

# Westfield

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

**Spring 2012**

*Tilman Skowroneck, Editor*



Warm welcome to the second issue of the Westfield newsletter 2012! We are opening with a reminder about the upcoming *Westfield Harpsichord Competition 2012*. This important information is followed by three reports from recent keyboard-related events. We begin with Marian Ruhl Metson's enthusiastic report from the most recent Westfield Center conference *Historical Eclecticism: Organ Building and Playing in the 21st Century*, that took place only two weeks ago, on April 12–14, in Houston. A month earlier, the University of Cincinnati College-Conservatory of Music hosted the Historical Keyboard Society of North America for their conference *Antiqua/Nova: Celebrating the Harpsichord across the Centuries*. Karen Hite Jacob has kindly submitted a report from this event. In July 2011,  
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the *First International Conference on Historical Keyboard Music (ICHKM)* took place at the University of Edinburgh, Scotland. Robin Blanton gives us her impressions of the three intense days of this very well organized event. Following these articles are my own reminiscences from the *Funeral Service for Gustav Leonhardt* in the Amsterdam Westerkerk on January 24, 2012.

From events past, we move to the busy season ahead. The 41st annual meeting of the American Musical Instrument Society (AMIS), to be held jointly with the International Committee of Musical Instrument Museums and Collections (CIMCIM), will take place in New York from May 15 to May 20, 2012. The meeting is titled *The Arts and Artists of Musical Instruments*. The list of contributions and contributors to this conference is impressive. Exciting news also reaches us from the British Harpsichord Society, which invites submissions of new harpsichord music for its *Anniversary International Composition Competition*. The closing date is *September 1, 2012*; the results will be announced in October. We draw fortepianists' attention to the *Midnight Sun Fortepiano Workshop*, featuring *Tuija Hakkila* and *David Breitman*, which will take place in Helsinki, Finland, this summer; organists are reminded about the Organ Historical Society's *Fifty-Seventh Annual National Convention* to be held in Chicago in early July.

Finally, for students interested in historical performance and instruments across the board we include an overview of the *Historical Performance Program* at Oberlin College, which celebrates its 40th anniversary this year. As always, many thanks to all contributors, especially for the many heroic last-minute initiatives that made this issue possible.

I would again remind our members that submissions to the next issue are very welcome, and can be sent either to [info@westfield.org](mailto:info@westfield.org) or directly to me at [tilman@skowroneck.de](mailto:tilman@skowroneck.de)

*Tilman Skowroneck*



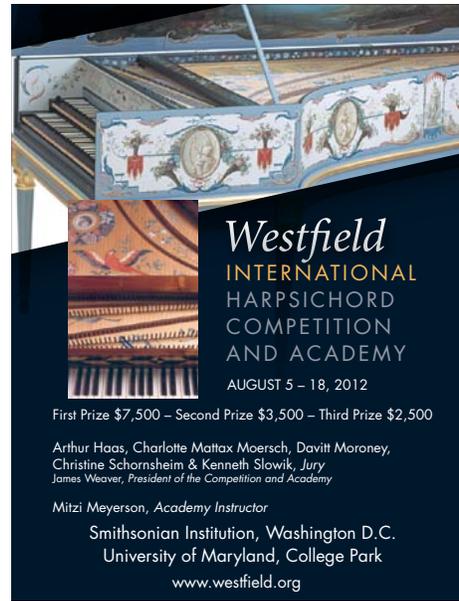
To begin with perhaps the most important topic of this issue: the application deadline for the *Westfield International Harpsichord Competition*, as well as for the *Academy* taught by Mitzi Meyerson, is quickly approaching. The original deadline has now been extended until *May 8, 2012*. We would again like to encourage all our readers to remind their students and colleagues of this unique opportunity. The competition will take place from August 12–18, 2012 in Washington D. C.

All information about the competition can be found at <http://westfield.org/competition/harpsichord2012/>

Application forms are available here: <http://westfield.org/competition/harpsichord2012/apply/>

If you want to participate in the academy only, there is a separate form here: <http://westfield.org/competition/harpsichord2012/academy/apply/>

