

Westfield

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*A National Resource for the Advancement of Keyboard Music,
Serving Professionals and the Public Since 1979*

Summer/Fall 2011



A warm welcome to all! It has been a busy last few months for the Westfield Center, and we are pleased to present to you this double issue of our Newsletter. For two weeks this past summer, we had the privilege of hosting here in Ithaca over 30 talented fortepianists, for our first International Keyboard Competition, and this issue features a report on that event by Damien Mahiet. Looking ahead, we are busy working on next April's conference in Houston, *Historical Eclecticism: Organ Building and Playing in the 21st Century* (more information on page 3) and of course next summer's international harpsichord competition in Washington, D.C. (see page 9). We hope you'll be able to join us for one or both events. This issue also contains details on the upcoming EROI festival in Rochester, NY in November, and the IOHIO festival in Oaxaca, Mexico next February.

Keyboard Perspectives IV (2011) is currently in preparation and it promises to be a full and diverse volume, including articles by Erin Helyard, Kerala Snyder, Ulrich Leisinger, Martin

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Küster, David Schulenberg, Edward Pepe, Tilman Skowroneck, and much more. We anticipate going to press early in the New Year, and as soon as the book is ready all 2011 members will receive their issue in the mail.

Finally, we are excited to welcome Tilman Skowroneck, who will take over as editor of *Westfield*, beginning with the next issue. And, as ever, we would be very glad to hear from you— please let us know your thoughts on Westfield's programs, publications and activities.



I myself am currently enjoying a sabbatical in Berlin, but the Westfield Center is never far away! This past weekend I met several Westfield friends at a conference celebrating the 1870 Hook organ (op. 553) at the Heilig-Kreuz-Kirche in Kreuzberg, Berlin. Participants included Christa Rakich, Kevin Birch, John Brombaugh, Martin Pasi, Paul Peeters, Barbara Owen, George Bozeman and John Bishop; David Dahl and Kerala Snyder were also there to listen to this wonderful organ, and to experience the rich cross-pollination between European and American organ culture. Good wishes to all, and thank you, as always, for your support.

Annette Richards
Executive Director



The 1870 Hook organ (op. 553) at the Heilig-Kreuz-Kirche in Kreuzberg

HISTORICAL ECLECTICISM IN HOUSTON, TEXAS

WESTFIELD'S SPRING 2012 CONFERENCE

APRIL 12–14, 2012

Mark your calendars for this spring's not-to-be-missed Westfield conference: *Historical Eclecticism: Organ Building and Playing in the 21st Century*, in collaboration with the University of Houston, Texas. Featuring leading performers, organ builders and scholars, the conference will showcase three of Houston's important historically-inspired organs:

- 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)
- Fritz Noack Op. 128 at Christ the King Lutheran Church (1995, II/Pd, 30 stops)

Recitalists include:

- Gustavo Delgado (Mexico City)
- Peter Sykes (Boston University)
- Stephen Tharp (New York)
- Kimberly Marshall (Arizona State University)
- Robert Bates (University of Houston)
- Mel Butler (St Mark's Cathedral, Seattle)
- Three outstanding young organists: Naomi Shiga, Damin Spritzer, and Tom Schuster

Speakers include:

- Organbuilders Paul Fritts, Martin Pasi and Fritz Noack
- Gustavo Delgado
- Kimberly Marshall
- Robert Bates (University of Houston)
- Christopher Anderson (Southern Methodist University)
- Matthew Dirst (University of Houston)
- Pamela Ruiten-Feenstra
- Three student paper competition winners (to be announced after Nov 1)

More details on the conference, including how to register and make a hotel reservation, are available on the conference website: <http://westfield.org/houston/>

