

Westfield

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*A National Resource for the Advancement of Keyboard Music
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Fall 2021

Stephen Craig, Editor



Welcome to the fall 2021 issue of the Westfield Newsletter! The Co-Presidents, Annette and Matthew, update us with news from the Board as well as an appeal for donations, which go a long way to support Westfield activities.

There is a final reminder to register for the Westfield/Cornell Center conference, *Diversity & Belonging: Unsung Keyboard Stories*, on January 26–30, 2022, at the University of Michigan School of Music. A highly detailed program of events is described below.

I interview Eleanor Smith, who has made several significant achievements in the field of organology and

is, at present, a research fellow at the Göteborg International Organ Academy. Thank you, Eleanor, for also providing a detailed report of the Göteborg International Organ Festival 2021, of which the new organ for the Gothenburg Concert House was the primary feature.

Finally, an update on volumes twelve and thirteen of *Keyboard Perspectives* is provided.

—*Stephen Craig*



CONTENTS

News from the Board	2
<i>Diversity & Belonging: Unsung Keyboard Stories</i> conference, January 26–30, 2022	2
An Interview with Eleanor Smith	9
Report: Göteborg International Organ Festival 2021	12
<i>Keyboard Perspectives</i> : Publication Update	15

NEWS FROM THE BOARD

As we near the end of 2021, we're more grateful than ever for the community of colleagues and friends that is the Westfield Center. It's been a strange year, but we've continued to make music, to perform both virtually and live, to teach and learn, to pursue our research and explore new ideas. At the Westfield office at Cornell and in virtual Board meetings, we've been looking ahead to our next opportunities to share our ideas and enthusiasms in person—at our Ann Arbor conference this coming January, a multi-instrument *Well-Tempered Clavier* jamboree during the Berkeley Early Music Festival in early June, a celebration of keyboard culture at Cornell in early fall, and a conference on “Music from the Old World to the New” at the Sigal Music Museum in Greenville, SC in Spring 2023. In addition, two issues of our yearbook *Keyboard Perspectives* are in production and will soon be making their way to you.

Your Co-Presidents, along with fellow Westfield Trustees, are very much looking forward to *Diversity & Belonging: Unsung Keyboard Stories* this coming January 26–30 at the University of Michigan. The organizing committee for this path-breaking conference have put together a stimulating and richly diverse program, one

that deserves the support and attention of our entire membership. To that end, we urge those who have not yet registered for the event (for either in-person or virtual attendance) to do so as soon as possible. We would love to see you there! Full details—including conference registration, schedule, and support opportunities—may be found [here](#).

As ever, we rely on members to support Westfield programs. We hope you'll consider joining those who have already made donations toward *Unsung Keyboard Stories*; end-of-year gifts to support general programming are also most welcome. Every gift, however small, makes a difference. We'll have more information about upcoming plans, and the ways you can participate, in the months ahead. Until then, thank you for your commitment to the Westfield Center, and we wish you the very best for the upcoming holiday season.

—Matthew Dirst & Annette Richards
Co-Presidents

DIVERSITY & BELONGING: UNSUNG KEYBOARD STORIES JANUARY 26–30, 2022 AT THE UNIVERSITY OF MICHIGAN, ANN ARBOR

Please register now for the trailblazing *Diversity & Belonging: Unsung Keyboard Stories* conference here: <https://westfield.org/keyboard-stories.html>! Early bird discounts run through November 20.

Among the more than 60 presenters and performers who take on topics of diversity, ethnicity, disability, and empowerment in keyboard music; music of the African diaspora; womxn in music; decolonizing and troubling the keyboard canon; and gender constructions in jazz; participants will hear performers and composers who advance important perspectives and interrogate profound questions in the arts.

Commissioned works

Pianist and composer **Connor Chee** will offer a

lecture-recital entitled “A Modern Indigenous Approach to Piano Composition” on Saturday, January 29. Chee will feature select works from his collection of *Navajo Vocables for Piano*. He writes,

These pieces draw from the rhythms, forms, melodies, and methods of development used in traditional Navajo music. Some of the pieces are close transcriptions of the songs, while other pieces focus only on elements such as rhythm and recurring melodic patterns.

The Navajo Vocables for Piano, composed in 2014, are based on traditional Navajo Corn Grinding Songs, as well as chants from the Navajo Enemy Way Ceremony. The term “vocables” refers to the non-lexical syllables used in Indigenous chants to carry melodic lines. In this

collection, the vocables have been transferred to the piano, bringing what was once a strictly oral tradition to a new outlet.

The Navajo Vocables for Piano were composed as three sets of four. The first and last sets (numbers 1–4 and 9–12) are based on Navajo Corn Grinding Songs, while the middle set (numbers 5–8) is based on songs from the Navajo Enemy Way Ceremony. In this sense, *The Navajo Vocables for Piano* can be performed as a complete set in 3 movements. However, this is not required or expected.

Directly after Chee's lecture-recital, pianist and Eastern Michigan University professor of music **Joel Schoenhals** will premiere Chee's *Sandpaintings*. Chee explains:

When composing the music for my album *Scenes from Diné'tah*, I knew that I wanted to have a visual aspect to the album through a series of music videos. Along the same lines of that visual inspiration, I decided to refer to some traditional Diné visual art for this commission: sandpaintings. Sandpaintings are created by carefully sprinkling different colored sand to create paintings. Traditionally, they serve a curative purpose, and are used in a variety of ceremonies. Unlike the Diné sandpaintings one might see displayed for aesthetic and artistic purposes, the healing sandpaintings contain sacred elements, and they exist only during the ceremony. I feel a strong parallel with music here, in that they only exist while the ritual is performed. While there are sacred sandpaintings that should not be used or created outside of ceremony, I took inspiration from several common elements in sandpaintings: sacred stones, clouds, lightning, and the sacred mountains.

