Westfield

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Fall 2020

Stephen Craig, Editor

As this year's activities come to a close, we warmly welcome you to Westfield's Fall Newsletter 2020. Throughout the year we have had to adapt to the restrictions placed upon us. Thankfully, due to creative aptitudes, there has been plenty to report.

Thank you, Mike Cheng-Yu Lee, for giving us an insight into the Cornell Center for Historical Keyboards' fall 2020 series. We learn about Anthony Romaniuk's new album, *Bells*, and the town of Karlskoga has received Sweden's first Italian Baroque organ. Kathryn aptly describes the three pieces published here.

I look forward to the following year with great interest in the happenings of Westfield, its affiliations, and members.

—*Stephen Craig*

Contents

From the Desk of Kathryn Stuart, Executive Director

We are delighted to present the Fall 2020 Westfield Newsletter including articles about the series of concerts presented by the Cornell Center for Historical Keyboards. As you may remember from our last newsletter, because of Covid, Cornell on-campus activities, including concerts, stopped before the end of March 2020 and have not yet resumed. In their place, and thanks to the creative thinking and planning of Cornell faculty in the Center for Historical Keyboards, an online series of events emerged as of September 23; I invite you to read about these below. Also, please visit www.historicalkeyboards.org for a listing of all events.

You may remember that in August 2010 the first Westfield International Fortepiano competition was held in Ithaca, NY. The winner was Anthony Romaniuk, who has subsequently performed numerous concerts in Europe, the United States, and Australia. Stephen Craig interviewed Anthony for a fascinating piece that appears below.

Finally, "From Tuscany to Sweden: Karlskoga's Italian Baroque Organ" describes the restoration project in 2006, as well as the subsequent renovation and journey (October 2020) of an Italian Baroque organ from 1715. While Sweden is home to many pipe organs in various styles, this is the first Italian organ in genuine baroque style in Sweden. I encourage you to read this fascinating story.

As we continue to find our way through these challenging times, I hope this finds you happy, in good health, and that music continues to bring you much joy.

—Kathryn Stuart

Cornell Center for Historical Keyboards, Fall 2020 Series:
Music as Refuge
and
Beethoven and Pianos: Off the Beaten Path

When governor Andrew Cuomo signed the "New York State on PAUSE" executive order on March 20th, the Cornell Center for Historical Keyboards was in the busy midst of finalizing programming for the *Beyond Beethoven* festival which would have taken place on the Cornell campus in September. Within days of the order, the university announced that it was sending students home and the remainder of the spring semester was resuming online. And as major arts organizations announced postponements of their 2020-21 seasons, it soon became clear that an in-person festival was unlikely; indeed, in early summer, Cornell announced strict prohibition of visitors from entering campus buildings through the end of 2020.

In response, plans were laid in midsummer to create a new website which would be host to a parallel set of online events, drawing primarily on Cornell keyboardists and scholars. The first series, *Music as Refuge* (which began on September 23rd), reflects on music as a medium for refuge in turbulent times and as a means of escape. The series includes the biweekly Cornell Midday Music for Organ recitals in an exploration of "The Organist's Imaginary Worlds." Programs released thus far have ranged across a wide terrain, from early 18th-century North Germany to 20th-century England, from 19th-century America to the European lowlands of the 17th century. Recorded on a variety of instruments at Cornell and in the Ithaca area, David Yearsley inaugurated the series with a program titled "Fantastical Refuges" with music by G. F. Handel and his own improvisation; PhD student Anna Steppler then brought us the soundscape of British music of the 20th and 21st centuries, the source of her personal refuge, in "Remembering Home"; Annette Richards explored the idea of suspended time with music by Buxtehude, Frescobaldi, Mozart, Krebs, and J. S. Bach; and, most recently, DMA student Michael Plagerman presented a program titled "Fortress: Music of Strength and Comfort," which featured Reger, Widor, and John Knowles Paine.

