

# Westfield

NEWSLETTER OF THE WESTFIELD CENTER FOR HISTORICAL KEYBOARD STUDIES  
VOLUME XXXIII, NUMBER 1

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

**July 2023**

*Stephen Craig, Editor*

Welcome to this year's second issue of the Westfield Newsletter! In perhaps our most important piece of news, Jordan Musser is leaving his position as Program Coordinator. Thank you, Jordan, for your contribution to the Westfield Center. We wish you all the best as you move on to new endeavors. Ayree Coletti will be taking over as Program Coordinator. Welcome, Ayree, to Westfield and we look forward to working together with you as you take on this significant role within the organization. Annette Richards provides further details on Ayree's appointment.

Mike Lee reports on the 2023 Chopin Masterclass, a collaboration between the Cornell Center for Historical Keyboards and the Fryderyk Chopin Institute which took

place May 12–14. With the intention of highlighting the large variety of events related to historical keyboards, there are numerous announcements in this issue, of which the Orpheus Third Historical Piano Summer Academy is already well under way and the Smarano International Academy on the horizon, as well as the Historical Piano Restoration workshop at the Smithsonian Museum of American History. Hans Davidsson announces three Göteborg International Organ Academy events and Annette concludes this issue with an announcement for the upcoming symposium, Sustaining Keyboards, at Cornell University.

—*Stephen Craig*

## CONTENTS

News from the Board: Ayree Coletti, Westfield's New Program Coordinator . . . . .	2
Report: The 2023 Chopin Masterclass . . . . .	2
Announcements:	
Orpheus Third Historical Piano Summer Academy, July 4–13, 2023 . . . . .	4
Smarano International Academy, July 24–August 4, 2023 . . . . .	5
Historical Piano Restoration, Smithsonian, July 29, 2023 . . . . .	7
Göteborg International Organ Academy:	
Arp Schnitger Academy, August 6–11, 2023 . . . . .	8
Schiörlin Academy, August 12–15, 2023 . . . . .	8
Göteborg International Organ Festival, October 11–22, 2023 . . . . .	8
Sustaining Keyboards, Cornell University, September 15–16, 2023 . . . . .	10

## NEWS FROM THE BOARD:

### AYREE COLETTI, WESTFIELD'S NEWLY APPOINTED PROGRAM COORDINATOR



Ayree Coletti

Warm greetings from your Co-President, at the Westfield office at Cornell. We have indeed bid a sad goodbye to Jordan Musser, our program-coordinator-extraordinaire, whose stellar work kept Westfield in great shape these past couple of years. Jordan's attention to detail, intelligence and curiosity, willingness to learn, and

generosity with his time and accomplishments have been crucial, especially for our conferences at Michigan and at the Sigal Museum. He has run the Westfield office with calm competence and outstanding skill. Jordan has now moved on from this half-time position to take the challenging full-time job of program manager at the American Composers Orchestra in New York City. Congratulations to Jordan!

After several months of searching and interviewing, I'm thrilled to be able to introduce Jordan's replacement, Ayree Coletti. Originally a violinist, Ayree Coletti is a graduate of the Juilliard School Pre-College Division where her teacher was Naoko Tanaka. As a student at West Chester University, she studied under the guidance of Sylvia Ahramjian and with Daniel Han of the Philadelphia Orchestra.

Ayree has played with numerous orchestras and ensembles on stages across the United States, such as Carnegie Hall, Weill Recital Hall, Alice Tully Hall, the Kimmel Center, as well as in Japan, Sicily, Romania, and China. Ayree has previously performed in the pit on Broadway in *Phantom of the Opera*, served as principal second violin of the Martina Arroyo Foundation "Prelude to Performance" series, appeared as a "jamming artist" on the television series *Mozart in the Jungle*, and was the concertmaster/strings coach of the 92Y School of Music Orchestra.

Since 2007, Ayree has been the President and Founder of Metis Management. She has worked with numerous orchestras and organizations as a concert producer, manager, artist liaison, tour manager, recording production coordinator, and many other roles.

