

Westfield

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*A National Resource for the Advancement of Keyboard Music
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Fall 2019

Stephen Craig, Editor



It has been a busy period for Westfield and its affiliated organizations! As we share the many happenings this term, we warmly welcome you to the Fall 2019 issue.

The focal point has been Westfield's 40th Anniversary and Conference, *Blending Past and Present: Collections and Collectors*, at Oberlin Conservatory October 23-26, 2019. Thank you Kathryn Stuart for making this memorable occasion happen! Tilman Skowronek and Christina Fuhrmann have kindly provided a detailed report for those who were unable to attend. Andria Derstine has complemented this report with more details of the artwork that Edoardo Bellotti selected for his recital as part of Westfield Center's collaboration with The Allen Memorial Art Museum.

Several people involved in Westfield's 40th came from an intense ten days at Göteborg International

Organ Festival, October 11-20, 2019: *The Organ as a Mechanical Musical Marvel*. I provide an overview of this ambitious and far-reaching event.

Annette Richards, who was at both events enlightening us with her exceptional insight into the 18th century, provides us with a glimpse of her new book, *C. P. E. Bach's Gallery of Musical Faces: Portraiture, Collecting and Music in the late 18th Century*. We look forward to its imminent publication at Chicago University Press.

Under announcements, Lee Ridgway invites participants on *Bach's Organ World* tour to Germany, June 2-11, 2020. There is an exciting new space at the Cornell Center for Historical Keyboards for its instrument collection, and *Keyboard Perspectives XI* is now available.

—Stephen Craig



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FROM THE DESK OF KATHRYN STUART, EXECUTIVE DIRECTOR

For many of us, the highlight of the fall semester was *Blending Past and Present: Collections and Collectors*, held in Oberlin, October 23–26. The Westfield Center for Historical Keyboard Studies and Oberlin Conservatory’s organ department and historical performance program collaborated on this conference and celebration of Westfield’s 40th anniversary. On offer was an impressive array of events including three master classes, five recitals, five lecture-recitals (including one at the home of Catharina Meints and another at the Allen Memorial Art Museum), two keynote addresses, two paper sessions with three presentations in each, three panel discussions, one film screening, one session in the keyboard technology shop, an opportunity to visit the Oberlin Conservatory Library’s special collections, and to view selected items from the Frederick R. Selch Collection of American Music History.

There were also pre- and post-conference open houses at the Riemenschneider Bach Institute at Baldwin Wallace University and First Lutheran Church in Lorain, Ohio where there is a new organ by Paul Fritts. In addition, an opening reception and a conference banquet allowed time for conversation, for recollections about the history of Westfield, and for a wonderful coming together of long-time Westfield members with very impressive younger professionals emerging in the field. We were truly delighted to welcome Roger Sherman, Westfield’s second executive director (1999–2006) and Annette Richards who served as director from 2007 until 2017. Annette offered the opening keynote address and Thomas Forrest Kelly, the first director of Oberlin’s Historical Performance Program, educated and entertained us with his closing keynote, *Historical Performance Now and Then*.

We were extremely pleased to welcome nearly eighty Westfield members and friends to this celebratory event including those who traveled from abroad to be in Oberlin. Participants came from Mexico, Australia, Sweden, and Canada, as well as from many locations in the United States. We were particularly happy to have students from the University of Michigan, University of North Carolina at Greensboro, Yale University, Cornell University, Syracuse University, Melbourne Conservatorium of Music, and Oberlin Conservatory.

Our Westfield colleagues Tilman Skowronek and Christina Fuhrmann wrote excellent accounts of all the sessions and performances that appear in this edition of *Westfield* along with an impressive collection of photos taken by Westfield member and Oberlin colleague Michael Lynn. Many thanks to all of them. Whether or not you were able to attend, I am confident you will enjoy reading about our celebration.

Finally, we are pleased to tell you about an upcoming event. In March 2020, Cornell University will host a conference and festival dedicated to Robert Moog and the synthesizers he invented that changed the musical world. Scholarly panels will address historical, technical, and cultural aspects of Moog’s revolutionary instruments, which were designed and built in nearby Trumansburg, New York. The festival will coincide with an exhibit at Cornell’s Kroch Library featuring items from Moog’s recently acquired archive.

—Kathryn Stuart

BLENDING PAST AND PRESENT: COLLECTIONS AND COLLECTORS
CONFERENCE AND CELEBRATION OF WESTFIELD'S 40TH ANNIVERSARY
THE WESTFIELD CENTER FOR HISTORICAL KEYBOARD STUDIES AND
OBERLIN CONSERVATORY OF MUSIC

Wednesday, October 23, 2019

notes by Tilman Skowroneck

The Westfield Center's fortieth anniversary conference *Blending Past and Present: Collections and Collectors*, jointly presented by the Westfield Center and Oberlin Conservatory, took place at Oberlin October 23–26, 2019. The extremely smoothly organized conference (a huge thanks to Kathryn Stuart!) combined paper sessions, panel discussions and a pleasantly high percentage of outstanding concerts. To the numerous real and metaphorical collections that were presented and discussed throughout the meeting can be added its own meaning as a collection, accumulated throughout these immensely inspiring four days: a collection of sounds and experiences, of people, of memories and of plans for the future.

After an introduction by David Breitman, director of the historical performance program at Oberlin Conservatory, Annette Richards launched into a keynote whirlwind, convincing us that the 18th century was the actual true age of consumerism in which a veritable collecting mania, “from which few were immune” took hold of the better educated world. This great age of the keyboard is a veritable treasure trove of collections, both virtual and real, but Annette did not stay there: after showing off a dazzling array of collectors, collections and items or concepts that could be collected in the 18th century, she led us to the many activities and conferences the Westfield Center itself has collected over the past four decades. The presentation included an introduction of the new and exciting instrument collection that is presently being put together at Cornell University in cooperation with Westfield, and ended with some thoughts about conservation, restoration and curatorship.

The first panel opened with Fanny Magaña Nieto's and Jimena Palacios Uribe's fascinating account of a Mexican collector Antonio Haghenbeck (1902–1991). The items Haghenbeck amassed in various houses are mostly from the 20th century, and there are only a few keyboard instruments among them. Yet, inexplicably, Haghenbeck did own an anonymous antique harpsichord in the Italian style. The presentation

gave a very thorough picture of the ongoing process of documenting the instrument (and possibly identifying its maker and provenance).

In her very interesting and tightly-knit presentation, Elly Langford talked about combination keyboard instruments, presenting numerous examples of a very varying kind, and paying special attention to their meaning in various social contexts. Kenneth Slowik, finally, outlined the history of the Smithsonian Keyboard Collection in Washington, DC in a concise and often entertaining fashion, aided by many and diverse picture slides. It is surely not often that Judy Garland's Ruby Slippers find their way into a conference about historical keyboard instruments! Slowik ended by sketching an outlook for the future, especially regarding the digitization of written material from the collection.

The first recital was played by Erica Johnson on the Mary McIntosh Bridge Memorial Organ in Fairchild Chapel by John Brombaugh (Op. 25, 1981).



