

Westfield

NEWSLETTER OF THE WESTFIELD CENTER, VOLUME XXIV, NUMBER 1

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

Winter 2013

Tilman Skowroneck, Editor



A warm welcome to the spring issue of the Westfield Newsletter of 2013! From the perspective of tardy Sweden, spring is very welcome indeed. My winter was spent playing, writing, revising harpsichords, stacking firewood, and being cold nevertheless. Only yesterday, the last remnants of the miniature ice sheet on our driveway finally gave way to the reluctantly rising temperatures.

Time to turn to Westfield, and especially to Volume V of *Keyboard Perspectives*, which is about to be released. *Annette Richards* opens this newsletter with an introduction to the new volume. In my impending role as guest editor of *Keyboard Perspectives* I am issuing a call for contributions for the next volume. *Andrew Willis* contributes with updated information about the 2013 Westfield Fortepiano Workshop at UNCG.

The 2013 *Westfield Organ Competition and Academy*, which will be held in Ithaca, is introduced by *Annette Richards*. *Maja Anderson* announces a fundraiser concert, *The Westfield Keyboard Salon Concert*, featuring two previous winners, *Mike Lee* (Fortepiano, 2011) and *Ignacio Prego* (Harpsichord, 2012), which will also take place in Ithaca on May 16.

This issue's interview with *George Taylor* brings us to New York City and the magnificent new Taylor and Boody organ for Grace Church, which will be inaugurated on 26 April. *David Kelzenberg* informs us about the new *Historical Keyboard Society of North America (HKSNA)*, and the issue concludes with two CD announcements: Bach's English Suites played by *Ketil Haugsand* on the harpsichord, and organ works by Antonio de Cabezón, played by *Edward C. Pepe*.



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FROM THE DESK OF THE EDITOR OF *KEYBOARD PERSPECTIVES*, VOL. 5

Westfield members have not yet received the 2012 issue of our yearbook and journal, but please be assured that it is well underway! There is plenty to look forward to in this volume, which includes essays by Emily Dolan, Richard Kramer, Davitt Moroney, Tobias Plebuch, Tilman Skowroneck, Mathieu Langlois and David Yearsley. Topics include the cinematic afterlife of Bach's Toccata and Fugue in D minor, the history of Beethoven's Broadwood, the new edition of C. P. E. Bach's *Versuch*,

Nicolaus Adam Strungck's musical memorial to his mother, the idea of keyboard instruments as mechanical inventions, and the life and legacy of the late Gustav Leonhardt. We'll keep you guessing as to which essay belongs to which author, as we work on the final production of the volume. And hope, of course, that you'll enjoy the finished product when it arrives in the near future.
– Annette Richards

CALL FOR SUBMISSIONS, *KEYBOARD PERSPECTIVES*, VOL. 6

As the current issue of *Keyboard Perspectives* has almost arrived in your mailboxes, we are already energetically engaged in planning the following issue. We are now welcoming submissions for articles for *Keyboard Perspectives* VI, 2013.

The topic area is wide, in accordance with previous issues (A list of contents of last year's issue is included below for your information). Submissions should in one way or another reflect upon keyboard music, keyboard playing, performance practices and/or organological topics.

Abstracts should reach me no later than June 1, 2013, at the e-mail address provided at the end of this newsletter. Our editorial board will then make selections and authors are expected to submit their contribution in early July. As usual, there will be a CD attached to the issue. Contributors are welcome to suggest suitable content for this CD.

Guidelines for submissions can be found online at: <http://westfield.org/publications/guidelines/>

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Erin Helyard

Clementi the *Heresiarch* and a "Black Joke" of English Domestic Keyboard Culture

Edward Charles Pepe

From Spain to the New World: the hiring of the Madrid organist Fabián Pérez Ximeno by Mexico City Cathedral

Christopher Marks

Dudley Buck and the Evolution of American Pedal Technique

Keyboard Culture in 18th-Century Berlin:

Matthew Head

Mozart's Gothic: Feelings for History in the Rondo in A minor, K. 511

Kerala Snyder

Seventeenth-Century Organ Music in Eighteenth-Century Berlin: Early Music in the time of Frederick the Great

