

# Westfield

NEWSLETTER OF THE WESTFIELD CENTER FOR HISTORICAL KEYBOARD STUDIES  
VOLUME XXVII, NUMBER 3

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

**December 2016**

*Tilman Skowroneck, Editor*



This end-of-the-year issue of the Westfield Newsletter comes with warmest greetings to our members and friends. December is a busy, musical month—and not only for the organists among us—but we hope you’ll take a moment to read on and get a glimpse of what is in store for the Westfield Center in 2017. A letter from Annette Richards encourages us to renew our Westfield memberships for the coming year and introduces us to

Kathryn Stuart, who will take over as Executive Director in 2018. You can also find out more here about Westfield’s 2017 conference, *Reformations and the Organ: 1517–2017*, and two symposia led by graduate students on four-hand keyboard culture and the fascinating world of the player piano. Finally, a special offer from Malcolm Bilson on his not-to-be-missed *Knowing the Score* and *Performing the Score* DVDs, perfectly timed for this gift-giving season.



## CONTENTS

From the Executive Director. . . . .	2
Conference: <i>Reformations and the Organ: 1517-2017</i> . . . . .	3
Announcement: <i>Four-Hand Keyboarding in the Long 19th Century</i> . . . . .	4
Announcement: <i>Ghosts in the Machine</i> . . . . .	5
A Special Offer from Malcolm Bilson . . . . .	6



## FROM THE EXECUTIVE DIRECTOR

As we near the end of 2017, I'm proud to look back on another busy year for the Westfield Center. It's been a year of lively and productive collaborations, its highpoint our annual conference-festival *Cembalophilia* this past June, produced with the Berkeley Early Music Festival and colleagues at UC Berkeley. The 2017 issue of *Keyboard Perspectives* (Vol. IX) is due to be mailed out any day now, and members can look forward to a collection of essays with topics ranging from unknown Schnitger organs to the salon of Charles Burney, from the gendered dynamics of early nineteenth-century piano maintenance to the improvisations of Clara Schumann.

Our work is the result of the collective efforts of many colleagues, friends, and students, guided by a dedicated board of trustees. The board met this past November at the EROI festival in Rochester, and I'm very glad to be able to announce that at the meeting Kathryn Stuart agreed to serve as the Westfield Center's new Executive Director when my term finishes at the end of 2017. As you all know, the work of the Executive Director is done on an entirely voluntary basis, and we are hugely grateful to Kathryn for agreeing to take this on. Kathryn completed bachelor's and master's degrees in piano performance from Eastman and then a DMA in historical

performance of eighteenth-century instrumental music from Cornell, studying with Malcolm Bilson. She has been at Oberlin College and Conservatory since 1991 and has held administrative positions in both the Conservatory and College of Arts and Sciences.

Finally, it's time for your annual membership renewal. We'll be sending out letters with *Keyboard Perspectives*, as well as email renewal requests. Please do renew promptly, and please spread the word and encourage your friends and especially students to join the Westfield Center. More than ever, as our grant from the Andrew W. Mellon foundation comes to an end, we will be relying on your donations as we work to secure our future. You might like to consider a gift earmarked for our 2017 conference, *Reformations and the Organ*, even supporting a particular performer or event; I hope you'll give generously to help us continue the Westfield Center's work bringing together keyboard players, scholars, and makers of all stripes, and furthering the study of historical keyboard instruments and their music.

Very best wishes to all for the holidays ahead,

—Annette Richards



## REFORMATIONS AND THE ORGAN: 1517–2017

CONFERENCE AND CONCERT FESTIVAL CELEBRATING THE INAUGURATION OF PAUL FRITTS, OPUS 37  
SEPTEMBER 10–13, 2017, UNIVERSITY OF NOTRE DAME

