

Westfield

NEWSLETTER OF THE WESTFIELD CENTER, VOLUME XXIII, NUMBER 4

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

Fall 2012

Tilman Skowroneck, Editor



A warm welcome to the fourth and final issue of the Westfield newsletter of 2012! My first year as the newsletter's editor comes to a close as well—a good occasion for a brief look behind the scenes.

The process of assembling suitable material for the newsletter is typically as follows: around the time an issue gets published I sketch out a few ideas for the next one. I might also contact the prospective contributors for the coming issue at this point with some first ideas.

Closer to the release date, Maja Anderson, Evan Cortens, Annette Richards and I assemble and compare our ideas via e-mail. This is followed by some two to three weeks of contacting everyone for real and getting texts and photographs ready. This is a very satisfactory process as we all joyfully agree that deadlines are there to be re-negotiated. In short, to work together with my colleagues at Westfield has been as flawless as anyone can wish for.

A hearty Christmassy applause, therefore, and many thanks for this year, Maja, Evan, and Annette!

It is, however, in the hands of Westfield Center members to take this experience to the next level. One editor in Sweden and three Westfielders in Ithaca are a small crew, compared to the task at hand. We would like to do more than toot the Westfield Center horn (to use a somewhat mixed metaphor) and to report about events nearest to us. Our ambition is to include the highlights of early keyboard news from around the world. In order to get even better at this, I would again like to encourage our readers to get in touch with us whenever they have suggestions for our content, or information about some fresh and important keyboard events.

Executive Director *Annette Richards* opens this issue with a personal message for the members of the

Westfield Center. An announcement of next season's important event, the first *Westfield Center International Organ Competition and Academy* follows. *Ignacio Prego*, prizewinner of the *Westfield International Harpsichord Competition*, granted me an interview in which he looks back at the most recent Westfield competition, and gives his view on the profession of a harpsichordist.

As an update to last issue's interview with fortepianist *Anthony Romaniuk*, we have included an updated concert schedule of this artist. Annette Richards takes the word again, this time as the editor of *Keyboard Perspectives*, with a short preview of the upcoming issue no. V, which is scheduled to appear in the early spring of 2013. Another upcoming Westfield event, a fortepiano workshop to be held in Greensboro, NC, in July,



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is announced by *Andrew Willis*, who will also be one of the teachers at the course.

For a few well-crafted paragraphs, fortepianist and harpsichordist *Anthony Romaniuk* changes profession, as he contributes with a review of a memorial concert for Gustav Leonhardt that took place in September 2012 in the Waalse Kerk in Amsterdam. Joel Speerstra has been so kind to send us a very personal report about the *Sma-*

rano International Organ, Clavichord and Improvisation Academy 2012. Finally, *Bart van Oort* gives us the newest about the Italian “Master Weekends” for fortepiano in Villa Bossi near Milan, organized by harpsichord builder Guido Bizzi and his sons.

A special thanks for our contributors to this issue, who gracefully complied with my requests in spite of their extremely full schedules. – *Tilman Skowroneck*

A NOTE FROM THE EXECUTIVE DIRECTOR

Dear members of the Westfield Center,

As we approach the end of the year we reach that moment again when we thank you for your support in 2012 and warmly invite you to renew your annual membership for 2013. Renewal letters were sent out recently, but you can very easily renew your membership online here: <http://westfield.org/join>. As I mentioned in the letter, your membership is crucial to our survival, and we also very much appreciate your gifts to the Center. These are vital to making our programs possible, and we have a special need this year as we raise the monetary prizes for the Organ Competition, which will take place in September 2013. Please consider contributing to a prize, in your own name or to honor a friend or colleague.

In the course of the coming year, as we come to the end of our Mellon Foundation funding, we will be working to obtain a new grant to help with the costs

of running our programs; for those applications, it is especially important to be able to show enthusiastic membership support. You can consider your membership and donation this year to be doing double duty!

In the meantime, my own time as Executive Director will probably be up at the end of 2013. If you have thoughts about a future executive director, or would like to know more, please email me (ar34@cornell.edu) or the current Westfield board president, Paul Tegels (paul.tegels@plu.edu).

With best wishes,

Annette Richards
Executive Director

ANNOUNCING THE FIRST WESTFIELD CENTER INTERNATIONAL ORGAN COMPETITION AND ACADEMY

22–30 SEPTEMBER 2013

The Westfield Center Keyboard Competition and Academy offers young keyboard players the opportunity to explore the music of the 17th, 18th and 19th centuries through the avenue of instruments, sources and performance practices familiar to the composer. In 2011, Westfield held the first-ever North American international competition in fortepiano (at Cornell University), and in 2012 a competition in harpsichord (at the Smithsonian Institution). The 2013 Organ Competition, at Cornell and the Eastman School of Music, invites organists from around the world to perform on three land-


mark historic, and historically-informed instruments, before an international jury and for significant prizes. Under the rubric “Cosmopolitan Encounters” the focus is on the 18th century but moves far beyond.