Ayree is currently principal 2nd violinist and General Manager of the World Civic Orchestra, is a regular substitute of the Huntsville Symphony Orchestra, is concluding her two-year tenure as Treasurer at East Ithaca Preschool, and consults with organizations in arts management. She resides in Ithaca, NY, with her husband and their two young boys.

Ayree will bring fantastic energy and experience to the Westfield office and we can't wait to start working with her on August 15th. Westfield members will all be hearing from her in due course, and I know we all wish her a warm welcome.

—Annette Richards

### THE 2023 CHOPIN MASTERCLASS—A COLLABORATION BETWEEN THE CORNELL CENTER FOR HISTORICAL KEYBOARDS AND THE FRYDERYK CHOPIN INSTITUTE

As preparation for the second edition of its [International Piano Competition on Period Instruments](#) to take place later this year in Warsaw, the Fryderyk Chopin Institute sought to organize a series of masterclasses around the world to promote the performance and study of Chopin's music on period pianos. Invitations for collaboration were issued on behalf of the institute's director Artur Szklener to artist-teachers with established teaching and performing expertise in Chopin's music on historical pianos and their

associated institutions. During 2022–23, masterclasses were held in cities such as Paris, Tokyo, Brussels, Perugia, and Amsterdam, involving such distinguished specialists in the field as Edoardo Torbianelli (Schola Cantorum, Basel; Sorbonne, Paris), Olga Pashchenko (Amsterdam Conservatory), Costantino Mastroprimiano (Conservatory of Music, Perugia), and Kikuko Ogura (Tokyo University of the Arts). The essential format for each collaboration comprised the Chopin Institute sponsoring one to two guest artists closely associated

with the institute and competition to complement the "local" faculty.

For the collaboration with the Cornell Center for Historical Keyboards, which took place May 12–14, the Chopin Institute sponsored two world-renowned artists to join [Mike Cheng-Yu Lee](#) at Cornell to teach and perform on the Cornell campus. [Nikolai Demidenko](#), one of the foremost pianists of our time, unusually combines the Russian traditions he inherited from Dmitri Bashkirov with extensive experience in period pianos and their performance, notably in collaborations with Roger Norrington and as a recurring guest of the "Chopin and His Europe" festival. The German pianist-teacher [Tobias Koch](#), a jury member at this year's competition, has established himself as one of the leading proponents in the aesthetics and performance of nineteenth-century piano music on historical pianos, with a particular affinity for the music of Chopin and Robert Schumann.



Nikolai Demidenko. Credit: Simon Wheeler.

The co-organizers from the outset had the vision to enhance performance teaching with scholarly contributions, especially given the backdrop of a research university. Chopin specialist [Halina Goldberg](#), chair of musicology at Indiana University–Bloomington, generously agreed to come onboard as scholar-in-residence, to bring her extensive experience working



Halina Goldberg. Credit: Simon Wheeler.

with performers and collaborating with artist-faculty in similar contexts, which she did to meaningful impact.

The structure of the masterclasses therefore strove for a new format. Rather than framing each class around the profile of a single artist-faculty, the classes instead anchored around genres, themes, and topics that emerged from the participants' proposed repertoire. Multiple artist-faculty taught in each masterclass with the scholar-in-residence providing each with a presentation that connected the topic at hand to the imperatives of performance. The intention was to foster dialogue not just between a single pair of teacher-and-student at any one moment (as is typical in the conventional format), but to place all participants—students and faculty—into an intimate roundtable atmosphere to collectively investigate the problems and issues at hand. In all, four masterclasses were conceived around three topics—nocturnes, large forms, and dances—and three presentations given by Goldberg—"Chopin's Dream



Group Photo. Credit: Simon Wheeler.



Worlds,” “Chopin’s Stories in Sound,” and “Nostalgia in Chopin’s Mazurkas.”

