

# Westfield

E-NEWSLETTER OF THE WESTFIELD CENTER, VOLUME XVI, No. 1

## ACTUS *HEROICUS* *HEROICIS* AETATIBUS

By Matthew Provost

With a sumptuous smorgasbord of inaugural events, the Eastman School of Music in Rochester, New York and the Eastman Rochester Organ Initiative usher in the first significant phase of 21<sup>st</sup>-century American organ history, beginning with the dedication of the only full-size, Italian Baroque pipe organ in North America.

Could George Eastman, father of Eastman Kodak fame, ever have imagined that long after his death an initiative would be formed to continue the cultural pipe organ legacy he began in 1921 in endowing the Eastman School of Music? Eastman was himself an admirer of the organ, and his gift of a school of music came complete with the nation's most significant collection of



pipe organs for study, teaching, and performance. With the 2002 foundation of the Eastman Rochester Organ Initiative (EROI, pronounced EE-roy), a renaissance of Mr. Eastman's vision took the form of an expansive plan to expand Rochester's standing as a leading North American organ city. And now, in a ten-day October 2005 marathon of superb concerts, thought-provoking lectures, and engaging masterclasses hosted by Eastman professors Hans Davidsson, David Higgs, and William Porter, EROI officially embarks on a ten-year heroic effort to make Rochester a global center of pipe organ culture by inaugurating their newly acquired and fully restored eighteenth-century Italian pipe organ. The EROI project also encompasses the current restoration of the 1921 E. M. Skinner organ in Eastman's Kilbourn Hall and the construction of a new organ modeled after the

1776 Casparini organ in Vilnius, Lithuania, arguably one of the world's best-preserved Baroque instruments. In all, a tall order, one might say; yet, if the breathtaking Italian organ installation in the Herdle fountain court at Rochester's Memorial Art Gallery (MAG) is any indication of what Eastman and EROI have in store for the organ world, success is just around the corner. Mr. Eastman would be pleased.

Through Eastman's landmark acquisition and museum installation, EROI and MAG have created a superlative aesthetic statement. In MAG's 1926 Herdle Fountain Court, space, light, sight, and sound combine with an integrity not yet seen in North America. There are organs in other American museums; yet, this author believes that none can boast the homogeneity of artistic elements achieved with MAG's newly arranged ensemble. Upon approaching the Herdle Fountain Court from MAG's grand foyer, the eye is drawn inward and upward by an irresistible visual, almost gravitational force. The court's clerestory windows bathe the slightly porous zenotherm-sheathed walls with that same gentle, natural light reminiscent of so many successful European spaces. In combination, that same lime-stone-look-alike sheathing and marble floor provide the 'organ builder's dream' brand of acoustical environment; smoothly reverberant, clean and clear from bass to treble. The long sidewalls are newly hung with the museum's exquisite collection of Italian and Italianate Baroque art, including works by Rubens, Strozzi, El Greco, and van Dyck. The court also now houses a magnificent Italian harpsichord built in the 1660s by Giuseppe Mondini. To mark the impending arrival of the organ and the re-working of the space as an Italianate gallery, the museum made a major acquisition, purchasing a massive Baroque altarpiece painting entitled *The Entombment*, by Luca Giordano. The work now graces the long wall to the left of the organ. The Fountain Court paintings are best appreciated only upon *entering* the space. Before entering, from either of the main south-side entryways, the real drawing card is the magnificent, twenty-two-foot titan Baroque organ case decked out resplendently in green and gold. The viewer is transported to another place; be it familiar or foreign, it is none-the-less another place. Were the instrument an un-restored, mute vestige of a distant past, the transportive power would be no less potent; for a museum director intent on finding the means to create optimal visual impact, Eureka!

Eastman's Italian pipe organ is no mere remnant. A true artifact in the historical sense, it is now again a living, breathing, yes, speaking testament to a cultural legacy spanning five centuries. Ironically, we owe a debt of gratitude to the misfortune in the instrument's past. Had the organ not fallen into a state of disrepair and become irrelevant, we might not have the privilege of seeing and hearing it today. In this case, much like the famous 'Red Violin' of François Giraud's 1999 film, the instrument's tumultuous journey into a most promising future resulted through a series of fortuitous coincidence. This is the very stuff from which good books are made. The fairy tale version goes a little like this: Chapter One, *The First 200 Years*; long ago in the seventeenth century and far away in an unknown place (somewhere in Italy, of course) a small organ is lovingly built, in the eighteenth century it receives a face-lift, some implants, and a luxurious new home and case, nineteenth-century attempts to modernize are less than successful, organ eventually falls silent: Chapter Two, *Twenty Years in Limbo*; twentieth-century state of disrepair warrants removal, organ lands in hands of antiques dealer who could make many lovely *objects d'art* out of the fancy curved parts, German organ builder just happens to be rummaging through antiques shop in Italy and



