

Westfield

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Serving Professionals and the Public since 1979*

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Stephen Craig, Editor

Welcome to this year's fourth issue of the Westfield Newsletter! Matthew and Annette provide us with a final News from the Board before their joint rotation off the Westfield Center Board of Trustees. Thank you for your remarkable contributions as well as outgoing members Andrew Willis and Matthew Bengston.

There are two significant reports: Anastasios Zafeiropoulos describes the third biennial Historical Piano Summer Academy, "Was this Mozart?", which took place at the Orpheus Institute in Ghent. Eleanor Smith gives us an overview of the Göteborg International Organ Festival 2023, "Echoes".

Information is given here about how to apply for the Cornell | Westfield Center grant that fosters diversity, equity, and inclusion. Please note that the deadline for the grant is February 2. The DEI awardees of 2023, Thomas Feng and Rebecca Cypess, have provided summaries of their proposals.

—*Stephen Craig*

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Dear Friends,

With our joint rotation off the Westfield Center Board of Trustees (as of Dec 31, 2023), we would like to extend a special word of thanks to our fellow outgoing members Andrew Willis and Matthew Bengston, who have served Westfield in multiple ways over the past six years, especially in conference programming. We are delighted to announce a new leadership team for the board: Kimberly Marshall (President), Evan Cortens (Treasurer), and Alissa Freeman (Secretary) assume their terms on January 1st. On behalf of our fellow members, we thank Kimberly, Evan, and Alissa for agreeing to serve and lead Westfield into its next chapter. All three will be working closely with the rest of the board and with Ayree Coletti in the Westfield office.



2023 has been a productive year for Westfield. Just a quick summary would include our March conference “Between Old Worlds and New” at the Sigal Music Museum in Greenville, SC, where a focus on the extraordinary instruments in the Sigal collection allowed us to explore aspects of keyboard culture in the Americas and beyond. In May we collaborated with Cornell University to offer a series of masterclasses and talks on Chopin, using the beautiful instruments in Cornell’s collection. And in September, also at Cornell, we were part of the symposium “Sustaining Keyboards,” which brought together performers, scholars, and instrument restorers and curators for vital conversations on the future of historical keyboards in a dramatically changing world.

Next year we look forward to the Forte/Piano Summer Academy at Cornell (July 28-August 4) with the Chamber Music Collective, focused on chamber music and historical pianos, a Tech Academy, and a concluding series of concerts and roundtables featuring distinguished artists, teachers,

and rising stars. In November, in Rochester, NY, we collaborate with EROI on a festival dedicated to the Roaring Twenties—of the 17th, 18th, 19th, and 20th centuries! We will also be presenting a salon-focused program at the Berkeley Early Music Festival in June.

You will be able to follow many of these themes and conversations in *Keyboard Perspectives*, with several volumes coming together under the steady guidance of Roger Moseley and Tilman Skowroneck. Volume 14, now in production and projected for a February release, includes essays by Andrew Willis, Anne Laver, Matthew Bengston, Jacob Fuhrman, Elly Langford, and John Watson as well as reviews of new books and recordings.

All these activities depend on the dedication and commitment of Westfield members, for which we are most grateful. As this year draws to a close, we encourage you to please check that your membership is up to date, and to respond generously to our annual fundraising letter.

With thanks and best wishes for the holidays,

Matthew and Annette

WAS THIS MOZART?



(standing, from left to right:) Christophe Alvarez, Otto Popescu, and Tomasz Ritter;
(seated, from left to right:) Olha Dotsenko, Wei Lee, and Andrei Hadap.
Credit: Tom Beghin

