

# Westfield

THE NEWSLETTER OF WESTFIELD CENTER

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## A WESTFIELD SYMPOSIUM:

### **“THE ORGAN AND THE PEDAL CLAVICHORD”**

*A case-study in performance and pedagogy*

**EASTMAN SCHOOL OF MUSIC  
ROCHESTER, NY:  
OCTOBER 20-22, 2004**

What did the pedal clavichord teach Bach’s students, and what is its importance to students today? The pedal clavichord at Eastman is the result of a ten-year project in instrument building pedagogy and performance led by Joel Speerstra at the Göteborg Organ Art Center in Sweden, and since 2001 this instrument has been integrated into the Eastman organ curriculum as a practice and performance instrument. A distinguished group of scholars and performers will lead the symposium.

Presenters include Quentin Faulkner on “J. S. Bach’s Technique as conveyed by his great-grandpupil Friedrich Konrad Griepenkerl,” Pamela Ruiten-Feenstra on “J. S. Bach and Chorales as Tools for Invention at the Pedal Clavichord,” (a lecture-demonstration) and Joel Speerstra on “Bach and the Pedal-Clavichord.” Gregory Crowell will give a lecture-demonstration on “Practical Aspects of the Pedal Clavichord as a Practice Instrument,” and Sanghwa Lee and Eastman students will give a presentation moderated by David Higgs. Joel Speerstra and Ulrika Davidsson, along with students from Eastman School of

Music, will play recitals on the pedal clavichord, and special clavichord workshops for organists and pianists will be given.

The Clavichord Symposium will be followed by the Eastman-Rochester Organ Initiative Festival, opened by a recital at Christ Church by David Higgs, William Porter, Hans Davidsson and others, and continuing through October 24. The EROI is a ten-year plan to assemble a collection of historical and new organs representing different styles and periods in Rochester. The focus of the 2004 EROI Festival will be on the organ-building and research project relating to the 1776 Adam Gottlob Casparini organ in Vilnius, Lithuania. Westfield members attending the Clavichord Symposium are invited to stay and participate in the EROI Festival with no additional fee.

A brochure with further information and a registration form will be sent to all Westfield members in September.



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## **EDITORIAL**

*Barbara Owen*

Welcome to the first issue of our electronic Newsletter! Unlike the past issues of the *Westfield Journal*, these newsletters will be just that – news of members and events (with emphasis on forthcoming Westfield events) as well as short reviews and “news bites” of general interest to members. Although scholarly articles were a feature of the previous Journal, its format always placed certain restrictions on length that sometimes discouraged contributors.

The decision to separate the news from the scholarly articles will, we trust, result in more timely dissemination of information to members via the newsletter, while compiling a year’s worth of longer articles into an annual *Westfield Yearbook*. This seems to have appealed to the scholars and researchers in our midst, for we already have proposals for five interesting and varied articles for our first issue which, if all goes well, will reach you in early 2005. We expect that this yearbook will be of greater interest to libraries than our periodical publications have been, and we hope that our readers will urge any libraries with which they have connections to subscribe.

We also hope, of course, that more of our readers will join the ranks of our writers in this venture, and encourage students and colleagues (whether current members of Westfield or not) to do likewise. There is a tremendous pool of varied expertise in our organization, and it is hoped that the *Westfield Yearbook* will prove an attractive sounding-board for their scholarly writings.

As with any new endeavor, both the *Newsletter* and the *Yearbook* may experience a few bumps in the road and require a bit of tweaking here and there for maximum effectiveness. We hope you will both bear

with us and feel free to share suggestions, comments, and criticisms with us. Pamela Ruiter-Feenstra has called our publications “truly the face and vitality of Westfield to most of our members.” That puts a rather awesome responsibility on your editor and editorial board! But with a little help from our friends, we will try to live up to that responsibility. You can help by sending news items for our *Newsletter*, writing articles and book reviews for our *Yearbook*, and generally giving us your feedback.

