

Westfield

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

Late Summer 2021

Stephen Craig, Editor



Welcome to the late summer issue of the Westfield Newsletter! As we thank Kiko Nobusawa for her outstanding work, we welcome Jordan Musser to the role of Program Coordinator at both the Westfield Center for Historical Keyboard Studies and the Cornell Center for Historical Keyboards.

Program details are now available of the Westfield/Cornell Center conference Diversity & Belonging: Unsung Keyboard Stories, January 26-30, 2022, at University of Michigan School of Music. More information will follow in the fall issue.

Tilman Skowronek reviews David Breitman's book,

Piano-Playing Revisited: What Modern Players Can Learn from Period Instruments (Rochester: University of Rochester Press, 2021). This is an essential companion for all pianists!

There are two commendable reports here: Lee Ridgway describes the Boston Early Music Festival 2021, and Sanae Zanane the Second Historical Piano Summer Academy at the Orpheus Institute.

Finally, guest editor Tom Beghin provides us with a preview of the latest issue of *Keyboard Perspectives* (volume XIII).

~ Stephen Craig

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NEWS FROM THE BOARD

Greetings from the Westfield office, where we've been hard at work these past months. As many of you know, our excellent program administrator Kiko Nobusawa retired in June. We are all hugely grateful for her outstanding work over the years, expertly taking care of the Westfield Center's business. We're excited to announce that we have been able to hire Jordan Musser in her place. Jordan, who has long been familiar with Westfield's activities, recently graduated with a Ph.D. in musicology from Cornell. He brings great intelligence, organizational skills and creative energy to the position, and we're delighted to have him working with us. Welcome, Jordan!

As Jordan has been familiarizing himself with our organization, the Westfield Board of Trustees has been busy these past months planning programming for the coming three years, which we'll be announcing soon. In addition, our Development Committee has been working on long-range financial planning; and as the next two issues of *Keyboard Perspectives* go to press, we've been updating membership contributions and contact details.

We look forward to seeing many of you at our upcoming Diversity & Belonging conference at the University of Michigan (more on that below) and encourage you, our members, to register early and to consider making a donation in support of it. Members of our Development Committee and Board of Trustees have already stepped forward with significant financial underwriting for this conference, and we hope that you'll join our efforts. The [registration](#) and [donation](#) page allows you to pick a particular event or presenter to underwrite.

As the new semester begins, and as we navigate a rather uncertain return to in-person performing and teaching, we send our best wishes to you all for a healthy, musical, creative Fall.

—Matthew Dirst & Annette Richards
Co-Presidents

FROM THE PROGRAM COORDINATOR, JORDAN MUSSER

Jordan Musser is thrilled to take up the role of Program Coordinator at both the Westfield Center for Historical Keyboard Studies and the Cornell Center for Historical Keyboards! He arrives at the Centers by way of Syracuse University, where he served as a part-time faculty member within the Department of Art and Music Histories from 2019–21. Concurrently, in 2020, Jordan completed the Ph.D. in Musicology from Cornell, where his research focused primarily on music and politics in the 20th century, and secondarily on 19th-century keyboard repertoire. It is this secondary area that has brought Jordan into a close relationship with the Westfield Center over the years, having in 2017 served as principal coordinator of the symposium, *Four-Hand Keyboarding in the Long Nineteenth Century*; in the same year assisted as moderator at the *Ghosts in the Machine* conference, on player pianos; in 2014 presented on the ideas of Johann Gottfried von Herder at the *Sensation and Sensibility* festival,

on C. P. E. Bach; and throughout his time at Cornell contributed sporadically to the *Newsletter's* review section. Jordan has published scholarship in various other forums, too, including articles and reviews in the *Journal of the American Musicological Society*, *Twentieth-Century Music*, *Metal Music Studies*, and *Sounding Out!*. His award-winning dissertation, "Managing the Crisis: Music, Neoliberalism, and the Popular Avant-Garde in Britain, 1975–84," can be found on ProQuest, and more recently Jordan has enjoyed writing program annotations for the Aspen Music Festival's summer 2021 line-up.

Before moving to upstate New York, Jordan lived and worked in Chicago, IL, where upon completing a Master's degree at The University of Chicago joined both the teaching faculty and administrative team at the Hyde Park Suzuki Institute, a non-profit music school in the city's South Side. He wore many "hats" at the organization, serving simultaneously

as a piano instructor, accompanist, administrative assistant, and, ultimately, as the office manager. In that final capacity, Jordan polished organizational habits that transfer readily to Westfield (and which assisted him greatly while navigating research and teaching at Syracuse and Cornell!), having supervised the implementation of all school programs, concert preparation and publicity, website design and social media, community partnerships, student registration,

and financial bookkeeping. The Program Coordinator position combines several of the experiences above, then, spanning higher education, publishing, and arts-educational administration, and Jordan looks forward to seizing this background in order to continue to realize the Westfield mission, at events and conferences, within *Keyboard Perspectives*, and in close relation with music-making and scholarship at the Cornell Department of Music.

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

We welcome you to the Diversity & Belonging: Unsung Keyboard Stories conference on January 26–30, 2022, hosted by the University of Michigan and co-sponsored by the Westfield Center. Greet old friends, meet new colleagues, and encounter people and resources that can support your future ventures in diversity and belonging. Here are a few highlights:

- Learn about diversity, ethnicity, disability, and empowerment in keyboard music
- Hear keyboard music of the African diaspora; and of women, Latinx, and indigenous composers
- Enjoy performances by Matthew Bengtson, Connor Chee, Leah Claiborne, Alissa Freeman, Patricia García Gil, Joseph Gascho, Kimberly Marshall, Tiffany Ng, Ana María Otamendi, Kola Owolabi, the Ellen Rowe Jazz Octet, Pamela Ruitter-Feenstra, Joel Schoenhals, Karen Walwyn, and more
- Engage with critical stories of social injustices of our time told through keyboard music
- Receive the keepsake program book, filled with resources, editions, video links, and information to diversify your keyboard repertoire and pedagogy

Register by November 1 for Early Bird rates; registration continues through January 10.

Among our 60 presenters and performers are the D&B Call for Presentations awardees, to whom we extend hearty congratulations and acknowledge here!

Olivia Adams, “Loud and Clear: The Piano Music of Black, Indigenous, and Women of Colour in Pedagogical and Performance Literature.”

Patricia Garcia Gil, “‘Not only muses:’ Three Women Composers Linked to Spain.”

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

Connor Chee, “A Modern Indigenous Approach to Piano Composition.”