Other short recitals by Cornell pianists round off the series. These include two programs by Xak Bjerken,

one premiering the *Orpheus Suite* by Elizabeth Ogonek (new Cornell Professor of Composition), the other featuring Ulysses Kay's *Inventions* (each program was supplemented by conversations with Ogonek and Kay's daughter). Soon to come is a newly-commissioned work from Jesse Jones (Assistant Professor of Composition, Oberlin Conservatory, and Cornell DMA '13) performed by Bjerken and Miri Yampolsky. Finally, Mike Lee will perform a selection of Chopin's Preludes, Op. 28, on Cornell's recently refurbished Pleyel pianino (c. 1850), reflecting on Chopin's isolated and alienated circumstances and their possible musical manifestation in a surviving autograph sketch during his sojourn on the island of Majorca (1838-39).

The Cornell Baroque Organ at Anabel Taylor Chapel, Cornell University.

In the meantime, *Beyond Beethoven* was transformed into a virtual festival which has been running all semester, accessible to Westfield friends everywhere. Adapted to accommodate the restrictions of the moment, *Beethoven and Pianos: Off the Beaten Path* runs in two complementary directions: one exploring piano technologies known to have been associated with Beethoven but that have traditionally been overlooked in Beethoven performance practice, the other considering contemporary responses to this monumental historical figure and his music. As we encounter and re-encounter Beethoven in this series, our aim is to cast light on the ideas and practices that informed the keyboard culture of Beethoven's day, but also to go beyond them, in terms of time and place, politics and aesthetics, performance and ideology – reaching well into the 20th, and even 21st, centuries.

The series began on October 2nd with a trio of conversations which presented three of the leading figures in today's Beethovenian landscape: Annette Richards spoke with musicologist Nicholas Mathew (Professor of Music at UC Berkeley and author of *Political Beethoven*, 2013); Xak Bjerken, alongside Annette Richards and Rick Faria, conversed with music critic and novelist Paul Griffiths about his recently published work of historical fiction, *Mr. Beethoven*; and Mike Lee interviewed Malcolm Bilson who, together with six Cornell DMA graduates, first presented Beethoven's 32 sonatas on historical instruments in the mid 1990s.

After these introductory conversations, the series got underway with a double-header: Tom Beghin (DMA, '96) previewed for us his soon-to-be-released double CD and (136-page) booklet featuring the first modern reconstruction of Beethoven's Erard Frères piano (Paris, 1803) by Chris Maene (Ruiselede, 2016). This preview included an hour-long lecture-demonstration complemented by a full-length performance of the "Waldstein" Sonata, itself reconstructed to include WoO56 and the "Andante Favori." In the following week, Tom then joined members of the Cornell faculty and graduate students for a virtual roundtable, speaking to us from Ghent, Belgium. Continuing the spirit of exploring keyboard technologies typically deemed to have been "rejected" by Beethoven, Mike Lee followed with a program that reexamined the role of the Stein piano in Beethoven's large-scale early works. The program included a complete performance of the "Grande Sonate," Op. 7, on Cornell's McCobb-Stein, with program notes by DMA student Cheryl Tan and a conversation with guest Tilman Skowroneck (author of *Beethoven the Pianist*, 2010) which critically reassessed the centrality of the Stein-type piano in shaping Beethoven's earliest development as a virtuoso pianist.

