

Westfield

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

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Tilman Skowroneck, Editor



A very warm welcome to the third issue of the *Westfield Newsletter* 2017. The past few months have been a busy period for the Westfield Center, with an ambitious conference at Notre Dame, a study day in Ithaca, and intensive work on the 2017 yearbook.

We begin here with a preview of the contents of the upcoming volume X of *Keyboard Perspectives*, which promises to be exciting both in its thematic scope and diversity of content. Executive Director Annette Richards reports from the recent study day on French Music and Improvisation. In January 2018, Kathryn Stuart will take

over the reins from Annette Richards as Executive Director of the Westfield Center. Kathryn takes a minute here to introduce herself to our readership and to talk about her musical and academic career. Welcome, Kathryn!

We continue with a report on our recent conference *Reformations and the Organ* by Anna Steppler, and Michael Plagerman. We conclude this issue with an obituary for Irene Greulich, Kantor and Organist of St. Wenzel's Church, Naumburg, Germany, who died in Naumburg on August 28, 2017. Finally, an announcement of the IOHIO organ and early music festival 2018 in Oaxaca, Mexico.

~ *Tilman Skowroneck*



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FROM THE EDITORS' DESK: *KEYBOARD PERSPECTIVES X*
EDITED BY ROGER MOSELEY AND ANNETTE RICHARDS

Keyboard Perspectives X features a bumper collection of articles on a diverse array of instruments, composers, and performers. Robert Bates plumbs the mysterious depths of the *jeux* and other sixteenth-century French organ terminology, and Kimberly Marshall provides rich context on the sound of the *organo pleno* in eighteenth-century Thuringia and Saxony. Matthew Hall and Saraswathi Shukla explore different means by which French harpsichord music was enoiced (by François Couperin and Claude-Bénigne Balbastre respectively), while Aya Saiki provides a media-archaeological account of ways to make the keyboard speak that range from the Abbé Mical's seventeenth-century talking heads to the Bell Telephone Laboratories and beyond.

Kenneth Hamilton reveals what Liszt learned from his fiercest critics, and Deirdre Loughridge's "Piano Death and Life" considers what happens when beloved keyboard instruments meet violently dissonant ends. Edmond Johnson presents a fascinating account of Arnold Dolmetsch's "Green Harpsichord" and its relation to the Arts and Crafts movement, while Daniel Walden sheds light on Arnold Schoenberg's abortive career as inventor of a musical typewriter. In addition, Bart van Oort gives a performer-scholar's view of dynamics at the *fortepiano* in music of the Classic era, and Roger Moseley muses on Tom Beghin's and Chris Maene's new project to recreate Beethoven's hearing machine. For all this, look out for *Keyboard Perspectives X*, which will arrive in members' mailboxes before the end of 2017.

~ Roger Moseley

FRENCH MUSIC AND IMPROVISATION STUDY DAY IN ITHACA



Anna Stepler and Jeffrey Brillhart

19th- and 20th-century French repertoire and improvisation techniques were the focus of an inspiring study day on Saturday, September 23rd, co-sponsored by the Westfield Center, at St. Luke Lutheran Church in Ithaca, NY. A large group of student organists from Cornell, Eastman, Syracuse and Ithaca College was treated to a morning repertoire masterclass given by Christophe Mantoux, an afternoon class on improvisation by Jeffrey Brillhart, and an evening recital by Mr. Mantoux, all on the wonderful Juget-Sinclair Cavallé-Coll-style organ.

Both classes were remarkable for the high level of playing, and for the depth, expertise and effectiveness of the teaching. Repertoire in Christophe Mantoux's packed morning class was wide-ranging, from Franck to Messiaen, Guilmant to Vierne; in the afternoon, Jeffrey Brillhart gave a tour-de-force survey of improvisation styles and techniques as he built skills and confidence in the hands and ears of the improvisers on the organ bench, as well as, vicariously, those listening and watching. The day culminated in a moving recital by Mr. Mantoux. Opening with Franck, and concluding with Duruflé, the performance brilliantly demonstrated the beauty and versatility of the Juget-Sinclair organ, as well as the continuing power of the French romantic repertoire.



Masterclass with Christophe Mantoux

Warmest thanks to our friends at St. Luke, to the Mellon-funded Central New York Humanities Corridor, and to my colleagues at Eastman, Syracuse and Ithaca with whom it is always a delight to collaborate.