## **FROM THE RETIRING PRESIDENT**

*Susan Ferré*

It is no longer an honor to serve on the Board, (or rather, “just” an honor to serve), but it requires being competent at working, taking responsibility for the organization and having the courage to set new directions at any given time. The Westfield Board has achieved many goals in the past few years: maintaining and strengthening the membership, creating a template for a successful ongoing future, developing an active, working Board, moving Westfield headquarters to the Pacific Northwest, creating new projects, identifying, redefining and sustaining the goals of Westfield's mission, and offering meaningful programs of distinction to a wider community. More than rhetoric, each of these and other goals has taken many hours, even days and years to accomplish. The current Board is a most talented group of individuals.

As Gretchen Wheelock and I rotate off, three new members – Kathryn Habedank, James Weaver, and Bill Peterson – have been added in this past year, each bringing unique experience and fresh expertise. Others will soon join to fill our places, and life at Westfield goes on without a hitch. Look for an array of announcements about

upcoming programs, publications and opportunities in the immediate future.

Roger Sherman will soon rejoin the Board officially. It is not an exaggeration to say that his talent and strength as an administrator, his creative input and drive, to say nothing of his generosity, have allowed Westfield a new vision built on a solid foundation. If Westfield thrives today, and it does, it is in large part because of Roger. He and the Board have been ably assisted this year by Kathryn Habedank, whose volunteer work in the office has made a tremendous difference in the efficiency of our work. In addition, the contributions of Board members, contributions of time and talent to work on committees and projects, to attend meetings, as well as to contribute monetarily, have kept Westfield afloat during a challenging transitional time.

Thanks to this support and the unfailing enthusiasm of its members, Westfield is in very good hands, poised to grow and seize upon exciting new directions. The question now is not "Will Westfield survive?" but rather, "How can I be a part of the creative projects ahead for Westfield?" There is no other organization of this kind with Westfield's current goals. Yes, it HAS been an honor, as we look forward now to a bright future in the keyboard arts.

#### **NEW BOARD MEMBERS APPOINTED**

The Westfield Board has been wonderfully enriched this year by the addition of three new members: Kathryn Habedank, Pacific Lutheran University, Tacoma, WA; William Peterson, Pomona College, CA; and James Weaver, Executive Director, National Music Center and Museum, Washington, DC.

#### **THIS YEAR'S WESTFIELD SCHOLAR: ERICA JOHNSON**

Erica Johnson is a native of Winston-Salem, NC, where she began her musical training with John and Margaret Mueller and completed her secondary studies at the North Carolina School of the Arts. She continued her education at Oberlin College and Conservatory, graduating in 1999 with a Bachelor of Arts degree in Economics and Bachelor of Music degree in Organ Performance. Organ instruction was under Haskell Thomson. A subsequent two-year residence in Boston afforded her the opportunity to work as Organ Scholar at the Memorial Church of Harvard University while concurrently studying towards her Master of Music degree at the New England Conservatory, where she studied with William Porter.

With the assistance of a generous grant from the Frank Huntington Beebe Fund for Musicians in 2001, Erica investigated historical keyboard technique and instruments in Bremen, Germany for two years. At the Hochschule für Künste she studied organ with Harald Vogel and harpsichord with Carsten Lohff, and spent most of her weekends exploring historical instruments in Ostfriesland and Niedersachsen, particularly those of Arp Schnitger. In August of 2002 she was awarded second prize in the Norddeutsche Rundfunk International Organ Competition, which was held in three rounds on the seventeenth-century organs of Basedow, Stade, and Norden.

In the fall of 2003 Erica began the Doctor of Musical Arts program at the Eastman School of Music, where she studies organ with Hans Davidsson and harpsichord with William Porter. She is a student leader of the Eastman Rochester Organ Initiative (EROI). Erica is also the organist of the Church of the Blessed Sacrament in Rochester, NY,

where it is her distinct privilege to play the 1929 Wurlitzer (church) organ every week.