A third biennial Historical Piano Summer Academy took place at the Orpheus Institute in Ghent, Belgium, between July 4 and 13, 2023. The first Summer Academy (in 2018) was a reenactment of an early 19th-century “conours” of the Paris Conservatoire; the second (in 2021, skipping Covid) focused on noteworthy instruments of Beethoven’s life. This time, six young keyboardists from around the globe—Christophe Alvarez (France/Romania), Olha Dotsenko (Ukraine/Germany), Andrei Hadap (Australia), Wei Lee (Taiwan/Germany), Otto Popescu (Canada), and Tomasz Ritter (Poland)—were invited to participate in a counterfactual experiment: to apply the *modus operandi* of C. P. E. Bach’s *Sonatas with Varied Reprises* to Mozart’s early keyboard sonatas, K 279–284, played on clavichord and fortepiano. To situate this practice of varying repeats, the selected keyboardists participated in collective reading sessions, attended seminars and masterclasses by Tom Beghin (Orpheus Instituut) and Benjamin Steens (Conservatoire de Strasbourg), visited Joris Potvlieghe’s clavichord workshop, and trained in 18th-century style composition with Juliane Brandes (Universität Mozarteum). The academy culminated in two open masterclasses and two concerts, a play-through of the newly invented short pieces, and a professional video recording of the Mozart sonatas.

The premise of the academy, as laid out in the initial call, was provided by Leopold Mozart back in 1775, when he asked J. G. I. Breitkopf whether he might like to publish an opus of keyboard sonatas “in the manner of C. P. E. Bach,” presumably pitching the six recently completed “Munich” Sonatas (K 279–284) of his nineteen-year-old son, Wolfgang. This project never materialized. The model Leopold Mozart had in mind was that of Bach’s *Sechs Sonaten mit veränderten Reprisen*, Wq 50 (1760). In the preface Bach had stressed how indispensable varying (*das Verändern*) had become when playing repeats. By writing out the embellished version of each Reprise, he claimed to be providing a service to “beginners and amateurs,” who could just read the score while sounding as if they were improvising. How do we, modern-day keyboardists, partake in the practice of varying? And what might Mozart’s *Sonatas with Varied Reprises* have looked like?

Each participant explored these questions in one of the six Munich Sonatas, which had been assigned to them eight weeks before the academy started. To introduce everyone to the topic, while setting some common goals and explaining the rationale behind the schedule of the academy, an online preparatory meeting was

held one month before the event. Other than practicing their Mozart sonata, participants were encouraged to familiarize themselves with selected scholarly literature as well as with the first part of Bach's *Versuch über die wahre Art das Clavier zu spielen* (1753). Furthermore, preparation included some preliminary invention of ornaments, which they would develop during coaching sessions on clavichord and fortepiano. Inviting a clavichord specialist as a co-instructor was not intended to split the focus on separate instruments, but to value their complementarity. While Tom Beghin stressed the importance of using a Stein-type of fortepiano (rather than the more familiar but more modern Walter-type), in Benjamin Steens' view, the clavichord would serve as a laboratory to reflect on 1760s and early 1770s keyboard technique.

Juliane Brandes' workshops in 18th-century style composition enhanced and complemented the practice of varying, with participants training to think as composers of the time. With her daily guidance, they wrote short pieces themselves, which were performed at the end of the academy in the form of a guessing game: without disclosing the authors, two participants played all composed pieces, among which Juliane had hidden an "actual" Allegro from a C Major Suite (1761) by Christoph Nichelmann (1717–1762), "second harpsichordist" and C. P. E. Bach's colleague at the Berlin court. Asked to vote which piece they thought was the original, the audience ended up picking a piece composed by a participant! "It's always great fun if you can work with people who identify with the instrument they compose for and who are already very experienced. They have it not only in their head but also their fingers," Juliane Brandes said during an on-camera interview, reflecting on her experience.

To ensure sufficient practice time and constant contact with the instruments, the organizing team had brought together six instruments, one per participant: three 1786 Stein replicas by Chris Maene and three clavichords in Saxon style by Joris Potvlieghe. During the first week of the academy, the keyboardists had the chance to attend seminars on the practice of varying repeats by Tom Beghin, and on clavichord and cantabile playing by Benjamin Steens. These complemented each speaker's keyboard teaching in different ways. The latter focused on the clavichord's advantages and use as a pedagogical instrument in the 18th century and on the relationship between gesture and the production of sound, whereas the former dived deep into the broader implications of reenacting a practice of varying repeats in the context of a sight-reading culture at Bach's time. Questions such as what it means to turn the page at the repeat or how we position ourselves vis-à-vis the score—either as a receptive amateur or as a proactive professional—were at the core of Tom's seminar.