stumbles upon very conspicuous looking architectural pieces, antiques dealer says, "Oh yeah, I've got a lot more where that came from!", wide-eyed organ builder haggles and wins purchase of organ, parts are stored for almost twenty years: Chapter Three, *The Next 200 Years*; organ professor in America expresses interest in purchase of Italian organ for visionary project, wise German organ builder fearful of placing organ in icy American concrete-box-style space, organ professor invites German organ builder to visit the Herdle Fountain Court (cue *Hallelujah Chorus*), all is well, organ is lovingly restored in Germany, crated and shipped across the sea to its new home in the United States, organ is erected in Fountain Court, and a new chapter in American organ history begins.

A thorough technical analysis of the organ carried out as part of the restoration project revealed indeed three stages of building. The principal stops of the *ripieno* and the windchests were built most likely in the late seventeenth century in central Italy. The date of 1770 is inscribed into two pipes, c<sup>3</sup> of the *Principale* and *Voce umana*. It is believed that this is the date at which the older organ was integrated into a newer, enlarged northern Italian concept including the two flutes, a divided reed stop, the 16' pedal *Contrabassi*, and an uncommonly large and sumptuous new Southern-style case. Unsuccessful nineteenth-century attempts to enlarge the organ were reversed during the restoration, necessitating removal of an *Octavino* 2' and returning the manual compass to its original CDEFGA-c<sup>3</sup> short-octave compass.

EROI's approach to organ building, restoration, and reconstruction is the state of the art. Long gone are the days when single individuals were allowed to serve themselves and their particular individualistic agendas through thoughtless interventions that would inevitably mar the integrity of fine instruments. The EROI approach involves the formation for each project of a collective decision making body, a 'reference group'. The group comprises a collaborative conglomerate of experts that provides not only the widest range of valuable knowledge, but also produces an intellectual consensus, a sort of 'checks-and-balances'. They must secure analyses and documentation of the original state of the instrument and create a restoration plan, developing intervention approaches that take into account the vast array of consequences each intervention brings. The Italian organ reference group consisted of MAG's Curator of European Art, Nancy Norwood, German organ builder Gerald Woehl, and professors Edoardo Bellotti, Hans Davidsson (EROI project director), and Harald Vogel. Of course, the entire EROI team of Eastman professors and students provides the group with extensive research, logistical, and administrative support.

Woehl and his crack team breathed new life into the organ. Speaking with Woehl in Rochester, his infectious, compelling enthusiasm revealed a complete satisfaction with the outcome of the restoration. According to Woehl, none of the principal pipes was sounding, and the metal of the lower labia had become flakey, necessitating replacement through a low-impact process developed by him for this project. Woehl seemed to wax ebullient when speaking of the sweetness of the intonation and the delicacy of the pipe materials. According to him, the case restoration alone required four months of pains-taking detail work, carried out by restoration expert Monika May, to revitalize the thin green and gold paint and shellac applied over silver leaf. Despite what he termed a "difficult reconstruction," the proverbial love of the labor would be most clearly in evidence as the week progressed.

EROI organizers offered a multitude of opportunities to hear the organ during the inaugural week. Chief among them were the thirteen full concerts featuring the organ as both a solo and ensemble instrument. The fireworks began on the very first evening (Friday, October 7) as EROI leaders Hans Davidsson, David Higgs, and William Porter, affectionately referred to as 'The Three Organists', offered a splendid, varied program from Quagliati to Gherardeschi. Each a stylistically unique performer, the 'Three' adroitly combined their artistry and explanations to

offer something significant for all in attendance. Hans Davidsson spoke of the Italian Baroque expressions of contrast, the *chiaroscuro* in art and music. David Higgs drew parallels between the Italian elevation toccatas and the imagery in Giordano's *The Entombment*. That program would be repeated twice more during the week. The following evening, listeners were rewarded with a truly sublime performance of Monteverdi's *Il Vespro della Beata Vergine* featuring *Tragicomedia*, led by Paul O'Dette and Stephen Stubbs, and *Concerto Palatino*. The Italian organ featured prominently as part of the continuo team. An all-star international cast raised Monteverdi's masterpiece to new heights as, again, superlative sight and sound combined. One was particularly taken, but certainly not surprised, by the organ's ability to blend in any of the many and varied textures. At certain points, it was impossible to differentiate between voices, instruments, and organ. This seems to confirm what so many others had also noted upon hearing that performance; the organ's success was proven by its ability to behave according to the quintessentially vocal ideals that define the principal stops of the Italian organ.