Conservatory Library, display of instruments from the Frederick R. Selch Collection of American Music History
Photo by Michael Lynn

The program featured collectors (the Düben family), music borrowed by admirers (in this case François Roberday who borrowed from Froberger), a section on “transcribing and integrating,” featuring collections of the Bach circle, and finally sources of Buxtehude's organ music. Johnson's playing stands out by its great precision, polyphonic clarity, and a straightforward, lively approach. There were exquisite moments of well-planned expressive timing, dazzling agility, but also more

contemplative phrasings throughout this recital. If one were to pick a favorite—almost impossible—Johnson’s interpretation of Buxtehude’s *Ciaccona in e*, BuxWV 160 was memorable because of the natural beginning pace, the subtle mini-phrasings for polyphonic clarity, and the varying registration, which also helped to show off the full potential of the instrument.

The evening concert of the first day was a shared program of faculty members at Oberlin Conservatory: Jonathan Moyer, organ (Flentrop, 1974), Christa Rakich, clavichord (Dolmetsch/Chickering, 1906), Mark Edwards, harpsichord (Malcolm Rose, 1992 after Dufour) and David Breitman, piano (Anton Zierer, 1829). The concert began in Warner Concert Hall, where Moyer played a selection of chorales from the mid-17th century so-called Lüneburger Tabulatur, ending with two pieces by Heinrich Scheidemann. The program was varied and Moyer’s excellent playing had great flexibility and clarity. After moving the audience to the smaller Kulas Recital Hall, Christa Rakich invited the audience to the front of the hall and played a succession of small pieces called “Lambert’s Clavichord” by Herbert Howells (1892–1983). Howells’s pieces combine reminiscences from early English virginal music with a gentle modernist approach, featuring an extended harmonic palette, patches of bitonality, and other compositional devices that mostly are reminiscent of the earlier part of the 20th century. Rakich played these pieces with great tonal control and projection—being a stubborn clavichord believer, I had not moved to the front of the hall, yet I did not miss a single note. The Dolmetsch/Chickering clavichord sounded bright, healthy and pleasant. Mark Edwards played a suite in D by Jean-Henri d’Anglebert, ending with the famous *Tombeau de M. de Chambonnieres*, with fluency and great stylistic sensitivity. The somewhat robust “early-French” sound of the Rose/Dufour harpsichord was an instructive departure from the usual mid-eighteenth-century French double. The program concluded with David Breitman showing off the recently acquired Zierer piano, beginning with a dramatic reading of Franz Schubert’s F-minor Impromptu (Op. 142/1). The piano’s well-balanced, somewhat earthy sound turned the bittersweet episodes that tend to acquire a somewhat saccharine quality when played on a modern piano into engaging melancholic landscapes. An improvised transition led over to a vocal-yet-eloquent interpretation of the B-flat-major Impromptu, which concluded the program.

Thursday, October 24, 2019

morning notes by Tilman Skowroneck

Thursday, the second conference day, began with a lecture by Christine Fuhrmann and Dylan Sanzenbacher (harpsichord/piano), which highlighted the music collection of the Riemenschneider Bach Institute, by following the transmission path of an alternative version of J.S. Bach’s C major prelude (*Well-Tempered Clavier I*) using scores of the collection. The lecture also demonstrated how the more heavily annotated Bach editions of the latter part of the nineteenth century are helpful for understanding the performance practice of *that* time, and it made clear how the impact of one person, who at some point begins to collect items of a certain kind (such as Bach scores) can make a very substantial impact on an entire field of study. Throughout the lecture, Dylan Sanzenbacher illustrated various performance styles and textual readings on both harpsichord and piano.



Edoardo Bellotti with J Bennett at the harpsichord
Photo by Michael Lynn

Thursday midday and evening notes by Christina Fuhrmann

Chromaticists and Alkan. Matthew Bengtson gave a brilliant demonstration of how important historical instruments can be. He focused on pieces so expertly written for their particular instrument that they are forgotten once that instrument is gone. Nowhere is this more evident than in the inventive work of the Neapolitan Chromaticists—de Macque, Trabaci, Mayone, and del Buono were featured here—and even in the work of nineteenth-century chromaticists like Alkan. It was a rare treat to hear the Neapolitans’ works

on the instrument for which they were written, which brought out the strange beauty of their “stravangante” chromaticism. The Alkan pieces were also particularly well suited for the Broadwood parlor grand ca. 1865. Bengtson wowed the audience with Alkan’s harmonic daring, humor, and all-out virtuosity.

Colors, Sounds, Emotions: A Promenade through Paintings at the Allen Memorial Art Museum. A highlight of the conference was our trip to Oberlin’s Allen Memorial Art Museum. It was a wonderful idea to include this museum in a conference about collections, since the Allen contains a remarkable collection of art from many time periods and geographical areas. It is also housed in a beautiful Italian Renaissance-style building designed by Cass Gilbert, with excellent acoustics for the concert.

Edoardo Bellotti carefully paired each piece on his program with a painting from the collection. These paintings, which hang in adjoining rooms, were introduced by museum director Andria Derstine, who also gave us a fascinating glimpse of the museum’s history. Bellotti, whose recital was in the Sculpture Court, expertly moved from clavichord to organ to harpsichord, illuminating the connections between painting and music as he progressed. These pairings ranged from Girolamo Frescobaldi’s delightful

Capriccio sopra Cucu, paired with a bucolic pastoral painting by Meindert Hobbema (*A Pond in the Forest*, 1668) to François Couperin’s Passacaille in b minor from *Pièces de Clavecin*, whose reference to “ancient” musical techniques fit well with Pierre-Antoine Patel’s *Landscape with Classical Ruins and Figures* (1698). The concert was framed by two virtuosic improvisations, the first on *Ut re mi fa sol la*, the last on the *Folia*.

Roundtable: Builder/Restorer/Technician and Performer/Player. The conference featured several stimulating roundtables. As was appropriate for Westfield Center’s fortieth anniversary, all reflected on the past and looked

forward to the future. This roundtable brought together those who make and maintain instruments with those who play them. Anne Acker chaired a veritable who’s who in these areas: Stephen Birkett, David Breitman, Robert Murphy, John Phillips, and Allan Winkler. The panelists’ reflections on how they started were eclectic, but they were all inspired by a combination of an instrument and a person. This encapsulates the importance of both the physical object and the human element in fostering the next generation of historical performance enthusiasts. Common challenges included bridging the gap between technicians of modern and historical instruments, encouraging students to fill the coming shortage of technicians, avoiding complacency and arrogance, and mastering the learning curve of owning a small business.

The Betty Oser Collection of Schumann Songs. This presentation was a delightful combination of scholarship and performance. Susan Youens spoke about the Betty Oser collection of Schumann songs, purchased from J. J. Lubrano for The University of Notre Dame on the occasion of Youens’ retirement. Youens wove a fascinating tale of the connections among Oser, the Schumanns, the Wittgensteins, and

others, from their relationships in the nineteenth century to the dislocation of the early twentieth century. The latter included an arrangement of Schubert’s *Erlkönig* for left hand only for Paul Wittgenstein, who had lost his arm in service, as well as tales of priceless manuscripts smuggled inventively away from the Nazis and later beyond the Iron Curtain.

This brilliant academic performance was followed by an equally brilliant musical one, as Thomas Meglioranza and David Breitman performed Schumann’s *Dichterliebe*. It was a delight to hear this cycle performed in an intimate setting on a period-appropriate instrument. Voice and fortepiano balanced perfectly in a true duet.



