Westfield

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Stephen Craig, Editor

Welcome to the latest issue of the Westfield Newsletter. The volume kicks off with David Catalunya's "New Light on the Early Church Organ: A Vestige from the Holy Land," which details archaeological, organological, and historical research into the remains of the twelfth-century organ and bell carillon of the Nativity Church in Bethlehem. The piece offers a tantalizing introduction to the findings of David's fascinating project to date. In the second entry, Mike Cheng-Yu Lee, artist-in-residence at the Cornell Center for Historical Keyboards, provides a report on the *Forte/Piano Summer Academy*, which Westfield supported between July 31–August 7, 2022 at Cornell University. The final report concerning January's *Diversity and Belonging* conference follows suit, highlighting the achievements of this pathbreaking event. Thereafter, Andrew Willis gives an update on B*etween Old Worlds and New: Keyboard Encounters c. 1700–1900*, the similarly adventurous conference to be hosted by Westfield at the Sigal Music Museum in March 2023. Finally, we are happy to announce the creation of a grant opportunity intended to foster diversity, equity, and inclusion in the keyboard field.

—*The Westfield Center*

Contents

New Light on the Early Church Organ: A Vestige from the Holy Land 2
Forte/Piano Summer Academy—Report 6
Diversity and Belonging: Unsung Keyboard Stories—Final Report 10
Updates and Announcements
Between Old Worlds and New: Keyboard Encounters, c. 1700–1900 12
Diversity, Equity, and Inclusion Grant 12

New Light on the Early Church Organ: A Vestige from the Holy Land

It is no wonder that the UNESCO has recently included organ building and organ music in the List of Intangible Cultural Heritage of Humanity. For centuries, the organ's profound sonority has inspired religious devotion; its acoustical complexity has stimulated scientific research; and its unparalleled musical potential has captivated the finest European composers of art music. The church organ has also long been one of the most sophisticated artifacts in Western culture—in many respects, the history of the organ mirrors the history of technology from the Middle Ages through modernity. But, how did such a complex musical machine become a church instrument and thereafter a major symbol of Christianity and Western culture? What was the early medieval organ like? Archaeological remains of the twelfth-century organ and bell carillon of the Nativity Church in Bethlehem shed unique light on a particularly obscure period in the history of the instrument.

On the Origins of a Christian Tradition

Today, the organ is so pervasive in Western Christendom—virtually every small parish church possesses one—that most people often tend to think it has always been there as an element natural to Christian liturgy. Historically, however, this is not the case. Although small pipe organs had existed since antiquity, during the first Christian millennium they had absolutely no involvement in the liturgy. On the contrary, its association with Roman circus, pagan entertainment, and imperial court ceremonial kept the organ out of the early Christian sacred space. The organ was introduced into the liturgy of the Latin Christian Church only much later, in the very specific context of the ecclesiastical reforms of the tenth century. In a way, the introduction of the organ into the church had more to do with politics than spirituality.

The historical context of these reforms can be situated around the conflict between church and state that arose at the end of the first Christian millennium in the Latin world. The emancipation of the Latin church from imperial and aristocratic tutelage pushed the clerical class to seek new ways of legitimization through material culture and ritual. Across the tenth century, bishops and abbots increasingly adopted (or rather adapted) the sensorial projection of imperial power, including the visual splendour of luxurious vestments decorated with gold. It is also precisely in this period that bishops began to wear the crown-like mitre.

Loud sound had also long been a hallmark of power—trumpets, drums, loud acclamations, noisy processions, and clamorous crowds were central to the imperial ceremonial. The tenth-century Latin church started competing against this by increasing the acoustical levels of religious ceremonies: the number of bells multiplied in the interior of the churches; the amplification of liturgical chant with polyphonic elaborations augmented the range and intensity of vocal performance; and the organ was introduced with a view to cause wonder and amazement.

Borrowed from Byzantine and Carolingian imperial court culture, the organ underwent major transformations as it was adapted to the exuberant needs of the tenth-century Latin Church. Namely, increases in the instrument's size, number of pipes, and number of bellows introduced unprecedented loudness into the Christian soundscape. Contemporaneous accounts transmit an almost obscene obsession with the organ's "thundering sound." According to one of these early descriptions, the organ sounded so loud that "everyone in the church had to close the opening of his ears with his hand." In a way, the medieval church organ retained a certain character of circus attraction. Chrétien de Troyes (c. 1170) mentions that people used to assemble in the monastic church "just to hear the organ" on the annual feasts of Pentecost and Christmas.

