

Westfield

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

Spring 2016

Tilman Skowroneck, Editor



A very warm welcome to our Spring 2016 issue of the Westfield Newsletter! We begin with an invitation to two upcoming events: *Cembalophilia* (June 6–8, 2016), Westfield’s harpsichord conference in cooperation with the Berkeley Early Music Festival; and *Cavaillé-Coll in Ithaca* (September 16–18, 2016), the inauguration of a new Juget-Sinclair organ in Ithaca, NY. A report by Cornell graduate students Jonathan Schakel and Morton Wan about the recent *Keyboard Networks* conference follows, bringing Westfield members and friends up to date on our most recent activities.

This past March the musical world lost two central figures: Bach scholar and organologist Peter Williams,

and pioneering conductor and early-music specialist Nikolaus Harnoncourt. We include here a tribute to Peter Williams by David Yearsley, and my own thoughts on the contribution of Mr. Harnoncourt to the revival of early keyboard instruments. Finally, an interview with Katja Zerbst draws attention to the 50th anniversary this year of the 1966 Ahrend & Brunzema organ in the church of Bremen Oberneuland, where she is organist.

This newsletter ends with an announcement for the English translation of the book *Arp Schnitger and His Work* by Cornelius H. Edskes and Harald Vogel.

—*Tilman Skowroneck*



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CEMBALOPHILIA: HIDDEN HISTORIES OF THE HARPSICHORD

JUNE 6–8, 2016, BERKELEY, CA

The Westfield Center for Historical Keyboard Studies, in partnership with the San Francisco Early Music Society's [2016 Berkeley Festival and Exhibition](#), presents three days of concerts, lectures, and a masterclass with Edward Parmentier (sponsored by the [Piccola Accademia di Montisi](#)). An important component of the program will be a series of performances and panel discussion in honor of our late colleague—the scholar, harpsichordist and early-music pioneer, Alan Curtis.

Musical instrument, technological wonder, decorative art work, guiding metaphor of natural philosophy, historical curio: for centuries, the harpsichord has been all of these things and more, standing amid changing domestic and public habitats, and enabling a vast range of new musical practices, philosophical speculations, and social encounters. *Cembalophilia: Hidden Histories of the Harpsichord* aims to rethink the harpsichord as a beloved

actor in European social life. This distinctive early modern machine entered, and powerfully reshaped, generations of arguments about the human soul, the aesthetics of poetry and painting, and ultimately the history of music itself. Keynote speaker Richard Leppert, along with scholars of organology, social history, material culture, and the history of technology, will explore various moments in this long history of the harpsichord—from its earliest years as a mechanism that promoted new ideas about musical simultaneity and sonority, through its heyday as a sounding board of human feeling and sensation, to its ghostly presence in the era of industrial modernity.

Performers include Diego Ares, David Catalunya, Carole Cerasi, Matthew Dirst, Arthur Haas, Katherine Heater, Jean-Luc Ho, Jung Hae Kim, Gilbert Martinez, Edward Parmentier, Ignacio Prego, Tilman Skowronek, and Elaine Thornburgh, with music from the 14th to the late 18th centuries, ranging from Frescobaldi to Soler, Bull to Scarlatti, Lully to Balbastre, and much more; and with instruments by builders including Derek Adlam, Owen Daly, Joel Katzman, Bruce Kennedy, John Phillips, and Martin Skowronek.

Cembalophilia will take place at the [Berkeley City Club](#) with its intimate atmosphere, which lies within walking distance to the rest of the Berkeley festival concerts. **Space is limited, so please register soon!**

More information is to be found at our website at <http://westfield.org/cembalophilia/>. Information and an application form for Edward Parmentier's masterclass can be found at <http://westfield.org/cembalophilia/masterclass/>.

Cembalophilia
HIDDEN HISTORIES OF THE HARPSICHORD
June 6–8, 2016
Berkeley City Club
Berkeley, California

In partnership with the
2016 Berkeley Festival & Exhibition
www.berkeleyfestival.org

Keynote speaker
Richard Leppert
University of Minnesota
*The Harpsichord, Music, and
Western Social Order*

Concert and masterclass with
Edward Parmentier
sponsored by *Piccola Accademia di Montisi*

Performances by:
Diego Ares
David Catalunya
Carole Cerasi
Jean-Luc Ho
Ignacio Prego

Tribute to Alan Curtis with:
Matthew Dirst
Arthur Haas
Katherine Heater
Jung Hae Kim
Gilbert Martinez
Tilman Skowronek
Elaine Thornburgh

Full program including paper sessions
and registration at
www.westfield.org/cembalophilia
Email questions to info@westfield.org

WESTFIELD CENTER
FOR HISTORICAL
KEYBOARD
STUDIES

Cornell University
Department of Music

Program

MONDAY, JUNE 6

11 am – 12 pm

Welcome: Peter Sykes, President of the Board, Westfield Center for Historical Keyboard Studies

Keynote Lecture: Richard Leppert (University of Minnesota), “The Harpsichord, Music, and Western Social Order (The Stakes of Sound)”