In addition to the seminars and to better inform the practice of variation, four afternoon reading sessions of the first part of Bach's *Versuch* were held, grouped by chapter (Introduction, Fingering, Ornaments, and Delivery). Significantly, the last one took place at Joris Potvlieghe's house and workshop in Tollembeek, Belgium. In Tom's words, "to meet the person behind the instrument is always a reminder of player-builder kinds of relationships that would have lived in the 18th century more than typically nowadays." Exchanging ideas on C. P. E. Bach's treatise while seated in a lovely garden gazebo after a generous lunch went a great way towards nourishing these relationships in our world.

Among other social events, the academy also gave the floor to artist-researchers to share their work. Nicholas Brown, composer and Orpheus associate researcher, presented his newly built electroacoustic clavichord through an auto-ethnographic lens. Luca Montebugnoli, keyboardist and doctoral researcher, shared recorded excerpts of his arrangement for piano of Beethoven's "Eroica," forthcoming on a CD by Evil Penguin. And I chaired the C. P. E. Bach reading session on fingering, analyzing Bach's fingering system and notation before comparing it to Clementi's.

By the second week of the academy all had to come together: finalizing one's ornaments and variations, fine-tuning the details of one's performance, and consolidating a newly established contact with the instruments. Each participant was to perform their Mozart sonata alongside a movement from a C. P. E. Bach sonata in two

concerts at two beautiful historical locations, the Koetshuis (now the home of the Ton Koopman Collection of the Orpheus Institute) and the Koningssalon (Hotel D'Hane Steenhuyse, of the City of Ghent). There was something special about these concert performances, as at many moments you could no longer tell if what you were hearing was the original text or the performer's version of it. Many times, if you knew the score (which in Mozart's case means almost always), you were expecting one thing, but were totally surprised by what came next, and this made us as listeners experience an odd freshness of a familiar piece. It was as if not just the performer showed renewed energy, but also the listener came alive at the repeats.

Overall, the experiment at the heart of the academy was successful, emphatically reaffirming that HIP is also about reappropriating historical practices as *savoir faire*. Participants stepped up to the task, striking a delicate balance between preparing for a video recording and applying a newly adopted mindset of invention and variation. Some significant questions, however, remain. Once an integral part of our daily practice, how will a varying mindset change our engagement with canonized repertoire? Does writing out our variants contradict the idea of improvisation or spontaneity? And when do we decide not to vary?

You could say that the academy ended with a paradox: as each participant committed to a recording-worthy version of a Mozart sonata, some also ended up highlighting their own ways of embellishing, exposing themselves to criticism in the name of taste or historical appropriateness. The exercise had started with the question of what Mozart might have done, but the results revealed distinct musical personalities instead. But then, did not Mozart also forge his own personality amidst contemporary practice and expectation?

The video performances of Mozart Sonatas, K 279–284, along with a c. 40-minute documentary film of the workshop will be made accessible through the Orpheus Institute website (www.orpheusinstituut.be) soon.

*—Anastasios Zafeiropoulos
PhD Candidate
Doctoral Researcher at Declassifying the Classics
Orpheus Institute*

O R P H E U S

I N S T I T U U T

GÖTEBORG INTERNATIONAL ORGAN FESTIVAL
OCTOBER 11–22, 2023
“ECHOES”

The 2023 Göteborg International Organ Festival was woven around the theme of “Echoes”: celebrating Echoes of the past through anniversaries of William Byrd and Max Reger and Gothenburg’s own 400-year celebrations postponed from 2021; the echoes of a local pioneer Elfrida Andrée, the first female cathedral organist in Sweden (perhaps even the world); and how the Echoes of the present look to the future. Also launched at the Festival was a new edition of the collected organ works of Elfrida Andrée, edited by Johan Hammarström and Jan H Börjesson, with an informative introduction written by musicologist Jonas Lundblad. This new edition is published by cantorgi förlag and available to purchase at echomusik.se.



