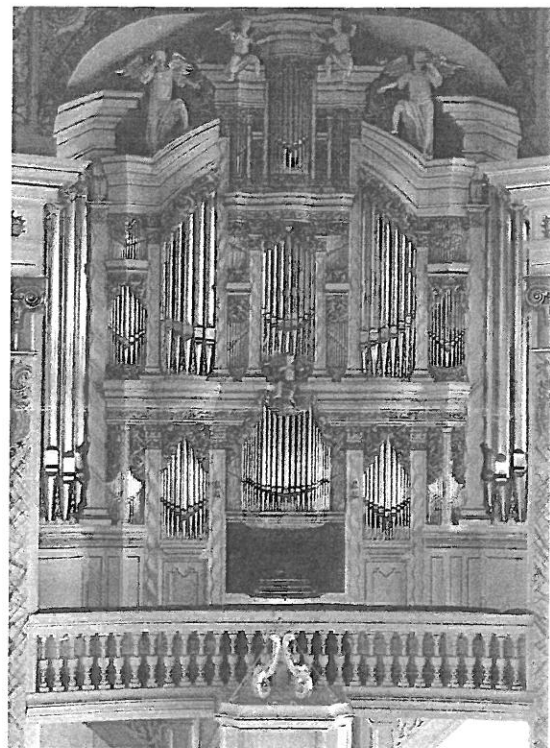
As Peter Williams has pointed out, "Defining 'the Bach organ' and even pointing out that it cannot be defined have become twentieth-century habits." Articles in the 1980s by Winfried Schrammek, Felix

The Charles Brenton Fisk: Organ Builder two-volume set and custom-made box.

*The Trost organ in Waltershausen (III/P/54, built 1722–c. 1741; restored by Waltershausen Orgelbau, 1998).*

Friedrich, and Hartmut Haupt had drawn attention to the organs in Thuringia and Saxony, and Ed and I became very interested in the center sponsoring a study trip to that area. We planned our 1989 trip to coincide with the 250th anniversary of Bach's visit to Altenburg to test the new Trost organ. We knew that many of the organs we would see would be unrestored, and we knew there would be far more questions raised by our findings than questions answered. In fact, the trip was an eye-opening experience for all involved: organ builders Robert Cornell and Mark Nelson from the Fisk shop, as well as John Brombaugh, Gene Bedient, Dan Jaeckel, and Ed Workmon; musicologists Don Franklin, John Butt, Christoph Wolff, William Scheide, Russell Stinson, and Barbara Owen; and organists Robert Clark, George Ritchie, Kimberly Marshall, Robert Bates, David Yearsley, Susan Ferré, Quentin Faulkner, and Harald Vogel.

In Leipzig we also met with Schrammek, whose stimulating articles on the Bach organ and related matters I've just mentioned, as well as Bach scholar Hans-Joachim Schulze. Hartmut Haupt, the organ expert for the region of Thuringia, and organ builder Kristian Wegscheider, who had a major role in the restoration of the Silbermann organ in Freiberg, not only accompanied us, but also made many of the local arrangements. (Kristian invited the whole group to join a party celebrating his move to a new workshop in Dresden, an unforgettable event that included a ride on a steam-powered train—perhaps the high point of the entire trip!) The days in East Germany were intense, not just on account of the Bach sites and the fascinating organs we were seeing, but also because there was a palpable excitement, a clear sense of impending change. Within weeks of our visit, the Berlin wall was taken down.



Unfortunately, Ed Pepe didn't accompany us to East Germany on the trip he had helped plan. In the spring of 1989, Ed decided to leave the Westfield Center in order to pursue other interests. Our shared vision of the organization had shaped its first decade. In that short time we had sponsored fifteen workshops or conferences; established a classical music series with educational outreach programs in Westfield, Massachusetts; published *Charles Brenton Fisk: Organ Builder*; established the center's quarterly newsletter publication; expanded the center's programs to include the clavichord, harpsichord, and fortepiano; and attracted a broad-based membership of more than seven hundred performers, builders, and scholars. Ed Pepe's contributions were vast; he is a gifted musician, an excellent "ideas" man, a fine designer, and a computer expert, and has an unusually clear sense of what is essential and important. He has been very much missed.

## HAYDN FESTIVAL

In April 1990, the Westfield Center collaborated with Smith College, in Northampton, Massachusetts, to present a symposium and festival of recitals devoted to the keyboard music of Franz Joseph Haydn. The impetus for this event was the publication of two important books, A. Peter Brown's *Joseph Haydn's Keyboard Music: Sources and Style* (1986) and Sandra Rosenblum's *Performance Practices in Classic Piano Music* (1988). We obtained funding for the event from both the National Endowment for the Humanities (NEH) and the National Endowment for the Arts (NEA). Monica Jakuc, a pianist on the Smith faculty, coordinated the events. Fortepianists Malcolm Bilson and Steven Lubin played evening recitals, and shorter midday programs were played by Monica, Kenneth Fearn (joined by his daughter Kristin), John van Buskirk, and Don Franklin. Noted Haydn scholars took part in this four-day conference: Laszlo Somfai, Peter Brown, Leonard Ratner, Hollace Schafer, Elaine Sisman, Evan Bonds, Gretchen Wheelock, Don Franklin, and James Webster. A panel discussion on the thorny question of just what instrument Haydn might have had in mind when composing his sonatas involved Christopher Hogwood, Sandra Rosenblum, Meg Irwin-Brandon, Darcy Kuronen, and Steven Lubin.

