

# Westfield

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*A National Resource for the Advancement of Keyboard Music,  
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**Spring 2011**



Warmest greetings to all. It's been a busy and successful year for the Westfield Center, and this issue of our Newsletter includes reports on some of our activities and announces more. We begin with a report from Erin Helyard, our 2010–11 Concert Scholar, who proved an exceptionally fine ambassador for Westfield—a wonderful performer and scholar, who embodies the ideals that this program had hoped to foster, and who, as his report tells us, was able to make the most of the opportunities the Scholarship afforded him. Many thanks to Erin for having worked so hard and made so much of this, and warm thanks too to the institutions that hosted him, and made it possible for us to offer this series of recitals. Martin Küster's report on Westfield's March conference, "Keyboard Culture in 18th-Century Berlin" follows, and gives a flavor of that wide-ranging and multifarious event. We also announce our 2011 conference in Houston, TX and last but not least, invite you to think about visiting Ithaca this August to attend the first of our series of Competitions and Summer Academies. Read on to find out more.

All Westfield members whose membership was current in 2010 should have received their copy of *Keyboard Perspectives* III by now—please do let us know if you haven't! And if somehow your membership wasn't current last year, but you'd still like a copy—packed as it is with information and wonderful essays covering a wide range of topics (see below), you can order one directly, with the substantial Westfield member discount, from the Gothic Catalogue, or please contact us. Your trusty editorial committee is working on KP IV, and aims to be back on the usual schedule with a late fall appearance of that volume.

Annette Richards  
Executive Director

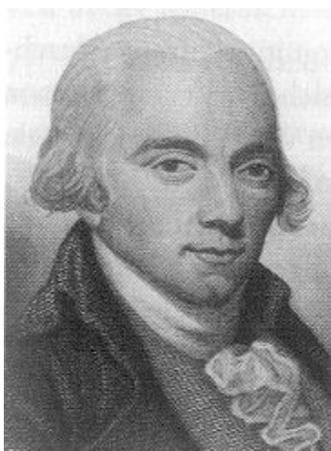


## **Contents**

- Erin Helyard on "Muzio Clementi, English keyboards and an American tour" 2
- Martin Küster reports on "Keyboard Culture in Eighteenth-Century Berlin" 5
- Announcing: Historical Eclecticism (Houston 2012) 9
- The Westfield Fortepiano Competition, August 2011 10
- *Keyboard Perspectives* III (2010) — Now Available! 12

**“Muzio Clementi, English keyboards and an American tour”:  
Erin Helyard reports on being the Westfield Concert Scholar 2010–11**

As I turn my thoughts to the pleasurable part of dissertating—the acknowledgments—I am reminded that the most important research I conducted was under the direct sponsorship of the Westfield Center, when I was nominated the Concert Scholar for 2009–10. Since my dissertation was focused on Muzio Clementi and English keyboard culture of the 1770s and 80s I needed to get my hands on English harpsichords and pianos of the period that were not available in Montreal. The Westfield Concert Scholar program provided the ideal opportunity wherein I might be able to play on and experiment with different kinds of historical keyboards.



Clementi biographers have noted before the hazy details that surrounded Clementi’s move from rural Dorset to cosmopolitan London. It seems probable that he arrived in the metropolis in mid-to-late 1774 and fairly soon was working at the King’s Theatre as a conductor and opera harpsichordist. Since beginning research on my dissertation I had discovered a hitherto unnoted reference to Clementi’s early London activities in the journals of Fanny Burney. In February of 1775 Clementi was apparently demonstrating keyboard instruments to potential clients at John Joseph Merlin’s workshop.

[...] we then proceeded with Mr. Twining to M<sup>r</sup> Merlin, the famous mechanic, to hear his new Invented Harpsichord [a combination piano-harpsichord], the tone of which is the sweetest I ever heard. We found there a young man, Mr. Clementi, who plays the second Harpsichord at the Opera, & he, very good naturedly, sat down & showed the Instrument off to great advantage. He has studied & understands it, & is a very good player. Indeed, Mr. Burney excepted, I do not recollect ever hearing a better.