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

Alissa Duryee, “‘Who was the Organist?’ and Other Questions for the Pregnant and Post-partum Keyboard Player.”

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

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

Andrew Meagher, “Game Changers: Visually Impaired Organists.”

Ana María Otamendi, piano; with Horacio Contreras, ‘cello & Reinaldo Moya, composer, “Venezuela’s Crisis and Agency.”

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

Tilman Skowronek, “A Woman in the Workshop: Conflicting Tales of Nannette Streicher.”
Agnieszka Zick, “Emilie Mayer’s D-Minor Piano Sonata.”

We are pleased to partner with the award-winning Sphinx Organization, the Detroit-based national organization dedicated to “transforming lives through the power of diversity in the arts.” With 20 programs in education and access, artist development, performing artists, and arts leadership for Black and Latinx string players, Sphinx models the diversity, equity, and inclusion that can enhance, energize, and balance the classical keyboard world, as well. Sphinx performers steadily rise to the top of the field, landing major awards and orchestra positions. One of Sphinx’s arts leadership in diversity programs is SphinxConnect, which hosts an annual conference. We scheduled the D&B conference to coincide with SphinxConnect’s conference for our conference attendees to witness and participate in their incredible work. Sphinx graciously invited us to collaborate in a panel session on “Decolonizing the Keyboard Canon.” Louise Toppin will moderate the panel, which includes D&B presenters Connor Chee, Leah Claiborne, and Ana María Otamendi. For more information about the Sphinx Organization, see <https://www.sphinxmusic.org/>.

The D&B conference will be offered in-person and virtually. Conference participants will receive a program book rich with resources: programs, notes, abstracts, editions, and a video list highlighting DEI work of conference presenters.

Please join us!

[Click here to register.](#)

See our schedule below.

[Click here](#) to see Funding Opportunities for the conference.

**Diversity & Belonging: Unsung Keyboard
Stories
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 Ruiter-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”

9:45 Panel & performance: Reinaldo Moya; Maria 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.”

10:30 Break [45 minutes, walk to the Michigan League for coffee, registration, & sessions]

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

Collaborative Investigative Composing: Humanitarian Crisis in Venezuela, Gender Violence in Mexico, Gun Violence in the U.S.

Tiffany Ng, session chair

11:15 Ana Avila, Tracie Mauriello, Marielba Núñez, Pamela Ruiten-Feenstra, “Collaborative Investigative Composing (CIC): Stories of Social Injustices, Resilience, and Agency Told via the Arts.” (Gender violence, humanitarian crises, the aftermath of a school shooting, and healing.)

12 noon Pamela Ruiten-Feenstra Carillon Concert. “CIC Stories of Social Injustices & Agency.” World premiere of Karen Walwyn’s “Lavender Rainbow.”

12:30 Lunch on your own downtown Ann Arbor [90 minutes]

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

A Nuanced History / A Challenging Present

2:00 Kira Thurman, Thursday plenary. “Hazel Harrison’s 1904 Debut with the Berlin Philharmonic”

2:45 Break [30 minutes]

Paper session, Kira Thurman, chair

3:15 Tilman Skowroneck, “A Woman in the Workshop: Conflicting Tales of Nannette Streicher”

3:45 Anne Laver, “Women Organists at the 1901 Pan-American Exposition in Buffalo”

4:15 Saraswathi Shukla, “The Harpsichordist in 2021: Systemic Challenges to Inclusion and Diversity”

4:45 Break [30 minutes]

5:15 U-M Carillon Studio Recital: Music by Black Composers

Dinner on your own downtown Ann Arbor [1 hr. 45 min.]
[Vans depart Hill Auditorium for the Moore Building at 7:30 p.m.]

[Moore Building, Britton Hall]

8 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; depart at 8:30]

10 a.m. Panel Discussion: Decolonizing the Keyboard Canon. Louise Toppin, moderator, with panelists Leah Claiborne, Connor Chee, 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]

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

[Moore Building, Britton Hall]

Tiffany Ng, session chair

9:15 Mark Clague, “A Survey of Keyboard Works by Black Composers: The Life and Recordings of Natalie Hinders”

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

[Moore Building, Britton Hall]

Pamela Ruiter-Feenstra, moderator

12:45 p.m. Connor Chee, “A Modern Indigenous Approach to Piano Composition”

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

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

4:30–5:00 Matt 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

7:30 Walk/drive to Stamps Auditorium

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 Concert: Ellen Rowe Octet. “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]

[Britton]

10:50 Joseph Gascho, “Expanding Repertoire: Transcriptions and Works Inspired by Elizabeth 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

[Britton]

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

[Hill Auditorium]

4:00 Sphinx Orchestra Concert with EXIGENCE [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 Post-partum Keyboard Player”
Abigail Lindo, “Simone on the Keys: A Protest Dressed in Black Feminine Identity”

Pre-conference Virtual Social Hour

Sun. Jan. 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: Oscar Micheaux, “Within Our Gates,” a pivotal race film with Black director, producer, and actors. Stephen Warner, theater organist. Pre-show talk by a scholar of Black film.

DAVID BREITMAN, *PIANO-PLAYING REVISITED: WHAT MODERN PLAYERS CAN LEARN FROM PERIOD INSTRUMENTS* (ROCHESTER: UNIVERSITY OF ROCHESTER PRESS, 2021)
REVIEWED BY TILMAN SKOWRONECK

In this excellent and well-written new book, David Breitman sums up how playing and teaching on early pianos has evolved since the nineteen-eighties, when early pianos began to become a more common sight on the concert stages and in teaching institutions. Breitman mentions two pedagogical approaches: one that treats the fortepiano “as a completely independent instrument,” and one that “involves the direct comparison of historical and modern instruments” (p. xviii). In this book, he explores predominantly the second of these approaches, while using the first one as a knowledge base.

Based on his profound knowledge of the repertoire and of teaching on both old and modern pianos, Breitman provides the reader with a solid framework of thinking, suited to bridge differences, and with an invitation to mutual learning. The book is a repository of well-researched and well-argued examples of applied performance practice. The refreshing absence of self-justification (let alone polemics) allows Breitman to cut to the chase from the very first page of the preface, and results in 206 pages crammed with practice-based information about piano playing, piano music, and pianos at every desired level of focus.

The work begins with a preface with a personal note, information about the scope of the book, and a short paragraph about pitch nomenclature. Weblinks to ten excellent video demonstrations (of various pianos, action details etc.) follow that relate to some chapters or specific music examples in the book. There are seven chapters, an epilogue, and an appendix.