Martin Küster

Marpurg's Dream and the Meaning of Melody

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Charlottenburg Schnitger: 1706–1931–2011

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Nicholas Mathew on Malcolm Bilson

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Tilman Skowroneck

John Watson, *Artifacts in Use: The Paradox of Restoration and the Conservation of Organs* (Organ Historical Society, 2011)

David Yearsley

George Stauffer, *J. S. Bach: Clavierübung III* (Wayne Leupold Editions, 2011)

The tables of contents for volumes 1 through 3 are online at: <http://westfield.org/publications/>

– Tilman Skowroneck, guest editor

THE 2013 WESTFIELD FORTEPIANO WORKSHOP AT UNCG

The fortepiano: one of the most pivotal technological breakthroughs in musical history! Experience its multifarious forms and repertoires by playing upon instruments spanning the Baroque, Classical, and Romantic eras (approximately 1730 to 1850). Under the guidance of *Malcolm Bilson*, *David Breitman*, and *Andrew Willis*, you will explore the interaction of touch, sonic behavior, and compositional style as conveyed through notation, execution, and expression.

Planned events include masterclasses, individual lessons, and presentations including a faculty recital, combined with practice time, a participants' concert, and a picnic at Hanging Rock State Park (with swimming!).

The following is a partial list of instruments that will be used and a few composers associated with each. For additional information please visit the website at <http://andrewwillispianist.com/collection.html>.

– *Andrew Willis*

c. 1730 Florentine replica	J. S. and C. P. E. Bach, Scarlatti, Italian sonata composers
1787 Broadwood square	Clementi, Dussek, Cramer
c. 1790 Walter replica	Haydn, Mozart, early Beethoven
c. 1815 Dulcken	Beethoven, Schubert, Moscheles, Dussek
1841 Bösendorfer	late Beethoven, Schubert, Schumann, Mendelssohn
1848 Pleyel	Chopin, Fauré



THE 2013 WESTFIELD ORGAN ACADEMY

The 2013 Westfield Organ Academy, will take place in conjunction with the Organ Competition at Cornell University and the Eastman School of Music and include the 2013 Eastman Rochester Organ Initiative Festival (EROI), “Spectrum of Sounds: Aspects of Twentieth-century Organ Composition and Performance” from September 26–29, 2013.

This is a rare opportunity to not only work with a distinguished group of performers and teachers in the field including Christa Rakich, Edoardo Bellotti, Jacques van Oortmerssen, Bernard Foccroulle, Jon Laukvik and Peter Panyavsky, but also to play on several landmark historic, and historically-informed instruments also used in the competition.

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

A promotional poster for the Westfield International Organ Competition and Academy. The top half features a photograph of a large, ornate pipe organ with multiple tiers of pipes. The bottom half is a dark blue area with white and gold text. The text reads: "Westfield INTERNATIONAL ORGAN COMPETITION AND ACADEMY SEPTEMBER 22-30, 2013". Below this, it lists the jury members: "Jury: Bernard Foccroulle, Jon Laukvik, Kimberly Marshall, Jacques van Oortmerssen, David Yearsley". At the bottom, it states the prizes: "First Prize \$10,000 – Second Prize \$5,000 – Third Prize \$2,500" and includes a note: "Prizes include a series of recitals, and a CD recording with the Loft label". The locations "Cornell University, Ithaca, New York" and "Eastman School of Music, Rochester, New York" are listed, along with the website "www.westfield.org".

Westfield
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Jury: Bernard Foccroulle, Jon Laukvik, Kimberly Marshall,
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Cornell University, Ithaca, New York Eastman School of Music,
Rochester, New York

www.westfield.org

THE 2013 WESTFIELD INTERNATIONAL ORGAN COMPETITION COSMOPOLITAN ENCOUNTERS

The May 1st deadline for applications is fast approaching: please encourage your students and friends to participate! The Westfield Organ Competition will be held on the Cornell University Campus, Ithaca, NY, and in Rochester, NY September 22–29, 2013 in collaboration with Cornell University, the Eastman School of Music and the Eastman-Rochester Organ Initiative.

