

Westfield

NEWSLETTER OF THE WESTFIELD CENTER FOR HISTORICAL KEYBOARD STUDIES
VOLUME XXX, NUMBER 1

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

Spring 2019

Stephen Craig, Editor



As the newly appointed editor, it gives me great pleasure to welcome everyone to the second issue of *Westfield* 2019! Many thanks to my predecessor, Tilman Skowronek, who kindly showed me the ropes.

A highly significant upcoming event is the Westfield Center's next conference, *Blending Past and Present: Collections and Collectors* at Oberlin Conservatory of Music, October 23-26, 2019. Through this we celebrate the Westfield Center's 40th anniversary. Kathryn Stuart elaborates on this upcoming event, as well as the Boston Early Music Festival, June 9-16, 2019.

The well-attended Syracuse Legacies Organ Conference that took place at Syracuse University March 29-31, 2019 paid tribute to the legacies of Arthur Poister, Calvin Hampton, and Walter Holtkamp Sr. Samuel Kuffuor-Afriyie, a junior organ performance major at

Syracuse University, gives a captivating report on this. As a supplement to the report, Anne Laver provides a book review of David Pickering's new biography titled, *Arthur Poister: Master Teacher and Poet of the Organ*.

The growing interest in fortepiano is hopefully highlighted through the concluding two pieces. Carolyn Swartz provides us with a report on the Sfzp project: The American Classical Orchestra's Fortepiano Project in New York City. This three-year project, designed to highlight the significance of the fortepiano, commenced with its first cycle which comprised a fortepiano competition, master classes and concert presentations, March 7-9, 2019. Finally, Matthew Bengtson gives an account of the University of Michigan Early Keyboard Institute's six-day intensive workshop in early keyboard performance in June 2-7, 2019.

~ Stephen Craig



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FROM THE EXECUTIVE DIRECTOR

Today in Oberlin, Ohio it is sunny, the grass is that rich, new green color, and the fruit trees and magnolias are in nearly full bloom. We welcome spring and imagine many of you in other locations near and far are doing the same. I am particularly happy today not just because the sun is shining but because we are now officially welcoming Stephen Craig as our newsletter editor. As I wrote in the last issue, Stephen is a British musician living in Sweden where he works as a church musician in Gothenburg. He is interested in keyboard instruments, manuscripts, and early printing methods. Please let Stephen know if you have news to share by writing to info@westfield.org.

The Westfield Center's next conference, *Blending Past and Present: Collections and Collectors* will take place at Oberlin Conservatory of Music on October 23-26, 2019. Our website is now up and includes nearly everything you might wish to know. Below you will see a separate piece about the conference and celebration of Westfield's 40th anniversary. The Westfield planning committee and our Oberlin Conservatory colleagues are excited to be presenting this conference, and are eager to see each of you along with your students, friends, and colleagues in Oberlin.

In the meantime, I hope many of you are planning to come to the Boston Early Music Festival, June 9-16, 2019. Westfield is delighted to be a partner to BEMF this year in presenting *The Keyboard Mini-Festival* on Friday, June 14 from 9 AM to 4 PM at First Church Boston. Featured performers are Benjamin Alard, clavichord and harpsichord, and Byron Schenkman, fortepiano. Westfield's partnership with BEMF also includes a Westfield Fringe concert on Wednesday, June 12, 3 PM, Courtyard Marriott Boston Downtown, Shubert/Charles Ballroom. Soloists are Erica Johnson, clavichord, and Andrew Willis, fortepiano. Erica will play works by J.S. Bach, Sweelinck, and C.P.E. Bach on a clavichord by Doug Maple, and Andrew will perform works of Field and Moscheles on a Streicher copy by Anne Acker. Here is some information about the performers:



Erica Johnson is a Boston-based organist and clavichordist. She holds degrees from Oberlin Conservatory, Oberlin College, New England Conservatory, and Eastman School of Music. Erica also studied two years at the Hochschule für Künste in Bremen, Germany. While there, she received the 2004 International Arp Schnitger Prize and the 2002 NDR Musikpreis.



Andrew Willis performs in the United States and abroad on pianos of all periods. He holds degrees from Curtis, Temple, and Cornell, and is Professor of Music at UNC Greensboro, where he teaches early and modern keyboard

instruments. Keenly interested in piano history and performance practice, he participates regularly in festivals, concert series, and conferences.



As you may know, The Westfield Center is the only organization with a mission of promoting dialogue among keyboard performers, scholars, and instrument makers. Our Fringe concert is a demonstration of this collaboration between the two performers and two builders, and we are delighted. We owe great thanks to Westfield member Anne Acker, who rented the Shubert/Charles Ballroom in the exhibition space. Anne and her colleagues will display their instruments there, and it will also be the venue for our Fringe concert. Westfield will also have a table in this room. Here is information about Anne and the instruments/builders she expects to have in her room:

Anne Acker is a full-time historical keyboard specialist, despite having accumulated various degrees in mathematics and computer science. Much more happily, she builds,

restores and decorates harpsichords, clavichords, and historic pianos for clients internationally, as well as acting as an appraiser, researcher, consultant, lecturer and writer. She served as a Senior Editor and Contributor for Oxford University Press's second edition of the *Grove Dictionary of Musical Instruments*, responsible for stringed keyboard instrument-related entries, electronics, computers, 'weird cool stuff', and touch. She plays various keyboard instruments professionally, including with her own group Savannah Baroque, as harpsichord and general continuo for the Savannah Philharmonic, has performed as soloist with a number of orchestras, and plays with the medieval and Renaissance music group The Goliards on portative organ, percussion and sinfonye. She has workshops/homes in Savannah, Georgia, and the mountains of Pennsylvania, both of which are well equipped with items from her keyboard collection.

