

Westfield

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

WINTER 2011

There is much to be excited about in 2011 as the Westfield Center has three spectacular events planned. Read on to learn about this year's Spring Conference in Ithaca, which will focus on keyboard culture in 18th-century Berlin and celebrate the completion of Cornell's new baroque organ by Munetaka Yokota; we also include information on Westfield's First Annual International Keyboard Competition and Summer Academy, which will focus on the fortepiano this year. In addition, we include the preface to *Keyboard Perspectives III*, which will arrive at your doorstep soon. Lastly, we pass on a call for papers and performances from our colleagues at the Southeastern and Midwestern Historical Keyboard Societies.

— *Sylvia Berry, co-editor*

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From the Executive Director:

We are excited to announce that, with its new administrative home at Cornell University, the Westfield Center has just been awarded a generous grant from the Andrew W. Mellon Foundation. The grant is for three years, and enables us to plan ahead for our series of three international historic-keyboard competitions and summer academies (Fortepiano, at Cornell University in August 2010, Harpsichord at the Smithsonian Institution and the Library of Congress in Washington, D. C. in 2011, and Organ at Cornell and the Eastman School of Music in 2012). The grant will also go towards co-sponsoring Westfield's conferences and publications.

One of our goals over the three-year period is to expand our membership, and find other foundation support for our programs, and in this we look forward to advice and help from all our members. Your membership support, and donations, continue to be crucial, and warm thanks go to those of you who have already renewed your membership for 2011. **If you have not yet renewed, it is not too late! You can do so quickly and easily online at <http://westfield.org/join>.**

We hope to see many of you at our conference in Ithaca, N.Y. next month, which celebrates a new organ, but does so by putting the organ into the much larger context of 18th-century keyboard culture. We're

keeping our fingers crossed (when not practicing or typing...) that the worst of the upstate New York weather will stay away for the weekend of March 10th-13th. The conference features an international roster of guest speakers and performers, and promises to be informative, entertaining, and a great way for Westfield members to get together.

— Annette Richards



Spring Conference – March 10-13, 2011

KEYBOARD CULTURE IN 18TH-CENTURY BERLIN AND THE GERMAN SENSE OF HISTORY

Cornell University, Ithaca, NY



This conference inaugurates the “fantasy reconstruction” at Cornell of the celebrated Charlottenburg Castle organ (Arp Schnitger, 1706) by Munetaka Yokota, with researchers and craftsmen at the Gothenburg Organ Arts Center (GOArt) in Sweden; Ithaca-area cabinetmaker Christopher Lowe; and Parsons Pipe Organ Builders of Bristol, NY. The Charlottenburg organ, which combines features of both the North German 17th-century and the Central German 18th-century traditions in one case, made a lasting contribution to Berlin’s music culture in the 18th century and into the 20th. It continues to resonate in our time, musically and ideologically. When Charles Burney visited Berlin in 1770, he found a court musical culture frozen in time, even as Berlin’s philosophers and theorists were grappling with and codifying the vital recent developments in aesthetic theory. A quarter century earlier, J. S. Bach’s famous visit to the court of Frederick the Great at Potsdam in 1747 included the aged composer’s encounter with the newest Silbermann pianos, and yielded the extraordinary contrapuntal, yet galant, achievement of the Musical Offering. Berlin’s patronesses, Sara Levy at the end of the century, and Anna Amalia mid century, both actively commissioned new works, while amassing great music collections that monumentalized a musical past.

Papers and concerts over the three days of the conference will look broadly at keyboard music of all sorts and in various contexts. While the focus is on the organ, we will also hear, and hear about, music for fortepiano, harpsichord and clavichord.

Performers

Jean Ferrard
Jacques van Oortmerssen
Annette Richards
Harald Vogel
David Yearsley
Andrew Willis (fortepiano)
Steven Zohn (baroque flute)
Kristen Dubenion-Smith (mezzo-soprano)

Speakers

Laurenz Lütteken (Keynote): "Variety, Synthesis and Supremacy: Aspects of a Musical Topography in the Berlin of Frederick II"

Vanessa Agnew: "Reconstructing, Reenacting and Testing and A Sense of Music History"

Darrell Berg: "'Rules to their Most Innocent Pleasures': The State of Music in Mid 18th-Century Berlin"

Matthew Head: "Mozart's Gothic: Aesthetic Terror and Historical Consciousness in the Einzelwerke for Solo Keyboard"

Mathieu Langlois: "Character Pieces, French Keyboard Music and the Berlin Court"

Ulrich Leisinger: "Mozart meets Bach. A Viennese in Berlin in 1789"

