

Westfield

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

Summer 2013

Tilman Skowroneck, Editor



A warm welcome to the third Westfield Newsletter of 2013! We're all eagerly anticipating the in-depth reports of the *Westfield International Organ Competition* from Ithaca and Rochester. However, since we already have an abundance of quality content in this issue, we have decided to collect these reports for the December. For this issue, *Annette Richards* has kindly provided a short overview of the competition. Annette also announces the 2012 issue of *Keyboard Perspectives*, which is rolling off the presses as we speak.

In the next contribution, I join forces with *Jason Stell*, executive director of the Staunton Music Festival, to present this outstanding festival to our readers, and

to review its *Early Keyboard Extravaganza* concert. The concert included performances by Westfield's own *Andrew Willis*, who brilliantly played both harpsichord and fortepiano throughout this memorable event, alongside many other keyboard players. *John McKean* has kindly provided a detailed report of this year's International Conference on Historical Keyboard Music, held in Edinburgh in July. Staying in Edinburgh, I am concluding this newsletter with an interview with *Jenny Nex*, who was recently appointed curator of the important instrument collection at the University of Edinburgh.

– *Tilman Skowroneck*



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THE WESTFIELD INTERNATIONAL ORGAN COMPETITION AND ACADEMY

After an exciting high-pressure week, three outstanding young organists played a Winners' Recital, the final event in the Westfield International Organ Competition and Academy, on the Schnitger-style organ at Cornell University on Sunday evening, September 29th. The competitors had played earlier on the Casparini-style



The Jury of Organ Competition (L-R: Jacques van Oortmerssen, Bernard Focccroule, Jon Laukvik, Kimberly Marshall, and David Yearsley) Photo: Maja Anderson

organ at Christ Church in Rochester and on the Italian organ at Memorial Art Gallery for the first round, at Cornell for the second, and back at Christ Church for the final; as at the events earlier in the week, the audience at the Winners' Recital was very supportive, enthusiastic, and large—a combination of local organ enthusiasts and guests from this year's EROI festival who filled the chapel.

Out of the 12 organists chosen to play in the competition, the three winners were: *Malcolm Matthews*, USA (first prize); *Atsuko Takano*, Japan (second prize); and *Dexter Kennedy*, USA (third prize). A trio of talented artists with remarkable musical sensitivity, skill at handling the instruments, and a good sense for historical performance practice, they also demonstrated extraordinary stamina! It was quite a week. We'll have a full report in the December issue of *Westfield*, along with a report of the Academy and the EROI festival, all of which coincided in this great week celebrating 'Cosmopolitan Encounters' at the organ.

— Annette Richards

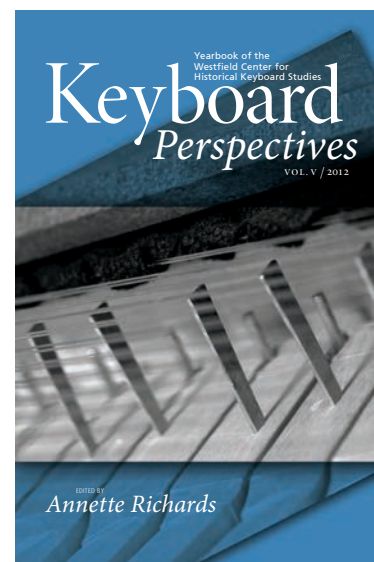


The winners of the 2013 Westfield International Organ Competition, left to right: Dexter Kennedy, Malcolm Matthews, and Atsuko Takano. Photo: Jason Koski