Scenery and lighting in Örgryte New Church created by Magnus Lorentzson for the opening concert and Kimberly Marshall’s installation “The Bell and the Blackbird” including Ulrike Heider and Gabriel Davidsson, Davidsson Dance and Organ Collaborative.. Credit: Jon Liinason

This year, the morning workshops particularly celebrated the works of women organists and composers, from Clara Schuman to Cecilia McDowall, and of course also bringing in Elfrida Andrée. This was complimented both by an afternoon seminar on the Thursday, replacing the programmed Lemmens seminar (cancelled due to illness), but also by a study day at Jonsered Manor on Saturday 21st. Other foci of the morning workshops included partimento and improvisation, the North German Baroque using the unique instrument in Örgryte parish church, Pachelbel and Fischer, and last but by no means least Max Reger.

These themes were brought together through the two opening concerts of the main Festival on October 13th, beginning in the German Church with a program paying

tribute to 400 years of Gothenburg, with Edoardo Bellotti presenting period music from European cities using Göteborg Baroque’s claviorganum. After this sparkling birthday celebration, the audience travelled across the city to Örgryte parish church for a concert celebrating both the historical and the modern, and using both the 1871 Henry Willis organ, and the 2000 North German Baroque organ built by GOArt. As well as blending the sound worlds of these two instruments, we were treated to an extravaganza for the senses with lighting and stage design in the church, as well as elegant and thought-provoking choreography from the Davidsson Dance Collaborative. The final works of the concert were both premier performances given by Kimberly Marshall: first of Echoes of Sound and Light: The Bell and the Blackbird, an installation developed by Kimberly herself inspired by Anglo-Irish poet David Whyte who evokes bell and bird sounds to call us into an experience of “this life” and “the one that waits.” The spectacular scenography and lighting was designed by Magnus Lorentzson, and the thought-provoking accompanying texts performed by Ulrike Heider. This was followed by another Scandinavian premier, that of Ivan Božičević’s Disentanglement for live and midi pipe organ, composed for and dedicated to Kimberly, who premiered it in Amsterdam’s Oude Kerk in June 2023.



Kimberly Marshall.
Credit: Sven Andersson



Göteborg Baroque and the claviorganum
at Christinae Church.
Credit: Sven Andersson

and co-designer of the Do-organ kit, continues to enrich the work of GIOA. A total of 23 young organists from all over Sweden were able to take part in this organ camp, receiving expert teaching from the course tutors, and also having the opportunity to play the new Rieger organ in the concert hall. As well as the organ camp, the Youth Festival involved workshops and organ fairytales in venues across the city. These sold-out events allow audiences of lots of different age groups to have the opportunity to discover the organ and build the Do-organ kit. This is such an important part of the Festival, to inspire and teach young organists, and everyone went home with new inspiration and motivation.

CONCERTS

Over the course of the 11 days of the Regional and main Festival, we were treated to a panorama of music for the organ from the 15th century to the present day. Highlights included the spell-binding performance of the Old Hall Ladymass by Trio Medieval and Catalina Vicens in the hauntingly-echoey acoustic of the Vasa church. The European Hanse Ensemble, led by Manfred Cordes, took us back to the 1630s with a program of celebratory music from the Hanse courts, utilizing the spatial possibilities of the galleries in Örgryte parish church which were commonly found in North German churches as well as elsewhere in Europe. In conjunction with the Chamber Music Association, Concerto Copenhagen delighted with Bach violin concertos and movements from Orchestral suites. Göteborg Baroque’s program of music celebrating 400 years of Gothenburg but also 500 years of Swedish independence was both a wonderful concert, but with interesting and informative presentations given by bass Karl Peter Eriksson.