The number four is sacred to the Diné, and this is often related to the four directions. In that sense, many sandpaintings will depict elements four times—once in each direction. In the traditional dwelling (known as a hogan), the door always faces East to greet the rising sun. When entering, you must always move clockwise around the center of this circular dwelling. Some sandpaintings share this format, having a circle with an opening towards the East, and the sandpaintings within shown in each of the four directions. For this piece, I began by writing the four pieces based on the Eastern direction, and developed these pieces as the cycle moves clockwise through all four directions.

The theme for each piece is carefully related to its counterparts in each direction. Just as a sandpainting

might depict a mountain in each direction that rotates as it is drawn, these musical pieces have the same theme that “rotates” through a series of inversions and permutations. The final pieces, representing the North, are the final form of each theme. In this sense, once the music has been played to completion from East to North, each theme has found balance in its true form—just as traditional sandpaintings serve to bring balance to life.

It was a great honor to work with Joel Schoenhals on these pieces. He has delved deep into learning about the Diné culture as he has learned this music, and I am grateful that he brings such respect, authenticity, and immense talent to these pieces.

Professor Schoenhals adds:

All of Connor's music is remarkable in that it perfectly fuses Navajo melodies, themes, and symbolism with brilliant pianistic textures in forms that are equally accessible and artistically rewarding. This includes the *Navajo Piano*, *Emergence*, and *Scenes from Diné'tah*—all music that I hope others will take the time to get to know intimately. I am honored that Connor would accept this commission and I am eager to premiere the work at the Diversity and Belonging conference in Ann Arbor, Michigan. *Sandpaintings for Piano* (2021) is a stunning new work, and I believe seminal. Through the course of these 16 pieces, Connor balances variety and unity in the most organic ways. The unique and fresh sounds and forms are inviting on the first listen, and one grows in love with them on each subsequent listen.

University of Michigan carillon professor **Tiffany Ng** commissioned Chee to write and adapt works for the conference. Chee arranged four selections from his 2014 book *The Navajo Piano* for carillon, which will be performed by students. Ng will premiere Chee's “Two Melodies for Kinyaa'áanii.” According to Chee,

Kinyaa'áanii is the name of one of the original four clans of the Diné (Navajo). The English translation for Kinyaa'áanii is “Towering House.” There are several stories of how the Towering House Clan received its name, but one can draw an interesting parallel between the translation of “Kinyaa'áanii” and the carillon.

Florence Price scholar, composer, and concert pianist **Karen Walwyn** writes that her first carillon

work “Lavender Rainbow” “tells a story of triumph, devastation, and rebirth of Florence Price.” Walwyn describes Price’s triumph as she was awarded first prize in the Wanamaker Competition for her *Symphony in E Minor*, making her “the first woman composer of African descent to have a work performed by a major symphony orchestra.” Earlier, when Florence was accepted into the New England Conservatory, her mother had urged her to “hide her heritage and disguise herself as Latina to have a safer life.” Devastation ensued when Price’s father—a dentist with primarily white clients—lost most of his practice during the Jim Crow laws, causing the family to lose their hard-earned financial stability. Devastation recurred when John Carter was lynched in front of Price’s husband’s law office. Walwyn offers a summary: “Florence continued writing, teaching piano, playing organ for silent movies, and advocating for the performances of her works up to the day of her death.” “Lavender Rainbow” will premiere on Thursday, January 27 on U-M’s Baird Carillon by Pamela Ruiten-Feenstra, who commissioned the work.

In her headliner piano recital on Friday, January 28, Karen Walwyn will feature several works of Florence Price, as well as movements from one of her (Walwyn’s) profound compositions: *Mother Emanuel: Charleston*. About that work, Walwyn writes:

The first of five moments of *Mother Emanuel: Charleston*, entitled “A Journey from Afar,” is a work depicting the plight of the enslaved African people’s journey to the United States. This first movement moves through some of the atrocities of slavery, struggles for freedom, and the building of the first black church built in the south, the Emanuel African Methodist Episcopal Church, which was built by slaves; its original foundation was laid in 1891.

On Sunday, January 30, Walwyn will lead a two-hour piano masterclass of works from the African diaspora.

On Thursday morning, we are fortunate to feature a number of stellar Venezuelan musicians and friends. **Ana María Otamendi**, piano, **Horacio Contreras**, cello, and **Reinaldo Moya**, composer, lead off the morning with a lecture-recital entitled, “Venezuelan Crisis and Agency via Music.” They write:

The Venezuelan diaspora is common knowledge, having started after 1999 when Hugo Chávez became

president. The presenters were born and raised in Venezuela, emigrated in the early years of the regime, and have devoted their careers to perform, record, catalog, compose, and publish the rich Latin American repertoire. For this reason, they wish to present a lecture-recital around two Venezuelan works that illustrate the history of Venezuelan music in the 21st century: “Misceláneas” by Inocente Carreño (1919–2016), and “Diáspora” by Reinaldo Moya (b. 1984).

By exploring these two works that bookend the Venezuelan crisis, we wish to explore how music has been affected by it, and the role of artists during difficult times. We hope to tell a story of the Venezuelan people, who continue to be resilient, hopeful, and committed to their artistry.

Directly following the lecture-recital, Otamendi, Contreras, and Moya will be joined by Venezuelan musicians **Maria Fernanda Castillo**, flute, **Simón Gollo**, violin, **Régulo Stabilito**, conductor, and Venezuelan investigative journalist, **Marielba Núñez**, in a panel discussion about life as musicians and journalist in Venezuela during a humanitarian crisis. They will discuss issues such as resilience and agency.

