

Westfield

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

Fall 2022

Stephen Craig, Editor



Welcome to the Fall 2022 issue of the Westfield Newsletter! Preparations are well underway for the Cornell|Westfield Center conference, “Between Old Worlds and New: Keyboard Encounters, c. 1700–1900,” on March 9–11, 2023, at the Sigal Music Museum, Greenville, South Carolina. Information is given here about registration for the conference as well as a reminder to apply for the Cornell|Westfield Center grant that fosters diversity, equity, and inclusion. The deadline for the grant has been extended to December 16. Additionally, Tiffany Ng describes the digital project entitled “A Century of Women and the Carillon.”

There are three valuable reports. Ken Walkup provides insight into the greatly welcomed Forte/Piano Tech Academy held at Cornell on July 30–31, 2022. Karl Nelson’s account of the Boston Bach International Organ Competition, which took place in early September, is a highly compelling read. Once again, Eleanor Smith provides us with a detailed report of the Gothenburg International Organ Festival 2022, where the anniversary of the new organ for the Gothenburg Concert House is celebrated.

—*Stephen Craig*



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The history of keyboard instruments involves centuries of global exchange: patterns of performance, composition, manufacturing, taste-making, migration, conquest, and capital shaped by the traversal of geographic locales. In partnership with the [Sigal Music Museum](#) and its world-class collection of historical instruments, Westfield's [Spring 2023 conference](#) will probe such dynamics as they've persisted between Europe and other parts of the world from the eighteenth to twentieth centuries.



The richly varied program intersperses papers and lecture-recitals with performances intended to illuminate the wide range of information and experience afforded by the Museum's harpsichords, square and grand pianos, reed organ, and "liegende Harfe" clavier. The keynote speakers are Professor Nicholas Mathew of Berkeley, examining "The Piano in the Tropics," and instrument maker and conservator John Watson, offering "Vignettes from the Beginnings of American Keyboard Culture."

In addition, sessions on the themes "Uniquely American," "The Twentieth-Century Early Music Revival," "European Music in Africa and Australia," "European Music in Latin America," "Domestic Music in the United States," and "The Cosmopolitan Virtuoso in America" will investigate the many ramifications of exchange "Between Old Worlds and New." Topics brought to the fore encompass A. P. Heinrich's musical response to injustice, Bayard Rustin's involvement with

early music, early keyboards in Ethiopia, Australia, and Latin America, the musical repertoire of Washington's granddaughter, the international virtuosi Gottschalk and Thalberg in America, the popularization of the harpsichord in the United States, and many others.

Prominent performers will intermingle with a new generation as the artistry of Matthew Dirst, Nicholas Mathew and Jean Bernard Cerin, Elaine Funaro, Charles Metz, Mike Cheng-Yu Lee, and Matthew Bengtson shares the spotlight with the sparkling talents of Westfield Forte/Piano Academy student artists Federico Ercoli, Charlotte Tang, and Gabriel Merrill-Steskal.

Rounding out the weekend, you will enjoy a tour of the Sigal Music Museum's "Sounds of America" exhibit, welcoming and closing receptions, a panel on the issues facing historical instrument technology, maintenance, preservation, and use, and opportunities to explore the lively and scenic downtown of Greenville, which *The New York Times* called "a national model for a pedestrian-friendly city center."



Downtown Greenville, South Carolina

We look forward to welcoming you there! For further details and to register, visit westfield.org/between-old-worlds-and-new.

—Andrew Willis

SIGAL MUSIC MUSEUM KEYBOARDS AVAILABLE

	Type	Style	Name/date	Compass
1	Harpsichord	Single	Anonymous Italian/1660	4 oct, E – e3
2	Harpsichord	Double	Kirkman/1761	5 oct, FF – f3
3	Harpsichord	Double	Taskin/1769	5 oct, FF – f3
4	Spinnet		Keene & Brackley/1712	5 oct –1, GG – f3
5	Clavichord	Fretted	Anonymous Spanish/1780	4.25 oct, C – d4
6	Piano	Grand/Viennese	Stein/1784	5 oct, FF – f3
7	Piano	Grand/English	Broadwood/1805	5.5 oct, FF – c4
8	Piano	Grand/Viennese	Walter & Son/1815	6 oct, FF – f4
9	Piano	Grand/English	Broadwood/1845	6.6 oct, CC – g4
10	Piano	Grand/English	Erard/1863	7 oct, A1 – a7
11	Piano	Square	Broadwood/1787	5 oct, FF – f3
12	Piano	Square (unichord)	R Nunns & Clark/1834	6 oct, FF – f4
13	Reed Organ		Estey/1876	5 oct, FF – f3
14	Tafelklavier	"liegende Harfe"	Anonymous, 18th century	4.5 oct, C – f3