The instruments at BEMF will include:

Anne Acker Early Keyboards

- double-manual Flemish harpsichord
- 1785 Ganer square piano
- Italian virginal and Flemish muselaar
- copy of a 6-octave 1816 Streicher

Anne Acker representing The Paris Workshop and *Atelier Marc Ducornet* (AMD)

- new AMD French single harpsichord
- new AMD Delin spinets
- new AMD "Le Petit" Clavecins
- new double manual harpsichord after Couchet by Marc Ducornet

Doug Maple

- 5-octave clavichord after Friederici
- C-e''' clavichord after Specken

Robert Hicks

- double-manual Flemish harpsichord
- brass-strung single-manual Mietke

A. David Moore

- two chamber organs

Concerts as of press time are:

Wednesday, June 12, 3 PM – Erica Johnson, clavichord, and Andrew Willis, fortepiano

Thursday, June 13, 2 PM – Sandra Mangsen, harpsichord

Friday June 14, 11:30 AM – Carol Lei Breckinridge, clavichord

Saturday, June 15, 12 PM – Maria Rose and friends, fortepiano and violin

Finally, in addition to *The Keyboard Mini-Festival*, BEMF also presents an *Organ Mini-Festival*, directed by Westfield member David Yearsley. This year's festival is on Thursday, June 13 from 9 AM to 4 PM at the First Lutheran Church of Boston. Performers include Luca Guglielmi, David Yearsley, and Westfield member Kimberly Marshall.

For more information about the 2019 BEMF Festival, please see <http://bemf.org/2019-festival>.

We very much look forward to seeing you both in Boston in June and again in Oberlin in October.

~ Kathryn Stuart



Blending Past & Present: Collections and Collectors

A CELEBRATION OF WESTFIELD'S 40TH ANNIVERSARY

Oberlin Conservatory of Music | October 23–26, 2019

Presented by the Westfield Center for Historical Keyboard Studies and the Oberlin Conservatory of Music

WESTFIELD AT OBERLIN: 40TH ANNIVERSARY CONFERENCE

WEDNESDAY, OCTOBER 23 – SATURDAY, OCTOBER 26, 2019

The Westfield Center for Historical Keyboard Studies and Oberlin Conservatory of Music will present *Blending Past and Present: Collections and Collectors*, October 23-26, 2019 at Oberlin Conservatory. The conference, featuring distinguished performers and scholars, will celebrate the Westfield Center's 40th anniversary. The broad theme of keyboards, collections and collectors will be explored through recitals and lecture-recitals, papers and panel discussions.

Westfield is delighted to return to Oberlin for the first time since 2002 when Westfield and Oberlin celebrated the Conservatory's new organ by C. B. Fisk, Inc., Opus 116, installed in Finney Chapel in 2001. In recent years, the Conservatory's collection of early keyboard instruments, including clavichords, harpsichords, and fortepianos, as well as organs, has grown in significant ways. Some of these recent acquisitions, including a 6 ½ octave fortepiano by Anton Zierer (1829), and an organ by Greg Harrold, Opus 11 from 1989 built in the style of late seventeenth-century organs made near the area of Zaragoza, Spain, will be featured in recitals during the conference. A selection of instruments will be available for conference participants to try.

Performers will include Robert Bates, organ, Edoardo Bellotti, clavichord, harpsichord, and organ, David Breitman, fortepiano, Erica Johnson, organ, Mark Edwards, harpsichord, Andrew Willis, fortepiano, Matthew Dirst, organ and harpsichord with Kathryn Montoya, recorder, Jonathan Moyer, organ, Matthew Bengtson, Italian virginal (chromatic) and Broadwood parlor grand. David Breitman and Thomas Meglioranza, baritone, will join Susan Youens for her talk about a large collection of Schumann songs. Keynote speaker Annette Richards will offer highlights of Westfield's forty-year history and Thomas Forrest Kelly will talk about the field of historical performance "now and then." Kenneth Slowik will discuss the history of the Smithsonian's



Zierer piano, photo by Michael Lynn

keyboard collection, and other papers will explore keyboard music and keyboard collections.

While we very much look forward to all these performances and lectures, here are descriptions of just two that are both Oberlin-specific and exceptional. First, in addition to the Conservatory's instruments, Oberlin's other notable collections include the Allen Memorial Art Museum, recognized today as one of the leading college and university art museums in the United

States. Housed in an Italian Renaissance-style building designed by Cass Gilbert, the collection includes over 15,000 works, including examples from the cultures of the ancient Near East, Egypt, Greece, and Rome, as well as European and American paintings, sculpture, and decorative arts from the medieval period to today.