~ Annette Richards

INTRODUCING WESTFIELD'S NEW EXECUTIVE DIRECTOR, KATHRYN STUART

Kathryn Stuart will become Executive Director of the Westfield Center in January 2018. Kathryn introduces herself to our readership and reviews her career.

In August 2015, we traveled to Ithaca for *Forte/Piano*, a festival celebrating pianos in history. For me, this spectacular event well illustrated the important role the Westfield Center for Historical Keyboard Studies plays for those of us who are passionate about keyboard instruments, their history, design and construction as well as performance, performance practice, and scholarship.

My own interest in this field began in the mid-1980's when I attended a fortepiano workshop with Malcolm Bilson and subsequently enrolled in the DMA program with him at Cornell. I also purchased my first instrument, a six-and-a-half octave Graf replica built by Tom McCobb. My study with and mentorship from Malcolm, Jim Webster, Neal Zaslaw and inspiring relationships with fellow DMA and PhD students provided me with an invaluable educational experience I continue to appreciate. I learned about Westfield while at Cornell, and took part in the Haydn conference at Smith and Schubert symposia at the Smithsonian. I was honored to join the Westfield board in 2015 and now very much look forward to becoming Executive Director in January 2018.

Here is a bit more detail about my musical education and career. I grew up in a suburb of Washington, DC, the only child of two musicians, a pianist and a percussionist. At 94, my mother continues to play for church services in her retirement community; my father, who died in 2008, served as timpanist in the Dallas Symphony under Antal Dorati, followed by positions as principal percussionist in the Washington Air Force Band, and finally 22 years in the Washington Marine Band. My parents were consistently supportive of my interest in school in general and music in particular.

I loved my years at the Eastman School of Music where I studied piano with Eugene List and then Barry Snyder. Throughout bachelor's and master's degrees, I very much appreciated my courses in music theory and music history as well as many opportunities to accompany and play chamber music. As a master's student, my teaching assistantship in class piano served to reinforce my dream to

teach piano and related subjects. For the first 20 years after completing my Eastman degrees, my career was devoted to the making of music and the education of musicians. At both Plymouth State College of the University of New Hampshire and then at the State University of New York at Plattsburgh, I took very seriously the responsibility of introducing students to classical music for the first time (hoping that a positive first experience would ultimately encourage them to support music in their own children's schools). I believe this was the most important work I have done as a music teacher.

It was a sabbatical leave from SUNY Plattsburgh that enabled me to study at Cornell. After two years there, I returned to Plattsburgh with my new spouse, pianist David Breitman, also a student of Malcolm Bilson. But Oberlin called that very first fall, and offered David a position to replace musicologist Tom Kelly. The following year, I, too, was offered a replacement position teaching class piano. In contrast to my previous college students, at Oberlin Conservatory I worked with students who were headed for musical careers at the highest level. I loved the teaching—class piano at Oberlin allowed non-keyboard majors to learn to use the piano to reinforce the music theory they were studying concurrently—and I adored the students.

During the second 20 years of my career, I focused on leadership positions at Oberlin. My first year, I assumed a lead role in the Keyboard Division's program review which led to my appointment as associate professor of piano pedagogy and conservatory associate dean for academic affairs, a position I held for six years. During that time, I chaired the curriculum committee, numerous search committees, and led a successful accreditation review process. In addition, I designed the conservatory's first faculty handbook, mentored new faculty members, and worked with student performers who represented the conservatory at special events on and off campus.

I served as acting dean of the conservatory for six months during the 1996-97 school year, replacing the dean on sabbatical leave. In this position, I supervised approximately 100 faculty and staff, oversaw the conservatory budget, actively participated in the College's strategic planning process, spoke frequently to large and



Kathryn Stuart
Photo: John Seyfried

small groups, and represented the conservatory both internally—to the president’s staff, the board of trustees, and to many faculty committees—and externally to alumni and other potential donors, prospective students and parents, and professional organizations.

