

Westfield

NEWSLETTER OF THE WESTFIELD CENTER FOR HISTORICAL KEYBOARD STUDIES
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*A National Resource for the Advancement of Keyboard Music
Serving Professionals and the Public Since 1979*

March 2017

Tilman Skowroneck, Editor



A very warm welcome to the spring edition of the Westfield Newsletter 2017! This issue focuses on the upcoming conference *Reformations and the Organ*, to be held at the University of Notre Dame on September 10–13, 2017, and organized by the University of Notre Dame in collaboration with the Westfield Center. Our announcement of the conference itself is followed by an interview with Craig Cramer of the University of Notre Dame, who explains the main theme of the conference and introduces to our readers the impressive characteristics of the new Paul Fritts organ Op. 37 in the University's Basilica of the Sacred Heart.

The interview is followed by the announcement of another symposium, *Ghosts in the Machine: Technology, His-*

tory, and Aesthetics of the Player-Piano, which will take place at Cornell University on May 4–6, 2017.

We also include Elizabeth Lyon's and Carlos Ramirez's detailed report of the symposium *Four-Hand Keyboarding in the Long Nineteenth Century* that took place on February 3, 2017, in Cornell University's Barnes Hall Auditorium. The newsletter concludes with several announcements.

As always, many thanks to our contributors, as well as Annette Richards for reading and correcting the proofs and Ji-Young Kim for the layout.

—*Tilman Skowroneck*



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CONFERENCE-CONCERT FESTIVAL: REFORMATIONS AND THE ORGAN, 1517–2017

SEPTEMBER 10–13, 2017, UNIVERSITY OF NOTRE DAME

IN COLLABORATION WITH THE WESTFIELD CENTER

The organ has been likened to a machine, a mirror, but also to the human form itself. Yet, in any of these interpretations, its identity is in flux; it reforms and transforms itself and its environment. This conference addresses this state of flux: reformations that took place while the organ accompanied; reformations of the organ itself and reformations by means of the organ; transformations in playing style, pedagogy, and performance practice; how the digital revolution affected the organ; and new recital cultures and the secular organ in history and today.

The conference will include a keynote lecture by Kerala Snyder and panels and recitals on both Fritts organs at Notre Dame. Christophe Mantoux, Kimberly Marshall, and Craig Cramer will perform on the new Murdy Family Organ in the Basilica of the Sacred Heart. Annette Richards, David Yearsley, Robert Bates, Matthew Dirst, Paul Walker and Stephen Lancaster (organ/voice), Lieuwe Tamminga and Bruce Dickey (organ/cornetto), Kevin Vaughn, Nicole Simental, and Anne Laver will give

recitals on the Fritts organ and the Italian organ in the DeBartolo Performing Arts Center's Reyes Organ and Choral Hall. Panelists and lecturers include Robert Bates, Christopher Bragg, Lynn Edwards Butler, Jeffrey Cooper, Edmond Johnson, Christopher Marks, Paul Thornock, Kevin Vogt, Paul Walker, and Alexis van Zalen.

Registration for *Reformations and the Organ* is now open (direct link [here](#)). Given the limited number of seats in the Reyes Organ Hall, we anticipate registration filling up quickly. We encourage Westfield members not to delay in signing up!

The University of Notre Dame has made available a wealth of information about the new, unique, handmade organ for the Basilica of the Sacred Heart. You are invited to follow the links at this address: <http://magazine.nd.edu/basilica-organ/>, which will point you to several related articles, videos, and pictures. A picture gallery of Op. 37 can also be found on the Paul Fritts [website](#). The specification is available [here](#).

AN INTERVIEW WITH CRAIG CRAMER

The conference's main theme, Reformations and the Organ, appears to be about change: how the organ reflects—or endures—the changes happening around it, how the organ induces change, and how the organ and its practices change themselves. One could argue that this angle replaces traditional, more static ways of depicting the organ. Was this a deliberate new angle when planning the conference?