**REVIEW ESSAY: THE WESTFIELD INTERNATIONAL FORTEPIANO COMPETITION,
JULY 31–AUGUST 7, 2011,**

OR, HOW TO DEFINE THE STANDARDS OF A PROFESSION

BY DAMIEN MAHIET

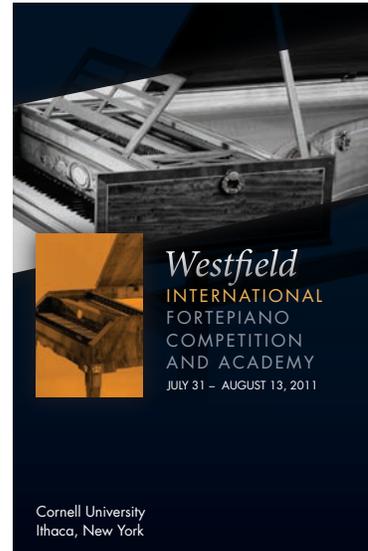
This summer, twenty-five fortepianists gathered at Cornell University in Ithaca, NY for the first Westfield International Fortepiano Competition, presided over by Malcolm Bilson (The full list of participants can be found at <http://westfield.org/competition/>). This officially launched The Westfield Center's triennial event for early keyboards: harpsichord and organ competitions will follow in 2012 and 2013 respectively.

With this cycle of competitions, the Westfield Center continues its commitment to performance on historical and historically-inspired instruments. Further fostering keyboard studies, it continues a long tradition of events in a field that has grown increasingly professionalized. Most members of the distinguished jury panel—Penelope Crawford, Pierre Goy, Christopher Hogwood, Tuija Hakkila, Robert Levin, György Vashegyi, and Andrew Willis—could be described as first- or second-generation pioneers.

Keyboard studies today are no more an uncharted territory: much ground has now been well cultivated. This is not to say that all aspects of keyboard studies have become conventional. Advocacy and inquisitiveness are still necessary to question preconceived opinions and traditional assumptions. But if one thing was clear to the audience of this competition, it is that the field is now ripe with talent and competence. The current issue, then, is to define what being a performer—in this instance, being a fortepianist—means today.

Indeed, competitions influence the very definition of a profession. In principle, prizes reward the contestants' ability to embody excellence in a discipline. Given their stakes, however, most competitors are risk adverse. With professionalization comes, perhaps, the guarantee of a standard quality, but also the pitfall of standardization. At the same time, no competition ends without someone contesting its results. In this reviewer's eye, conflicts of opinions are sound and valuable in such situations: they prevent us from taking for granted what we already hold as certain, or in other words, they keep us on our toes.

The Westfield Center here took the high road. Benefiting from Malcolm Bilson's input, it not only started a competition, but a practical reflection on redefining competitions themselves—a thorny endeavor if there is one. The organizers highlighted two areas in particular:



first, the formal process through which jurors determined the results, and second, the substantive definition of excellence. In the end, however, the first prize and the audience prize were awarded to two different pianists—a sure indicator, among others, that the art of playing the fortepiano is far from a matter of consensus, and that the debate on the purpose of the profession will surely continue.

Reforming the jury

In competitions, juries are by definition venues of power, and while jury members are equal in principle, all individuals evidently do not share the same authority, seniority, and influence. Consciously or not, the actual inequality of jurors creates the conditions for biases in the outcome of most competitions. There is, in this observation, no indictment. Musicians may like to think of themselves as impervious to social influences, but no devotee of absolute music has ever escaped the collective condition that defines our humanity no less than art.

For the purpose of guaranteeing jurors the freedom of forming their own opinions, the competition's rules forbade each of them from discussing the candidates' performance. For the same



Elizabeth Field, Stephanie Vial and Anthony Romaniuk

purpose, the final vote involved secret ballots, and Malcolm Bilson, the president of the competition, held no voting power. From round to round, jurors listed their selected candidates in no particular order. In principle at least, each round thus started with a clean slate, and the final results were kept open as long as possible.

The results seem to have effectively caught some of the jury members by surprise, and presumably, these procedures brought the competition's results as close as possible to the personal judgments of a majority of the jurors. In the absence of deliberation, they could not debate the criteria of judgment and they could not form a collective opinion. Instead, the jury's verdict expressed the aggregation of individual decisions, much like the audience's vote.