KEYBOARD PERSPECTIVES V

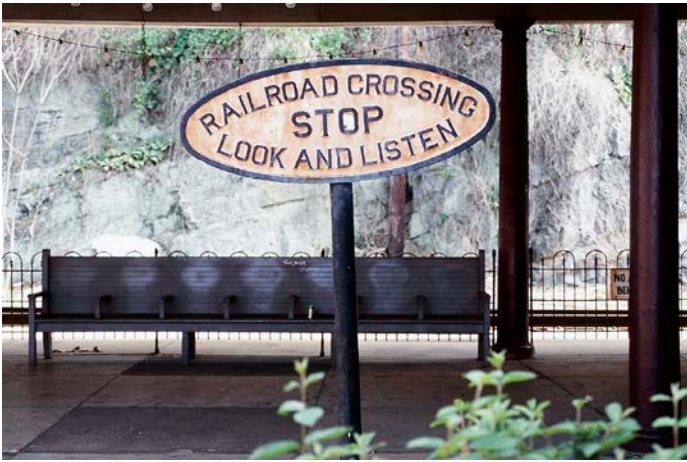
The 2012 issue of our yearbook is on its way to the press! Your copy should be in your mailbox before the end of the year. In this volume Emily I. Dolan reflects on the keyboard as a technology at the heart of our experience of music, Tilman Skowronek returns to the controversies surrounding Beethoven's Broadwood, David Yearsley explores lament at the keyboard in the form of Nicolas Adam Strungk's *Ricercar* on the death of his mother; Davitt Moroney remembers Gustav Leonhardt; Richard Kramer reviews the new edition of C. P. E. Bach's *Versuch*, Evan Cortens reviews Matthew Dirst on Bach, and we include three reflections, by Jonathan Ambrosino, Martin Herchenröder, and Zachary Wadsworth, on the historically informed organ in the 21st century.

— Annette Richards



EARLY KEYBOARD EXTRAVAGANZA AT THE STAUNTON EARLY MUSIC FESTIVAL

Over the past fifteen years, a chamber music festival in Staunton, a charming small town in Virginia's Shenandoah Valley, has quietly grown to become one of the major cultural destinations on the East Coast. Each August, the Staunton Music Festival presents a week of two chamber music concerts a day. The programs are crafted to be both engaging and challenging, featuring repertoire ranging from the Renaissance through world premieres



The city of Staunton, Va. owes much to its former C&O train station. Did the makers of this sign have the Music Festival in mind?

Photo: Tilman Skowroneck

of newly written works, and extraordinary performances from dozens of the world's most acclaimed chamber musicians. SMF engages in numerous activities to help audiences "rethink classical," including concerts, workshops, education programs, and commissioning new work.

The Festival's Artistic Director is the harpsichordist and pianist Carsten Schmidt. Schmidt is Professor of Music at Sarah Lawrence College, with a flourishing international career as a soloist, chamber musician, and soloist with orchestra. Currently, he is performing Bach's entire harpsichord works in a multiyear series of recitals. He also has a keen interest in new music, and has premiered over 100 works.

In view of Schmidt's background as a performer on both historical and modern keyboard instruments, it comes as no surprise that one of the highlights of this year's festival was an early keyboard marathon concert titled *Early Keyboard Extravaganza*, featuring four harpsichords, two fortepianos and two organs. The concert took place on August 20 at Staunton's Trinity Episcopal Church. We could hear concertos for two and four harpsichords by J. S. Bach, Frescobaldi and Buxtehude

on the organ, a Dowland arrangement, and two Duphy pieces on the harpsichord, Rondos by C. P. E. Bach and Mozart and Chopin's second Scherzo on the fortepiano, as well as two solo pieces for two players: Couperin's *Allemande* for two harpsichords and Schubert's four-hand *Fantasie in F minor*. The keyboard players included Gabriel Dobner, Edward Janning, Francesco Pedrini, Carsten Schmidt, Mark Shuldiner, Tilman Skowroneck, and Andrew Willis.