David Yearsley and Annette Richards wrote the brilliant conference theme. They beautifully captured the dynamism of the organ and its literature. The organ has evolved over the years, and nearly every country in Western Europe developed its own organ type.

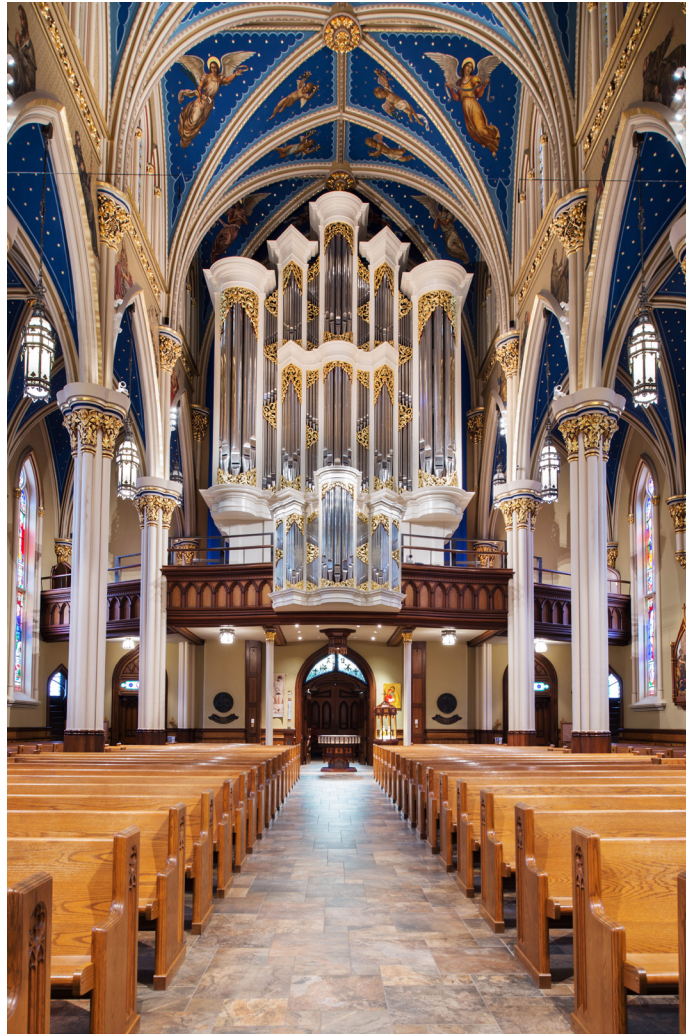


Craig Cramer

In the twentieth century there was a call for organ reform that started in Germany and in the Alsace and spread throughout Europe more or less. This reform was more successful in some countries than in others, but at least the movement sparked a discussion about how the organ can be rooted in its past without denying its present. The new organ at Notre Dame is a product of this reform and this discussion. It is clearly an organ that is inspired by the great historic organs, but it is also modern: it was designed on a computer, it uses modern materials in many of its key components, it was built with power tools where appropriate, and it is a mixture of

various national styles. When one considers that the technology that allows the organ to be the organ was finished between 1650 and 1700, it is remarkable that this gigantic instrument is still appreciated and used regularly today. The organ in a sense reached its final state, and yet it is still relevant today. There is perhaps no other machine for which one could make this claim. Usually when machines reach their final states they quickly become obsolete.

The ability of the organ to survive such radical change over the centuries is perhaps its greatest strength: it has never become codified or “finished” in musical terms. The organ constantly reforms and regenerates. The music naturally follows the instrument, and in the end we have a confluence of creative impulses that adds up to something great and dynamic.