In 1998, Oberlin’s president invited me to become her assistant, a position I held for four years. This opportunity allowed me to become directly involved in the college’s decision-making process and I also learned a great deal about higher education overall. A few of my most favorite tasks in this position included organizing an annual series of college-wide convocations featuring nationally prominent speakers, representing the college at a variety of events on and off campus, and most importantly, leading a task force of faculty and staff working with outside consultants to create a plan for increasing student retention and improving the graduation rate. My work on retention led to my appointment as dean of studies, a position charged with working with a wide range of campus offices to ensure student success and persistence to graduation. My office coordinated advising for students in the College of Arts and Sciences and I supervised the offices of international student advising and services, off-campus study, leaves and withdrawals, winter term, registrar, career center, fellowships advisor, Bonner center for service and learning, and institutional research.

Finally, I served as vice president for strategic initiatives during my final years at Oberlin. Tasks included tracking college-wide progress on the 2005 strategic plan for the Board of Trustees, preparing for a new strategic planning process in collaboration with the president’s senior staff, identifying and interviewing potential consultants, and, with Oberlin’s president and a Board member who served as co-chairs, coordinating the strategic planning process that was successfully completed in June 2016. After 40 years in higher education of which 26 were at Oberlin College and Conservatory, I retired, happily, at the end of June 2017.

It is with great pleasure that I prepare, with the wonderful support and mentoring of Annette Richards, to assume the position of Executive Director of the Westfield Center for Historical Keyboard Studies in January of 2018. Throughout my years of higher education administration, the satisfaction I found in this work always flowed from the wonderful, creative, and hard-working colleagues with whom I collaborated. The Westfield membership and its Board members are terrific. I very much look forward to our work together, to getting to know many of you, and to advancing Westfield so that future generations of historical keyboard players, scholars, and lovers of keyboard music have a robust community for dialogue and advocacy.

REFORMATIONS AND THE ORGAN, 1517-2017

SEPTEMBER 10-13, 2017, UNIVERSITY OF NOTRE DAME

The Reformation is everywhere this year. Martin Luther’s posting of 95 theses on the door of the Schlosskirche in Wittenberg was to have far-reaching repercussions and has played its part in shaping the world in which we operate today. The organ is, of course, intrinsically connected to the resulting schism of the church. As attitudes towards (organ) music, and its place in the liturgy, came to be a defining feature of emergent strands of Protestantism and Catholic responses to it, further diversification of regional styles of organ building followed. The complexity inherent in placing a



Conference photos by Matt Cashore

conference with such a subject at a university with a strong Catholic foundation was not lost on those present, yet as the conference organisers, Craig Cramer and Annette Richards, suggested, their concept was to embrace the opportunity to explore the concept of ‘Reformations and the Organ’ as broadly as possible: “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.” Performers and

scholars were invited to engage with topics ranging from the ecclesiastical settings of 16th- and 17th-century northern Europe, to 18th-century invention and experimentation, new directions in French 19th-century organ culture, the early 20th-century Organ Reform movement and much more.

Kerala Snyder's keynote lecture "Reformations and Re-formations in the Organ World, 2017-1517" perfectly set the stage, weaving its way from Paul Fritts to Martin Luther, via various instruments and key figures in the organ's development over this span of 500 years. Jumping effortlessly from 'historically informed' instruments (such as Fritts' own Op. 37, celebrated at this conference) to Gottfried Fritzsche's 1612 instrument for the Dresden Schlosskapelle, which featured in a Reformation celebration of a different kind in 1617,

Snyder paved the way for the scholarly explorations of the following days, throwing open the definition of 'reformation' and encouraging a variety of imaginative responses.

Over the course of the conference we were treated to varied approaches: reformation as a process of improvement and change in the face of adversity, problems and evolving world-views, reformation as a process of re-forging and making anew, and, of course, a consideration of the Reformation itself.

At a conference with a newly-built organ at its heart, it was perhaps not surprising that the concept of 'reformation' and reform of the organ at various points in its history was a major topic of scholarly discussion. Lynn Edwards Butler's wonderfully illustrated paper, "Innovation in Early 18th-Century German Organ Building" was a mine of information on the changing demands placed on the organ in central Germany at this time, drawing attention to the increasing emphasis on the organist's role as part of the continuo group and subsequent reforms in case design, stop lists (in the presence of continuo stops, and those for obbligato solos), and pitch (*Kammerton*).