For many listeners it was a rare event to hear so many historical keyboards assembled and performed. The musical moods and timbres of the program shifted widely, and there was something new to learn for everyone. Mark Shuldiner offered an inspiring, improvisatory approach to one of Dowland's *Lacrimae* arrangements. Carsten Schmidt's rendering of two pieces by Jacques Duphy was beautifully "harpsichordy." Gabriel Dobner's and Carsten Schmidt's Schubert *Fantasie*, played on a copy of a Graf fortepiano by R. J. Regier, was one of the highlights of the evening. Fortepianist Andrew Willis, however, deserves special mention, not only playing in Bach concertos but also performing three solo pieces on the two available fortepianos. His interpretation of Chopin's second Scherzo was especially outstanding. Willis's control over the structure, emotional content, and dynamics of this brilliant piece was impressive. He achieved on the fortepiano what many pianists fail to achieve on the modern piano: to avoid forcing the instrument over its dynamic limit in Chopin's emotional outbursts in the high treble range.

In 2014, the Staunton Music Festival will offer twenty concerts (many of them for free) over ten days,



Tilman Skowroneck tuning one of the four harpsichords in preparation of the Early Keyboard Extravaganza. Photo: Pat Jarrett

from August 15–24. The repertoire includes: chamber versions of Shostakovich's Symphony No. 15 and Tchaikovsky's *Romeo and Juliet Fantasy-Overture* featuring Finnish pianist Heini Kärkkäinen; Bartok's Sonata for Two Pianos and Percussion; Britten's string quartets; chamber serenades by Mozart, Tchaikovsky, and Schoenberg; Brahms's Symphony No. 4, and dozens more. The signature work, concluding the Festival, will be a period-instrument performance of Bach's *St. Matthew Passion* on Sunday, August 24.

Another Early Keyboard Extravaganza will take place on Tuesday, August 19 at 7:30 PM. In addition to a 1902 Chickering grand piano, the program will also feature the following instruments: a copy of an anonymous

harpsichord c. 1715 in the collection of the Bachhaus in Eisenach by Jürgen Ammer; a harpsichord after the Flemish maker J. D. Dulcken by Cornelis Bom; an Italian harpsichord built in 1994 from a Zuckermann kit, and a harpsichord based on mid-18th-century harpsichords, made from a kit design by Frank Hubbard; two fortepianos, one after Louis Dulcken 1785 made by Tom and Barbara Wolf and a copy of an 1830 Conrad Graf by R. J. Regier; and finally two organs, Taylor & Boody Opus 34 of Trinity Church (built in 2000 with 32 stops), and Taylor & Boody Opus 51, a portative or continuo organ with a single keyboard and 51 keys.

– Jason Stell and Tilman Skowroneck

ICHKM 2013: THE KEYBOARD AND ITS ROLE IN THE INTERNATIONALIZATION OF MUSIC 1600–1800

CONFERENCE REPORT BY JOHN MCKEAN

Given the tremendous success of the first International Conference on Historical Keyboard Music (ICHKM) in 2011, expectations were high leading up to the second convocation, which was held on July 19–21 of this year. As before, the conference brought together a wide array of individuals, including musicologists, organologists, performers, instrument makers, and every kind of historical keyboard enthusiast in between. In the course of two and a half days, a total of thirty-eight papers, presentations, and lecture-recitals were given at the University of Edinburgh's Faculty of Music (Allison Hall) and the world-renowned St. Cecilia's Hall, home of the combined Mirrey and Russell collections of historic keyboard instruments. The presence of delegates from throughout the British Isles, continental Europe, Scandinavia, North and South America as well as Asia ensured a diversity of perspectives and expertise from all corners of the historical keyboard community.

The conference kicked off with a guided tour of the instrument collection at St. Cecilia's Hall, expertly given by Eleanor Smith with colorful musical examples furnished by John Kitchen. The tour was followed by a drinks reception hosted by Ashgate Publishing to

mark the launch of the Ashgate Historical Keyboard Series, co-edited by David J. Smith and Andrew Woolley, the commendable and tireless ICHKM conference convener. The first volume in the series, *Interpreting Historical Keyboard Music*, is comprised of proceedings from the first ICHKM and is expected to be available in December 2013. The first day was capped off with an enchanting concert of works from *Parthenia* and *Parthenia In-Violata* performed by Catalina Vicens (virginal and harpsichord) and Christoph Prendl (viol), following on from the successful release of Vicens's recording of this repertoire earlier this year. The performance not only showcased these wonderful artists, but also two of the instruments from the collection: a single-manual harpsichord by Bernardinus de Trasuntinus (Venice, 1574) and a virginal by Stephen Keene (London, 1668). The duo's performance constituted a timely concert tribute on the advent of *Parthenia's* 400th anniversary and introduced the collection of works as something of a sub-theme running throughout the conference.