Paul Fritts Op. 37. Photo: Barbara Johnston

Since David Yearsley and Annette Richards were mentioned in the first answer, I sent the same question to Annette, who answered me this:

The idea was indeed to embrace the fact that we would be celebrating the completion of a landmark new organ at one of the United States’ most distinguished Catholic universities in the 500th anniversary year of the Reformation. Clearly the Reformation itself had extraordinary implications for sacred music, especially for the organ. On one level, we wanted to invite participants to reflect on the constellation of ideas associated with the Reformation and the organ, but also, very importantly, to branch out imaginatively and consider these many broader notions of “reformation.”

The new Paul Fritts organ Op. 37, central to this conference, truly “reforms” practice in Notre Dame’s Basilica of the Sacred Heart.

It replaces the Holtkamp organ from 1978. What is, in practical terms, new about this organ?

The most salient feature of the Fritts organ is that it is deeply rooted in a historic tradition. The Holtkamp purported to be a completely new idea. To be sure, it had mechanical shortcomings, but perhaps its undoing was imbedded in its misunderstanding of how an organ works from the inside to the outside, if one may speak in those terms. The Holtkamp organ seemed always to be its own piece of equipment; it did not partake of ancient practices in organ building or voicing. It tried to blaze a new trail, and not successfully. It failed mechanically, it did not blend with the architecture, and it seemed almost to be steadfast in its refusal to make a musical statement.

Paul Fritts, as you know, has spent an entire career trying to come to grips with what makes the old European masterpieces magical. He is fascinated with how the old builders of many countries and traditions managed so consistently to blend the sounds and to make the organ a greater whole than its individual parts. The success that he has had over a long period of time should not be interpreted as a static or “winning” formula that he reproduces with every project. Quite the opposite: what I have observed in Paul’s work (as with our other great builders in the United States) is an evolution. Every organ has its character. The Basilica organ—as you will hear—speaks with a distinctly different voice than Paul’s organ in Notre Dame’s Performing Arts Center. Part of that difference is the acoustics of the room, of course, but the majority lies in the way the organ is conceived. The new organ in the Basilica fills the room with the breadth of the fundamental stops. The gravity of the sound, not sheer decibels, is what gets the job done.

As we can read in the Notre Dame Magazine, the new organ is based on “methods and materials that guild craftsmen in the Netherlands and northern Germany three and four centuries ago would recognize and understand.” Which considerations came into play when a mechanical-action organ with sand-cast pipes was commissioned?

This is the first time that Paul has cast pipes on sand. The result is exciting! We really did not know what to expect, but the way the pipes find their pitches, the articulation of the pipes, and the immediacy of the sound add up to a remarkable principal chorus. The sound is lively and shimmering, but it is not loud. The relaxed approach contributes to the deeply contrapuntal nature of the organ in a large acoustic. It is a sound that has to be experienced. Paul’s ability to add reeds in German, French, and Spanish style of course increases the versatility of the organ. We need not have worried that Paul would make it all work. One can draw the German or the French reeds, and they work remarkably well with the rest of the organ. For a really big splash, we have on occasion drawn everything together, and the sound is large, but never penetrating or painful. The organ has proven to be at home in accompanying the choirs, which sing a great deal of English cathedral-style music. It is a versatile instrument. The students and I have already learned a great deal from this organ. We have asked this instrument to perform a lot of tasks, and it seems to have risen to the challenge of being a solo instrument, an able accompanist, and an outstanding organ upon which to play hymns. We perform on it, we teach on it, and we listen to it accompany the liturgy, and so far I must say I have been impressed with its ability to meet all of these disparate functions. It is a large enough organ that one can find “mini” organs inside of it. It will take us years to plumb the depths of its vast resources, but I am confident that we will grow into the organ and it will play a rich and colorful role in the life of the Basilica and of the university at large. It is a monument organ, one that takes its place beside other important university organs in the United States.

The dedication recital was on 20 January—you yourself played. What can you tell our readers to expect? What does the organ “give” to the player, to the audience?