Robert Bates' "The Wars of Religion and the Origins of the French Classical Organ" traced similar narratives in Catholic France, considering how various influences effected several reformations of the organ, moving it from an Italianate style of building to one influenced by Flemish schools, to something that becomes truly 'French.' Meanwhile, Edmond Johnson's paper, "The Organ's Controversial Voice: A Critical History of the *Vox Humana*," drew many a laugh and smile from his audience as he explored the stop which has survived

multiple reformations in organ style, whilst always provoking strong opinions from those who hear it: an ethereal voice or raspy congregant.

Presenters also addressed more recent questions to do with the Organ Reform movement and its enduring impact on organ building today. Chris Bragg's "*Kultorgel oder Konzertorgel?*: Snapshots of the early



Edmond Johnson presents to a captivated audience.

Organ Reform Movement and European Perspectives on Organ Reform in the USA" virtuosically traced the history of various strands of Organ Reform. Moving from Germany to Scandinavia and the Netherlands, via instruments in Strasbourg, Hamburg, Copenhagen and Utrecht, Bragg introduced a host of fascinating figures from Hans Henny Jahnn and Karl Straube to Sybrandt Zachariasson. He ended with some thoughts on the direction the organ reform movement has been taken in the USA, a theme then taken up and expanded on by Paul Thornock ("The Reform of the Reform: Paul Fritts & Co. Organbuilders") and Paul Fritts himself ("Rising to the Occasion") in their discussion of Fritts' own development as an organ builder. Fritts spoke engagingly of his inspirational encounters with Northern European instruments (themselves products, ultimately, of Luther's actions in 1517), and in particular of their relaxed yet brilliant sound. His desire to project a positive and cheerful tonal colour in his instruments was apparent in the conference's focal point: the radiant new Murdy Organ for Notre Dame's Basilica.

No paper, the keynote excepted, proposed a direct response to ‘The Reformation’ in its Protestant form, though several speakers touched on the Catholic response to Luther’s challenge. Bates suggested that the engaging and colourful French classical organ was truly an organ of the counter-reformation, an idea picked up by Alexis Van Zalen in her “French Baroque *Livres d’orgue*: Products of the French Catholic Reformation.” Arguing that the French classical style was part of a Catholic response to Lutheranism, Van Zalen focused on the work of



Mary Anne Ballard, Craig Cramer, Paul Fritts, Paul Thornock

Guillaume-Gabriel Nivers in reforming Catholic chant to reflect the words and scripture, and how this desire to communicate was also reflected in his organ music. Jeffrey Cooper’s “Musical Orreries in the Baroque: The Seven Planets in Bernhard, Buxtehude, and Bach” offered a fascinating look at the varied ways this musical schema was used in Protestant Northern Europe, culminating in analyses of two of Bach’s cantatas. Cooper’s reading of *Christ lag in Todesbanden* BWV 4 raised the interesting question of whether this musical planetarium was Bach’s decision, or that of the author of the chorale text: Luther himself.

A final call for reform came from two papers that dealt with aspects of organ repertoire, each calling in their own way for new approaches to old genres, a theme that had also been evident in Van Zalen’s work. Paul Walker’s “Organ Music in 16th-Century Italy: A Reconsideration” focused on how Italian musicians became influential in the development of organ music after Germany was thrown into confusion by the Reformation. Highlighting the vast number of *ricercar* and *canzona* collections printed by organists at this time, Walker argued for the absorption of this music into the organist’s repertoire today, even in those instances when the organ is not specified. In his own recital contribution, Walker beautifully championed

his cause by including just such a *canzona* by Florentia Maschera. Christopher Marks turned our attention back to the USA, with his paper “The Evolution of the Organ Sonata as an American Genre.” Attempting to trace the development of an American style, Marks, too, argued for the broadening of our repertoire today, and the exploration of a genre which lies mostly forgotten — and unfairly so.

Kevin Vogt’s paper “Once and Future King: The Cultic and Cultural Significance of the Organ after the Reforms of Vatican II” drew us all back to the issue facing many of us as organists today: how to champion an ancient instrument in a changing world. Densely argued with copious quotation from leading philosophers and theologians, Vogt painted the history of the pipe organ as a symbol of the church through the ages, adapting through changes of cult and culture, and arguing the case for its inclusion within the modern liturgy.