The competition invites participants to reimagine the historic encounters between great keyboard players of the past, staged as contests, duels or moments of inspiration: these include the meeting of Froberger and Weckmann in Dresden in the middle of the 17th century; the gathering of the Bach sons and their father at the royal Prussian court in Potsdam in 1747; the encounter

of W. A. Mozart with the virtuoso J. W. Haessler in 1789. How did travelling virtuoso organists handle the instruments they met, and how did they adapt their music and its national styles to instruments that may have been foreign to them?

This competition offers candidates the chance to imagine some of those encounters as they play repertoire on the Craighead-Saunders organ at Christ Church, Rochester, modeled on the 1776 Adam Gottlob Casparini organ in Vilnius, Lithuania; the original 18th-century Italian organ in the Memorial Art Gallery, Rochester; and the organ at Cornell University, based on the 1706 Arp Schnitger organ at Schloss Charlottenburg, Berlin.

Much of the competition repertoire has been chosen for its suitability to these three organs, but some music has been deliberately selected in order to encourage



Westfield
INTERNATIONAL
ORGAN
COMPETITION
AND ACADEMY
SEPTEMBER 22-30, 2013

Jury: Bernard Foccroulle, Edoardo Bellotti, Jon Laukvik, Kimberly Marshall, Jacques van Oortmerssen, David Yearsley

First Prize \$10,000 – Second Prize \$5,000 – Third Prize \$2,500
Prizes include a series of recitals, and a CD recording with the Loft label

Cornell University, Ithaca, New York Eastman School of Music, Rochester, New York

www.westfield.org

adaptability and an extension of the historical imagination of performers. In the last round in particular, candidates are asked to select and perform 19th- and 20th-century repertoire, imagining how 19th- and 20th-century composers may have approached old organs in a new age (the full list of pieces can be found at this link: <http://westfield.org/competition/organ2013/repertoire/>).

Cosmopolitan encounters mark our own times as thoroughly as they did the past. Judging the competition will be an international jury from both sides of the Atlantic, which will award prizes that include not only cash

awards but also important and visible concert engagements and a CD recording.

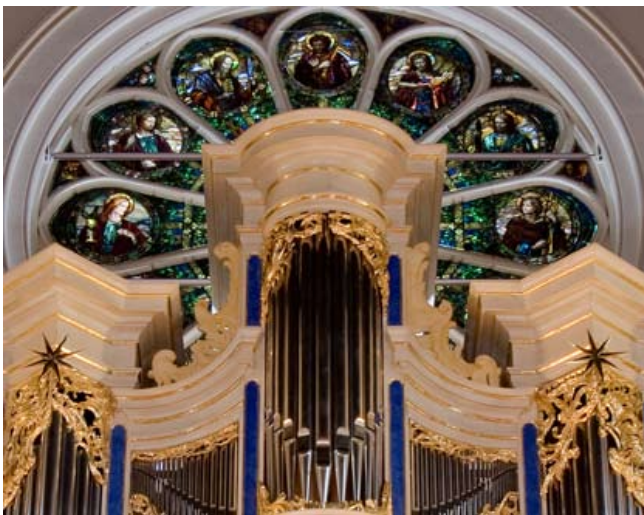
The Competition (September 22–29) will run alongside the academy (September 24–30), as well as the annual EROI festival (September 26–29). Competition participants eliminated after the first round will be invited to join the Academy and festival. Deadline for applications is May 1, 2013. Please encourage your students, colleagues and friends to participate. We look forward to seeing you in upstate New York next September.

FOR ADDITIONAL DETAILS:

<http://westfield.org/competition/organ2013/>

TO APPLY:

<http://westfield.org/competition/organ2013/apply/>



The Craighead-Saunders organ at Christ Church, Rochester

AN INTERVIEW WITH IGNACIO PREGO

In August this year, *Ignacio Prego* won the first prize in the *Westfield International Harpsichord Competition*, and it is in celebration of this award that I have asked him the following questions.

Ignacio Prego has been described by *El Mundo* newspaper as “one of the Spanish musicians with most projection and versatility in the Classical scene...” He actively concertizes on both harpsichord and piano. After graduating with honors in Madrid, Ignacio followed his piano studies in USA with Luiz de Moura Castro in Hartford, CT and Emile Noumoff at Indiana University. Having played numerous concerts as soloist and as chamber musician with the international prize-winning Esterhazy Trio, Ignacio specializes in historical performance, studying harpsichord with Elizabeth Wright and basso continuo with Nigel North. Other teachers include Stanley Ritchie, Jacques Ogg and Byron Schenkman.