I designed the opening recital (which I will repeat at the conference) to reflect the different styles of reeds that Paul included in the organ. The first two pieces (Buxtehude and Bach) use the German reeds of course. An

anonymous Portuguese Batalla shows off the fiery reeds, especially those of the trompetia. The last two pieces (Dandrieu and Fauchard) delve deeply into the French side of the organ. I was thrilled to work with the organ, and it is a remarkably versatile and varied instrument. I think everyone will find something to like!

A full program of the conference has yet to be published. Can you give us a sneak peek at the highlights? What programs will we hear on the new organ, or on the other ones?

Because the Basilica is used constantly throughout the day, we felt it was best to confine our time in there to the evenings. In addition to my recital, we will hear two keynote recitals on the new organ, one by the fabulous American organist Kimberly Marshall, and the other by the young French virtuoso Christophe Mantoux. These will both be spectacular performances.

The bulk of the conference will take place in the Performing Arts Center on campus. We will hear lectures



The Basilica of the Sacred Heart

and recitals throughout the day. The organ hall has a Fritts organ that was installed in 2004. In the back of the hall we have an Italian organ from around 1680. It has five stops and is tuned in meantone. In addition, we have a pianoforte and probably will have a continuo organ that some performers may use.

We will hear a wide variety of performers, ranging from seasoned professionals to brilliant newcomers. These include Robert Bates and Matthew Dirst, Annette Richards and David Yearsley (who will give a concert of eighteenth-century four-hand music on multiple keyboard instruments), prize-winning Notre Dame alumnae Nicole

Simental and Kevin Vaughn, organist Liuwe Tamminga (from Bologna, Italy) with the peerless cornettist Bruce Dickey, as well as Anne Laver, Stephen Lancaster, and Paul Walker.

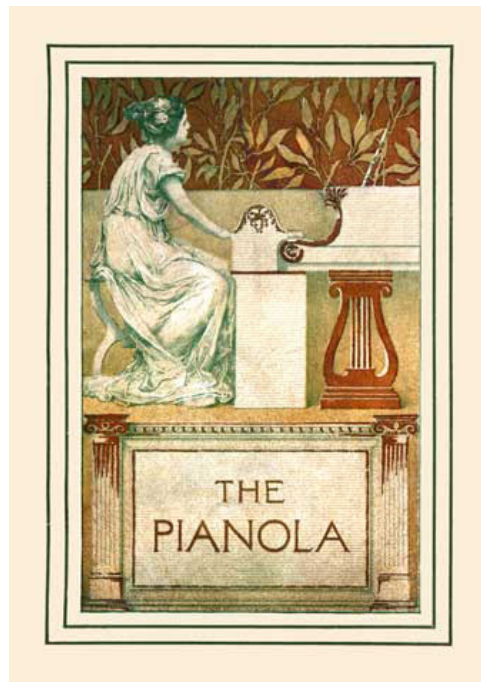
The keynote lecture will be given by Kerala Snyder, and a rich program of talks spanning the history of the instrument from the Reformation to the organ reform movement will fill out the program. It will be an exciting time for all of us!

Thank you very much for this interview!

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” by 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 theaters 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. Indeed, these innovative musical machines belonged to the first items produced in massive numbers in order to supply an increasing demand. Although the popularity of the player-piano declined dramatically after the 1920s, at the turn of the century it was considered more revolutionary than the phonograph. In 1912 alone, the United States sold over 3,000 pianos and player-pianos to European countries for more than one million dollars.

Many famous pianists of the era recorded piano rolls, including Ferruccio Busoni (1866–1924), Sergei Rachmaninoff (1873–1943), Arthur Rubinstein (1887–1982), and Vladimir Horowitz (1903–1989). Many pianists began recording piano rolls prior to becoming studio-recording artists; the player-piano in fact bridged the gap between



tradition and modernity in the arena of sound reproduction and the mechanization of music-making. It was only after the Great Depression that player-pianos lost their prominence. While phonograph records, and eventually LPs, CDs, and iPods, changed 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 a musical instrument and an artistic device, via the state-of-the-art models launched by Yamaha and Steinway & Co., and the creative enterprises of several composers and performers. Even more so, in the last few years the player-piano has

become an object of scholarly inquiry that can offer significant insights into histories of technology, mediation, digitization, computation, globalization, and modernism.