14. Anonymous "liegende Harfe" Tafelklavier, 18th century.



3. Taskin, 1769.



6. Stein, 1784.



8. Walter und Sohn, 1815.

DIVERSITY, EQUITY, AND INCLUSION GRANT DEADLINE EXTENDED

The Cornell|Westfield Center for Historical Keyboard Studies invites proposals for a grant award of \$1,000 for a scholarly or creative project that fosters diversity, equity, and inclusion either within the keyboard field generally or within a particular community. This competitive grant, awarded on a yearly basis, may be used to support scholarly research or publication, performance, projects related to instrument building or restoration, a commission, or another kind of keyboard-related creative activity.

Applicants, who may be individuals or a collaborative team, are asked to submit the following materials: (1) a one-page project proposal that identifies the nature and scope of the work and explains how it addresses diversity, equity, and/or inclusion in terms of process, engagement, and intended outcomes; (2) a budget and timeline for completion of the project; (3) a CV or organizational history. Inquiries and submissions should be addressed to info@westfield.org. The recently extended deadline for this year's round of applications is **Friday, December 16**.

—*Cornell|Westfield Diversity, Equity, and Inclusion Committee*

A CENTURY OF WOMEN AND THE CARILLON

Throughout 2023 at your respective carillon and chime towers, we invite you to celebrate the centennial of women's full entry into the carillon profession, a process that began in the 1920s and that we have chosen 2023 to mark. We are supporting such event organizing with a new open-access website, "A Century of Women and the Carillon" (www.CarillonWomen.org). This digital humanities project presents fifty of the first women to advance carillon cultures from the fifteenth century to 1950 in North America, Europe, Australia and New Zealand, the Middle East, and Africa. Built on the ArcGIS StoryMaps platform, CarillonWomen.org features entries by dozens of authors, enriched with interactive maps, photographs, video and audio, and extensive bibliographies about women who were active as performers, composers, authors, instrument makers, and philanthropists. The next stage of the website, to be released in 2023, will feature an interactive "Firsts" timeline of fifty women active after 1950 who were the first of their kind to break a carillon-related glass ceiling in their region.

Besides the downloadable centennial logo already available, the website's offerings will be expanded in the coming months with additional resources for event organizers, performers, and scholars, including a form to submit event listings, publications, and other news.

Research team: Tiffany Ng, Editor-in-Chief (University of Michigan); Scott Orr, Editor (University College London); Audrey Dye, Editor (Académie de Wavre); Michelle Lam, "Firsts" Editor (University of Michigan); University of Michigan student researchers Sarah Penrose, Cedric McCoy, and Emmet Lewis.

—*Tiffany Ng*



FORTE/PIANO TECH ACADEMY 2022



Ken Walkup and participants. Photo: Simon Wheeler.

On July 30–31, just ahead of the Forte/Piano Academy held at Cornell, twelve piano technicians from around the country gathered for a day and a half of training in how to service and maintain historical pianos and replicas, presented by instructors Ken Walkup and Ken Eschete.

Topics included basics of conservation, early piano actions, scale evaluation and modification, Viennese action regulation, and a "grab bag" class featuring demonstrations of many different skills such as French polishing, making replacements for missing hardware items such as screws and tuning pins, and more.

The Tech Academy came about because of an observation that while the Forte/Piano Academy itself would be training

young pianists, training for young piano technicians on how to care for these instruments is exceedingly hard to find, and necessary if the pianists are going to have instruments to play on. We were greatly encouraged by the fact that all twelve offered slots filled up within a couple of weeks, demonstrating that there is a considerable demand for this kind of training. Feedback was entirely positive.

We hope to repeat the Tech Academy, with fresh content, and integrate it with future Forte/Piano Academies. There are topics which both pianists and piano technicians would be interested in, and opportunities for synergy between both academies.