In August 2012, Ignacio joined the prestigious Historical Performance program at the Juilliard School of Music, studying with Kenneth Weiss. Ignacio is the Musical Director of *Suite Hispania* and was nominated for Best Director in the New York ACE International Awards 2012. He is also the founder and director of the ensemble *L'Elevezione*. He has recorded for labels such as *Piccolo* and *Verso*. His latest recording was favorably reviewed by the magazine *Scherzo* as an “exquisite ... marvelous version”. In April 2012 *Verso* released Ignacio's solo harpsichord recording with works by J. S. Bach. – *Tilman Skowroneck*

(Ignacio's full biography is available at <http://ignacio-prego.com/index.htm>).

Ignacio, I am interviewing you because you have won first prize in the Westfield International Harpsichord Com-

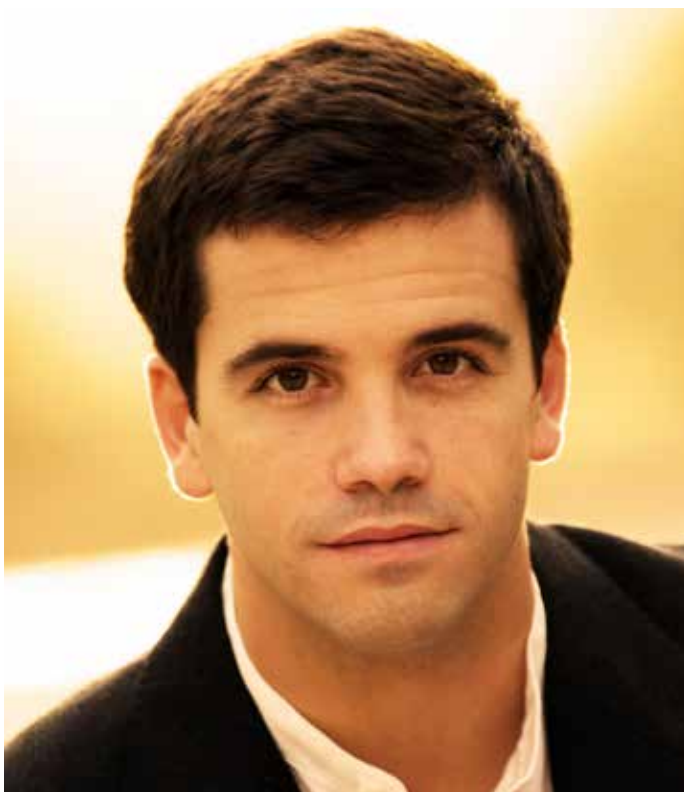
petition. But you have also been active as a pianist. We seem to be looking at a development here. How did you become interested in playing the harpsichord?

From as early as I can remember, the harpsichord has been, in one way or another, present in my life. I am lucky to have a family that is extremely fond of music and a father who deeply admires Bach. One of my earliest musical memories is listening to recordings of Scott Ross playing Scarlatti, and Gustav Leonhardt playing Bach, in the living room of our house. This somehow made my perception of harpsichord music and its sound very familiar, natural, and it was a key factor that led to my continuous interest in the instrument.

Many years later, when I moved to Bloomington to complete my Masters in Piano at the Indiana University, I decided to take harpsichord as a secondary instrument. I was lucky to meet an extraordinary artist, Elisabeth Wright; the best mentor and teacher I could have hoped for. Having her as a teacher was a true revelation, which awakened and renewed my passion for music. All these factors made my adaptation to the instrument fast and effortless.

As competitions do, the Westfield competition required that you played a wide range of repertoire. If you were to choose, what would be your favorite style of music?

I do not have a favorite style, but I do feel closer to and more familiar with certain composers. One of them is, without a doubt, J. S. Bach, and this is the main reason I have dedicated my first recording to this composer (“Chromatic Fantasy” on the *Verso* label). I also have great interest in Spanish music for keyboard and its composers, from Cabezón and Cabanilles all the way to



Antonio Soler and Sebastian Albero, among others. For me, the first two of these are special for their deepness and purity of the Castilian language.

In 2010 I had the honor of performing this repertoire at the National Gallery of Arts in Washington at the exposition “The Sacred Made Real” with its religious paintings of Spanish artists such as Zurbaran and Velazquez. To contemplate these paintings before playing the music written during the same period of time was an inspiring experience.