Chapter 1, “Music making then and now,” is a most compact summary of what’s at stake when we engage in that “remarkable project” of “keeping alive a musical repertoire that represents a multitude of styles and spans more than three centuries.” Breitman proposes to think of the acronym HIP as “Historically Informed Preparation” rather than “Performance,” conveying his basic philosophy that “what’s in the performer’s mind is far more important than what sort of instrument is on the stage” (p. 3).

Chapter 2, “With broad strokes... (an overview),” lays some necessary groundwork: what and how can we learn from old instruments? How can we use old treatises in our preparation? What’s the deal with dynamics, dots and strokes and other items of a “speaking” style of performance? Some of the topics in this chapter, such as touch and articulation, or the early piano’s various timbres in the different registers, are only mentioned in passing, to alert the reader of their recurrence later in the book. Others, like the basics of pedaling on early pianos, do get a slightly more elaborate treatment right away. I was especially inspired by the section about dynamics, where the usual “light-and-shade” explanation of late eighteenth-century dynamics in music is accompanied by a useful explanation of how language and dynamics are connected.

The following four chapters are organized chronologically, matching the developing piano with the developing style of selected major composers. Chapter 3 discusses Mozart and Haydn: the problem of choosing

among various keyboard instruments (not only pianos), especially for their earlier works, and of finding “clothes that fit” for their later compositions. Here, Breitman predominantly discusses how the characteristics of early pianos (he mentions Stein and Walter models, but also English pianos for late Haydn) help the player to realize specific textures, such as single notes, short and longer slurs, or dynamic markings. Using an abundance of music examples, he explains and demonstrates how notation and instrument are connected, and how this connection can be exploited to create musical meaning. Interesting here is the informed and serious effort to teach the modern pianist how to recreate similar meaning when using a modern instrument. Throughout the book, the sections addressing the transfer of fortepiano thinking to the modern piano include quoted observations by Breitman’s students.

The Haydn and Mozart chapter ends with a closer look at the first movement of Mozart’s Sonata in E-flat major, K. 282. Questions of tempo and rhythm, texture and polyphony, dynamics, articulation, basic and prolonged touch and slurs and their dynamic shape are demonstrated here in great detail.

Chapter 4 is devoted to “Beethoven and the evolving piano,” which certainly is not a new topic, nor an easy one. The danger of getting entangled in references to the literature, and, especially, of taking sides in established scholarly arguments is great. Much to his credit, Breitman is able to navigate the murky waters of Beethoven’s pianos and his assumed piano preferences on just under six pages without dropping a stitch.

The section about “Tempo choice” demonstrates in a few broad strokes how the early piano may inspire faster tempi, or conversely, how slower tempi on the modern piano can be “very convincing” (in the words of a student), but also also introduce an entirely new character to a piece. Breitman tests this theory by comparing a number of recordings of the second movement of Beethoven’s 4th Piano Concerto. Performers on the modern piano do indeed have a tendency to substantially slow down their solo entry, compared to the five-bar orchestral opening. A typical value seems to be for the orchestra to begin at a tempo close to “the 84 recommended by Czerny,” but for the piano to enter at around 60. Performers on historical instruments usually take the solo entry considerably faster (pp. 72–73). It would perhaps have been informative to also include the development over time in performances on modern pianos in this comparison, as the difference between

orchestra theme and piano entrance often is less in recordings from the earlier twentieth century. For example, we find 80 to 76 in Serkin and Toscanini in 1944, and 80 to 72-with-ritardando in Rubinstein and Beecham in 1947. The point being that tempo decisions of this kind also hinge on the conventions of the day, or in the case of Serkin’s 1944 live performance, perhaps on the heat of the moment.

The next part, “Tempo flexibility,” uses, in addition to the few rather well-known sources that describe Beethoven’s flexible approach to tempo in connection with changing motivic characters, a discussion of Robert Philips’ analysis of shifting tempi in very early recordings of Beethoven’s Violin Concerto and the “Kreutzer” Sonata. The suggestion offered at the end of the section is that early instruments “cater to their operator’s impulses” and thus inspire improvisation and flexibility. This is a skill that modern pianists, too, can develop on their instrument.

Extensive and well-argued sections on “Articulation” and “Texture” with many music examples follow, capped off by whole fourteen pages on Beethoven’s use of the pedal. Beethoven’s pedal has certainly been discussed in the literature, but Breitman’s perspective as a player and teacher, combined with his scholarly approach, does lead to the perfect handbook in a nutshell on the topic. Apart, perhaps, from the more obscure problems that the 1803 Erard’s four pedals may have posed to Beethoven at the time, nearly everything that could be discussed can be found in this section. The concluding case study is, perhaps unsurprisingly, a reworked version of Breitman’s own DMA thesis, featuring pedaling decisions in the opening movement of Beethoven’s Sonata Op. 2, No. 3 in C major.

Chapter 5 investigates Schubert, beginning with the pedals of early Romantic Viennese pianos and how Schubert makes use of them. The subsequent sections on “Tempo” and “Texture” are especially interesting, as Schubert’s textures often seem to call for adjustments on the less lean-sounding modern piano. It may well be, as Breitman writes, that “artists such as Richter, Arrau, and Pletnev achieve a timeless, contemplative effect” by playing pieces like the Andante of the A major Sonata D. 664 at what could be called an “Adagio setting” of around 36–40 for the eighth note (p. 121). But some of the established tempo choices, like the notoriously glacially played first movement “Molto moderato e cantabile” of the G major Sonata D. 894 (not mentioned by Breitman), rather seem to suggest

that Schubert confronts the modern pianist with some unsolvable problems. At the core of the difficulty is, indeed, Schubert's texture, and especially his choice of accompaniment, which tends to sound too thick and busy on modern pianos, while it is relatively more easily controlled on early pianos. Breitman discusses here "Schubert's use of the top octave" and the question of "melody and accompaniment," and adds a discussion of the C minor Impromptu D. 899 as a case study: a particularly well-chosen example in which some of the chord textures are difficult to balance even on a historical piano.

Chapter 6 focuses on Chopin. Much of the information used here comes from Jean-Jacques Eigeldinger's book *Chopin: Pianist and Teacher*, which Breitman warmly recommends to the reader. This chapter includes a discussion of the characteristics of Chopin's Pleyel pianos, the question of overall dynamic choices (knowing that Chopin detested loud playing), sections about Texture and Tempo, a surprisingly compact discussion of "Rubato and tempo flexibility," and a more substantial section about Chopin's use of the pedal. One topic already touched upon in the Beethoven chapter is addressed again here: the question of when and to what extent to use rhythmic pedal, and conversely, the use, place and frequency of syncopated pedaling in this kind of music, when playing on early instruments. This section contains very thoughtful discussions of the meaning and effect of Chopin's own pedal markings, when applied on pianos of his time, and is again richly illustrated with music examples.

