

# Westfield

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*A National Resource for the Advancement of Keyboard music,  
serving Professionals and the Public since 1979*

## JUNE 2009

In this issue of *Westfield* we are excited to announce the **2009-2010 Westfield Concert Scholar, Erin Helyard**, and to bring you news of our **two Conferences** scheduled for next year — mark your diaries, and look out for more information on those in the coming months! We also have news of the 2009 Westfield Yearbook, *Keyboard Perspectives II*. Your Westfield colleagues have been busy, and as ever, we thank you for your support. We will be taking a break in July, but you can expect to receive your next issue of *Westfield* in August. Till then, we wish you a happy, productive and relaxing summer.

### Westfield Concert Scholar, 2009-2010

The Westfield Center is proud to announce that the 2009-2010 Concert Scholarship has been awarded to fortepianist **Erin Helyard**. Erin is currently working towards a Ph.D. in musicology at McGill, studying with Tom Beghin. He proposed a project centering on Muzio Clementi, the “Father of the Pianoforte”, and a fascinating combination of virtuoso performer, composer, pedagogue, industrialist and publisher. Erin plans to use the opportunities offered by Westfield to perform recitals that present two versions of sonatas from Clementi’s Op. 2 on two different keyboard instruments of the time – ideally a large English two-manual harpsichord and an English 6-octave piano.

We had a number of excellent nominations this year (with organ, harpsichord and fortepiano represented – we hope to see some clavichord nominations next year!), and the level was very high. Erin's project particularly impressed the selection committee with the cogency of its concept, as well as the quality of the playing on his CD. His proposal reflects the ideal of the "scholar-performer" and his concerts promise to be both exciting and illuminating. The English school of piano playing has been comparatively neglected by the fortepiano revival, and the juxtaposition of English piano and harpsichord — focused on the figure of Clementi — is an interesting twist.

Ideally, Erin would have a Clementi or Broadwood piano, and a Kirckman or Schudi&Broadwood harpsichord. This combination may be difficult to find (and we’d welcome input from Westfield Center members), but Erin feels the program can be presented successfully with any large two-manual harpsichord. We look forward to announcing venues and dates in due course. Many congratulations to Erin!

—*Westfield Concert Scholar Selection Committee (Paul Tegels  
[Chair], David Breitman, Annette Richards, James Weaver)*



## Erin Helyard

A native of Australia, Erin Helyard graduated from the Sydney Conservatorium of Music with first class honours and the University Medal and was additionally awarded the inaugural Lenore Buckle Scholarship for Music. Erin studied harpsichord with Paul Dyer, Ray Harvey and Stephanie McCallum and for his postgraduate studies in Canada he was awarded the 2003 Marten Bequest Travelling Scholarship, the Boulton Postgraduate Scholarship, the Eleanor Sophia Wood Postgraduate Research Travelling Scholarship and the J. W. McConnell Memorial Fellowship. Erin completed his Masters in fortepiano performance at the Schulich School of Music, McGill University, Montréal in 2005. Pursuing a passion for the music and culture of the eighteenth century and the ideals

of the Enlightenment, he is currently undertaking a PhD in Musicology at the same institution under the supervision of Tom Beghin.

Together with violinist Anna McDonald, Erin has been an artistic director of the Sirius Ensemble. He was Principal Continuo with the Australian Chamber Orchestra from 1999 to 2003, and was assistant music director to Richard Tognetti for the 2001 Sydney Festival's production of Mozart's *Mitridate*. Erin is a founder and co-artistic director of the acclaimed Sydney-based chamber opera company, Pinchgut Opera, and is a central founding member of the Orchestra of the Antipodes. Erin was assistant conductor under Antony Walker for Rameau's *Dardanus* (Wolf Trap Opera), Handel's *Semele*, Monteverdi's *L'Orfeo* and Charpentier's *David et Jonathas* (Pinchgut Opera) and directed the Tasmanian Symphony Orchestra from the harpsichord in 2003. He has also participated in numerous recordings for ABC Classics, including a soon-to-be-released collection of Bach's Brandenburg Concertos recorded partly under his direction.

Since arriving in Montréal in 2003 he has performed in the Festival Montréal Baroque, with the Theatre of Early Music with Daniel Taylor, Les Violons du Roy, Autour de la flûte and Opéra de Montréal. He is a central member of the award-winning Ensemble Caprice under the artistic directorship of Matthias Maute and Sophie Larivière. In partnership with fortepianist Tom Beghin, engagements for 2006 included performances of the Mozart two-piano concerto with Ensemble Arion and a presentation of a musical play based on the 1781 competition between Mozart and Clementi for the Festival van Vlaanderen Brugge. Erin conducted Les Violons du Roy in Christmas 2006 in concerts featuring soprano Hélène Guilmette and is featured on Ensemble Caprice's latest releases on Analekta, including the Juno Award winning *Vivaldi's Angels*. In 2009 Erin conducts Purcell's *The Fairy Queen* for Festival Montréal Baroque and Cavalli's *L'Ormindo* for Pinchgut Opera, Sydney.

The Westfield Concert Scholar program is an initiative of the John Ernest Foundation.



## ***News of Keyboard Perspectives II***

The *Keyboard Perspectives* team is feverishly at work on the 2009 issue of the Westfield yearbook. Our focus this year is on Improvisation, and we are excited to be able to present a wide-ranging set of essays from a distinguished group of contributors. We'll be going to press in the next month, and expect to be able to send out members' copies in the Fall. This would be a good moment to check that your Westfield membership is current for 2009 – we only print a limited number of copies, so be sure not to miss out!