We registered an international roster of more than one hundred participants for the HaydnFest, and were pleased also to bring classes from the Northampton public schools to a lecture-demonstration of keyboard instruments by Darcy Kuronen (curator of musical instruments, Museum of Fine Arts, Boston). Five-octave fortepianos by Philip Belt and Rodney Regier were heard in the evening concerts; fortepianos by Eric Herz, Richard Hester, Keith Hill, Thomas McCobb, and Thomas

and Barbara Wolf were heard in other concerts or were—along with a clavichord by Jeffrey Lende and a square piano by Longman and Broederip—part of the exhibition. The HaydnFest was one of five projects during my tenure devoted to works for the fortepiano. The fortepiano field has burgeoned in the past ten or fifteen years—in no small part due to the excellent replica instruments that have been built and to the very persuasive playing by the instrument's leading proponents.

## CELEBRATING MOZART

Before the HaydnFest was complete, though, I had already embarked on the planning and grant-writing for an ambitious, large-scale collaborative project to mark the two hundredth anniversary of Mozart's death. (Gregory Hayes, who masterfully edited the center's newsletter for a number of years, helped draft the successful proposal to the NEH for funding of this project, bringing great elegance and



Malcolm Bilson, fortepianist.



conciseness to the narrative. He also edited the booklet of essays that was distributed free of charge to everyone who attended the Mozart lectures presented by us throughout 1991.) The goal of *Mozart's Nature, Mozart's World* was to examine the life and work of Mozart in the context of eighteenth-century definitions of nature. Voltaire's *philosophe* says, "Nature, who are you? . . . What makes you?" Mozart wrote to his father: "Nature speaks in me as loudly as in any other man, and perhaps more loudly than in many another big, strong brute." This many-faceted ideal at the center of so much eighteenth-century thought was examined by experts in the fields of music, history, aesthetics, science, and literature: Wye Allanbrook, Fred Amrine, George Barth, Evan Bonds, Penny Crawford, Sander Gilman, Nelly Hoyt, Mary Hunter, Robert Levin, Robert Marshall, John Platoff, George Rousseau, Steven Scher, Elaine Sisman, Maynard Solomon, Robert Spaethling, Michael Steinberg, Robert Winter, Christoph Wolff, and Neal Zaslaw. A dramatic reading of Mozart's letters was directed by Andreas Teuber, director of the Poets' Theatre at Harvard University.

*Mozart's Nature, Mozart's World* was geared to a general audience—a major departure in Westfield Center programs. Up to this point, all projects had been planned with connoisseurs in mind, even though all concerts and some lectures and panel discussions were directed to the public at large. To reach a large general audience, the center collaborated with some of the country's most innovative cultural institutions in some eight cities nationwide: the Museum of Fine Arts, Boston; the Historical Keyboard Society of Wisconsin (directed by Joan Parsley) and the Milwaukee Art Museum; Amherst College; Houston Grand Opera; the Round Top Early Music Festival, Round Top, Texas (directed by

Susan Ferré); the Fine Arts Museums of San Francisco; the Chautauqua Institution in Chautauqua, New York; and the St. Paul Chamber Orchestra, the Schubert Club, and the University of Minnesota.

In each of these locations, as a complement to the humanities lectures presented by the Westfield Center, collaborating institutions presented concerts of Mozart's music. In Boston, for example, fortepiano recitals were played by Penny Crawford, George Barth, and Robert Levin, whose program included an improvisation in the style of Mozart on a theme submitted by the audience. (Penny and Robert also taught master classes.) Nicholas McGegan and the Philharmonia Baroque Orchestra, with soloists Lowell Greer, horn, and Janet See, flute, performed an all-Mozart program at Jordan Hall. Also at Jordan Hall, the Juilliard String Quartet performed two Mozart quartets and, joined by violist Michael Tree, the Quintet in E-Flat Major.

### THE HISTORICAL ORGAN IN AMERICA

The center's involvement with *The Historical Organ in America* symposium began with a phone call in 1989 from Robert Clark, professor of music at Arizona State University. Bob wanted to mark the installation of the new twenty-eight-stop organ then being built by Paul Fritts & Co. with a major symposium in January 1992, and he envisioned his university joining forces with the Westfield Center and the American Organ Academy (AOA), which had been established on the West Coast. Bob has an enormous amount of energy, his enthusiasm for something is incredibly infectious, and he's very good at keeping on top of a host of details; he was a wonderful partner in the planning and execution of this symposium. The American Organ Academy contributed a major gift in sup-

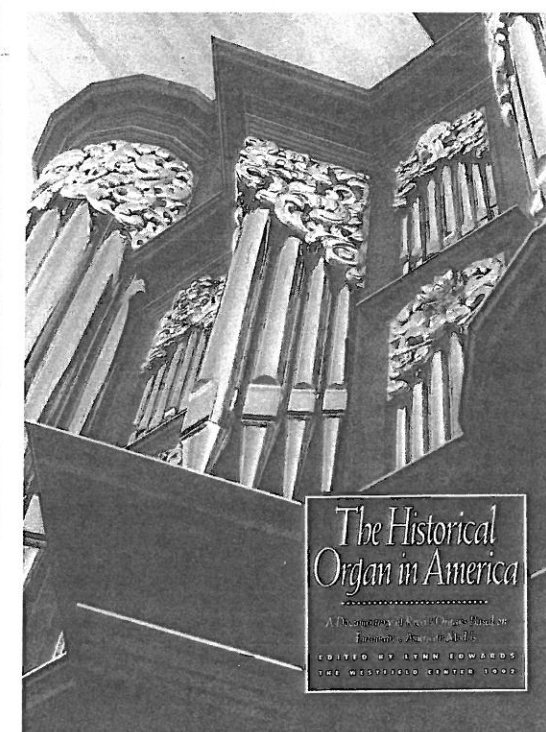
port of the event, and in meetings with Bob and members of the AOA's board of trustees, the details of a symposium on "historically inspired American organs and their future" were developed.