In collaboration with Andria Derstine, the museum's director, Edoardo Bellotti will present a program entitled *Colors, Sounds, Emotions: A Promenade through Paintings at the Allen Memorial Art Museum*. Edoardo has chosen nine paintings from the sixteenth to eighteenth centuries and will pair these works with two improvisations and seven keyboard pieces from the seventeenth and eighteenth centuries. The event will begin with comments by Andria Derstine about the museum's principles of collection-building and a viewing of the nine paintings in the two galleries where they hang. We will then move to the sculpture court, where Andria will briefly describe the nine works Edoardo has chosen (these works will be projected on a large screen). Finally, Edoardo will perform his program on three instruments from Oberlin's collection: a single-manual Italian harpsichord by A.H. Dupree (1982), an unfretted clavichord after Hubert by Karin Richter (1994), and a continuo organ by Robert Byrd (1991). We are grateful to the Allen Memorial Art Museum, Andria Derstine, and her colleagues, to the Conservatory's keyboard technicians who will move and prepare the instruments, and to Edoardo Bellotti for making this exciting interdisciplinary presentation possible.

"Most Excellently Choice and most Eminently Rare": Three Perspectives on the Caldwell Collection of Viols, a lecture-recital, will allow us to visit the home of gambist and cellist Catharina Meints. She and her late husband, the oboist and viol enthusiast James Caldwell, spent 40 years collecting and playing viols, and became leaders in the revival of the viol. They also founded, 47 years ago, Oberlin's Baroque Performance Institute. The Caldwell collection includes 17 instruments, primarily violas da gamba from the seventeenth and eighteenth centuries, all restored to playing condition and in active use.

Presented by musicologists and viol players Cat Slowik, Zoe Weiss, and Loren Ludwig, this lecture-recital will feature viols from the Caldwell Collection and the Conservatory's copy of the ex-Hunstanton organ, and will explore various connections between viol and keyboard playing and collecting. The organ's role in the viol consort will be illustrated by a performance

of a fantasia à5 by William Lawes and a fantasia suite by John Jenkins.

In planning for this conference, we were eager to acknowledge a distinguished collection, The Riemenschneider Bach Institute and, near Oberlin, a new organ by Paul Fritts, an important organ builder and Westfield member. Both are listed on the [conference schedule online](#).

The Riemenschneider Bach Institute (RBI) at Baldwin Wallace University in Berea, Ohio is delighted to welcome the Westfield Center conference to the Northeast Ohio region. The RBI is a renowned research center that includes over 30,000 items and offers broad research opportunities. Located just forty minutes from Oberlin, RBI invites Westfield attendees to visit before the conference begins. For more information, please see the conference schedule and the [RBI website \[www.bwu.edu/libraries/riemenschneider-bach-institute\]](http://www.bwu.edu/libraries/riemenschneider-bach-institute). Westfield member Christina Fuhrmann serves as editor of *BACH: Journal of the Riemenschneider Bach Institute*.

Following our conference, attendees are invited to visit the new Paul Fritts organ in Lorain, OH, about a 20 min drive from Oberlin. Brian Wentzel, director of music at First Lutheran, will give a brief demonstration of the organ (installed in spring 2019) and then offer an opportunity for open console. Members of his congregation have offered to have lunch prepared for Westfield members who would like to eat when they arrive.

We are always pleased to welcome new members to the Westfield Center and to Westfield events, and we are especially interested in encouraging younger members, including those enrolled in college and conservatory-level programs. To make attendance more feasible, there is no charge for registration for full-time students. Please see our website for [registration details](#) and schedule [westfield.org/wf-40th].

Although not limited to current students, we expect that students in particular may be interested in applying to become a participant in a masterclass. We are offering three by these experts: Christa Rakich, organ, David Breitman, fortepiano, and Edoardo Bellotti, harpsichord. [Application information](#) is available on the conference website.

As many of you know, Westfield was founded in 1979 by Lynn Edwards Butler and Edward Pepe. They deserve enormous credit for their idea of establishing an organization devoted to performance practice and

instrument building in historical styles, and then taking it forward in important ways. Lynn, an organist and scholar, served as Director of the Westfield Center from 1987-99. Roger Sherman, an organist and harpsichordist, became Westfield's Executive Director in 1999. Roger is owner and CEO of Loft Recordings, a company that produces CDs, as well as the weekly radio program *The Organ Loft*. In addition, he is Associate Organist Emeritus of St. Mark's Cathedral in Seattle, and Artistic Director, Emeritus of the Orcas Choral Society. Appointed in 2007, Annette Richards, Professor of Music and University Organist at Cornell University, served as the Executive Director of Westfield and founding editor of *Keyboard Perspectives*. Her ability to plan outstanding conferences and to obtain substantial grant funding allowed Westfield to thrive for the decade under her leadership.

In January 2018, I was thrilled (and honored) to be named Westfield's Executive Director. I hold a doctorate from Cornell University, where I studied with Malcolm Bilson, and have recently retired from Oberlin College, where I most recently served as Dean of Studies and Vice President of Strategic Initiatives. It has been a great pleasure for me to begin to know Westfield's members and I look forward to meeting many more of you at Oberlin in October. We are confident that our conference *Blending Past and Present: Collections and Collectors* will be a celebratory occasion to be together, to hear inspiring performances and papers, and to talk about the Westfield Center and, more broadly, about the field of historical performance. It will be a wonderful opportunity to challenge each other about where we want to go, in order to ensure that our rich history serves us well as we plan for the future.

Once again, the conference schedule is posted at westfield.org/wf-40th. Registration is already open and much important information is available. Space is limited, and we would love to welcome as many Westfield members here as possible, so please register early!