Richard Kramer: "Hearing the Silence: On a Much Theorized Moment in a Sonata by Emanuel Bach"

Martin Küster: "'Ideal' Organ Accompaniment and Mid-Century Berlin Aesthetics"

David Schulenberg: "An Enigmatic Legacy: Organ Music and the Berlin Bach Traditions"

Kerala Snyder: "Seventeenth-Century Organ Music in Eighteenth-Century Berlin: Early Music in the time of Frederick the Great"

Ellen Exner: "Anna Amalia, J. S. Bach and the Prussian Historical Imagination"

Annette Richards: "Charlottenburg Schnitger 1706–1930–2011"

Panel featuring Catherine Oertel, Munetaka Yokota, David Yearsley and Richard Parsons



Registration fees:

Westfield members: \$120 Non-members: \$150 Students: \$70

For more information, click <http://westfield.org/berlin/>

For registration, click <http://westfield.org/berlin/register/>



The Westfield Center announces its First Annual
INTERNATIONAL KEYBOARD COMPETITION AND SUMMER ACADEMY

2011 – Fortepiano
In planning for 2012 – Harpsichord; for 2013 – Organ

August 1-6: Competition
August 7-13: Summer Academy
Cornell University (Ithaca, NY)

Starting with the landmark recordings of all the Mozart symphonies in the late 70s, virtually all the important repertoire of the 18th and 19th centuries has been played and recorded by period instrument orchestras, some of it even many times. And by 2010 many of these ‘historically informed’ concepts (principles of bowing, articulation, tempo, vibrato, etc.) have trickled down to important modern instrument orchestras everywhere. More recently, in the piano world we see a similar development, as many important performers have proven in concerts and on recordings.

Yet much still remains to be rediscovered and revitalized. This competition and summer academy wishes to encourage and help promote the best young pianists seeking a deeper understanding and more profound realization of this core repertoire through the avenue of instruments, sources and performance practices familiar to the composer. To this end we have sought out an international jury from both sides of the Atlantic for the competition, and established prizes that include important and visible concert engagements in addition to cash awards. A **Summer Academy** just after the competition will be taught by **David Breitman** and **Bart van Oort**, two of the most important teachers and players from America and Europe.

GENERAL INFORMATION ON THE COMPETITION

§ Open to musicians of all nationalities born after August 1, 1976.

§ The repertoire, with a great deal of choice in each round, will comprise works composed roughly from 1780-1830 for 5-, 6- or 6 ½ octave pianos, both Viennese and English. Several pianos in each category will be offered with sufficient practice time available.

§ Audition will be on DVD of an unedited performance of a single important work written between 1760 and 1840, on an appropriate instrument, original or modern replica; **deadline for submission is May 1, 2011.**

§ There will be 30 candidates admitted. 10 candidates will advance to the second round, 5 to the final round.

§ Candidates may play from a score or by memory.

§ The order of the candidates in all rounds will be alphabetical, the beginning letter to be chosen randomly.

§ All rounds are open to the public.

§ First Prize \$7500

§ Second Prize \$3500

§ Third Prize \$2500

In addition to these monetary prizes, solo concerts will be offered in several venues, and a concerto appearance with the Orpheus Orchestra in Budapest. NB: Maestro Vashegyi reserves the right to determine which of the three prize-winners he will choose for this engagement.

The Competition Jury

Penelope Crawford, University of Michigan (USA)
Pierre Goy, Conservatoire de Lausanne (Switzerland)
Tuija Hakkila, Sibelius Academy (Finland)
Christopher Hogwood, Cambridge (England)
Robert Levin, Harvard University (USA)
György Vashegyi, conductor and artistic director, Orpheus Orchestra, Budapest (Hungary)
Andrew Willis, The University of North Carolina at Greensboro (USA)

Malcolm Bilson (USA), President of the Competition and Summer Academy, Ex Officio

More information, including complete repertoire list and application details, is available at <http://westfield.org/competition>.

GENERAL INFORMATION ON THE SUMMER ACADEMY

The academy, to be held directly after the competition from Sunday, August 7 to Saturday, August 13, will be taught jointly by **David Breitman of Oberlin Conservatory** and **Bart van Oort of The Royal Conservatory in The Hague, (the Netherlands)**, and is open to serious pianists whether they have had previous experience with early pianos or not. There will be at least 10 early pianos from all the important periods available, with ample practice time. Tuition is \$400 and accommodation is available at reasonable rates in Cornell's air-conditioned dormitories.

§ Audition will be by online application at www.westfield.org/academy by June 1 with an unedited CD of a recent performance. Admission will be limited to 25 participants.