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 three outstanding instruments: the Craighhead-Saunders organ at Christ Church, Rochester, modelled 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 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.

Competition prizes: 1st prize: \$10,000; 2nd prize: \$5,000; 3rd prize: \$2,500 in addition to recitals and a CD recording with Loft Recordings.

Cosmopolitan encounters mark our own times as thoroughly as they did the past. Judging the competition will be an international jury (Bernard Foccroulle, Jon Laukvik, Kimberly Marshall, Jacques van Oortmerssen and David Yearsley) from both sides of the Atlantic which will award prizes that include not only cash awards but also important and visible concert engagements. The *Academy* taking place alongside the competition will be taught by Christa Rakich, with additional masterclasses by Edoardo Bellotti, Bernard Foccroulle, Jon Laukvik and Jacques van Oortmerssen. The Competition and Academy will conclude with the annual EROI festival, whose program this year takes us into the 20th century; all participants invited to the competition who do not advance to the final round are invited (free of charge) to join the academy; competition and academy participants alike will be able to participate in the EROI festival.

All the detailed information is to be found on our website at: <http://westfield.org/competition/organ2013/>



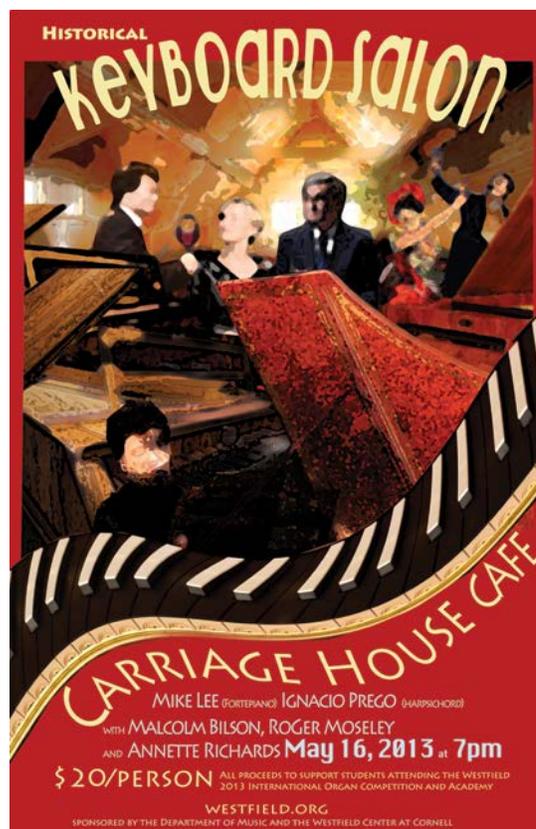
THE WESTFIELD HISTORICAL KEYBOARD SALON

MAY 16, 2013 AT 7PM, CARRIAGE HOUSE CAFÉ HAYLOFT, 305 STEWART AVE., ITHACA, NY

On a spring evening, the private Hayloft space at the Carriage House Café in Ithaca is the perfect venue for early keyboard music. On Thursday, May 16, Westfield International Keyboard Competition prizewinners Mike Lee and Ignacio Prego will offer a keyboard salon concert to raise funds for the 2013 Westfield Organ Competition prize money.

This limited seating special concert, reminiscent of a 19th-century salon concert, will be an intimate affair filled with music, conversation and creativity, featuring two past winners of the Westfield International Keyboard Competition, *Mike Lee*, who took second and audience prize in the 2011 Westfield Fortepiano competition and *Ignacio Prego*, who received first prize in the 2012 Westfield Harpsichord Competition. In addition, *Malcolm Bilson*, *Roger Moseley* and *Annette Richards* will each make special appearances. Prego will perform a selection of harpsichord solos and Lee will perform Mozart sonatas for violin and piano on a modern copy of Mozart's fortepiano, with violinist Wayne Lee.

Tickets can be purchased at the door or online at:
<http://westfield.org/salon> – Maja Anderson



NEW RECORDINGS

A new CD recording of *J. S. Bach's English Suites BWV 806–811*, played by the Norwegian harpsichordist Ketil Haugsand, was released in March 2013 on the *Simax Classics* label.