Frescobaldi, Rossi, Scarlatti, Froberger, D’Anglebert, Louis Couperin and Rameau take an important part in my solo concert programs as well.

After listening to your performances on YouTube, I especially noticed two qualities in your playing: your vocal, non-percussive touch and your affinity to polyphony and clarity. What qualities does a harpsichord need in order to be a good musical partner for your music making? Do be technical!

Thank you! I think this is a great compliment for a harpsichordist.

It is not possible to find two identical instruments, and that is, for me, the enchantment. Each has its own personality, characteristics, good qualities and also, sometimes, not such good qualities.

I would say that the tone quality is essential. I love to play on instruments with personality. If, for example, I play on an Italian harpsichord, I like it to be very “Italian”: powerful, with a sharp attack and a dominating mid-high register.

I consider it very important to be able to trust the instrument’s mechanism—it needs to be well regulated. The attack of every key needs to happen at the same point, and it should always have the same resistance.

The hall’s acoustic may have just as much influence on the success of a concert or recording as the instrument itself, sometimes even more. The tendency to play in bigger and bigger halls harms the instrument, which has been designed for smaller spaces.

It is shocking to find recordings of first-class harpsichordists with a huge amount of reverberation, so that the listener is unable to perceive the variety of articulation that is essential for a piece to speak.

I’ve read that you are also a composer. Does this special skill influence your musical approach even in Early Music?

I did in the past dedicate a part of my time to composing, but to me this does not seem enough to consider myself a composer. There was a period when I focused on writing music for the visual arts, including adverts, documentaries and short films. It was an enriching experience and has clearly influenced me as a musician. Unfortunately I have no time to continue working on this, but I might get back to it later on in the future.

One thing that became clear to me through composing is that knowledge of harmony, orchestration, counterpoint, form, etc. is essential for a better understanding of the music I play. During the process of composing, many unforeseen questions arise, and it seems impossible not to organize and plan the musical material that is needed in order for it to work. This is also applicable to the process of interpreting other composer’s works. If, as a performer, I have to give a theatrical character to the music, work with dancers, choreographies, staging or lighting design, with this background I certainly understand the power of the musical language and its meaning better.

Most people like to perform for an appreciative audience. Playing in a competition, however, is different, as the element of comparison overwhelmingly enters the picture. What has been your strategy to cope with this specific type of attention?

Playing in a competition is probably the most unnatural way of music making. It is terrible! I was never fond of competitions but somehow I see it as one of the few ways to reach certain objectives. My true intention—something I reminded myself of, before going on stage during the competition—was to make music and be faithful to my musical ideas. In other words, I wanted to be genuine and honest, and to trust that this would also be transmitted to the public and jury. This thought process helped me to play at my best at some specific moments of this competition, and possibly led me to avoid those feelings of comparison and competitiveness.

Gustav Leonhardt said in a fairly recent interview that the harpsichord has some “diabolical” difficulties. You seem to be a very precise and unperturbed performer. What is your approach to playing neatly on the harpsichord when performing live?

There is no doubt that the harpsichord is an especially difficult instrument to master. It is extremely delicate,

and with minimal body tension, the sound quality and precision of the attack get affected.

For me personally, it all depends on my previous preparation process and my state of mind. If I am comfortable with the music and feel free to enjoy it on stage, I think the biggest part of the battle is already won. I guess this is no secret to anyone!

Players and audiences still take sides when it comes to playing old music on historical or newer types of instruments. Is your engagement for the harpsichord a statement in this discussion?

Actually it is not. I have to admit that this is a battle I am not too interested in, maybe because I started as a modern pianist, which is the most common musical background for harpsichordists today. It has probably given me an open and freer vision of historical performance, far away from the most orthodox and conservative views.

What I do believe is that the essence and value of most of this music is sometimes lost when played on a different instrument than the one it was composed for. It simply does not work.

Not to play baroque music on modern piano has been a very natural, intuitive and logical process for me to go through and was not based on any other belief.

You will record Bach's French Suites in January. What is special to you about this repertoire?

It was a very quick decision. I had just published my first recording "Chromatic Fantasy" for Verso records in Spain, and was offered the opportunity to record another CD for the same label eight months later. The six French Suites are superb, and I had wanted to play the complete cycle in concert for a long time, so I thought recording it would be a great decision. I am very much looking forward to this.

What instrument will you use?

I am still deciding between two instruments: a French double after Blanchet and German double after Mietke, both constructed by Keith Hill. Both also belong to a good friend of mine so I will have the opportunity to play and experiment with them while I am in Spain this Christmas in order to make a decision. I played on them in concert before and both are exceptional instruments.