The Westfield Center for Historical Keyboard Studies and Cornell University Department of Music are sponsoring a cutting-edge conference on player-pianos to take place at Cornell on May 4–6, 2017. The conference is organized by an interdisciplinary team that includes Professors Roger Moseley, Trevor Pinch, Annette Richards, Alejandro Madrid, and Ben Piekut, as well as PhD candidate Sergio Ospina-Romero. The conference will

feature keynote presentations by Professor Georgina Born (University of Oxford), Rex Lawson, and Denis Hall (The Pianola Institute). It will include six scholarly panels, 15 papers, and two roundtables ranging across multiple disciplines, perspectives, and topics, such as: the analog/digital dichotomy; technological, cultural, and trade histories; performance practice, mechanical reproduction, mass mediation, the industry of piano rolls, creative ventures, embodiment, and expressivity; and issues relating to sound archives and the preservation of instruments. In addition to hands-on engagement with historical instruments, the

conference will also include concerts with performances by Rex Lawson and Bob Berkman, as well as newly-commissioned music for player-piano and piano.

This conference will be the first of its kind. It pursues an encounter of the various sectors related to the player-piano locally, nationally, and internationally. Certainly a fascinating program not to be missed, at Cornell's beautiful campus in Ithaca, NY. All of the events in the conference are free. See you in May!

For more information, visit: <https://westfield.org/conferences/pianola>

CONFERENCE REPORT: FOUR-HAND KEYBOARDING IN THE LONG NINETEENTH CENTURY BY ELIZABETH LYON AND CARLOS RAMIREZ

Under the comely neo-Romanesque arches of Cornell University's Barnes Hall Auditorium, the Westfield Center hosted a symposium of piano four-hand music, lectures, and conversation about historical instruments

and critical performance on February 3, 2017. Entitled, *Four-Hand Keyboarding in the Long Nineteenth Century*, the symposium was the result of a collaboration between Jordan Musser—a PhD candidate at Cornell University—and Cornell professors Roger Moseley and Annette Richards.

The stage of the nineteenth-century auditorium was set to evoke a salon: The moderator presided from a charming high-backed armchair as the participants of the conference sat cozily surrounded by Cornell's collection of historical pianos. The presence of a projector and screen along with the program structure of a traditional conference felt a bit at variance with the intended ambience of the setting; however, during the performances, one could just imagine oneself in a well-appointed music room. Eight papers paired with corresponding performances were organized conceptually into four themes: Modes of Arrangement, Four-Hand Pedagogies, Geographies of Musical Reception, and Four-Hand Intimacies. Most of the papers and performances were given by Cornell graduate students and faculty; Thomas Christensen (University of Chicago) was also a presenter at the conference.

The first panel, "Modes of Arrangement," began with a clever take on the theme of the conference from Ji-Young Kim. In her paper, "Brahms's Private Duets," Kim argued that Johannes Brahms's arrangement of Robert Schumann's Piano Quintet, Op. 44, and his *Variations on a Theme by Robert Schumann*, Op. 9—both for solo piano—contain duet textures that resonate with four-hand piano playing. Her take on the pieces gave an elegant explanation for the otherwise-curious prevalence of crossed-hand



Annette Richards moderating, salon-style.
Photo: Anna Stepler.



Ji-Young Kim. Photo: Anna Stepler.

writing in these pieces, and illuminated possible meanings that the pieces could have held for Brahms and Clara Schumann. Highlights of the paper were Kim's own sensitive performances of her musical examples on Cornell's copy of an 1824 Conrad Graf fortepiano by Rodney Regier.