~ Kathryn Stuart



BOOK REVIEW:
ARTHUR POISTER: MASTER TEACHER AND POET OF THE ORGAN
BY DAVID C. PICKERING



Arthur Poister: Master Teacher and Poet of the Organ, David C. Pickering. Colfax, NC: Wayne Leupold Editions, 2018. 577 pp. \$59.00.

The primary catalyst for organizing the recent Syracuse Legacies Organ Conference was the release of David Pickering's new biography titled, *Arthur Poister: Master Teacher and Poet of the Organ*, published in 2018 by Wayne Leupold Editions. Pickering, Associate Professor of Music and Chair of the Keyboard Division at Kansas State University, provides an objective and thoroughly-researched profile of this important figure that draws on extensive correspondence, interviews, and data. Those that studied with Poister (1898-1980) or had ties to the institutions he served will enjoy the many anecdotes related in these pages, but this book also offers valuable insights on the broader areas of organ

Arthur Poister teaching on the Crouse Auditorium Holtkamp organ.

reform, pedagogy, aesthetics, and recital programming in twentieth-century America.

Pickering's account is organized chronologically, beginning with Poister's upbringing in Galion, Ohio as part of a large household of modest means. After working at some odd jobs after high school, Poister eventually landed a position as high school band director and music teacher in Sioux City, Iowa. When Poister was recruited to play an impromptu organ demonstration for the organ builder Ernest M. Skinner, an important friendship emerged that would change the course of the young organist's career. Skinner suggested Poister take a leave of absence to study with French organist Marcel Dupré from 1925-26. Poister returned for another year of study with Dupré in 1927-28 and an additional sabbatical year in Germany with Karl Straube and Günther Ramin in 1933-34. The chapters detailing Poister's accounts of his time abroad provide important insights into an American's experience studying with these masters. Poister's time with Dupré was especially fruitful and was devoted to learning and memorizing the complete works of Bach and Franck, two composers whose work became the backbone of his teaching and performing repertoire over the course of his career.

During his second trip abroad, Poister was offered his first organ faculty position at the University of Redlands in California. From there he held positions at University of Minnesota and Oberlin College before being recruited by Syracuse University's chancellor, William P. Tolley, to run the institution's organ program in 1948. Tolley's offer included a generous salary increase and the promise of new organ equipment. During his nearly twenty-year tenure at Syracuse, Poister oversaw the installation of two large organs and a handful of practice instruments built by Walter Holtkamp Sr. and cultivated a thriving organ department that boasted the finest young talent in the country.

Readers of this book will come away with the sense of Poister's tremendous legacy as a pedagogue. Over the course of four decades, Poister taught close to 900 students, and interacted with thousands more in numerous masterclasses across the country. Thanks to Poister's habit of keeping detailed notes on every student he taught—he kept a 3 x 5 notecard with each student's name, years and institution of study, and recital repertoire performed—Pickering was able to reconstruct the vast list of students and analyze repertoire data. From these records we see that Poister maintained an

extremely heavy teaching load throughout his career, averaging more than 15 hours a week of studio lessons plus classroom teaching, leadership of the Hendricks Chapel Choir, and summer teaching assignments. Current university professors would be appalled at these loads! This data reveals that many colleges and universities Poister visited boasted active organ departments, often with many students taking organ as non-majors. Over the course of his career, Poister taught some of the most talented graduate students in the country, but the majority of his students only studied with him for one semester. His assigned repertoire for these beginner students consisted of Bach's Eight Little Preludes and Fugues, and the *Orgelbüchlein*.

Pickering's book sheds new light on Poister's significant role in the American organ reform movement. Although he developed an early friendship with Skinner, and performed on Skinner organs more than any other builder's instruments, Poister eventually grew to favor the clearer, brighter sounds in the organs voiced by Skinner's successor, G. Donald Harrison. Poister's correspondence with both Harrison and Skinner highlights the change in aesthetics related to the organ in 1930s and 1940s America. Eventually, Poister advocated for the instruments of Walter Holtkamp as representing the ideal American organ. His letters to university officials provide a window into Poister's tastes in tonal design. Interestingly, a reduction of the promised funds for new organs at Syracuse ended up dictating some of the changes to the initial stoplists drawn up by Poister and Holtkamp. However, the extensive borrowing from the preexisting Roosevelt/Estey provided to be part of the secret to the success of the new 1950 Holtkamp in Crouse auditorium, and Holtkamp frequently visited campus to hear one of his favorite instruments. Poister and Holtkamp remained close friends throughout their careers. The many examples of their correspondence in this book details the influence that both of them had over the trajectory of twentieth-century American organ culture.

One of the important features of this book are the extensive appendixes: (1) "Poisterisms" (2) "Personal Reminiscences of a Great Teacher" by Wayne Leupold (3) University Organ Students of Arthur Poister, 1928-1975 (4) Arthur Poister Organ Recital Repertory (5) Organ Repertoire Played by Poister Students in Recital, 1939-1968 (6) Redlands University Bach Programs (7) Arthur Poister Recital Venues (8) Arthur Poister

Masterclasses (9) Organ Specifications. These added features provide a multitude of data on Poister's activities as a recitalist and teacher that will be especially useful to those interested in concert programming and teaching repertoire in the twentieth century.