Bach's keyboard music is rarely discussed among harpsichordists without mentioning temperament. What will be your choice?

Werkmeister III will be my choice.

Every one of our colleagues would have different things to say when asked about the difficulties and advantages of making studio recordings, and the benefits or shortcomings of the finished product. What would your answer be?

I love recording. I am passionate about the process and I also love to work on the postproduction. I personally choose the takes and I like to get involved in the mastering.

Between 2001 and 2004, I studied Sound Design in Madrid at the same time that I was finishing my piano studies. I am truly fascinated by this totally different musical world.

For some people it is an intimidating process. To be around microphones can sometimes make inspiration and spontaneity difficult to reach. In my case it is a great opportunity that allows me to explore, sometimes to the extreme, to finally make a decision. I personally enjoy it very much.

Returning to your performances online, I found that you almost seem to be two performers: nothing in your harpsichord playing betrays the pianist and nothing in your piano playing betrays the harpsichordist. Many colleagues today are faced with having to command various different keyboard instruments, but have difficulties switching between them. What encouragement would you give them? How does one maintain distinct and idiomatic approaches?

It is true that for almost three years I was able to combine my modern piano playing and my harpsichord playing, almost in a Jekyll & Hyde manner, without compromising the result.

Reality has somehow kicked in and it has been impossible to maintain a regular concert activity on both instruments (especially with piano repertoire such as Brahms' Variations, the Liszt Etudes, and so on). Unfortunately I had no time to do both, so my inclination has been to play less modern piano while also avoiding the repertoire mentioned above.

I have experienced the difficulty in playing both instruments on a high level and I believe the physical side is the one suffering the most. When I had to combine both instruments, I always started the day practicing

harpichord, and in the second part of the day I moved to the piano. This way, the hand muscles that are essential for the demanding piano repertoire could be released overnight.

Please tell me something about your upcoming schedule. What are the consequences of winning a first prize at the Westfield competition? Which audiences will benefit from this, and when?

At the beginning of January I will be in Madrid for three days, recording my new CD of Bach's French Suites. In February I will be back in Spain to play two concerts at the Symphonic Auditorium in Leon and Salamanca together with *La Ritirata*, a very fine early

music ensemble with which I often play continuo (we just recorded a CD and a DVD for Cantus Records). I will also return to Spain in March to play a concert in Madrid at the Club Alcala Casino.

On the first of May I will play a recital at the National Gallery of Arts in Washington with a program consisting of Italian and Spanish music.

As a direct result of winning the Westfield International Harpsichord Competition, I will perform on April 6, 2013 at the Continuo Conference that takes place in Tacoma, WA. The rest of the concerts resulting from the Competition still have to be determined but I guess they will happen mostly in 2013–2014.

Ignacio, thanks very much for taking the time for this interview!

CONTINUO: THE ART OF CREATIVE COLLABORATION – SPRING 2013

The Westfield Center invites you to the spring conference *Continuo: The Art of Creative Collaboration* at Pacific Lutheran University in Tacoma, WA.

The conference will take place between April 4–6, with post-conference events on April 7, 2013.

Featuring: Gregory Crowell, Charlotte Mattax Moersch, Ed Parmentier, Byron Schenkman and Stephen Stubbs on harpsichord/organ, with Amanda Forsythe, Pacific Lutheran University's Choir of the West, Ingrid Matthews, Jennifer Rhyne, Svend Rønning and Douglas Williams

For a detailed schedule and to register, go to: <http://westfield.org/conferences/tacoma2013/>

CONTINUO



THE ART OF CREATIVE COLLABORATION

The Westfield Center For Historical
Keyboard Studies
with Pacific Lutheran University

April 4-7, 2013 in Tacoma, WA

Featuring: Gregory Crowell, Charlotte Mattax Moersch, Ed Parmentier, Byron Schenkman and Stephen Stubbs on harpsichord/organ, with Amanda Forsythe, Pacific Lutheran University's Choir of the West, Ingrid Matthews, Jennifer Rhyne, Svend Rønning and Douglas Williams.

EARLY REGISTRATION PRICES:

Student Attendees/Student Participant – \$70
Members – \$185 Non-Members – \$250 (includes
2013 Westfield membership)



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FROM THE DESK OF THE EDITOR OF
KEYBOARD PERSPECTIVES:



The 2012 volume of *Keyboard Perspectives*, the fifth in our series, is steaming ahead, and if all goes according to schedule, Westfield Center members (for 2012) can expect their volume in the new year, as an antidote to the late March blues... With excellent authors and the usual wide range of contributions, from Davitt Moroney on Gustav Leonhardt to Richard Kramer on C. P. E. Bach and from Emily Dolan on keyboard-machines to Ulrich Leisinger on the young Mozart, as well as much more, there should be something to interest everyone.