Beethoven's Erard and Chris Maene's replica side by side.
Photo: Steven Maes

Concurrently, DMA students Richard Valitutto and Thomas Feng have published programs centered around Michael Finnissy, pairing his music with works by Mark Carlson, Reiko Füting, Juri Seo, Matthew King, Johannes Quint, and Ann Silsbee. The series will continue with two more programs by Mike Lee in collaboration with Cornell graduate students (a reassessment of the hybrid instrumental nature of the Diabelli Variations and a revisit of the connection between Beethoven's late keyboard style and the music of C. P. E. Bach), and will culminate with piano duo HearNowHear (Andrew Zhou, DMA '19, and DMA student Ryan MacEvoy McCullough) presenting a new work commissioned especially for this occasion from an international roster of young composers (Aida Shirazi, Yi Wei Angus Lee, LJ White, Dante De Silva, and Jihyun Noel Kim, Christopher Castro, Laura Cetilia). This new work will consist of a set of variations on Beethoven's *The Rage Over a Lost Penny*, Op. 129, and will be a 21st-century parallel to Anton Diabelli's Vaterländischer Künstlerverein project, aiming to move beyond Beethoven as sublime hero and focus instead on the frothy, disposable, and "bad" Beethoven.

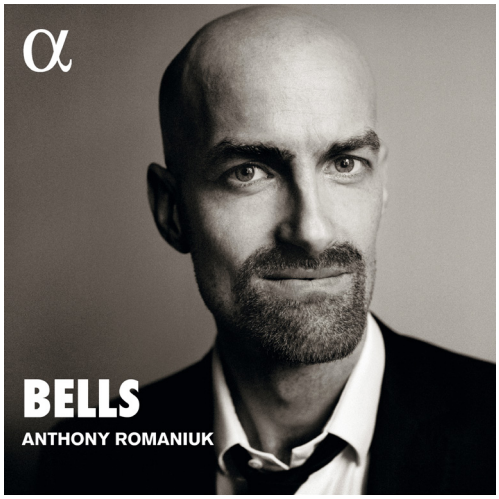
We hope you'll tune in to watch and listen to these programs, most of which will be available to all until the end of the year. Despite isolation, distance, and the impossibility of live performance, historical keyboard studies and performance continue to thrive.

All events are available for viewing at www.historicalkeyboards.org.

—Mike Cheng-Yu Lee
Visiting Scholar-Artist in Residence
Cornell Center for Historical Keyboards
Department of Music

An Interview with Anthony Romaniuk

In August 2010, Anthony Romaniuk was awarded first prize at the inaugural Westfield International Fortepiano Competition in Ithaca, NY. He has played at concert venues in Europe, including Wigmore Hall (London), Salle Gaveau (Paris), Concertgebouw Amsterdam, Berliner Konzerthaus, Bozar (Brussels), and at the Menuhin Festival (Gstaad), as well as frequent engagements in the US and Australia. We welcome Anthony back to discuss his subsequent achievements, thoughts, and debut solo recording, *Bells*, released on Alpha Classics in 2020: https://open.spotify.com/album/6Oa0Jnsxn5ZvLzp4w2Cw-fM?si=Igx2YpQDRr6tXwnFz8XA6w.



The album's cover portrait.
Photo: Johan Norrback

A highly informative trailer to *Bells* can be viewed here: https://youtu.be/_Vwv_rWm2rY.

Anthony, it has been eight years since Tilman Skowroneck interviewed you for Westfield's newsletter in 2012. Update us on how your career has unfolded during this time and the exciting projects that you have been involved in.

The short version is that I've spent significant amounts of time as a chamber and ensemble musician, only occasionally venturing out into the soloist space.

Several collaborators have proved to be formative and significant, particularly Patricia Kopatchinskaja (among the most important and vital violinists working in Europe these days) and Vox Luminis (led by Lionel Meunier—a Belgian-based, highly internationally-acclaimed vocal ensemble). The former helped me find my voice as a stylistic chameleon, to question tradition and to be flexible; the latter taught me the pure joy to be found in harmoniousness and stylistic verisimilitude.

In your biography you describe yourself as a natural "musical polyglot" and this is shown in your interest of historical keyboard instruments as well as improvisation in an array of genres. How are you planning to further expand your horizons in your desire to push "the boundaries of classical orthodoxy?"