The fascinating insights contained in the book left this reader eager for details related to Poister's performance practice and registration habits. For instance, Poister seemed amused and curious about new trends in historically-informed performance practice taking hold toward the twilight of his career, but his students claim he was never one to adopt a systematic or scholarly approach to his own playing and teaching. There are hints in the text that indicate he played Bach with a rhythmic drive and more open touch than he might have learned with his maître, Dupré. It would be interesting to hear more about his thoughts on articulation in Bach, or how he registered the works of Franck on the Syracuse Holtkamp organs. Recordings of Poister's masterclasses and now out-of-print CDs might shed some light on this. It would also be interesting to learn more about the curriculum for an organ major at some of the institutions where Poister worked.

Pickering's work is a detailed and engaging account of a significant figure in our field. The many excerpts of Poister's extensive correspondence, and the anecdotes from his students and colleagues, provide a human side to this legendary teacher. The author makes the case that Poister was so successful because he was a deeply compassionate individual in addition to being an excellent musician and pedagogue. This book not only offers a wealth of interesting information, but paints a picture of a talented but humble musician whose dedication to his craft and his students can inspire us all.

~ Anne Laver is Assistant Professor of Organ and University Organist at Syracuse University.



THE SYRACUSE LEGACIES ORGAN CONFERENCE SYRACUSE UNIVERSITY, MARCH 29-31, 2019

The Syracuse Legacies Organ Conference that took place at Syracuse University March 29-31, 2019 paid tribute to the legacies of Arthur Poister, Calvin Hampton, Walter Holtkamp Sr. The seventy-some attendees were treated to excellent performances, papers, and masterclasses throughout the weekend that highlighted the important contributions of these individuals to the organ field. Many of the attendees had a close relationship to one or more of the celebrated individuals, so the gathering had the feel of a special reunion.

The conference opened with an improvisation masterclass given by William Porter of the Eastman School of Music on



Participants in the masterclass with Cherry Rhodes:
(l to r) Alan Lynch, Isaac Drewes, Samuel Kuffuor-Afriyie

the historic Holtkamp organ in Setnor Auditorium. Four Syracuse University students had prepared improvisations and Porter offered helpful suggestions and steps for constructing new pieces that were beneficial to all.

The conference then continued with a keynote address given by Christopher Marks, Associate Dean of the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska-Lincoln, titled, "Something Blue." Marks, one of the five former Syracuse University organ faculty in attendance, expertly examined the legacies of the three individuals by structuring his talk around the old wedding adage, "Something

old, something new, something borrowed, something blue.” Holtkamp’s instrument for Setnor Auditorium (known as Crouse Auditorium when the organ was installed in 1950) famously combined all these categories with the way in which it honored the past, was a model of innovation and organ reform, borrowed many pipes from the previous Roosevelt/Estey organ, and stood out against the blue-painted walls of the hall.

Later that night, Cherry Rhodes played a spectacular opening concert of Calvin Hampton pieces on the auditorium organ, where the composer gave his own masters recitals in 1962. A dear friend and champion of the late composer, Rhodes was the perfect person for this assignment. Her choice to include a number of Hampton’s shorter chorale preludes, within the frame of the Five Dances and Prelude and Variations on OLD HUNDREDTH, offered an opportunity to explore the many registration possibilities on the organ.

The following morning, participants attended paper sessions and a panel discussion centered on Arthur Poister’s extensive legacy as a pedagogue. David Pickering shared data and anecdotes about Poister’s teaching from his recent biography, *Arthur Poister: Master Teacher and Poet of the Organ*. Chris Holtkamp produced early detailed stoplists of the two Syracuse Holtkamp organs and shared that some of the differences came about as a result of reduced funding from the university. Katherine Pardee provided attendees with a taste of Arthur Poister’s legendary masterclasses by playing excerpts from these important events that she had digitized from old cassette tapes. One of the hopes is that these recordings will be made available to all through the university’s library or recording archive. Donald Sutherland moderated a fascinating panel discussion with Will Headlee, Wayne Leupold, David Pickering, and William Porter that shared stories of Poister’s teaching. The session highlighted Poister’s strong sense of rhythm, his ability to inspire his students, and his genuine compassion and generosity.

In the afternoon, attendees had the opportunity to participate in an open choir rehearsal with the Hendricks Chapel Choir, or attend a masterclass with Cherry Rhodes on the works of Calvin Hampton. Students from Syracuse University and The Eastman School of Music performed movements from Hampton’s Suite No. 2 and the Five Dances. Ms. Rhodes used some of the time to share Hampton’s manuscripts of the Five Dances and some of her personal correspondence

with the composer. Later that day Ryan Mueller and Russell Weismann explored the work of Walter Holtkamp through two different angles. Mueller offered an overview of the organ builder’s life and work, and Weismann compared the approaches of Holtkamp with another important advocate of organ reform, Rudolf van Beckerath.

After a conference buffet dinner, attendees were treated to an inspired concert that evening by William Porter and Katherine Pardee, another former Syracuse University Organist. William Porter’s portion of the program featured exciting performances of pieces by Barié, Tournemire, and Bonnal that André Marchal had recorded on the auditorium organ in 1960. Katherine Pardee’s program included some of Poister’s staple repertoire, namely the Passacaglia and Fugue, and chorale prelude on *Wir glauben all’ an einen Gott, Vater* by Bach, as well as Dupré’s *Cortège et Litanie*. Pardee’s compelling rendering of Dupré’s work was all the more moving because of her spoken introduction that recognized Will Headlee, Poister’s successor and key member of the Syracuse community.