The following two days were dedicated to papers and presentations. Whereas ICHKM 2011 had an



Edinburgh in July. Photo: Tilman Skowroneck

overwhelming three parallel sessions throughout the conference, there were only two this time around. Although this scheme allowed for fewer presentations in total than before (38 vs. 65), it engendered a more selective and cohesive program that was generally regarded as an organizational improvement upon 2011. Nevertheless, it was still frequently quite difficult to choose between two concurrently held papers; many of us flitted from one room to the next in between presentations in order to string together a patchwork of sessions and paper topics that appealed to our individual interests.

The official theme of the conference concerned “the keyboard and its role in the internationalization of music 1600–1800.” Some papers addressed this topic head-on through discussions of repertoire dissemination, reception history, transcription, pedagogy, and the like. There were also numerous papers that did not directly broach issues related to the internationalization of keyboard music, but which nonetheless contributed to this theme in a larger, aggregate sense. And so, one found papers addressing issues of performance practice that transcend idiosyncratic repertoires juxtaposed with discussions specifically rooted in the conventions of various national styles.

Italy’s musical influence on the rest of Europe was a recurring theme; Thérèse de Goede and Gustavo Angelo Dias examined aspects of continuo playing and improvisation, while Louis Brouillette and Agueda Pedrero Encabo discussed the works of Corelli and Domenico Scarlatti. Germanic repertoire was by no means absent; Michael Dodds, Julia Doktor and John McKean shared their investigations in this vein on theory, rhetoric and technique respectively, while Chiara Bertoglio and Russell Stinson looked specifically at the reception history of works by Bach. Barbara Cipollone discussed the fascinating assortment of works arranged for two keyboards housed in the Sächsische Landesbibliothek in Dresden. Historical pedagogy was another topic that emerged in many papers, featuring most prominently in those by Penelope Cave and David Hunter.

Iberian keyboard music has received increased (and long-overdue) attention in recent years, and was also the focus of several papers at the ICHKM: John Koster discussed genre while Marta Serna Medrano and Filipe Mesquita de Oliveira looked at issues related to compositional structure in earlier Iberian repertoire; later, predominantly 18th-century repertoire was addressed in papers by Nuno Mendes and Vanda de Sá, while João Vaz and Mário Marques Trilha specifically dealt with the ear-

ly piano in Portugal. A particularly engaging session on 17th-century French harpsichord music was chaired by harpsichordist Webb Wiggins; presentations by Minna Hovi, Noriko Amano and Lars Henrik Johansen led to spirited and revealing exchanges between the presenters and auditors during question time. Numerous presentations included live musical examples, which added a great deal of color and vitality to the proceedings, and some—notably those by Massimiliano Guido and the Vicens/Prendl duo—could more accurately be described as lecture-recitals.

Rudolf Rasch gave the keynote, which touched on the internationalization of keyboard music through “accompanied-keyboard arrangements of eighteenth-century orchestral and ensemble music as a platform for wider dissemination.” Works for strings by Boccherini in accompanied-keyboard transcriptions formed the illustrative core of Rasch’s lecture and served as the programming basis for the recital that followed thereafter, performed with panache by Jane Gordon (violin) with Julian Perkins and John Kitchen on two mid-eighteenth-century double-manual English harpsichords from the Edinburgh collection by Kirckman (1755) and Shudi (1766). It was a special treat to hear this rarely-performed repertoire in person, although many in attendance agreed that the Boccherini transcriptions would come off better in the context of a varied concert program, rather than constituting the dedicated focus of one.