12:30 – 1:15 pm

Concert: Diego Ares plays Soler and Scarlatti

1:30 – 3 pm

Lectures & Discussion I: Keyboard Encounters

Sara Ceballos (Lawrence University), “Performing Family at the Keyboard: Anne Louise Brillon de Jouy’s Trio for Three Keyboards in C Minor”

Emily Dolan (Harvard University), “Technological History and Dissonance in C. P. E. Bach’s Concerto for Harpsichord and Fortepiano”

3:30 – 4 pm

Alan Curtis Legacy Panel Discussion: James Weaver, chair; with Matthew Dirst, Gilbert Martinez, Tilman Skowronek, and others

5 – 7 pm

Alan Curtis Memorial Concert: performances by Gilbert Martinez, Arthur Haas, Matthew Dirst, Elaine Thornburgh, Tilman Skowronek, Katherine Heater, and Jung Hae Kim

TUESDAY, JUNE 7

11 am – 12:30 pm

Concert and Talk: David Catalunya, “Faenza 117: Keyboard Music in 14th-Century Italy”

12:30 – 1:15 pm

Concert: Carole Cerasi plays Chambonnières, d’Anglebert, Francois Couperin, and Balbastre

1:30 – 3 pm

Lectures & Discussion II: Sentiment and Sentience
Matthew Hall (Cornell University), “The Harpsichord, Harmony, and the Soul: François Couperin and *le bon goût d’aujourd’hui*”

Deirdre Loughridge (UC Berkeley), “The Sentient Harpsichord”

3:30 – 4:15 pm

Concert: Edward Parmentier plays Frescobaldi, Byrd, Bull, and Radino

WEDNESDAY, JUNE 8

10 – 11:30 am

Lectures & Discussion III: Hidden Histories

John Roberts (UC Berkeley), “Late or Soon: Cadential Timing in *recitativo semplice*”

Leon Chisholm (Columbia University), “Polyphony, Incorporated”

Edmond Johnson (Occidental College), “From Hauntings to Historicity: The Harpsichord in the 19th Century”

12 – 12:45 pm

Concert: Ignacio Prego plays Froberger and J. S. Bach

1 – 3 pm

Harpsichord Masterclass: Edward Parmentier (Sponsored by the Piccola Accademia di Montisi)

3:30 – 4:15 pm

Concert: Jean-Luc Ho plays Lully, d’Anglebert, Couperin, and J. S. Bach



Instruments at *Cembalophilia* (with special thanks to David Cates):

Bruce Kennedy after Blanchet (double manual)

Owen Daly after Vaudry (double manual)

Owen Daly Neapolitan-style Italian (single manual)

Philippe Humeau Italian (double manual, a=346 Hz)

Derek Adlam Muselar after Iohannes Ruckers 1611

Joel Katzmman after Ioannes Ruckers 1637 (single manual)

CAVAILLÉ-COLL IN ITHACA
SEPTEMBER 16–18, ITHACA, NY

Westfield members and friends are warmly invited to the inaugural festivities for the new 2-manual, 21-stop organ by Juget-Sinclair (Op. 45) at St. Luke Lutheran Church, Ithaca, NY. The instrument is closely based on the 1890 Cavallé-Coll organ at St. Pierre de Charenton, France ([specification](#)). The weekend includes an inaugural recital given by Michel

Bouvard, two masterclasses, a collaborative concert for organ plus instruments and voices, and a festive Sunday morning service. Performers will include David Higgs, Anne Laver, Annette Richards, David Yearsley, and others. Please mark your calendars! Further information will be available after May 1 on our website.



CONFERENCE REPORT: KEYBOARD NETWORKS
INTERROGATING THE CULTURES AND TECHNOLOGIES OF MUSIC AT THE KEYBOARD
BY JONATHAN SCHAKEL AND MORTON WAN

“The keyboards were always there,” Robert Moog once said in an interview, describing the epistemic kinship between his synthesizer and the keyboard instruments that came before it. From Ctesibius’s hydraulic organ in 246 BCE to Moog’s synthesizer in 1964 and beyond, the keyboard has witnessed exchanges among a vast variety of repertoire and equally disparate sociocultural conditions, gathering together discrete musical and cultural elements and bringing them into networks of interplay. Within those networks, meanings and identities that are too nebulous and capricious to pin down with precision begin to emerge.

Moog’s aphoristic reference to the keyboard’s genealogy provided the intellectual impetus behind *Keyboard Networks: Interrogating the Cultures and Technologies of Music at the Keyboard*. This two-day conference, sponsored by the Westfield Center for Historical Keyboard Studies with support from the Department of Music and the Mario Einaudi Center for International Studies at Cornell University, took place on Cornell’s campus in Ithaca, NY on March 4–5, 2016. Consisting of three academic panels, two keynote lectures, a lecture recital, and a multimedia concert, *Keyboard Networks* was organized by graduate students Dietmar Friesenegger and Mackenzie Pierce from Cornell’s music department under the guidance of Professors Annette Richards and Roger Moseley. It was to this indefatigable team of organizers and advisors as well as many others from the Cornell community who generously contributed to the organization and operation of the conference that all of us keyboard-networking

KEYBOARD NETWORKS Interrogating the Cultures and Technologies of Music at the Keyboard

Networking together scholarly inquiries and live performances for a traversal across the boundaries between digital and analog, modern and antique, player and listener.