So Clementi was exposed to and had time to experiment on the latest English keyboard designs, and since arriving in England was directly and immediately introduced to both ham-

mered and plucked keyboard instruments including, as we see in this anecdote, an up-to-date piano-harpsichord of Merlin's. We also know that Clementi played a concerto and then a sonata on the harpsichord at the Hickford Rooms on 3 April and 18 May 1775 respectively. These are the first indications of Clementi's presence in London.

Because of these early references to Clementi engaging very directly with all the salient features of English keyboard culture (makers, players and public spaces) I wanted to try out those instruments, just as Clementi had done. In my dissertation I argue that Clementi's difficult music does important "cultural work" in that it goes against the grain of prevailing ideologies. I wanted to explore more this synergistic relationship between Clementi's difficult music and the instruments for which it was designed. Happily, the Westfield Concert Scholar programme enabled me to achieve exactly that.

At the Smithsonian in May 2010 I played upon my first English piano, a fine 1794 Broadwood grand. James Weaver was warmly supportive of my research and generously allowed me to explore the historical instruments at my leisure over the period of a few days. My first Westfield-sponsored recital took place there in front of members of the 39<sup>th</sup> annual meeting of the American Musical Instrument Society. My second recital took place in Ann Arbor, Michigan where I was graciously hosted by Penelope and Richard Crawford. Here I came into contact with Penny's magnificently restored Stodart grand; I quickly fell in love with both Penny and her grand. At the National Music Museum at the University of South Dakota in Vermillion, I played my first English harpsichord; a handsome double manual instrument from 1798 by Joseph Kirckman. With a fully functioning machine stop and swell, my experience at this instrument enabled me to experiment with differing degrees of nuance at a plucked instrument and also enter the sound world of the English harpsichord for the first time. John Koster and his colleagues kindly showed me around the collection at the National Museum of Music and I was additionally able to look at and play many English squares.

My final Westfield-sponsored event was at Colonial Williamsburg where I was delighted to share my enthusiasm and passion for English keyboard culture with John Watson, the curator there. One of the biggest revelations for me on this final leg of the journey was my exposure to playable English square pianos, most notably a beautiful instrument by John Ball from around 1791.

For the recital there I played Clementi's op. 2, no. 4 (1779) on an excellent copy of a Zumpe, built by John himself. In Vermillion I had played the same piece on the large 1798 Kirckman double and so I was able to compare the two experiences—in both scenarios Clementi's difficult music engaged with the instruments in profoundly distinctive ways. As a performer it also "felt" different, and introduced to me important phenomenological distinctions that have since infused my dissertation. I was also reminded, most viscerally, of Thomas Twining's response to the two instruments, in a letter to Charles Burney in 1774:

I am much pleased by the tone of [my new pianoforte], which is sweet and even; in the pianissimo it is charming. Altogether the instrument is delightful, and I play upon it *con amore*, and with the pleasure I expected. If it has defects which a good harpsichord has not, it has beauties and delicacies which amply compensate, and which make the harpsichord wonderfully flashy and insipid when played after it; though for some purposes, and in some of my musical moods, though not the best I confess, I might turn to the harpsichord in preference. There are times when one's ear calls only for harmony, and a pleasant jingle; when one is disposed to merely sensual music, that tickles the auditory nerves, and does not disturb the indolence of our feelings or imagination. But as soon as ever my spirit wakes, as soon as my heart-strings catch the gentlest vibration, I swivel me round incontinently to the pianoforte.