Looking ahead, *Keyboard Perspectives VI*, your 2013 membership benefit, will be edited by our superb *Westfield* editor Tilman Skowronek. Materials for possible publication, thoughts, ideas and comments for that volume can be directed to Tilman at his address below.

As always, we welcome your feedback—please don't hesitate to get in touch. — *Annette Richards*



We are happy to announce an updated schedule for the upcoming performances of Anthony Romaniuk, winner of the Westfield International Fortepiano Competition, 2011.

January 11, 2013: Albany, CA - MusicSources

January 13, 2013: Los Angeles, CA - LACMA

January 16, 2013: Tempe, AZ - Arizona State University

January 20, 2013: Raleigh, NC - Raleigh Chamber Music Guild

More details can be found under the appropriate links at westfield.org.

FORTEPIANO WORKSHOP IN GREENSBORO,
NORTH CAROLINA
JULY 21–27, 2013

Malcolm Bilson (Cornell University)

Andrew Willis (University of North Carolina, Greensboro)

David Breitman (Oberlin Conservatory)

This week-long workshop is designed both for experienced fortepianists and for pianists with no prior experience with historical instruments. An unusually broad selection of pianos will be available, including an 1848 Pleyel, an 1841 Bösendorfer, an 1815 Dulcken replica, a 1790s Walter replica, a 1770s Stein replica, a 1787 Broadwood square, a 1730s Florentine replica and others. Every participant will have a chance to work with each of the three teachers, and the informal atmosphere will encourage lively discussions. Performances will showcase the work of the instructors and participants.

The University of North Carolina at Greensboro is known for innovative programs surrounding the piano, sponsoring the biennial "Focus on Piano Literature" symposium and offering degrees in keyboard performance at all levels that may focus on piano, organ, fortepiano, and/or harpsichord.

Accommodations will be available in comfortable, air conditioned dorms on campus, and meals may be arranged through the University Dining Hall or handled "a la carte" at a large variety of local eating establishments.

Please monitor the Westfield Center website for detailed and updated information.

The workshop is sponsored by the Westfield Center; every participant will receive a year's membership in the Center, which includes the current issue of the journal *Keyboard Perspectives* as well as reduced rates for other Westfield events. — *Andrew Willis*



MEMORIAL CONCERT: GUSTAV LEONHARDT
SEPTEMBER 3, 2012, WAALSE KERK, AMSTERDAM

BY ANTHONY ROMANIUK

The Waalse Kerk in the heart of Amsterdam's old center was a fitting venue for the *Herdenkingsconcert* (Memorial concert) of Gustav Leonhardt, for it was in this very church that he served as organist between 1959 and 1982, and its intimate acoustic is particularly well suited to solo (and small ensemble) performances. The concert was organized jointly by the Waalse Kerk and the Amsterdam Conservatorium, where Leonhardt taught for several decades.

Among the many gathered were numerous past pupils of Leonhardt, several illustrious colleagues, a full contingent of the Amsterdam music-loving public and, notably, many current or recently graduated students

from the Conservatories of Amsterdam and Den Haag. However, it was undoubtedly the presence of Marie Leonhardt that rendered the occasion a special one.

Mrs. Leonhardt was often addressed during the speeches and it was clear just how warmly she was regarded by the former pupils of Mr. Leonhardt—in a striking contrast to the respectful, awed and almost intimidated manner in which they seemed to speak of Mr. Leonhardt.

Although much time in the numerous speeches was dedicated to relating anecdotes, which revealed particular quirks of his personality (be it his love of Froberger or his rather unfashionable anti-democratic tendencies), it was during Ketil Haugsand's lengthy speech that the question of "Where to now?" was addressed. In hushed tones, an obviously emotional Haugsand implored his colleagues and all present to take this music seriously, to make sure that it remained a 'live' music—so as to avoid a return to the historically-ignorant cultural climate in which Leonhardt commenced his life's work.

Despite the fact that a few of the more well-known former pupils of Leonhardt were unable to attend (e.g., Richard Egarr or Pierre Hantaï), the general level of music making was rather high—with the following being particular highlights.

Opening the evening was Liuwe Tamminga, who has been the organist at San Petronio in Bologna since 1982. His playing of Bach's *Erbarm dich mein, O Herre Gott* (BWV 721), was agogically rich without lacking forward momentum and used a beautifully melancholic register to bring out the choral melody. (The 18th-century organ by Christian Müller was brought back to its c. 1734 state in 1960 by Jürgen Ahrend under Leonhardt's supervision).