Thomas Meglioranza, baritone and David Breitman, fortepiano
Photo by Michael Lynn

Meglioranza and Breitman’s decision to perform the cycle with little to no break between songs emphasized both the interconnections among songs and their disturbingly mercurial mood changes.



Robert Bates
Photo by Michael Lynn

Thursday’s evening concert was played by Robert Bates on the Fenner Douglass Memorial Organ by Greg Harrold (Op. 11, 1989), an instrument in the Spanish style, and a recent addition to the collection of instruments at Oberlin. The program consisted of ten pieces from Francisco Correa de Arauxo’s *Facultad orgánica* (1626). This music serves exceptionally well to demonstrate the potential of this one-manual organ with divided registers. To the uninitiated listener, Spanish music of that time may seem almost insular, somewhat remote from the styles and interests that kept the rest of Europe busy. But after a little while, a microcosm of variation in a mixture of seriousness and playfulness revealed itself to the listener, and even some decidedly comical elements made themselves heard (for instance in the sixth *tiento* for divided register for the bass in the first tone). Robert Bates addressed this specialized music with impressive authority, astonishing polyphonic command and unfailing virtuosity. The instrument is by all means both beautiful and captivating; a great acquisition for Oberlin. The concert ended in a long-lasting and warm applause.

Last on the Thursday program was a screening of the Smithsonian film *Remembering Bill Dowd* introduced by Kenneth Slowik. The film is a thought-provoking

compilation of interview clips in which instrument makers and players offer their personal recollections of Dowd’s personality and impact on the harpsichord world.

Friday, October 25, 2019

notes by Tilman Skowroneck

Friday sessions began at the residence of Catharina Meints Caldwell, Oberlin Conservatory associate professor of viola da gamba, baroque cello, and cello, which houses the Caldwell collection of viols. After being given some time to walk through this important collection of instruments (mostly from the seventeenth and eighteenth centuries), the audience was invited to listen to a lecture-recital in the concert space of the house. Cat Slowik presented about seventeenth-century collectors of viols in England and their “chests of viols” (one “chest” equaled a set of six “good viols” of different kinds, we learned). The most noteworthy piece of information from this fact-filled lecture may have been that in the seventeenth century, too, old viols were generally considered to sound better than newly-built ones. Zoe Weiss talked about the varying meanings and appearances of collections and processes of collecting, honing in on collections-within-collections. To these belong the clusters of *In Nomine* settings that can be found within music miscellanies such as the *Fitzwilliam Virginal Book*. Loren Ludwig, finally, explained the use of the organ in English home music making. Organs were often built with wooden pipes to blend in with the sound of the viols. The practice of adding the organ to a viol consort has a musical meaning as well as a social facet, since the “working” organ player may have been a servant, whereas the consort players entertained themselves or “frolicked” on their viols.

The following concert (Cat Slowik, Zoe Weiss, Loren Ludwig, Catharina Meints and Ruby Brallier, viola da gamba, and Kenneth Slowik and John McKean organ and harpsichord) featured English, German, and French music for viols. It was designed to demonstrate a great number of outstanding instruments from the collection, as well as various ways of accompaniments (for example a five-part Fantasy by William Lawes was played three times with different kinds of accompaniment on organ and harpsichord). The sound of these historical viols—there were two by Joachim Tielke and one Barack Norman among them—was a marvel to listen to. Especially the high register of



front, left to right: Zoe Weiss and Ruby Brailler

back, left to right: Ken Slowik, John McKean, Catharina Meints, Loren Ludwig, and Cat Slowik

Photo by Michael Lynn

narrative, telling you in incredible detail how [an instrument] was made.” This is the “voice” of work traces. Watson’s talk ended in a detailed explanation of the concept of conservative restoration, and especially the principle of “additive treatment” as opposed to subtractive restoration. In additive treatment, materials are carefully introduced to an instrument in order to make it sound again. The example Watson used was a leaking windchest of an antique organ, to

many of these instruments sounds much mellower and endearing than in most newly-built viols. All in all a marvelous experience, helped by the excellent playing of all musicians.

Back at the conservatory I listened in on a masterclass with Edoardo Bellotti, where I found especially his remarks on dotted rhythms and tempo in J. S. Bach’s Overture in the French style, BWV 831 inspiring and thought-provoking. Returning home I tried out some of Bellotti’s solutions: his recommended over-dotting seems not quite as sharp as one sometimes can hear, lending more heft to the opening movement which often has a tendency to fall apart.

I then took part in a panel discussion *Collections and Collectors*, during which Karen Flint presented her important collection of antique keyboard instruments (and other instruments), helped by a rich selection of slides, including some that outlined restoration and conservation measures. My own contribution focused on the sound, or voice, of old harpsichords, and how a special focus on sound has shaped the early music revival of the mid-twentieth century in general, and harpsichord building in particular. John Watson, finally, introduced the concept of a “second voice” of an instrument, one that outlines a “non-verbal historical

which shims of leather in varying thicknesses were added to tighten the leaks. The usual, subtractive procedure would involve running the warped board through a planer instead, to make it flat again, which would also erase all the original work traces, or the “second voice” of the organ.

Paper sessions on Friday afternoon included John McKean’s presentation of the “Augsburg Wegweiser,” a late 17th-century instruction book containing didactic material for teaching music and keyboard technique. Previous scholars have tried to identify the anonymous author without success. McKean outlined the book’s publication history, discussed possible influences on its content, and argued that the possibility of a collective authorship of this “thoughtfully curated collection” should be given some serious thought.

Jacob Fuhrmann reconsidered a body of at least seven Dutch eighteenth-century published keyboard accompaniments to the Genevan Psalter in three ways: taken together, they may be seen as a collection; individually they are collections of accompaniments; but most importantly, they represent an overarching curating effort in support of the grander collection of the Psalter repertoire as such. Some case examples helped to illustrate the diversity of practice within this

universe of repertoire, catered toward experts and amateurs alike, both in public and private settings.

Anne Laver, finally, outlined the beginnings of an American interest in Early Music, which was triggered by concert programs of the French organist Alexandre Guilmand (the “most well-traveled concert organist of his day”), and consolidated by William C. Carl’s 1919 publication of *The American Organ Collection* with music from the sixteenth, seventeenth, and eighteenth centuries, based on Guilmand’s editions. Laver undertook an exhaustive jog through questions on various levels of detail, such as editing practices, explanations of why the French tradition was of interest for American audiences at a given point, and how it was possible to make early repertoire “stick” at times when audiences were mostly invested in the idea of progress in the arts. The lecture ended in the fascinating realization that these early efforts set the stage for trends that ultimately “lead us to gatherings like this conference.”

Friday’s Conference Banquet featured a carefully curated collection of Southern cuisine, including barbecue grilled chicken, mac ’n’ cheese, collard greens, and peach cobbler as its crowning conclusion.