The first horizon-expanding move is to deepen my acquaintance with electronic music-making. I bought a little bass synthesizer a few years ago, downloaded Ableton (a Mac-based digital audio workstation used for sampling/sequencing/synthesizing, etc.) about six months ago, and have spent some time since then teaching myself synthesis and the language of electronic music software. I've long harbored a love for lots of non-classical electronic music (Aphex Twin, Four Tet, Brian Eno, Rival Consoles, Massive Attack, et. al.) and now I feel is the time to begin creating music in that tradition, if it can be called as such. How that will interact/influence my classical music-making remains to be seen.

In terms of my solo and group projects, the short-to-medium term will be taken up with picking up some of the themes on *Bells* and testing their boundaries. For instance, I'm currently rather convinced of the worth of playing fragments of works rather than complete works as a rule. Giving these works a different context seems to be important in my view, even if that means forgetting or tarnishing the original context. The reason for this being simply that I feel that we already have enough of the latter context—the traditional and somewhat musicological way of collating programmes doesn't hold much interest for me right now. Perhaps the audience will come with me on this, perhaps not. I'm at least willing to test the idea.

Your debut solo album Bells *has been released on Alpha Classics this year. Where did the idea come from?*

The idea to record a solo album was first seriously considered after winning the Westfield Fortepiano Competition in 2010, yet I wanted to wait until I truly had something personal to say. The fact that it took ten years to get to the point of releasing a record reveals something about the amount of searching and artistic uncertainty I experienced during this time. What would eventually become *Bells* grew from a desire to accurately reflect the diversity of my musical activities within a single programme.

It's an ambitious celebration of keyboard music from a wide spectrum of eras. At an initial glance it could be considered that the selected pieces have very little in common with each other. You have, however, found a solid connection in the title, Bells. *How do bells bind this repertoire together?*

Calling the album *Bells* was a somewhat poetic way of talking about pedal points and held, sustained notes. Pieces that are based on drones, bourdons, open fifths, tend to sound less like Western classical music and more like music from elsewhere in the world. I was very interested in finding works that could somehow defy categorization. The thing which bound them together was that each piece has either a prominent open fifth (usually in the bass) or, in the case of the Purcell (Fantasia Upon One Note) a note which sustains for an abnormally long time.

Using different keyboard instruments was another way in which to decontextualize the pieces I'd chosen. Changing the timbre goes a long way to remove preconceptions one has about pieces, kind of like removing the layers of our listened experience. For instance, the Bartok folk dance on fortepiano (with moderator) suggests another time and place; the medieval song on the Fender Rhodes completely removes any kind of medieval signifiers (while still remaining true to the original text); and the use of the harpsichord for the African-inspired improvisation Kora also encourages a fresh look at both the timbre and musical content of the track.

You have recorded the repertoire on the following instruments: Fazioli piano model F228, fortepiano (2018) built by Detmar Hungerberg after Anton Walter (c. 1802), harpsichord (2006) built by Detmar Hungerberg after an anonymous Italian instrument in Leipzig, and Fender Rhodes. Describe the qualities that you enjoy in these particular instruments.

Fazioli

I fell in love with these instruments quite recently, really only in 2018. To me, they embody the sound of the 21st century far more than a Steinway (which to me still sounds as if it were from the 19th). Something about the long sustain and slow decay makes me think of truly industrial-strength instruments, almost like an analogue synthesizer at times. The timbral range is quite astonishing (witness the Crumb) and sometimes its resonance is positively thrilling (the end of Ligeti). I chose the F228 over larger models primarily due to the faster bloom of the sound and slightly quicker response of the action—the 278 and 308 are gigantic beasts better suited to concerti and massive halls, rather than a recording in a relatively intimate space.