The panel discussion will segue into performances of two Pierrot-orchestrated works, in which **Valeria de Luna-Kent**, mezzo soprano, **Sandra Jackson**, clarinet, **Derek Weller**, double bass, and **Jean Carlo Ureña**, percussion, will join the rest of the musicians. The first work is “La Boca del Dragón” (The Mouth of the Dragon), a Collaborative Investigative Composition by **Marielba Núñez** and **Pamela Ruiten-Feenstra**. Journalist Núñez reveals two art forms in which she sidesteps the censorship of the Venezuelan regime: Documentary Poetry and Collaborative Investigative Composing. The work opens with her poetry, and the music gradually joins the story of two small boats carrying 60 passengers who were seeking asylum and went missing. Human trafficking is suspected. The second work, “Resistencia y Resiliencia,” was composed by top Venezuelan conductor and composer **Alfredo Rugeles**.

For the organists among us, **Kola Owolabi** will inspire us with a program entitled “The Black Muse: Organ Repertoire by Composers of African Heritage” pre-recorded on the Paul Fritts organ at the Basilica of the Sacred Heart at the University of Notre Dame. On the C. B. Fisk Silbermann-inspired organ at U-M, editors of the forthcoming online *Encyclopedia of the*

Organ **Kimberly Marshall** and **Alexander Meszler** will offer a lecture-recital entitled “A Global Context for the World’s Oldest Instrument.” **Andrew Meagher** will present a lecture-recital entitled “Game Changers: Visually Impaired Organists.” **Sarah Simko** will present “Living Voices,” organ works by living women composers, and the U-M organ students will offer a studio concert of works by BIPOC, womxn, and LGBTQIA2S+ composers.

Harpichordists will delight in U-M harpichord professor **Joseph Gascho’s** and his students’ transcriptions of works of Élisabeth Jacquet de la Guerre, some of which will be heard for the first time at the *Diversity & Belonging: Unsung Keyboard Stories* conference.

For pieces featured in the recitals, performers have included information about editions in the hefty program book, to encourage participants to seek out the diverse music featured for their own concerts and in their teaching.

Instrument makers will enjoy hearing **Tilman Skowroneck’s** paper on Nannette Streicher, as well as experience U-M’s Stearns Collection, fortepianos, harpichords, and C. B. Fisk organ.

Scholars will note the robust offerings in the schedule below.

D&B SCHEDULE

Note that this schedule is subject to change

Wednesday 26 January: Diversity in Organ and Piano Music: Gender, Ethnicity, Disability

Early dinner on your own in Ann Arbor [nearby Courtyard Shops]

[Moore Building, Britton Hall (main level)]

6:30 p.m. Welcome! Mark Clague & Pamela Ruiten-Feenstra, U-M/Westfield Co-Chairs; Joyce Hunter, Deborah Meadows: verbal introduction to the African American Cultural and Historical Museum of Ann Arbor. Underground Railroad video

CONCURRENT SESSIONS

[Moore Building, Britton Hall]

Matthew Bengtson, session chair

7:00 U-M Piano Studio Concert

7:45 Alissa Freeman, “A New Liberation: Exploring the Works of Classical Era Women Composers” [Lecture-recital, Walter fortepiano]

8:15 Patricia García Gil, “Not Only Muses: Three Women Composers Linked to Spain” [Lecture-recital, Erard & Walter fortepianos]

8:45 Agnieszka Zick, “Emilie Mayer’s D-Minor Piano Sonata” [Lecture-recital, 1866 Erard]

[Moore Building, Blanche Anderson Moore Hall (lowest level)]

James Kibbie, session chair

7:00 U-M Organ Studio Recital

7:45 Olivia Adams, “Loud and Clear: The Piano Music of Black, Indigenous, and Women of Colour in Pedagogical and Performance Literature” [Paper]

8:15 Andrew Meagher, “Game Changers: Visually Impaired Organists” [Lecture-recital]

8:45 Sarah Simko, “Living Voices” [Lecture-recital, C. B. Fisk organ]

Thursday 27 January: The How & Where of Diversity & Belonging

[First Congregational Church, 608 E. William St. intersecting with State St.]

With thanks to FCC, for generously co-sponsoring this event

Venezuela in Stories and Music

Pamela Ruiten-Feenstra, moderator

9:00 a.m. Welcome & Overview

9:15 Ana María Otamendi, piano; Horacio Contreras, ‘cello; and Reinaldo Moya, composer:

“Venezuelan Crisis and Agency via Music” [Lecture-recital]

9:45 Panel & performance: Reinaldo Moya; María Castillo, flute; Sandra Jackson, clarinet; Simón Gollo, violin; Horacio Contreras, ‘cello; Ana María Otamendi, piano; Jean Carlo Ureña, percussion; Valeria de Luna-Kent, mezzo soprano; Marielba Núñez, journalist & documentary poet; Régulo Stabilito, conductor. “Venezuela in Stories and Music.”

10:45 Break [45 minutes, walk to the Michigan League for coffee, registration, & sessions]

[Michigan League, Koessler Room (3rd floor)]

Tiffany Ng, session chair

11:30 Ana Avila, Tracie Mauriello, Marielba Núñez, Pamela Ruitter-Feenstra, “Collaborative Investigative Composing (CIC): Stories of Social Injustices, Resilience, and Agency Told via the Arts.” (Content warning: gender violence, humanitarian crises, the aftermath of a school shooting, and healing.)

12:15 p.m. Pamela Ruitter-Feenstra Carillon Concert. “CIC Stories of Social Injustices & Agency.” World premiere of Karen Walwyn’s “Lavender Rainbow.”