MARCH 4 CONFERENCE HIGHLIGHTS MARCH 5

Keynote I: How do Keyboards Network?
Deirdre Loughridge (U. C. Berkeley)
2:00-3:00 pm, Lincoln Hall B20

Keynote II: Network Analogies: The Keyboard as Field of Imperial Play
James Davies (U. C. Berkeley)
3:45-4:45 pm, Lincoln Hall B20

Lecture Recital: Unauthorized Versions: Dogma and Heresy in the Performance of Chopin, Liszt, and Mendelssohn
Kenneth Hamilton (Cardiff University), piano
8:00 pm, Barnes Hall Auditorium

Performance: Charles Burney's Musical Tour
Annette Richards and David Yearsley (Cornell University) in duos on organ, harpsichord, and fortepiano;
Video by Bug Davidson and the Hyphen Collective
8:00 pm, Barnes Hall Auditorium

Full schedule of academic panels available at westfield.org/conferences/keyboardnetworks

Sponsored by the Westfield Center for Historical Keyboard Studies with support from the Cornell University Department of Music and Mario Einaudi Center for International Studies
Contact: info@westfield.org

Westfield Center for Historical Keyboard Studies
Cornell University Department of Music

enthusiasts owed such an intellectually stimulating and creatively inspiring weekend.

With the metaphor of networks, the conference—in the organizers’ words—aimed to “bring together the latest scholarly inquiries into the embodiment, performance, and individual discipline of keyboard playing with scholarly analyses of music’s imbrication in politics.” The conference was also a landmark event of the ongoing *Technologies of the Keyboard* project, a joint initiative of the Westfield Center and Cornell’s music department. In conjunction with the *Technologies* project and the *Networks* conference, a reading group was set up earlier this year within Cornell’s music department. In the months preceding the *Networks* conference, a group of Cornell’s graduate students and faculty met on a weekly basis to discuss recent literature on keyboard studies from myriad perspectives. Those convivial meetings not only served as a prelude to the conference for the community of “keyboard networkers” at Cornell, but also set the tone for a mode of lateral thinking central to extending the frontiers of keyboard studies today.

The conference opened with a keynote lecture by Deirdre Loughridge (University of California, Berkeley) entitled “How do Keyboards Network?” Beginning with the debate between the digital advocates of MIDI and the sampler’s proclamation of “the death of the musical note,” Loughridge drew our attention to the structural tension between musical note (the discrete symbol) and sound (the acoustic phenomenon), exploring the theoretical, social, and political conditions under which they emerged and evolved. To illustrate this tension and how keyboards played a central role in mediating it throughout history, she took us on a journey through a variety of insightfully curated examples, ranging from Euler’s *Tonnetz* to a piano graveyard near Philadelphia. Loughridge pointed to the possibility of inquiring into the networkability of the keyboard in both intra- and extramusical dimensions, and the critical payoff this could offer.

The presentations in the panel following the keynote, “Phantom Bodies,” explored the question of embodiment at the keyboard from three distinct perspectives. The collaboration of Ryan MacEvoy McCullough and Shin Hwang explored the kinesthetic relationship to the instrument in Schubert’s four-hand music, culminating in the “embodied presence” of their own performance of the Viennese composer’s *Variations on a Theme from Hérold’s “Marie.”* Next, Allison Wente (University of Texas, Austin) shared her insights on the invisible body at the player piano from the perspective of print advertisements for the self-playing machine during its heyday, highlighting the changing cultural attitudes toward labor. After these discourses on (in)visible bodies, Dietmar Friesenegger’s paper shifted our attention to the metaphor of the body politic. By delineating a critical historiography of the Rubinstein Competition, he exposed the underlying paradox underpinning the utopian aspirations and political realities that confronted the competition’s key players.

On the evening of the first day of the conference, Kenneth Hamilton (University of Cardiff) gave a thrilling lecture recital entitled “Unauthorized Versions: Dogma and Heresy in the Performance of Chopin and Liszt.” It was a fascinating combination of thought-provoking insights, dry humor, and captivating performances. Hamilton focused on several of Chopin’s and Liszt’s most often-performed piano pieces, comparing early and late versions, and demonstrating how other nineteenth-century pianists performed these works. With a modern Steinway and an 1868 Érard on stage, certain passages were played on both pianos to demonstrate how the differences in



Kenneth Hamilton, with Érard to the right and Steinway to the left

timbre affected the music. In Liszt's first *Légende*, "St. Francis Preaching to the Birds," the piece seemed deliberately written to exploit the timbral differences in register which are prominent on the Érard piano but flattened out on the more even-toned Steinway. At certain moments, such as Hamilton's demonstration of the thundering left-hand octaves Busoni added to Chopin's Polonaise in A-flat major, an effect which astonished Busoni's audiences, it felt as if Hamilton was a magician letting his audience in on the secret behind the trick. Beneath his entertaining stories, witty asides and breathtaking virtuosity, Hamilton was also raising significant questions about the ethics of performing music: whether the intentions of the composer (or editor) must be regarded as authoritative and binding, or whether performances that self-consciously transform those intentions might also be worthwhile.