Fortepiano

My Walter is a gem. Detmar Hungerberg is a craftsman *sans pareil* in my opinion and he created an instrument which somehow exceeded my sky-high expectations. Due to its extremely (really!) light touch and massive dynamic range, it is, without question, the most difficult piano

The four keyboards. Photo: Virginie Schreyen

to control that I've ever come across. I've owned it for around two years and I feel that I haven't really begun to scratch the surface of what the instrument can produce. Detmar followed some of Walter's prescriptions scrupulously and took great liberty with others—the ribbing has much more in common with his Fritz pianos, for example. I find the basic timbre of the instrument to be rounder and somewhat warmer than most Walters, looking forward to more Romantic-era pianos. It is capable of such extreme soft and loud that I often find myself re-calibrating my dynamic spectrum for various pieces. Indeed, this instrument is such a universe unto itself that I feel my imagination expanding as a result of working on it daily.

I made my second recording on it this summer (Mozart and Beethoven piano quintets, plus a solo work) and I have no doubt that the year in between my solo recording and the latest one will be somehow discernible. The journey continues.

Harpsichord

My Italian harpsichord has a versatile and unique voice. It was my first historical instrument and I have seen both it and myself change in the 12 years that I've owned it. The sound has become sweeter and sweeter over the years, especially in the treble.

Although none of the repertoire (Bach, Rameau, Byrd) would generally be recorded on an Italian harpsichord, the instrument somehow manages to sound completely at home in such varied styles. The Rameau, in particular, sounds surprisingly wonderful, as the pastoral and bacchanal are brought out by the Italian in ways that most French instruments would struggle to do so.

Fender Rhodes

I chose the Rhodes primarily as a disruptor, in that I wanted something timbral from the non-classical world, something to give it yet another weapon in the argument for not limiting oneself to one keyboard per programme/album. The Rhodes sound is pretty ubiquitous, but as I hadn't really heard it convincingly in the classical context, I decided to give it a whirl. The specific instrument was a rental, nothing particularly special, but I was delighted by the final recorded sound—this was the work of my Tonmeister, Peter Laenger, who found the perfect balance of direct-line input and room (amp) noise, plus a beautiful vintage plate reverb to warm its timbre.

How have these instruments shaped your interpretations with the respective repertoire from your album?

Each track on the album was given a respective instrument based on either (a) obvious, uncontroversial selection (e.g. Byrd-harpsichord, Mozart-Walter, Ligeti-Fazioli, or Corea-Rhodes) or (b) some individual reason making the less-obvious choice the more interesting one.

The Bach Prelude from the English Suite no. 2 in A minor exists in two versions: one on the Fazioli and another on the Rhodes. I didn't necessarily intend on releasing both versions, but they were distinct enough in their respective qualities to merit back-to-back inclusion on the disc. The Fazioli version is stricter, more percussive, more driving and machine-like.

The Rhodes version is somehow a bit swinging, more relaxed, and groovier. It's as though the (quite severe) limitations of the Rhodes action forced me to take a relaxed tempo and the timbre itself somehow wants its rhythmic undercurrent to be less strict. As if the instrument itself would be aware of its past and reception—as though it resisted being put in the same box as the Fazioli.

Bartok on the Walter was chosen to give the already-creepy piece an even eerier ambiance. It also needed to be transposed down a half-step to fit the 61 key compass.

The Beethoven Bagatelle simply needed a larger compass, as it didn't fit on the Walter. However, the Fazioli made the interpretation more muscular and allowed me to experiment with washes of color which wouldn't be possible on an earlier instrument.

Purcell on the Fazioli was a relatively easy choice. The original Fantasia is for viol consort, so I thought the piano would appropriately replicate the tonal range better than the harpsichord. Also, using the e-bow drone on the metallic, high-tension piano strings seemed to be a better option than on the harpsichord. The "One Note" is overdubbed, as it would be dislodged if I were to play with it on the string.

Orlof, Vrauwe (the medieval Flemish chanson) was destined for the Rhodes. My goal was to use the medieval melody to create something rather more modern. It could have worked on the piano as well, but I suspect the net effect would have been rather more traditional than the end result.