Before undertaking the Westfield Concert Scholar tour, this well-known quote had interested me primarily for its “thick” description of eighteenth-century keyboard instruments. The fact that the two correspondents were male was also surprising; we have known for a long time about the dominance of women in eighteenth-century keyboard culture. But now that I had actually played English squares and harpsichords I was able better to relate to Twining's finely-described reaction to the tone and feel of his new square. At this instrument he plays “with love” and with a pleasure that he had been looking forward to and expecting. But for pure sensory and digital fun, he turns to the harpsichord, which “tickles the auditory nerves.” But the last word is reserved for the beauties of the square; as soon as his spirit wakes he automatically—“incontinently”—turns to his instruments with hammers.

Being Westfield Concert Scholar for 2009–10 was one of the great highlights of my career as a graduate student and it enabled me to conduct seminal research into some of the central cultural and technological concerns of English keyboard culture in the 1770s. I cannot thank all of my gracious hosts enough—to those at the Westfield Center who helped organize and plan my trip, Paul Tegels central among them, I extend my heartfelt gratitude. I hope the program continues to inspire others so that through their activities we continue to uncover new ways of thinking about keyboard instruments and keyboardists.

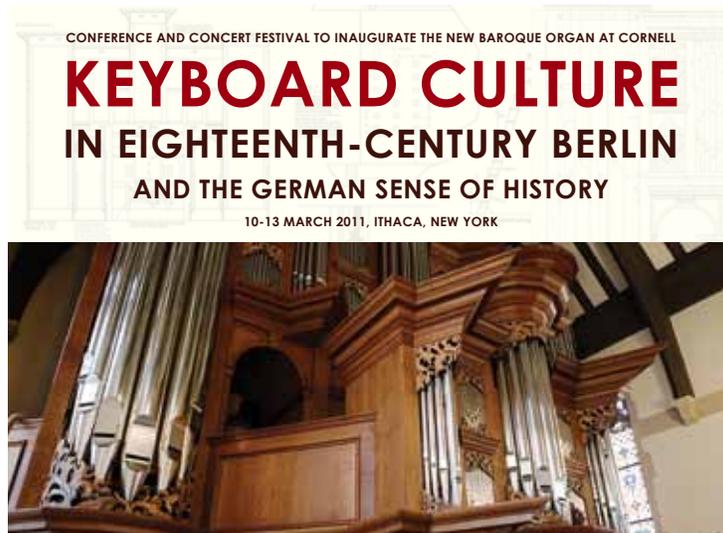


## **Keyboard Culture in Eighteenth-Century Berlin and the German Sense of History**

**Cornell University, Ithaca, NY, 10–13 March 2011**

**A Conference Report by Martin Küster**

This festival-conference inaugurated the new Baroque organ in Cornell's Anabel Taylor Chapel. This is the latest addition to a campus already rich in historical keyboard instruments, but hitherto lacking a large organ suitable for repertoires from before 1850. By combining scholarship, artisanry and performance, the event brought together organists and historians of eighteenth-century music, groups that seldom meet otherwise. They do, however, meet in the persons of Annette Richards and David Yearsley (both of Cornell University), the event's principal organizers.



In an opening ceremony, the two briefed an international group of participants on details of the instrument now towering over them, a “fantasy reconstruction” of Arp Schnitger’s 1706 instrument for the Charlottenburg palace in Berlin. The fantasy part is that many decisions had to be based on technical documentation, recordings and comparable organs rather than the original, which was destroyed in World War II. Moreover, the loft of Anabel Taylor obviated the need for some of the Charlottenburg organ’s peculiarities, concessions to a space never designed to contain an organ, and allowed for a few extra stops and a more standard Schnitger case, modelled on that in Clausthal-Zellerfeld. Apart from these liberties, however, master organ builder Munetaka Yokota, his colleagues at the Göteborg Organ Arts Centre (GOArt) and upstate New York craftspeople relied on techniques and materials available to Schnitger.

Following the welcome notes, the subject of eighteenth-century German keyboard culture was introduced in deed rather than words by Mike Lee (Cornell University), who spanned the cen-

tury by playing J. S. Bach's Partita No. 4 on a replica of a piano from Mozart's time. Hearing Bach but merely seeing the new organ must have greatly raised the level of suspense among the assembled organists.