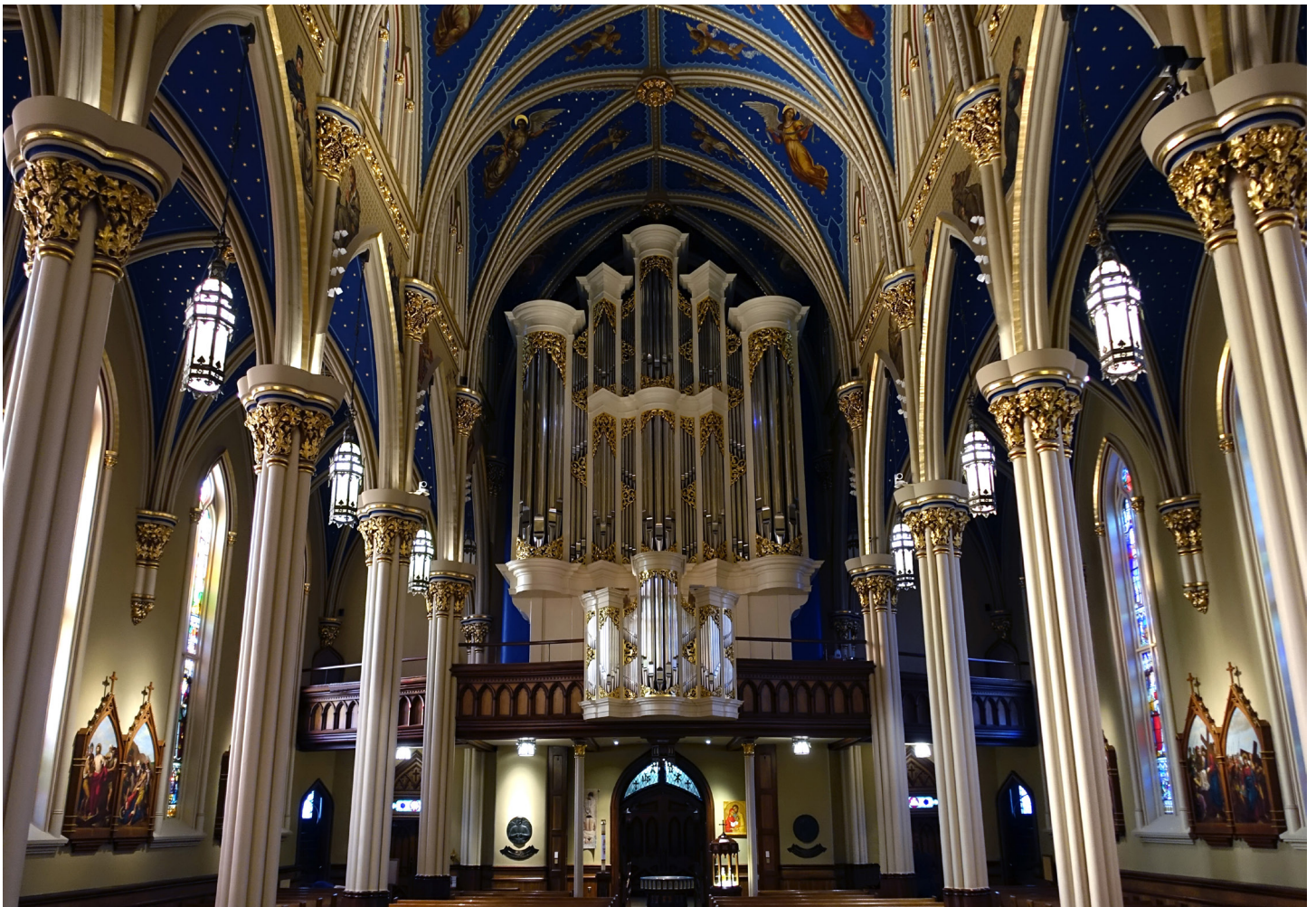
500 years after Martin Luther nailed his *95 Theses* to the door of All Saint's Church, Wittenberg, we take as our theme "Reformations and the Organ: 1517–2017," as we celebrate the inauguration of Paul Fritts's Opus 37, the monumental new organ at the Basilica of the Sacred Heart, University of Notre Dame.

While the organ has been compared to a mirror, to a machine, and to the human form itself, its identity is not stable: it is in a constant state of flux, reforming and transforming itself and its environment. For our main conference of 2017, we have invited participants to reflect in concerts and talks on the idea of reformations: from the organ in the turbulent ecclesiastical settings of 16th- and 17th-century northern Europe to the early 20th-century Organ Reform movement; from 18th-century experimentation with the instrument and its music

to the Solesmes plainchant revival and new directions in French 19th-century organ culture; from transformations in playing style, pedagogy, and performance practice to technological change and novel console design; from the organ and the digital revolution to the organ and gender, to new recital cultures, and the secular organ in history and today.

Performers and scholars will include Robert Bates, Craig Cramer, Bruce Dickey, Matthew Dirst, Mary Frandsen, Paul Fritts, Stephen Lancaster, Anne Laver, Kimberly Marshall, Annette Richards, Nicole Simental, Kevin Vaughn, Paul Walker, and David Yearsley.