Competition Rules: <http://westfield.org/competition/harpsichord2012/rules/>



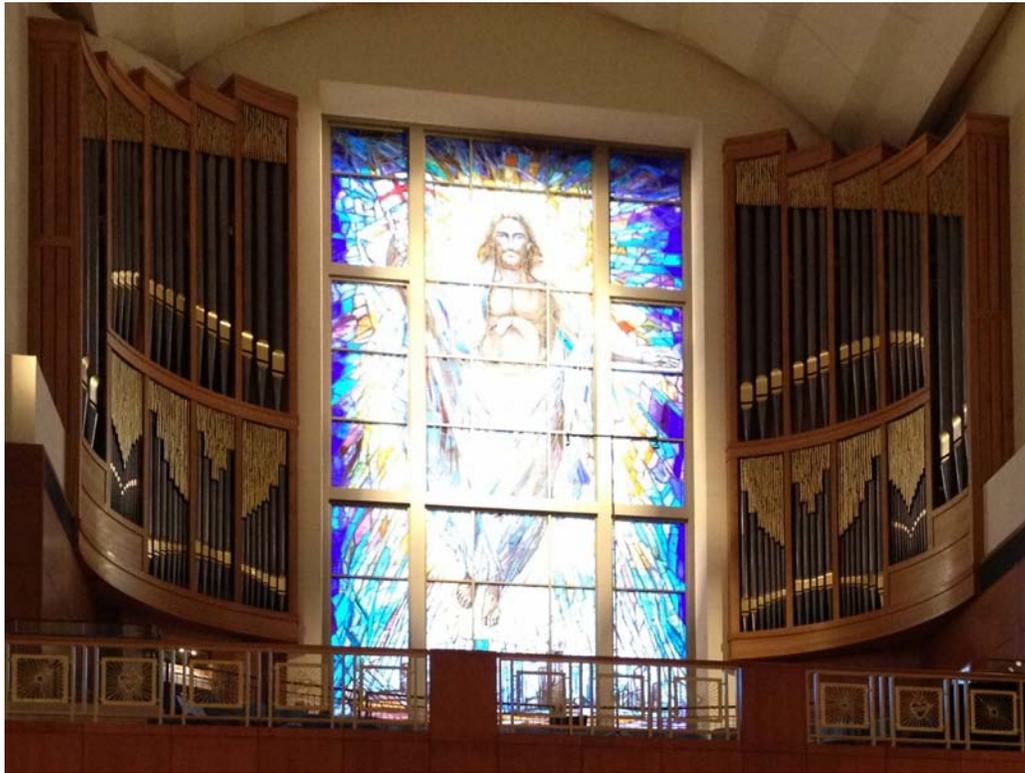
## **HISTORICAL ECLECTICISM: ORGAN BUILDING AND PLAYING IN THE 21ST CENTURY** **A REVIEW BY MARIAN RUHL METSON**

The Westfield Center's conference on *Historical Eclecticism: Organ Building and Playing in the 21st Century*, April 12 to 14, 2012 in Houston, TX was exhilarating, thought provoking, and soul satisfying to this attendee. I could not help but reminisce about the beginnings of the Westfield Center under the leadership of Lynn Edwards and Edward Pepe. I attended numerous seminars back in the 1980s, which were focused on the groundbreaking meantone instrument at Wellesley College built by C. B. Fisk. We were able to delve into subject matter new to most organists because of this magnificent instrument. It is apparent that the current leadership of the Westfield Center is continuing to let the organ builders furnish the inspiration for their explorations. In the case of this conference we were treated to hearing three recently built instruments, all designed to play a variety of repertoire, but firmly grounded in historical organ building traditions.

In order to give an efficient overview of the conference, rather than give a play-by-play evaluation of each event, I will discuss the organs, the performances, the lectures, and the arrangements in summary form.

### *The Organs:*

Martin Pasi described the challenges of building a large four-manual instrument for the Co-Cathedral of the Sacred Heart, completed in 2010. It was necessary to build around a very large stained glass window in the rear balcony. He succeeded brilliantly by placing three divisions in tiers (Great, Swell and Positive), as well as the console, on the east side of the window.



Martin Pasi Op. 19 at the Co-Cathedral of the Sacred Heart. Photo by Ole J. Jacobsen

A Grand Choir and the Pedal division were placed on the west side. The “east organ” features a mechanical action with electric coupling; the tonal scheme is North German and French of the seventeenth and eighteenth centuries. The “west organ” is definitely of French Romantic persuasion and uses a recently developed technology called “proportional electric system” which I understand controls key action with magnets and little computers. Please contact the builder for a definitive explanation! Mr. Pasi gave credit to Robert Bates, consultant, Crista Miller, organist of the church, and John and Mark Brombaugh for their help in thinking this project through. (Specifications at: <http://www.pasiorgans.com/instruments/opus19spec.html>)

Fritz Noack also had a window challenge in designing the organ for Christ the King Lutheran Church, completed in 1995. With the help of the Dresden builder Kristian Wegscheider, he was able to design a case and format in the style of Silbermann/Hildebrandt that fits beautifully around the window and performs well in the ideal acoustics of the room. Asked by the church to build a “Bach organ,” Mr. Noack, in his introductory remarks, modestly did not claim to

have done so, but attributed the success of the organ to his having examined historic organs in depth, as well as to his collaboration with Wegscheider and his voicer, Reinhard Schäbitz. He claims to have stubbornly adhered to the motto: “Do as they did and it will turn out like theirs.” (Specifications at: <http://www.noackorgan.com/instruments/?opus=128>)

Paul Fritts described his stunning three-manual instrument at St. Philip Presbyterian Church as being inspired by German and Dutch styles. However, the reeds were voiced in the direction of French reeds, but not entirely, thereby making them truly eclectic. I was particularly taken with the flexibility of the wind, which, we were informed, was a little under three inches. The case is tall and stately (no windows to contend with here) in the rear gallery, painted white, with gleaming pipework of burnished tin and elegant pipe shades. The consultant for this instrument was Robert Bates and the organist at St. Philip’s is Matthew Dirst, co-chairs of the conference. (Specifications at: [http://www.frittsorgan.com/opus\\_pages/galleries/opus\\_29/specification.html](http://www.frittsorgan.com/opus_pages/galleries/opus_29/specification.html))

#### *Performances:*

At the risk of sounding overly enthusiastic, I must say that all of the performances at this conference were technically and musically of the highest standard. It is obvious that all the artists were carefully selected to bring out the best qualities of the instrument they were playing.