Breitman wraps things up in an unexpected way: Chapter 7 is about the clavichord and playing Bach. Breitman's perspective in this chapter is inspired by Joel Speerstra's book *J.S. Bach and the Pedal Clavichord: An Organist's Guide*. Speerstra's discussion of hand and arm choreography and the playing of musical figures is here reviewed and explained from Breitman's own perspective as a player and teacher. Since it is a known challenge to convince people who are not familiar with the clavichord of the instrument's qualities, both as an expressive musical instrument and as the perfect platform for developing a richer and more solidly anchored playing technique, this chapter is especially worth reading.

The Epilogue, "Creativity in the Performance of Old Music," links back to Chapter 1 and the question of what is in the performer's mind (no matter which instrument one is playing). On the basis of a rather

compact literature review of writings about the twentieth-century performance practice movement, Breitman develops a kind of mission statement of what playing old instruments and reading old sources ideally should be about:

[...] much of today's music-making is marred by a deep *fear of interpreting*, with bland, dutiful-sounding results. That fear has (at least) two sources: the perceived need for a perfectly smooth surface, and a deep anxiety about performing "correctly."

[...] this entire book can be summarized as a response to these concerns. To the first one, I say this: Just because the modern piano can produce a more continuous, smooth surface than any of the earlier instruments does not mean that one has to play it that way – all the time. The piano is remarkably versatile; the sounds it can produce are limited primarily by our imagination. And to feed that imagination, the scores themselves are filled with suggestions once we know how to read them.

As for the second, more fundamental problem: The performances I admire exude *authority*, not correctness. Striving to understand the composers' intentions isn't a moral obligation, a way to avoid "errors," but rather a path towards ownership of the material. With ownership comes conviction, and the rewards of conviction are confidence and freedom – real authenticity, the genuine article! (p. 174)

An interesting strategical choice to put this important chapter at the end of the book and not at its beginning! An Appendix outlining the differences in overtone structure between the Steinway and Walter pianos, a Glossary, Notes, Bibliography and two Indexes conclude the book.

Among the many noteworthy discussions in this book, I especially want to mention the one about articulation in Chapter 3, because of the importance of the topic and the clarity of Breitman's explanations. Articulation can indeed be, as Breitman writes, "a source of conflict or confusion because it's possible for notes that belong together *motivically* or *rhythmically* to be separated *acoustically* (pp. 33–34)." Breitman's "Slur+1" discussion is one good example of how this can work in practice. This is about the typical (original) kind of slur that ends "just before the final note of a motive or a phrase" (p. 40). The "conflict or confusion" here lies in the often-voiced idea that acoustic separations such

as articulations will chop a phrase into bits, or destroy the line or flow of a phrase. Instead of just creating a gap where the articulation stands, the solution is to try to musically think through the entire phrase all the way to its end, and to integrate the composer's intended (and notated) articulation: "... a gentle release at the end of the slur, meticulous control of dynamics, and a judicious, subtle articulation will generally produce a very satisfying effect, even on the modern piano (p. 40)." This description of the "Slur+1" articulation invites the player to find ways to integrate rather than interrupt, to use articulation as a mental bridge rather than misrepresenting it as the gap it is supposed to bridge.

Another gem, especially interesting for someone who (like myself) came to the early piano from the harpsichord instead of the modern piano, is Breitman's section about texture and counterpoint. The modern piano "generally sounds best," according to Breitman, when played in a way that foregrounds the principal part over the other voices. In contrast, on the fortepiano, the player needs to pay more attention to the other voices, to avoid the instrument sounding thin (pp. 19–20). The fortepiano's distinct register colors further help maintain clarity, even if the player leans relatively more heavily on the accompanying voices. For the modern pianist, this is a very important point to observe. The treble of most early pianos, even the very best ones, doesn't react well to being forced, which means that the pianist's standard solution to convey expressiveness often produces poor results, not for lack of trying, but rather *because* of trying harder.

But even a player who is used to early eighteenth-century polyphonic clarity (from the harpsichord) or tonal control in all the voices (from the clavichord) needs to

make adjustments on the fortepiano, albeit of a different kind. Playing Haydn on a two-manual harpsichord, for example, would usually mean using the (hopefully softer) upper manual for the left-hand accompaniment, in order to not drown out the melody. On the early piano, a harpsichordist would therefore need to learn how voicing, or "the differentiation of notes sounded simultaneously, making some louder than others," (p. 19) actually works. So ultimately this discussion is about learning how to *judiciously* emphasize melodies or other important voices on the early piano rather than about whether or not to apply any voicing at all.

The overall presentation of the book is very good. The text itself is very clean. Many music examples seem to be newly set or are excellent scans from original scores. The excerpts are positioned and clearly indicated in the text so there is never any doubt about what is being demonstrated or discussed. The references appear in endnotes rather than footnotes below each page, which, cumbersome as this may be for the researcher, is the better solution for a handbook like this where music examples compete with the text for space on almost every page.

—*Tilman Skowroneck*



BOSTON EARLY MUSIC FESTIVAL 2021

As with other performing arts organizations confronted with the restrictions of COVID-19 in 2020, the Boston Early Music Festival was forced to pivot quickly from live, in-person concerts to recorded, on-line performances, not only for its annual concert series, but also for the biennial June 2021 festival and exhibition. Thanks to herculean work by the BEMF staff and Kathy Fay, executive director, and the creativity and cooperation of extraordinary artists around the world, what usually brings several thousand people to Boston in June for a week-long extravaganza moved seamlessly to the Web for an event-packed festival which was viewed by thousands world-wide.

The virtuality of this 21st iteration of the festival also became the opportunity to present performances recorded not only in Boston, but in venues throughout Europe – a kind of grand tour not otherwise possible. That possibility of other venues proved particularly advantageous for the 2021 keyboard mini-festivals. Since 2003 the June festival has included an organ day, and since 2011 a stinged-keyboard day, devoted to the clavichord, harpsichord, and fortepiano. This year some of those performances could be on historic instruments, not otherwise possible in Boston.