If the voting process is overall similar, one may venture to ask what the purpose of the jury is in the competition. In most judiciary or adjudicatory systems, juries are a form of democratic participation: jury members stand as representatives of the people. But this is obviously not the case here. Each juror stands for himself, as a connoisseur or expert in an art that requires knowledge and practice.

Pursuing further the judiciary comparison, one might say that the competition's jury relates to the audience like the U.S. Supreme Court does to the people. But the comparison would highlight one significant difference: the Supreme Court's debates and opinions matter as much as the final decisions which they substantiate.



Back row: Robert Levin, Malcolm Bilson, György Vashegyi, Tuija Hakkila, Andrew Willis, Christopher Hogwood, Penelope Crawford, Pierre Goy
Front row: Mike Cheng-Yu Lee, Anthony Romaniuk, Shin Hwang

If the competition's jury were to fulfill a similar purpose, then, it might be thought desirable in the future to not only guarantee the jurors' independence, but also create a formal space for debate, and moreover, publicly represent the plurality of the jurors' opinions: first the collective opinion of the majority, and then, the dissenting opinions of the minorities. In the end, why do we still sustain the fiction of a unanimous jury? In what sense would unanimity appear a desirable goal in art?

Asserting expression as excellence

Indeed, one doubts that jury members agreed on who among the finalists best embodied excellence in fortepiano performance. This is true even while, in Bilson's words, jurors proclaimed a common interest in "hearing genuinely beautiful and meaningful performances, by passionate players willing to take risks for expressions they deeply believe in."

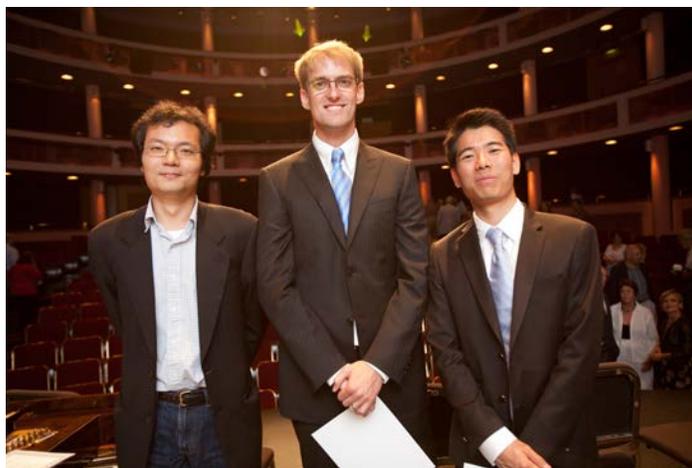
There were many ways, however, in which this interest could take substance: the ability to play on the diverse pianos presented to the performers (Paul McNulty, after an 1805 [?] Walter und

Sohn; Chris Maene, after a 1799 [?] Longman and Clementi; and Joseph Simon, 1830?); the choice of repertoire, from J. S. Bach to Schumann, via C. P. E. Bach and Hummel; the power of shedding new light on the warhorses of the piano repertoire; the ability to move the listener; or the skill to engage fellow musicians on stage, and any combinations thereof, not omitting other considerations that do not appear in this list.

Each finalist was required to perform a trio from Beethoven's op. 1, with Elizabeth Field (violin) and Stephanie Vial (cello). Anthony Romaniuk, an elegant and playful pianist, having displayed remarkable chamber music skills, received the first prize given in honor of Malcolm Bilson. Mike Cheng-Yu Lee, whose thoughtful expression mesmerized many, received both second prize and the Herbert J. Carlin audience prize; and Shin Hwang, of exceptional virtuosity in touch and execution, received third prize. The two other finalists, Assen Boyadjiev and David Hyun-Su Kim, lacked neither sensibility nor execution or invention: indeed, the competition showcased the rich pianism of a talented generation. The performances of each finalist may be found on Westfield's website, at <http://westfield.org/competition/videos/>

It remains at last to thank once again those who made this event possible. For its organization, one must mention the work of the Westfield staff, the dedication of volunteers, and the support of the Andrew W. Mellon Foundation and Cornell University. Miscellaneous gifts funded this year's competition first and second prizes (the full list of donors appears below), while Ms. Percy Browning generously contributed the third prize. The audience prize was contributed in memory of Herbert J. Carlin.