In the opening recital, Mel Butler primarily used the “east side” (see above) of the Pasi organ at the Co-Cathedral of the Sacred Heart. He showed a kaleidoscope of early German Baroque colors with the first work, the Chorale Fantasy on *Nun freut euch, lieben Christen g’mein* of Buxtehude. He went on to show the French classical side of the organ with works of Nicolas de Grigny, the beautiful principals with a chorale prelude of J. S. Bach, spirited American contemporary works by Robert J. Greene and Mel Butler, ending with *L’Ascension* of Messiaen. He made it obvious that this half of the instrument could do just about anything you would want it to do. The following evening, Stephen Tharp demonstrated what the “west side” of the organ could do by primarily using the powerful and colorful stops of the Grand Choir in a program of late nineteenth and early twentieth-century French repertoire. Even the George Baker work at the close of the recital, composed in 2010, was in this same French Romantic style, and brought the evening to a brilliant close. It was a major disappointment not to hear any music of César Franck on this remarkable organ, however.

Kimberly Marshall selected an ideal program of German Baroque masters to show the authentic colors of the Noack at Christ the King Lutheran Church. She played works of Schlick, Scheidemann, Bruhns, Pachelbel, and Bach. Her interpretation of J.S. Bach’s *Passacaglia* in C Minor (BWV 582) was one of the most convincing and exciting I have heard in many years. Later in the day it was a joy to hear this organ with a small instrumental ensemble, the Ars Lyrica Houston, conducted by its founder Matthew Dirst, playing Sinfonias from cantatas of

Bach as well as a Handel concerto. Robert Bates played the organ obligato part in these works and also thrilled the audience with a not often heard *Praeludium* in F Major of Buxtehude and the “*Dorian*” *Toccatà and Fugue* of J. S. Bach (BWV 538).



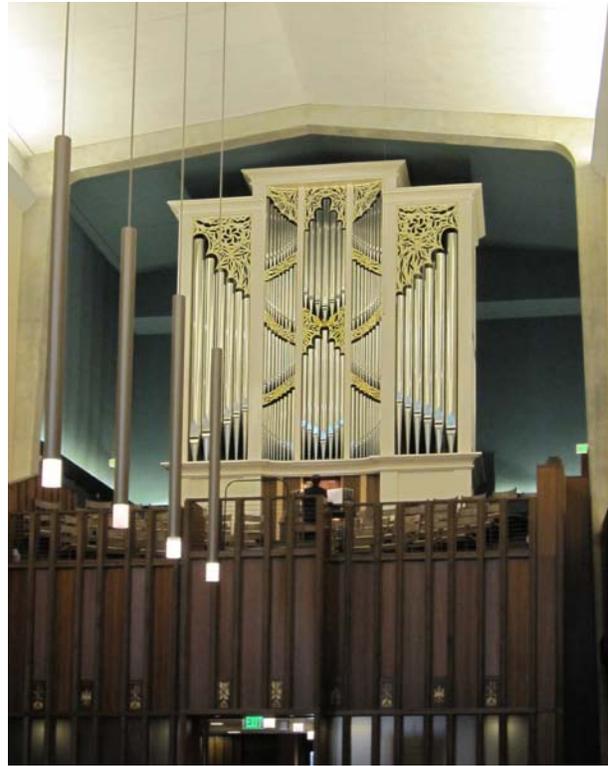
Matthew Dirst conducting from the keyboard. Photo by Ole J. Jacobsen

It was comforting to hear three young artists share a program on the Fritts instrument at St. Philip Presbyterian Church. With their mature artistry and exciting playing, I feel the future is in good hands! Naomi Shiga, a former student of Robert Bates, played Bach's three fiendishly difficult settings of *Allein Gott in der Höh sei Ehr'* (BWV 662, 663 and 664) from the Great Eighteen Chorales with elegant assurance. Damin Spritzer, currently working on a doctorate at the University of North Texas, introduced us to the music of René Louis Becker, an early twentieth century composer who wrote in a French Romantic style. I would have welcomed some explanation of who this composer was, but nevertheless, I enjoyed his beautiful lyricism and dramatic intensity. The French side of this organ was masterfully demonstrated by Ms. Spritzer. Thomas Schuster, also a former student of Robert Bates, showed us the German Romantic and contemporary attributes of the organ with a thoroughly convincing performance of Brahms' *Prelude and Fugue in G Minor* and *Variations on Nun komm', der Heiden Heiland* by Anton Heiller. I look forward to hearing these impressive young musicians in the future.

Gustavo Delgado Parra, Honorary Organist of Mexico City Cathedral and distinguished musician, took the Fritts instrument in yet another direction. His playing of music of José de

Torres y Martínez Bravo (c.1670–1738) and his own compositions excited the audience with amazing Spanish organ colors. Particularly astounding was his newly composed *Three organ studies for pedal four feet in Memoriam Gustav Leonhardt*, which he performed with Ofelia Gómez Castellanos. The final movement was a virtuosic *tour de force* for the feet.

The closing recital was played on the Fritts organ by Pamela Ruiter-Feenstra. She performed representative works of Georg Böhm, and her own improvisations inspired by Böhm. It was particularly satisfying to finally be able to sing as a “congregation” with one of these organs. In this case, it was *Herzlich lieb’ hab ich dich, O Herr* with Ms. Ruiter-Feenstra improvising dance movements between each verse. Her improvised hymn verses and the final improvisation on *Te Deum laudamus* demonstrated the powerful potential of the North German Baroque sonorities. From the opening recital with Buxtehude, we had come full circle, having explored music from 1512 to the present.