### IN MEMORIAM: JEAN BOYER

*Jean Boyer, a splendid musician, good friend of many Westfield members, and participant in some of Westfield's tours and conferences, passed away on June 28. The following is a translation of the obituary that appeared on June 30 in le Monde.*

The organist Jean Boyer died on Monday, June 28, in Lille, as a result of cancer. He was 56 years old.

Jean Boyer was born on October 4, 1948, in Sidi Bel Abbès, Algeria, into a musical family. His father, an organist and pupil of André Marchal, gave him his early taste for music. It was in the class of Xavier Darasse that he obtained a first prize in organ at the Toulouse Conservatory in 1969. He had taste, imagination, and fantasy for colorful registrations. Jean Boyer was equally interested in the construction of historic organs, which are numerous in the south-west.

In 1971, after succeeding Michel Chapuis as *Titulaire* of the organ of Saint-Nicolas-des-Champs in Paris, Jean Boyer made his first recording. In 1972 he received the *Grand Prix du disque*. After succeeding Xavier Darasse in 1973 as organ professor at the Superior National Conservatory of Music in Lyon, Jean Boyer was, by 1975, also *Cotitulaire* of the organ of the organ of Saint-Séverin in Paris. He held appointments in the Conservatory of Brest (1980), the Schola Cantorum in Paris, and also the National Conservatory of the Lille region.

Laureate of the International Concourse of Arnhem/Nimègue (Low Countries) in 1978, admired as a master by his colleagues and students, Jean Boyer nonetheless remains a

relatively unrecognized organist because he rarely made recordings.

*"Much work for an insignificant result,"* stated the artist concerning his reason for this. One should however listen to his interpretation of Bach's *Leipzig Chorales*, his complete organ works of Brahms, and his recording of Nicolas de Grigny's *Livre d'orgue* (STIL-Discothèque) to understand the level of subtlety with which an organ can be played.

As part of that generation of organists influenced by Michel Chapuis, Jean Boyer distinguished himself by the exceptional quality of his touch, an absolute naturalness which at the organ allowed him free and confident mastery of the instrument at all times.

In an interview given with journalist Eric Sebbag in March of 2001, Jean Boyer declared: *By definition, the organ is plural. I don't prefer any particular type of organ, but so much depends on its character, because a dialogue between interpreter and instrument is involved, and sometimes also a battle. An instrument that has character you can push to the limit. But one can also arrive with all sorts of theories and grand ideas, only to meet with a very distinct denial from the organ.*

*In that case, one then must take what is there and be creative with it. If you cannot accept this concept, which is somewhat contrary to the usual performer-instrument relationship, then above all, never play the organ! I regret that many organists have an aggressive attitude toward their instrument that gives the impression, when they play, that they are taming a wild beast. One must never play against an instrument, but with it."*

Marie-Aude Roux  
[translated by the editor]

Gene Bedient adds some further information to this account, noting that Jean Boyer held

the position at Saint-Séverin until 1988, and that at Saint-Nicolas-des-Champs until 1995. At the time of his death he was still Professor of Organ at the Conservatory in Lyon. Gene adds, "He was a scholar and did a great deal to promote the understanding and accurate performance practice of ancient music and was a strong advocate for the thoughtful restoration of historic organs." A requiem mass was held in Lille on July 1.

## MEMBER NEWS

**David Dahl**, professor of music and University Organist Emeritus at Pacific Lutheran University, premiered his newly composed *An Italian Suite for Organ* at 4 p.m. Saturday, June 19, at the Peninsula Church Center in Tacoma. His program also featured works by J.S. Bach, Dietrich Buxtehude, Johannes Brahms and William Boyce. The free recital honored the memory of The Reverend John Mann, Episcopal priest, who was vicar of St. Peter's Church in Seaview for 13 years. Dahl played his suite (composed for meantone), on what he describes as "the perfect instrument" in Italy, a 1647 Luca Neri instrument in modified meantone. He also played a program in Spain, and then attended the *Colloque de Dom Bedos* in Bordeaux, May 26-28.