On Sunday morning a handful of attendees took advantage of open console time on the auditorium organ. In the afternoon, Jonathan Hall offered an overview of Hampton’s compositional style, taken from his years of research on the composer. Benji Stegner, a DMA student from Baylor University provided an introduction to Hampton’s hymnody, which provided the perfect precursor to the hymn and anthem festival later that afternoon. The session ended with a panel discussion moderated by Will Headlee that featured reminiscences by panelists Jonathan Hall, Cherry Rhodes and Wayne Leupold.

Following the paper session, attendees made their way to Hendricks Chapel for a Hymn and Anthem Festival featuring the music of Calvin Hampton on the sister Holtkamp organ, installed in 1952. The program was led by the Hendricks Chapel Choir, student instrumentalists from the Setnor School of Music, and guest organist Kola Owolabi, former Syracuse University Organist and current professor of organ at the University of Michigan in Ann Arbor. The program alternated between some of Calvin Hampton’s choral works and organ solos played by Dr. Owolabi. One of the highlights of the program was the rarely performed Cantata for Pentecost, written for choir, organ, and percussion.

The weekend concluded with Dean's Convocation held in Hendricks Chapel. This is weekly gathering, intended to be a place for all people, featuring music and reflection from a diversity of religious, spiritual and philosophical perspectives. The theme for the evening was taken from the beloved hymn, "When in our music, God is glorified," often sung to the tune Engelberg. The event was another chance to explore the music of Hampton: Samuel Kuffuor-Afriyie performed "Lullaby" from Suite No. 2, and soprano Janet Brown and organist Anne Laver performed "Magnificat" from the Christmas Oratorio. The choir led the congregation in singing Hampton's "A Repeating Alleluia," and the above-mentioned hymn. The Rev. Brian Konkol, Dean of Hendricks Chapel, shared a message that reflected on the power of music, and Anne Laver concluded the event with Hampton's "Postlude on Engleberg."

This event was made possible with the help of The Westfield Center for Historical Keyboard Studies, The Centennial Millennium Fund of the New York City Chapter of the American Guild of Organists, the Syracuse Chapter of the American Guild of Organists, the Organ Historical Society, the Special Projects Fund of the Boston Chapter of the American Guild of Organists, and the Central New York Humanities Corridor from an award by the Andrew W. Mellon Foundation. The many financial supporters helped keep registration fees low and allowed for students to attend for free.

As a student participant of the conference, I was glad to have the opportunity to learn about some of the most important organists and organ builders of the twentieth century. It was also an honor and privilege to meet the former Syracuse organ faculty, as well as the many distinguished guests and attendees. Being part of this event helped me realize how much I can learn from such conferences; I look forward to attending many more Westfield Conferences in the future!

~ Samuel Kuffuor-Afriyie is a junior organ performance major at Syracuse University.



SFZP: THE AMERICAN CLASSICAL ORCHESTRA'S FORTEPIANO PROJECT NEW YORK CITY, MARCH 7-9 2019

"The most important thing to tell yourself when you sit down at a piano—*any* kind of piano—is *this is a machine.*"

With a twinkle in his eye, Malcolm Bilson addresses a masterclass performer seated at a black-keyed McNulty fortepiano in Benzaquen Hall of Manhattan's DiMenna Center. This morning, she is one of six conservatory students taking masterclasses with Bilson and Steven Lubin, both early pioneers of the period instrument movement in the United States.

The student, a doctoral candidate at CUNY, has performed admirably. But Bilson is insistent: "the violin is not a machine. Neither is the clarinet, the cello, the horn or the flute. But the piano is a *machine.*" He leans into the second syllable for emphasis. "And as pianists, we have to turn this machine into something that speaks—even sings—from inside us."

So kicked off Cycle 1 of *Sfz**p*, American Classical Orchestra's three-year fortepiano project, designed to bring long overdue attention to the instrument Thomas Crawford calls the "forgotten child" of historical

performance here in America. Crawford is the Founder and Artistic Director of ACO. He says that the period instrument movement, which started over fifty years ago, now resides well within the mainstream of classical music. Today there are HIP programs at conservatories, audiences seeking out period instrument performance in cities around the world, and musicians building full-time careers on period flutes, brasses, and strings. "But somehow," Crawford laments, "the fortepiano—especially here in America—lags behind".

Likely reasons include the piano as solo instrument, separate from the orchestra. Still, Crawford finds the discrepancy puzzling. "It would be one thing if this were some obscure instrument," he says. "But we're talking about the piano—with an enormous body of great literature written for it."

In the launch of *Sfz**p*, Crawford cites three goals. First: to jump start appreciation for the unique sonorities of the piano known to the great classical composers. Second: to attract young artists to historical performance through opportunities to learn, perform, and compete.

Finally, Crawford – whose own period instrument orchestra is about to celebrate its 35th anniversary – is keenly aware of the passage of time. He sees *Sfz* as a way of facilitating a passing of the torch, from beloved masters like Bilson and Lubin, to the next generation of fortepianists.

Over the course of morning masterclasses, Bilson and Lubin repeatedly stressed emotion over technique—setting a tone that would also inform their role as judges of the international competition on Day Two. To discourage students from ever playing two successive notes with the same emphasis and affect, Bilson challenged them to sing lines before playing them. For his part, Lubin encouraged students to experiment with interpretation—even on an instrument that is likely to “bite you if you try anything out of the ordinary.”