Paul Fritts Op. 29 at St Philip Presbyterian Church.  
Photo by Ole J. Jacobsen

#### *Lectures:*

Pamela Ruiter-Feenstra presented the first lecture of the conference where she explored the pros and cons of eclecticism. Speaking on “Globalization and Eclecticism: Blessings and Baner,” she made fascinating connections with world economies, the successful eclecticism of Shakespeare, Da Vinci, and Bach, the impossible requirements made on American organ builders by organ committees, and the advantages of a cultural “stew pot” (keeping individual characteristics) rather than a “melting pot”. As far as organ building and performance were concerned, her summation suggested, “When grounded in historical masterpieces, we can work together to discern specific generative principles that are present when artists and artisans, including organ builders and players, conceive historical eclectic works that endure.” This ideal was, in my opinion, successfully accomplished by the organs and performances heard at this remarkable conference.

Gustavo Delgado Parra lectured on “The Organ Works of José de Torres y Martínez Bravo (c. 1670–1738) in Mexican and Spanish Sources: A Critical Survey.” Mr. Parra demonstrated in detail the problems existing in the two manuscripts, which contain the original sources of the music of José de Torres. He has prepared a new edition, improving on a 1993 edition,

recorded the works on the recently restored eighteenth-century organ in the Mexico City Cathedral, and, as I have mentioned, played some of these works on the Fritts organ, thereby stimulating much interest in this heretofore unknown composer.

Three competition winners (out of seventeen applicants) presented papers on a wide variety of topics. Riyehee Hong, who holds a D.M.A. from the University of Houston, read her paper on “University of Michigan Stellfeld Collection M7.C63: A New Source for French Post-Classical Organ Registration” in which she discussed the recently discovered organ works of Guillaume Lasceux (1740–1831). The manuscript from 1771–72 contains detailed registration indications. Ms. Hong asserted that what is found in this manuscript challenges the generally accepted view of a sharp disjunction between French classical and Romantic “symphonic” organ registration, but rather shows us a transitional post-classical style. Her edition of the manuscript will be published by Wayne Leupold Editions. I was unable to attend the next two lectures, “Technology, Tradition, and the Analog Acoustic: New Synergies



Fritz Noack describing his instrument, Opus 128. Photo by Ole J. Jacobsen

for 21st-Century Organ Building in the Woehl Studio Acusticum Organ” by Randall Harlow and “Pfeifen klatschen lachen: The Graphic Notation of Contemporary Organ Music” by Tiffany Ng. But I understand from colleagues who did attend that the presentations were fascinating and lively.

Kimberly Marshall and Robert Bates have the gift of presenting sophisticated and arcane subject matter in such an enthusiastic and richly illustrated manner that I’m sure that all who were present cannot wait to buy their books on these subjects as soon as they come out. Ms. Marshall spoke on “Arnolt Schlick: A Mirror on Organ Playing in the early 16th Century.”

She explained that Schlick's *Spiegel der Organisten und Orgelmacher* is a kind of handbook for organ committees of the early 16th century, and his *Tabulatur etlicher Lobgesang und Lidlein* is a source for 10 works for organ as well as music for lute. The latter was the first published organ music in 1512. We were exhorted to celebrate the 500th anniversary of this milestone by getting busy and learning and performing Schlick's music. Mr. Bates spoke on "Eclecticism in Organ Building of the French Renaissance" with an emphasis on the secular influences on organ building of the period. Before the Huguenots took over in 1562, French organ cases were decorated in amazing fashion, including moving figurines and sexually explicit paintings. Mr. Bates' photos of these cases were eye-opening to say the least!

The final lecture of the conference was give by Christopher Anderson who teaches at Southern Methodist University, Dallas. His subject, "Reger Through History: Why Playing the Organ Music Is a Problem" was a summation of the competing interpretations of how to play Reger's organ music and what kind of organ it should be played on.

Conference attendees enjoyed two and a half days of the highest quality performances and lectures, time to catch up with old friends and make new ones, and superb arrangements throughout. Congratulations and thanks are due to Matthew Dirst and Robert Bates, co-chairs, and to HyeHung Sung and Clayton Roberts behind the scenes, for organizing such an extraordinary conference.



**ANTIQUA/NOVA: CELEBRATING THE HARPSICHORD ACROSS THE CENTURIES**  
**CONFERENCE REPORT BY *KAREN HITE JACOB***

*Antiqua/Nova: Celebrating the Harpsichord across the Centuries* was held March 21–25, 2012 at the University of Cincinnati College-Conservatory of Music, Cincinnati, Ohio. The event was sponsored by the Southeastern Historical Keyboard Society and the Midwestern Historical Keyboard Society. The two groups, united by an official merger earlier this year, are now the Historical Keyboard Society of North America.

This was the first public gathering for the merged societies, and it continued the established early keyboard traditions in North America by featuring the Seventh Mae and Irving Jurow International Harpsichord Competition and the Eighth Aliénor International Harpsichord Composition Competition. In attendance were professionals and amateurs, students, teachers, instrument builders and all interested in early keyboard. The five days were filled with performances, lectures, mini-recitals, instrument demonstrations, an organ crawl, a tribute to Gustav Leonhardt, the two competitions, and a brunch remembering Don Angle.



Beverly Biggs, Rebecca Pechefsky, and Elaine Funaro perform *Sonata for Three Harpsichords* (1998) by Edwin McLean. Photo by Karen Hite Jacob

Lectures were informative on a range of topics. Of great interest to builders and performers alike was Stephen Birkett’s presentation “Historical Wire, How and Why?” Several builders in attendance, including Owen Daly and Paul Irvin, have been using Birkett’s “P” wire, as it is called. They were able to talk about its possibilities and demonstrate its sound on a few instruments strung in this wire. Birkett has been working on this project with colleagues for several years.