The three instruments played in Davitt Moroney’s recital.
Photo: John McKean

The conference was closed with a solo recital by the eminent harpsichordist and scholar Davitt Moroney. The program featured works by Englishmen (Byrd, Bull, Gibbons, Purcell) and, in keeping with this year’s unofficial sub-theme, was presented in homage to *Parthenia*. Moroney’s inspired and refined

playing was matched by the insightful and captivating remarks he offered in between pieces. Three instruments from the collection were used: the virginal by Stephen Keene (mentioned earlier), a north-Italian virginal by Alessandro Bertolotti (1586) and an anonymous Florentine harpsichord (c. 1620).

The different virtues and qualities of these instruments were brought into sharp relief when Moroney played the same short piece (John Bull's "Good-Night") on all three instruments back-to-back. Beyond the inevitable differences of timbre, it was especially fascinating to hear the way the same piece took on distinctly different characters from one instrument to the next—a phenomenon that Moroney ascribed in part to the way in which each instrument seemed to naturally call forth different fingerings and playing techniques.

Dr. Andrew Woolley and his team from the University of Edinburgh are to be congratulated once again for organizing such a well-planned and efficiently executed conference. From the smooth technical running of presentations to the excellent catering, everything was accounted for and proceeded without a hitch. The numerous keyboard instruments used throughout the conference, both historic and modern, were expertly kept in tune by the collection's assistant curator John Raymond, along with Claire Hammet and Dan Tidhar. Edinburgh's pleasant summer weather, the vibrancy and beauty of the city, and a gourmet conference dinner at the Scottish National Gallery were all incidental perks that further contributed to making the confer-

ence a top-notch event.

At the end of the first ICHKM in 2011, a roundtable discussion was held to contemplate the notion of "historical keyboard studies" as a distinct sub-discipline within musicology. Many valid points were made both *pro* (e.g., there is more than enough specialist material to substantiate a sub-discipline; the constellation of issues related to historical keyboards is unique and worthy of consideration in its own right) and *con* (e.g., approaching keyboard instruments with too narrow a *prevue* is a handicap, not an advantage; do we really need yet another ultra-specialized "studies" within musicology?). Regardless of the merits of this debate, it seems that historical keyboard studies is very much alive and well as a *de facto* sub-discipline, a fact to which the ICHKM itself is testament. Whether this heterogeneous field of endeavors—musicological, organological and artistic—and the historical keyboard community will further coalesce around a distinctive identity remains to be seen in the years ahead. But for now, those of us who are enthusiastic about seeing gatherings like the ICHKM continue can rejoice in the fact that another such meeting is already in the planning: the next ICHKM will be held in Bologna, Italy in 2015. The conference is currently slated for June, but the exact dates have not yet been set. For more information or to get involved with the planning, please contact the convener, Dr. Barbara Cipollone, at barbara.cipollone@gmail.com.

AN INTERVIEW WITH JENNY NEX, CURATOR OF MUSICAL INSTRUMENTS AT THE UNIVERSITY OF EDINBURGH

Jenny, you have recently been appointed Curator of Musical Instrument Museums Edinburgh at the University of Edinburgh. We all know about the collection of keyboard instruments at St. Cecilia's Hall. Will you mainly work with these, or are you involved with the other collections as well?

I am working with the collections across the board. As you know, the keyboards at St. Cecilia's Hall have been managed separately from the EUCHMI collection at the Reid Concert Hall Museum, but the two sides have been brought together as Musical Instrument Museums Edinburgh under one umbrella and with an integrated team of curators and conservators.