12:45 Lunch on your own in downtown Ann Arbor [90 minutes]

[Michigan League, Koessler Room (3rd floor)]

A Nuanced History / A Challenging Present

2:15 Kira Thurman, Thursday plenary. “Hazel Harrison’s 1904 Debut with the Berlin Philharmonic”

3:00 Break [30 minutes]

Paper session, Kira Thurman, chair

3:30 Anne Laver, “Women Organists at the 1901 Pan-American Exposition in Buffalo”

4:00 Saraswathi Shukla, “The Harpsichordist in 2021: Systemic Challenges to Inclusion and Diversity”

4:30 Break [30 minutes]

5:00 U-M Carillon Studio Recital: Broadening the Carillon Repertoire

Christine El-Hage, Courtney Greifenberger, Jessie Houghton, Kevin Huang, Michelle Lam, Zoe (Kai Wai) Lei, Jackson Merrill, Michael Ngan, Oscar Nollette-Patulski, Xiaoying Pu, Christina Toeller, and Jacob Wang

Dinner on your own downtown Ann Arbor [2 hours]

[Vans depart Hill Auditorium for the Moore Building at 7:30 p.m.]

[Moore Building, Britton Hall]

8:00 p.m. The Reverón Piano Trio performs Latin American works. Ana María Otamendi will be awarded U-M’s Emerging Artist award. Ana María Otamendi, piano; Simón Gollo, violin; and Horacio Contreras, ‘cello

Friday 28 January: “Transforming Lives Through the Power of Diversity in the Arts:” [SphinxConnect in Detroit](#) [Detroit Marriott at the Renaissance Center, 400 Renaissance Dr., Detroit]

[Load vans at DoubleTree Hilton & Hill Auditorium at 8:15 a.m.; depart for Detroit at 8:30]

10 a.m. Panel Discussion in Detroit: Decolonizing the Keyboard Canon. Louise Toppin, moderator, with panelists Leah Claiborne, Connor Chee, and Ana María Otamendi

[Vans depart Detroit at 4:30 p.m.]

Dinner on your own in Ann Arbor

[Walgreen Drama Building, Stamps Auditorium]

8:00 p.m. Keyboard Headliner: Karen Walwyn Piano Recital

Saturday 29 January: Reimagining What It Means to #LookLikeAKeyboardist

8:30 a.m. Moore Building, Soderquist Atrium, Registration Desk, Coffee, [30–45 minutes]

9:00–11:00: Tours of the Stearns Collection of Musical Instruments with Joe Gascho (6 people at a time, 30 minutes each; sign up at registration)

[Moore Building, Britton Hall]

Tiffany Ng, session chair

9:15 Mark Clague, “The Imperative for Recording Black Music: *Pianist Natalie Hinderas Plays Music by Black Composers* (1971)”

9:45 Kola Owolabi, “The Black Muse: Organ Repertoire by Composers of African Heritage”

10:35 Break [25 minutes]

11:00 Leon Chisholm, Saturday plenary. “Enharmonic Dysphoria: Observations of a Trans Organist”

[Moore Building, Hankinson Hall]

11:45: Box lunches from Songbird Café

[Moore Building, Britton Hall]

Pamela Ruitter-Feenstra, moderator

1:00 p.m. Connor Chee, “A Modern Indigenous Approach to Piano Composition”

1:30 Joel Schoenhals, “*Sandpaintings*: A Newly Commissioned Piano Work by Navajo Composer Connor Chee”

2:00 Leah Claiborne Lecture-Recital: “Composers of the African Diaspora for Piano and Pedagogy”

2:50–3:15 Break [25 minutes]

3:15–4:30 Jazz masterclass with Ellen Rowe, Marion Hayden, and Allison Miller [Student trio: piano, bass, drums]

4:30–5:00 Matthew Bengtson Piano Recital: Roberto Sierra’s “Estudios”

5:00 Break [1 hour]

[Moore Building, Hankinson Hall]

6:00 Catered Dinner [90 minutes]. Annette Richards & Matthew Dirst: Remarks on the Future of Diversity for the Westfield Center and the Cornell Center for Historical Keyboards

[Walgreen Drama Building, Stamps Auditorium Exterior]

7:30 Tiffany Ng performs the world premiere of Navajo carillon music by Connor Chee on the Ann & Robert H. Lurie Carillon, outside Stamps Auditorium. The program will be repeated twice: from 7:35–7:45 p.m. and from 7:45–7:55 p.m. Please listen once and then enter Stamps.

[Walgreen Drama Building, Stamps Auditorium]

Women in Jazz Improvisation

8:00 Ellen Rowe Octet Concert: “Momentum: Portraits of Women in Motion”

Sunday 30 January: Troubling the Carillon, Organ, and Harpsichord Canons

9:00 a.m. Coffee & bagels [30 minutes], Moore Building, Soderquist Atrium

[Moore Building, Blanche Anderson Moore Studio]

Kola Owolabi, moderator

9:30 Kimberly Marshall & Alexander Meszler, “A Global Context for the World’s Oldest Instrument”

10:00 Tiffany Ng, “Finding Our Audiences: Diversifying Public Soundscapes Through Carillon Activism”

10:30 Break [20 minutes]

[Moore Building, Britton Hall]

10:50 Joseph Gascho, “Expanding Repertoire: Transcriptions and Works Inspired by Élisabeth Jacquet de la Guerre”

11:45 Break [30 minutes]

[Meet in Soderquist Atrium, board Golden Limousine]

12:15–2:15 p.m. Deborah Meadows, Ann Arbor African American Cultural & Historical Museum: Underground Railroad Tour with box lunch

[Moore Building, Britton Hall]