The banquet was followed by Andrew Willis’s greatly anticipated recital on David Sutherland’s copy of a Florentine fortepiano, with music by Alberti, Marcello, Scarlatti, Platti and Martini, and the sixth Partita BWV 830 by J.S. Bach. Recitals like this one are hugely important. They help us re-imagine the keyboard world of the eighteenth century as a collection of wide-open options, of personal choices, and of overlaps of timbres, playing approaches and repertoire. Although the musicians’ interest in variations of dynamics and a controlled tone sustain in keyboard instruments are expressed in many written sources, the hammered piano action was still just one solution to part of the problem, among many others, and certainly not yet poised to become the ultimately triumphant one. A recital like this one can be listened to as a demonstration of an interplay of instrumental affordances, a player’s reaction to them, and the outcome in terms of musical implications – both geared toward the repertoire that is actually being played, and musical practices relevant to the period in general (including accompaniment and improvisation, for example). Willis’s recital amounted to an eighteenth-century would-be situation in its most idealized form: a well-made and beautifully sounding fortepiano played with ultimate dynamic and technical command, using—certainly during the first half of the

program—repertoire that was relevant to this specific type of instrument.

Playing Bach on a Florentine piano perhaps needs a little more of an explanation. True, after Bach criticized Silbermann’s first attempt at a hammer action, he famously approved a revised version of the action, which, we believe, was basically a copy of Florentine models. Yet, we can never be fully sure whether Silbermann’s reported anger at Bach’s initial criticism perhaps caused the composer to adopt a more diplomatic attitude the second time around, one that didn’t necessarily mirror his actual opinion. Be this as it may, the tone and relative dynamic range of Sutherland’s Florentine copy was clearly part of the family of eighteenth-century sounds like we know from the clavichord, and later from the *Tangentenflügel*. It was in fact astonishing how well Bach’s arguably most austere Partita sounded when played on this instrument. Interestingly, the relatively softer attack of the tone—compared to a harpsichord—seemed to inspire to faster tempi than usually heard, with very convincing results. The instrument’s dynamic options clearly made the integration of quick sixteenths as ornamental flourishes much easier, which especially benefitted the beginning and ending of the Toccata, the Allemande, Courante and Air. Willis played the Gigue with true breakneck speed, a tad fast perhaps for an audience not entirely familiar with the piece, but again astonishingly convincing on this particular instrument. Willis’s musical and technical approach to this complex suite was exemplary in every way.

Saturday, October 26, 2019

notes by Christina Fuhrmann

A Dutch Musical “Cabinet.” Saturday began with a concert that highlighted both Oberlin’s collection of instruments and Matthew Dirst and Kathryn Montoya’s collection (fittingly titled a “cabinet”) of Dutch Baroque music. Dirst expertly moved among the Mary McIntosh Bridge Memorial Organ by John Brombaugh, the David S. Boe Organ, also by Brombaugh, and an A.H. Dupree Italian single harpsichord. Montoya, meanwhile, adeptly drew a variety of colors from her recorders. Any concert that begins with Sweelinck’s *Fantasia chromatica* is on the right path, and the program progressed through an entertaining mix of Sweelinck, van Eyck, Schop, and an anonymous composer. Appropriately, several pieces were drawn from musical collections: *Der Fluyten Lust-Hof* of 1644 and *t’Uitnemet Cabinet* of 1646.

Historical Performance Now and Then. The conference concluded with a keynote perfectly suited for the conference’s title, “Blending Past and Present.” Thomas Forrest Kelly virtuosically blended the comic, the



left to right: David Breitman, Matthew Dirst, Samuel Kuffuor-Afriyie, Catharina Meints, Pamela Reuter-Feenstra
Photo by Michael Lynn

learned, and the thought provoking. Building from St. Augustine’s idea that we expect the future, attend to the present, and remember the past, Kelly noted how each performance is rooted in its present, even while looking to the past or creating a new future. Monteverdi’s *Orfeo*, for example, now viewed as an important moment in the creation of opera, was itself born from a desire to recreate the Greek past. Expertly leading us through video clips as varied as Arnold Dolmetsch’s first forays into “early” instruments, Wanda Landowska’s “bulldozer harpsichord,” Gustav Leonhardt’s film portrayal of J. S. Bach, and a 1980’s pop version of *Messiah*, Kelly eroded any pretension that we are ever truly recreating the past. Ultimately, he concluded, we are all, in a sense, a “performance” of the DNA of the human race.

Panel Discussion. A panel discussion followed, led by Matthew Dirst, with David Breitman, Samuel Kuffuor-Afriyie, Catharina Meints, and Pamela Reuter-Feenstra. Each panelist reflected on how to blend past with present and how to ensure the future of historical music performance. Breitman, for example, reminded us of early music’s counterculture roots, and encouraged us to think about what the new counterculture of tomorrow might be. Kuffuor-Afriyie detailed his fascinating project of bringing early music to Ghana and also reworking Ghanaian music for the organ. Meints asked “how will musicians make money in the future?” New venues and modes of performance might be one way forward. She also emphasized the one constant between past and

present: students’ continued enthusiasm for this music. Finally, Ruiten-Feenstra stressed the need for diversity and announced a forthcoming Westfield Conference: on January 28–31, 2021, the University of Michigan will host *Diversity and Belonging: Unsung Keyboard Stories*. A lively discussion ensued about how to keep this music alive in the future. Based on the enthusiasm and creativity displayed, Westfield can surely look forward to another forty years and beyond.



THE ALLEN MEMORIAL ART MUSEUM: ARTWORKS AND MUSIC OF THE BAROQUE

The Allen Memorial Art Museum (AMAM) at Oberlin College was pleased to welcome members of the Westfield Center for Historical Keyboard Studies during the Center’s fortieth anniversary conference held at Oberlin College and Conservatory in October 2019. In keeping with the theme of the conference, *Blending Past and Present: Collections and Collectors*, Westfield’s Executive Director Kathryn Stuart contacted AMAM director Andria Derstine with the suggestion that a session pairing artworks and music of the baroque period be held in the museum. The resulting performances on clavichord, harpsichord, and organ by renowned keyboardist Edoardo Bellotti were a joyful celebration of the visual and aural delights of the baroque period, enlivened by commentary by Bellotti on the specific linkages he envisioned between the musical pieces and the artworks he had personally selected.



Edoardo Bellotti playing the clavichord
with Van de Venne’s *Allegory of Poverty* projected
Photo by Michael Lynn

The AMAM, with an encyclopedic collection of more than 15,000 works spanning six millennia, has one of the highest-quality collections in an academic art museum in the United States. Founded in 1917 and always free and open to the public, it is an important resource for the faculty and students of Oberlin College, and for the broader community. From among the works on view in two of its galleries of old master art, Professor Bellotti chose nine paintings as counterpoints to musical compositions.



A Pond in the Forest, Meindert Hobbema (Dutch, 1638–1709)
Allen Memorial Art Museum
Mrs. F. F. Prentiss Bequest, 1944.52

Four of the works featured were Italian, with the first shown, an early eighteenth-century painting from the circle of artist Francesco Solimena, *St. Cecilia*, depicting the patroness of musicians (so named, as she was believed to have “sung to God in her heart” during her forced marriage prior to Christianity becoming an accepted religion). In one of many works in the AMAM that depicts musical instruments, she is shown gazing heavenward while playing a harp decorated with a muscular figurehead that seemingly bears its weight, a violin at her feet and an angel holding a book of music at her side. Also from the early 18th century, Alessandro Magnasco’s *Landscape with Washerwomen* accompanied the final piece in the concert. Born in Genoa, Magnasco was known for rather enigmatic works of religious figures such as monks, Jews, and Quakers, as well as landscapes in an impressionistic (*avant la lettre*) manner. In the AMAM painting, the washerwomen in the foreground give a sense of the dignity—and difficulty—of daily work, against a dynamic landscape. *An Adoration of the Child with Portrait of a Donor*, by a Lombard artist from ca. 1500, was also featured. This was once owned by Sir Edward Speyer, an American-born Jewish and British industrialist, who was a friend of Claude Debussy, Edward Elgar, Edvard Grieg, and Richard Strauss, and who in the early twentieth century funded London’s “Proms” concerts. The *Agony*

in the Garden, a 1597–98 work by the Cavaliere d’Arpino rounded out the Italian selections. A work of dramatic lighting, it depicts Christ visited in a blaze of glory by an angel bearing cross on the evening before his crucifixion, apostles slumbering in the foreground, while to the side Judas arrives with soldiers, under a silvery moon.