But the organ would probably not have persisted long as an exotic church ornament without a more profound, theologically oriented discourse. The revival of Neoplatonic cosmology in the High Middle Ages played a fundamental role in the shaping of new narratives about the symbolic value of the organ. A good example of this is found in a letter by bishop Baudri of Bourgueil (c. 1125), which clearly echoes Pythagorean and Platonic harmonic theory:

Thanks to the organ, I am led to understand that just

as several pipes of various weights and different sizes, when animated by the flow of air, join together to produce one song, so too men, when inspired by the Holy Spirit, should come together into single thought, come together into the same will… We say without reservation that the organ is good, if we understand it symbolically; if we draw out of it spiritual harmony. For this is the harmony which the conductor of all things introduced into us when He joined together elements greatly dissonant with each other and bound them intimately with a concordant rhythm. (Latin text in *PL* 166: 1173A)

Surviving Evidence

It is difficult for us to imagine what a tenth- to twelfth-century church organ sounded like. Indeed, the organ is the European musical instrument that has evolved the most throughout history. In the thirteenth century, organ builders started to experiment with new techniques and materials: the pipes' material then shifted from copper-based alloys to lead and tin, and the organ keyboard became more mechanically complex. In the fourteenth and fifteenth centuries, further innovations (including the pedal keyboard, the coupling of multiple manual keyboards, and the adoption of architectural designs for the organ case) transformed the organ into the type of instrument that we know today.

Yet while there exists a rich body of written evidence from the tenth century onwards, the lack of surviving material evidence has made it difficult for modern experts to interpret these texts in detail. The absence of physical exemplars is especially dramatic for the earlier Middle Ages. For a long time, the oldest known organ pipes in Christendom dated from the fifteenth century—a period in which the instrument presented practically no resemblance to its medieval ancestor.

For this very reason, the recent rediscovery of the twelfth-century organ and bell carillon of the Nativity Church in Bethlehem represents a true revolution in our knowledge of the early history of the church organ. The importance of this discovery is superlative in many respects. Following the inclusion of the Nativity Church into the UNESCO World Heritage List, the basilica recently underwent major restoration work that made its twelfth-century monumental mosaics and paintings shine again. The study of the organ and bells will now contribute to help complete the historical picture of one of the oldest and most eminent monuments in Christendom by recovering part of its medieval sound.

Yet most importantly, the Bethlehem organ opens a unique window into medieval culture and technology, thus allowing us to get closer to the origins of one of the most prominent musical traditions in Western culture. The study and reconstruction of these unique archaeological remains will allow us to hear the sound of an early medieval church organ for the first time ever in eight centuries.

David Catalunya examining the organ pipes at the Terra Sancta Museum in Jerusalem. © Photo Nadim Asfour/Custody of the Holy Land.

The Bethlehem Organ

The history of the Bethlehem organ is fascinating in itself. The French Crusaders took over the cities of Jerusalem and Bethlehem in 1099, and the Nativity Church soon became the coronation church for the Latin kings of Jerusalem. The basilica was then restored as an episcopal see. Over the course of the twelfth century, the Latin clergy enriched the Nativity Church with new paintings, monumental mosaics, and liturgical ornaments as were customary in Western churches, including a large organ and a bell carillon. Some of these sacred ornaments (the episcopal crosier, vessels, candlesticks) originated in Limoges. The organ, as I shall suggest below, most likely seems to have been brought from France sometime early in the twelfth century. Be that as it may, the sheer fact that the Latin Christians installed an organ in the Nativity Church demonstrates the extent to which the instrument was an element central to eleventh- and twelfth-century church culture in the Latin West.

The Latin Christians literarily transformed the urban soundscape of the Holy Land. Whereas the tower bells sounded daily, the organ adorned the liturgy on the most solemn festivities, its sound being heard beyond the church walls into the city.