Six participants—all graduate level pianists hailing from Eastman, the New England Conservatory, the University of Michigan, the Thornton School (University of Southern California), UNC-Greensboro, and Yale—were recruited to participate. In addition to the four masterclasses (with their integrated lectures), three evening concerts rounded out the formal events of the weekend. The opening lecture-recital featured Lee and Goldberg (one-time colleagues at IU-Bloomington) in a long-planned collaboration (with a special guest appearance by soprano Tamara Acosta) that used the CCHK’s Pleyel piano (ca. 1850) to enact the myriad

contexts underpinning many well-known Chopin works that survive as album inscriptions. The topic draws from Goldberg’s 2020 article “Chopin’s Album Leaves and the Aesthetics of Musical Album Inscription,” winner of the 2021 H. Colin Slim Award from the American Musicological Society. Two subsequent evening recitals featured Koch and all six of the student participants. Throughout the weekend, three instruments from the CCHK collection were used for both masterclasses and concert (1825 Graf, 1843 Pleyel, and the Pleyel piano), and three more (1865 Pleyel, 1835 Simon, and 1868 Érard) were available for masterclasses.

—Mike Cheng-Yu Lee

*MIT VERÄNDERTEN REPRISEN*  
**MOZART AND C. P. E. BACH ON CLAVICHORD AND FORTEPIANO**  
**ORPHEUS THIRD HISTORICAL PIANO SUMMER ACADEMY**  
**JULY 4–13, 2023**

The Orpheus Institute (Ghent, Belgium) announces its third Historical Piano Summer Academy, directed by Tom Beghin (Orpheus Instituut), Juliane Brandes (Universität Mozarteum), and Benjamin Steens (Conservatoire de Strasbourg). Ten days will be filled with workshops, coaching, seminars, presentations, two concerts, and a video recording. We’re looking forward to bringing together six keyboard instruments—three Stein fortepianos by Chris Maene and three clavichords by Joris Potvlieghe.

Our activities will revolve around two sets of keyboard sonatas: C. P. E. Bach’s *Sonaten mit veränderten Reprisen*, Wq 50 (1760) and Mozart’s six “Munich” Sonatas, K 279–284 (1774–75). Six keyboardists have been selected: Christophe Alvarez (France/Romania), Olha Dotsenko (Ukraine/Germany), Andrei Hadap (Australia), Wei Lee (Taiwan/Germany), Otto Popescu (Canada), and Tomasz Ritter (Poland). In addition, Hui Han Lui (Malaysia/Ireland) will join us on a “short-term scientific mission” from EarlyMuse, a Europe-funded project that envisions “a new ecosystem of early music studies” (<https://www.cost.eu/actions/CA21161/>). Anastasios Zafeiropoulos and Luca Montebugnoli will elaborate on their doctoral work at Orpheus (on fingering and the practice of arrangement respectively) and Nicholas Brown (composer from Ireland and

associate researcher at Orpheus) will unveil his newly built digitally enhanced clavichord.

When on October 6, 1775, Leopold Mozart asked Breitkopf, the “famous book dealer [*berühmten Buchhändler*] in Leipzig,” whether he might like to print an opus of keyboard sonatas *mit veränderten Reprisen* “just like Bach’s,” he appears to be pitching his nineteen-year-old son’s recently completed keyboard works. What might a publication of W. A. Mozart’s “Sonatas with Varied Reprises” have looked like? Participants will have a chance to finalize their own version of one of these sonatas through a video recording. The pressure of such a “finished” product might well explain Bach’s ambivalent feelings about a practice that lives between performance and composition: intriguingly, he kept penciling additional embellishments in his own printed copy of Wq 50.

As today’s performers of classical keyboard sonatas, what happens when we submit ourselves to the expectation of continuous variation? And how do we navigate the materiality of a printed score? What are the limits of “writing in” our variants and at what point do we feel like starting over—indeed, creating a new edition altogether? We will balance these questions against Bach’s thoughts on the Art of Playing the Keyboard. Through four round-table sessions—the last to be held

at the house and workshop of a clavichord builder—we will deepen our knowledge of the first volume of Bach’s *Versuch* (1753), reading up on fingering, ornamentation, and delivery. Finally, as examples of alteration and embellishment, can Bach’s *Sonatas with Varied Reprises* inspire us to adopt a constantly varying mindset also for our performances of Mozart?