From the AMAM’s celebrated collection of Dutch art, Edoardo Bellotti chose two

paintings to pair with musical pieces. Adriaen van de Venne’s *Allegory of Poverty*, of the 1630s, poignantly depicts the oppressive burden of poverty. A blind man carries a woman and child through a rustic landscape; she holds a clapper such as lepers would use to make noise to warn of their impending arrival and an empty bowl, while wooden hand cleats that the lame would use to propel themselves lie on the ground. A written inscription reads “They are feeble legs, which must carry poverty,” a clear allusion to the family’s miserable circumstances. Meindert Hobbema’s *A Pond in the Forest*, 1668, shows another celebrated aspect of Dutch painting, landscape. Here, figures walk, fish, and rest near a pond with a sluice—an allusion to the industry, which powered mills, embedded in the Dutch waterways.



Bellotti playing the clavichord with *St. Cecilia* projected
Photo by Michael Lynn

The remaining three works Edoardo Bellotti chose are Spanish, French, and English in origin. Jusepe de Ribera's *Blind Old Beggar*, 1630s, has a theme reminiscent of the Adriaen van de Venne's painting, showing a blind man with a young boy soliciting charity. Inspired by the Spanish novel first published anonymously in 1554, *Lazarillo de Tormes*, whose title character was a wily beggar

chosen, Joseph Wright of Derby's *Dovedale by Moonlight*, 1784–85, equally has a focus on light, but now of the silvery variety. Here the River Dove wends its way past limestone rock formations, moonlight reflecting off both water and clouds to create a scene of calm. Just beyond this valley, however, was a major site of cotton mills, harkening subtly, as does the sluice in Hobbema's



Dovedale by Moonlight, Joseph Wright of Derby (English, 1734–97)
Allen Memorial Art Museum, R. T. Miller Jr. Fund, 1951.30

boy forced to outsmart his blind master for a share of food and alms, the AMAM painting focuses more on the humanity of the figures than the supposed cruelty of the elder man. A fictive piece of paper reading “Dies irae, dies illa” or “day of wrath, that day” refers to the sequence of the Requiem mass, in which listeners were exhorted to think of judgement day, and thus the way in which their actions toward those less fortunate would affect their salvation. Pierre-Antoine Patel's *Landscape with Classical Ruins and Figures*, 1698, takes inspiration from earlier seventeenth-century landscapes to show a vast area with dramatic ruins, bathed in colored light and evoking ancient glories. The latest work of the nine

painting, to burgeoning industrialization.

While the AMAM's artworks are used on a daily basis in teaching at Oberlin College—and broadly across the curriculum at that, serving students and faculty in the sciences and social sciences as well as in the arts and humanities—it was an especial honor for all those in attendance to be able to see these works anew in such a directed way, in “concert” with Edoardo Bellotti's compositional choices, as well as his brilliant improvisations.

—Andria Derstine
John G. W. Cowles Director
Allen Memorial Art Museum, Oberlin College

GÖTEBORG INTERNATIONAL ORGAN FESTIVAL
OCTOBER 11–20, 2019
THE ORGAN AS A MECHANICAL MUSICAL MARVEL
a tribute to Sven-Eric Johanson (1919–1997)

Göteborg International Organ Festival (GIOF) is an annual event held by Göteborg International Organ Academy (GIOA). GIOA's artistic director, Hans Davidsson writes:

During the first weekend, the focal point of the festival is early music and the experimental mechanical world of organs and related keyboard instruments, epitomized in Göteborg Baroque's unique claviorganum and the Pop Up Museum of Mechanical Musical Marvels. The second weekend of the festival focuses on new music with several new commissions for the unique baroque organ in Örgryte New Church and its little sister, the two-octave Do-organ, at Gothenburg City Library. This year's festival is a tribute to the Swedish composer and organist Sven-Eric Johansson (1919–1997), one of the most prolific and influential Swedish composers of his time.

Striving for a more equal society, GIOF continued the initiative of previous years by bringing female organists and organ music by female composers to the foreground. Furthermore, there is a strong focus on children, our future generation of organists.

The festival included concerts, workshops and

GIOA Podcast, meant that a selection of these events were documented digitally and can be accessed through the following link: <https://www.organacademy.se/the-gioa-podcast>.

Numerous events were held at: Göteborg City Library, Jonsered Church, Morlanda Church, Artisten, Haga Church, The German Church, Örgryte New Church, Backa Church, Annedal Church, Mariestad Cathedral, Lundby New Church, Gothenburg Cathedral, Vasa Church, Älvsborg Church, Ulricehamn Church, and Uddevalla Church. Due to the formidable scale of GIOF, moments have been selected from the many high-level events in order to paint a picture of the festival's breadth, ambiance, and application of the overall theme: *The Organ as a Mechanical Musical Marvel*. The full programme is available through the following link: <http://organacademy-english.mystrikingly.com/full-programme>.

Praise needs to be given to GIOF's project leader, Lars Storm, as well as the strategic communications officer, Jon Liinason for making the seemingly impossible happen!

Lectures

Within this year's theme arose a variety of lectures during the weekends that sandwiched the weekday events: Conference, *The Organ Clock as a Mechanical Musical Marvel*; Symposium, *The Organ as a Mechanical Musical Marvel*; Panel discussion, *Organ and Music Engineering*; Lectures, *Sven-Eric Johanson and Sven-Erik Bäck 100 Years*. These lectures provided food for thought for the week's events. Helmut Kowar's lecture *On the Performance of Mozart's KV 608: an Attempt*, for example, provided a glimpse of this mysterious piece's practical implementation. This

provided fuel for thought in the two performances of this piece in Haga Church by Ulrika Davidsson and Joel Speerstra (fortepiano and chest organ), and Mattias Wager (organ), as well as Edoardo Bellotti's workshop



Joel Speerstra and Ulrika Davidsson in Haga Church
Photo by Sven Andersson

afternoon seminars, The Pop Up Museum of Mechanical Musical Marvels, Göteborg Youth Organ Festival, lectures, The Organ as Cultural Heritage. A technological advancement to this year's festival, the



Göteborg Baroque and the new claviorganum performing Handel's *Messiah*
Photo by Sven Andersson

A Reverse Road: Music for a mechanical clock readapted to the organ. The symposium's lectures delved into the long eighteenth century, which provided an introduction to The Pop Up Museum. Peter Holman clarified why Händel requested a claviorganum for his performances at Coventry garden, however also questioned whether it was possible to play the sound of the organ and harpsichord on that instrument simultaneously. Eleonore Smith clarified that the claviorganum was much more frequently used in Southern Europe. Walter Chinaglia convincingly argued that wooden principal pipes were considered superior to metal pipes in Italian organ continuo practice in Monteverdi's time and that his instruments demonstrated the supreme quality, warmth, and transparency of such stops built as the result of detailed research according to the methodology of process reconstruction.