The second day of the conference began with a panel on the theme of "Rehearing Agency." In his paper on the 1949 Chopin Year's celebrations around the world, Mackenzie Pierce scrutinized the construction of Polish identity in the post-WWII period through the shifting geographical scope and geopolitical agency of a transnational network originally laid by Chopin's own travels and exile. Aya Saiki's paper foregrounded the keyboard as a consistent interface throughout the history of vocal synthesis machines from eighteenth-century speaking machines to Yamaha's Vocaloid, investigating the diverse ways in which keyboard interface was instilled with the agential power of suturing the fissure between human and machine. The final presentation of the panel offered us a sneak peek into Ryan MacEvoy McCullough and Andrew Zhou's joint undertaking of reimagining Stockhausen's *Mantra* with a historically informed metaphysical impetus and latter-day



Stage setup for the performance of *Mantra*

technologies. While evoking multiple networks of ideas and personnel—historical, material, philosophical, and performative—McCullough and Zhou's "techno-cultural assemblage" also brought the agency of performers to our critical attention. (A complete performance of *Mantra* by the duo was given in Barnes Hall on Cornell's campus a week later to great acclaim.)

"Temporal Crossings," the third and last panel of the conference, opened with a discussion and performance by Daniel Walden (Harvard University) in the presence of the composer, of Tristan Perich's *Dual Synthesis* for harpsichord and four-channel one-bit electronics. Drawing on the binary affinity between one-bit digital representations and the harpsichord's mechanism, as well as on his own embodied experience of playing the piece, Walden's presentation probed the feedback loop of the "digital" interface by staging a human-machine system, simultaneously demonstrating and problematizing a synthesis of musical technologies. In the next paper, Matthew Hall investigated Bach reception from the angle of historical writings on performance styles of nineteenth-century pianists with respect to J. S. Bach's Chromatic Fantasy, suggesting that the volatile performance conventions surrounding Bach performance reflected different attitudes toward "the work." Echoing the question about "networkability" of the keyboard heralded in Loughridge's talk, Roger Moseley's paper on Chopinian keyboard networks brought together the Romantic musical will and the grid-like topology of the keyboard, suggesting that the keyboard may be viewed as a technology for filtering and ordering Nature so that the ineffable becomes observable through the ensouled piano. Moseley also cautioned that the networkable keyboard called for both compliance



A close view of the 'latter day technologies' lined up for *Mantra*

and resistance, between which the creative spirit must negotiate dialectically in order to circumvent the discrete granularity of the keys.

If Deirdre Loughridge's keynote offered us a glimpse of the transhistorical possibility of staging the keyboard as a networkable interface, the final keynote by James Q. Davies (University of California, Berkeley), "Network Analogies: The Keyboard as Field of Imperial Play," illustrated how the keyboard was an interface of global history. Focusing on Charles Wheatstone's organological praxis and utopian fantasies, Davies identified the intriguing connection between Wheatstone's redefinitions of the keyboard and dynamics of nineteenth-century imperialism. By invoking the liberal-humanitarian philosophy behind Wheatstone's "reformed piano" and the European colonial imagination of the "unknown world," the paper theorized the keyboard as a technical and political lever that articulated human nature in the world while shaping that world from a European perspective. While the keyboard could be viewed as a communication interface with the world, Davies ventured even further to explore the extent to which geographical networks were actually configured by and through the active use of keyboard instruments. Davies's talk highlighted an epistemologically tenacious "keyboard-centric" mode of thinking about, imagining, and communicating with the world: rather than accepting its technologies of enculturation as historical givens, he suggested that we critically wrestle with them.

For the final event of the conference, Annette Richards and David Yearsley presented a program of music entitled "Charles Burney's Musical Tour," a multimedia concept with video by Bug Davidson. Burney was one of the first to write a comprehensive history of music, a project which prompted him to make two extensive journeys through continental Europe to gather material. The concert imagined an evening at Burney's home after his travels, with music that Burney may have heard on his tour, music by composers that Burney met while traveling, or music that he collected or discussed in his journals (one of Burney's own piano duets was also included). The music was mostly for four hands, played with perfect synchronicity on every combination of three instruments (a chamber organ, a harpsichord, and a fortepiano). In addition, Richards gave an elegant account of the first movement of C. P. E. Bach's G minor organ sonata, and Yearsley mesmerized the audience with an improvised version of Handel's "Lascia ch'io pianga," followed by the dazzling hand-crossing of Scarlatti's Sonata in B minor, K. 27. Davidson's accompanying videos continued

the theme of travel in a style of deliberate juxtaposition. Images of a motorcycle on an empty highway, of a road rolling past, of hair blown by the wind, conjured the romance of travel. While the music represented the stops along Burney's tour, often lasting days or even weeks, the video journey never reached a destination, continuing in an endless loop: images of twenty-first-century nomadic life with an eighteenth-century soundtrack.

As the conference drew to a close, we contemplated the exciting future of keyboard studies projected by the wide range of scholarship and creative endeavors showcased at Cornell over the course of its two days. Whether manifested by the side-by-side discussions of antialiasing filters and Riemannian grids, or by performances combining keyboard interfaces whose origins were more than three centuries apart, the diversity of keyboards, keyboard-evoked research topics, and "keyboard networkers"—as they began to intermingle—demonstrated the rich potential of a new mode of inquiry that coordinates keyboard studies with other disciplinary approaches.