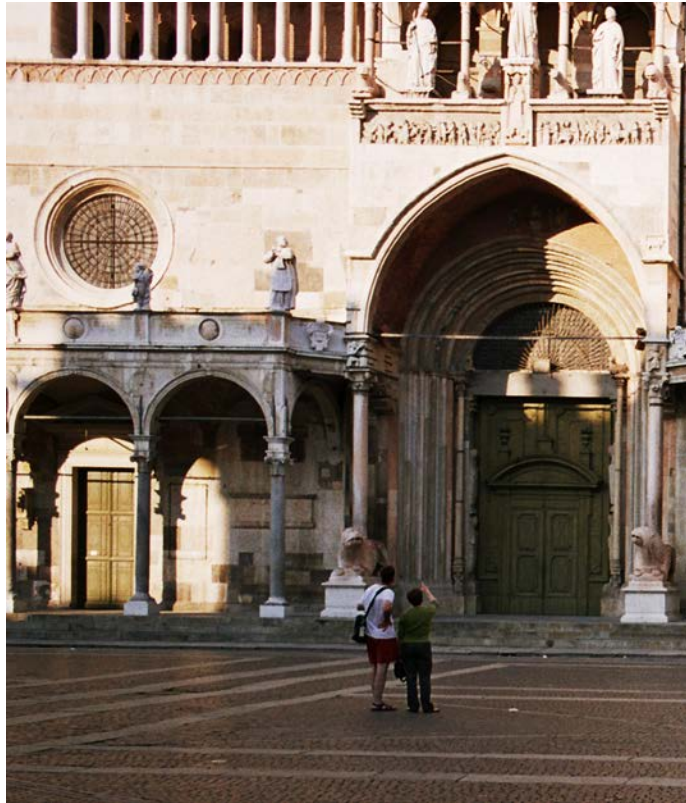
For the readers who are not familiar with these collections, could you tell us what their specialties are?

We look after some 4,000 items in the permanent collection spanning over 500 years, as well as numerous objects on loan. Particularly well-known or important items include harpsichords by Ruckers and Taskin; guitars and lutes by Sellas, Stauffer, Lacote, Harz and Railich; bowed stringed instruments by Bassano and Teilke; woodwind by Haka, Stanesby, Simiot, Bassano and Denner; and brass by Schnitzer, Winkings and Sax.

What will your new role entail?

My role is still taking shape in its detail, but in essence I am working alongside Principal Curator Dr. Darryl Martin in dealing with all aspects of running the collections and teaching in the Reid School of Music. We are part of the wider Libraries and Collection team, so there is fantastic support in terms of collections management. We also have specialists taking care of the conservation side and an audience development specialist overseeing wider public access. Having been in post for one month, it has become clear that it is a very varied role, which I enjoy, with many interesting challenges. My formal teaching so far is with the MMus organology students, but I will soon be working with BMus students and there are numerous doctoral students who I have chatted with about their work and in due course I will have PhD students to supervise. I also have a research aspect to my role, which I find stimulating. The big project here at the moment is the redevelopment of St. Cecilia's Hall, which is currently in the planning and fundraising stage. The hall and most of the collections will be closed from the autumn of next year for about 18 months, during which time a new entrance will be created, the concert hall and building will be renovated, and there will be numerous changes inside the building. The existing galleries will be reconceptualized and a new gallery will be created under the existing 1812 gallery, which will house the instruments currently on display at the Reid Concert Hall Museum. It will make public access, teaching, and many other things easier once we have a single museum with improved resources.

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Jenny Nex and Lance Whitehead sightseeing during a conference break in Cremona. Photo: Tilman Skowronek

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Museums' policies about whether to keep instruments in a playable state vary substantially between the various collections. The keyboard collection at St. Cecilia's Hall has traditionally been made available for concerts, recordings, and research. The early keyboard players, needless to say, are

very grateful for this. Is this policy spelled out somehow? Will you bring any changes to the way it's done? If so, what changes?

It is indeed a very difficult question—to play or not to play. Here, we have a mixed approach with the conservation of the instruments at its heart. Many of the keyboard instruments can be played, so we facilitate that, although each instrument has strict limits as to how much it gets used each year and for what purposes. For other areas of the collection, it very much depends on the instrument in question and whether the risk is higher than the potential gains made through playing. Each request is considered on its own merits and advice sought from internal and external experts as necessary.

Each request is considered on its own merits and advice sought from internal and external experts as necessary.

What, in your view, is the truly outstanding characteristic of this particular collection? Why were you interested in going to Edinburgh?