This was a project close to my heart, for it focused on organs built in the United States that are inspired by antique instruments in Europe—often the very instruments I had learned to love so much during my study in Germany. It provided the opportunity to acknowledge the really fabulous contributions that American organ builders were (and still are) making to organ culture. As I wrote in the symposium's brochure, "What [these American builders] hold in common is their reliance on historical models in establishing the principles of their craft and their insistence on interpreting these principles in a uniquely American way. The organs they have created . . . are a unique blend of the old and the new."

I think this symposium surpassed even Bob Clark's wildest dreams. It seemed that every organ builder working in this area was able to attend and the panels evoked plenty of lively discussion (both in and out of the sessions). In his review for *The Diapason*, Herbert Heustis caught the symposium's flavor in a few well-chosen quotes from participants. Guy Bovet: "The only real organ was the Blockwerk. After that, you have compromise after compromise." David Fuller: "The reason to play old organs is to learn what their limitations have to tell us." Manuel Rosales: "We must build organs with beautiful sounds, that are universal in nature. I do not think that rock-steady wind is a necessary ingredient for the performance of romantic literature. Cavallé-Coll strived for it but seldom achieved it!" George Taylor: "Each organ pipe has only one job to do."

The concerts, the *Orgelprobe*, and the

master class held on the last day all revealed a finely constructed, beautiful-sounding Baroque instrument, one of Paul's finest. Richard Graff convinced members of the American Institute of Wine & Food to prepare a special dinner in honor of Jeff Smith ("The Frugal Gourmet"). Dick provided wine from one of his vineyards, and during the meal Jeff Smith offered pithy remarks



linking great food with great organs. Attendance surpassed 325 for this symposium (a record for a Westfield Center-sponsored event), and included friends and colleagues from Japan, Canada, and Europe and from more than thirty-eight states.

In conjunction with the symposium, in 1992 we published a volume documenting fourteen important historically oriented organs: *The Historical Organ in America: A Documentary of Recent Organs Based on European & American Models*. Builders provided firsthand descriptions of the organs, as well as explanations of why and how they built them. They also released architectural drawings, scalings, and procedures. Fenner Douglass called the book an "extraordinarily

informative volume” and noted: “Sixty years ago it would have been unthinkable that builders would expose such intimate details of their work to public scrutiny.” Herbert Huestis, again writing for *The Diapason*, also acknowledged the generosity of the builders who were willing to “lay bare certain innermost secrets of their craft.” I’ve never dared ask any of the contributors to this volume whether they are now glad to have done so, but I admire them for their willingness to risk being so open with important information, and I know that their remarkable participation has created a more open exchange of information among organ builders everywhere. Many European builders, in particular, were surprised by what Americans were willing to reveal and have since dared to share more openly their own information. My grateful thanks go to contributors John Brombaugh, Paul Fritts, David Moore, Hellmuth Wolff, Steven Dieck, Munetaka Yokota, George Taylor, Greg Harrold, Michael Bigelow, Gene Bedient, George Bozeman, and Fritz Noack. And thanks also to David Boe, Douglas Bush, and Fenner Douglass for doing the important first edits of all the chapters.

## SCHUBERT AT THE SMITHSONIAN



In 1995 our interest turned once again to the piano, this time for an in-depth look at the piano works of Franz Schubert. In April, more than 125 musicologists, theorists, pianists, dance scholars, and Schubert lovers



gathered at the Smithsonian Institution for a program of lectures, panel discussions, concerts, dance classes, a master class, and even a *Schubertiade* evening complete with dancing, readings, food, and drink. Performers included fortepianists Malcolm Bilson, David Breitman, Seth Carlin, Penelope Crawford, Nancy Garrett, Lambert Orkis, Eckart Sellheim, and James Weaver. Only original nineteenth-century grand pianos and replicas were heard in the concerts: instruments by Jean Louis Dulcken (c. 1789), Conrad Graf (two grand pianos, c. 1832 and c. 1835), Gottlieb Hafner (1835), R.J. Regier (after Graf, c. 1825), and Thomas & Barbara Wolf (after Streicher, c. 1815).

Thomas Denny, of Skidmore College, organized and chaired the scholarly conference; Penny Crawford and Kenneth Slowik designed and organized the concerts, which included solo works, *Lieder*, four-hand pieces, choral works, and chamber music. Tom put together a group of scholars with strikingly diverse interests, methods, and assumptions, and the papers read represented several areas of current Schubert scholarship. Presenters were David Beach, Richard Cohn, Tom Denny, Christopher Gibbs, David Gramit, Jeffrey Kallberg, Richard Kramer, Andreas Krause, Walburga Litschauer, Patrick McCreless, Ruth Solie, and Susan Youens. The conference was supported by a research grant from the National Endowment for the Humanities; concerts were underwritten by the cham-

ber music program of the Smithsonian Institution and by a grant from the National Endowment for the Arts.

The Schubert conference was a milestone in its way. It was an ideal blend of all of the elements that have become associated with Westfield Center events: excellent, cutting-edge scholarly papers; expressive, revealing, riveting music-making; an emphasis on period instruments, even antiques (such as Penny Crawford’s splendid Graf); extra-musical events such as the dancing and feasting and poetry of the *Schubertiade* evening; guided visits to keyboard instruments (this time the Smithsonian’s own astonishing collection); and collaboration with major cultural institutions. (Ken Slowik, Tom and Barbara Wolf, Ted Goode, Cynthia Hoover, and Jim Weaver—all were exceptionally generous partners in planning and carrying out this multifaceted program.)