Through coaching, workshops, and seminars we will:

- Explore and compare techniques of playing on the clavichord and fortepiano, with special focus on *Empfindsamkeit*.
- Teach ourselves to improvise and compose in mid- to late-eighteenth-century style.
- Gain a more intimate sense of Bach and Mozart as performer-composers.
- Discuss C. P. E. Bach’s *Versuch über die wahre Art, das Klavier zu spielen* (1753).

- Meet the makers of our instruments.
- Engage with scholarship on topics like the concept of an opus, composer-performer interaction, or the materiality of performance.
- Internalize these themes in our performance.

Each participant will perform one C. P. E. Bach Sonata Wq. 51 as well as create and perform their own Mozart Sonata with Varied Repeats.

In addition to two concerts, on Thursday July 14 (which will be the final day of the Academy), participants will have the opportunity of recording their Mozart sonata as part of a professional video production.

We plan to submit a lengthy report after the event. In the meantime, for more details and updates, please visit <https://orpheusinstituut.be/en/news-and-events/historical-piano-summer-academy-2023>.

—Tom Beghin

**SMARANO INTERNATIONAL ACADEMY 2023**  
**JULY 24–AUGUST 4, 2023**

Accademia  
Internazionale  
di Smarano



Associazione  
di promozione  
sociale

Smarano International Academy was founded in 1992, in a small village in the middle of the Alps. In thirty years of activity Smarano’s philosophy has always been based on the Latin motto that stands out on the pillars of the organ in the concert hall: *Docendo discitur*, by teaching you learn. The strongpoints of Smarano are:

1. A faculty made up of a group of professors who combine teaching and performing with research, sharing the results, and experimenting together with the students.
2. The availability of instruments (organs, clavichords, harpsichords) which allow participants to immediately apply what was discussed during the lessons and to practice individually for at least three hours a day.

3. The possibility for each participant to have individual coaching from the teachers during practice.

More information can be found in the Festschrift published to celebrate thirty years of activity: [Festschrift “Smarano Academy: 30 anni di storia in musica” | Smarano International Organ Academy](#).

Academy 2023

In 2022, the Academy was focused on the relations between Vienna and Italy during the seventeenth century, through the study of composers such as Frescobaldi, Froberger, Poglietti, Muffat etc. This year the focus shifts to the relations between Vienna and Northern Germany and, more generally, to the intersections and confluences of music and styles between the great European cities,

Lübeck, Hamburg, Rome, and Paris. The first, a free Hanseatic Lutheran city, was politically linked directly to Catholic Vienna; the last experienced a very lively musical life and strongly influenced the European musical culture of the late Baroque. The repertoire includes German, French, and Italian composers, showing the crossings and confluences among Europe during the seventeenth century.

**Faculty:**

Clavichord: Joel Speerstra & Ulrika Davidsson (Gothenburg University, Sweden)

Repertoire: Pachelbel “Hexachordum Apollinis,”  
Buxtehude, Richter (Suites)

Organ Improvisation: William Porter (Rochester, Eastman School Of Music, USA)

North German Organ Literature: Hans Davidsson (Göteborg International Organ Academy, Sweden)

Repertoire: Weckmann, Tunder, Buxtehude

Rome 1635–1685: Edoardo Bellotti (Bremen, University Of Arts, Germany)

Repertoire: Frescobaldi “Fiori Musicali,”  
Pasquini “Versetti in basso continuo”

The Harpsichord In Paris: Enrico Baiano (Rome, St. Cecilia Conservatoire, Italy)

Repertoire: L. Couperin, Lebegue, D’anglebert

Music Theory, Sources, And Performance Practice: Armando Carideo (Rome, Iosi, Italy)

**Excursions:**

Mantua, St. Barbara: Graziadio Antegnati Organ, 1565

Sanzeno, St. Martiri: Innocenzo Cavazzani Organ, 1792

**Contacts And Information:**

Dr. Romina Zanon: [smaranoacademy@gmail.com](mailto:smaranoacademy@gmail.com)