The lunchtime concerts were particularly popular with audiences this year, with programs ranging from historical dance music for multiple keyboards, Italian recorder music, to solo organ recitals blending the different themes of the Festival. For musicians and participants, these were followed by the chance to socialize and refuel with Organ Soup before the afternoon seminars.

The second weekend featured a series of concerts in the Vasa Church celebrating Max Reger, beginning with a program contrasting Reger’s versions of the Bach two-part inventions played by Canadian organist Isabelle Demers, with Ming Tsao’s 2019 “Dritte Stimme zu Bachs zweistimmige Inventionen” presented as a piano duo by Ulrika Davidsson and Joel Speerstra. The celebration of Reger continued through a solo recital by Ludger Lohmann, and a program of chamber music for clarinet, cello, and piano featuring Hermann Stefánsson, Erik Wahlgren, and Bengt Forsberg. The closing concert continued the close partnership with the new music ensemble Gagego!, with a tribute to the celebrated Finnish composer Kaija Saariaho who passed away in 2023.

Concurrent with the Festival in the city ran the Regional Festival, this year featuring thirteen concerts across Västra Götaland highlighting some of the rich organ culture across the region. These concerts continue to prove popular with local audiences and expand the outreach of the organ art. West Sweden has a very rich organ culture, not just in the main cities, and through these concerts we are able to share this both with these local audiences, but also internationally through live streaming and recording. Several of these regional concerts are still available on the GIOA YouTube channel.

The Youth Organ Camp was also well attended, for the first time being held on the island of Tjörn. The ongoing partnership with Lydia Vroegindeweij, founder of Orgelkids



Olivier Latry at the new Rieger concert hall organ with the Gothenburg Symphony Orchestra conducted by Santtu-Matias Rouvali.
Credit: Sven Andersson

The new Rieger concert hall organ was the feature of two programs in this year's Festival: in collaboration with Gothenburg Symphony Orchestra, Olivier Latry showed off the instrument with "Bolero" by Cochereau for organ and percussion, and then Saariaho's "Maan varjot [Shadows of the Earth]" which was written for Latry and premiered by him in Montreal in 2014. The orchestra was on particularly fine form under their conductor Santtu-Matias Rouvali, and a number of the audience commented on the synchronicity and blend of the organ with the other musicians. On the Sunday, we were treated to a virtuosic solo recital by Isabelle Demers, ending with excerpts from her own transcriptions from Prokofiev's "Romeo and Juliet". In the interval of the recital, the audience had the opportunity to view an exhibition

of photographs by Magnus Lorentzon of the former concert hall organ and hear Hans Davidsson explaining a little about its history and the hopes for its future.

SEMINARS

As in previous years, the afternoons were dedicated to discussion of the various themes of the Festival through Seminars, linked to the subjects of the morning workshops. On Monday Edoardo Bellotti moderated a discussion of the relationships between bowed-string writing and keyboard practice, alongside elements of instrument construction, illustrated through practical demonstrations on organ, harpsichord, and clavichord. Tuesday's seminar considered the echoes of earlier composers in the solo organ repertoire of Max Reger, with the group held spellbound by Ludger Lohmann's presentation and demonstrations of different works. On Wednesday Joel Speersta moderated a session considering how ancient philosophies, theories of rhetoric, and theology relate to and affected the compositions of William Byrd, Claudio Monteverdi, and J. S. Bach alongside a multi-keyboard performance celebrating Byrd's centenary.

Thursday's planned seminar on Jacque Nicolas Lemmens had to be modified (as mentioned above) due to illness, but instead we were treated to a preview of the Saturday seminar, with Annette Richards, Anne Laver, Kimberly Marshall, and Christa Rakich leading a discussion of pioneering women composers from the 19th and early 20th centuries, focusing on ways in which they embraced the contrapuntal tradition as well as elements of romanticism. The final afternoon in the Haga Church celebrated the publication of the Elvida Andrée organ works, with Johan Hammarström and Jonas Lundblad discussing the process of compiling the edition, as well as in-depth analysis of certain works. All the afternoon seminars were recorded (audio only) and are available for future listening on SoundCloud: <https://on.soundcloud.com/ZDTXV>.