## ORGAN TOURS

Westfield Center organ tours are unique in their focus solely on historic instruments. Tour leaders—Barbara Owen, Susan Tatter-



shall, José Manuel Azkue, Harald Vogel, William Porter—have unstintingly shared their excitement and knowledge with tour participants. We began offering tours in 1993. That summer Barbara Owen led a tour to historic organs of England, and in January Susan Tattershall and I took a small group to look at historic organs in Mexico. Mexico was so beguiling that we went back several more times. The old organs in Mexico are essentially Spanish, of course, but altered as only Mexico can alter a concept. They are rough but beautiful-sounding instruments, often in exquisite architectural spaces. Susan was our guide for all of these trips, and a wonderful guide she was. She has restored more than a dozen organs in Mexico, and they have all been restored on site, using local materials and help. (This is no small accomplishment for a foreign woman in that culture.) She took us to more than thirty organs in Mexico City, Tlaxcala, Puebla, Guanajuato, and Oaxaca. She also introduced us to her friends and colleagues in Mexico and took us to her favorite markets and restaurants. She made us all feel like we were part of her extended family, and that nothing could make her happier than the chance to show us these instruments and this culture. We were all captivated by the organs, by Mexican culture, and by Susi.

Organ tours returned to Europe beginning in 1998, when Harald Vogel suggested marking the 350th anniversary of Schnitger’s birth with a tour to Schnitger’s organs in north Germany and the Netherlands. This was an excellent tour; the chance to hear all of these Schnitger organs in a short span of time was a revelation—even for Harald Vogel, who knows them all so intimately! The Schnitger organs have on the whole been extraordinarily well restored, and their interest for Americans lies not just in their beautiful tonal qualities but also in

*Positive organ in the church of Santa Maria de la Natividad, Tamazulapan, Oaxaca, restored by Susan Tattershall in 1997.*

*Right: Eckhart Sellheim plays Schubert.*

*Dancers at the Schubertiade evening at the Smithsonian Institution.*

## Westfield Center Programs

1979 to 1999

### PUBLICATIONS

*Hamburg's Role in Northern European Organ Building* by Gustav Fock (1998)

*The Historical Organ in America: A Documentary of Recent Organs Based on European and American Models* (1992)

*Charles Brenton Fisk: Organ Builder* (1986)

*Westfield: Newsletter of The Westfield Center* (quarterly)

### CONFERENCES, WORKSHOPS, AND STUDY TRIPS

**Bach Organs Tour** (July 7–16, 1999)

**Baroque and Romantic Organs of Spain Tour** (June 3–13, 1999)

**The Organ in the New Millennium**, a symposium in Tacoma, Washington, in collaboration with Pacific Lutheran University (April 8–13, 1999)

**Festival Organ Exhibition in Old Salem, North Carolina**, The Gallery at Old Salem (Frank L. Horton Museum Center) (November 4, 1998–March 14, 1999)

**Organ Tour in Celebration of the 350th Anniversary of the Birth of Arp Schnitger** (July 8–17, 1998)

**Festival Organ Exhibition in Calgary, Alberta, Canada**, Calgary International Organ Festival (July 3–October 15, 1998)

**Tientos, Tamales, & Pajaritos**, a Spanish organ workshop in Oaxaca, Mexico (January 4–11, 1998)

**Third Tour to Organs of Mexico** (December 28, 1996–January 8, 1997)

**Festival Organ: King of Instruments**

Recitals, Lectures, Discussions, and an Exhibition for the general public (with support from the National Endowment for the Humanities, in eight locations in 1995–98, as follows):

CHATTANOOGA, TN: Hunter Museum of Art, December 2, 1995–January 21, 1996

DEERFIELD, MA: Powcuntuck Valley Memorial Association Educational Center, May 4–July 7, 1996

PROVO, UT: Museum of Art, Brigham Young University, August 1–October 19, 1996

RICHMOND, VA: Science Museum of Virginia, November 23, 1996–February 2, 1997

LOS ANGELES, CA: Fowler Museum of Cultural History, UCLA, March 9–May 18, 1997

BUFFALO, NY: Buffalo & Erie County Historical

Society, June 20–September 28, 1997

BOSTON, MA: Boston Public Library, October 18–December 31, 1997

ST. PAUL, MN: Science Museum of Minnesota, January 31–June 7, 1998

**Spring Organ Recitals** (in three locations nationwide) (April/May 1995)

**Schubert's Piano Music: Festival & Scholarly Conference** offered in collaboration with the Smithsonian Institution, Washington, D.C. (April 5–9, 1995)

**North American/Mexican Exchange Program:** Workshops on Spanish/Mexican Organ Music in Tlaxcala, Mexico, and Mission San José, California (January 3–6, 1995, in Mexico; August 2–5, 1995, in California)

**The Second Colonial Organs of Mexico Tour** (January 1995)

**Westfield Center Symposium**, Papers and Recitals by Members (September 28–October 1, 1994, at Smith and Mount Holyoke Colleges)

**May Festival of Recitals, Lectures, and Workshops** (in five locations nationwide) (May 1994)

**Historical Organs of England Tour** (August 1993)

**Colonial Organs of Mexico Tour** (January 1993)

**The Historical Organ in America** (1992), a symposium presented in collaboration with Arizona State University at Tempe and The American Organ Academy

**Mozart's Nature, Mozart's World: A Bicentenary Humanities Symposium**, supported by the National Endowment for the Humanities (1991) in collaboration with the Museum of Fine Arts, Boston; The Historical Keyboard Society of Wisconsin and the Milwaukee Art Museum; Amherst College; Houston Grand Opera; Round Top Festival, Texas; The Fine Arts Museums of San Francisco; The Chautauqua Institution; Dartmouth College; The St. Paul Chamber Orchestra, The Schubert Club, and the Ordway Theatre, St. Paul