—*Ken Walkup*

BOSTON BACH INTERNATIONAL ORGAN COMPETITION

In early September I had the pleasure of attending the Boston Bach International Organ Competition (BBIOC). While my wife, Karin, was busy with her duties as a member of the jury, I was free to relax at the many events, listen to the fine music, reacquaint myself with Boston's remarkable organ park, and enjoy Boston during the pleasant fall season.

This was the second quadrennial festival. The strong influence of Yuko Hayashi, the renowned organ pedagogue of the New England Conservatory of Music, permeates the organization, and the first prize is named in her honor. While the music of J. S. Bach and his predecessors is central to the repertoire, the programs included a wide variety of music up to the present. The organ landscape of Boston offers many fine venues representing the best of American organ building. Both the contestants and jury members were able to display their art on worthy instruments.

The BBIOC is truly an international competition. The seven members of the jury represented six countries. The seventeen contestants represented fourteen countries, many from Europe and the USA but including Korea, Japan, South Africa, China, and Russia. Most of these contestants have completed their impressive educations and are working as prominent organists or educators. Quite a few have competed successfully in organ competitions at the highest level.

The preparation and technical proficiency of each participant was remarkable. It was rare to hear a missed note during any of the rounds. The deliberations of the jury must have hinged primarily on style and interpretation. The first round was played over two days, the first day on the fine newer Richards and Fowkes organ at First Lutheran Church, the second day on the beloved C. B. Fisk organ at Old West Church. Each contestant played a short program on each organ, including their choice of one

of four Preludes and Fugues on “B-A-C-H” written for this competition by one of the jury members, Bálint Karosi. The second round was played on the impressive Aeolian-Skinner organ at the Church of the Advent. The program for this round included a work by the Anglo-Canadian organist and composer Healey Willan. The third and final round returned to the First Lutheran Church, shortly after which the winners were announced.

First prize was awarded to Heejin Kim from the Republic of Korea, second prize to Mona Rozdestvenskyte from Lithuania, and Freddie James of the United Kingdom won third prize.



The jury and winners. Photo: Karl Nelson.

During the week of the competition the members of the jury gave their own concerts. In matters of style and interpretation it was fascinating how these established organists demonstrated their art, and the variety thereof. The venues for these concerts included the aforementioned churches but also the organ at King’s Chapel, an early organ of Charles Fisk, and the large new Fisk organ at Memorial Church, Harvard University.

One must commend the organizers of the BBIOC for their contributions of time and effort to this competition. Cheryl Ryder as Executive Director and Jonathan Wessler as Secretariat exhibited boundless energy and enthusiasm over the course of the week. Martin Schmeding was jury chair, and steered the jury with a firm yet gentle hand. It was a privilege and a pleasure to be among the many fortunate listeners to follow the week’s events, and to enjoy the most excellent music and hear the many fine organs of Boston!

—Karl Nelson



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GOTHENBURG INTERNATIONAL ORGAN FESTIVAL OCTOBER 12–23, 2022 “VOICES”

The 2022 Gothenburg International Organ Festival focused on the theme of “Voices,” celebrating the connections between the organ and vocal music, as well as the many voices of the instrument itself, and the different accents of the many organs of the city and its environs. Furthermore, the anniversaries of Johannes Reuchlin (1455–1522), Johann Kuhnau (1660–1722), Johann Adam Reincken (1643–1722), and César Franck (1822–1890) formed a central part of the program.

The morning workshops explored the works of many of these composers, as well as hymn-playing and improvisation, and György Ligeti (1923–2006) and Arvo

Pärt (1935–). These were complemented by afternoon seminars exploring many themes from the *canzona*, musical riddles, and suppressed voices to Franck and currents in new music.

The concurrent Youth Organ Festival was as popular as ever, with a well-attended organ camp, Organ Sagas, and a Do-organ workshop open to the public in the foyer of the Concert Hall during the final marathon concert. The Regional Festival was opened by Conny Brännberg, Regional Councilor and Minister of Culture, West Sweden, at Mariestad Cathedral preceding a concert given by Aude Heurtematte celebrating the César

Franck anniversary. Later that day, Annette Richards gave a spell-binding program on one of Sweden’s oldest organs with the theme “Voices of Nature.”