Keyboard Perspectives III (2010) **is on its way!**

The long-awaited 2010 issue of the Westfield Yearbook, *Keyboard Perspectives III* is on its way to the press. The journal is a membership benefit, and all of you who were members in 2010 will receive a copy in your mailbox in a few weeks from now (and please let us know if you don't receive one, when you think you should have!). Please let us know if you would like to order additional single copies of the journal. Work is already underway on *KP IV*, which will be out in Fall 2011, and we would still be glad to include articles pertaining to the clavichord or harpsichord. You can send essays, items for reviews, and other ideas to Annette Richards at info@westfield.org.

To whet your appetite for the 2010 issue, we include the Table of Contents and Editor's Preface below:

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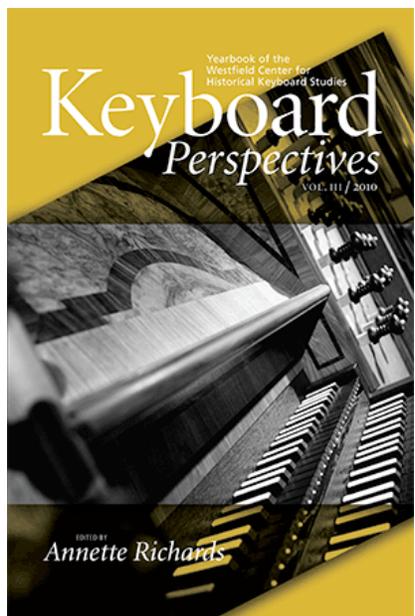
- Jonathan D. Bellman: “Chopin’s Pianism and the Reconstruction of the Ineffable”
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 - Matthew Dirst: “Continuo Practice in the Bach Cantatas: Instruments and Style”
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 - Robin A. Leaver: “Bach’s Organ Music in the Context of the Liturgy”
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- David Yearsley: Profile: “The Organ-Building of Munetaka Yokota”
 - Sezi Seskir: Review Essay: “Robert Schumann Recordings on Period Pianos in the Bicentennial Year”

Editor’s Preface

Like a good small-town music teacher of an earlier age, the third issue of *Keyboard Perspectives* divides its attentions equally between the piano and the organ. For this 2010 volume, marking in its small way a bicentenary year for both Chopin and Schumann, we begin with the piano. In September 2010 the Westfield Center held a conference on Chopin and the Romantic Piano at the Yale Collection of Musical Instruments; two of the authors collected in this volume, David Breitman and Jonathan Bellman, made vital contributions to this meeting of scholars, performers, and builders — as conference organizer and keynote speaker respectively. In different but complementary ways, their essays here reflect new



approaches to the relationship between performer, text, and instrument, showing how historical evidence found in archival sources as well as old instruments can be put to new uses as we think about performance practice. Jonathan Bellman calls for a multifaceted approach to Chopin performance that goes beyond questions of touch, fingering and sonority to encompass less tangible factors such as 19th-century listening practices, imagination and notions of the ineffable. David Breitman describes a very different kind of project, in which student performers on modern piano were introduced to earlier keyboard instruments, not to lure them away from the modern piano, but to encourage them to approach their instrument with newly sensitive fingers and ears. The prescriptive approach that was so long useful in the field gives way here to reflections on the ultimate purpose of such performance research and its utility not just in historical terms but also in present culture.

A kindred approach, never short on provocation, comes from Nicholas Mathew, who uses the seemingly counterintuitive test-case of Darmstadt performance practice — a tradition well within living memory — to provide an unlikely and necessary account of the discipline as a whole. Webern student Peter Stadlen’s claim that Webern played his own music with considerable improvisatory freedom leads the way to a trenchant critique of mid-20th-century ideologies of neutral, or ‘objective’ performance. Performance practice studies, it is clear, are not confined to earlier and more remote ages.

Stefania Neonato’s account of Schumann’s *Toccata* Op. 7 also uses archival study to reflect on performance. Her essay provides a carefully argued re-reading of the *Toccata* through the lens both of its

alter ego, the earlier *Exercice*, and of the contemporary aesthetics of irony that so fascinated Schumann. Critiquing the overriding emphasis on virtuosic mechanical mastery that have dominated performances of this piece, just as they troubled Schumann himself, Neonato draws our attention to the way the *Toccata's* complex play of rhythm and syncopation undoes the certainty of the virtuoso. Putting these reflections into sparkling practice, Neonato's own outstanding recording of both the *Exercice* and the *Toccata* can be heard on the accompanying CD. Sezi Seskir concludes our tribute to the great piano composers of 1810 with a review of recently released Schumann recordings on historic instruments. Here, too, the discussion moves beyond merely describing aspects of these performances, to a larger cultural frame that further enriches our understanding and enjoyment of this repertory.