Tilman Skowronek was able to draw some lovely colors from a single eight-foot register on the harpsichord (by Bruce Kennedy, after Mietke) in his refreshingly unsentimental playing of Louis Couperin's Pavane in f-sharp minor.

Capriccio Stravagante, led by Skip Sempé, provided the only chamber music of the evening. Julien Martin (recorder) and Josh Cheatham (Viola da Gamba) both played with excellent intonation and above all, a rich and sonorous sound. Perhaps the single highlight of the evening was the madrigal *Doulce Memoire*, embellished



A familiar view for Early Music enthusiasts: the entrance of the Waalse Kerk in Amsterdam

from the tablatures of Jan z Lublina (1537–48) and Diego Ortiz (1553), in which Sempé found the true voice of the Kennedy harpsichord and, following his energetic solo couplet accompanied his star soloists with the utmost taste.

Menno Van Delft proved once again that he is almost peerless as a clavichordist—with barely a finger astray in the complex *Fantasia g1* by Sweelinck.

Although his D’Anglebert (*Prélude in d minor*) contained some truly inspired gestures, the performance of Ketil Haugsand seemed somewhat lacking in control, perhaps in part because of the emotional content of his

speech. The situation was also not helped by the tuning of the harpsichord, which had deteriorated by the time Haugsand played, particularly in the four-foot register (used in the *Adagio in G Major* by Bach, BWV 968, after the solo violin sonata in C Major).

As perhaps the most famous ex-Leonhardt pupil, it was fitting that Ton Koopman closed the evening on the Müller organ—his playing of Bach’s *Vater unser im Himmelreich* (BWV 682) left the audience sufficiently in awe of Bach’s genius—which reminded one of similar feelings experienced after attending concerts by Leonhardt himself.

THE SMARANO INTERNATIONAL ORGAN, CLAVICHORD AND IMPROVISATION ACADEMY 2012

BY JOEL SPEERSTRA

The Smarano International Organ, Clavichord and Improvisation Academy will be celebrating its 20th anniversary in the summer of 2013. The editor of this newsletter has asked me to give a short report on last year’s academy and a preview of the meeting next summer, which will take place from the 3rd to the 13th of August 2013.

Many readers of this newsletter know as much about Smarano as I do. Several of you have been faculty members, guests, observers, and active participants over the years. For those of you who have been nearly there, I urge you to make the trip! We’ve missed you!

For those of you who have never been there and want a short introduction, Smarano is a small village in the Val di Non, in the independent region of the Trentino in northwestern Italy. In my completely unbiased and objective opinion, the Val di Non is the most beautiful valley in the Dolomites and Smarano is the best place to view it from: perched a thousand meters up a northern slope it has a panoramic view of mountains from nearly every direction. Also, there’s food.

In the early 1990s, a small association of friends of music in Smarano, named in honor of the eminent locally-born composer, teacher and scholar of sacred music, Monsignor Celestino Eccher, was formed to build a new organ in the North German style for the local

parish church. The founder of this association, Dr. Giacomo Corra, has been the visionary behind everything that has been accomplished in Smarano: the organ, the association, the continued high-quality academies ev-



View from the panoramic walk above Smarano

ery summer, and a center in the village—based in the community school—that now includes a concert hall with a new Italian organ by Marco Fratti, a dozen practice rooms and a large instrument park of organs, clavichords, pedal clavichords and harpsichords for teaching and practicing.

After the north German-style organ by Ghilardi was finished in 1992, it was used for summer seminars in North German baroque music for Italian students. These took place in 1993 and 1994, led by long-time friend of the Westfield Center Harald Vogel. From 1995 to 1999 the Academy expanded its faculty and held yearly seminars under the artistic leadership of Hans Davidsson in direct cooperation with GOArt at the University of Gothenburg in Sweden, expanding a conversation about research and education around the historical organ. Since 1999, the Academy has continued to develop a model of research through teaching led by its current artistic director, Edoardo Bellotti, where the faculty and guests have been allowed to explore themes for academies that stretch over several years, giving both students and teachers the time and structure to develop new perspectives on these themes.

What happens at a typical academy is a stimulating and more or less continuous ten-day conversation in words and music, between 16 to 20 active students, a number of observers and a faculty of teachers and visiting performers. The time is organized in classes, private coachings, lectures, masterclasses, a comprehensive practice schedule for the students and concerts almost every evening. Also, did I mention that there's food?

The 2012 Academy included an exploration of Corelli from several perspectives, a thorough tour of the Leipzig chorales with William Porter and a field trip to Bologna, where the Academy got special permission to visit the organs in St. Petronio, even though

the choir was still closed to the public due to some repairs to the ceiling after the Emilia-Romagna earthquake in May.