1:30–3:00 Karen Walwyn masterclass with U-M Piano Studios

[Hill Auditorium]

4:00 [Sphinx Orchestra Concert with EXIGENCE](https://ums.org) [University Musical Society; pre-purchase your own tickets at <https://ums.org>] *All-Black and Latinx orchestra of top professionals, promoting works by Black and Latinx composers. Sphinx’s vocal ensemble, EXIGENCE, joins the orchestra for Joel Thompson’s “Seven Last Words of the Unarmed,” memorializing the last words spoken by seven African-American men killed by police or other authority figures.*

Note that a robust virtual [on demand] list will be provided in the program book

The virtual presentations include these Call for Papers awardees:

Alissa Duryee, “Who was the Organist?” and other Questions for the Pregnant and Postpartum Keyboard Player”

Abigail Lindo, “Simone on the Keys: A Protest Dressed in Black Feminine Identity”

Tilman Skowronek & Hester Bell Jordan, “A Woman in the Workshop: Conflicting Tales of Nannette Streicher”

Pre-conference Virtual Social Hour

Sunday, January 23 at 3 p.m. EST: Virtual Social Hour [Alissa Freeman & Joe Gascho, with the D&B Committee] <https://umich.zoom.us/j/98092806349>

Post-conference Black silent film

Michigan Theater, 233 S. State St., Ann Arbor, and the “Golden-Voiced Barton Organ”

Sun. Feb. 13 at 2:30 p.m.: Oscar Micheaux, “Within Our Gates,” a pivotal race film with Black director, producer, and actors. Stephen Warner, theater organist. Pre-show talk by film scholar Professor Novotny Lawrence.

Learn more about the Diversity & Belonging conference at <https://westfield.org/keyboard-stories/registration>.

[html](https://www.facebook.com/groups/2797332997193412/?hoisted_section_header_type=recently_seen&multi_permaLinks=2940243649569012). In the spirit of inclusion, we have also added a pay-what-you-can option and a virtual-only option. To receive regular updates about presenters and more, join the conference Facebook page here: https://www.facebook.com/groups/2797332997193412/?hoisted_section_header_type=recently_seen&multi_permaLinks=2940243649569012.

AN INTERVIEW WITH ELEANOR SMITH

Your journey in the field of organology has led to several significant achievements. Where did it all start and how did you become involved in the field of organology?

I caught the “bug” for organology during my undergraduate studies at the University of Edinburgh, where I was lucky to be able to work with (and practice on!) the historical instruments in the University Collection now known as Musical Instrument Museums Edinburgh (but then known either just as the Russell Collection or EUCHMI to encompass the full gamut of the instrument museums). I was actually first-study harpsichord but suffered from crippling performance anxiety (not much of a loss to the performing world), so was delighted to find a research area where I could combine my love of early music with studying the instruments themselves. My undergrad thesis on the Boddington Collection only strengthened this interest, and I went on to do a Master’s degree in Musical Instrument Research (with a primary focus on keyboard organology). This gave me the time to decide my future doctoral project. There are not many places in the world that offer this kind of program, but I was very happy to be able to stay in Edinburgh.

I continued to work with the collections during my studies, with various duties in the two museums (now combined in St. Cecilia’s Hall following an extensive refurbishment project). I did have a brief dalliance with being a clarinet historian thanks to the Pamela Weston scholarship, and working on the Nicholas Shackleton catalogue with Heike Fricke—but in the end the keyboard instruments were my true passion. I was involved in a couple of large-scale documentation projects such as Musical Instrument Museums Online (MIMO), as well as cataloging, research, and other necessary projects. My favorite role was giving tours of the museum and keyboard galleries, both during public opening hours, and for visiting artists, students, and researchers. There



Eleanor Smith

were several concert series throughout the year that used the instruments, which really brought the collections to life, and was a great opportunity to meet and hear some wonderful musicians. The museum was a real hub for interesting conversations about research and ideas—a rather wonderful place to spend your formative years!

From your work with the collections, which instruments stood out for you and how did you form your ideas for the doctoral project?

I do have a few favorite instruments in the Edinburgh collection—not always the most glamorous, but generally the more interesting, or those that have been the subject of anecdotes or stories. The Keene virginal with its poodle in the lid painting that sparked a conversation with one museum visitor about historical dog clipping; the three-manual Bolcioni that had been extended beyond recognition by Franciolini, with a particularly terrible case painting added later (great for telling visitors about the lives of harpsichords past their popularity); the Parker organ with its levers for enharmonic pipes—a great teaching tool next to the Poggio virginal with its enharmonic keyboard (a replica

of the original). And that's just a selection of favorite keyboard instruments...

However, it was when Rodger Mirrey's collection came to Edinburgh in 2005 that I found the subject for my Ph.D. thanks to his Crang claviorgan (or what's left of it). Arriving at a particularly fortuitous moment when I had a keyboard organology essay to write, I updated and expanded Stephen Wessel's 1977 article "The Claviorganum in England"... which in turn made me think that perhaps there was enough there to write a more extended study of how such instruments fitted into keyboard instrument making practices throughout the ages. I was also doing some work at the time on the catalogue entry for the Crang at the same time as Dominic Gwynn was acting as consultant to determine whether the organ pipes Rodger Mirrey had donated alongside as part of a later state of the claviorgan, were worth (re-)uniting with it. I was particularly lucky that the universe threw me an interesting research topic just at the right moment!

When I began my study, I was hoping to build on the "about 27 surviving instruments" list that John Henry Van der Meer had published a few decades earlier as well as working with an article written for *The Organ Yearbook* by Wilson Barry in 1984... by the end of my studies I'd surpassed 100 surviving instruments, collected many more historical references and descriptions, and my list still continues to expand, including with a number of modern copies! From an instrument that was oft considered a mere novelty or at best a technical curiosity, there is now sufficient evidence to attest to their uniqueness across western historical keyboard building practice.