Through endeavors such as Bells*, you have redefined the way in which music is appreciated from experimental programming to innovative performance practices. How do you make sure that you keep firmly connected to the milestones in historical research happening at the moment?*

If I'm completely honest, keeping up-to-date with the latest discoveries in historical research isn't my top priority at this stage. My goal as a musician isn't necessarily to be at the leading edge of historically-focused performance, but rather to redefine and re-contextualize how I choose to present concerts which include repertoire from the Western classical canon. Part of that redefinition does include historically-informed performances (cf. Beethoven Rondo from Op. 28 on my Walter) but just as often I look for ways to place the music, respectfully, within new sets of parameters (cf. Bach on the Rhodes, not merely in the choice of instrument but also the style of playing). Of course, when playing (for example) Beethoven on the Walter, I aim to be as aware and faithful to both the letter and the spirit of the music, using whatever historically-informed tools I already possess.

The community of historically-interested keyboardists is relatively small and I consider myself fortunate to count many friends amongst its ranks. My friendship and artistic communion with my colleagues are my first and most important means of keeping up-to-date re. historical performance practice. Whether at concerts, conferences,

Photo: Julia Wesely

or correspondence, it's always great to catch up and hear about whatever each of us is currently obsessing about. Additionally, one can sometimes tune in to interesting discussions to be found on social media groups. The usual cautions apply regarding social media use, but I find brief visits can occasionally bear fruit.

Do you plan to continue with similar projects that bind a vast range of musical styles in the future? Perhaps you already have something in the pipeline that you would like to give Westfield readers a sneak preview.

Right now I'm actually drafting a programme to be performed with a few chamber orchestras in Europe in the 2022-23 season. Indeed, it features multiple keyboards, multiple styles, and fragmented works. Much of the piano plus string orchestra repertoire isn't exactly to my programming taste, so it will likely be necessary to reach into the piano quintet repertoire and use some creative orchestration.

At the moment, the mix includes music by Olli Mustonen, Ligeti, Muffatt, Bach (of course!), possibly Tanayev and/or Shostakovich, Josquin. There'll probably be some original compositions and certainly some improvisation.

Several US concert tours have been postponed in the wake of Covid-19, but I'm looking forward to a postponed project with the Seattle Symphony in May 2022. It will also be on multiple keyboards, but the repertoire is rather more contained to a smaller time period (Rameau, Handel organ concerto, C. P. E. Bach keyboard concerto).

Thank you Anthony for this interview! Anthony's website can be visited through the following link: www.anthonyromaniuk.com.

—Interviewed by Stephen Craig

From Tuscany to Sweden: Karlskoga's Italian Baroque Organ

An abandoned, empty organ case was for sale at an antique shop in central Rome. The case was in very bad condition—shortened both in height and depth, and damaged by woodworm. Almost all of the metal and wooden pipes were missing except for a few that belonged to the old facade. An antique enthusiast from Bologna bought the organ case as a decorative object but also wished to restore the instrument to its original glory. On the new owner's initiative, the restoration project happened in 2006 with a comprehensive documentation and new construction of a replica of the organ as it would have been in 1715: the instrument needed a new wind chest, bellow, fan, many new parts of the keyboard as well as the mechanics, structure, decorations, organ case, and practically all of the pipes. The famous Italian organ-building company Inzoli-Bonizzi from Crema reconstructed the whole instrument from scratch exactly as it would have been in 1715 and planned to revive the old facade into the new structure.

Many Italian baroque organs that have been preserved in their original or almost original condition can be found at churches and music academies around the world: Lübeck Cathedral, Berlin Cathedral, Holy Trinity Church in Copenhagen, the Sibelius Academy in Helsinki, Royal Academy of Music in London, University of Rochester, and Cornell University—to name a few. Sweden is home to many pipe organs in various styles, but not a single Italian organ in genuine baroque style can be found anywhere in the country—until now! This organ is a highly unique instrument in Sweden due to the specific style and tonal character, as well as a fantastic resource for teaching and research. This year the organ was again renovated, moved, and installed in Skogskyrkogården Chapel in Karlskoga by Enrico Barsanti and Andrea Michelozzi (Samuele Maffucci Organs, Pistoia) in October 2020.