When it comes to composer anniversaries, one can almost always find a numerical rationale for a Bach celebration. 2010 marks, by my reckoning, the 325th year since the composer's birth — not that one needs a pretext for presenting a quintet of essays by eminent Bach scholars. The essays collected here were born of another Westfield Center conference — the 2008 conference in Rochester, New York devoted to Bach and the Organ, organized jointly by the Eastman Rochester Organ Initiative (EROI) and the Westfield Center. Lynn Edwards Butler provides a valuable corrective to the sometimes-negative reception given the Leipzig organ builder Johann Scheibe, whose work probably sounded more often in the ears of Johann Sebastian Bach than those of any other maker. Matthew Dirst points the way to new approaches to organ continuo in Bach's concerted vocal works that will have important ramifications not only for the sound of that repertory, but also for what organists will be expected to do with a continuo line. George Stauffer shows how, as the redoubtably independent organ began to imitate the fashionable chamber instruments of the early eighteenth century, it was not long before solo organ music began to affect a distinctly courtly mien. This did not imply, however, that the King of Instruments renounced its primacy in the liturgy, as Robin Leaver points out with his survey of how the organ was used in its most important and universally sanctioned purpose. That the concept of organ-as-chamber-instrument, illuminated by Stauffer, began to expand Bach's instrumental palette in his vocal works, is shown forcefully in Gregory Butler's comprehensive account of the Leipzig cantatas with obbligato organ.

The CD accompanying *Keyboard Perspectives III* includes rare historical recordings as well as Neonato's brilliant Schumann performances, made especially for this volume. But it also offers a vivid glimpse into the art of the organ builder, and his symbiotic relationship with the organist: we are very fortunate to be able to present to our readers one of the highpoints of the April 2010 Westfield conference in Eugene, Oregon, "The Netherlandish School of Organ Building and its North American Legacy." The conference was in part a celebration of the work of American organ builder John Brombaugh — whose legacy can be traced in the artistry of the Munetaka Yokota, who is the focus of this year's Profile by David Yearsley and we hear on this recording Harald Vogel's demonstration of John Brombaugh's landmark organ, Op. 19, at Central Lutheran Church, Eugene. This is an invaluable aural document of an important instrument by one of the pioneers of historically-informed organ building; it is also a remarkable record of the unsung art of organ-demonstration, as executed by one of its greatest practitioners. That this player was crucial to this organ builder's career path and aesthetic decisions only makes us all the more proud to present a tribute to both John Brombaugh's work and Harald Vogel's decades-long service to the organ arts.

— Annette Richards



SEHKS and MHKS Spring Conference and Call for Papers

THE LONDON PIANOFORTE SCHOOL AND OTHER MUSICAL TRAVELS

Macon, Georgia
May 12-14, 2011

The conference theme is the London Pianoforte School, which was most famously represented by composers who settled there from other lands — Bohemia (Dussek), Italy (Clementi), Germany (Cramer) and Ireland (Field). This will be an opportunity to celebrate a wide range of early keyboard composers and their musical travels. A variety of early keyboard topics are welcomed.

Program Chair Robert Parris, Professor of Organ and Harpsichord at Mercer University's Townsend School of Music, has arranged for the meeting to be centered in downtown Macon at Christ Church, where he serves as Choirmaster and Organist. Built in 1850, it is the home of CB Fisk organ, opus 115. Mercer University also owns a beautiful Richards-Fowkes organ in meantone temperament. Presentations and harpsichord, clavichord and fortepiano performances will also be held at the School of Music and other nearby places of historic interest.

Special events will include performances by Andrew Willis, Boyd Jones, Robert Parris and others; talks by Anne Acker on English pianos and John Dickson, Dean of the Townsend School of Music, on 18th-century choral performance practice; and a musical tribute to early keyboard performer, teacher and pioneer Virginia Pleasants.

CALL FOR PAPERS AND PERFORMANCES

Proposals for papers, mini-recitals, and lecture-recitals are invited. In addition to the conference theme, proposals on a wide range of historical keyboard topics and repertoire are welcome. All presentations are limited to 25 minutes.

Please submit proposals with a brief biography and contact information by **Friday, March 4, 2011**. For papers, submit an abstract (approximately 250 words). For mini-recitals and lecture-recitals, include program details with a representative recording (electronic attachment, internet link, or CD).

E-mail proposals to: **SEHKSMacon2011@gmail.com** or send by post to:
SEHKS Conference-Macon, PO Box 1082, Fort Washington, PA 19034-1082

For more information visit www.SEHKS.org. Conference information will be updated as it becomes available.



Submissions to the Newsletter may be sent to

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