Although you did study harpsichord for your first degree, you mentioned that you no longer consider yourself a keyboard player—is there another performance route you have taken as a musician?

Outside of the pursuit of organology, I have also been a live-long church musician (I joined my first choir at the age of four): and it was actually through singing in choirs that I rediscovered a love of performing. I spent some time in a duo with a local Edinburgh lutenist and baroque guitarist, discovering songs from the seventeenth-century London stage (my interest at the time) and chansons/canzoni (which were his). I sang in a few choirs in Edinburgh, including the Edinburgh

University Singers (who performed at various official functions) and in Old St. Paul's church where the level of music was very high. In the future I want to be able to combine my two interests through studying accompaniment practice in early opera performance, with a focus on the use of claviorgans—and perhaps organize a performance of Peri's *Euridice* with suitable claviorgan accompaniment! It has been very strange not to have sung as part of a choir now since March 2020 because of COVID restrictions, although I did get to sing as cantor for one last service before I left Edinburgh last November. Instead, I've been polishing up some old audio editing skills, and learning some new video editing ones to help put music together for our online church services.

In 2015, after a long period in Edinburgh, you moved to Belgium for a position at the Orpheus Instituut. What was your role here and what new insights did you gain from this change of environment?

Whilst applying to various funding bodies for a project which would involve exploring the claviorgan in early opera practice (and working as a part-time lecturer in music history/harmony at one of Edinburgh's other universities) I applied for the job at the Orpheus Instituut working as part of the "Declassifying the Classics" research cluster with Prof. Tom Beghin. This role was as part of the project investigating Beethoven's 1803 Erard piano, and the alterations that were made to its action after the composer received it, with a focus on how that might have influenced or been influenced by the piano compositions at the time. It was a bit of a new challenge for me working with much more modern instruments, but there were lots of ways I was able to apply my organological/museum training from Edinburgh to this research project—and I found a new interest through delving into the highly documented workshop practices of the Érard Frères workshop (I have a much greater understanding of French accounting practices than I ever imagined I would need...).

It was also enlightening to spend so much time at the workshop of Piano's Maene, with Chris' own instrument collection, seeing the birth of the Érard replica alongside their own workshop and shop practices, and being able to draw comparisons between the historical and the current. We are so often as organologists concerned with research in museums, or for small-scale production,

that some of the nuances of a larger workshop (even historical) can escape us. To be at a meeting point between research, building, and performance was a very valuable experience. My time in Belgium also taught me how much I appreciated living in mainland Europe, something I'd been considering since school, and although I wasn't working full-time in Ghent at the time, it sparked a desire to have a new adventure!

You are now working as a research fellow for the Göteborg International Organ Academy (GIOA). How did your journey with organology lead you here?

Following my time at the Orpheus Instituut, I went to work in the private sector for a few years mostly because of the dearth of jobs in music academia in the UK, and partly giving some stability in location with the hope of resurrecting one of my research proposals for claviorgan and opera projects at some point in the future. I had actually toyed with the idea of finding an apprenticeship as an organ builder (to the point of sending out a few queries with UK workshops), but I was actually enjoying my work in the IT sector at least initially. My role involved data management and technical support for a complex database mapping the oil and gas industry (which will soon become relevant).

It was during this time that Magnus Kjellson let me know he'd got the funding to build the Göteborg Baroque claviorgan: we had met previously in Edinburgh when he'd come to see the Crang years before, and we'd both kept up (to some degree) with each other's project proposals. Then in February 2019, I came to Göteborg for the inaugural concert on the instrument and got talking to Joel Speerstra afterwards about the possibility of returning for that year's Organ Festival (also celebrating the claviorgan). At the Organ Festival I ended up talking to Jon Liinason and Hans Davidsson about organs, databases, and indeed organ databases—and that there was (at the time) the beginnings of an idea which was to become the SONORA project, which perhaps I might like to be involved in. The rest, as they say, is history!

You wrote about the SONORA Project in the spring 2021 Newsletter. How is this essential work fueling your interest in organology?

SONORA is a digitization project that has at its

heart the intention to make these resources accessible to musicians and research alike. It is also such a great opportunity to make Swedish organ heritage more widely known—and what a wealth there is! I feel I'm on a very steep learning curve getting to know the instruments from the Einar Erici and Axel Unnerbäck Orgel Inventarium as I help with the new edition—and I have been lucky to join my colleagues visiting various historical instruments as part of other projects, giving me the chance to hear and experience many wonderful organs, such as the Schiörlin organs in Gammalkil and Östra Skrukeby. These experiences really bring my work to life.

We have really felt that we have been getting to know the collectors of the archives we have studied so far, their interests, their working method, and perhaps even some of their foibles! There is still so much to learn about working practices, both historical and twentieth century, from these documents—the difficult part will be not spending all our time reading and researching when we are supposed to be digitizing.

I think it is sometimes thought that organologists spend all their time with a tape measure, and gauges measuring strings and pipes (or bore diameters if you are a brasswind person). But I like to think of the field as musicology from the starting point of the object, including its history and use. The archives we are digitizing are very much part of the life of these organs—and it's going to be really interesting to see where this might lead us in the future.

Do you have any project ideas that you would like to develop from this in the future?