Two more excellent performances must be mentioned here as they featured EROI's main guest artists, Edoardo Bellotti from Italy and Harald Vogel from Germany. Harald Vogel's exquisite recital *Italian Influences in South Germany* began with a focus on what he termed an "invisible repertoire." Vogel believes that Renaissance vocal motets such as those by Lassus are also valid organ pieces when performed even unadorned on the *Principale 8'*. He furthered his point connecting vocal and instrumental models in citing the use of the dissonant mean-tone d# accentuating the 'deceitful lips' in Lassus's *Ad Dominum, cum tribularer clamavi*. Vogel also offered



works by Hassler, Merulo, Erbach, Scherer, Froberger, Kerll, Poglietti, and Murschhauser. Using Kerll as an example, Vogel demonstrated a relationship to the Italian Baroque ideal of contrast in identifying the essential compositional qualities or techniques of Kerll's *Toccata per il Pedali* as "motion (i.e. figuration) and no motion (i.e. chordal accompaniment)." He likened that motion to the rushing wind of the Holy Spirit, blowing when and where it wills. Vogel also took the opportunity to use Giordano's *The Entombment* to further the

audience's grasp of motion in Italian art, stressing the *chroma* or color in painting and music. Those who have had the good fortune of hearing Harald Vogel many times know that when he's 'on', he's 'ON'. And when inspiration takes hold of Harald Vogel, the result is glorious. Not surprisingly, his inspiration seems to come in the form of a resplendent pipe organ. It is as though sheer beauty itself empowers him to execute the most difficult passagework and gestures with an otherworldly, utterly convincing ease. Vogel's explanations were also thoroughly engaging. Like a great orator, either speaking or playing, he knows just how best to deliver and achieve maximum impact. On that evening, just as with the previous evening's Monteverdi, no one could have asked for more.

It seems unlikely after hearing Edoardo Bellotti's Herculean performances and lectures during the EROI festival that anyone would dispute the assertion that he is one of the organ world's most brilliantly beaming stars. As interpreter and improviser of Italian music, he

revealed a depth of understanding and ability that can only be labeled 'genius'. His first solo performance of the week *Fiori e Fioretti del Frescobaldi* demonstrated his unparalleled mastery of Frescobaldi. Bellotti's constantly engaging interpretations and seemingly inexhaustible registration ideas—with all of eleven stops at his disposal—washed away any notions regarding the apparent 'sameness' that some find in Frescobaldi's music. Bellotti's offering was graced by the choral contributions of the Schola Cantorum of Rochester's Christ Church, directed by Stephen Kennedy. Singing the alternatim verses of the hymn *Ave Maris Stella*, the chant portions of the *Messa della Madonna*, and the alternatim of the *Magnificat secundi toni*, Kennedy's polished Schola heightened the affect of Frescobaldi's music by putting it into sonic context. As if it were possible to improve upon the beauty of Bellotti's program, he offered the *Cento partite sopra passacagli* as an encore. This listener was enthralled with the performer's ability to connect the innumerable variations seamlessly, and how through careful articulation and registration, he was able to soften the generally unacceptable dissonant qualities of a-flat, d-flat, and d-sharp in mean-tone.



Before the EROI audience heard Bellotti's evening solo performance, they garnered some idea of what was in store after hearing his afternoon lecture-demonstration. An inexhaustible wealth of information, Bellotti brought forth between Monday and Thursday no less than eleven lecture-demonstrations and masterclasses. Those wise enough to attend all of them walked away with a complete education in Italian Baroque organ music. His first lecture focused on Frescobaldi in

preparation for the evening's recital. Following an in-depth presentation of source material and a discussion of German organs in Rome, Bellotti focused on changes between the *prima* and *seconda prattica*. Finding it slightly difficult to describe that particular shift with words, Bellotti resorted to what he does best of all, keyboard improvisation. After describing the essential characteristics of a *prima prattica* toccata, he proceeded to improvise brilliantly in that style (e.g. Gabrieli). Doing the same for the *seconda*, he launched into another stunning display that sounded as if it were freshly penned, or extemporized, by Frescobaldi himself. Attempting further to describe the contrasts between the styles, he employed the spiral as an analogy of the shifting dynamic changes in Baroque architecture and music. He suggested that unlike the Renaissance church in which an inflexible proportion is perceived upon entering and moving about, the Baroque architectural ideal involves a perspective that changes or flows as the viewer moves. That idea of movement and surprise is key also in the Italian Baroque musical language. According to Bellotti the symmetry and balance of the Renaissance style is good, "but life is not like that." Hence, the *seconda prattica* was a historical inevitability. Further Bellotti lecture-masterclasses focused on the works of Pasquini, the Italian concertos, and improvisation in the Baroque style.