Recital pianist and Juilliard professor Audrey Axinn, also a competition judge, finds the potential to “bite” inherent in the fortepiano’s construction. The modern piano, she says, offers a homogenous top-to-bottom sound that’s ideal for playing long, smooth legato lines. The fortepiano action, on the other hand, is “precise and articulate; it enunciates each individual note. And the different registers of the keyboard each have a very different character.”

Crawford calls the difference “profound”, attributing it to the piano’s construction around a wood, not metal, frame. He describes the bass register as a “raucous, raspy sound—like a bassoon with an extra reed.” The mid-range, he says, is “much mellower—like an organ,” while the top couple off octaves resonate “thin and wispy, almost like a harp... Haydn, Mozart, Beethoven—all the great composers who wrote for fortepiano—knew this. You can see it in the repertoire.”

After the masterclasses and a break came recitals by three internationally acclaimed pianists, all in the early stages of prominent careers. Through their performances, the instrument’s dazzling range of expression—from whispered passages of *cantabile* to bold-aggressive arpeggios and runs—filled the room. Trading off at the McNulty were Jai-Yun Sun, formerly a student of Malcolm Bilson and now a doctoral candidate in piano studies at the Juilliard School; Yi-Heng Yang, a Juilliard PhD and former student of Audrey Axinn; and Eric Zivian, a West Coast composer, performer, and founder/director of the eclectic Sonoma-based Valley of the Moon Festival. Together, they performed a survey of mid-eighteenth to the early-nineteenth century works

by C.P.E. Bach, Johann Christian Bach, Haydn, Mozart and Beethoven.

On the morning of Day Two, at the New York Society for Ethical Culture on Central Park West, three fortepianos—related but distinct—stood on stage like different species of the same four-legged genus. Among them: the McNulty (after Anton Walter, ca. 1790) from Day One, generously loaned by Pearl Gerstel; a Rod Regier (also after Anton Walter, 1780) made in Freeport, Maine, courtesy of Steven Lubin; and a five-octave fortepiano built by Thomas and Barbara Wolf of The Plains, Virginia (after Johann Schanz, 1795), courtesy of Malcolm Bilson.

The morning began with the plink-plink of high-tech assisted string tuning by Dr. Masayuki Maki, who maintains instruments owned by the Metropolitan Museum, Carnegie Hall and Lincoln Center. In addition to being a trained technician, Dr. Maki has built a global career as lecturer, teacher, and performer of historical keyboard instruments.

While all three fortepianos were slated for use in the evening’s chamber concert, the McNulty was the choice for the afternoon competition. And once Dr. Maki packed up his kit, the five finalists—students from the U.S., China, and Japan by way of the Netherlands—took turns warming up and rehearsing their selected works. Even with the tension of imminent competition, the finalists related to one another with the humor, warmth and good will known to musical communities around the world.

In addition to Crawford, Axinn, Lubin, and Bilson, the jury included pianists Yi-Heng Yang and Eric Zivian (of Day 1 recitals), and Dongsok Shin, a frequent guest artist with ACO and member of the baroque ensemble REBEL. With the judges seated in the audience, notebooks or iPads in hand, Mr. Crawford welcomed those who had come to listen and support friends, family, peers and fellow students. And the final competition of the first cycle of *Sfz* was under way.

The five finalists, in order of appearance: David Belkovski, a graduate student of fortepiano and harpsichord at the Juilliard School; Zuehan Wang, who earned a graduate degree in piano and fortepiano from Indiana University; Shin Hwang, a Fulbright Grant recipient now pursuing a Doctorate of Musical Arts in Performance Practice at Cornell University; Mao Omori, a graduate of the Conservatorium van Amsterdam and winner of numerous international

competitions; and Gabriel Merrill-Steskal, a double Masters Degree candidate in piano and fortepiano at the University of Michigan.



Competition finalists Yuehan Wang, Mao Omori, Shin Hwang, Gabriel Merrill-Steskal, David Belkovski. Photo by Anice Boroznova

Each performed movements of several works by early classical masters, including Scarlatti, C.P.E. Bach, Haydn, and Mozart. The audience listened, rapt. Occasionally, the judges jotted notes. More often, they could be observed leaning forward in their seats, with expressions less suggestive of judging than enjoyment of the level of performance. Afterward, Malcolm Bilson noted that each finalist had performed “at a very high level.” As for the finalists, they talked about what an honor it was to be heard and assessed by living legends of the movement.

Of the behind-closed-doors judging, Crawford recalls, “You might think that a group of piano professors would be talking about hand position or technique, declaring this too loud or that too slow.” In fact, however, the conversation wasn’t about technique, but rather the difference between each performer’s interpretation. “Each of the five finalists was already quite advanced,” he says, speculating that if they’d simply closed their eyes and let the pencil fall, they would have been happy with the result. “Without exception,” he concludes, “they were all winners.”

Still, every competition has to have an actual winner — or in this case three, who were announced during the evening’s chamber concert. David Belkovski, who performed works by C.P.E. Bach and Mozart, won first prize: a \$5000 award and invitation to perform a concerto with ACO, in its first 2019-2020 season concert at Lincoln Center. Gabriel Merrill-Steskal, who

played Scarlatti, Haydn, and Mozart, won second prize: \$2500 and a solo performance slot at the Academy of Fortepiano Performance in Hunter, New York. And while in the judging room, the jury created an impromptu Honorable Mention for Shin Hwang, who performed works by Haydn and Mozart.