**Organ Music in Spain's Golden Age** (1991), at Wellesley College

**Haydn's Piano Sonatas: A Conference and Festival of Recitals** (1990), at Smith College

**The Organ Culture of Thuringia and Saxony at the Time of J.S. Bach: A Study Tour** (1989)

**The South and Central German Schools: Froberger, Muffat, Pachelbel, Walther, Bach, and Krebs** (1988), at Wellesley College

**Considerations of Style and Technique in Performing the Piano Works of Mozart** (1988), in Springfield, Massachusetts

**Ornamentation in Bach: Is Urtext Enough?** (1988), in Westfield, Massachusetts

**From Scheidt to Buxtehude: German Music in the Seventeenth Century** (festival and conference at Wellesley College; concerts broadcast by WBUR.) (1987)

**Ludwig van Beethoven: The Piano Music of the Middle Period** (1987), in Westfield, Massachusetts

**Renaissance Splendor: The Organ and Its Music in 16th-Century Europe** (1986), at Wellesley College

**The Young Bach** (1985), in Westfield, Massachusetts

**The Fortepiano in Ensemble Music** (1985), in Westfield, Massachusetts

**Bach and the Harpsichord** (1985), in Westfield, Massachusetts

**Buxtehude and His Contemporaries: Pushing the Limits of Meantone** (1984), at Wellesley College

**Sweelinck and the North German School** (1983), at Wellesley College

**Meantone Temperament: A New Horizon** (1982), at Wellesley College

**A Buxtehude Conference and Festival** (1981), in Westfield, Massachusetts

**Harald Vogel on J.S. Bach** (1980), in Chester and Westfield, Massachusetts

**The Dutch/North German Tradition of Organ Building** (1980), in Chester, Mass.

### COMMUNITY CONCERTS AND EDUCATIONAL OUTREACH PROGRAMS

**The Quest: A Columbus Quincentenary Program** (Westfield, May 1992)

**Voice in the Wilderness: The Wolf** (Westfield, May 1991)

**Concerts on the Green**, a classical-music series in Westfield (1979–1990)

**An Introduction to the Harpsichord, Clavichord, and Fortepiano** (Northampton, 1990)

**Voice in the Wilderness: The Wolf** (Westfield, Springfield, Southwick, 1990)



Participants in the Baroque and Romantic Organs of Spain Tour.

the fact that they have influenced so many of the organs built in the last twenty-five years in this country.

The next June the center took a tour to Baroque and Romantic organs of Spain. Conceptualized by Yuko Hayashi, this tour was organized and led by José Manuel Azkue, a native of San Sebastián and a performer with superb knowledge of the Cavallé-Coll instruments in Basque country. We started with the Baroque organs in Salamanca, Lerma, and Ataun, remarkable organs all, with that astounding blend of sweet, singing principals and fiery, explosive horizontal reeds. Montserrat Torrent, "one of Spain's major musical treasures," as Barbara Owen recently called her, taught a master class and then performed—exquisitely, elegantly, rhythmically, and intelligently. The Cavallé-Coll instruments are remarkably well preserved, and performances by José Manuel and by Jean Boyer, one of our great romantic performers, demonstrated their delicious, warm sound. Tour participants reveled not just in the organs, but also in the fresh seafood and tapas we sampled, in the excellent French cuisine of a Michelin three-star restaurant recommended by Julia Kissel, and in the breathtaking architecture of Frank Gehry's titanium-sheathed Guggenheim museum in Bilbao. (The Sera sculptures were especially moving and dramatic.)

In July the Westfield Center tour



returned to Germany, on this occasion to look at organs built during the time of Johann Sebastian Bach. We were accompanied by Bach scholar Christoph Wolff and organists Harald Vogel and William Porter. This was my last tour as director of the center, and it was fitting, I believe, that I was able to take participants to the area where we had begun Westfield Center tours—to Thuringia and Saxony, and the slightly enigmatic organs of that region. We started in the north, however, at Hamburg's St. Jakobikirche, the Schnitger organ and its unforgettable thirty-two-foot pedal stops. Harald and Bill shared the demonstrations of organs on this tour. Often Bill improvised—as only he can do—on Lutheran chorale melodies. In Hamburg he chose "An Wasserflüßen Babylon," and inspired our group of about fifty to some amazingly heartfelt, lusty singing. We visited Buxtehude's Lübeck, ate a classic north German lunch of fresh *Scholle* and boiled potatoes at the sixteenth-century Schiffergesellschaft, and heard and played the great Stellwagen organ at St. Jakobi, surely one of the world's greatest surviving instruments.

In Grauhof and in Brandenburg we encountered massive, mature Baroque organs, organs with deep and slightly heavy actions that started one thinking about implications for performance technique. And then we arrived in Bach country, visiting Cöthen, Leipzig (where we heard motets by the St. Thomas Choir and were shown original Bach manuscripts by Hans-Joachim Schulze at the Bach Archiv), Störmthal (where the original bench on which Bach surely sat survives intact), and then the Silbermann organs in Rötha. In Naumburg we heard the partially restored Hildebrandt organ in the Wenzelskirche. After an afternoon at the Trost organ in Altenburg (one of the earliest restorations in Saxony), we headed for Thuringia.

Bach was born in Eisenach, Thuringia. He held his first professional positions in Thuringia, and he wrote the majority of his organ music there. Understanding the organ culture of early-eighteenth-century Thuringia is essential to an understanding of Bach's organ works. But it isn't easy. The organs are like nothing else we visited, differing from the organs in the north in both structure and sound. Thuringia's most impressive surviving instrument is the three-manual, forty-six stop Trost organ in Waltershausen, a massive instrument again, with an impressive number of eight-foot stops, exquisite strings and flutes, somewhat mild reeds, and only two mixtures in the entire organ, with a resulting plenum sound that is neither very loud nor shrill. Again, as in Grauhof and Brandenburg, we encountered an organ that required arm weight in order to play it properly, and a pedalboard with a *very* wide stretch from low C to high d. (The spacing of this pedal is not at all unusual for Thuringia and implies a different playing technique from what we are all rather accustomed to.)