Even at this early stage in the SONORA project, there are things that are piquing interest and thoughts for future projects (not the least finding an entry in the Orgel Inventarium listed as "originally a claviorgan"). One more concrete plan is related to the database we are working with, which is so well designed, that I want to use the framework to rebuild my own research database. Despite trying to be as logical and thorough as I could at the time, with distance from my Ph.D. studies I can now see a number of flaws in the way I collated my instruments and references: sometimes a single instrument is recorded a number of times because it appears in more than one inventory, and the opposite is also true where multiple instruments are recorded under a single entry. My ultimate aim is to be able to

make the claviorgan database available through my website, update my “claviorgan map,” and make this more easily accessible to other interested researchers. There are certainly enough projects to keep me occupied for the rest of my career, and this will still likely only scratch the surface.

My greatest joy, though, is to once more be in a place where there is such commitment to research, performance and teaching—where the importance of a dialogue between instruments and performers is valued, and where there is a commitment to passing this knowledge on to new generations of researchers and performers.

—Interviewed by Stephen Craig

GÖTEBORG INTERNATIONAL ORGAN FESTIVAL OCTOBER 13–24, 2021

The overarching theme of the 2021 Göteborg International Organ Festival was “Encounters”—especially fitting after months of restrictions where meeting one another, and musical encounters in particular, were either impossible or at the very least only available through digital media. There were three principal encounters around which the Festival program was built: the inauguration (first encounter) with the new organ for the Gothenburg concert hall, the celebration of the music of Michael Praetorius and Jan Pieterszoon Sweelinck, and encounters with new music through the Creative Collisions element of the Festival. All of these themes were also explored through the morning workshops from *partimento* practice through Romantic symphonic organ and beyond.

Alongside the Festival events in the city of Gothenburg ran concurrently the very popular Youth Organ Festival with workshops and Organ Fairytales, and a regional Festival taking these concert programs out into other churches in the Västra Götaland area. Over the course of the ten days there were 85 concerts, workshops, and other events: a spectacular celebration of the organ, and of being able to have such encounters again.

Concert Hall Inauguration

A major feature of this year’s program was the inauguration of a new organ in the Gothenburg Concert Hall, designed and built by Rieger Orgelbau of Austria. This new instrument is the culmination of nearly five years of consultation, planning, and construction in a project that has been led by an international

reference group coordinated by the Gothenburg International Organ Academy under the leadership of Hans Davidsson. This grand event also coincided with the 400th Anniversary celebrations for the city of Gothenburg and has commanded great interest both in Sweden and internationally. Anticipation was already high before the Festival began, especially following the release of two videos: one a short introduction in Swedish, and the other a full-length documentary of the building of the organ in English (which are available to watch on the Göteborgs Symfoniker YouTube channel).



The Do-organ workshop with Louise Jansson, project leader of the Youth Organ Festival. Photo, Sven Andersson.

On October 15, following a private Royal Ceremony in the afternoon, the first of the four Inauguration concerts featured a star-studded cast of organists all of whom had been an integral part of the reference group for the instrument. The program was created to show off all the aspects of the new instrument with virtuosic French Romanticism paired with a new

commission from Swedish-based composer Molly Klein, a spectacular improvisation performed by Karin Nelson, and culminating appropriately with the *Brahms Academic Festival Overture*. The audience were able to experience everything from the quietest stops to the full might of the organ—and particularly the unique experience of the forty sub-bass pipes which lie underneath the stalls to enhance the lowest registers. The earth moves with its might!



The new Rieger organ at Gothenburg Concert House. Photo, Sven Andersson.

The audience were also able to see both consoles in use: the solo console that can be moved anywhere on stage, and the unique mechanical-action console that rises out of the stage at the back wall! A spectacular achievement of design by Rieger. A particularly touching moment during the rapturous curtain calls was when Hans Davidsson invited Wendelin Eberle on stage to acknowledge the work of Rieger Orgelbau and their staff—an acknowledgement that was repeated at all the following inauguration concerts.

As part of the wider Festival a seminar was held with members of the organ reference group and Rieger Orgelbau at Artisten, the home of the Gothenburg University Music School. This interesting and lively discussion of the design process was well attended both in person and online: the livestream is still available on the Organ Academy YouTube channel.

The second concert focused heavily again on the French Romantic school, a repertoire that is perfectly suited to an instrument that has been designed around the principles of Cavallé-Coll. This program also featured the second of five especially commissioned works for the instrument, this time by Swedish composer Tebogo Monnakgotla. This second concert was concluded in grand style by Nathan Laube playing his

own transcription of Wagner’s *Overture to Tannhäuser* using the richness of sounds available on the new instrument to shape Wagner’s orchestration in a new way.

The Sunday recital was the last of the solo organ concerts and included two new commissions for the instrument by Madeleine Isaksson and by German organist and composer Martin Herchenröder. This program entitled “Romance and Experiment” also included *Cantilena* by Sweden’s first female cathedral organist, Elfrida Andrée, who herself had connections to the Göteborg Symfoniker and to the Concert Hall. The stand-out work of the night though was Hans-Ola Ericsson’s performance of Ligeti’s *Volumina* (a work that has a clouded history in Gothenburg). If an out-of-body experience makes you disconnected from yourself, Hans-Ola’s performance of this piece was very much an in-body experience in that it really made one aware of oneself, particularly enhanced by the vibrations in the room from the underfloor organ pipes.



Inauguration of the new Rieger organ at Gothenburg Concert House. From left to right: Wendelin Eberle (Rieger Orgelbau), Magnus Kjellson, Joris Verdin, Karin Nelson, Hans Davidsson, Nathan Laube, Hans-Ola Ericsson (organists). Photo, Sven Andersson.