Liuwe Tamminga was our host and beautifully demonstrated the organs by Lorenzo da Prato (1471–1475) and Baldassare Malamini (1596) in a private duo concert with Roman organist and Smarano faculty member Francesco Cera. Mr. Tamminga was also our host at the spectacular new museum dedicated to Luigi Tagliavini's keyboard collection in the recently restored oratorio of San Colombano. This new museum alone is worth a pilgrimage to Italy. There are no less than seventy instruments from Maestro Tagliavini's collection on display in the chapel and adjoining rooms of the oratorio complex, where the recent restoration of the rooms has led to the discovery of several thirteenth-century frescoes that alone are worth the visit. The new complex also has a research library and restoration workshop.

The Academy in 2013 will complete the series of meetings dedicated to Corelli's anniversary, looking primarily, this time, at the development of temperament from meantone to circulating temperaments and their effect on compositions from the 16th, 17th, and 18th centuries. Many academies in recent years have included a visit to an important historical organ (sometimes as far away as Norway and Denmark, sometimes as near as Milan and Mantua). This coming year there is something very special to celebrate much closer to home. There will be an inauguration of a newly restored historical Italian organ in the Val di Non. In the nearby village of Sanzeno, the Cavazzani organ from 1792 will be re-inaugurated the week before the Academy in August and will be integrated into the 2013 Academy festival.

Information about Smarano can be found at www.eccher.it.



Detail of the keyboard of a Renaissance virginal under restoration at the Museum

FORTEPIANO WORKSHOPS IN ITALY

BART VAN OORT

Italy is becoming increasingly interested in early music. Not only is it home to a growing number of excellent soloists and early music ensembles, with the number of concerts on historical instruments growing rapidly, but many conservatories are also starting an early music curriculum. The early piano is part of this development, and many Italian schools and conservatories are buying fortepianos and bringing in teachers from all over Europe and the USA.



Alexander Lubimov teaching

Over the last ten years, fortepiano workshops have been held on a regular basis in various Italian locations. These have been generally well attended by keyboard students, predominantly from Italy but at times from all over the world. Malcolm Bilson's visits to Italy since ca. 2000 were ground breaking. They were followed by regular fortepiano workshops organized since 2003 in Umbria (Cascia) and the yearly fortepiano workshops organized since 2008 by Accademia Clivis as part of an early music festival in Rome.

Among these many initiatives one stands out: Three years ago a series of multi-weekend workshops ("Master Weekends"), taught by a variety of teachers, started in Villa Bossi in Bodio Lomnago (near Milano). The workshops are organized by harpsichord builder and budding

fortepiano builder Guido Bizzi and his sons. Three years ago a modest three weekends comprised the whole season (with Pierre Hantai for harpsichord, and Bart van Oort, assisted by Stefania Neonato, for fortepiano), but by the following season there were already four teachers for fortepiano: Alexei Lubimov, Wolfgang Brunner, Stefano Fiuzzi, and Bart van Oort, together with assistants Gian Maria Bonino and Natalia Valentin.

In addition to the workshops, for which talented students were given a scholarship or a travel grant, the organizers initiated a series of concerts for the most advanced students, called "Young Artist Recitals." A network of concerts in various Italian cities and villages was set up, and the best students from the Master Weekend workshops had the opportunity to perform solo recitals throughout the season. Russian fortepianist Olga Pashenko, for instance (prize winner at the Brugge, Kremsegg and Rovereto fortepiano competitions) has played several concerts during the last year under this program. Others have started a run in the same series, which is currently still growing. The teachers of the workshops have also been offered recitals. Without a doubt this initiative is a great help in increasing exposure to, and furthering interest, in the fortepiano, especially in northern Italy.

The 2012–13 season has seen a spectacular increase in the number of workshop weekends, with a wider range of instruments taught. Some of the usual teachers such as Alexei Lubimov, Pierre Hantai and Bart van Oort have returned. This year, however, they will alternate weekends with, for instance, Christine Schornsheim, clavichordist Michele Chiamida, harpsichordists Giorgio Tabacco, Bruno Procopio and Ottavio Dantonio, violinists Sigiswald Kuijken and Olivia Centurioni, oboist Alfredo Bernardini, flautist Marcello Gatti and cellist Christophe Coin. The assistants Costantino Mastropirimiano, Natalia Valentin and Gian Maria Bonino bring in their own students in parallel classes.

The current season of Master Weekends is still open for registration. All info can be found on <http://www.accademiavillabossi.it/>, or write to info@villabossi.it.





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