Detailed program, schedule, and registration information will be available in due course. For now, please mark your calendars and plan on joining us next September in Indiana.



Paul Fritts and Co., Op. 37, Basilica of the Sacred Heart, University of Notre Dame

## ABOUT THE ORGAN

Craig Cramer writes:

*“Paul Fritts has an extraordinary ability to make everything come together in an ensemble that’s magical, gorgeous. Just the sheer velvety sheen of the sound is almost like nothing I’ve ever heard. It’s magnificent.”*

The new organ in the Basilica of the Sacred Heart on the campus of the University of Notre Dame has 69 stops on three manuals and pedal, and includes Paul’s first French reeds. The effect in the newly-improved acoustic of the magnificent building is thrilling. The organ has a much higher percentage of reed stops and fundamental stops at 16’ and 8’ than did the previous factory-built instrument, and as a consequence, has great carrying power in a difficult room that has four acoustically coupled spaces.

The striking tall case of the new organ enlivens the south end of the Basilica. Prof. Margot Fassler of the Notre Dame faculty has noted that the area occupied by the former instrument made the back of the Basilica look like a cave, but now the new organ lights up the whole space. The striking off-white case is enhanced by gold-



leafed carvings that harmonize with the carved capitals and other ornamentation in the Basilica.

The dedication of the organ will take place on Friday, January 20, 2017, at 8:15 pm. Daniel Jenky, C.S.C., Bishop of Peoria, will bless the instrument. Immediately following, Craig Cramer will play the dedicatory recital.

The organ is a gift of Wayne and Diana Murdy of Denver, Colorado.

## FOUR-HAND KEYBOARDING IN THE LONG 19TH CENTURY

FEBRUARY 3, 2017, CORNELL UNIVERSITY

The four-hand piano transcription was one of the defining musical objects of the long nineteenth century. Once a ubiquitous household item, the two-player-one-keyboard medium domesticated “public” genres for consumption in the middle-class home. Miniaturizing the symphony, re-voicing the opera, and consolidating the oratorio, the transcription stood as the nineteenth century’s choice medium of musical reproduction. While LPs, cassette decks, CDs, online music streaming, and the like have since replaced it, the transcription has in recent years garnered critical attention precisely for its seeming prescience of these



*Ellen et sa Grandmère* by Paul Helleu  
(New York Public Library)

formats. Yet additionally, it raises a series of questions concerning private/public divides; the gendering of musical consumption; originals, copies, and the ontology of the musical work; embodiment and affect; media archaeological methods; musical labor diversification; the expansion of the musical print industry; pedagogical history; and even the foundations of Romanticism itself.

On Friday, February 3, 2017, the Westfield Center and the Cornell Music Department will host a symposium entitled “Four-Hand Keyboarding in the Long Nineteenth-Century” to investigate these topics. At this afternoon-long event, eight pairings

of performer-scholars will give short, conference-style talks discussing a four-hand piece, composer, and critical theme, and proceed to perform four-hand music on Cornell University's unparalleled collection of historical keyboard instruments. Topics will include Charles Burney's formative piano duos; Franz Joseph Haydn's pedagogical techniques; Carl Czerny's "mechanical" pianism;

Wagnerian-operatic transcription; the Second Viennese School's transcriptive strategies; and more. Participants will include Cornell University graduate students, as well as faculty members Malcolm Bilson, Annette Richards, Roger Moseley, and David Yearsley, and special guest and four-hand expert, Thomas Christensen (University of Chicago).

## GHOSTS IN THE MACHINE: THE TECHNOLOGY, HISTORY, AND AESTHETICS OF THE PLAYER PIANO MAY 4–6, 2017, CORNELL UNIVERSITY

Player pianos, those amazing instruments able to play "by themselves" via the incorporation of means of complex mechanisms inside acoustic pianos, had their heyday in the early twentieth century. Their sounds were ubiquitous across public and private realms, from theatres to domestic parlors. In the early days of mechanical reproduction and the music-entertainment industry, these machines helped shape the contours of the modern experience and revolutionized how people made and listened to music. Yet, in the aftermath of the Great Depression, player pianos lost their cultural prominence. While phonograph records, and eventually LPs, CDs, and iPods, defined the trajectory of recorded sound, player-pianos became the preserve of the odd collector, mechanic, or avant-garde composer. Recently, however, the player piano has begun to re-emerge as an object of scholarly inquiry that can offer significant insights into histories of technology, mediation, digitization, computation, globalization, and modernism.