Website: [Home](#) | [Smarano International Organ Academy \(smaranoacademy.com\)](#)

—*Edoardo Bellotti*



HISTORICAL PIANO RESTORATION  
SMITHSONIAN MUSEUM OF AMERICAN HISTORY, HALL OF MUSICAL INSTRUMENTS  
JULY 29, 2023

The poster features a dark green background with a large, stylized piano keyboard graphic on the left. The text is white and yellow. Logos for the National PTG Convention and the Smithsonian Institution are in the top right. The event title 'HISTORICAL PIANO RESTORATION' is prominently displayed in the center. Below the title, the date '07.29.23' is shown in large yellow font, followed by the location 'Smithsonian Museum of American History, Hall of Musical Instruments'. The schedule of events is listed in white text, separated by horizontal lines. At the bottom, contact information for credit card payments, RSVP, website, and social media is provided.

 National PTG Convention  
 Smithsonian Institution

**HISTORICAL PIANO RESTORATION**

**FREE** to PTG Convention Registrants  
**Open to the public** with a suggested donation of \$100 to the Smithsonian Friends of Music.

**07.29.23** Smithsonian Museum of American History, Hall of Musical Instruments

**10:15 AM** - Class on conservation guidelines, using the restoration of Cornell’s 1843 Pleyel grand piano as an example.

**11:00 AM** - Class on the development of the Viennese fortepiano action and the English grand action; including regulation procedures.

**1:15 PM** - A detailed examination of the replica 1722 Cristofori piano by Tom and Barbara Wolf. Demonstration performance by Kenneth Slowik, curator.

**3:30 PM** - Hands-on instruction on regulating the Viennese grand action and the English grand action using action models.

Credit card payments: [www.smithsonianchambermusic.org](http://www.smithsonianchambermusic.org)

CONTACT FOR RSVP: [Ken.Eschete@gmail.com](mailto:Ken.Eschete@gmail.com)

[WWW.BENTSIDEARTS.COM](http://WWW.BENTSIDEARTS.COM) @BENTSIDEARTS



ARP SCHNITGER ACADEMY  
AUGUST 6–11, 2023



Credit: GIOA

In 2000, the North German Baroque organ in Örgryte New Church, built according to the style of Arp Schnitger (1648–1719), one of the most important organ builders in history, was inaugurated. Arp Schnitger, who was active in North Germany, built more than 150 organs. He was the first truly international organ builder, combining the highest quality in craft and sound with a larger output of instruments than any earlier organ builder. The unique Baroque organ in Örgryte New Church was built as a research project by organ builders from twelve countries, in collaboration between the University of Gothenburg and Chalmers University of Technology. It was conceived in Schnitger's style, and it is the centerpiece of the annual Arp Schnitger Academy (ASA), which will take place August 6–11, 2023. This is an international academy for a limited number of participants, who will study organ playing at the Baroque organs in Örgryte New Church and Haga Church (John Brombaugh, 1992) under the guidance of Hans Davidsson. In 2023, the focus will be the choral works of Matthias Weckman (c. 1616–1674) and the North German organ school of the eighteenth century.

Workshops on keyboard technique (primarily clavichord) with Ulrika Davidsson are also included in the program. For detailed information: [www.organacademy.se/schnitgerakademien](http://www.organacademy.se/schnitgerakademien)

SCHIÖRLIN ACADEMY  
AUGUST 12–15, 2023



Credit: GIOA

Sweden possesses a unique treasure of organs preserved from the eighteenth century—an important, but relatively little-known cultural heritage. The majority of the instruments were built by Johan Niclas Cahman (ca. 1680–1737), Pehr Schiörlin (1736–1815), and Olof Schwan (1744–1812). Cahman and Schwan had their workshops in Stockholm, whereas Schiörlin was a resident of Linköping. The Schiörlin Academy 2023, based in the unique Ostrogothia organ landscape, mainly features instruments built by Pehr Schiörlin (1736–1815) and presents workshops on German organ repertoire from the eighteenth and early-nineteenth centuries (Bach, Krebs, Mützel, Mendelssohn, Brahms, and others) led by Hans Davidsson, clavichord workshops by Ulrika Davidsson, and improvisation by David Löfgren. For detailed information: <https://www.organacademy.org/schiorlin-academy>