Laurenz Lütteken (Universität Zürich) gave the keynote address, entitled "Variety, Synthesis and Supremacy: Aspects of a Musical Topography in the Berlin of Frederick II." He provided the conference with a framework by introducing relevant intellectual issues and categories as well as most of the next two days' protagonists (notably, Carl Heinrich Graun, Johann Friedrich Agricola, Friedrich Wilhelm Marpurg and Anna Amalia von Preußen). Lütteken often defined Berlin's music culture by its position amidst opposite social and stylistic poles such as bourgeois and court culture, Italian and French taste, instrumental and vocal music, harmony and melody. After dinner, the organist Jacques van Oortmerssen (Conservatorium van Amsterdam) presented an all J. S. Bach recital.

Darrell M. Berg (St. Louis) opened by surveying "The State of Music in Mid Eighteenth-Century Berlin." She reminded the audience that Dresden's electoral court was an important model for Berlin, but also pointed to factors that distinguished the two cities, such as Berlin's various private music associations and the explosion of music criticism following 1750. Then, F. W. Marpurg, who had been mentioned in every paper so far, gained centre stage in the paper of Mathieu Langlois (Cornell University). Langlois argued that "Monsieur Marpourg's" character pieces, published in Paris before his move to Berlin in 1748, amounted to more than a German imitation of a French genre. He explored the role of these pieces in Marpurg's subsequent debate with Agricola and the light they cast on the dichotomies of nature and art, French and Italian and vocal and instrumental music. Kerala Snyder (Eastman School of Music, University of Rochester) concluded the session by introducing what would become a central theme of the conference: the role of Berlin musicians, especially students and 'grand-students' of J. S. Bach, as preservers of early music. She pointed to the large overlap of repertory in a collection of manuscripts in Agricola's hand and the music that the young Bach studied (according to his obituary, co-authored by Agricola). Snyder also addressed the role of Frederick's sister Anna Amalia, whose library held one of the most significant collections of early music at the time. The paper thus served as an introductory talk to the following recital by Annette Richards, entitled "The Princess Anna Amalia at the Organ." This fine performance, made up of compositions from Anna Amalia's library, was the reporter's first chance to listen to and admire the new instrument, whose sound is on a par with that of the restored Schnitger originals I have heard in Groningen, Norden and Hamburg. The acoustic of Anabel Taylor Chapel seemed drier than it used to be, due perhaps to the organ case, perhaps to the consistently large audiences during the festival; as a result, all nuances of articulation reached the audience directly.

After this recital, Ellen Exner (Harvard University) opened the afternoon session with a paper on the J. S. Bach tradition in eighteenth-century Berlin. Exner interpreted the growing interest in the composer, facilitated by the multitude of descendants and students active in Berlin, as the musical component of this state's historical self-invention. Marpurg made his final appear-

ance in my paper (Martin Küster, Cornell University). I connected the theorist's vision of an organist's unchanging, deterministic harmonization of hymn melodies to other, interdependent aesthetic ideals such as a harmonically unambiguous melody, "natural" harmonization and dispensable accompaniment, contrasting these notions with assumptions of modern organists and theorists. David Schulenberg (Wagner College) investigated Wilhelm Friedemann's contribution to the Berlin Bach tradition (after he took up residence there in 1774), taking into account both his role as a custodian of manuscripts and as a performer and composer connected to prominent Bachians such as Anna Amalia, J. N. Forkel and C. F. Zelter. Richard Kramer (City University of New York) resumed a long-standing discussion surrounding bar 27 of C. P. E. Bach's Sonata in F minor, Wq. 57/6. The passage—an unexpected chord preceded by a surprisingly long rest—has provoked bewilderment, opposition, defense and recomposition from Forkel, Bülow, Riemann and Schenker. Kramer summarized and refuted these authors' approaches while suggesting an updated reading involving greater attention to issues of "subjectivity" and "narrativity."