Harald Vogel's lectures and demonstrations offered an equally rewarding experience. Although Vogel is not primarily known for his work with Italian music, his recent ideas regarding articulation and the treatment of cadences in Italian music have generated much enthusiasm. Building on the study of contrasts in Italian music, Vogel discussed the generation of simultaneous crescendo and decrescendo in the *prima prattica* toccatas and intonations. According

to him, said simultaneity occurs where non-melodic figuration (crescendo) is balanced against accompaniment chords with appropriate slow releases (decrescendo). His fascinating discussion of performance considerations for Italian cadences suggested that the 20<sup>th</sup>-century performance practice has been dominated by the French approach that calls for a connection between the ultimate and penultimate cadential melody notes. An Italian approach, according to him, involves an accelerando of the closing figuration material, without *ritardando*, through to the penultimate note. A break is to occur only between the penultimate note and the final chord. Vogel's compelling demonstration included a sight-reading segment for students aimed at initiating them into that cadential performance technique.

Both Vogel and Bellotti taught masterclasses. In addition, Bellotti offered masterclasses and demonstrations in improvisation including instructions for improvising *intonatione* and imitation drawing on original seventeenth-century models and source materials from Italy and Germany. William Porter's Eastman improvisation class also offered a demonstration of its improvisation work in the form of an impressive prima prattica toccata followed by a succession of versetti and chant in alternatim with a different performer for each movement. Eastman students were afforded an inestimably valuable opportunity to work with such world specialists during the week, and the students' obviously diligent preparation and impeccable performances revealed how well they understood what the experience was worth. As master teachers, Vogel and Bellotti, and were able instantly to identify and suggest the means through which the student might arrive at a more rewarding performance. The frequent nods of approval by other highly respected pedagogues in attendance did not escape the attention of this observer.

On Thursday of the inaugural week, the EROI Symposium 2005 *The Italian Baroque Organ: Context, Instruments, Repertory, Performance* began. Hosted by Eastman Professor Emerita and EROI *mater familias* Kerala Snyder, the symposium featured twenty-three paper presentations/lectures by American, English, German, Italian, and Swedish instrument builders, musicologists, organists, and scientists. Topics ranged from art and music in Baroque Italy to Italian organs and organ building, Italian harpsichords and clavichords, and the organ and chant in the liturgy. For obvious reasons it must suffice to mention only a few of the many excellent presentations. Of course, to counterbalance the academia, there were more recitals.

Edoardo Bellotti's lecture *Organ and Liturgy in Italy from the Council of Trent to the Eighteenth Century* added a most welcome historical backdrop to his presentations and performances of Italian music. Drawing from the wealth of historical source material relative to the Council and post-Council musical practice, Bellotti shaped a concise and clear image of the Italian organist's world. His particularly engaging treatment of the thorny polemic surrounding the use of 'worldly' textures in *seconda prattica* organ music shed new light on the subject. According to Bellotti, a recent survey of Italian madrigals has revealed that Frescobaldi's *Toccata Quarta Per l'Organo da sonarsi alla levatione*, from the 2<sup>nd</sup> book, is most likely an ornamented intabulation of the madrigal *Crudele acerba inesorabil' morte* from *Il nono libro de madrigali* (Venice, 1599) by Luca Marenzio.

Two particularly fascinating papers, presented by Catherine Oertel of Cornell University and Annika Niklasson of the Chalmers Institute of Technology, detailed the findings of the European Union-funded COLLAPSE project, the aim of which is to research the causes and consequences of corrosion in lead and the lead-tin alloys of historical organ pipes. COLLAPSE, a collaborative multi-national conglomerate of scientists and organ builders, is organized by the Göteborg Organ Art Center (GOArt) in Gothenburg, Sweden. Niklasson reported that COLLAPSE has successfully isolated the source of a particularly ruinous corrosion seen in certain northern European organs (e.g. the Stellwagen organ in Lübeck). Having concluded that the corrosion was caused not by environmental pollution, rather by acetic acid vapors emanating

from non-cured (i.e. non-water or bog-soaked) oak, COLLAPSE will pursue courses of action for the treatment and prevention of the corrosion.

What's next for EROI? As mentioned above, EROI has begun the lengthy process of restoring Eastman's 1921 E. M. Skinner organ. That restoration will run somewhat simultaneously with the construction of the new Casparini-style organ, a monumental new Baroque organ for Rochester's Christ Church (Episcopal). Joel Speerstra, a senior researcher at GOArt, closed the final EROI conference paper session with a report on the Casparini Organ Project. Case drawings, slides of the original 1776 instrument, and the already constructed wind system and case parts were shown. The Casparini-style organ will be named the Craighead-Saunders Organ after Eastman's legendary 'dynamic duo' of American organ pedagogy. Slated for a 2008 dedication, the Craighead-Saunders Organ and the revitalized Kilbourn Hall organ promise to be the next jewels in the Eastman EROI crown. What will the EROI team have in store for us then? After experiencing the exhilarating 2005 Italian Organ inaugural week with North America's only full-size historical Italian organ, super-sized performances, lectures, and masterclasses, it will be well worth the wait.