Over the course of ten days there were more than thirty concerts across Gothenburg and Västra Götaland; five series of workshops; more than twenty afternoon presentations at seminars on a wide variety of themes; and many other events.

Concerts: Some Highlights

The official opening Gala of the 2022 Organ Festival in Örgryte New Church was divided into two parts: the first featured talented young musicians and dancers of the Gothenburg Youth Choir and Swedish National Ballet School respectively. After addresses from Grith Fjeldmose, Vice Chair of the Committee for Culture of the City of Gothenburg, and from Hans Davidsson, Artistic Director of the Festival, the Choir’s varied program included music by Swedish composers, *The Conversion of Saul* by American composer Z. Randall Stroope, and concluded with the Handel Coronation Anthems. The young choir gave a spectacular performance, conducted by Anne Johansson, and accompanied at the organ by Lars Storm. This was followed in the first half of the Gala by excerpts from Tchaikovsky’s *Nutcracker* transcribed for organ, with Svetla Tsvetkova at the Willis organ, and with young soloists from the Ballet school dancing choreography by Sebastian Michanek and Roman Rumyantsev. These talented young dancers gave a fantastic and polished performance, which can be watched back on the Organ Academy YouTube page. Later that evening, the Gala concluded with a celebration of César Franck in collaboration with the Gothenburg Chamber Music Society, with The Zilliacus Quartet, pianist Bengt Forsberg, and organist Aude Heurtematte.



Hans Davidsson and the Gothenburg Concert House organ.
Photo: Sven Andersson.



Hampus Lindwall at the Willis organ at Örgryte New Church.
Photo: Sven Andersson.

A particular highlight was to hear the full cycle of Kuhnau’s Biblical Sonatas across two concerts in the German church, performed by Edoardo Bellotti and Joel Speerstra at the claviorganum. The Sonatas were split into the “sad and angry” stories and the “joyful and celebratory” stories for both narrative and practical reasons to avoid retuning the enharmonic notes available on the organ, that are not (yet) available on the harpsichord. The claviorganum is perfect for this early programmatic music, with so many different voices available from the two instruments.

Two concerts in particular explored the voices of folk musicians, the first a collaboration between soprano Anna Maria Friman, Catalina Vicens (organetto), Marco Ambrosini (Nyckeharpa), and Sietze de Vries at the German Baroque Organ of Örgryte New Church. This concert was a spellbinding combination of early and folk music, interspersed and complemented with improvisations by de Vries on similar themes. The musicians combined forces in different arrangements, using the spatial possibilities of the quire and the organ gallery at the back of the church. The second concert was a collaboration between Ola Stinnerbom (choreography, dance, and yoik) and Gunner Idenstam (organ) in Vasa Church, with Erik Weissglas (guitars), Rafael Sida Huizar (pre-recorded percussion), and sound engineer Jonas Dahlstrand. This music and dance production, entitled *A Saami Requiem*, explored a Shaman’s spiritual journey into the “other world” (the world of death), uniting folk music and yoik with music of the French cathedral tradition, and a little rock.

Concert Hall: Organ

As a celebration of the first birthday of the Rieger organ, the city Concert Hall arranged a varied program

of concerts, including two performances with the Gothenburg Symphony Orchestra. In collaboration with Gothenburg Art Sounds, the film *Minor Daemon* by Jon Rafman was shown on the first Sunday night, accompanied by organ music improvised by Hampus Lindwall. Lindwall's music heightened the experience of this surreal film which is set in a world of virtual reality.

A highlight of the week was Nathan Laube's solo recital, including two of his own transcriptions: "Einzug der Gäste" from *Tannhäuser* (with W.J. Westbrook) and Franz Liszt's spectacular Sonata in B minor (S. 178). Laube's virtuosity and passion for the music was plain to be seen, and the audience was enthralled throughout. Christian Schmitt was the soloist for the two evenings of concerts with the Gothenburg Symphony Orchestra. Sadly, the planned performance of Samuel Barber's *Toccata Festiva* for organ and orchestra had to be dropped from the program due to injury, but these two nights of concerts still featured the Poulenc Organ Concerto and Bruckner's Symphony No. 1.

Regular collaborators with the Gothenburg International Organ Academy, Swedish contemporary music ensemble Gagego!, presented a concert of music by women composers. This included two works by Madeline Isaksson, who was also commissioned to write a work for the Inauguration concerts in 2021. Gagego! again wowed their audience with their choice of works and breadth of interpretation.