Organ study tours will remain an essential element of Westfield Center offerings, I'm certain. By focusing solely on historical instruments and by involving experts in organology and performance practice as leaders, these tours provide participants with unique opportunities for intense, informative, and inspiring encounters with antique organs around the world.

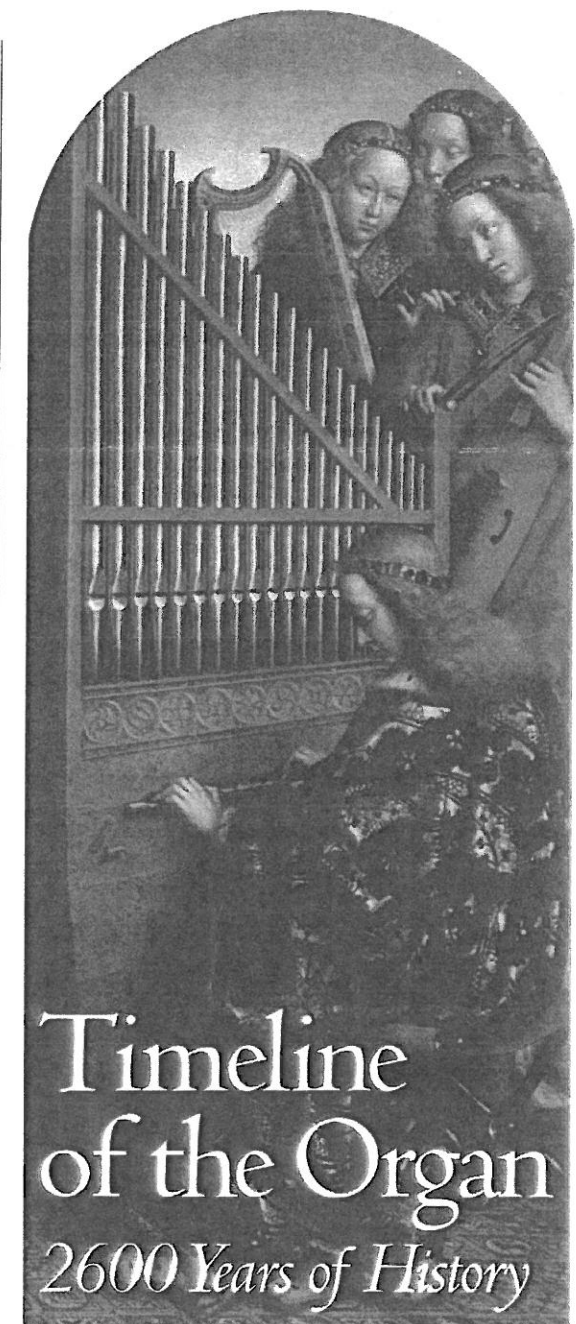
#### **FESTIVAL ORGAN: KING OF INSTRUMENTS**

The *Festival Organ* project grew out of our desire to encourage interest in the pipe organ among the general public. The Mozart public programs were taken as a model for *Festival Organ*, and we received our first grant for the project in September 1993, when the National Endowment for

the Humanities awarded the center a planning grant. Over the next six months the concept for a large-scale national program was developed. (The planning committee consisted of Michael Barone, Orpha Ochse, Peter Williams, Diane Garey, Lawrence Archbold, Laurence Libin, Jan Swafford, and Susan Tattershall.) We proposed that in eight locations throughout the United States—sites where there are outstanding examples of American-made organs—scholars, organ builders, and performers would lead general audiences on an exploratory voyage.

"The experts," we said in the grant proposal, "will not only increase their listeners' understanding of the organ and its past, but amplify their wonderment at its intricate mechanisms, its complex sounds, its beautiful architecture, its history and myriad cultural contexts, and its richly varied repertoire." *Festival Organ: King of Instruments* received generous support from the NEH; the award of \$230,000 plus up to \$25,000 in matching funds for a series of public programs, a traveling interactive exhibition, and an interpretive booklet "illuminating the history of the organ and its place in our musical heritage" was reported in *The Boston Globe* in the summer of 1994. *Festival Organ* also was generously supported by our collaborators in each location, who not only contributed financially, but also offered complementary programs such as concerts, open houses at organ-building workshops, and school programs.

*Festival Organ* was certainly the most ambitious and complex project ever undertaken by the Westfield Center, and it took a huge collaborative effort to make it happen. Organ builders, historians, museums, and historical archives from throughout the world contributed photographs and artifacts for the exhibition and for the *Timeline of the Organ: 2600 Years of History*. Barbara



Owen wrote the *Timeline* text and also the exhibition texts on aspects of organ building. Richard Cleary, an architectural historian, suggested the topics and provided the texts for "The Organ in Architecture" portion of the exhibition, and also wrote an essay for the booklet we published. Other contributors to the booklet were Laurence Libin, Peter Williams, Michael Barone, and Douglas Bush.

Michael Barone agreed to be the moderator for the lecture-demonstrations that

took place. These “Discovery Concerts,” as we called them, combined performances of a very wide range of repertoire with conversation between Michael and the performer about the music itself, the organ being played and heard, the history of the organ, the biography of the composers—you name it. As host of *Pipedreams*, Michael is well known throughout the country, and he helped draw the large general audiences that heard these lively, intelligent programs. Our performers also brought a breadth of expertise and interest: John Butt, James Christie, David Hurd, William Kuhlman, Tom Hazleton, William Porter, Christa Rakich, and Pamela Ruiter-Feenstra. Organs heard in these Discovery Concerts included theater organs in vintage, restored theaters; large symphonic-style instruments; tracker organs in historical styles; and early American instruments. Often an organ builder joined the discussions; Jack Bethards, Michael Bigelow, John Bishop, John Brombaugh, Ray Brunner, Steve Dieck, Bruce Fowkes, Fritz Noack, Manuel Rosales, and Susan Tattershall all agreed to participate.