The organ mini-festival began with Dutch organist Leo van Doeselaar on the iconic main organ in the Martinikerk, Groningen, the Netherlands. This instrument, dating from ca. 1450 and subsequently rebuilt and enlarged, has been restored and reconstructed to its 1740 state as left by Franz Caspar Schnitger and Albertus Hinsz. This latest work, from the 1970s and 80s, was carried out by Jürgen Ahrend and Cornelius H. Edskes. Through his registrations, Van Doeselaar gave a comprehensive and delightful tour of the highly varied sound palette of the Martinkerk organ.

Van Doeselaar built his program around three North German organists who were major influences on the young J. S. Bach, Bach himself, and his organist sons. Van Doeselaar began with Buxtehude's Toccata in D minor, BWV 155, as an example of the *stylus phantasticus* and the kind of improvisational playing with which Bach became familiar at a young age. From J. S. Bach's early years in Weimar, van Doeselaar played the Praeludium & Fuge in A minor, BWV 543. With its virtuosic, improvisatory passages for both hands and feet, the prelude recalls the *stylus phantasticus* brought

into a more formal thematic framework, while the fugue, at 140 measures, dances and whirls around in 6/8 meter, with a subject treated in such a way as to easily confuse the ear as to where the beat is. Van Doeselaar's energetic and vigorous style of playing brought these two pieces to life with brilliance and panache.



Main organ, Martinikerk, Groningen, The Netherlands. Courtesy the Martinikerk, Groningen.

Between the Buxtehude and Bach, Van Doeselaar paid homage to Bach's days as a student in Lüneberg, 1700 to 1702. There Bach met and formed a close relationship with Georg Böhm, and traveled to Hamburg to hear Johann Adam Reincken. From Reincken's few surviving organ works, van Doeselaar played a brief fugue in G minor, followed by Böhm's lyrical chorale-prelude, "Vater unser im Himmelreich", for two manuals and pedal.

Although Carl Philipp Emanuel Bach mastered the organ under the tutelage of his father, he never held positions as an organist. He did, however, compose music for the organ, including five sonatas written in the style of his other keyboard music. Four of these sonatas were written in 1755 for a new organ commissioned by Princess Anna Amalia, sister of Frederick the Great, for her palace chambers. This instrument, built by the Berlin builders Migendt & Marx, is of two manuals and pedal, with 22 stops. After a peripatetic life, it is now

in the Kirche zur frohen Botschaft, Berlin-Karlshorst, and was fully restored in 2009 by the firm of Christian Wegscheider. From C. P. E. Bach's set of sonatas for this organ, van Doeselaar played the Sonata in A minor (Wq. 70/4).

At a young age, Wilhelm Friedemann Bach exhibited exceptional talent as keyboard player. He held two appointments as organist, first at the Sophienkirche, Dresden, and then at the Liebfauenkirche, Halle, leaving there in 1764. W. F. Bach left very few organ pieces. To conclude his program, Van Doeselaar played two fugues, in C minor and F major, for organ with pedal. Initially attributed to W. F. Bach in sources well after his death, these are now placed in the "dubious" category. Indeed, while these two fugues show elements of traditional fugue writing and more "modern" elements as exemplified by C. P. E. Bach, they are not in the same league as other authenticated W. F. Bach fugues.

Part two in the organ mini-festival brought a dramatic contrast to van Doeselaar's exuberant playing of the Martinikerk organ. With a program entitled Simple Solace, Catalina Vicens and her organetto, or portative organ, drew one into an intimate, contemplative atmosphere, which for this listener proved a much-needed balm in our contemporary era of world-wide crises. Vicens is both a performer and researcher of keyboard instruments of the 14th through 19th centuries. Her BEMF program drew from music of Guillaume de Machaut, Philip the Chancellor, Francesco Landini, Gherardello de Firenze, Hildegard von Bingen, and the ubiquitous 14th century. Anonymous, with sacred and secular monodies and polyphony, from vocal and instrumental sources.

Although no physical evidence remains of the late-medieval portative organ, its careful depiction in paintings, manuscripts and tapestries provides evidence for the making of modern reproductions. For this concert, Vicens played an organ of 28 pipes, built in 2012 by Stefan and Annette Keppler (body) and Winold van der Putten (lead pipes). The iconographical sources also provide evidence of how the portative could be played, perched on the player's left thigh, with the left hand pumping the bellow on the back of the instrument while the right hand played the keyboard.

Vicens proved herself a master of this small but highly expressive organ. The sound of the pipes themselves is best described by that favorite nebulous word of organ aficionados, vocal, or singing quality. Describing that sound in more detail can be even more

nebulous. In the case of van der Putten's pipes, their voicing and tonal finishing resulted in a gentle yet stable vowel-like sound, with clarity and warmth, and subtle shadings of tonal color from the lowest to highest notes, similar to that of the human voice. One of the joys – and definite challenges – of playing the portative organ is that the player has considerable control over the sound through the sensitive key action, and through controlling the wind.



Portative organ by Keppler and von der Putten, 2012. Photo, Catalina Vicens.

Vicens's playing was itself highly vocal. Through control of the bellow and articulations on the keys, phrases breathed where and as a singer would; the tone of individual and small groupings of notes had shadings and colors as one would hear from different vowels and consonants; and dynamic changes were possible by how rapidly or slowly the bellow was manipulated. One might think a performance of just over an hour of late medieval music, on such an instrument would not hold one's total interest, but Vicens's performance was such that time was suspended and, in fact, left me wanting more.

Benjamin Alard, also a highly expressive master of early keyboards, provided a bridge between the organ and the string-keyboard parts of the festival on two significant historic instruments, an organ and a clavichord. Both instruments are currently in the Musée de Provins et du Provinois, Provins, in north-central France.

The organ played by Alard was built in 1766 by 18th-century English builder John Byfield II, for Sir

James Grant and his Castle Grant in Scotland, where it was installed and remained in a north-facing room in the castle. Records indicate it was tuned and played at least until the end of the 18th century, then left untouched until 1958, when it was moved to Cullen House, Banffshire. These circumstances, combined with the extraordinary technical quality of Byfield's work, meant it was in its original, unaltered state. At Cullen House, modifications were made to its temperament, but the pitch level remained at A=425. In 1974 the organ was purchased by Richard Burnett for his Finchcocks collection, and its temperament was restored to its slightly unequal original. Upon the closure of the Finchcocks collection, the organ was purchased by Alan Rubin, who moved it to Provins.



Organ by John Byfield II, London, 1766. Photo, Alan Rubin.