The recording was produced by François Eckert and made in the Kammermusiksaal of Deutschlandradio in Cologne. Ketil informs us that the temperament used is an adapted Haugsand tuning (“colloquially known under the name *Jägermeister 3,5*”). The pitch is $a^2=397$ Hz. The instrument played on this recording was made after German models by Martin Skowronek in 1985. The booklet notes are by Dr. Peter Watchorn.

– Thanks to Ketil Haugsand

A new recording of organ works by Antonio de Cabezón, played by Edward C. Pepe on the organ in Oosthuizen, is now available for purchase. The CD is available at Foundry Music (Sales@FoundryMusicCo.com) or directly by contacting Ed



Pepe at: <http://www.edpepeorgansofmexico.com>

– Ed Pepe

AN INTERVIEW WITH GEORGE TAYLOR

In September 2012 I had the opportunity to visit the workshop of *Taylor and Boody Organbuilders* in Staunton, Virginia, and take a peek at the penultimate stage in the construction of the large new organ for Grace Church in New York City. *George Taylor* kindly agreed to do an interview with me about this impressive project. I am very grateful to George for taking the time during a period of intense work, and for his thoughtful and insightful answers. – *Tilman Skowroneck*

1) Your Opus 65 for Grace Church is in the process of being installed. We can read on your website that this instrument is inspired by late 19th-century cathedral instruments. This seems to be an entirely new angle for Taylor & Boody. How did this project come to happen?

You are hardly the first to ask what was on our mind when we took on this project. People have come to expect the work from our shop to be based largely on historical models established prior to the 19th century. The new organ for Grace Church represents a bold departure for us, one that has forced us to leap out of our comfort zone and take a fresh perspective on tradition. In countless ways this organ is unique, not only for us, but in its own right. It is, as the British would put it, a “one off.”

The search for an organ began some twenty years ago with a series of reports about the condition of the 1965 Schlicker Organ and a study of the history of the Grace Church instruments. In connection with plans for a major restoration, Dana Kirkegaard was called in for advice on the improvement of the acoustics. When Patrick Allen was called as Organist and Master of Choristers in 2000 much work had already been done. Our own acquaintance with Patrick goes back to 1996 when we installed our Opus 27, a 22-stop organ at St. Thomas Church, where he was associate to Gerre Hancock.

2) What are the special challenges of this particular location for an organbuilder?

From the outset Patrick understood that designing the right organ for Grace would present daunting challenges, both technically and musically. The 1846 Gothic Revival church is a priceless landmark in the city. It is a beautiful architectural statement by the young visionary, James Renwick Jr., who, through the artful use of proportion and detail, created the illusion of a much larger

space than is there. Much of the interior is faux stone made of plaster and lath. Unfortunately, Renwick included precious little room for organ and choir, with the exception of the small rear gallery, big enough for the Erben and their musical forces. No need was foreseen or space provided for musicians at the front. This has plagued the church’s musicians and organbuilders ever since. The new organ will be the sixth instrument built for Grace Church, demonstrating the continual evolution of musical tastes and the search for the best location for choir and organ.



Taylor and Boody Op. 65 at Grace Church, New York City.
Photo: Robbie Lawson

3) What does the new organ need to be able to “do” in its daily life? Were there any design requirements?

As the idea of the new organ took shape, three goals emerged which helped to define the project. First, the primary purpose of the instrument would be to lead worship services and accompany the choirs. The Choir of Men and Boys was established and gave birth to the first Choir School in New York in 1894, and the Girls’

Choir in 1994. When the children are on holiday, a professional Adult Choir sings. The original Choir School has grown into a Private Episcopal School with weekly Chapel services in the Church accompanied by the organ. There is also an excellent community choral society of over 140 voices in residence at Grace Church. The organ's use in the performance of organ literature was a secondary concern. This freed the builder from rigid adherence to a particular national style or historical period. While one could draw much from the 19th-century English builders, other traditions were not excluded. The focus was, simply put, on accompanying the congregation and choir in the best Episcopal tradition as effectively as possible and supporting the daily musical life of the community. The organ is played six days a week as part of musical meditations that take place at the Church celebrating the repertoire of the organ.