Kim's talk was followed by a presentation by Dietmar Friesenegger on an arrangement for four hands by Eusebius Mandyczewski of his own *Missa Graeca* (recently discovered by Friesenegger). In this paper, "An Unorthodox Arrangement of the 'Orthodox *Missa Papae Marcelli*,'" Friesenegger sketched the intriguing historical context behind Mandyczewski's project for the mass and suggested the personal motivation of the composer for the arrangement of the mass for piano four-hands. Friesenegger's suggestion—that the arrangement gave Mandyczewski's sister access to the mass and allowed

the siblings an opportunity for fraternal commiseration—was consonant with Kim's portrait of the intimate meanings communicated musically between bosom friends via Brahms's "private duets." The talk was paired with a performance of excerpts from Mandyczewski's *Missa Graeca* by Dietmar Friesenegger and Shin Hwang on an 1876 Blüthner grand piano.

The next panel moved from the intimacies communicated amongst equals through piano four-hand arrangements, to the pedagogical functions of four-hand piano playing. An introduction by Shin Hwang preceded performances of Joseph Haydn's only four-hand piano work, *Il maestro e lo scolare*, and Wolfgang Amadeus Mozart's Andante with Five Variations, KV 501, by Hwang and Yuta Sugano (University of Kansas) on Cornell's copy of an 1805 Walter fortepiano by Paul McNulty. Hwang's analyses and performances compared the pedantic structure of *Il maestro e lo scolare* with the more unified part-writing of Mozart's Andante. Hwang and Sugano's playing was brilliant; however, upon listening through the entirety of the call-and-response *Il maestro e lo scolare*, one sensed that the work was written more for the delight and edification of the players than for an audience.

A similar observation was made in the subsequent paper about Carl Czerny's arrangement of Beethoven's Symphony No. 9. Selections from this arrangement—performed by Jordan Musser and Becky Lu on the



Shin Hwang with Yuta Sugano at the piano. Photo: Anna Stepler.



Jordan Musser and Becky Lu. Photo: Anna Stepler.

Blüthner piano—accompanied Musser’s talk, “Carl Czerny’s Mechanical Reproductions.” Here, Musser interpreted Czerny’s techniques of arrangement within a complex critical framework of references founded in nineteenth-century methods of piano pedagogy, Pestalozzian education reforms, and Friedrich Kittler’s commentary on these reforms as a “mechanical program of augmentation and development.”

The second part of the conference sought to nuance long-held ideas about musical arrangements, performing media, and juxtapositions of public and private performance spaces. At the center of the conversation was Thomas Christensen’s 1999 article “Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception,” which laid the groundwork for more recent studies, exploring the way music in numerous different genres was received by musical consumers in the nineteenth century through the lens of four-hand keyboard arrangements. This focus on four-hand piano arrangements, however, has had the unintended effect of unilaterally positing these arrangements, and the piano, as the main means of domestic bourgeois engagement with orchestral and operatic repertoire. The presentations on the last panel of the conference sought to nuance Christensen’s thesis by presenting examples of other

modes of musical arrangement prior to the nineteenth century, thereby providing an expanded consideration of reception history.

The conversation was launched by a stirring performance of the first movement of Beethoven’s own arrangement for piano, violin, and cello of his Symphony No. 2 in D Major, Op. 36, with Roger Moseley (piano), Ariana Kim (violin), and Elizabeth Lyon (cello). In her presentation, Elizabeth Lyon suggested that it was possible to create a more nuanced overview of musical reception by placing four-hand keyboard arrangements within the larger context of an exploding market for musical arrangements throughout the nineteenth-century. These arrangements, she demonstrated, came in a wide array of formats; Lyon suggested that taking into consideration evidence of a lively culture of arranging large-scale works for smaller ensembles, and tabulating the types and prominence of such arrangements, provides a more complete panorama of the reception of these works in a variety of performance spaces. In his response to Lyon’s presentation, Christensen reiterated that while he believed that his findings about the dichot-



Thomas Christensen and Roger Moseley.
Photo: Anna Stepler.

omy between private and public performances and their gendering effects on the musical space still hold true, he agreed that recent findings about both the bourgeois consumption of musical arrangements and the role of these arrangements in the private sphere prompt a more nuanced analysis of the piano's role in the process of musical reception. Christensen illustrated his four-hand musical examples with the assistance of Roger Moseley, and the presentation closed with a sublime rendition on the Blüthner piano of Wagner's "Mild und leise" arranged for piano four-hands.