The organ's specification is typical of 18th century English chamber organs, with six stops (Open Diapason 8', Stopped Diapason 8', Principal 4', Flute 4', 2-2/3', 2'). The organ also has a "machine" stop which makes possible a rapid change in registrations. For his program Alard played voluntaries by John Blow and Henry Purcell, an 18th century solo organ version of Handel's Organ Concerto in D minor, Op. 7, No. 4, and J. S. Bach's manualiter chorale-partita on "O Gott du frommer Gott". Alard brought forth the variety of sounds possible with the organ's modest tonal resources, and the machine stop made possible the rapid changes in dynamic and color needed for the Handel concerto and for Bach's chorale-partita.

The clavichord played by Alard was none other than the 1763 Johann Adolf Hass once owned by Arnold Dolmetsch, and now part of Rubin's musical instrument

collection. This is the instrument which served as the model for Dolmetsch's own clavichords, and for those made by the Chickering piano firm in Boston, under Dolmetsch's supervision.



Clavichord by Johann Adolph Hass, Hamburg, 1763. Photo, Benjamin Alard.

Alard built his program around the centrality of the clavichord to German composers. He began with a Praeludium VII and Chaconne in G major of Johann Caspar Ferdinand Fischer, a piece possibly copied by the young J. S. Bach in the Andreas Bach Büch. Next was Buxtehude's Praeludium in G minor (BuxWV 163), another extraordinary example of *stylus phantasticus*. From J. S. Bach came the Sonata in D minor (BWV 964), a transcription of Bach's second violin sonata in A minor (1003). To close, Alard played C. P. E. Bach's delightful 12 Variations über die Folie d'Espagne (H. 263).

One of the advantages of this virtual concert on this historic clavichord was seeing Alard's hands close-up, and of hearing the sound of this intimate instrument much as the player might. As on all instruments he plays, Alard has internalized the technique needed to not only play the notes on this most difficult of keyboard instruments, but to play them musically. Under his fingers we heard the wide – relatively speaking – dynamic range possible on the clavichord; his use of *bebung* grew organically out of the music itself; flights of virtuosity came without seeming effort. In other words, a performance of extraordinary sensitivity, expressivity, and vitality.

Representing the harpsichord in the mini-festival was Francesco Corti playing an instrument built in 2021 by Andrea Restelli, based on the 1738 Christian Vater in the Germanisches Nationalmuseum, Nüremberg. Corti

tours world-wide as a harpsichord and fortepiano soloist and ensemble player, as well as on recordings. He is currently professor of harpsichord at Schola Cantorum Basiliensis. For this BEMF concert, recorded in his home in Basil, Corti chose German composers representative of those consolidating a musical style combining aspects of different musical traditions, particularly French and Italian, and which Bach assimilated into his own.

Corti's choices resulted in a varied and refreshing program of works seldom heard in concert nowadays, all played stylishly and expressively: Heinrich Scheidemann's Pavana Lachrymae; a toccata, ricercar, and canzona by Froberger; Reinken's Suite in C Major; Johann Kuhnau's Sontata Secunda in D major, from *Frische Clavier Früchte*, 1700; and J. S. Bach's French Suite No. 2 in C minor.

Rounding out the min-keyboard festival was the Italian early-keyboard performer and teacher,

Carmen Leoni on a fortepiano by Paul McNulty, after an instrument by Walter & Sohn, of around 1805. Leoni chose as the theme of her program "Lo scherzo ingegnoso dell'arte" or "the ingenious joke of art", taken from Domenico Scarlatti's preface to the *Essercizi per gravicembalo*. Leoni began with three sonatas of Scarlatti as examples of his having "fun" with the music in order to create delight. Joseph Haydn's Sonata in D major (Hob. XVI/37) brought out the rapid shifts of character within and between its movements which surprise and delight the listener. In Mozart's Sonata in B-flat major (K. 333/325c) Leoni brought out its twists and turns, and changes in mood from calm to agitated. As an encore, Leoni played Muzio Clementi's Waltz No. 9 from Op. 38, a brief, fitting conclusion to a delightful performance overall.

—Lee Ridgway

DECLASSIFYING BEETHOVEN

SECOND HISTORICAL PIANO SUMMER ACADEMY AT THE ORPHEUS INSTITUTE, AUGUST 22–28, 2021

On Sunday August 22, 2021, our research cluster, Declassifying the Classics, welcomed eight fortepianists from eight different countries for the second edition of the Historical Piano Summer Academy at the Orpheus Institute (Ghent, Belgium): Domitille Bès from France, Stipe Bilić from Croatia, Ignacio González from Chile, Vasco Pereira from Portugal, Katja Poljakova from Russia, Laura Savigni from Italy, Tong Wang from Canada, and Anastasios Zafeoropoulos from Greece. The director of the cluster, Tom Beghin, along with Camilla Köhnken, Luca Montebugnoli and myself, Sanae Zanane, were joined by guest Zvi Meniker, professor at the Hochschule für Musik Theater und Medien in Hannover, Germany. Another guest was Diane Kolin, doctoral researcher from York University (Toronto, Canada).

This was a postponed edition from the Summer 2020, designed to celebrate an important anniversary and devoted to "Beethoven and his contemporaries." We were finally able to hold it and could feel that a gathering of this sort was eagerly awaited by all attendees.

The institute provided us with no fewer than eight historical pianos for the participants to practice and



Approximately from left to right: Tong Wang, Domitille Bès, Katja Poljakova, Zvi Meniker, Camilla Köhnken, Ignacio González, Anastasios Zafeoropoulos, Luca Montebugnoli, Laura Savigni, Stipe Bilić, Vasco Pereira, Tom Beghin at the Orpheus Institute. Photo, Sanae Zanane.

get coaching with the professors. Replicas by Chris Maene of Stein (1786, two copies), Walter (1800),

Streicher (1808), Fritz (1811), Erard Frères (1803), John Broadwood & Sons (1817) and an original Boisselot (1839) were spread out over the two buildings of the institute. This wide array of instruments elicited many ideas that led to fruitful dialogue and conversation. Both for the pianists already familiar with fortepianos and those who were less experienced, having at their disposal historical instruments of different aesthetics and mechanisms was a unique opportunity to compare and experiment. As such, they could all get in touch with the kind of work that revolves around historical materiality and technologies at the Orpheus Institute. Mornings were reserved to performing and coaching, while afternoons were largely dedicated to presentations and discussions.