Workshops and Afternoon Seminars

There were ten workshops to choose from this year with a vast array of interesting topics. The two claviorganum workshops, *A Reverse Road: Music for a mechanical clock readapted to the organ* and *Händel and the Claviorganum*, led by Edoardo Bellotti provided a fresh insight into familiar repertoire on this remarkable instrument. Likewise, Joris Verdin's class, *Orgue Expressif:*

Music for French Harmonium, was an opportunity to delve into repertoire on some of the rare and exquisite instruments featured in The Pop Up Museum. Monica Melcova provided students with useful tools for improvising in the French Classical style through the short but complex works of Jacques Boyvin and Louis Marchand, as well as ornamentation and registration advice.

Amongst the afternoon seminars, Annette Richards gave a remarkable presentation in the German Church, *Keyboards, Keyboards, Keyboards: Experimenting and Collecting in Eighteenth-Century Culture*. Exploring the plethora of inventions and hybrid instruments that arose from this period, Annette emphasised the eighteenth-century experiment with timbre in order to diversify and deepen the expressive pallet for the keyboard player. This presentation was realized through the concerts featured during the academy, as well as demonstrations on the remarkable instruments of The Pop Up Museum.

Hans-Ola Ericsson's seminar, *The Örgryte Organ as a Sound Lab for Contemporary Composers* and *The Soundscape of the Organetto* in Örgryte New Church demonstrated the advancements made of sounds "never heard before" on the North German Baroque Organ. Catalina Vicens presented *The Microcosm, Human-Scale Sounds of the Portative Organ/Organetto with New Sounds and Improvised*

Music. This is a part of the artistic research project *Creative Keyboards* led by Joel Speerstra.

Concerts

The variety of concerts is a striking norm for GIOF. With world-renowned performers such as Nathan Laube, collaborations which include other art forms, and premiers, here are a few hand-picked highlights to demonstrate this range:

Händel's *Messiah* at the German Church, October 11, with Göteborg Baroque directed by Magnus Kjellson and featuring the new claviorganum. This was one of many historic occasions that the ensemble has enjoyed with this fine instrument since its inauguration in February 2019.

An afternoon recital *Fantastic Fantasies* with Ulrika Davidsson and Joel Speerstra in Haga Church, October 12. The finale of the concert, Mozart's *Fantasia in F minor, Kv. 608* was an awe-inspiring interpretation of this magnificent piece for mechanical organ. In the spirit of the 18th century, the combination of chest organ and fortepiano provided a stark contrast to the numerous organ arrangements and piano duets. As faithful to the early manuscripts as possible, the audience enjoyed an operatic performance with the intricacies of chamber music.

The lunch concert *Writing Dance and Dancing Writing* at Haga Church, October 14, was a fascinating collaboration with organist Benjamin Kjell and Danskompaniet Spinn. This is part of a cross-genre project, organized by Författarcentrum Väst, with a focus on several issues prevalent in today's society including HBTQI, as well as relations between people of all ages, sexes, and with or without disabilities. Benjamin's creative improvisatory interludes on the Brombaugh organ provided a thread to link all the textual and

choreographed moments. It will be interesting to see where this project leads.

Annette Richard's lunch recital at Haga Church, October 15, on the Brombaugh organ demonstrated the potential of the instrument. This included Roberto Sierra's (b. 1953) daring *Fantasia cromática* (2000), which shatters our understanding of the possibilities of meantone. It is also noteworthy that Annette chose to perform William Byrd's *The Bells* on the organ. The clarity of speech this instrument produces questions

the assumption that many pieces from the English virginal school work best on instruments of the plucked-string type.

The evening concert at Örgryte New Church, October 15, with the themes *Celebrating Notre Dame and Alme Redemptoris* included

organists Kimberly Marshall on the North German Baroque organ, and Johannes Landgren on the Willis organ. The vocal quartet Schola Gothia (Ulrike Heider, Helene Stensgård Larsson, Sabina Nilsson, Yvonne Carlsson) complemented the fine organ playing. Using the early-music technique of singing from a single score it came across as if they were one voice.

Not limited to the boundaries of Göteborg, regional outreach concerts as part of GIOF's *Orgelvision Väst* included recitals by: Monica Melcova at Morlanda Church, October 10 on the sixteenth-century organ; Kimberly Marshall at Uddevalla Church, October 14; Ligita Sneibe at Mariestad Cathedral, October 16; Joris Verdin at Ulricehamn Church, October 20.

This year's tribute composer-organist Sven-Eric Johanson was featured in concerts involving choir, organ and instrumentalists at Haga Church, October 19, and Älvsborg Church, 19 October.

Göteborg has often been misunderstood as primarily interested in historically informed performance. The



Schola Gothia
Photo by Sven Andersson

number of new works featured at the festival this year goes a long way to nullifying that opinion. There were several new works written for the baroque organ in Örgryte (Ericsson, Sandell, Unander-Scharin, Hildén), for the Duo-clavichord (Ming Tsao's Dritte Stimme), for ensemble (Käck: SEJ in Memoriam), and for Do-organ (Börjesson and Hildén).



The Pop Up Museum
Walter Chinaglia and *Duoi organi per Montiverdi*
Photo by Sven Andersson

The Pop Up Museum of Mechanical Musical Marvels

This museum which miraculously appeared during GIOF in Ohlinsalen at the Academy of Music and Drama subsequently vanished the week later. Here is a list of the majority of instruments on display:

Harmoniums by Charles Victor Mustel (1815–1890); The Orgue-Célesta (1901) - This invention from 1885 by Charles Victor Mustel (1815–1890) is a combination of harmonium and célesta; A Player Harmonium - these instruments were produced by J. P. Nyström in Karlstad (ca. 1890–ca. 1920); A Harmonium by Alexandre Per et Fils 1885 - This high-quality instrument is from Joris Verdin's private collection; A copy of an original Pehr Lindholm (1741-1813) clavichord from 1806, built by Joel Speerstra in 2000; The Duo

Clavichord - built by Joel Speerstra and Per-Anders Terning (2012), is a clavichord with two keyboards and based on a single keyboard instrument by Silbermann; A house organ from 1800 - built by George Pike England (c. 1765–1815), this one-manual instrument has seven and a half stops, an early crescendo pedal, and two register-changing pedals; The Harmonicorde (1879) - A complete harmonium with attached piano strings invented by Alexandre François Debain (1809–1877); Duoi organi per Montiverdi - Two small Renaissance-style organs, 8' organ "lower octave" and 4' organ "higher octave", as part of a research project by Walter Chinaglia in recreating sounds from organs in Italy during the sixteenth and seventeenth centuries; The Bjurum organ (ca. 1643–51) - Built by Nicolaus Manderscheidt (1580–1662), this seven-stop positiv organ belongs to Skara Museum collection and is on long-term loan to the Academy of Music and Drama in Göteborg; A Pleyel Pedalpiano (horizontal) from 1880, restored in 2018 by Simon Buser.