The high quality of performances and the commitment of both the jurors and the audience made this competition a collective success. Even two months later, those who were present still actively discuss the meaning of the results and the process of a competition. More than yet another branding institution for young performers, this first competition offered a venue and a pretext for thoughtful inquiries. Indeed, in this regard, it will perhaps yield, beyond the immediate drama of the contest, a spirit of cooperation which, as Annette Richards reminded the participants, once concluded many a keyboardists' duel in the past.



Mike Cheng-Yu Lee, Anthony Romaniuk and Shin Hwang

FORTEPIANO COMPETITION PRIZE DONORS (2011)

Nancy Barrer	Charlotte and Jerrold Meinwald
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David Breitman	Stephen Rapp
Percy Browning	Elizabeth Rawlings
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Mark Cannon	Edgar Rosenberg
Mariann Carlin, in memory of Herbert J. Carlin	Betty and Jean Rowley
Dennis Chang	Pamela Ruiten-Feenstra
Jim and Liskin Cordes	Mary Salton
Ann and John Costello, in memory of Efraim and Franziska Racker	Roberto Sierra
Penelope Crawford	Carol Sisler
Otto and Barbara Doering	Elaine Sisman
Roz and Howard Feinstein	Daphne Sola
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Robert Horn	Edward Swenson
Owen Jander	Yervant Terzian
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Haralyn Kuckes, in memory of Boris Batterman	Neal Zaslav



Mike Cheng-Yu Lee and Stephanie Vial



THE WESTFIELD HARPSICHORD COMPETITION, AUGUST 2012
AUGUST 13–18, 2012 (COMPETITION) AND 6–11, 2012 (SUMMER ACADEMY)
UNIVERSITY OF MARYLAND SCHOOL OF MUSIC.

Following up on our extremely successful fortepiano competition this past summer, the second annual Westfield Historical Keyboard Competition and Summer Academy takes place in August 2012 at the University of Maryland at College Park, featuring the harpsichord. Westfield, with the Smithsonian Institution as a local co-host, will gather a distinguished international jury and young competitors from around the world, preceded by a week of masterclasses and recitals featuring some of the world's finest performers and teachers. You are warmly invited to attend!

The preliminary rounds of the competition will take place on the University of Maryland campus from August 13–16; the Final, on Saturday August 18. The jury includes Davitt Moroney (UK/USA), Arthur Haas (USA), Charlotte Mattax Moersch (USA), Kenneth Slowik (USA), and Christine Schornsheim (Germany), with James Weaver (USA), ex officio (President of the Competition and Academy). The Academy (August 6–11) will be led by Skip Sempé (USA/France). Competition prizes include monetary awards and an extraordinary series of solo appearances around the world. This promises to be a very exciting event, and a wonderful two weeks focused on the harpsichord. Attendance at all competition events is free and open to the public; so do please come if you can.



NEW WESTFIELD EDITOR: TILMAN SKOWRONECK

We are thrilled to announce that, beginning with the Winter 2012 issue of *Westfield*, our new editor will be Tilman Skowroneck!

Dr. Skowroneck was born in Bremen (Germany) in 1959 and studied harpsichord with Bob van Asperen, Anneke Uittenbosch, Ton Koopman and Gustav Leonhardt in The Hague and Amsterdam. After his studies he established himself as a freelance harpsichordist in Germany and Holland until he was engaged as harpsichordist and fortepianist in the Swedish baroque group Corona Artis in 1991. With this Ensemble he participated in an abundance of productions, and made several recordings.