The screening of the documentary *A Farewell to Paris: Beethoven and his French Piano* was the kick-off of the academy. It nicely tied with the first edition of the academy that took place in 2018. The aim of the latter was to reconstruct an early 19th-century piano concours at the Paris Conservatoire, and for this purpose all participants delved into a challenging repertoire revealing of French pianism and sound—aesthetic qualities that Beethoven was eager to explore when in 1803 he ordered his Erard Frères *piano en forme de clavecin*. The documentary retraces the history of this foreign piano from the moment Beethoven desired it to its final destination on a designated podium in the Oberösterreichisches Landesmuseum in Linz, Austria. Beghin invites the viewer to engage with the four pedals as if for the first time, as Beethoven once did, and feel the instrument's deep and bouncy keys creating a distinctly French soundscape from which the “Waldstein” Sonata op. 53 was born. But the journey of Beethoven and his French piano continues with his frustration of missing the speaking tone of Viennese pianos he had been accustomed to, and finally setting it aside, but only after seven years and some serious attempts to “viennicize” it through repeated revisions.

A week before the start of the academy, two texts were sent to everyone to read and reflect on: Chapters 4 and 5, respectively titled “The Framework of Hermeneutics” and “First-Person Beethoven” from the book *The Beethoven Syndrome* by Mark Evan Bonds (New York: Oxford University Press, 2020) and a chapter written by Beghin titled “Deafly Performing Beethoven's Last Three Piano Sonatas” from *Beethoven Studies 4*, edited by Keith Chapin and David Wyn Jones (Cambridge: Cambridge University Press, 2020). The exchange

of ideas that these texts provoked set the tone of the academy from the outset. Bonds' perceptive analysis of the reception of Beethoven's music during and after his lifetime reveals a change in the context within which composers, performers, and listeners navigated from a rhetorical framework to what Bonds calls the imperative of hermeneutics. Notably after the discovery of the Heiligenstadt Testament, Beethoven's music started to be heard as autobiographical. Hearing the composer in the music or hearing the music as an expression of their inner self assumed a new responsibility on behalf of the listeners, whose listening paradigm was to be based on new concepts of “sincerity” and “oracularity.” These two notions fostered a lively reflection on our practice of this repertoire, our roles as modern-day performers, and the place we now attribute to historical keyboards.

The academy was punctuated by four enlightening seminars. In her presentation “Zukunftsmusik, Beethoven's Sonata Op. 101 as Absorbed by the Liszt Circle,” Camilla Köhnken depicted the colorful performance practice of the 19th century by tracking the posthumous life of Beethoven's op. 101. She demonstrated how, for example, Hans von Bülow included it in one of his typically gigantic concert programs dedicated to a single composer. In 1864 he built a Beethoven-heavy program starting with the Variations op. 34, the Sonata op. 81a, followed by op. 101, which itself served as an introduction to the monumental “Hammerklavier” Sonata op. 106, with von Bülow even adding a few bars of transition between these last two pieces as if any silence would have been superfluous. Such an uninterrupted flow of music was also what Richard Wagner cherished and as related by Cosima Wagner in her diary, he considered the first movement of op. 101 as “an excellent example of what I mean by unending melody. That is what music really is.” During the presentation we could hear a performance by another disciple of Franz Liszt, Eugen d'Albert, recorded with reproducing piano technologies from Duo-Art (first and second movements, 1920) and Welte-Mignon (third and fourth movements, 1913). To our ears, unacquainted with the stylistic means of the time, the interpretation of d'Albert was both refreshing and disconcerting. At this occasion we were introduced to Köhnken's artistic research and usage of the methodology of embodiment and re-enactment of historical recordings. Anastasios Zafeoropoulos (who had played op. 101 for us earlier that day) readily agreed to try and re-enact the first bars of the sonata's third

movement following the dislocations, arpeggiations and rubati as played by d'Albert. Both von Bülow and d'Albert, as two disciples of Liszt, benefited as much from the latter's authoritative affiliation with Beethoven through Czerny as they participated in the immortalization of Beethoven's music through performance practices that continue to fascinate us.

Luca Montebugnoli gave a lively presentation of his research "Re-writing for the Salon: The Practice of Arrangement for (Accompanied) Piano at the Beginning of the Nineteenth Century." He invited us to rethink the practice of arrangement through an in-depth reading of Louis Adam's *Méthode de piano du Conservatoire* of 1804–05, in particular its eleventh chapter, titled "L'Art d'accompagner la partition." In three brief pages, this chapter on accompanying from the score encourages the piano student to develop the necessary skills and techniques to arrange orchestral music. Interestingly, as the first of its kind, this text represents the transformation of the older practice of figured bass to a newer one of orchestral arrangement. Beyond giving practical advice, Adam exposes an alternative way of considering the piano, perceiving registers for their potentiality to imitate different timbres of orchestral instruments. Such a consideration is identifiable, in fact, in Louis Adam's own writing for solo piano, as was beautifully demonstrated by Montebugnoli in the Sonata in E minor op. 3 no. 3 (1781) on the Erard piano. After looking at an arrangement by Adam of a Cimarosa Aria, examining his choices for registers and trying different ways of pedaling, Montebugnoli introduced us to his current work on Beethoven's Third Symphony, demonstrating to us his own arrangement of the symphony's first movement for solo piano. We are very much looking forward to hearing the full results at the next Declassifying the Classics' concert on September 23, 2021.

Louis Adam's method was also of interest to Zvi Meniker. For his presentation on Beethoven's 32 Variations on an Original Theme in C minor WoO 80, he used Adam's tenth chapter dedicated to the use of pedals ("De la manière de se servir des pédales") to inform the performance of the work. Meniker interpreted the thirty-two variations applying different pedal combinations for each variation while soliciting our opinions during his testing process. The result was a delightful sequence of musical tableaux portraying the panoply of sonic possibilities offered by our Erard Frères 1803 fortepiano. What we experienced had little to do

with a performance of the same piece on a Viennese fortepiano. Repeated notes, ethereal tremolos, and other French idiomatic motives lose their meaning on the sharper and more articulatory Viennese instrument. All this led Meniker to conclude, with a mischievous smile, that if Beethoven had heard the piece played on the "right" piano, he might not have been so disdainful toward it, as recounted by Alexander Wheelock Thayer: "Beethoven once found Streicher's daughter practicing these Variations. After he had listened for awhile he asked her: 'By whom is that?' 'By you.' 'Such nonsense by me? Oh Beethoven, what an ass you were!'"



From left to right: Zvi Meniker, Tong Wang on a copy of a Stein fortepiano 1786, Koetshuis. Photo, Sanae Zanane.