In the afternoon, Andrew Willis (University of North Carolina, Greensboro) played a recital of mid-century compositions connected to Berlin and the Bach family. Alongside the Bach themselves, the program included such outstanding (yet rarely played) composers as Johann Gottfried Mützel and Georg Benda. The instrument, another fantasy reconstruction (now of a c. 1735 Florentine piano) served as the closest available approximation of the Silbermann J. S. Bach probably played at Potsdam. Willis's masterful sense of timing and the delicate tone of the instrument held the audience in a profound, attentive silence.

The evening's chamber music recital featured music by J. S. and C. P. E. Bach, Frederick II, the brothers Graun, Krebs, Telemann and Zachary Wadsworth (Cornell University), whose *Recitative and Aria* was composed for the occasion. While this contemporary piece was highlighted as "proof of the expansive adaptability of the instrument," the same could be said of the composer, who met the organ's baroque idiom more than half way. In this recital, the new instrument's astonishing suitability for chamber music was on display. The organ's flute stops, played by David Yearsley, and the transverse flute, played by Steven Zohn (Temple University), often blended to the extent of being indistinguishable; and at no occasion did the large organ drown out Kristen Dubenion-Smith's (Baltimore) mezzo-soprano.

Ulrich Leisinger (Stiftung Mozarteum Salzburg) opened Saturday morning's paper session with a humorous but informed take on Mozart's journey to Dresden and Berlin in 1789, about which so little is known that it has long invited speculation and falsification. His tongue-in-cheek hypothesis was that Mozart went to "meet Bach," leaving the audience profoundly puzzled as to which Bach was meant. Next, Matthew Head (King's College London) read Mozart's Rondo in A minor, K. 511, through the lens of "aesthetic terror," holding it up against discussions of the Gothic in the writings of Sulzer, Goethe and Reichardt. Head's claims provoked an exceptionally spirited discussion—while some fielded the counter-hypothesis that the piece may belong to a fantastic Rondo tradition deriving from C. P. E. Bach, or questioned whether

Mozart's written-out ornamentation was indeed excessive, others took issue with imposing a North German aesthetics on the Viennese Mozart.

After lunch, Jean Ferrard (Brussels) played a selection of European music published in what he called "The Roaring Twenties of the Seventeenth Century," giving a lucid idea of how such early music may have sounded a hundred years later. The reporter, doubling as stop-puller and page-turner for the night's inauguration concert, could not be present at the final paper session including the chemist Catherine Oertel (Oberlin College), instrument-builder Joel Speerstra (Göteborg), cabinet maker Christopher Lowe (Freeville, NY), organ builder Peter Geise (Parsons Pipe Organ Builders, Canandaigua, NY) and organ researcher Paul Peeters (GOArt). Oertel presented her work on lead-tin alloys and organ pipe corrosion while Speerstra lectured on the pigment known as Prussian Blue, reportedly stressing the color's durability. Speerstra thus squarely and unwittingly debunking the literal sense of Sebastian Bach's line, "it's Prussian Blue; it fades"; the figurative sense—that his son Emanuel's music was doomed to oblivion—was belied by the rest of the conference.

Hissing, hammering and an enormous tone cluster that threatened to deplete the organ's wind supply (manually provided by *Calcanten* or organ-blowers) opened *Anacrusis*, a ten-minute electro-acoustic piece by Kevin Ernste (Cornell), which headed the inauguration recital. Then, after a few words of introduction by Cornell and Gothenburg dignitaries, North German organ legend Harald Vogel (Hochschule für Künste Bremen) played music spanning from Sweelinck to C. P. E. Bach.