For the second year running, a study day was held at the University-run Jonsered Manor: this year focusing on the work of pioneering women organists and composers. This followed the format of the University series of seminars in Jonsered, where shorter presentations are followed by extended opportunity for discussion. Elfrida Andrée was a main focus, with the afternoon devoted to discussing the history of women organists in the 19th and 20th centuries, and particularly the opportunities offered in the USA and England. The lively discussion also considered the phraseology relating to organists and how this may change in the coming decades. Our hosts at Jonsered Manor organized a fantastic welcome and curated an atmosphere of trust and open discussion.

—*Eleanor Smith*

DIVERSITY, EQUITY, AND INCLUSION GRANT

The Cornell | Westfield Center for Historical Keyboard Studies invites proposals for a grant award of \$1,500 for an outstanding scholarly or creative project that fosters diversity, equity, and inclusion either within the keyboard field generally or within a particular community. This competitive grant, awarded on a yearly basis, may be used to support scholarly research or publication, performance, projects related to instrument building or restoration, a commission, or another kind of keyboard-related creative activity.

Applicants, who may be individuals or a collaborative team, are asked to submit the following materials compiled as one .pdf file with the applicant's name on each page: (1) a 600-word-maximum project proposal in 12-point font that identifies the nature, scope, merits, and impact of the work and explains how it addresses diversity, equity, and/or inclusion in terms of process, engagement, and intended outcomes; (2) a one-page (maximum) budget and timeline for the project; (3) a c.v. summary, biography, or organizational history that bespeaks your qualifications for the proposed project (maximum 2 pages, 12-point font).

Inquiries and submissions should be addressed to info@westfield.org.

Deadline: **February 2, 2024**

More information: <https://westfield.org/grants.html>

The DEI Awardees of 2023

AWARDEE: Thomas Feng, Ph.D. student at Cornell University.

SUMMARY: Thomas applied the Westfield DEI grant toward digitizing "a collection of historical analog recordings by the Ethiopian composer, pianist, and nun, Emahoy Tsege-Mariam Gebru." Feng's dissertation topic is on Emahoy's life and music.

He writes, "As Emahoy has been the sole performer of her own music until the past ten years, the recordings provide an indispensable reference of her own playing style and important context as to how to read her idiosyncratically notated scores. Previously, these recordings had not all been digitized to a consistent quality, with some transferred at the wrong speed, very low volume, or lossy file formats. Especially as some of the tape recordings are decades old and have begun to deteriorate, it's imperative that they are preserved soon and handled with great care."

AWARDEE: Rebecca Cypess, Professor of Music and Associate Dean for Academic Affairs, Mason Gross School of the Arts, Rutgers, The State University of New Jersey.

TITLE: A Portrait of Ignatius Sancho: Music and Letters of an Eighteenth-Century Black Englishman.

SUMMARY: Rebecca received support to commission "a new song cycle for voice and 18th-century English square piano by the New Jersey-based African American composer Trevor Weston (b. 1967)." The songs were completed in August 2023.

She writes, "The texts for the songs are drawn from the posthumously published correspondence of the Black British writer and composer Ignatius Sancho (ca. 1729–1780). My collaborator, soprano Sonya Headlam, and I will perform and record Weston's newly composed songs as part of a larger program by the Raritan Players that includes Sancho's own songs and instrumental dance pieces. Sancho will thus appear in this program as both composer and textual author. Weston's compositions will use this historic piano and Sancho's texts to illuminate the continued relevance of Sancho's story in our own day."

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Please consider making a donation towards our program of conferences, festivals, publications,
and the support of young keyboard artists.

www.westfield.org/donate

*Submissions and questions for the Newsletter may be directed to
Stephen Craig, Editor*

Westfield Center for Historical Keyboard Studies

c/o Department of Music, Cornell University

101 Lincoln Hall Ithaca NY 14853

info@westfield.org / www.westfield.org



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