In the last seminar of the week, Tom Beghin gave us an overview of the concepts that framed his research during the last few years. He explained, for example, how Ian Hodder's theory of entanglement between things and humans is applicable to the development of Beethoven's relationship to his Erard, from the initial enthusiasm of *dependence* to the frustration of *dependency*. We were also introduced to the notion of "affordance," as defined by James Gibson and further developed by Donald Norman. These theories focus on materiality and have the advantage for the historian to move away from teleological or evolutionistic narratives of instruments in favor of one that focuses on particular moments of these instruments' existence in a person's life, enlightening us with fluctuating facts about changing pianist-instrument relationships that may be highly relevant for our performance of a composer's creative output. Thus, drawing from his experience

with the other “foreign” piano in Beethoven’s life, his 1817 Broadwood, Beghin proposed a materiality-based journey for the “Diabelli” Variations, op. 120, connecting the two different stages of creation in 1819 and 1823 respectively to the changing psychology of Beethoven as a disabled pianist-composer—with the construction of a *Gehörmaschine* (hearing machine) as an important marker in 1821.

From the participants we had insightful presentations that touched upon a large range of topics. Ignacio Gonzalez attempted to problematize the systematization of notation in music editions, specifically regarding signs of articulation, pointing out their inevitably versatile meanings and interpretations, which the performers should embrace. Anastasios Zafeoropoulos addressed the issue of Muzio Clementi’s fingering, which he claims is generally analyzed from an anachronistic



Stipe Bilić playing on a copy by Chris Maene of a Walter forte-piano 1800, in the Koetshuis (carriage house). Photo, Sanae Zanane.

point of view. Revealing striking similarities between Clementi’s approach and earlier French harpsichord treatises, Zafeoropoulos managed to question some of our beliefs of early 19th-century pianism. Domitille Bès introduced us to the important 19th-century French virtuoso pianist and composer Thérèse Wartel, offering us a glimpse into female schooling and musical practice, but also the interesting way by which certain female pianists bypassed the discriminatory rules of the time. Tong Wang shared with us her original work on the topic of cuteness, its psychological framework and usage in popular culture; after an analysis of musical cuteness, she proposed possible applications in classical music. Stipe Bilić talked about how historical pianos

define the aesthetic direction of their repertoire and elaborated on projects that he is currently carrying out in Graz, Austria. Vasco Pereira shared his atypical background of an autodidact, passionate harpsichordist and appealed to historical evidence to make a case for more performance on the harpsichord of classical repertoire. Laura Savigni, who formed a duo with her sister guitarist Enrica, presented some arrangements they wrote to complement the narrow repertoire that is available to them.

In the middle of this already busy week, an excursion to Ruiselede was organized to visit the workshop of eminent piano builder Chris Maene. He personally welcomed us and guided us through the different areas of the Pianos Maene company, from the warehouse where wooden planks are stored to his personal office where he takes care of the last fine-tunings of an instrument. More than a dozen playable original pianos were on display in the showroom to the delight of the eager group of thirteen pianists that we were. One such original piano by Graf (1835) provided the perfect context for Katja Poljakova to share her research about this master piano maker, including her travels to various locations in Central Europe to investigate extant instruments.

Diane Kolin, whose research focus is critical disability studies, joined us for the four first days of the academy, enriching the conversation with her knowledge about musicking and deafness. Already familiar with Beghin’s work in this domain, she was curious to experience a



From left to right: Diane Kolin, Tong Wang, Tom Beghin, in the concert hall of the Orpheus Institute on a copy of a John Broadwood & Sons 1817. Photo, Camilla Koehnken.

tactile feeling of sound through Beethoven’s Broadwood and the Hearing Machine. While Tong Wang and Katja Poljakova played Sonatas op. 110 and 111, Kolin wanted to touch the sound, engaging with instrument, stage, and pianist *through vibration*. Witnessing such private interaction, where Beethoven’s instrument managed to bypass the one-and-a-half meter distance rule between one human being and another, was all the more striking during a pandemic that has all but banned tactility as one of our senses.

The closing event of the Summer Academy was a series of three wonderful afternoon and evening concerts on August 28. The participants played parts

of their program, and a whole range of fortepianos and repertoire (Mozart, Dussek, Clementi, Schubert, and, of course, Beethoven) was given to the public to hear. This event also marked the first in the beautifully renovated Koetshuis (“coach house”), which since a year ago has housed the Ton Koopman library, a precious collection of books and scores from the fifteenth to the nineteenth century, as well as thousands of modern books. Listening to the sounds emanating from beautifully crafted replicas of historical instruments surrounded by equally superb examples of literary materiality evoked a distant past, yet instilled in the researchers a fresh inspiration to push the exploration of historical performance toward new horizons.

—Sanae Zanane

KEYBOARD PERSPECTIVES XIII

The thirteenth yearbook of *Keyboard Perspectives*, entitled “The Lure of Paris, 1795–1810,” originates in a project around Beethoven’s 1803 Erard piano that took place in 2015–2020. During this time authors in this volume collaborated in various forms as part of the research cluster Declassifying the Classics at the Orpheus Institute for Advanced Studies and Research in Music in Ghent, Belgium.

This tight-knit volume of essays is the sibling publication of another—*Beethoven’s French Piano: A Tale of Ambition and Frustration* (Chicago: University of Chicago Press, 2022), to which some authors represented here also contributed. Concurrently, *Keyboard Perspectives* vol. 13 took shape—itsself with an expanded group of collaborators. While the book focuses on Beethoven’s ownership of a French piano, KP 13 looks at the instrument as if it had never made the journey from Paris to Vienna.

We argue that in post-Revolutionary Paris a broad effort was underway to institutionalize French pianism, and that the world, including the Austrian capital, had better take notice. By shining the spotlight on Paris, we offer an alternative to our Viennese-centered ways of thinking and performing. The “lure” in the title is meant to apply not just to Beethoven—or to anyone in Europe at this time, for that matter—but also to us today: what if Paris rather than Vienna had become the measure for all things musical during this crucial

historical period? The irony, as various authors suggest, is that Paris was heavily involved in creating the kind of Vienna-oriented music history we now know, but that its participation in canonizing composers like Mozart, Haydn, and later also Beethoven almost came at the expense of its own practices, technologies, and people.

Aided by our replica of Beethoven’s Erard Frères *piano en forme de clavecin* no. 133, we immerse ourselves in that vibrant world of late 18th- and early 19th-century French pianism—represented by personalities like Louis Adam, Hélène de Montgeroult, or Daniel Steibelt, and by a young institution in Paris prestigiously called the Conservatoire National de Musique.

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