Some presentations addressed historical figures of a recent past, as for example David Kelzenberg’s paper “Fernando Valenti: The Scarlatti project,” and two papers on Mitch Miller’s use of the harpsichord in recordings at Columbia Records in the 1950s. Other sessions were devoted,

for example, to women composers, or to specific early keyboard instruments including the muselar, clavichord, clavisimbalum, virginals, fortepianos and tracker organ.

Thursday afternoon (March 22) offered a house organ crawl with interesting venues, from a 1930s high rise in Cincinnati (with a great view), to an 1878 home in Newport, Kentucky, and a second floor main street studio in Covington, Kentucky.



“Organ crawl”: Robert L. Bozeman at the J.W. Walker & Son organ. Photo by Karen Hite Jacob

Performers included Thom Miles (Juget-Sinclair organ), Martha Foltz (Brombaugh organ), and Robert L. Bozeman (organ by J. W. Walker and sons). All were also treated to a pedal harpsichord played by Nina Campbell (who also organized the special event along with husband and instrument maker Jim Campbell), and a new Flemish single played by Julane Rodgers. Finally, the 50 people on the tour shared in a wonderful buffet at the studio of Kim Heindel before returning to the campus.

Evening concerts included a diverse group of performers, from society members to competition judges. The opening concert, dedicated to Gustav Leonhardt, began with the “Tombeau de Mr. de Chambonnières” performed by Ketil Haugsand. The concert continued with works for two to four harpsichords by J. S. and Wilhelm Friedemann Bach, as well as some composers of our time. Thursday evening’s concert featured the music of Elisabeth Jacquet de la Guerre, as performed by the ensemble Cecilia’s Circle.

The Aliénor Finals took place on Friday night; the audience was allowed to participate in voting. The winners were announced at a reception in the historic Lloyd house, a Romanesque house dating from 1888. First place in the solo harpsichord category was awarded to Mark Janello for “Six Harpsichord Miniatures” performed by Rebecca Pechefsky. Second place went to Janine Johnson for “Night Vision” which she played herself. Third place went to composer/performer Thomas Donahue, for a work entitled “Four Iota Pieces.” The winner of the

Florence Peacock prize for a vocal/chamber composition went to Asako Hirabayashi for “Al que ingrate me déjà.” It was performed by Asako and her ensemble Ladyslipper.

On Saturday, it was time for the final round of the Jurow harpsichord performance competition. The finals were given in two concerts, each featuring three contestants. Programs included accompanying and continuo playing as well as solo works. Most performers chose to play Bach’s Italian concerto as one of their selections. Ketil Haugsand served as ‘tuning technician’ as well as a performance competition judge.

Prize winners for the 7th Mae and Irving Jurow International Harpsichord Competition are Nadja Lesaulnier (second prize), Jia Lim (second prize), Mark Edwards (third prize) and Moh Kim (Jurow prize for a promising non-finalist). No first prize was awarded.

Other highlights included a masterclass taught by Edward Parmentier and Mitzi Meyerson, ten instrument-exhibits featuring builders from all corners of the US, and a few historic instruments including a fortepiano and an Italian virginal. Presentations were not only given by judges and contestants, but also by persons from as far away as Hong Kong, and Sweden.



Masterclass with Mitzi Meyerson. Photo by Karen Hite Jacob

The meeting went on nonstop and offered something for everyone. Vivian Montgomery chaired the event and also directed the Jurow competition. Elaine Funaro, president of the Historical Keyboard Society, directed the Aliénor Awards.

Francis Conover Fitch, co-chair of the conference, led the closing session “Yes Indeed,” a performance in honor of Don Angle (1945–2008). All works performed were arrangements

by Donald Angle (who was married to Francis' older sister). The end of the conference was a poignant, yet joyous 'family' time for those who knew Don and continue to be amazed at his performances.

The next HKSNA conference will be held in May 30-June 2, 2013 in historic Williamsburg, Virginia.

*Karen Hite Jacob is a founding member and past president of SEHKS, an organist/instructor Belmont Abbey College and monastery, Belmont, NC and the director of Carolina Pro Musica, Charlotte NC.*



Aliénor winner Mark Janello with Elaine Funaro. Photo by Karen Hite Jacob



## **THE 1ST INTERNATIONAL CONFERENCE ON HISTORICAL KEYBOARD MUSIC (ICHKM 2011)**

**UNIVERSITY OF EDINBURGH, 1–3 JULY 2011**

**CONFERENCE REPORT BY *ROBIN BLANTON***

On July 1–3, 2011, I had the pleasure of attending the *First International Conference on Historical Keyboard Music* (ICHKM) at the University of Edinburgh, Scotland. As its title promised, the scope of the conference was broadly defined: it brought together researchers and performers with expertise in instruments and music in many different styles, from the fifteenth to the twentieth centuries (although more contributions focused on stringed keyboard instruments than the organ). In addition to several concerts and public lectures, some 50 papers were presented over the course of a three-day weekend, organized by theme into parallel sessions and hosted at the University's Alison House and St. Cecilia's Hall. The abstracts of the conference presentations may be downloaded from the conference website (<http://www.music.ed.ac.uk/ichkm-2011/>). Although it is not possible to mention here more than a few of the many outstanding presentations I attended, I hope that this short report can still serve to demonstrate something of the breadth of topics and approaches represented at the conference, and the extent to which the event successfully foregrounded both the "Music" and the "Keyboards" of its title.