In each location, sponsors could choose from six lectures (called Organ Conversations) offered by *Festival Organ*: “The Organ in History and Culture,” by Barbara Owen; “The Organ Resplendent: Architecture and the Organ,” by Richard Cleary; “The Organ in America,” by Laurence Libin; “The Organ Works of Johann Sebastian Bach,” by Christoph Wolff; “National Styles and National Destiny in France,” by Lawrence Archbold; and “The Organ in Jazz,” by Gunther Schuller.

The lectures and the Discovery Concerts were well received, but it was the interactive exhibition that was the most successful component of *Festival Organ*. (In fact, the exhibition lives beyond the three-year NEH-supported *Festival Organ* project, and

continues to be shown in museums around the country. This has created its own special maintenance challenge for the center, because the exhibit was designed to be a temporary exhibition that would tour for only two or three years.) The many, many people who contributed to the exhibit are acknowledged on a panel in the exhibition itself, but I’d like to make special mention of Duncan Smith, exhibition designer; Glenn Ruga and Jennifer Getzin, graphic designers; the folks at C.B. Fisk, Inc., who designed and built the exhibition’s wind supply; and John Bishop, exhibition curator.

With its eight-foot-long *Timeline of the Organ*, its interactive elements (a sixteen-



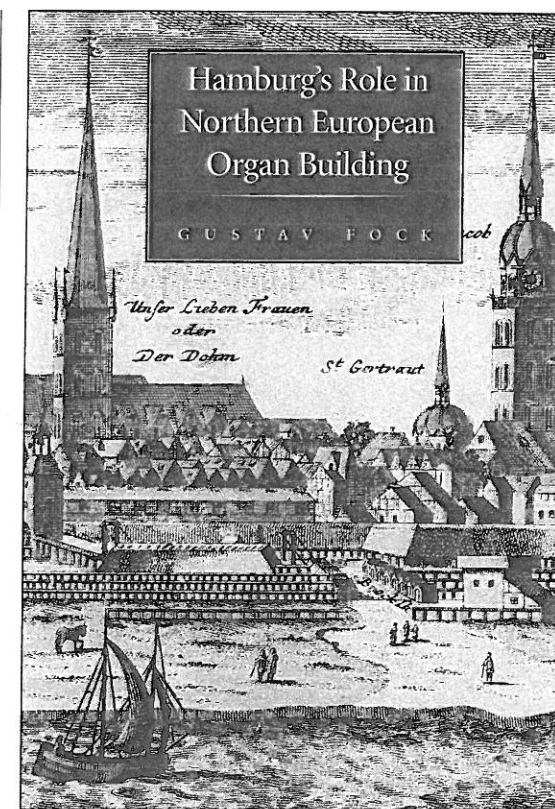
foot wooden pipe that can be hand-pumped; a chest with a variety of twenty-six pipes that can be played individually; models of tracker, electro-pneumatic, and electric actions that can be activated by the viewer), its impressive architectural photographs, and the step-by-step descriptions of just how an organ is designed and built, the exhibition has not only educated the general audience for whom it was designed, but has enlightened many organists as well! When the exhibit was showing in St. Paul, I was moved and gratified to receive the

following from Michael Barone: “EVERYBODY likes the Festival Organ exhibit . . . virtually anyone who sees it, from the ignorant to the know-it-alls, is delighted, astounded, and eager to spread the word. It’s probably one of the best exhibits the Science Museum has had . . . and they might even admit that.”

Under its NEH grant, *Festival Organ* toured the United States from December 2, 1996, to June 7, 1998, and reached an audience of just under 500,000. The Westfield Center’s costs for the project came to \$375,000. Special thanks to those who agreed to coordinate and arrange *Festival Organ* programs in its eight original locations. Each one of them devoted hours and hours and each created a unique program of collaborating activities, each wonderful in its own way: Judy Glass and Ellen Simak (Chattanooga); Mark DiGiampaolo, David Fuller, and Bill Siener (Buffalo); Suzanne Bunting and Anne Heller (Richmond); members of the Boston Chapter of the American Guild of Organists; Tim Neumann (Deerfield); Douglas Bush (Provo and Salt Lake City); Tom Harmon (Los Angeles); and Michael Barone (St. Paul).

#### HAMBURG’S ROLE IN NORTHERN EUROPEAN ORGAN BUILDING

In 1998, the center (finally) published the English translation of Gustav Fock’s monograph on organ building in north Germany during the sixteenth and seventeenth centuries, a period during which Hamburg became one of Europe’s great centers of organ building. *Hamburg’s Role in Northern European Organ Building* delineates the contributions of Henrick Niehoff, the Scherers, Gottfried Fritzsche, Friedrich Stellwagen, Friedrich Besser, and Joachim Richborn, among others. It includes corrections and amplifications of Fock’s origi-



nal text, as well as a very useful appendix provided by Harald Vogel on the history of the large organ in the Catharinenkirche—“the instrument played by Heinrich Scheidemann and Johann Adam Reinken, and so admired by Johann Sebastian Bach.” *Hamburg’s Role* won the Coup de Coeur prize from *Magazine de l’orgue*, as well as excellent reviews in a number of other journals.