**Lee Johnson** has a 1970 Eric Herz single manual harpsichord (2 8's and a 4'), in excellent condition which he is interested in selling. The harpsichord is currently in Harvard, MA. Interested parties may contact: Lee Johnson, [leej@clinic.net](mailto:leej@clinic.net), (207)386-1651.

**William Peterson** played an all-Bach concert in April marking the end of a two-year series of dedicatory concerts on the Hill Memorial Organ, C.B. Fisk Op. 117, in Bridges Hall of Music at Pomona College,

Claremont, CA. Repertoire heard in the six concerts performed by Daniel Roth, James David Christie, and College Organist Peterson included works by composers from the seventeenth century through the present day, as well as works commissioned from Pomona College faculty member Tom Flaherty (*Variations on 'Es ist genug'*) and emeritus faculty member Karl Kohn (*Grand Fantasy*). Bridges Hall (1915), designed by Myron Hunt, is one of the oldest buildings at the College, which was founded in 1887.

## THE WESTFIELD BOOKSHELF

**Joel Speerstra: *Bach and the Pedal Clavichord***. 280 pages, 10 illustrations (Rochester University Press, 2004). This study concentrates on Bach's keyboard technique (as described by Forkel) in the context of the pedal clavichord. The history and uses of the instrument are explored through documentary sources and the replicated pedal clavichord at Göteborg Organ Art Center. Recommended for fall reading before the fall clavichord conference! Available for \$70.00 from the Organ Historical Society, on the web at [ohscatalog.com/books](http://ohscatalog.com/books).

***Splendid Service: The Restoration of David Tannenberg's Home Moravian Church Organ***. 104 pages, many illustrations (Old Salem, Inc., 2004). In the spring of 2004 Tannenberg's largest organ, built in 1800 and silent since 1910, was rededicated in the new Visitor Center of Old Salem, in Winston-Salem, N.C., following its restoration by **Taylor & Boody**. This booklet, commemorating the occasion, contains articles by William Armstrong, Paula Locklair, and Bruce Shull on the builder, the organ, and the restoration process, with an appendix giving the pipe scales. Available for \$9.99 from Old Salem, Inc., P. O. Box F, Winston-Salem, NC 27108.

**Axel Leuthold: *Die Berechnungsgrundlagen der Orgelpfeifenmessungen in Renaissance und Barock - Methoden zu ihrer Rekonstruktion und Systematisierung***, 810 pp., two boxed volumes, ISBN 3-921140-63-3 (Pape Verlag, 2004). This is a dissertation written under the direction of Luigi Ferdinando Tagliavini and contains a comprehensive survey on the theory of scaling before 1800 (Volume I) together with 120 scales of historic organs in Italy, France, Switzerland, Germany and other European countries (Volume II). It is said to be the most important publication on scales since the book by Christhard Mahrenholz, and is recommended as a “must” for organ builders interested in historic European organs and in building organs in historic styles. The price is 79 Euro plus 9 Euro for shipping, and it may be ordered from Pape Verlag, [pape@cs.tu-berlin.de](mailto:pape@cs.tu-berlin.de).

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### **More Dates to Save: April 7-9, 2005.**

#### **“THE ORGAN AS MIRROR OF RELIGION AND CULTURE: TEMPERAMENT, SOUND AND SYMBOLISM.”**

A Collaborative Conference sponsored by St. Cecilia Roman Catholic Cathedral, The University of Nebraska-Lincoln, and The Westfield Center.

Plus pre- and post- conference Westfield events:

#### **“A Temperamental Journey.”**

An excursion to the National Music Museum in Vermillion, SD, with concerts, extemporizations, demonstrations on historic keyboards, panel discussions, and an introduction to the new Pasi organ, April 5-7, 2005.

#### **Organ Builders’ Symposium: “Temperament, Sound and Symbolism.”**

Presenting, demonstrating and discussing the design and construction of the 56-stop, dual temperament organ by Martin Pasi & Associates, April 9-10, 2005.

More information on these 2005 events, including presenters and recitalists, will appear in forthcoming issues of *The Westfield Newsletter*.