

Westfield

E-NEWSLETTER OF THE WESTFIELD CENTER, VOLUME XXI, No. 8

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

WINTER 2010

We hope this finds everyone well, and ready for an exciting year! While the groundhog just predicted six more weeks of winter, we can at least take solace in knowing that Daylight Saving Time will start right after that on March 14th.

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A Note from the Executive Director

Members of the Westfield Board met in Ithaca, NY in early January for a very productive meeting. One of our first orders of business was to elect a new Board President, as Jim Weaver's term in this position will expire in the Spring. Jim has been an exemplary President, energetically taking the initiative on many fronts, and working hard on Westfield's behalf. We are very grateful to him for all he has done. Looking forward, Paul Tegels has agreed to take over as President in April. We were also able to welcome to the board Westfield's new treasurer, David Strong; assistant organist at Asbury Methodist Church in Rochester, David was Associate Dean for Finance at the Eastman School, and is now Associate Dean for Business Affairs at Cornell's Hotel School. He is a vital addition to our Board.

We have a busy year ahead with our two conferences in Eugene, OR and at Yale University, as well as the Concert Scholar program and regular publications (read on for more on all of this). At the suggestion of our editors Sylvia Berry and Erica Johnson, *Westfield* is going to experiment with a quarterly schedule, producing four issues of our Newsletter per year, with periodic special mailings. We welcome your contributions, so please send in views, comments, essays, descriptions of new instruments, conference reports and the like (these can be sent to sylvia@sylviaberry.org, and ericasjohnson@verizon.net, or to me at ar34@cornell.edu).

Warm thanks to all of you who have recently renewed your membership for 2010. If you haven't yet got around to it – it's not too late! You'll find the membership form at the Westfield website (www.westfield.org). Finally, at the Eugene conference in April there will be an open general meeting of the Westfield Board and membership, at which all members of the Westfield Center are warmly invited to discuss our current programs and future directions. We hope to see you there.

— Annette Richards, Executive Director

A warm welcome to Paul Tegels, as incoming Westfield Board President



PAUL TEGELS, a native of the Netherlands, is Associate Professor of Music, and University Organist at Pacific Lutheran University in Tacoma, WA. He received his Doctor of Musical Arts Degree in Organ Performance and Pedagogy and his Master of Arts Degree in Choral Conducting from the University of Iowa, where he studied organ with Delores Bruch, and choral conducting with William Hatcher.

Other degrees and awards include the Artist Diploma and the Master of Music Degree in organ performance from the New England Conservatory in Boston where he studied with Yuko Hayashi and William Porter. He is the recipient of a Fulbright Scholarship from the Netherlands-America Commission for Educational Exchange.

He holds pedagogy and performance degrees from the Stedelijk Conservatorium in Arnhem, The Netherlands, where he studied organ with Bert Matter and harpsichord with Cees Rosenhart. He has done extensive research on the organ and harpsichord concertos of Franz Joseph Haydn, and has played the first American performance of the Haydn Organ Concerto in D, Hoboken XVIII:2, of which he has prepared a performance edition.

Prior to his appointment at PLU, he taught at Bethany College in Lindsborg, KS. Paul Tegels has performed extensively in solo and ensemble concerts in the United States, Europe, and New Zealand.



The Westfield Conference in Eugene, Oregon is fast approaching! April 8-11, 2010



THE NETHERLANDISH SCHOOL OF ORGAN BUILDING AND ITS NORTH AMERICAN LEGACY (APRIL 8-11, EUGENE, OREGON)

focusing on the 16th-century organs of Hendrik Niehoff, their influence in North Germany around 1700, and their impact on the pioneering work of American organ builder John Brombaugh, whose work is represented by three organs in Eugene, Oregon.

Participants include:

Organists: Mark Brombaugh, Matthew Dirst, Christa Rakich, Dana Robinson, David Yearsley, and Harald Vogel

Speakers/Panelists: John Boody, John Brombaugh, Cor Edskes, Frits Elshout, Elizabeth Harrison, Koos van de Linde, Annette Richards, Bruce Shull, George Taylor, Winold van Putten, Harald Vogel and David Yearsley

Featured instruments: Three organs by John Brombaugh; organ by Jürgen Ahrend; Cristofori fortepiano (copy by Thomas & Barbara Wolf)

On exhibit: Clavichord by Andy Lagerquist; Continuo organ by David Petty; Harpsichord by Owen Daly

Conference Co-Chairs: David Dahl, Matthew Dirst, Christa Rakich

This conference brings together Europe's leading experts on the Netherlandish organ, including the very distinguished organologist Cor Edskes, who has led the field for the past fifty years, and who will be making his first visit to the United States. Koos van de Linde, Winold van Putten and director of Flentrop Orgelbouw, Frits Elshout, join American organ builders, scholars and performers for a lively investigation into, and celebration of, the Niehoff tradition and its influence in 20th-century organ-building in the United States.