Networks advocate for an approach to keyboard studies that, by recognizing the pluralism that has begun to permeate music studies, reveals keyboards to be relevant to a host of contemporary intellectual, public, and political debates surrounding humanities and technology and the meaning of creativity. Besides being applied to the topological nature of the keyboard and the disciplinary nodes throughout institutional space, the notion of networks connects the very individuals who actively engage in keyboard studies: it is through those human actors and their respective skills and vantage points that intellectual and creative cross-pollination comes to fruition. By bringing together scholars and practitioners of keyboard studies by way of exhilarating cross-disciplinary conversations, *Keyboard Networks* achieved exactly that. And in light of the thrill and enthusiasm conference delegates felt in these two days, we are confident that the conference marks only the beginning of the expansion of keyboard networks that will cross not only disciplinary and institutional, but also historical and geographical boundaries in the near future. Looking forward, perhaps keyboard networks will even become both a guiding metaphor for and a demonstration of a new mode of thinking about and through music.

Peter Williams was able to combine an almost childlike excitement with the bearing of a scholar of standing, and a privately quite gentle disposition with an inclination to speak his mind; he was the emblematic music specialist who was also a ardent music enthusiast. Long ago, visiting my parents, he saw me copying out the piano part of a Mozart concerto, which prompted him to philosophize about the amazing process of children growing up (I was 19 at the time, and got slightly embarrassed); when he heard that I had decided to study the harpsichord at a Dutch conservatory, he shook his head in fervent disapproval: would it not be better to go to study music “properly” at a university, for example in Britain, he wondered. These comments were an expression of his typical, somewhat fatherly manner, but they were also well meant. The second one in particular stayed with me and helped me with important professional choices much later in my life. David Yearsley’s essay below perfectly captures Williams’s unique personality.

—Tilman Skowroneck

PETER WILLIAMS REMEMBERED

BY DAVID YEARSLEY

If you are an organist or Bach lover, even one of occasionally wavering commitment and middling inquisitiveness, Peter Williams has long been a presence in your life, whether or not you ever encountered him as he lived and breathed until March 27th—white hair, rosy cheeks, sharp elbows, and a sharper tongue. His many books have the character of a brilliant, cantankerous uncle, one crackling with irreverence and equipped with a seemingly endless supply of knowledge. You challenge Williams at your peril, and every time he’s pulled from the shelf he’ll say something memorable, imaginative, provocative.

When organists reach for one of Williams’s three volumes of foundational commentary on the Bach organ works published between 1980 and 1984, they do so with a sense of assurance and adventure: these books are there as much to answer queries as to ask questions. A new edition of the first two volumes (bound as one) appeared from Cambridge University Press, his longtime publisher, in 2004, and will remain a landmark long after his death this past month.

No scholar ever loaded his work with a greater density of question marks. One steps gingerly through a Peter Williams book as if through a field of land mines. No received truth is safe from the intellectual squibs he placed with devastating accuracy. He toppled the granite monument to Bach’s dark genesis with a punctuating bang: “BWV 565: A Toccata in D Minor by J. S. Bach?” was his title for this demolition of the work’s credentials in the pages of *Early Music* in 1981.

One wondered how he did it all, gathered all that information, synthesized, criticized and completed. His

output and its quality were especially impressive as he seemed uninterested in, make that downright opposed to, that insidious newcomer, the internet. He was one of those types who use their spouse’s email address. Yet he was a vigorous correspondent: cajoling contributions to his *Organ Yearbook* which he edited from 1969 up until last year: a 46-year run of astounding breadth and quality. No keyboard periodical has ever come close to this achievement.

He wrote slender books on the *Goldberg Variations* (Cambridge, 2001) and the *Life of Bach* (Cambridge, 2004) followed three years later by a biography of the master nearly twice as long. He did four hundred years of a ubiquitous musical figure (*The Chromatic Fourth during Four Centuries*; Oxford, 1998) in 272 pages, and the first five centuries of the oldest keyboard instruments’ development in Western Europe in just over 400—*The Organ in Western Culture, 750–1250* (Cambridge, 1993). The first of these demonstrated with what ingenuity and trenchancy he could think and write thematically, in both senses of that word; the second confirmed his impressive philological skills in Medieval Latin and made an impressive contribution to the history of science and technology.

Even as he drew much of this material from his own comprehensive knowledge of many musical repertoires and his large personal library, he was not simply a *Fachidiot* wearing an ever-deeper track in floorboards between desk and bookshelf. The *European Organ* (Batsford, 1966; second edition, Indiana, 1978) showed how intrepid Williams was, launching himself across the continent, camera in hand. His photographs alone make the book a classic.

Perhaps it was partly because he came from a country with shockingly few important historical organs extant from before the nineteenth century that he was so eager to traverse a vast geography in this landmark study, pulled off by a young man only in his late twenties. There are gaps and slips, but surprisingly few, and the effort is astounding, the results produced lasting, the energy unstoppable. Last year he mentioned to me in an email the upcoming 50th anniversary of the book's publication. He was able to see his way to that milepost before he died.