The Specification of the Italian Baroque Organ (ca. 1770) in the Herdle Fountain Court at the Memorial Art Gallery in Rochester, New York

**Manual:** (compass: CDEFGA-c3)

Principale bassi (8', C wood, from D in façade)

Principale soprani (8')

Ottava (4')

Decimaquinta (2', treble reconstructed pipes)

Decimanona (1 1/3')

Vigesima Seconda (1')

Vigesima Sesta e Nona (1/2' and 1/3')

Flauto in ottava (4')

Flauto in duodecima (2 2/3')

Flauto in XVII (1 3/5', from f1)

Voce Umana (from d1)

Tromboncini bassi (8')

Tromboncini soprani (8')

**Pedal:** pull-down (compass: CDEFGA-g#)

Contrabassi (16', C, D, E, F, G, A, Bb, B, c; new: c#, d#, f#, g#)

Tiratutti (Ripieno)

Uccelliera

Tamburo (c#, d#, f#, g#)

Matthew Provost is a currently doctoral student at McGill University. He has studied with many prominent organists of international reputation including Bob Anderson, Harald Vogel, and William Porter.

Many thanks to ESM's graduate organ students Jonathan Young and for donation of the photos in this article.

---

## OBITUARIES

### HIROSHI TSUJI, 1933-2005



Hiroshi Tsuji, Japan's pioneer organ-builder, passed away on December 22, 2005, at the age of 72, in Shirakawa. He is survived by his wife, Toshiko, a daughter, Megumi Wolter, who presently lives in Berlin, Germany, and three grandchildren. Born in Aichi-ken, Tsuji showed an early interest in music, and later attended Geijutsu Daigaku ("Gei Dai") music school in Tokyo, studying organ and graduating in 1958. While there he realized that tinkering with the school's old organ interested him as much as playing it, and shortly afterward came to the United States, where he apprenticed with the Schlicker Organ Co. in Buffalo from 1960 to 1963. In 1963 he went to Holland, where he apprenticed for another year with D. A. Flentrop, studied some of the historic organs, and became convinced of the importance of classical voicing and tracker action.

Returning to Japan in 1964, he established a small workshop in a Tokyo suburb, where he built a few small organs in the "neo-classic" style. Although in this period organs had already been imported to Japan, mostly from Germany, Tsuji was the first Japanese craftsman to engage full-time in organ-building. In 1971 he returned briefly to Europe to continue his study of historic organs, and shortly afterward moved to the mountain town of Shirakawa, where he established a workshop in a spacious former schoolhouse. By this time he was securing some larger contracts, and had several people working for him, some of whom later established workshops of their own.

Tsuji early made a commitment to basing his instruments on historic European models, at first only in the North German style. Later, in the early 1980s, encouraged by Umberto Pineschi and Yuko Hayashi, he went to Italy and became intrigued with the sound of historic organs in Tuscany. In 1982 he restored a small organ of 1762 in Pistoia, and also made a replica of it, which was displayed at the Boston Early Music Festival and is now in Canada. Another replica, of a larger 1755 organ by the Pistoian builder Tronci, was later built for a Museum in Gifu, Japan. In 1984 he restored the 1745 Tronci organ in the church of San Filippo in Pistoia, for which he was made an honorary citizen of the city. One of the Italian-style organs that Tsuji had built he kept in his workshop, and at his suggestion the town of Shirakawa has for the past twenty years sponsored an annual Academy of Italian Organ Music there, which has brought several distinguished teachers to Japan. One of the results of this collaboration is that Shirakawa and Pistoia have become "sister cities," participating in cultural exchange.

While several subsequent organs continued to reflect the North German style, by the late 1980s and early 1990s Tsuji was building some larger organs based on 18<sup>th</sup> century Italian principles, culminating in his last instrument for the Community Hall in his home town of Shirakawa, completed in 2005. In this period too he spent some time in Spain, where he restored the historic Renaissance organ in Salamanca Cathedral, a large one-manual instrument. In 1994

he built a sizable organ in the Spanish style for Salamanca Hall in Gifu, the third manual of which is a replica of the Salamanca Cathedral organ. However, most subsequent Tsuji organs were in either the German or the Italian style.