GÖTEBORG INTERNATIONAL ORGAN FESTIVAL  
OCTOBER 11–22, 2023—ECHOES

It is my distinct pleasure to launch the program of the Göteborg International Organ Festival (GIOF) 2023 with its theme: “Echoes.” In a rich twelve-day program, we illustrate how history is still present today, and investigate where the line can be drawn

between originality and imitation. A complete Genelec loudspeaker orchestra in dialogue with the unique four-manual meantone organ in Örgryte New Church allows us to creatively explore echoes in acoustical sounds, sound processing, and live electronics, for example in the

installation “The Bell and the Blackbird.”

The program also includes original compositions echoed through organ transcriptions, for example Prokofiev's *Romeo and Juliet*, or the violine concertos of Johann Sebastian Bach, that inspired string-idiomatic music in concerto style by many eighteenth-century composers; medieval vocal music interleaved with improvisations of *organetto*; vocal instrumental music and large organs from the first half of the seventeenth century when our city was founded; and vocal and instrumental music by the Italian composer Vesi with Göteborg Baroque and its unique Claviorganum.

These will be juxtaposed with new chamber music with organ, and the dramatic organ concerto *Earth's Shadows* by Kaija Saariaho (1952–2023) for organ and symphony orchestra. We also offer particular echoes of the past, such as musical homages of William Byrd and Max Reger, and echoes in terms of legacy; the legacy of the trailblazing Göteborg cathedral organist, composer and pioneer, Elfrida Andrée (1842–1929), and several women composers, whose legacy simultaneously echoes unjust systems and oppression.

Enjoy the soundscapes of the world-unique North German Baroque organ in Örgryte New Church, the new world-class Gothenburg Concert Hall organ, and the unique collection of organs in Gothenburg that echoes sound, technology, culture, and societal development of 400 years of history. Let a multitude of voices and soundscapes in organ, vocal, and instrumental music from the Renaissance to experimental music of our time inspire you.

We warmly welcome you to Gothenburg and the Göteborg International Organ Festival 2023, to a world of passion and tactile sounds for people of all ages, for a future of peace, and for the right of all human beings to raise their voices.



*Echoes in Music, Culture, History and Society*  
Celebrates Elfrida Andrée, William Byrd, Max Reger, and  
Göteborg 400 Years

Recitals and Presentations by: Edoardo Bellotti, Ivan Božičević, Jan H. Börjesson, Daniel Berg, Ulrika Davidsson, Johan Hammarström, Maria Forsström, Louise Hjorth Hansen, Katrine Immerkjaer Kristiansen, Johannes Landgren, Anne Laver, Maija Lehtonen, Ludger Lohmann, Jonas Lundblad, Kimberly Marshall, William Porter, Christa Rakich, Annette Richards, Amanda Sedgwick, Johannes Skoog, Kerala J. Snyder, Anna Stepler, Joel Speerstra, Joris Verdin, Lydia Vroegindeweij, Catalina Vicens. Concerto Copenhagen, Fredrik From, violin, and Lars-Ulrik Mortensen; The European Hansa Ensemble and Manfred Cordes; Trio Mediæval: Linn Andrea Fuglseth, Anna Maria Friman, and Jorunn Lovise Husan; Göteborg Baroque and Magnus Kjellson; Göteborg Symphony Orchestra, Olivier Latry, organ, and Santu-Matias Rouvali, conductor.