In 2007 a volume of essays, edited by Thomas Donahue, was published in honor of Williams on the occasion of his 70th birthday; its title *Music and Its Questions* made reference to the dedicatees' puncturing punctuation. Like many of the contributors to that book, I had been bloodied and bruised by Williams in print: getting savaged by him was a badge of honor for some, a lasting wound for others. Yet he wrote me a warm letter to thank me for my essay in his *Festschrift*, asking me to take his sparking invective in good part: "As you know, I tend to be tactlessly critical in reviews—ye olde Englishe tradition—so it was a particular pleasure to read your well-worked contribution."

A few months later, in the summer of 2008, he visited Cornell and we toured the organs on the same campus where he had written and researched some of his *Organ Music of J. S. Bach* when a fellow at the Society for the Humanities in 1980–81, back when projects like the analysis of chorale preludes and preludes and fugues could still



Peter Williams

land you a year's funding to consort with the Ivory Tower's intellectual elite. Although his old-fashioned methods stressed rigor, clarity, fact, and manifested an abiding distrust of theorizing, his results were paradoxically postmodern, featuring as they did skepticism, irony, and doubt, and wishing death to any master narrative that crossed his bow.

Ours was a pleasant, sunny afternoon on the gothic bluffs above Lake Cayuga. After listening to me demonstrate a reconstruction of a central German chamber organ from 1700 recently added to the Cornell collection, he opined that one can always tell a new organ from an old one.

Our visit was rounded out by supper with his wife Rosemary at the home of the towering early-music pioneer of the gamba and baryton, John Hsu, and his wife Martha. Over after-dinner drinks, Peter launched an attack on Johann Mattheson. Reinforced by my wife, Annette Richards, I resolutely defended the indefatigable Hamburger.

At subsequent events such as a conference on Bach's organ music held at Eastman in 2012, where he delivered the key note address, Peter came to calling me "dear boy" and giving me plentiful portions of ye olde Englishe avuncular treatment. That was another medal on the breast—being condescended to by a man of his encyclopedic knowledge, unflagging vitality, and outsized intelligence, all fizzing behind that façade of dispassionate, scholarly poise.

NIKOLAUS HARNONCOURT 1929–2016

When, in December 2015, Nikolaus Harnoncourt announced his departure from the concert stage, all those who ever saw this indefatigable and eternally curious and enthusiastic man in action knew that this was serious. Harnoncourt passed away on March 5 this year, aged 86.

Although undoubtedly one of the most influential (if not *the* most influential) figures in the early music revival of the twentieth century, Harnoncourt is not usually associated with historical keyboard instruments; especially his later career as a conductor of modern orchestras

seems to indicate that his musical interests pointed in other directions.

And yet it was Harnoncourt with his *Concentus Musicus* who early on showcased keyboard instruments built in the historical manner, and demonstrated (especially in their Monteverdi recordings) the sound and possibilities of a large and diverse continuo group. The recorded sound of revival harpsichord continuo—the proverbial bucket of glass shards—together with the intonation-seeking of brass instruments and some other early pitfalls of the trade, had been one of the early obstacles that made early

music suspect in the ears of “real” mainstream musicians (Sir Thomas Beecham’s *bon mot* about the harpsichord is legend). Harnoncourt recognized early on the benefits of historically-informed harpsichords (and chamber organs) in ensemble continuo and concerti. Thus equipped, the recordings and concerts of the Concentus substantially changed expectations about the sustainability of this new-old niche of historical performance. In turn, the audience’s expectations about the harpsichord in particular changed as well; there is no doubt that the Concentus Musicus recordings from the Teldec series *Das Alte Werk* were—at least in Europe—massively influential for the rising demand for harpsichord makers specializing in historical models.

Less known is Harnoncourt’s appreciation of, and engagement with, early pianos, especially in connection with Mozart. The archives of Radio Bremen contain a beautifully relaxed and sunny studio recording from 1972 with Harnoncourt at the cello, his wife Alice playing the violin, and Herbert Tachezi at an original Anton Walter fortepiano (one of the earliest surviving Walter pianos, likely from the 1780s), playing a selection of Mozart trios and sonatas. Harnoncourt cherished this particular instru-

ment, and he praised the possibilities of the pianos from Mozart’s time in general. Around 1980 he talked about his vision of recording the piano concerti with a fortepiano, and about his perceived lack of suitable pianists for this task at the time (this was a few years before Malcolm Bilson and John Eliot Gardiner’s landmark recordings).

As Harnoncourt was famously no purist in the choice of instruments, his increasing involvement with modern orchestras made him soon embrace the modern piano for Mozart as well. I recall mid-1980s performances of various concertos in Amsterdam with the pianists Malcolm Frager, using a Bösendorfer grand, and Friedrich Gulda—with Chick Corea in the double concerto—on Steinways. But his interest in the old piano persisted, as shown by the 2012 live CD with two Mozart concerti, with the Concentus Musicus, Rudolf Buchbinder at the fortepiano, and Harnoncourt conducting.