The Westfield Center and the Cornell Music Department will host a conference on player pianos on May 4–6, 2017. The conference will feature keynote presentations by Professor Georgina Born (University of Oxford) and Rex Lawson (Director of the Pianola Institute). It will also



include workshops and scholarly panels ranging across multiple disciplines and perspectives, including: technological, cultural, and trade histories; cultural and musical mediations; the analog/digital dichotomy; computational technology; media storage; reproducibility and inscription; and sound archives and the preservation of instruments. In addition to hands-on engagement with historical instruments, the conference will offer a special concert with newly-commissioned music for player piano and piano, as well as solo and ensemble works for pianola.

Westfield Center members, friends, and students are warmly invited to both events. For more information, visit [www.westfield.org](http://www.westfield.org).

KNOWING THE SCORE AND PERFORMING THE SCORE:  
A SPECIAL OFFER FROM MALCOLM BILSON

Dear Colleague,

Ten years ago, I released my first DVD, [Knowing the Score](#), in which I posit that the musical notation of eighteenth- and nineteenth-century masters is often misunderstood today. In my presentation, I examine specific aspects of notation in the scores of Mozart, Beethoven, Chopin, Prokofiev, Schubert, and Bartók, and demonstrate these readings on a five-octave eighteenth-century Viennese piano and a modern Steinway.

The DVD's success and influence has been more widespread than I ever could have imagined, and I have received many letters from people as far away as Indonesia, South Africa, Australia, and Germany telling me how its contents—as well as those in the ensuing DVDs, [Performing the Score](#) and [Knowing the Score](#), Vol. 2—have shaped in a meaningful way their musical interpretation and performance.

I am pleased now to offer all three recordings at a special, one-time discount price. This will be the final time that these DVDs, of which there is a limited supply, will be offered for sale to the public. To order, click on the links below (all prices include shipping):

- [Any single DVD for \\$20](#)
- [Any two DVDs together for \\$25](#)
- [All three DVDs for \\$30](#)

With best wishes,  
Malcolm Bilson

*“So you think you know how to read music? Malcolm Bilson’s delightful presentation . . . will almost certainly set you to rethinking much of what you thought you knew.”*

*Neal Zaslaw, Editor, The New Köchel*

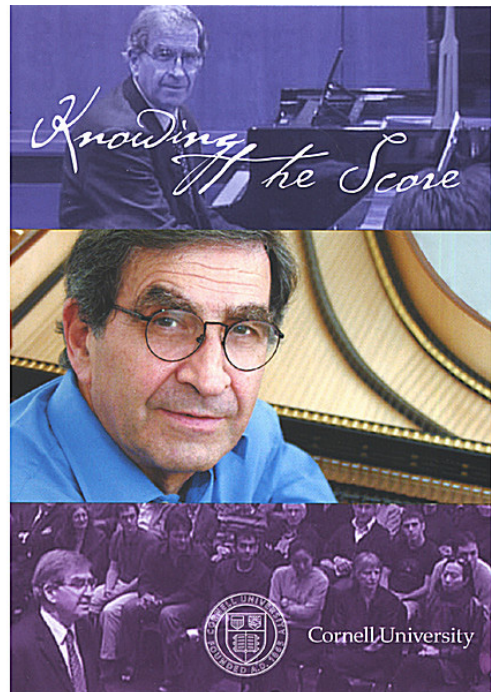
*“Brilliant . . .” David Vickers, Gramophone*

*“It contains so much valuable information that it is not only pianists who should see it but all who are interested in music.” Carsten Dürer, PIANONews*

*“Bilson’s passion is an inspiration to us all!” Sir John Eliot Gardiner, conductor*

*“This DVD is a revelation—and a revolution!” Marianne Uszler, American Music Teacher magazine*

*“An extremely powerful tool in opening the eyes of young musicians to the intended meaning of the notation. I introduced this DVD in a class of musicologist and pianist students: it was amazing to see how instant and deep the impact was.” László Somfai, F. Liszt Academy of Music, Budapest*





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

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

**Submissions and questions may be directed to:**

Tilman Skowroneck, Editor ([tilman@skowroneck.de](mailto:tilman@skowroneck.de))

**Westfield Center for Historical Keyboard Studies**

Department of Music

Cornell University

101 Lincoln Hall

Ithaca NY 14853

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

**WEST** *f* **FIELD CENTER**  
FOR HISTORICAL  
KEYBOARD  
STUDIES



© Westfield Center for Historical Keyboard Studies, 2016