Göteborg Youth Organ Festival

As I picked up my four-year old son from preschool, I was astounded to hear two parents discussing the events for children at this year's Göteborgs Youth Organ Festival (GYOF). With more than 600 children participating in events it is clear that this one of the biggest successes of GIOF. This year, I decided to spend more time with this phenomenon. Under the direction of Hanna Drakengren, the festival has built on the previous year's achievements.



Göteborg Youth Organ Festival
Photo by Sven Andersson

Classes of school children were invited to Göteborg City Library to build and play the Do-organ. I was pleased to hear well-known melodies, for example *Twinkle Twinkle Little Star*. A child commented that “the keys felt good because they are made of wood and not plastic.” Another noticed that it feels secure to play such a mechanical instrument because of the firmness of touch. With the prevalence of electronic keyboard instruments available to children in modern times, these workshops are useful in demonstrating the importance of mechanical instruments in music making.

Linus Landgren returned this year with a new organ saga *Fia the Fish* in the Saga room at Göteborg City library: “A great swimming contest is arranged in the port of Gothenburg! Fish from all around the world will join in. Fia the fish is a very good swimmer and her friends think that she should join. Even though she’s actually too afraid to do so, she does it anyway. The whistle blows and the competition starts...” With a chest organ, Linus entertained children as young as four: “Fia could swim so fast that she could visit her grandmother and grandfather in Denmark, her aunt in Germany and go to a spa in Varberg in one day!” The five-year old girl who sat beside me shouted “I’ve been to Germany!” Such was the interaction between performer and audience that for fifteen minutes, we were led through a fantasy world that the children could easily relate to.

School children were invited to the musical puppet show *Journey to Hawaii*, which was newly-written in 2016. The storyline is written by Fanny Öhrstedt (10 years) and her brother Rufus Öhrstedt (7 years) with the guidance of their mother, Jennie Danielsson. The puppet theatre was designed by Louise Jansson from an eighteenth-century perspective. Songs (text: Christoffer Jansson, music: Louise Jansson) are accompanied by a tramp organ and double bass in a mainly classical style, but also with elements of other genres including jazz and rap. The tramp organ, an instrument that was prevalent in Swedish schools a few decades ago, is the pillar of this show.

The focus for the final day of the festival was the organ school, led by Lina Lindqvist, Hanna Drakengren, and Louise Jansson. In the closing concert, thirteen children entertained the audience. Kimberly Marshall, who was amongst the guests, was full of praise for the organists of the future!

We look forward to following GYOF’s developments

in the following years! More information about GYOF 2019 can be found here: <http://organacademy-english.mystrikingly.com/programme-youth-organ-festival>.

The Organ as Cultural Heritage

Friday, October 18, was allocated to the cultural heritage of the organ. Among several projects a particularly important one, the reconstruction of the 1631 Lorentz organ in Kristianstad, was presented by Karl Engqvist and Koos van de Linde.

Göteborg International Organ Festival October 9–18, 2020

We look forward to Göteborg’s International Organ Festival October 9–18, 2020, with the theme *The Organ as a Mirror of Its Time* and a celebration of Torsten Nilsson (1920–1999)! Hans Davidsson: As the collection of unique organs grows in Göteborg what can we expect to discover from next year’s festival?

Indeed, also in 2020, we are going to present a new organ: the Lundén organ in Vasa church (1909) is going to be re-inaugurated after a complete restorative renovation. Its cultural and musical context is going to be a focal point. At that time, the first female cathedral organist in the Western Hemisphere, Elfrida André (1841–1929), governed the music culture of Göteborg. We are also going to celebrate twenty years with the unique North German Baroque Organ in Örgryte New Church with focus on early vocal, instrumental music, and new music for this instrument. In 1962, Magnusson organ builders in Göteborg built a completely new cathedral organ based on Schnitger-scales, including unusual stops and mixtures with overtones such as sevenths, minor-thirds, ninths etc., voiced in a clean and transparent manner, producing brilliant and bright colors with immediate attack and response, an instrument completely idiomatic to the expressive and sound-music by Torsten Nilsson. What stories do these instruments tell? What stories do their music present? What tonal and musical possibilities do they offer for musicians and composers today? Bring or send your stories about the artifacts to the festival and help us create a virtual catalogue of organs as mirrors of time and various aspects of global music culture. Finally, the Youth Organ Festival is going to present a brand new quarter-sized acoustical keyboard instrument which we expect is going to add new possibilities to invite children to the world of tactile passion and new sounds to the world of the organ. A warm welcome to GIOF 2020!

—Stephen Craig



ANNETTE RICHARD'S NEW BOOK:
*C. P. E. BACH'S GALLERY OF MUSICAL FACES:
PORTRAITURE, COLLECTING AND MUSIC IN THE LATE 18TH CENTURY*

Carl Philipp Emanuel Bach was a collector. By the time he died, in 1788, he had created an extraordinary collection of 378 portraits focused on the art of music. That collection has been the focus of my research for the last few years, and is the subject of my new book. Even in a period when portrait-collecting was passionately pursued by members of the intellectual classes across Europe, and when a collection of portraits was an important demonstration of education, social status and means, Bach's collection was unprecedented: it was the first large-scale portrait collection to focus on the art of music in its broadest sense, and its scope and quality were unmatched. It included oil paintings, drawings, copperplate engravings, etchings, woodcuts, caricatures, and silhouettes. Its portraits had been exchanged, sold, and hunted down across Europe with the help of friends and Bach's own artist son (Johann Sebastian Bach the Younger), and, expert and obsessive collector that he was, C. P. E. Bach was still adding to it just weeks before his death.

In the collection there were portraits of family members and friends, of admired colleagues and long-dead predecessors, of sources of inspiration and authority. Encyclopedic in its scope, the collection extended to literary, philosophical, mathematical, mythical, and political figures closely or loosely related to music. Among the members of his own family were C. P. E. Bach's brothers Wilhelm Friedemann, Johann Christian, and Johann Christoph Friedrich, and his stepmother Anna Magdalena. Contemporary musicians from across Europe included composers Joseph Haydn, Christian Gottlob Neefe, Johann Adam Hiller, Christoph Willibald Gluck, and Jean-Jacques Rousseau; Leopold Mozart in the famous group portrait with his children Wolfgang and Nannerl; the Viennese actor and painter Joseph Lange and his second wife, the singer Aloysia Weber; German star singer-actors Franzisca Koch, Carolina Müller, and Marie Sophie Niklas. From an earlier generation there were Händel and Marchand, Corelli and Vivaldi.

Extending well beyond its concentric circles of practicing musicians, organists, kapellmeisters, singers and composers, which stretched back into the 17th and 16th centuries, Bach's collection ranged into myth and

politics, to kings, emperors and other musical patrons, and on to writers, thinkers and philosophers who had turned their attention to music—Erasmus was there, in the company of Charlemagne, Gregory the Great and Robert Fludd, Aristotle and Epicurus, Milton and Leibniz. In the collection too were the contemporary German poets and men of letters Christoph Daniel Ebeling, Friedrich Gottlieb Klopstock, Gotthold Ephraim Lessing, Moses Mendelssohn, Carl Friedrich Daniel Schubart, and Johan Georg Sulzer. Among the engravers, painters, and draughtsmen represented in the collection were some of the most distinguished of Bach's time, as well as the best of their predecessors.