I was struck by how successfully the conference program integrated traditional scholarship with musical performance. This success certainly rested in part on the availability of the exceptional

Raymond Russell and Rodger Mirrey Collections of early keyboard instruments at St. Cecilia's Hall, and we had the pleasure of hearing a number of these instruments at concerts throughout the course of the weekend. I would also, however, especially like to applaud the inclusion on the program of many lecture-recitals, interspersed throughout the paper sessions in a way that highlighted the contribution that music-making can make to musicological scholarship. I attended a presentation by Kris Worsley of the Royal Northern College of Music, for example, that beautifully demonstrated the potential of the format: Worsley argued for Christian Gottlob Neefe's influence on Beethoven's early Variations on a theme by Dittersdorf (WoO 66) in a seamless merging of historical narrative with musical analysis and sounding demonstration.

The paper presentations, meanwhile, demonstrated an inspiring range of scholarly approaches and professional perspectives. A trio of papers on the ever-intimidating topic of temperament, for example, approached questions of historical and modern tuning practice from a variety of angles, using both traditional scholarly methods and methods that leveraged new digital technologies. Frauke Jurgensen from the University of Aberdeen and Ian Knopke from the BBC presented research that used computer-driven, statistical analysis of compositional style in fifteenth-century keyboard music sources such as the Buxheim Organ Book to suggest which tuning systems the music might imply. John Koster of the University of South Dakota brought an organologist's perspective to bear on the question of sixteenth-century tuning practice in Northern Europe and Spain, juxtaposing the existing keyboard music from the period with what is known of the contemporary keyboard instrumentarium. Dan Tidhar of King's College and Francis Knights of Fitzwilliam College, meanwhile, presented the results of work that applied temperament estimation technology to recordings of solo harpsichord music, and raised interesting questions about how tuning choices are made and described in the real world of modern, historically-informed music-making.



Dan Tidhar and Francis Knights with Darryl Martin chairing. Photo by Erasmo Estrada.

Individually, the presentations—characteristically of the conference as a whole—were clear and informative investigations of single aspects of a difficult topic, from quite different points of view; in their combination, they acted in synergy to bring new insight and relevance to the subject matter as a whole.

At large conferences it is always a source of regret that it is not possible to be in two or three places at the same time, in order to attend everything that you are interested in. The program in Edinburgh, however, addressed this problem in the best possible way, through the skillful grouping of presentations by topic, and through its carefully designed heterogeneity. Moving from papers to lectures to concerts, we found ourselves always in new spaces and fresh constellations, making it easy to meet new colleagues from other sessions in informal discussions. As a PhD student, the conference provided me a valuable opportunity to meet other graduate students as well as senior researchers in an area that is inherently cross-disciplinary and even cross-professional—it is not every day that a critical mass of “keyboard people” comes together. I certainly left with many new ideas, both for my own research and for collaboration with other researchers, and this is perhaps one of the surest signs of a successful conference.



Susan Wollenberg and Thérèse de Goede in conversation with (left to right) Nils Franke, Mário Trilha, and Nancy Harper in the foreground. Photo by Erasmo Estrada.

The conference's broad range, and the fact that it collected researchers from so many backgrounds, inevitably raised the question that was the subject of the final panel discussion: "How viable is it to see keyboard studies as a field in its own right?" Certainly, any of the contributions could and perhaps usually would find a place within other, meaningful scholarly frameworks. It is also possible, however, to see the technology of the keyboard instrument as a strong unifying center that holds together particular patterns of building, music-making, and musical reception, and the Edinburgh conference made a strong argument for the utility of bringing those perspectives together.

I would like to thank and congratulate the members of the Organizing Committee—Andrew Woolley, Erasmo Estrada, Eleanor Smith, and John Kitchen—for creating such a congenial, collegiate, and inspiring event.



Andrew Woolley, Christine Jeanneret and Alexander Silbiger in conversation.  
Photo by Erasmo Estrada

It is hoped that the conference may run biannually; in the meantime, proceedings from 2011 will be published by Ashgate in 2013 (*Interpreting Historical Keyboard Music: Sources, Contexts, and Performance*, edited by Andrew Woolley and John Kitchen). There are also plans to publish videos from the conference online at <http://vimeo.com/user8147694>. The first of these, a recital-demonstration of English keyboard repertory and Beethoven's Rondo in C (Op. 51, no. 1) on two historical clavichords from the Russell Collection, by Terence Charlston of the Royal College of Music, London, is already available.



**IMPRESSIONS FROM THE *FUNERAL SERVICE OF GUSTAV LEONHARDT***

**AMSTERDAM, JANUARY 24, 2012**

**BY *TILMAN SKOWRONECK***

The “Kerkelijke bijeenkomst bij het afscheid van Gustav Leonhardt” took place in the Westerkerk of Amsterdam, on a calm but suitably bleak weekday. As could be expected, very many people attended, although the church did not become overcrowded. I noted wreaths from a number of local former students, and the Dutch queen, among many others. When I entered—straight off the plane—more than one hour of the 2-hour period of condolences had passed, yet there was a line waiting all the way from the entrance to the front of the church.

The entire service—texts (in Dutch and English), music and procedure—had been designed by Gustav Leonhardt himself. It was led by Edward Munning Schmidt; Bernhard Winsemius played the organ. Most of the hymns were sung in Dutch. Some asserted our trust in God and acknowledgement of His will, others were more intimate, and some sorrowful. Just before the end of the service, a “reflection” (“Overdenking”), written by Leonhardt, was read in Dutch by Jan van Biezen.