For the full conference schedule and registration information, please visit:
<http://westfield.music.cornell.edu/conference/program/>



2010 Westfield Concert Scholar Erin Helyard to give concerts at the Smithsonian, the University of Michigan in Ann Arbor, and the National Music Museum in Vermillion, SD

ERIN HELYARD will present the first of three Concert Scholar performances at the Smithsonian, where he will play two magnificent instruments from the collection: an English harpsichord by Burkat Schudi (8',8',4' with buff stop and "lute", c. 1743) and a five and 1/2 octave 1794 Broadwood piano, with damper and una/due corda pedals. The program will center around Muzio Clementi.

**“Could only be performed by the author himself or the Devil:”
Clementi from Dorset to London**



After being “bought of his father” by the English aristocrat Sir Peter Beckford in Rome in 1766, a teenaged Clementi (1752 – 1832) “devoted eight hours a day to the harpsichord” in the isolation of Beckford’s estate in rural Dorset. Here he “practiced and studied continually” the works of Scarlatti, Paradies, Handel and the Bachs. This recital traces Clementi’s path from provincial obscurity to cosmopolitan success with performances of works by Paradies, Scarlatti and Clementi on a mid-century English harpsichord by Burkat Schudi as well as a 1794 piano by John Broadwood, featuring on the latter revised versions of sonatas from Clementi’s ground-breaking Op. 2 (1779, rev. 1807) as well as his grand sonatas of the 1790s.

This concert will honor the 39th annual meeting of AMIS (American Musical Instrument Society) at the Library of Congress, and will be presented by the Smithsonian Chamber Music Society, The Friends of Music at the Smithsonian, the Westfield Center and The Music Division of the Library of Congress.

Thursday, May 27, 2010 at 7:00 PM

Hall of Musical Instruments, National Museum of American History, Independence Avenue at 14th Street, NW. (Metro stops: Federal Triangle and Smithsonian)

Free with limited seating. Please see www.smithsonianchambermusic.org for ticket information.

Mr. Helyard will present two more concerts in the fall of 2010; at the University of Michigan in Ann Arbor on September 29, and at the National Music Museum in Vermillion, South Dakota on October 1.



Westfield Concert Scholar 2010-2011: Call for Nominations

The Westfield Center for Historical Keyboard Studies seeks to promote dialogue among keyboard performers, scholars, and instrument makers. One aspect of this mission is the Concert Scholar Program, designed to give talented keyboard players in the beginning stages of their performing career an opportunity to perform on excellent instruments located throughout the country.

One award will be made each year, providing a three-concert tour scheduled during the following academic year. Concert Scholars must be nominated by a Westfield Center member, and are selected by the Board of Directors. The nominee must be a full time student currently enrolled in an undergraduate or graduate program in keyboard performance who plays organ, harpsichord, clavichord, or fortepiano.

The recipient of the award will act as the Westfield Center's ambassador, representing the combination of excellence in performance and scholarship that have always distinguished the Center. Qualities sought in the Scholar include a commitment to performance on historical keyboards, a creative imagination, and outstanding communicative skills, as well as the ability to meet and successfully interact with people in a professional and social context.

The three hosting venues will supply room and board and a small honorarium.

The deadline for nominations for the 2020-11 Westfield Scholar is March 15, 2010.