The last panel of the symposium, "Four-Hand Intimacies," brought into focus themes woven into many of the earlier talks. The first paper, "A Lesson for Two to Play upon One Viole: Tobias Hume and Four-Handed Music in Seventeenth-Century England," presented by Zoe Weiss, proffered a novel and useful perspective from which to view the four-hand genre. Weiss's historical sketch of the sexualization of the viol, paired with her performance with David Miller of Tobias Hume's four-hand viol piece, "The Princes Almayne," illustrated how relatively modest the physical intimacies possible between two players at the keyboard are by comparison with the outrageous embrace of two players on one viol. Weiss and Miller's acrobatic feats on the viol, as well as keyboard performances of Thomas Tomkins's "Fancy: For Two to Play" and Nicholas Carleton's "Prelude" and "A Verse for Two to Play" by Matthew Hall and Jonathan Schakel on an eighteenth-century style chamber organ (by craftsmen at the Gothenburg Organ Art Center), provided a lovely sonic contrast to the other musical offerings of the afternoon.

Cornell professor David Yearsley brought the symposium to a close with a portrait of late eighteenth-century domestic music in a paper entitled "On 'the Near Approach of the Hands': The Affordable Intimacies of Burney's Duets." This paper discussed Charles Burney's Four Sonatas or Duets—which Burney claimed to be the first published pieces for two players—in light of the social and musical economy of such pieces, and of their meanings within Burney's circle of friends. Yearsley's masterful use of language and empathetic historical perspective set the stage for a performance of Charles Burney's Sontata in B-flat Major, from "Four Sonatas or Duets for Two Performers on One Pianoforte or Harpsichord," joined by Annette Richards on the McNulty fortepiano.

As a whole, the symposium presented a variety of scholarly perspectives and repertoire, and pointed toward



David Miller and Zoe Weiss. Photo: Anna Stepler.

important issues for future research into the four-hand genre. One of the highlights of the symposium was Cornell's dazzling collection of historical keyboards which allowed those in attendance to experience the many permutations of four-hand keyboarding as well as the different sonic hues afforded by such a broad spectrum of instruments. The reception following the conference provided a forum for the participants to exchange observations and address questions that had crystallized during the afternoon; some of the emergent lines of inquiry resulting from the event included the value of differentiating "arrangements for playing" from "arrangements for listening," the productive ways of distinguishing four-hand playing at the piano from other types of arrangements, and how historical ideas of four-hand piano playing can be enriched by contextualizing the practice within a much richer tradition of musical arrangement for domestic and private consumption in the milieu of the nineteenth century.

ANNOUNCEMENTS

The eminent Canadian harpsichordist, organist, clavichordist, and fortepianist Gordon Murray, Professor emeritus at Vienna's University of Music and Performing Arts, died in a tragic traffic accident on March 12, 2017, aged 69. Murray was a student of Marie-Claire Alain, Kenneth Gilbert, and Gustav Leonhardt. He was sought after as a performer and teacher, both in Europe and North America, playing in ensembles such as Hesperion XX, Concentus Musicus Vienna, and the Clemencic Consort. The official statement of his University (in German) can be found at this address: <https://www.mdw.ac.at/834>.