The signature of the organ's builder has been lost; however, the Italian organ-building company Inzoli-Bonizzi believe that the original instrument was built in 1715 by Giuseppe de Martino, one of the most important names during the baroque period of organ building in Naples. Giuseppe de Martino (unknown date of birth, died sometime after year 1726) was the official organ builder at the Royal Chapel in Naples (1686-1722) and the Royal Chapel of the Treasure of San Gennaro (1688-1722) in the Cathedral of Naples. De Martino's prestigious title as the Chapel Royal's organ builder brought him into

contact with some of the leading names in Neapolitan church music: Francesco Provenzale, Alessandro and Domenico Scarlatti, Nicola Fago, Francesco Mancini—to name a few. His work as an organ and harpsichord builder is documented from 1690 to 1720. His brother Tomaso (some documents refer to him as Giuseppe's son) succeeded him as a royal organ builder 1726-36 and Tomaso's son, Domenico, continued the family tradition of organ building. Some of the most famous organs built by de Martino include: Annunziata Basilica in Gaeta (1685), Montecassino Abbey (1710), Santa Caterina a Formiello in Naples (1718, the only organ signed by Giuseppe de Martino in Naples), and Madonna della Libera in Villa Torre (1721, rebuilt by Domenico Antonio Rossi in 1783).

The chapel at the Royal Palace in Naples had a rich music scene and the Cappella Musicale—a music ensemble of professional musicians and cantors (including the famous castrato singer Farinelli)—performed church music led by some of the most famous organists and composers in Naples, including Jean de Macque and Giovanni Maria Trabaci. One of the most significant musicians was Alessandro Scarlatti, who was Maestro di Cappella 1684-1725. Alessandro was father to Domenico who became the organist at the Royal Chapel in year 1701.

Neapolitan baroque organs have small and compact structures, between five and ten different stops, one single manual with 45-50 notes, and are often without pedalboards. The sound is rich and light, built over the harmonious overtone series of the "Principal" family—called Ripieno in Italian. The repertoire is limited due to the character of the organ and includes all Italian composers from the 16th to 18th centuries, such as Frescobaldi, Merulo, Gabrieli—and also many other European composers such as Sweelinck, Cabezón, Froberger, Buxtehude, and the early works of Bach. This instrument complements the organ landscape of Karlskoga Parish and will be used for church services, concerts, courses, and masterclasses held all year round by the parish's Italian organist Riccardo Gnudi, founder and artistic director of the Karlskoga Organ Academy. Information about the Academy's events can be viewed here:

https://www.facebook.com/karlskogaorgelakademi
https://www.youtube.com/watch?v=NbT-Orgk9RaE&t=24s
https://soundcloud.com/karlskogaorgelakademi

From left to right: organist Riccardo Gnudi with the builders Enrico Barsanti and Andrea Michelozzi.
Photo: Leif Helge

Nameplate.
Photo by Leif Helge

Disposition

One manual with 45 keys (C-c2) with short octave. No pedalboard.

Six stops (seven unlabeled draw knobs on the right side of the keyboard):

[Principale 8]	(=Principal 8 foot, around 10 pipes from 1715)
[Ottava 4]	(= Octave 4 foot) *
[XV]	(= Fifteenth 2 foot) *
[XIX]	(= Nineteenth 1 1/3 foot) *
[XXII]	(= Twenty Second 1 foot) *
[XXVI]	(= Twenty Sixth 2/3 foot) *
[Tirapieno]	(Draw knob that pulls all the marked stops *)

274 pipes.

Mechanical action.

¼-comma Meantone temperament. A=435 Hz.

Pressure: 50 mm.

A single bellow with electric blower.

—*Riccardo Gnudi, translated by Stina Gray*

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Submissions and questions may be directed to:

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WESTFIELD CENTER
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