Even if we praise this great, strong-minded, sometimes controversial, but also gentle, witty, and unendingly erudite man for many other of his musical achievements, his engagement with early keyboard instruments ought to be remembered as well.

—Tilman Skowroneck



50TH ANNIVERSARY OF THE AHREND & BRUNZEMA ORGAN IN BREMEN OBERNEULAND

INTERVIEW WITH KATJA ZERBST BY TILMAN SKOWRONECK

My elementary school was located just across the road from the church of Bremen Oberneuland, a medium-sized, red brick structure in the neo-Gothic style whose somewhat melancholy bells were clearly audible in our classroom. The organist at the time was Jan Goens, who had a special interest in performance practice and also patiently taught me the harpsichord. When I was six years old, the church decided to buy a new organ. I would go after school to watch the progress of the work—Jürgen Ahrend gently tolerated this, as long as I kept my hands in my pockets. When I started bringing friends, he had a quiet word with me.

The Ahrend & Brunzema organ in Bremen Oberneuland is well known as a good

example of the neo-Baroque approach of German organ builders of the 1960s, and for being the first of these instruments to be retuned in an unequal temperament. Quite unbelievably (for me, at least), it celebrates its 50th anniversary this year. A good opportunity to ask the organist, Katja Zerbst, a few questions!



Katja Zerbst

Katja, you are preparing for the 50th anniversary of the Ahrend & Brunzema organ in the St. Johann Church in Bremen Oberneuland. On the church’s website we can read that this organ is “one of the most beautiful instruments” in the Bremen area. What is special about this instrument?

A number of things: the quality and liveliness of its sound, the excellent balance of

the stops (played singly or in combination), the organ's great presence in the room (which also has great acoustics), and finally, owing to its sensitive tracker action, its great touch, which makes it possible to shape the sound in a special way.

The organ—which up to 1996 had just two manuals—was inaugurated in the Advent season of 1966. It replaced the 1860 Focke organ, which had become a special woodworm favorite and was beyond repair. The idea of your predecessor, Jan Goens, was to create a Baroque organ with enhanced possibilities. How easy was it at the time to convince a rural parish council of the advantages of a Baroque organ?

Its disposition does, of course, match the character of other regional organs. Some other organs of the area had a similar sound architecture, for example the 1961 organ in the Lamberti church in Aurich and the 1962 organ in St. Martini in Bremen. The planning phase included trips to study other instruments with external experts; eventually the church hired the organ builders Ahrend & Brunzema. Actually, Jan Goens had rather an easy task, as he had the backing of some prominent experts like Professor Harald Vogel (who incidentally had his first organ lessons in this church with Volker Gwinner on the Focke organ). To my knowledge, the congregation was very happy with the new organ, having struggled for years with its unreliable predecessor, and of course also happy that the instrument attracted wider attention. Thanks in large measure to Vogel's work, many organ enthusiasts from other countries have visited the organ, enjoyed it, and learned from it.

The organ borrows from Baroque originals, but has a wider range both in terms of keyboard compass and registration. What discoveries have you made at the instrument? What music works especially well, apart from the Baroque repertoire?

The specification works for anything from the Renaissance to Mendelssohn. But I'm always trying to push the boundaries even further, so I've experimented with everything from early modern (neo-Gothic) to contemporary music. So the audience gets to experience the whole range from medieval to the avant-garde. Occasionally, they also encounter "Zu-Mut-ungen" (best translated as "en-courage-ments")—a term coined by Gerd Zacher, who has been an important influence for me. For example, I played pieces by John Cage at the Orgelfest in 1996.



The Ahrend & Brunzema organ in Bremen Oberneuland

Six years after the inauguration, the temperament was changed. Retuning was new at the time. Which temperament was used, and what impact did the change have in practice? Was this act of retuning perhaps the beginning of a trend?

It was tuned in a well temperament, close to Werckmeister III, that was designed by my predecessor Jan Goens. One of the goals was surely to avoid having to alter the pipes too much. The result was an increased wealth of sound colors. This was in fact the first time that a new organ was retuned in this way in Europe. It provided an important impulse for using original temperaments in restoration projects, and honoring Baroque aesthetics by turning to Baroque temperaments for new organs.

The instrument was well received—in the 1970s the Oberneulander Orgeltage gained international recognition, and many radio, LP and CD recordings were made on the organ over the years. What are some of your personal highlights from the reception history of the instrument?

A highlight from before my time is the Buxtehude recording by Michel Chapuis, as well as Bach's *The Art of the Fugue* by Herbert Tachezi. I came to Oberneuland in 1994 and had the pleasure of seeing the final work done on the organ, 30 years after its inauguration. Of course, there was a grand celebration. Continuing in this spirit, I have continued to organize the annual Oberneulander Orgeltage. On occasion of the organ's completion we also made a CD with works by J. S. Bach, Nikolaus Bruhns, and John Cage (the CD is called *Souvenir 1966–1996*).

I also have fond recollections of an event called "Orgel pedaliter," which was a Sunday bike tour in the Bremen area to listen to J. S. Bach's organ works on various organs of the region, played by guest organists from both the younger and the older generations. An important focus for me now is the theme "the organ for young people," something I will continue to develop further in the coming years.