Because most Christian churches in Japan are quite small, many of the organs built for them by Tsuji were likewise small, some with only three or four stops and either a coupled pedal or no pedal at all. Some of his larger church organs included those in the Tokyo Lutheran Center (2-15, 1972), St. Paul's Episcopal Church, Tokyo (2-22, 1976), the chapel of the Salesian Boys Home (2-16, 1989), and the Protestant Church in Kobe (2-24, 2001). Most of Tsuji's larger organs were built for schools and concert halls. These included the Tamagawa School (2-18, 1978), Nagoya Gakuin University (2-14, 1984), Seinann Gakuin University (3-33, 1987), Salamanca Hall, Gifu (3-45, 1994/9), Aoyama Gakuin, Shibuya (2-14, 1994), and Community Hall, Shirakawa (2-21, 2005). Tsuji also made a number of small residence and practice organs, contributing to a total number of 81 organs built between 1964 and 2005. The workmanship of Tsuji's instruments, regardless of size, was impeccable, the sound refined and balanced, and the casework well-proportioned and of handsome classical design. It is to be regretted that the only examples of his work to be exported to the American continent are a small house organ and a 3-stop continuo organ, both in Canada.

### **Dr. Heinrich Fleischer, 1912-2006**

Heinrich Fleischer, University Organist and Professor Emeritus of Music at the University of Minnesota, passed away on February 28, 2006 at the age of 93. Fleischer, a direct descendent of Martin Luther, was born in Eisenach, Germany and attended the same Latin school as Johann Sebastian Bach and Martin Luther. In 1934 he earned a diploma in Church Music from the Leipzig Conservatory, followed by a PhD in musicology from the University of Leipzig in 1939. His musical development was primarily influenced by the well known organist Karl Straube (1873-1950).

Fleischer was appointed to the faculty of the Leipzig Conservatory in 1937. In 1949 he immigrated to the United States at the invitation of Valparaiso University, where he held a professorship in music from 1949 to 1957. During this time he also served as organist of the Rockefeller Chapel at the University of Chicago. In 1959 he joined the faculty of the University of Minnesota, where he remained until his retirement in 1982. He is best known as the editor of a series of volumes of liturgical organ music under the title *The Parish Organist*, published by Concordia Publishing House. In addition, he edited many works by Johann Sebastian Bach, George Handel, Wolfgang A. Mozart, Michael Praetorius, and Samuel Scheidt. He will be remembered by countless students, family members, colleagues, and friends.

---

## NEWS AND EVENTS

**June 7-10, 2006. Westfield Center** conference at Christ Church Cathedral, Victoria. To register or for more information, contact the Westfield Center to register at [www.westfield.org](http://www.westfield.org), 360-376-4175, or [info@westfield.org](mailto:info@westfield.org).

**May 19-23, 2006. National Music Museum, Vermillion, SD.** Joint meeting of AMIS, Galpin Society and CIMCIM. If you missed the visit to this impressive museum at last Spring's conference (or want to see it from another angle), you may want to stop at this event on your way back east from Vancouver. **John Koster** is the convener, and topics include "Presenting Musical Instruments to a Non-Musical Public" and "Patrons, Politics, and Prosperity." For further information, check the links at [www.usd.edu/smm](http://www.usd.edu/smm).

**May 27-June 5, 2006. Leipzig, Germany. Leipzig Bach Festival.** Mozart, born 250 years ago, joins Bach in this year's festival, which opens with Mozart's C-Minor Mass and ends with Bach's B-Minor Mass, with lots of choral, keyboard and chamber music by both composers (along with some of Bach's sons) in between. Further information can be found at [www.bach-leipzig.de](http://www.bach-leipzig.de).

**June 15-16, 2006. South Bend, IN. Midwestern Historical Keyboard Society.** Annual conference at the University of Notre Dame. The emphasis this year for papers and performances is on North Germany. **Gregory Crowell** is chair of the event, and further information may be obtained by contacting him at [gregcrowell@aol.com](mailto:gregcrowell@aol.com).

**July 11-15, 2006. Winston-Salem, NC and Nazareth, PA. Tannenberg Clavichord Symposium,** to celebrate discovery of the oldest known American clavichord. This unique instrument, made in Bethlehem, Pennsylvania, in 1761 by the famous German-American organ builder David Tannenberg (1728-1804), is Tannenberg's only extant signed and dated work as well as his earliest. The scholarly gathering, sponsored by the Moravian Historical Society, Moravian Music Foundation, Moravian Archives, and Old Salem Inc., will be directed by **Laurence Libin**, Research Curator at The Metropolitan Museum of Art. For further information and a registration form, please e-mail Laurence Libin at [ksl@nic.com](mailto:ksl@nic.com).

**September 12-22, 2006. Burgundy, France. Historic Organ Study Tour.** Organs from the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries will be visited, including organs by Riepp, Cliquot, Callinet, Cavaillé-Coll, Merklin, etc. For itinerary, costs, and registration, contact tour leader Bruce Stevens, [bbstevens@pop.erols.com](mailto:bbstevens@pop.erols.com).