The crowning moment of the Concert Hall program was the Sunday marathon concert, a format that proved very successful in 2021. This year brought together choirs from across Västra Götaland in five concerts spread out through the day, with a come-and-sing session, and finishing in grand style with the Gothenburg Symphony



Gothenburg Concert House organ. Kim Phipps and Gothenburg Girl's Choir. Magnus Kjellsson on organ.
Photo: Sven Andersson.

Vocal Ensemble. At the same time, visitors could take part in a drop-in Do-organ building workshop, enabling them to learn more about the organ as well as listen to it. Hopefully these marathon concerts with musicians of all ages from across the region will continue to be a feature of future Festivals, as they are a chance for everyone to develop curiosity toward the instrument.



Kimberly Marshall.
Photo: Sven Andersson.

Seminars

The afternoon seminars were a chance for Festival participants to engage in more concentrated discussion around the various themes, led with presentations from many of the performers and academic staff. The first lecture-recital was a dialogue between Hampus Lindwall and Hans-Ola Ericsson on the theme of new music, particularly focusing on compositions which explore the potential of computer-assisted music creation. Tuesday's discussion was a celebration of

César Franck, with Nathan Laube and other speakers connecting to the various programs celebrating Franck's anniversary year. Wednesday focused on singing at the keyboard, and included a presentation given by Catalina Vicens on her research behind Ensemble Servir Antico's "Reuchlin Project" concert given on Marstrand as part of the regional festival, as well as discussions around the *canzona* form from Kimberly Marshall and Edoardo Bellotti, and a performance including J. S. Bach's six-part ricecar from *The Musical Offering* by Ulrika Davidsson and Joel Speerstra at the duo clavichord.

Thursday's presentations were linked to the Kuhnau Biblical Sonatas and took place in the German Church with the Gothenburg Baroque claviorganum on hand. Joel presented elements of his current research project on the musical riddles within these pieces, alongside Hans Davidsson and Edoardo Bellotti, and a presentation by Eleanor Smith on types of combination instruments that may have been known by the composer. The final seminar on Friday explored the theme of oppressed voices, with Kimberly Marshall presenting on Florence Price and William Grant Still who achieved significant premieres in America despite discrimination and segregation; Sietze de Vries discussing the disappearing art of the Dutch reform psalm singing; Anne Laver

giving a window into the world of the female organist in nineteenth-century World Fairs and Exhibitions; and Christina Ekström presenting a lecture-recital on women in the Moravian tradition.

These seminars both complemented and were complemented by the recitals through the week and were well attended by both students and other participants in the Festival.



The Claviorganum at the German Church.
Photo: Sven Andersson.

Festival Symposium

The final Saturday of the Festival held a symposium celebrating "The Voice of the Organ—Music and Meaning in North European Culture." This was organized in collaboration with the Academy of Music and Drama at the University of Gothenburg and was held in the beautiful setting of Jonsered's Herrgård, a nineteenth-century manor on the edge of the city which

is now managed by the University as a cultural center. This was a fantastic setting for the discussions, and a link that will certainly be developed further in the future.

Papers were given by invited speakers from Sweden, the UK, and the USA on themes which included organs and organ music in eighteenth-century Sweden, hidden meanings in the music of Kuhnau and his contemporaries, voices from the sixteenth and seventeenth centuries, and organs and claviorgans in England. Using an unusual but effective format, discussion was reserved until after each themed group of papers, which allowed participants to bring together points touching on different aspects of the whole session and drew together threads from the different speakers.

Following the symposium, the delegates made their way to Jonsered Church for a concert on the 1783 Schiörlin Organ, which explored many of the same themes of the day. Kimberly Marshall delighted with a program of *canzones* that ranged from some of the earliest-known Spanish examples to J. S. Bach's BWV 588. Later that evening, Edoardo Bellotti closed the day with a celebration of Reincken using the North German Baroque Organ of Örgryte New Church, as well as a recently arrived John Barnes harpsichord, built in 1991 after the Flemish builder Albert Delin. These two concerts were the perfect conclusion to the symposium day and are both available to watch on the Academy YouTube channel.

—Eleanor Smith





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