The careful selection of hymns and texts informed Leonhardt’s friends and colleagues in a strong voice of his mental battle toward his final acceptance of illness as God’s test. The message, although serious and not free from moralizing undertones, was presented in Leonhardt’s well-known style: at times quirky, but always intense and focused, so that it seemed for a moment as if he was still present in person.

The musical part of the service concluded with the last Chorale from Bach’s *St. John Passion* with the original German text. Finally, Leonhardt’s daughters and his youngest daughter’s husband carried the coffin out of the church, followed by Marie Leonhardt and Sieuwert Verster (the co-founder of the Orchestra of the 18th Century)—a very moving sight. For us selfish observers, still pondering the message we had just heard, it seemed as if a part of our personal history was being carried away.



## THE 41ST ANNUAL MEETING OF AMIS/CIMCIM

The Metropolitan Museum of Art and The Manhattan School of Music will host the 41st annual meeting of the American Musical Instrument Society (AMIS), to be held jointly with the International Committee of Musical Instrument Museums and Collections (CIMCIM) in New York from May 15 to May 20, 2012.

The theme of the conference is *The Arts and Artists of Musical Instruments*. Musical instruments are produced by skilled luthiers and played by skilled performers. They are often decorated or depicted by people working in the visual arts. Our theme, recognizing the unique environment of the Metropolitan Museum of Art, opens possibilities for exploring the confluence of these artistic energies.

The full schedule is available at the following link:

<http://amis.org/meetings/2012/AMISschedule0214.pdf>



### ANNOUNCING THE BRITISH HARPSICHORD SOCIETY'S ANNIVERSARY INTERNATIONAL COMPOSITION COMPETITION:

The Competition, in commemoration of the Society's Tenth Anniversary, is the first of its kind to be run in Great Britain. It is open to composers of all ages and nationalities, and invites anonymous admissions for a work for solo harpsichord of no more than 8 minutes in duration. The closing date for posting is *September 1st, 2012*, with the results announced in October. The jury is made up of harpsichordists and composers of considerable experience of the instrument in a contemporary context, who are looking for works which explore the properties of the instrument in imaginative and skilful ways.

Jury members are: Mahan Esfahani, Jane Chapman, Penelope Cave and Pamela Nash (harpsichordists), and Gary Carpenter, Rob Keeley and Larry Goves (composers).

The First Prize is £1000, and the winner will also have their work published by Cadenza Music. Second Prize is £500. All short-listed pieces will receive a London performance in 2013, and copies will be housed by the Libraries of The Royal College of Music in London and The Royal Northern College of Music in Manchester.

The Competition is sponsored by The Ida Carroll Trust, Cadenza Music and Dr George As-sousa.

Full details are available at: [www.harpsichord.org.uk](http://www.harpsichord.org.uk).

Enquiries: [nashhpschdnew@aol.com](mailto:nashhpschdnew@aol.com)

## ORGAN HISTORICAL SOCIETY, 57TH CONVENTION, JULY 8–13, 2012

The Organ Historical Society will celebrate its *Fifty-seventh Convention* in Chicago, Illinois, July 8–13, 2012. Performances are scheduled at twenty-eight venues throughout the city and in nearby locations. Organists who are well established in the area, young musicians and international performers including Nathan Laube, Ken Cowan and Jonathan Ryan, will present quite varied programs on the great range of instruments that have been prepared for the event.

The founding members of OHS were particularly concerned about support to maintain the 19th-century American instruments found in New England. As time has diminished overall interest for earlier pipe organs, and for contemporary pipe organ building, the group has developed a much broader mandate—to support the pipe organ and its makers as a vital part of American culture. The organs heard in Chicago will demonstrate this broad-based vitality, ranging from early and contemporary tracker instruments to electro-pneumatic, including two theatre organs.

There will be seven E. Power Biggs Fellowships supporting the attendance of several organists who live in such rural areas across the country that they never have opportunity to experience more than a very few instruments. Support for the Biggs Fellows now constitutes a major effort of the OHS scholarly and outreach activities.

More information is available at <http://www.organsociety.org/2012/>

## THE MIDNIGHT SUN FORTEPIANO WORKSHOP, JUNE 4–9, 2012

The *Midnight Sun Fortepiano Workshop*, featuring two of the world's leading fortepianists and experts on historical performance, Tuija Hakkila (Sibelius-Academy, Finland) and David Breitman (Oberlin College, USA), will take place June 4–9, 2012 in Helsinki, Finland. It focuses on music of the classical and early romantic era, and the development of piano as an instrument, and is open to fortepianists as well as pianists. No prior experience with early keyboard instruments is required; we are happy to have pianists for whom this will be their first experience.

The workshop takes place in luminous Helsinki at the Sibelius-Academy facilities right in the heart of the city. Tuition will be given on high quality historical instruments provided by the SibA. Helsinki is also worth a longer trip: during the following week the city offers a whole festival of 18th-century music and art, Les Lumières.

Course fee: 400 €

Accommodation:

Hotels and hostels in the Helsinki area. For more information and help contact [sanni.antikainen@siba.fi](mailto:sanni.antikainen@siba.fi). Accommodation is not included in the course fee.

Application deadline May 1, 2012

Send applications to [sanni.antikainen@siba.fi](mailto:sanni.antikainen@siba.fi), including your name, contact information, and a short history of music studies and the pieces you would like to work with.