The deft and expert performances by recitalists throughout the week, on both of Notre Dame’s Paul Fritts organs, as well as the Italian baroque organ and various other keyboard instruments, demonstrated the fluidity, depth and range of the instrument and its repertoire across the centuries. Three full-length evening recitals on the new Murdy family organ in the Basilica were supplemented by a succession of shared daytime programs across the three days of the conference.



The Murdy family organ, Paul Fritts, Op. 37

The Murdy family organ sounded with power, beauty and astonishing finesse under the fingers of Craig Cramer, Kimberly Marshall and Christophe Mantoux. All three programs spanned centuries and European nations: In the opening recital, Craig Cramer took us from Buxtehude

to Fauchard, traversing a Spanish Batalha, a set of French Noël's and J.S. Bach's monumental Partita on *Sei gegrüßet, Jesu gütig* BWV 768, on the way: a testament to the builder and his sophisticated, eclectic concept. On Monday night Kimberly Marshall presented an utterly compelling program that ended with Franck's Choral III in A minor, but included Muffat and Marchand in a brilliant demonstration of the instrument's versatility. Christophe Mantoux's recital on Tuesday evening was surely one of the highlights of the conference. His well crafted programming and registration created a sense of a seamless journey through a selection of apparently disparate works. Ending with Duruflé's *Veni Creator*, Mantoux caused a wave of elation that left at least one listener unable to sleep well that night for the excitement of it.



Paul Fritts organ, Reyes concert hall

The daytime recitals in Reyes concert hall began on Monday with a delightfully colorful and wholly transporting program by Annette Richards and David Yearsley. The duo performed music “for four hands from Charles Burney’s Europe” with Richards reading poignantly selected excerpts from Burney’s famous diary, inviting the audience to ponder Burney’s notion of an 18th-century “reformation of taste.” In their turn, cornettist Bruce Dickey and organist Liuwe Tamminga took listeners to counter-reformation Italy, with a flawless performance that included Gabrieli, Palestrina, Frescobaldi and more. By contrast, former Craig Cramer students Nicole Simental and Kevin Vaughn invoked 20th-century repertoire to demonstrate, not unlike their



Lieuwe Tamminga and Craig Cramer, Annette Richards and Edmond Johnson

teacher, the versatility of Paul Fritts’ first organ for Notre Dame, completed in 2004. Their program of Alain, Howells, Buxtehude, and Litaize was an epiphany of sonic possibilities for the clever organist on a clever organ. Monday afternoon closed with a program played by Anne Laver and Matthew Dirst, whose focus on German 17th- and 18th-century music served as a comforting return to the home territory of the Reyes Fritts — at once warmly and captivatingly played.

Repeat performances of these recitals on Tuesday afternoon were complimented by Robert Bates and Chris Bragg in a program that ranged from French classic music, with interjections by Arauxo, Bruhns,



Robert Bates at the Italian organ

and Buxtehude, to Joris Verdin, and, on Wednesday, by Notre Dame’s own voice professor, Stephen Lancaster, along with Paul Walker, performing vocal music from the 16th and early 17th centuries. They were joined by Notre Dame doctoral students Heejin Kim and Benjamin Stone with settings of *Auf meinen lieben Gott* by Hanff, Buxtehude, and Bach, and



Chris Bragg on the Paul Fritts organ,
Reyes concert hall

Weckmann's *Es ist das Hejhl uns kommen her* – the latter quite literally breathtaking in Benjamin Stone's hands.

What would a reformation of 2017 actually look like? As the conference drew to a close, many possible answers to this question continued to circle. What must we, as organists and scholars interested in promoting the organ, do to reform ourselves, and our own attitudes to the instrument and its repertoire? What new directions will organ building take, in America and elsewhere, as new demands are placed on the instrument by churches, research institutions and organists? Throughout its history, the organ has weathered many a reformation. It is up to all of us, be we

organists, organ builders, or friends of the organ, to help it reform anew and meet the challenges of today's changing world.

Those who had the immense privilege of attending the conference owe a debt of gratitude to its tremendous planners. The efforts of Craig Cramer, Annette Richards, the conference staff at the University of Notre Dame, and all those who facilitated such a flawless event are to be commended for their extraordinary diligence and the unforgettable result it produced.