Nominations should include:

- 1) a recommendation letter
- 2) an unedited recording of the student's performance
- 3) one (or two) possible tour programs, including (for each) a short paragraph describing the idea behind the program and the ideal type of keyboard instrument for which it is intended

Nominations and contact information should be sent to:

Paul Tegels
Pacific Lutheran University
Music Department
Tacoma, WA 98447-0003
(tegelspa@plu.edu)



The Westfield Piano Conference at the Yale Collection of Musical Instruments September 24-26, 2010

Playing Chopin His Way: Romantic Pianos and Performance Practice



*(Silhouette of Fryderyk Chopin at the piano
F. Phillip, Lebrecht Music & Arts)*

2010 marks the 200th anniversary of the birth of Fryderyk Chopin (1810-1849), a composer whose style, highly original and designed for the intimate drawing rooms of Paris's high society, became the bread and butter of twentieth-century virtuosos. Decades after Wanda Landowska's famous remark to Casals, "you continue to play Bach your way, and I'll play him his way," there have been few attempts to discover what playing Chopin "his way" might be like.

Sessions will be devoted to

- examining and hearing the relevant instruments in the Yale Collection
- particular problems in Chopin performance (pedaling, articulation, fingering, rubato)
- close investigation of musical sources (comparison of manuscripts and first editions)

The conference will bring together

- appropriate instruments
- scholars working on Chopin performance practice
- restorers knowledgeable about 19th-century piano building styles
- pianists open to questioning the assumptions of the Chopin Tradition

Westfield members will receive further information soon in a special mailing, but we want you to save the date! Questions can be sent to co-organizers David Breitman (dbreitma@oberlin.edu) and Andrew Willis (aswillis@uncg.edu).



**Call for Papers:
Midwestern and Southeastern Historical Keyboard Society
2010 Meeting**

**J. S. Bach Studies, Mendelssohn Tribute, and other topics
May 26-29 at Beloit College, Wisconsin
*Featuring guest scholar Peter Wollny of the Bach Archive, Leipzig***

A call for papers and mini-recitals of 22 minutes duration, related to J.S. Bach, Mendelssohn, and other historical keyboard topics is in effect. Send proposals and a short bio, including a 250 abstract or recent recording of a performance, by **February 15, 2010** to:

Max H. Yount
745 Church Street
Beloit, WI 53511 USA
Or: maxyount@gmail.com

For more information, please visit: <http://www.sehks.org/>



**Call for Papers
Glorious Moments and Missed Opportunities:
A History of Composing for the Organ
July 24, 2010**

**A one-day symposium convened by the International Organ Festival Haarlem,
The Netherlands**

This one-day symposium of the International Organ Festival Haarlem focuses on the circumstances of organ composition and performance in the past and present. It has often been assumed that the nature of Bach's output from year to year was largely determined by the requirements of his various employers, both clerics and nobility. Less familiar are Sweelinck's circumstances as a composer and performer in Amsterdam in the aftermath of the Reformation.

In the long but chequered history of organ composition, Glorious Moments lend welcome relief to many Missed Opportunities. Why did Purcell, organist of Westminster Abbey for sixteen years, write no more than five little pieces for the organ? And can the lack of interest in our instrument among mainstream composers of the 19th and 20th centuries simply be explained in terms of the vicissitudes of the Church?

For centuries, an organist, a carillonneur, and an architect have been employed by the municipality of Haarlem. In recent years, new city organists' posts have been created elsewhere in Holland.

What can we learn about opportunities for organ composition and performance from the circumstances under which our illustrious predecessors struggled and triumphed?

Contributions could address such topics as:

- Sweelinck's duties in relation to his oeuvre
- the *Werkmeister* Buxtehude
- the concert-hall organ then and now: a blessing or a curse?
- the town-hall organist: champion of orchestral arrangements or a new secular repertoire?
- the electric organ blower: its ability to make organ music unnecessarily loud and long and to give organists too much time to practise.

Confirmed speakers include Christoph Wolff and Peter Williams.

If you would like to offer a paper please contact the secretary of the festival at stephentaylor@xs4all.nl
For more information, please visit <http://www.orgelfestival.nl/>



Call for information about 2010 summer courses and festivals

Please submit any information regarding summer courses you are involved in to Sylvia Berry (sylvia@sylviaberry.org) by **March 8th** for inclusion in a special issue of the Newsletter devoted to 2010 summer courses and festivals. Anything related to early keyboard instruments, chamber music, and performance practice issues is welcome. Summer concerts featuring performances on early keyboard instruments are also of interest.



Submissions to the Newsletter may be sent to

Sylvia Berry, Associate Editor (e-mail: sylvia@sylviaberry.org)

Erica Johnson, Associate Editor (e-mail: ericasjohnson@verizon.net)

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