Second, it was hoped that the heart of the new organ could for the first time be placed to better acoustical advantage in the room. Roosevelt & Skinner made noble attempts to solve the problem of choral accompaniment near the chancel, but both their organs suffered from being buried in an enormous deep chamber built outside the walls of the south aisle. When the Schlicker was

installed, the "front" organ was placed in this chamber, which had been made shallower to better project the sound of the instrument. To address the placement issue we proposed bringing the Great & Swell divisions into the chancel in two cases cantilevered through arches on either side of the choir. The result has been a marked improvement in the tonal presence of the new organ over its predecessors. Acoustically this is a sweet spot in the space, enhanced by the authentic limestone construction of the chancel.

Third, it was felt that the new organ should, where possible, reflect the long and rich tradition of Grace Church's music, full of nuance, grandeur and power. In our case, this meant we felt free to draw on the examples of previous builders to expand our tonal vocabulary. Honoring the musical stature of Grace Church in the city, the parish expected a large instrument with a wide variety of tonal colors and dynamic levels. Not all of these goals could be met in the limited space of the two chancel cases. It seemed therefore fitting that the powerful main pedal division (including three of its four 32' stops) and the Solo could be appropriately placed in the chamber without compromising their effectiveness. We decided it would be good stewardship and show respect for the skills of our predecessors to use some vintage pipes in the Solo. For example, the 1923 Austin strings are from Reinhold Niebuhr's Bethel Evangelical Church in Detroit, and the Orchestral Oboe 8' on the Solo is from E. M. Skinner. As for the bottom octave of Skinner's 32' Open Diapason installed in 1907, we chose to use it where it has always stood in the rear gallery.

Fourth, the organ was to have a mechanical playing action. With the exception of the largest pedal pipes and the two high-pressure reeds in the Solo, we have been able to meet this requirement. We have built an entirely modern, self-adjusting playing action with aluminum rollers and 2 miles of carbon fiber trackers.

4) One of the outstanding characteristics of this project seems to be its sheer scope. What are the special musical challenges of realizing such an organ?

With seventy-seven stops the organ is half again as large as any of our previous work. It has indeed tested each of us more than we could imagine. We are greatly relieved to see its completion in sight, but most of all to hear the sound of the organ unfolding beautifully as the voicing proceeds. The large scales of the Great principal chorus are filling the room in a most rewarding way and the string choruses of the Swell, where we were on un-



One half of Op. 65 in the workshop. Photo: Tilman Skowroneck

familiar ground, are surprising us in their warmth and character. We have designed a reed chorus that is fundamental, powerful and warm, perhaps one that E.M. Skinner would have approved (the specifications can be found at http://www.taylorandboody.com/opus_pages/opus_65/specification.html)

5) *After two years of workshop preparations, you are now on location, putting everything in place. What special logistical challenges did you have to overcome to make it all happen?*

We had intended to install the organ last summer, when there would have been little conflict with the church's schedule. However, extensive renovation of the church and the magnitude of the project prevented our arrival before fall. Because of the limited storage space in the historic building, we have delivered the organ in multiple shipments with our own trailer, so we have had little problem accommodating the church's schedule.

6) *When I visited your workshop in September, I heard that this grand project is not only bigger than, but in many ways different from earlier Taylor & Boody projects. I saw, for example, various technical solutions for the action that looked nifty and very modern. How do you decide on such matters? Is it the instrument's size, the use such an instrument is going to be put to, specifics of the location, or an instrument maker's sheer technical curiosity that guides the design of the action?*

Yes, technically speaking the Grace organ has many departures from our previous experience. The stop action is electrical and the console is detached. The wind system is based on 20th-century models with multiple reservoirs on various pressures located in the basement below the chancel. The size of the organ largely dictated our decision to take this route. Perhaps the most striking difference for us has been the many thousand hours of design required to fit such a huge instrument into a severely limited space, with the result that, unlike Renwick's church, the organ appears smaller than it is. We have overheard occasional parishioners discussing whether the organ has always been there or is in fact new.