During the evening concert, all three fortepianos shined in performances by Bilson, Lubin, and Zivian, with some of New York’s finest period musicians. These included ACO principal cellist Myron Lutzke, ACO violist David Cerutti, and ACO violinist Anca Nicolau, along with violin virtuosi Stephanie Chase and Krista Bennion Feeney – both frequent guest soloists with the Orchestra.

After the concert, it was time to congratulate the finalists, stock up on some cool *Sfzp* swag (T-shirts and tote bags) and, for Thomas Crawford, to start thinking about Cycle 2/Beethoven, slated for May 2020, the 250th anniversary of the composer’s birth.

“This has been fascinating on so many levels,” says Crawford. “It’s the first time we’ve sponsored a competition. And the first time we’ve launched a three-year project. With a focus on Mozart this year, Beethoven next, and the late Classical and Romantic



Mozart, K. 493: Krista Bennion-Feeney, violin; David Cerutti, viola; Myron Lutzke, cello; Eric Zivian, fortepiano. Photo by Carolina Gonzalez

eras in 2021, we get to think longer-term about the repertoire, the format, and the masters and performers we’ll bring in.” Crawford believes the energy created around Cycle 1 will create momentum for the *Sfzp* project in its second year— “especially since Beethoven is a favorite of so many.”

Stay tuned. It’s a safe bet that Tom Crawford is right on both counts.

~ Carolyn Swartz



*THE UNIVERSITY OF MICHIGAN EARLY KEYBOARD INSTITUTE:
A SIX-DAY INTENSIVE WORKSHOP, JUNE 2-7, 2019*

Summer workshops have long served an important role in giving the opportunity for musicians to immerse themselves in early keyboard instruments. Such programs might not offer a student's first encounter with a harpsichord or fortepiano, but they can often provide a first opportunity to give undivided attention to historical performance styles. Some performance majors, who might otherwise be inclined, may not have access to instruction or to a practice instrument. Even if they do, the constant need to adjust from modern to period style can make new habits difficult to stick. In an immersive situation, progress will come much more naturally. The holistic experience of a good summer program – including concerts, daily practice, masterclasses, and workshops, and experience with both solo and chamber music – enables both stylistic and technical ideas to take hold for the longer run. Social interaction with peers on similar paths in their musical journeys form another important part of the experience.

The University of Michigan Early Keyboard Institute (UMEKI), run by the present author, and by harpsichordist and conductor Joseph Gascho, is entering the third year of what we hope will become a long tradition. It is an immersive experience in early keyboard performance tailored for young professionals-in-training, who want a supplement to their prior experience, who are considering possible further study in this area, or who simply want to expand their musical horizons. Participants will enjoy a collection of four five-octave Viennese fortepianos, including instruments by Tuinman, and McNulty, and a dozen harpsichords in the German, Flemish, and French styles by a range of builders including Dowd, Hill, Martin, Skowroneck, and Sutherland.

Mornings are devoted to solo masterclasses on fortepiano and harpsichord, and afternoons to a combination of continuo workshops and practice time and coaching in small ensemble settings. Noon sessions offer presentations on a variety of related subjects. This year, we will offer a workshop on tuning and temperaments, detail some of Beethoven's innovations in sonata design, explore the issue of the first movement repeat in the *Pathétique* Sonata, and explore variation techniques in the *Goldberg* Variations.

We believe that concurrent study in harpsichord and fortepiano is especially beneficial to participants. Harpsichord was a key part of my own musical background prior to focusing on fortepiano performance, and it forms a perfect complement to fortepiano study. The harpsichord's style palette of touches and articulations forms the origins of fortepiano style. The structural harmonic listening essential for continuo playing is also the basis for the shaping of phrases and ornamentations in Classical style. All these concepts will reinforce one another as students encounter new ways of approaching this repertoire in the future.

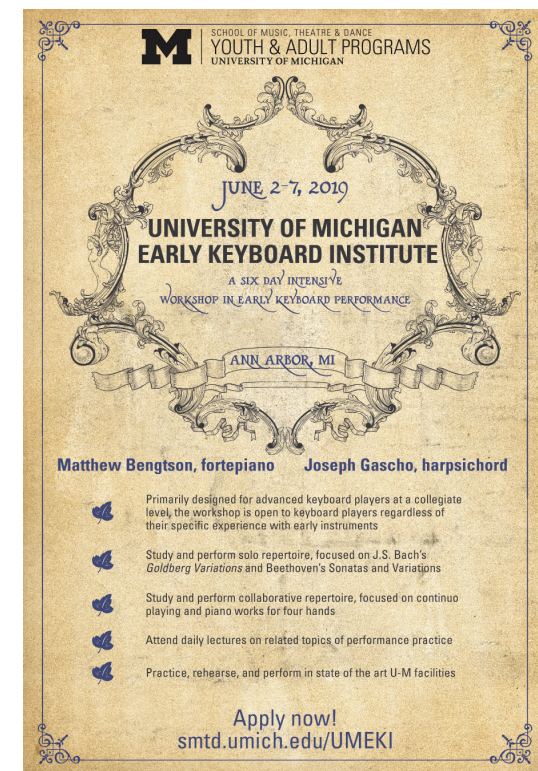
~ Matthew Bengtson



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may be directed to info@westfield.org*

Westfield Center for Historical Keyboard Studies
c/o Department of Music, Cornell University
101 Lincoln Hall Ithaca NY 14853
www.westfield.org



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