Since 1996, he has been involved with various early-piano activities at the University of Gothenburg and at the Gothenburg organ centre GOArt. During the fall semester 1999, he studied fortepiano and performance practices with Professor Malcolm Bilson at Cornell University. In May 2007, he defended his PhD dissertation about the performance practice of Beethoven's piano works at the University of Gothenburg.



Between 2009 and 2011 he worked as a postdoctoral research fellow at the University of Southampton, financed by the Swedish Research Council. His first book, *Beethoven the Pianist*, was published by Cambridge University Press in 2010. His second book about Viennese piano building in the early nineteenth century is in preparation.



TENTH ANNUAL EASTMAN ROCHESTER ORGAN INITIATIVE (EROI) FESTIVAL
NOVEMBER 10–13, 2011 (ROCHESTER, NY)

The **American Guild of Organists** (AGO), and **The Eastman School of Music** are partnering to produce the 16th biennial **AGO National Conference on Organ Pedagogy**, November 10–13, 2011, in Rochester, NY. The conference, designed in cooperation between the AGO Committee on Continuing Professional Education and the 10th Annual **Eastman Rochester Organ Initiative** (EROI) Festival, with generous support from the



Westfield Center, will present the topic of organ improvisation through a variety of compositional techniques and styles. Complete information, including online registration, is available on the EROI website: <http://www.esm.rochester.edu/EROI>

“The goal of the AGO’s pedagogy conferences is to address various topics and issues pertaining to organ instruction in North America,” declared David Heller, director of the AGO Committee on Continuing Professional Education. “The City of Rochester and the Eastman School of Music, with its multiplicity of instruments and performing venues, will provide a superb setting in which to address the topic of improvisation from many different angles, providing information and resources that will be useful to all instructors of the organ at all levels of instruction.”

The four-day conference will present master classes featuring students at a variety of levels, panel discussions addressing the teaching of improvisation, and sessions that will provide attendees with resource material in the pedagogy of improvisation. The keynote address, *Why Is Improvisation So Difficult?*, will be given by Eastman faculty member William Porter.

A distinguished faculty of internationally renowned organists and teachers working in the discipline of organ improvisation will include Jeffrey Brillhart (Yale University), Tony Caramia (Eastman), Sophie-Veronique Cauchefer-Choplin (Royal College of Music, London), Hans Davidsson (Eastman), Michael Dodds (University of North Carolina School of the Arts), Gerre Hancock (Butler School of Music, University of Texas), David Higgs (Eastman), Denise Lanning (Denver Chapter, AGO), Rudolf Lutz (Schola Cantorum Basiliensis), William Marvin (Eastman), Bruce Neswick (Indiana University), David Peckham (Horseheads United Methodist Church, Horseheads, NY), McNeil Robinson (Manhattan School of Music), Pamela Ruiten-Feenstra (author of *Bach and the Art of Improvisation*), John R. Shannon (Sweet Briar College), and Daniel Zager (Eastman).

For further information, please contact please contact EROI Festival Coordinator Annie Laver at 585-274-1564 or e-mail alaver@esm.rochester.edu.



INSTITUTO DE ÓRGANOS HISTÓRICOS DE OAXACA, A.C.

IOHIO ORGAN FESTIVAL, FEBRUARY 15 – 20, 2012

The Instituto de Órganos Históricos de Oaxaca (IOHIO) will present its Ninth Organ Festival February 15 – 20, 2012. Peaceful and friendly Oaxaca, during one of its most beautiful times of the year, offers a marvelous alternative to gloomy February weather.

Music lovers, aficionados of colonial art and history, and Oaxacaphiles in general will have the opportunity to enjoy outstanding recitals on six historic organs, two choral concerts, lectures, visits to museums and unrestored organs in village churches, wonderful cuisine, a trip to a major archeological site, and plenty of local color. Among the featured artists will be noted Brazilian organist Elisa Freixo, and the others will soon be announced.

The preliminary program is available online at: <http://www.iohio.org/eng/fest2012.htm>





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