7) *Will the experience with new materials and techniques make an impression on your following projects? Or is the decision about what materials and techniques to use strictly bound to the type of instrument being made?*



Chris Bono demonstrates some pipes.
Photo: Tilman Skowroneck

There has been worldwide interest in this project and quite some curiosity about how a builder who has up to now built largely 17th- and 18th-century North European organs might develop this wider tonal palette. It has been a demanding exercise and could well influence our future work. This doesn't mean that the firm won't continue to produce instruments as in the past, but our musical vocabulary has been increased. In the next couple of organs we look forward to returning to familiar territory with mechanical stop actions, attached keydesks and the traditional winding of wedge bellows.

8) *I am intrigued by a paragraph on your website (http://www.taylorandboody.com/opus_pages/opus_65/announce.html) where you explain what you call the "English Cathedral Temperament," especially because the explanation is in the future tense. What will the practical process of arriving at this temperament be?*

The reference to English Cathedral Temperament was, of course, a teaser. It has been customary to assume that when English builders broke with meantone in the early 19th century they then tuned in a purely equal temperament. However, there are references to the fact that in practice, once the temperament was laid, builders would go back and "sweeten the thirds." Just what this meant we do not know. Consequently, we have tried out a cou-

ple of our own interpretations of this sweetening. We then gave Patrick the opportunity to experiment with them on his house organ and our continuo organ in the chantry. After almost a year of playing there, both he and Stephen Tharp agreed on a version of equal temperament that was musically exciting and beautifully suited to the acoustic and responsibilities of the organ. It is interesting to point out that large spaces are much more forgiving of the shortcomings of equal temperament than smaller ones. We are pleased with the effect of this flexible temperament at Grace.

9) *What does the planned timeframe look like from here on out? Is the inauguration date already set?*

The Inauguration of The Bicentennial Organ, Opus 65 will take place on Friday, April 26 at 7:00 p.m. The Com-

bined Choirs of Grace Church will offer a special concert of anthems and hymns conducted by the church's long time friend Dr. Barry Rose. Patrick Allen will be at the organ. Final voicing, which cannot be completed by that time will continue in the weeks following. The church has showed unusual patience and understanding as we work to finish the organ in whatever time it takes. We greatly appreciate the trust given us by Patrick Allen, the Rector, The Rev. J. Donald Waring, and the Wardens, Vestry and people of Grace Church. During this period of economic stress while many organ building companies have wished for more substantial work, Taylor and Boody has been fortunate to be able work at maximum capacity building this major instrument.

Thank you very much for taking the time to answer these questions!



ANNOUNCING THE NEW *HISTORICAL KEYBOARD SOCIETY OF NORTH AMERICA*

The Southeastern Historical Keyboard Society (SEHKS) and the Midwestern Historical Keyboard Society (MHKS) have merged, forming a new organization, the Historical Keyboard Society of North America (HKSNA).

HKSNA is a non-profit organization comprised of members who love and seek to promote the study of early keyboard instruments such as the harpsichord, clavichord, historical organ, and fortepiano, and music written for them, through performances, instruction, and research. Members include instrument builders, performers, teachers, scholars, and students, as well as amateur players and enthusiasts. While representing a larger combined geographical area, the new society will continue to further the goals and activities of its predecessor organizations.

HKSNA will continue to produce and publish the scholarly refereed periodical, *Early Keyboard Journal*,

as well as a semi-annual Newsletter. In addition, it will assume sponsorship of the *Mae and Irving Jurow International Harpsichord Competition* for young performers, and the *Aliénor International Harpsichord Composition Competition*, encouraging the composition of new music for the harpsichord. Members also have an opportunity to attend the Annual Meeting/Conference held in a different location each spring, which features concerts, lectures, scholarly paper readings, and exhibits of scores, books, recordings, and early keyboard instruments of all types.

Membership is open to all. For information about membership contact:

David C. Kelzenberg, Secretary, Historical Keyboard Society of North America, 2801 Highway 6 East, Suite 344, Iowa City, IA 52240 USA, <david-kelzenberg@uiowa.edu>, or (www.historicalkeyboardsociety.org).

– David Kelzenberg



Submissions and questions may be directed to:

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