**September 5-8, 2007. International Centre for Clavichord Studies, Musica Antica a Magnano, VIII International Clavichord Symposium.** The planning committee is now accepting proposals for papers with a preference for topics on *The Clavichord on the Iberian Peninsula*. Proposals should be addressed to the ICCS Committee no later than January 15, 2007. For more information, contact ICCS, Via Roma 43, I-13887 Magnano (BI), Fax: +39 015 67 92 60, E-mail: [info@MusicaAnticaMagnano.com](mailto:info@MusicaAnticaMagnano.com); <http://MusicaAnticaMagnano.com>.

The Organ Historical Society has announced an **Alan Laufman Research Grant** of \$1,500 to assist with research projects related to the organ in its broadest sense (including organ music and performance) that result in a publishable manuscript. Applicants must send a cover letter, C.V., and proposal by mail, postmarked by April 15, 2006, to Dr. Christopher S. Anderson, Dept. of Music, University of North Dakota, P.O. Box 7125, Grand Forks, ND 58202.

---

## MISCELLANEA

Every year the American Musical Instrument Society publishes a list of articles about instruments in English culled from over 100 periodical and internet sources during the past year or two. Most of the articles are just where you'd expect to find them – clavichords in *De Clavicordio*, organs in *The American Organist*, brasses in *Brass Bulletin*, flutes in *Flutist Quarterly*, lutes in *Lute News*, etc. But some of the periodicals are more general, and careful perusal of this list can turn up items of interest where you might not always think to look for them. Probably more than 90% of the listed articles dealing with organs, for instance, are found in *The American Organist*, *BIOS Journal*, *Diapason*, *Organ Yearbook*, *Tracker*, and, of course, *Westfield Newsletter*. But here are some intriguing items found in other sources:

*Music in Art* (a periodical unfamiliar to your editor) has several, including: J. Braun, "The Iconography of the Organ: Change in Jewish Thought and Musical Life." 28/1-2 (2003); S. Cooper, "Playing the Organ in Pre-Raphaelite Paintings." 29/1-2 (2004); G. Doderer, "Portuguese Organ Cases of the Eighteenth Century." 27/1-2 (2002); R. Escalas i Llimona, "Claviorgans Attributed to Laurentius Hauslib in New York, Moscow and Barcelona." 27/1-2 (2002).

**Lynn Edwards Butler's** article, "Johann Christoph Bach's New Organ for Eisenach's Georgenkirche" appears in *Bach* 35/1 (2004). Other items of interest include T. Broege, "Recorders and Organs: Friends or Foes." *American Recorder* 45/5 (2004); P. Hannikainen, "The use of Clavichords by Organists in Finland under Swedish Rule." *Clavichord International*, 7/2 (2003); A. Johnstone, "Organ and Choir Pitch in Early Anglican Church Music." *Early Music*, 31/4 (2003); M. Rose, "The History and Significance of the Lodewijk Theewes Claviorgan." *Early Music* 32/4 (2004), and M. Tel, "A Brief Overview of Historic Trends in the Use of the Organ in the Calvinist Churches of the Netherlands." *Princeton Seminary Bulletin*, 24/3 (2003).

Some articles on stringed keyboard instruments found in periodicals other than *Clavichord International*, *De Clavicordio*, *Early Keyboard Journal* or *Westfield Newsletter* include **Joel Speerstra's** "Were J. S. Bach's Trio Sonatas Written for the Pedal Clavichord?" *BIOS Journal* 28 (2004); P. Bavington, "Two Trasuntino Harpsichord Copies." *Early Music*, 32/2 (2004); E. Badura-Skoda, "The Piano Maker Adam Beyer, a German by Birth." *Galpin Society Journal*, 57 (2004); D. Chung, "Lully, d'Anglebert and the Transmission of 17<sup>th</sup> Century Harpsichord Music." *Early Music*, 31/4 (2003); M. Latcham, Franz Jakob Spath and the Tangentenflügel." *Galpin Society Journal*, 57 (2004) and H. Schott, "The Clavichord Revival, 1800-1960." *Early Music*, 32/4 (2004).

---

FROM THE EDITORS:

## Looking Back and Looking Forward

By

Barbara Owen and Elizabeth Harrison

**W**elcome to the new format for the E-Newsletter of the Westfield Center, the country's preeminent organization for the advancement of classical keyboard music. I hope this format will successfully distribute information, articles, announcements, and enthusiasm for our organization!