UNIVERSITY OF MICHIGAN EARLY KEYBOARD INSTITUTE (UMEKI) JUNE 4–10, 2017, ANN ARBOR, MI

The University of Michigan School of Music, Theatre, and Dance announces its summer program, University of Michigan Early Keyboard Institute (UMEKI), June 4–10, 2017, offering instruction in harpsichord and fortepiano performance. Taught by Joseph Gascho and Matthew Bengtson, the workshop offers daily solo master classes, midday talks, and chamber music instruction. The solo repertoire focus is on Bach Inventions and Partitas and Beethoven Sonatas. Ensemble playing will focus on continuo harpsichord and on four-hand piano. The program is open to all keyboard players, with no experience assumed or required on early instruments. Please visit our website for more details: music.umich.edu/early-keyboard.

OREGON BACH FESTIVAL ORGAN INSTITUTE JULY 6–12, 2017, PORTLAND, OR

The Oregon Bach Festival (OBF), directed by Grammy-award winning organist Paul Jacobs, offers organists the opportunity to immerse themselves in the music of Bach and explore technique and interpretation through specialized seminars, master classes, and performance. The gift of a generous grant from The Reed Foundation provides these talented musicians tuition-free access to the six-day course of master classes and performances, with no cost for room and board. Highlights of this summer's program include:

- Live in-residence with other musicians of the OBF from July 6 to July 12, 2017
- Daily master classes with Paul Jacobs, Director of the Organ Institute
- Seminars in organ technique and performance
- Free and reduced admission to OBF concerts and events
- A day-long organ crawl in Portland, Oregon, featuring four of the finest instruments in the Northwest
- A final recital by the institute participants
- Three of our institute participants will have the opportunity to perform selections at the top of our renowned Discovery Series concerts on Beall Concert Hall's Jürgen Ahrend pipe organ
- Free admission to Paul Jacobs's all-Bach recital on July 7, performed on the 1976 Brombaugh organ at Central Lutheran Church

More information can be found on our website: oregonbachfestival.com. Contact us at obforgan@uoregon.edu. We look forward to seeing you here next summer!

Camille Lively
Coordinator for Education & Operations
(541) 346-1320

NEW PUBLICATION FROM A-R EDITIONS

We are pleased to announce the following new release of keyboard music from A-R Editions:

Pierre Nicolas La Font, *Premier livre de pièces de clavecin* (1759)

Edited by Jonathan Rhodes Lee, C 105

ISBN 978-0-89579-843-5 (2016) xvii + 56 pp. \$95

This edition presents the newly rediscovered harpsichord works of Pierre Nicolas La Font (ca. 1725–ca. 1791), which survive in a single known copy now housed at the University of California, Berkeley. La Font was organist at Saint-Germain-en-Laye and published two volumes of keyboard music, in 1759 and 1773 respectively. The surviving copy of the *Premier livre* comprises 17 pieces (including one with violin accompaniment), the last of which is left incomplete. The reemergence of these pieces makes it possible to connect the composer with some of the most important musical and aristocratic families of mid-eighteenth-century France, and brings La Font's virtuosic music back from obscurity, providing a valuable addition to the harpsichord repertoire. A performance part (for violin) is available as a separate purchase. Digital prints are also available for this title.

INSTRUMENTS FOR SALE

Neapolitan Single Manual Harpsichord, built in 2007 in Zuckermann shop; recently restrung, repinned, and voiced by Paul Irvin. 4-octave (C-d3), double-transposing. Full, focused, resonant tone, ideal for both solo and continuo repertoire. Comes with heavy padded cover. \$14,000.



1876 Erard Concert Grand Piano (8'4"), London-built, Brazilian rosewood, historically restored in the 1990s by Marinus van Prattenburg. 85 notes (AAA-a4), original action and ivory keys, excellent playing condition, stable tuning, beautiful tone. \$18,000 + shipping, or pickup.



Contact: carolleibreckenridge@gmail.com



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)

Westfield Center for Historical Keyboard Studies

Department of Music

Cornell University

101 Lincoln Hall

Ithaca NY 14853

info@westfield.org / www.westfield.org

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