The Westfield Center has often been praised for the “look” of its publications. As *Magazine de l’orgue* put it: “Whether a simple brochure, their newsletter, or an important publication, [Westfield Center productions] always are undertaken with thorough research, taste, and elegance.” Glenn Ruga, of Visual Communications, Boston, has been the center’s designer since 1989, and Carol Blinn, of Warwick Press, Easthampton, designed the Fisk volumes as well as early logos for our stationery and newsletter.

Young visitors to the Festival Organ exhibition in Deerfield, Massachusetts, try out the organ’s variety of sounds.

## CONFERENCE AT PACIFIC LUTHERAN UNIVERSITY



*Organ by Paul Fritts  
& Co. Organbuilders*

In 1999, the center cosponsored the last conference in which I was involved as director. Similar to the symposium at Arizona State University in 1992, the conference at Pacific Lutheran University (PLU) was planned to mark the university's acquisition of a new tracker organ. David Dahl, professor of organ at PLU, wanted the conference to emphasize the forward-looking nature of this large new instrument by Paul Fritts; the lectures and panel discussions, as well as the concerts themselves, reflected PLU's desire to have an organ "fit for the new millennium." The organ's ability to meet this criterion was tested in the very wide range of repertoire played during the conference; we heard everything from Frescobaldi to Bach, from Poulenc to Arvo Pärt, Cindy McTee (b. 1953), and Kensaku Shimizu (b. 1961).

Again, a major gift made this event possible, this time from Loft Recordings and

*The Organ Loft* radio program. More than two hundred organ teachers, performers, and builders registered to attend, and in a packed schedule that spread over four days there was a master class; a choral evensong with James Holloway, organist, and the PLU Choir of the West; panel discussions on "The Organ in America," "Current Topics in Organology and Improvisation," and "Organs and Organ Music for the New Millennium's Churches"; recitals by David Dahl, Hatsumi Miura, Margaret Irwin-Brandon, Craig Cramer, William Porter, Mark Brombaugh, Melvin Butler, Roger Sherman, and Martin Rost; as well as an orchestra and organ concert by the Northwest Sinfonietta and PLU Choral Union with organ soloist Peter Sykes. A sense of celebration was fostered by the fabulous dinner at St. Mark's Cathedral, arranged and executed by Julia Kissel and her husband/chef, François.

It is clear that the conference drew attention to an important change of view that is occurring. If the Arizona conference celebrated historically inspired organs in "pure styles," then the PLU conference celebrated the return of the tracker organ to the mainstream. At PLU we have an all-purpose instrument that is firmly grounded in the principles inherited from the Baroque, but which has been expanded tonally, mechanically, and digitally to satisfy the eclectic desires of our time.

### TWENTY YEARS

Nineteen seventy-nine to 1999. Twenty years. None of these programs could have happened without commitment and support from members of the center's board of trustees, who offered advice, criticism, feedback, and generous gifts of both time and money. Trustees have brought many skills to the board, including financial acumen, knowledge of the field, fund-raising

### TRUSTEES OF THE WESTFIELD CENTER, 1979-99

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Kerala Snyder (1984-97)  
Gretchen Wheelock (1998-99)

expertise, and public relations skills—to name just the most obvious. They have influenced and formed center programs and activities in important ways, usually behind the scenes and always with grace, intelligence, and an unflinching commitment to quality. I am extremely indebted to them. I also received assistance and support from staff members and I would especially like to thank Cynthia Wurner, Marilyn Kushick, and Edward Adams.

Things have often been tough at the

center as we struggled to secure funding for projects and to work to the highest standards even when understaffed. There were times when I was discouraged. In 1988 Ed Adams wrote me the following poem:

I say give it one more year  
doing what you're doing  
but take it easy  
don't put so much pressure on yourself  
just give it your honest year  
and then move on to the next thing  
which  
you can prepare for meantime.  
Be more zen (translation:  
Drink less coffee).  
And be kind and friendly to others.

I gave it eleven more years (and I did give up coffee). I'm proud and happy to have been part of making the Westfield Center what it is. The programs we've imagined and carried out have allowed us all to be at the cutting edge of this great field of keyboard music on original instruments. Center programs have succeeded in fostering a lively interchange of ideas among performers, builders, and scholars, and I hope—no, I know—that our keyboard world is better because of it. Thank you all for your support during my long tenure. I trust that the next twenty years and the activities planned under the direction of Roger Sherman and an active and devoted board of trustees will be just as exciting and rewarding.

Lynn Buchanan Edwards  
14 June 2000

# Westfield

VOLUME XIII, NO. 3

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## *A catalyst for dialogue among professionals*

The Westfield Center is the only organization with a mission of promoting dialogue among keyboard performers, scholars, and instrument makers. Events sponsored by the center have brought together professionals from around the world—including many leading figures—for conferences, symposia, panel discussions, workshops, and demonstrations, often in collaboration with major cultural institutions.

## *A developer of public programs and exhibits*

With its educational and outreach programs, the center acts as a public advocate for the keyboard and its music. Programs such as *Festival Organ*, with its interactive exhibition and public talks and concerts, reach many thousands of people across the country, in many cases providing an important first exposure to the rich and varied world of keyboard music.

## *A publisher of keyboard-related materials*

The center's publications range from monographs for scholars to a full-color timeline outlining the remarkable 2,600-year heritage of the pipe organ.

## *A presenter of musical events*

Since its founding in 1979, the center has sponsored over one hundred concerts, ranging from community outreach presentations to nationally organized concert series and lectures.

## *A local organization with international reach*

Based in western Massachusetts, the center has produced many events open to the public in the Westfield and Northampton areas as well as other communities. At the same time, its membership base, advisory board, and trustees extend to thirty-seven states and eleven countries, while its activities include international study tours, translations, and symposia on national and international subjects.

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