What was it like to arrive at this instrument as Jan Goens' successor? Did it correspond to your ideals and artistic vision, or did you have to get used to the instrument?

My musical outlook was and is rather broad; I don't like to tie myself down to a specific repertoire—there is so much that I find interesting. My ideal at the time was simply to be able to work on a good instrument. In the end, this organ became my teacher—sometimes a strict one—after I finished my formal studies. Of course I have adjusted and expanded my repertoire to match the sound profile of this instrument. I also became interested in the larger context that this Ahrend organ is part of.

I am occasionally missing the capabilities of a larger

organ with more tonal nuances and technical arrangements to simplify changes of sound. But this gives me a good incentive to visit other instruments—traveling is part of the profession.

In 1996, the workshop of Jürgen Ahrend added a third manual and several stops to the organ. This was part of the original plan; strictly speaking, the organ had not been completed until then. Which of your personal wishes and ideas could be realized in this project?

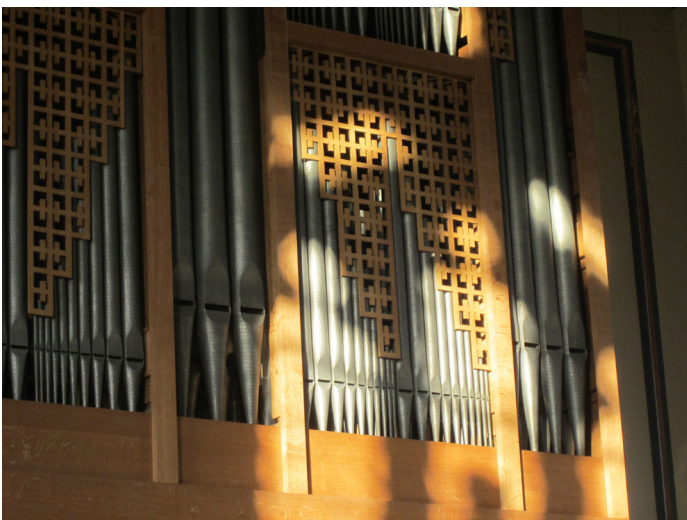
Jan Goens, who was very ill at the time, had sketched out some stops to be installed in the new Brustwerk. I didn't agree with all of them. For instance, another very high overtone stop was planned in addition to the one in the Rückpositiv (which also had a gap in the composition of the partials). So in order to favor the fundamentals and achieve a better overall balance, we decided for a 2 2/3'-Nasat in the Brustwerk, and we changed the Quinte 1 1/3' in the Rückpositiv into an Octave 2'. In addition, we had the option to expand the Sesquialtera into the lower octave. Another of my wishes was to equalize the actions of the manuals, which was realized very satisfyingly. The organ's specification can be found at <http://www.kirche-oberneuland.de/page/1746/disposition-der-ahrend-orgel>.

What practical consequences do the additions to the instrument have?

The completion has opened up more possibilities, in terms of both repertoire and musical expression—and of course more varied sounds for liturgical playing. I also like to play together with other instrumentalists and singers, and there are now many more options available for accompaniment.

How will you celebrate the organ's upcoming anniversary?

In addition to programming especially appealing organ music in the services, we are organizing special events throughout the year. The first concert was on March 6. More will follow on May 22 and 29, June 5, and July 19. On October 22, there will be an "organ night" with a varied program, including activities for children early in the evening. Further concerts will be on November 6 and 27, and December 4 and 11. We will also produce a CD with Christmas-themed music, which will be available on the second Sunday in Advent.



Detail view of the prospect

A regularly updated schedule can be found at <http://www.kirche-oberneuland.de/page/1646/oberneuland-konzerte>.

What are your plans for the future?

The concept I'm working with is "make new friends for the organ." As soon as people actually see how an organ works and how it is played, they usually become fascinated by one facet of the instrument or another. It must be possible to attract these people as visitors to the church and to the organ loft. So I want to promote the organ quite assertively, and the formats for some of the organ concerts will be quite unconventional. The "organ night" on October 22 is a good example.

Other target groups are the "sound-researchers" (acoustics class) and the organ workshop at the nearby private high school, the Ökumenisches Gymnasium. Apart from that, anybody of any age can book me for specific packages: for example, a visit to the organ loft, or half-hour-long performances with a conversation at the end, titled, for example, "Zeitreise"—Musik vom Mittelalter zu Mendelsohn; "Musik mit Hand und Fuß"—Musik von A. Vivaldi & J. S. Bach; "Eine kleine Mondmusik"—Musik von L. Vierne, J. Alain u.a. New projects are always announced on <http://www.kirche-oberneuland.de>.

Katja, thank you very much for this interview.



ARP SCHNITGER AND HIS WORK BY CORNELIUS H. EDSKES AND HARALD VOGEL

The book *Arp Schnitger and His Work* by Cornelius H. Edskes and Harald Vogel can now be ordered. This English translation is based on the revised second edition (*Arp Schnitger und sein Werk*, 2013), and takes into account the state of all of Schnitger's organs as they stand in 2014.

Full information and subscription details can be found here: <https://id212134.securedata.net/organsociety/ohspress/schnitger/>.



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