\* \* \*

The conference, covering approaches from biography to hermeneutics, text-criticism to analysis, cultural studies to the history of music theory, reflected the scope of contemporary studies in eighteenth-century German music; insofar as the papers were representative, they gave the impression of a sub-discipline in flux. There remained some of the traditional attention to the "peaks" of J. S. Bach and Mozart, but little of the old preoccupation with their connection, which used to select one composer or style and "elevate" it from the marginal to the transitional. Meanwhile, new questions were emerging concerning mid-century musical cultures, the interactions between Vienna and Berlin, the role of the Berlin style in the formulation of music theories and the "unclassical" elements of the "classical style." And even while so much scholarly attention was turned on the Berlin of Frederick the Second, the organ itself, a monument to the lavish musical patronage under Frederick *the First*, was a reminder that there is yet more to be discovered even in eighteenth-century German music.



**ANNOUNCING: Historical Eclecticism: Organ Building  
and Playing in the 21st Century**

a conference sponsored by the Westfield Center  
in collaboration with the University of Houston  
April 13-15, 2012, in Houston, TX.

Featuring leading performers, organbuilders, and scholars, this conference will showcase Houston's growing collection of historically-inspired organs, including:

- Paul Fritts Op. 29 at St Philip Presbyterian Church (2010, III/Pd, 48 stops)
- Martin Pasi Op. 19 at the Co-Cathedral of the Sacred Heart (2010, IV/Pd, 75 stops)
- C. B. Fisk/Rosales Op. 119 at Rice University (1997, IV/Pd, 64 stops)
- Noack Op. 128 at Christ the King Lutheran Church (1995, II/Pd, 30 stops)

Special CALL FOR PAPERS from graduate students and recently-completed masters or doctoral students (within the last five years) in organ and related fields:

Proposals may be made on any subject that addresses the general conference theme. These may include, but are not limited to, papers on historically-informed organ building in recent times and/or investigations into the performance practice of particular repertoires or works. Send a one-page abstract as a PDF (250 words) to Matthew Dirst at [mdirst@uh.edu](mailto:mdirst@uh.edu) by Nov. 1 for consideration by the conference organizing committee. Winning proposals will be notified by Nov. 15. The best proposals will receive complementary conference registration, accommodations, and travel to the conference and will be featured on a special conference session.

Organizing committee: Robert Bates, Matthew Dirst, Dana Robinson, Paul Tegels



Paul Fritts Op. 29 at  
St Philip Presbyterian  
Church (2010)

## **The Westfield Fortepiano Competition, August 2011**

August 1–6, 2011 (competition) and 7–13, 2011 (summer academy)  
Cornell University, Ithaca, NY

The first annual Westfield historical keyboard competition and summer academy take place this August in Ithaca, New York, and you are warmly invited to attend. Westfield will host a distinguished international jury and 30 young competitors from around the world, to be followed by a week of masterclasses and recitals featuring some of the world's finest performers and teachers, all using a superb collection of fortepianos.

The preliminary rounds of the competition will take place on the Cornell campus from August 1–4; the Final, on Saturday August 6th. The jury includes Penelope Crawford (USA), Pierre Goy (Switzerland), Christopher Hogwood (UK), Tuika Hakkila (Finland), Robert Levin (USA), György Vashegyi (Hungary) and Andrew Willis (USA), with Malcolm Bilson, ex officio (President of the Competition and Academy). The Academy (August 7–13) will be taught by David Breitman (USA) and Bart van Oort (The Netherlands). Competition prizes include monetary awards and an extraordinary series of solo and concerto appearances around the world.

For a taste of what to expect, please read on for the list of competitors who have been admitted to the competition. This promises to be a very exciting event, and a wonderful two weeks focused on the fortepiano. Ithaca is gorgeous in the summer, with lakes, waterfalls—and award-winning local wine. Attendance at all competition events is free and open to the public, so do please come if you can.

(And watch this space for information on next summer's Competition and Academy, featuring the Harpsichord, in Washington D.C.)