As you'll see from the contents below, the organ and piano are well-represented. In our next volume (*KP III*, 2010) we hope to direct our attention a little more in the direction of harpsichord and clavichord. If you have an essay on these or other topics that you'd like to have considered for inclusion, please do get in touch.

—Annette Richards

### ***Keyboard Perspectives II (2009)***

#### **Contents:**

*William Peterson*: Storm Fantasies for the Nineteenth-Century Organ in France

*Roger Moseley*: Presenting the Past: Improvisation and the Embodiment of Musical History

*James Q. Davies*: Reflecting on Reflex, or Another Touching New Fact about Chopin

*Pamela Ruiten-Feenstra*: J. S. Bach and Improvisation Pedagogy

*Raymond Erickson*: Confessions of a Self-Taught Improviser

Review Essay: *Sylvia Berry* – Haydn Recordings in the Bicentennial Year

Conversation and Profile: *Jean Ferrard*, Belgian organist, scholar and teacher, talks to *David Yearsley*



**April 2010: Westfield Conference**  
*The organs of Hendrik Niehoff,  
the Netherlandish tradition and its North American legacy*

**Central Lutheran Church, Eugene, Oregon**  
**April 8-11 2010**

Hendrik Niehoff (1495 - c. 1561) was perhaps the most important organ builder in the lowlands of northwestern Europe (in present-day Holland and Northern Germany) in the mid 16th century. Operating from his shop in 's-Hertogenbosch he built magnificent new organs, and rebuilt important old ones in the Netherlands and the Hanseatic cities; his legacy remains today in numerous extraordinary instruments, including the remarkable organ at the Johanniskirche in Lüneburg. The Niehoff legacy has also found its way to the United States, having been a formative influence in the work of John Brombaugh, whose instrument at Central Lutheran Church in Eugene, Oregon (dedicated in 1976 and the focus instrument for this conference) brought to life on this side of the Atlantic, in the late 20th century, the magical sounds of Niehoff's 16th-century pipes.

This conference explores the Niehoff tradition, presenting important new insights into the Lüneburg Johanniskirche organ (the organ at which Georg Böhm gave lessons to the young J. S. Bach) and other examples of Niehoff's work. The conference also investigates the musical and cultural contexts within which Niehoff worked in his own century, and his long-standing importance for organ-building on this continent in the 20th century, especially in the work of John Brombaugh.

The conference will be centered at Central Lutheran Church with its landmark three manual 1976 Brombaugh organ. Other local venues and instruments will include the following: Resurrection Episcopal Church with its recent 14 stop Brombaugh; Beall Hall (the University of Oregon) with its four manual Jürgen Ahrend organ (recently refurbished by Paul Fritts & Co.). The program will also include a chamber music concert using a Brombaugh box organ, as well as a superb Cristofori fortepiano (copy owned locally by Ted Goode). Other events include a festive reception as part of a visit to the former organ-building shop of John Brombaugh & Associates.

Guest speakers and distinguished performers will be announced in forthcoming newsletters. In the meantime, please mark your calendars and reserve the date!



**September 2010: Westfield Conference**  
*The Romantic Piano*

**Yale Collection of Musical Instruments**  
**September 17-19, 2010**

The nineteenth-century piano doesn't even have a name. 'Fortepiano' is already a problematic term, applied indiscriminately to pianos of any era prior to the 20<sup>th</sup> century. Is it possible to find a more meaningful term to refer to an 1870 Bösendorfer or Erard? An 1840 Graf? Robert Winter in his article, "Striking it Rich: the significance of striking points in the evolution of the Romantic piano" [*The Journal of Musicology* 6(3) (1998) 267-292] coins the term "romantic piano." It's an attractive name, equally appropriate for describing these instruments' often beautifully ornate cases and the repertoire that they inspired

Often overlooked, and seen primarily as a sort of obsolete modern piano, many examples 19<sup>th</sup>-century pianos were allowed to deteriorate. But in recent years some beautifully preserved and restored examples have been used in concerts and recordings, once again shedding new light on long-familiar repertoire.

Fortunately for us, the Yale Collection of Musical Instruments contains a fabulous array of instruments in fine condition. The Westfield Conference at Yale will make it possible for us to experience a variety of instruments in different styles; to compare them with each other, and so to fill in the wide gap between the “fortepiano era” and the “modern piano era.”

We will begin on Friday evening, September 17, 2010, with an opening concert, followed by a reception. The remainder of the conference (all day Saturday, and the first half of Sunday) will be organized thematically around pairs of related pianos. Each piano will be demonstrated and discussed by several players; there will also be some time for participants to try them for themselves.

We hope to have restorers and builders on hand, too, to share their insights into the physical aspect of the instruments.

Further details of distinguished presenters and performers will be announced in due course.

**Registration will be limited to a maximum of 80 participants – so please, if you’re planning to come, reserve your place right away!**

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The Westfield Center  
Department of Music  
Lincoln Hall, Cornell University  
Ithaca, NY 14850  
E-mail: [info@westfield.org](mailto:info@westfield.org) or [ar34@cornell.edu](mailto:ar34@cornell.edu)

Submissions to the Newsletter can be sent to:

Sylvia Berry, Associate Editor  
E-mail: [sylvia@sylviaberry.org](mailto:sylvia@sylviaberry.org)

Erica Johnson, Associate Editor  
E-mail: [johnsone@unsa.edu](mailto:johnsone@unsa.edu)



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