Six workshops, five afternoon seminars, and a symposium featuring Elfrida Andrée (1841–1929). For detailed information: [www.organacademy.org/festival-overview](http://www.organacademy.org/festival-overview)

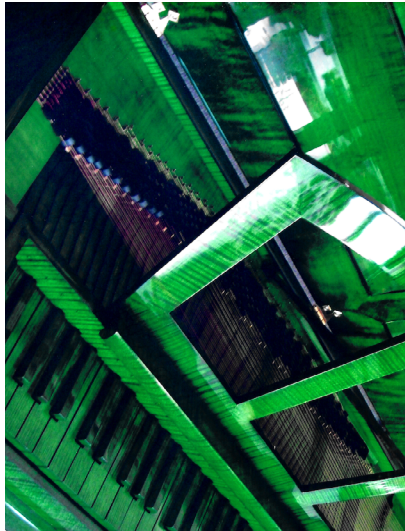
PARTNERS

ABF, Europäisches Hanse-Ensemble, Gageego!, Gothenburg Art Sounds Festival, Gothenburg 400 Years, Göteborg Baroque, Göteborg Chamber Music Society, Gothenburg Symphony Orchestra, the Academy of Music and Drama, University of Gothenburg, Rieger Orgelbau, Sensus, the Church of Sweden, the parishes of Backa, Gothenburg Cathedral, Haga, Vasa, Valla, Västra Frölunda, Örgryte, Johanneberg and Masthugget.

MAIN SPONSORS

Gothenburg City Cultural Council, Helge Ax:son Johnsons Stiftelse, HIGAB, James Collier Orgelbyggeri AB, Karl Nelson Orgelbyggeri, The Swedish Arts Council, The Cultural Committee of Region Västra Götaland, the Church of Sweden, the parishes of Backa, Gothenburg Cathedral, Västra Frölunda, Örgryte, Johanneberg and Masthugget, Lundgrens stiftelser.

SUSTAINING KEYBOARDS  
SEPTEMBER 15–16, 2023, CORNELL UNIVERSITY



Fretted clavichord after Hubert, dyed emerald green, by Gary Blaise.  
Credit: Geoff Wong.

Whether splendid tools of the virtuosos in concert hall and cathedral, or symbols of intimacy and escape in the subterranean practice room or moonlit drawing room, keyboard instruments and their music do not exist in isolation. The very materials used in their construction—from the spruce soundboard in a Ruckers harpsichord, to the ivory key tops on an Érard piano, to the lead-tin alloy pipes of a Stellwagen organ—proclaim their connection to the wider world, to global networks of trade, innovation, and exploitation, with diverse ecological and infrastructural conditions. Transforming these raw materials into exquisite keyboards and the music they produce are the many unsung figures of music history: loggers, hunters, brokers, entrepreneurs, cabinetmakers, tuners, and conservators.

This symposium asks how notions of sustainability might prompt us to think anew about keyboard histories, embedded as they are in ecologies of nature and commerce, artifice and art, craft and industry. What are the stories keyboard instruments tell about climate and changing weather, extraction and global trade, nature and environment? From matter and materials, to institutions and infrastructure, what are the challenges for conservation, restoration, and curation of historical keyboard instruments? To what extent are those histories, and the instruments that embody them, sustainable into an uncertain future?

Over a day-and-a-half we will consider these questions in a series of panels, workshops, and concerts, with performances on Cornell's collection of historical pianos and organs. Participants include Anne Acker, Matt Bengtson, Malcolm Bilson, Xak Bjerken, Janie Cole, Fanny Gribenski, Scott Hankins, Randall Harlow, Nathan Laube, Alex Meszler, Kirsten Paige, Annette Richards, Sezi Seskir, Ken Walkup, Morton Wan, David Yearsley, and more.

This symposium is made possible by the Atkinson Forum at Cornell, with co-sponsorship from the Cornell Center for Historical Keyboards, the Cornell Department of Music, and the Westfield Center for Historical Keyboard Studies.

More information will be posted soon at <https://historicalkeyboards.as.cornell.edu/> and <https://westfield.org/>.

—Annette Richards



The Westfield Center relies on donations from its members. Please consider making a donation towards our program of conferences, festivals, publications, and the support of young keyboard artists.

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

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

**Westfield Center for Historical Keyboard Studies**

c/o Department of Music, Cornell University

101 Lincoln Hall Ithaca NY 14853

[info@westfield.org](mailto:info@westfield.org) / [www.westfield.org](http://www.westfield.org)



© Westfield Center for Historical Keyboard Studies, 2023