We are an active organization! One only has to glance through previous Newsletters to see what we've been doing just for the past year. A successful and enlightening spring symposium in Omaha and Vermillion and another fine collaboration with EROI in the fall. Some new members added to the board. Ongoing and still evolving publication projects. The success of our Westfield Scholars program in showcasing young talent. Looking forward further into 2006, an exciting symposium in Victoria, B.C. will honor our long-time Board of Adviser member, Professor Harald Vogel. A *Westfield Yearbook* is still in the works, as well as certain other publications. Do we have any goals for 2006? Surely fund-raising and grant-writing should be among them, as well as membership expansion, and we can always use creative ideas relative to making better use of the electronic media.

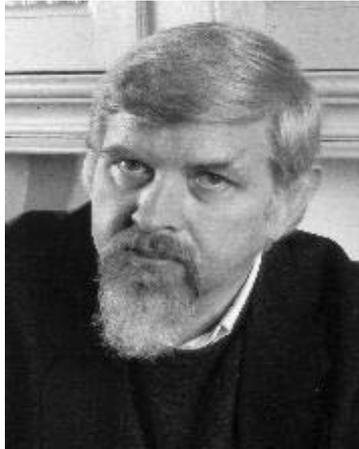
It is worthwhile, too, to note the many activities of our members in the advocacy of our chosen instruments and their music through performance, teaching and research, reported in these pages and elsewhere during 2005. Do we need to tell you to send in more such news in 2006? Westfield members need to know what other members are doing – and to support them. We're all in this together!

Here's to a creative, rewarding, and musically enjoyable future!

---

Westfield Center  
Christ Church Cathedral, Victoria, BC  
*present*

## J.S. Bach and Central/Southern European influences



An international conference honoring Harald Vogel  
and celebrating the new  
Hellmuth Wolff organ at Christ Church Cathedral

**June 7-10, 2006**

Harald Vogel (Germany)  
Lynn Edwards Butler (Canada)  
William Porter (United States/Canada)  
Edoardo Bellotti (Italy)  
Colin Tilney (Canada)  
Hans Davidsson (Sweden/United States)  
Carole Terry (United States)  
Hellmuth Wolff (Canada)  
Cleveland Johnson (United States)  
Michael Gormley (Canada)

### **J.S. Bach and Central/Southern European influences**

Much has been said and written about J.S. Bach's connections to North Germany, but since the fall of the Iron Curtain, new information about Bach and the organs he played indicate strong influences from Central and Southern Europe as well. In this conference we will explore those connections, and conclude with a concert celebrating Bach's influences on later generations.

This conference is prompted by the installation of a new four-manual Helmuth Wolff organ at Christ Church Cathedral in Victoria, BC. The conference ends a year of inaugural events that

began with a recital by John Scott in October, 2005. We will also visit a two manual Appleton organ (1827), a Brombaugh organ, and a three-manual 1891 Conacher. In addition to the Wolff organ, the Cathedral also houses the first organ to land on Vancouver Island, a 1890's Bevington organ (London), and a 1920's Harrison and Harrison.

This conference will also be an occasion to celebrate the influence of Harald Vogel on North American organ culture. A presentation honoring Herr Vogel will be made at the opening event of the conference.

Finally, every attempt has been made to make the conference affordable and attractive to organ students. There will be ample opportunities to study with some of the greatest organ teachers in the world during the conference, and to play the new organ at a special midnight organ recital. Scholarship funds for the conference fee and student housing are available.

---

## Principal Conference Events

### WEDNESDAY, June 7

- 6:00 PM            Opening event & reception at Cathedral  
                         Presentation in honor of Harald Vogel
- 8:00 PM            Opening Concert: William Porter

### THURSDAY, June 8

- 9:00 AM            Keynote paper: Lynn Edwards Butler: Central and South European influences on organs  
                         known to Bach
- Noon                Free public concert: Michael Gormley
- 8:00 PM            Vogel organ concert: Bach and German influences

### FRIDAY, June 9

- 9:00 AM            Second keynote: Harald Vogel
- Noon                Free public concert: Colin Tilney (harpsichord)
- 4:30 PM            High tea in an historic venue
- 8:00 PM            Recital: Edoardo Belotti: Bach and Italian influences
- Midnight           Student Concert, co-hosted by Beth Harrison and David Dahl

### SATURDAY, June 10

- 10:00 – noon      Master class with Belotti: Improvisation in South German Style (toccatas & partitas)
- 8:00 PM            Final Gala Concert: Bach influencing others: CapriCCio Vocal Ensemble with orchestra,  
                         Michael Gormley directing and Carole Terry, organ

**To register and for more information, contact:**

**The Westfield Center**  
Post Office Box 505  
Orcas, Washington 98280  
Tel: 888-544-0619 (toll free)  
Fax: 435-203-2511  
**E-mail: [info@westfield.org](mailto:info@westfield.org)**

[www.westfield.org](http://www.westfield.org)

---

© The Westfield Center, 2006