For me, the appeal of Edinburgh is that so many things come together in one place. We have one of the largest and best collections in the world and it is the only place in the UK where you can study organology at all levels with hands-on access to historical materials. Being part of the Library & Collections group means that we have the support in place to help

us comply with and exceed national standards of collections care while our association with the Reid School of Music means that we have musicologists and musicians to hand to work with on the interpretation side from many points of view including performance practice, acoustics, and musical sociology. Then there is the rest of the University for wider interdisciplinary projects, which I am looking forward to exploring. The Friends of St. Cecilia's Hall do a great job in supporting the work of the collections through concerts, social events and publications, and groups such as the Georgian Concert

Society also bring in world-class performers and good audiences. So for me, the excitement is in being in the middle of all this activity.

The last few years have seen some substantial changes in other collections of early instruments around the world; not all of these changes can be called uplifting. Is the appointment of a new curator a sign of hope for the Edinburgh collection?

There is certainly a very positive mood surrounding the collection at the moment, particularly with the redevelopment project. There are many people, both inside the University and amongst its external supporters, who underpin the ongoing work of the collections team and we are all keen to make both the hall and the collections much more visible and widely appealing.

One of the most important concepts these days is public outreach. How does one tell the world that an instrument collection is “important”? What are the museum’s strategies—what is your vision?

I am very keen to enable people from all walks of life to come to the collection and find their own meanings and ways in. Music and instruments are ubiquitous and universal, so instead of music being divisive, we can work together to show that even if we prefer garage to classical, we are still taking part in a very human activity, which can bring us closer together. The work of scientists and music therapists is also showing how important music can be for developing and rewiring parts of the brain, which may not be working well, and instruments can play an important role in that. Although organology is traditionally concerned with historical instruments, there is no reason to say that we can’t be more inclusive, and part of the redevelopment plan is to engage more with local groups of many kinds and to improve our access for a whole range of visitors.

For many years I’ve considered entering your profession myself. I resigned because I found it enough to keep my own instruments in good shape—I feel responsible for them, and sheepish if I lack the time to care for them. How does a curator of a large collection handle this part: your personal involvement with the instruments? Do you have a detached attitude toward your subjects, perhaps like a psychiatrist

would have, or do you engage with them personally, do you worry about them?

Personally, I find it impossible to be detached. In a way, it’s like having children. You try to balance looking after them with enabling them to have a life of their own. It’s easy to become over-protective, as has happened in some collections, but like children, the only way to let collections thrive is to open them up to many ideas and experiences (whilst trying to keep them safe, of course). As any parent knows, it is an impossible balance to achieve satisfactorily at all times, but all any of us can do is our best, and to keep learning from experience. Basically, you have to explore all the options, examine your own assumptions and prejudices (as we all have them), record carefully what you do, and hope the next generation will forgive you.

Would you like to tell me a little about your research agenda of the near future?

I am just in the process of finishing my PhD (I hope!) which I began 9 years ago, so will be happy to clear all of that from my head and make a fresh start. A project I have been working on, which was led by Lance Whitehead, looking at the records of the Sun Fire Office in London from 1710 to 1779, is also almost completed and will be published by the Galpin Society next year—a commentary in the journal and transcriptions of policies on their website. I am working on a collaborative project led by Robert Adelson to make available in English the letters between the Erard firm’s two bases in London and Paris as well as the most significant letters and documents in the Erard collection. This is due to come out with Cambridge University Press in 2014. I have in mind to develop into a book the work I have been doing for my PhD on the financial operations of businesses based in London for the century from about 1760, but that’s in the early stages at the moment. It would certainly include material from my PhD on the Erard harp business in London, the English guitar maker Christian Clauss, financing instrument making firms and bankruptcy.

Jenny, thank you very much for this interview!



The Westfield Center relies on donations in order to run all its programs. We are immensely grateful for gifts we've already received this year, especially those towards the Organ Competition prizes.

<http://westfield.org/donate/>

Submissions and questions may be directed to:

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