Dispersed after his death, C. P. E. Bach's collection was long assumed to have been lost, but a detailed inventory of the collection prepared by Bach himself was published as part of the catalogue of his estate in 1790. This fascinating list is full of information, even if in a kind of portrait-connoisseur's shorthand, and it was from this that it was possible to reconstruct the majority of the collection from the holdings of libraries and archives in the United States and Europe, especially the Berlin State Library, which I set out to do between 2006 and 2011. Having reassembled the collection, I curated an exhibition of parts of it at the Bach Museum, Leipzig, in 2011, and published a complete catalogue in 2012 (as a two-volume addition to the new *C.P.E. Bach: Complete Works* edition). My aim was, as far as possible, to reassemble the exact images that Bach sorted, organized, and displayed, and that his contemporaries saw, and to listen for the stories and music resonating around and among them. What was it like to listen to music in a room whose walls were packed with visual, verbal, affective, authoritative, personal, public information about musicians and musical thinkers past and present? How might seeing those crowds of faces, in print, drawing, or painting, inflect the sense projected by the inventory of the multiply-intersecting networks represented on Bach's walls? How would the physical reality of the objects of a late 18th-century music-collector's obsession speak about how that culture framed and conceived of itself?

My new book dives deep into the collection and the many questions it raises, showing how it was assembled,

ANNOUNCEMENTS

“Bach’s Organ World” Tour to Germany June 2–11, 2020



Elaine Sonnenberg at the 1739 Trost organ in Altenburg
Photo by a 2018 tour participant

how it participated in lively cultures of portraiture and collecting in the later 18th century, the impact it had during Bach’s lifetime and after his death, and how it might offer insights into new ways of listening to Bach’s music. It describes the place of portraits within the libraries of 18th-century bibliophiles, and shows how this vital part of a library’s collection defined and nourished friendship circles and cults of sensibility. In search of the ways portraits were received and understood, I explore the notion of character and theories of its representation, looking at how these played out in music and the visual arts. I consider theories of likeness and family resemblance (a fraught issue with respect to the music of the sons of J. S. Bach), reflecting on the art (and importance) of attribution and informed speculation. And I argue that C. P. E. Bach’s collecting activities amounted to a historiographical project no less ambitious than the groundbreaking work of his contemporary pioneers in the discipline of music history, Padre Martini (*Storia della Musica*), Sir John Hawkins (*General History of Music*), Charles Burney (*History of Music*), and Johann Nikolaus Forkel (*Allgemeine Geschichte der Musik*).

With C. P. E. Bach at its center, this book attempts to show how the new music historiography of the late 18th century, rich in anecdote, memoir and verbal portrait, was deeply indebted to portrait collecting and its simultaneous – and often paradoxical – negotiation between presence and detachment, fact and feeling. I hope my book will offer new ways of thinking about music history; fresh insights into late 18th-century cultures of sensibility and cults of character; new perspectives on the formation and self-fashioning of C. P. E. Bach as a cultural icon in his time, and a figure who staged his own posthumous reputation; and, informed by the interplay of looking and listening, new ways of hearing (and perhaps performing) Bach’s idiosyncratic music.

The book will be on its way to the editors at Chicago University Press shortly, and I hope available to any and all interested readers in the not-too-distant future.

—Annette Richards



Lee Ridgway, Boston organist and harpsichordist, and Mark Steinbach, Brown University organist and senior lecturer, will lead the seventh “Bach’s Organ World” tour to Germany, June 2–11, 2020. This tour, developed and previously led by Quentin and Mary Murrell Faulkner, focuses on organs spanning 280 years in the Berlin-Leipzig-Dresden triangle. A feature of the tour is that participants have ample time to play the organs, in addition to learning about their histories and contexts within the organ building traditions of this central German region.

Included are three organs with which J. S. Bach had a direct connection: the Hildebrandt organs in Naumburg and Störmthal, and the Trost organ in Altenburg. Other highlights are Silbermann organs in Dresden and Freiberg; the 1624 Scherer in Tangermünde; and the 1905 Saur in the Berliner Dom. Both Lee and Mark participated in previous tours with the Faulkners, gaining in-depth experience with these historic organs, in addition to their extensive experience playing and performing on many historic instruments.

A new feature of the 2020 tour will be masterclasses on key instruments, including Silbermann organs in Freiberg, and the Hildebrandt organ in Naumburg, as well as possible opportunities for classes on other organs. These classes will look in more detail



1746 Hildebrandt organ in Naumburg
Photo by Lee Ridgway

at registrational possibilities, technical matters related to playing these historic instruments, and interpretation.

For more information, contact Lee (ridgway@mit.edu), Mark (mark_steinbach@brown.edu), or Concept Tours at www.concept-tours.com/tours/cultural-group-individual-2/ or 800-300-8841.

—Lee Ridgway

New Cornell Hub for Historical Keyboards

There is a new space at the Cornell Center for Historical Keyboards for its instrument collection. This will include 18th- to early 20th-century pianos—with professor emeritus Malcolm Bilson’s fortepianos at its core—Cornell’s organs, harpsichords, clavichords, and other keyed instruments. This space, a rotating home for some of the center’s concert-ready instruments, is a collaborative resource for researchers, performers, and students.

Through artist and scholar residencies, festivals, workshops, concerts, and masterclass, the Cornell Center for Historical Keyboards provides an array of programming and resources of interest to specialists and the public, exploring the history and technology of keyboard instruments from the earliest organs to the MOOG synthesizer, their influence in music and the arts, and their larger impact on global social history. More information is provided here: <https://music.cornell.edu/keyboard-center>.

Keyboard Perspectives XI

The latest issue of *Keyboard Perspectives, the Yearbook of the Westfield Center for Historical Keyboard Studies* (vol. XI, 2018), edited by Roger Moseley and Tilman Skowronek is now available, featuring ten articles, a profile on the organ builder Paul Fritts, and a review essay.

Reformations of the Organ

Chris Bragg, “Snapshots of the Organ Reform Movement: The Path to Haarlem”

Christopher Marks, “Organ Sonatas and the Development of an American Musical Style”

Lynn Edwards Butler, “Innovation in Early Eighteenth-Century Central German Organ Building”

Paul Walker, “Organ Music in Sixteenth-Century Italy: A Reconsideration”

Opera at the Keyboard

Patrick J. Rogers, “‘Support and Give Effect to the Vocal Part’: Domenico Corri Demonstrates the Art of Accompaniment in Gluck’s *Orfeo*”

Ghosts in the Machine

Alyssa Michaud, “‘This Will Play Your Piano’: Automation, Amateur Musicianship, and the Player Piano”

Allison Wente, “Phantom Fingers at Work: Selling Mechanized Musical Labor in a Changing Musical Marketplace”

Pamela Feo, “‘So intangible a thing as a pianist’s touch’: Listening to the Body in Player-Piano Performance”

Christine Fena, “‘Soulless Machines’? The Question of Human Expression in Player-Piano Discourse, 1900–1930”

Sergio Ospina-Romero, “On Pianolas and Pianolists: Human-Machine Interactions, Dialectic Soundings, and the Musicality of Mechanical Reproduction”

Profile

Tilman Skowronek interviews Paul Fritts

Review Essay

Matthew J. Hall, “Pierre Nicolas La Font’s Recently Recovered Harpsichord Music and Its New Critical Edition”



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westfield.org/donate

*Submissions and questions for the Newsletter
may be directed to info@westfield.org*

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