The final inauguration program was in fact performed twice by the Göteborg Symfoniker and featured a new commission from B. Tommy Andersson who also gave a seminar on his work *Poseidon* before the Thursday evening concert. This was a fascinating work which was inspired by the statue of Poseidon that stands in the square outside the concert hall and is a beloved local landmark. Andersson’s organ concerto, although not written to be programmatic, explored some of the themes around the mythological figure. An unusual feature of the statue is that the figure holds a shell in one hand, and a fish in the other: Andersson noted that

through including the earth-shaking elements within the composition he was “giving Poseidon his trident back.”

Another unique element of the inauguration week was the inclusion of a Marathon Concert on the final weekend of the Festival: this brought together organists from all the 49 municipalities of Västra Götaland over the two days, with each region allocated a half-hour slot. The Marathon Concert was a huge success, with a steady audience throughout the weekend, and really showed off the excellence in musicianship across the region.

Celebrating Praetorius and Sweelinck

2021 marks the 400th anniversary of the deaths of both Michael Praetorius (1571?–1621) and Jan Pieterszoon Sweelinck (1562–1621), so it was fitting to celebrate the music of both composers in this year’s Festival through concerts and workshops: Kimberly Marshall reminded us at her lunchtime recital on the Brombaugh organ of the Haga church of the importance of students in the dissemination of repertoire, particularly the solo organ repertoire of Sweelinck which was largely unpublished in his lifetime.

Highlights of the week included the concert in Örgryte New Church “Michael Praetorius 400 Years” performed by the European Vocal and Instrumental ensemble under the direction of Manfred Cordes with continuo by Andreas Edlund and additional solo organ works performed by Edoardo Bellotti at the German Baroque organ. This concert took full advantage of the *cori spezzati* possibilities of the organ gallery with different instrument and vocal groupings throughout the program.



Ligita Sneibe at the North German baroque organ in Örgryte New Church. Photo, Sven Andersson.

Another highlight was the organ, harpsichord, virginal, and clavichord concert at Artisten given by Catalina Vicens, Edoardo Bellotti, Joel Speerstra, and Ulrika Davidsson. This sold-out concert used different combinations of instruments to explore the contemporary repertoire, with all the performers also introducing the instruments on which they were performing and the connections between the composers whose music was performed.

Both contrasts and common grounds were found in a collaboration between the flute ensemble 40f, Edoardo Bellotti (organ), and Catalina Vicens (virginal) in a concert that brought together the music of Sweelinck and his generation with contemporary music for flute ensemble and electronics. This concert was supported by the Gothenburg Chamber Music Society (GKF), bringing together different audiences to enjoy music for the organ.

Creative Collisions

The Creative Collisions elements of the Festival celebrated new encounters with the organ, and was funded by Musikverket (Swedish Performing Arts Agency). This started with a concert of new music for the meantone organ of Örgryte and choir by Kali Malone, who explores specific tuning systems within a minimalistic composition framework. Performed in the atmospheric environment of the church with minimal lighting, this combination of organ and voice drew together the threads of both the modern with a distinct flavor of the renaissance.

The second weekend of the Festival was dedicated to more Creative Collisions, including a unique performance of Ligeti’s *Volumina* transcribed by and for the instrumental ensemble GGR Betong, followed by improvisation on the same work by Hans-Ola Ericsson. The final Creative Collisions concert contrasted the works of early Baroque composers Michelangelo Rossi and Girolamo Frescobaldi, who wrote within the framework of microtonal keyboard instruments, with works by Paul Hindemith and Swedish composer Christer Lindwall. This was concluded with a work commissioned by Sveriges Radio from Henrik Denerin—with Swedish contemporary music ensemble Gageego! and Hans Davidsson at the organ.

Creating links with new audiences for the organ was continued throughout the Festival with collaboration between organ and percussion in the Vasa church featuring percussionist Daniel Berg and organist Johannes

Landgren. This concert also featured the music of French organist and composer Jeanne Marie Madeleine Demessieux who was also celebrated for her centenary in 2021. Hampus Lindwall gave an excellent afternoon seminar with Kimberly Marshall on Demessieux and her life and music in a contemporary context. Another stand out collaboration that has become a feature of the Festival is that between organ music and dance, such as the performance of Jehan Alain’s *Troi Danses* by Stefan Therstam with choreography by Pia Thörngren.

With so many concerts, workshops, seminars and other events over the course of the Festival it is



Orgaist Hampus Lindwall in Vasa Church. Photo, Sven Andersson.



Sabine Young Langeland, dancer in FOR PEACE—AGAINST OBLIVION, in Vasa Church. Photo, Sven Andersson.

impossible to mention each event individually. There was a real sense of joy that permeated the week from both the performers, the students, and the audiences to be able to encounter each other again as pandemic restrictions begin to lift. There was also a very wide range of audiences for the different concerts, with so many elements coming together drawing in different interest groups. And of course, the legacy of the new concert hall organ will echo down generations.

—Eleanor Smith

KEYBOARD PERSPECTIVES PUBLICATION UPDATE

As readers are likely aware, we, at the Westfield Center, have experienced several logistical challenges that have resulted in the delayed release of the twelfth installment of *Keyboard Perspectives*, which we had until recently hoped would be shipped out early in the fall 2021 season. However, we have just heard from our printers that, due to COVID-related obstacles that are outside of our control, shipment will now take place in the middle of December. Eligible members should receive this volume by the winter holidays.

The good news is that production of volume thirteen is moving smoothly and we anticipate that the issue will be shipped in the early part of 2022. Volume fourteen will be sent to the membership later on next year.

—Keyboard Perspectives Production Team



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*Submissions and questions for the Newsletter may be directed to
Stephen Craig, Editor*

Westfield Center for Historical Keyboard Studies

c/o Department of Music, Cornell University

101 Lincoln Hall Ithaca NY 14853

info@westfield.org / www.westfield.org



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