### **Competitors:**

Olga Andryushchenko (Russia)  
Assen Boyadjiev (Bulgaria)  
Urzula Danielewicz (Poland)  
Alissa Duryee (France/USA)  
Richard Fountain (USA)  
Mai Goto (Japan)  
Shin Hwang (USA)  
Nicoleta Ion (Romania)  
Tae-Young Kim (South Korea)  
David Kim (USA)  
Mariko Koide (Japan)  
Alexandra Koreneva (Russia)  
Mike Cheng-Yu Lee (New Zealand)  
Gili Loftus (Israel/Canada)  
Tullia Melandri (Italy)  
Flore Merlin (France)

Elizaveta Miller (France/Russia)  
Kae Ogawa (Japan)  
Antonio Piricone (Italy)  
Anthony Romaniuk (Australia)  
Ksenia Semenova (Russia)  
Aleksey Shevchenko (Russia)  
Petra Somlai (Hungary)  
Alexandra Synder Dunbar (USA)  
Megumi Tanno (Japan)  
Eri Uchida (Japan)  
Olga Witthauer (Germany)  
Jian Woo (South Korea)  
Jingge Yan (China)  
Yi-Heng Yang (USA)  
Yiming Zhang (China)

The First Triennial  
Westfield International  
**Fortepiano**  
Competition and Academy

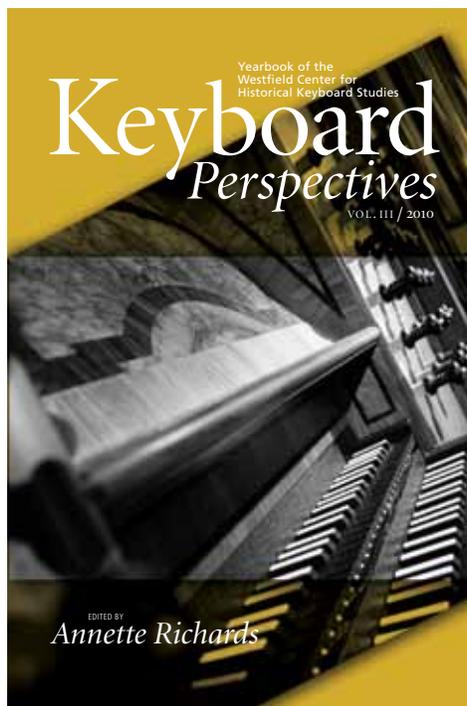




### *Keyboard Perspectives III (2010)*

We have a first-rate collection of essays in this year's volume, including articles on Chopin and Schumann, in this bicentenary year for both, and a special section on "Bach and the Organ," which collects together essays from the 2010 Eastman Rochester Organ Initiative (EROI) festival (co-sponsored by the Westfield Center).

To order, please visit: <http://westfield.org/publications/kp3>



- Jonathan Bellman, "Chopin's Pianism and the Reconstruction of the Ineffable"
- Stefania Neonato, "Irony and the Overcoming of the Mechanical in Schumann's Toccata, op. 7"
- Nicholas Mathew, "Darmstadt Pianism, 'Historically Informed' Webern, and Modernism's Vanishing Performer"
- David Breitman, "Time Travel for Pianists: How Today's Players Can Learn from Yesterday's Instruments"

Bach and the Organ:

- Lynn Edwards Butler, "Leipzig's Organs in the Time of Bach"
- Matthew Dirst, "Continuo Practice in the Bach Cantatas: Instruments and Style"
- George B. Stauffer, "Bach's Late Works and the Central German Organ"

- Gregory Butler, “*Instrumente Mangel*: The Cantata Movements with Obligato Organ as a reflection of Bach’s Performing Forces”
- Robin A. Leaver, “Bach’s Organ Music in the Context of the Liturgy”

Reviews:

- David Yearsley, Profile: “The Organ-Building of Munetaka Yokota”
- Sezi Seskir, Review Essay: “Robert Schumann Recordings on Period Pianos in the Bicentennial Year”



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