~ Anna Stepler and Michael Plagerman

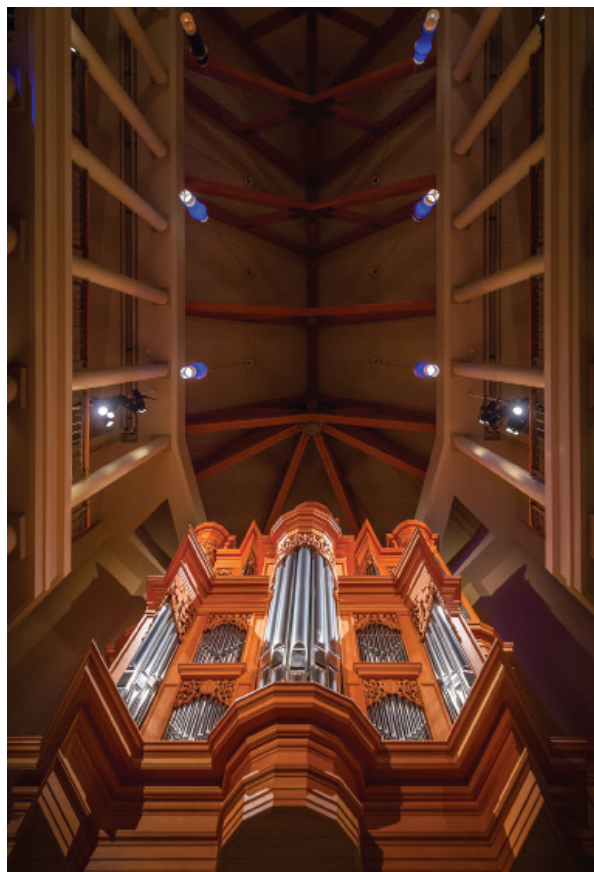


OBITUARY

IRENE GREULICH

Irene Greulich, Kantor and Organist of St. Wenzel's Church, Naumburg, Germany, from 1971 until her retirement in 2008, died in Naumburg on August 28, 2017. After the fall of the wall and the reunification of Germany, she both promoted and oversaw the complete restoration of the Hildebrandt organ in that church, the organ that J.S. Bach may well have helped to design, examined upon its completion, and on which he played the dedicatory recital. Without her enthusiastic and tireless engagement, the restoration of the Hildebrandt organ might never have come to fruition.

Though her first love was the music of Olivier Messiaen, she reformed her technique and became a zealous promoter of Bach's organ compositions, as well as for the organ that is the single most important



instrument for understanding the performance of that music. She graciously welcomed organists from countries throughout the world, who were making pilgrimages to hear and play that organ. The family has requested that all donations in her honor be given to the Leipzig Bach Archive. For Americans, this may be accomplished by sending a check payable to "American Friends of the Leipzig Bach Archive" and mailed to:

AFLBA, Attn. Mark Knoll
11A Mt. Auburn St.
Cambridge, MA 02138

In the memo line, donors should write "Gift in memory of Irene Greulich." All gifts are fully tax deductible.

~ Quentin Faulkner

ANNOUNCEMENT

The IOHIO is pleased to announce another exciting organ and early music festival and offer to participants the unique opportunity to experience Oaxaca through its historic pipe organs. Our program in 2018 runs for eight days and includes the following activities:

- nine concerts on nine restored Oaxacan organs
- concerts by renowned organists Andrés Cea Galán (Spain) and Jan Willem Jansen (Netherlands/France)
- visits to twelve unrestored organs and their churches, many of which are usually inaccessible to the public, in the Oaxaca Valley and the Mixteca Alta
- the opportunity for professional organists and organ students to play some of the organs
- a sample of Oaxaca's famous local cuisine in several villages
- guided tours of the former convent and church of Santo Domingo and the archeological sites of San Martín Huamelulpan and Santa María Atzompa.

Please see the preliminary calendar for the list of concerts and activities (<http://iohio.org.mx/eng/fest2018.htm>).

The daily price list will be published on our web page www.iohio.org.mx during the months ahead.

We look forward to seeing you in Oaxaca next February!

[So far there have been no reports of Oaxacan organs damaged during the recent earthquakes, but in some churches cracks have appeared in the domes over the choir lofts, which could of course put the organs at risk. The jiggling of the pipes also seems to have affected the tuning. We will evaluate this soon.]



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:
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