## THE HISTORICAL PERFORMANCE PROGRAM AT OBERLIN ANNOUNCEMENT

Historical Performance has a long history at Oberlin: our Baroque Performance Institute will celebrate its 40th year this summer! The strength of the program is in the breadth of the faculty, and the richness of the instrument collection and library. We offer instruction in baroque violin, baroque cello, viola da gamba, recorder, baroque flute, baroque oboe, organ, harpsichord, clavichord, and fortepiano. Although Oberlin is almost exclusively an undergraduate school, we recognize that students often don't discover an interest in early music until their college years. That's why we also offer a Master's degree, both for students who earn their undergraduate degree elsewhere, and for Oberlin students who entered in a "conventional" program. (The Masters normally takes two years, but an Oberlin undergraduate majoring in a "modern" instrument can add a Masters in a historical instrument with one additional year.) Oberlin also accepts a limited number of students for a two-year Artists Diploma program, designed for those who are on the threshold of a professional career.

Many students who don't major in Historical Performance are also active participants in our program, taking secondary lessons and courses, and playing in ensembles—talented "doublers," like several of our faculty! In addition to small ensembles (trio sonatas and other baroque chamber music, recorder consort, viol consort), we now mount a baroque orchestra project each semester. The Collegium Musicum, directed by Steven Plank, performs renaissance polyphony; vocal music is also well represented among the small ensembles (cantatas and other vocal pieces with instrumental obbligato parts).

**Specific opportunities for keyboard players:** in addition to undergraduate degrees in harpsichord and organ, we offer a Masters in "Historical Keyboards, Combined" which allows students to study any combination of harpsichord, fortepiano and organ. Piano majors can elect a course called "Time Travel for Pianists" which gives them access to David Breitman's personal piano collection; any keyboard player may take secondary lessons in harpsichord or organ, or elect an introduction to the clavichord.

### *Teachers:*

James David Christie, organ; Webb Wiggins, harpsichord; David Breitman, fortepiano and clavichord. Distinguished guest organ professors in 2012–2013: Madame Marie-Louise Langlais (semester I 2012) and Dame Gillian Weir (semester II 2013).

### *Instruments:*

*Fortepianos:* 5-octave replicas of Dulcken and Walter by Wolf (1991) and McNulty (2005); 1810 Broadwood; 1842 Erard; 1865 Broadwood.

*Harpsichords:* Dowd French double, 1969; Kingston French double, 1990; Leek French double, 1975; Hill French double, 1987; Hill German double (year unknown); Zuckermann Flemish double, 2007; Myerly Flemish single, 1989; Martin Flemish single, 1979; Sutherland Italian, 1983; Dupree Italian, 1982; Dowd Italian, 1965; Clark Italian (year unknown); Martin Virginal, 1973.

*Organs:* Warner Concert Hall (three-manual Flentrop organ in the late 17th-century Dutch-German tradition); Finney Chapel (three-manual Fisk organ in the 19th-century French symphonic style of Aristide Cavallé-Coll); Fairchild Chapel (two-manual Brombaugh meantone organ and a one-manual and pedal Flentrop organ in 18th-century Dutch style); Peace Church (two-manual Bozeman-Gibson organ in the 18th-century style of Gottfried Silbermann); Kulas Recital Hall (one-manual and pedal Brombaugh organ in 17th-century German style); two large Flentrop studio teaching organs; 13 practice organs, each in an individual practice room by Flentrop, Brombaugh, Fritts, Noack, Guilbault-Thérien and Holtkamp; three portable positif organs by Flentrop, Klop and Byrd. Oberlin has very recently been given two major gifts: the largest organ ever built by the mid-19th century English-American organ builder, Thomas Appleton, which will be restored and installed on campus in 2013 and the three-manual Gonzalez neo-classic house organ of the late French concert organist, André Marchal, which is currently in storage pending restoration. In addition, students have access to three large organs in local churches by Gober, Flentrop, and Brombaugh.

Thanks to *James David Christie*, *Webb Wiggins*, and *David Breitman*.





## SAVING KLAVERENS HUS IN SÖDERHAMN, SWEDEN

Eva Helenius of Klaverens Hus, in Sweden, writes: “We are fighting here to save our keyboard instrument museum, since the city of Söderhamn has withdrawn the economic support they earlier gave us by paying our rents, both for the exhibition and the store rooms. It has been a mere hell (there is no better word for it) during the entire autumn, to say nothing of this spring, when the city threatened to dump our unique collection. The problem has not yet been fully solved, although we luckily, since some weeks, have a very good chairman who is working to save the collection—*c.* 560 instruments—and the national collection of what is still left from our piano and reed organ factories. You can help us by writing some words I support on our Appeal blog at <http://klaverenshusappeal.klaverenshus.se/> (and please, do tell other people to do the same).”

To provide some context for our readers, we have extracted and re-phrased a few excerpts from the website of Klaverens Hus (<http://www.klaverenshus.se/Home.html>)

Klaverens Hus is a museum in Söderhamn at the East coast of Sweden that collects and exhibits such keyboard instruments for which there no longer exist any local factories. The collection contains upright, square, and grand pianos, and harmoniums and reed organs. These keyboard instruments and objects belong to an industrial heritage of piano and reed organ factories that is unique for Sweden. The playable part of the collection is regularly used at concerts. The collection’s ambition is to successively increase the number of restored instruments. As Eva Helenius tells me, the owners of the collection have at this point been negotiating with the city of Söderhamn about the rent of their buildings for four years.

*Tilman Skowroneck*





**Submissions and questions may be directed to:**

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