But the grandeur of Christian worship in the Holy Land suddenly came to an end with Saladin's conquest in 1187. Muslims saw church bells as a major symbol of Christian culture. Therefore, breaking the bells was one of the first things they did when taking over a Christian city. Those of the Saint Sepulchre in Jerusalem were hung mutilated in the bell tower as a way of displaying the Christian defeat.

Unlike the bells, however, the Bethlehem organ seems to have escaped from Saladin's destruction. Surprising as it may seem to modern Christians, medieval Muslims did not consider the organ a symbol of Christianity. For them, the organ was just another piece of furniture that even retained some association with court ceremonial. They did not destroy it, the same way they did not destroy the church's mosaics. Indeed, pilgrim Thietmar's report from 1217 suggests that the Bethlehem church had come to no harm following Saladin's conquest.

The Crusaders recovered the Holy Places in 1229 thanks to a diplomatic agreement between Emperor Frederic II and Sultan al-Kamil. In 1244, however, the Nativity Church was devastated by the Khwaresmian Turks, thus putting a definite end to the second Latin period in Bethlehem. It was probably on the eve of this violent invasion that the Latin clerics decided to hide the church's most precious treasuries in order to protect them from devastation. Probably in the hope that the splendour of the Latin Christian worship would someday be restored in Bethlehem, they carefully removed the pipes from the organ chest and buried them near the church. Along with the organ pipes, the Latin clerics also buried bells, the episcopal crosier, and various beautifully decorated vessels and candlesticks dating from the twelfth and early-thirteenth centuries.

Because the Latin clerics were so careful and so well organized in removing the pipes from the organ chest, it is now possible to reconstruct the sequence of actions in dismantling the organ. Nearly eight centuries later, one can still feel the clerics' anxiety at the imminent knocking down of the city doors. In a hurry, they started removing the pipes following the order of the notes on the keyboard. But it was not so easy. The pipes were screwed deeply into the wooden structure and it was hard to remove them. As the pressure of time increased, the clerics soon realized that they were not going to be able to remove all of the pipes. After having taken all pipes from the first two keys, they decided to prioritize only the largest pipes of each key (the unisons), leaving the smaller pipes (the octaves) on the organ chest.

Thanks to this heroic feat, 222 pipes survived to the present day. The dry climate of the area contributed a great deal to their astonishing state of preservation. Like a musical Pompeii, these pipes remained frozen in time. Most still hold their inner pieces in place; some even did not completely lose their sound. Yet even most importantly, the metal has preserved every trace of tool use. This makes it possible to identify the tools and techniques involved in every stage of the making of the pipes, from the hammering of the metal sheets to the voicing and fine tuning of the finished pipes. The organ builder even marked the names of notes on the pipes themselves as a guide for the making process. The analysis of all these elements and marks tells us the story of the persons who built the organ, transported it to the Holy Land, repaired, tuned, played, and finally dismantled it in order to protect it from devastation.

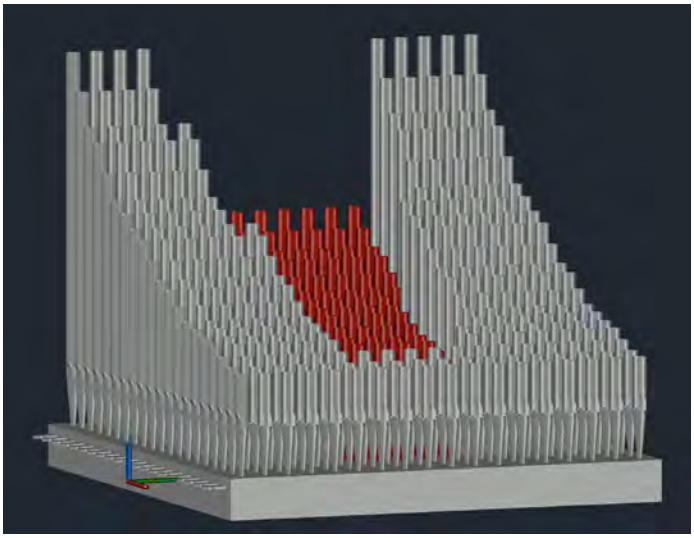
Note letter "A" engraved on the organ pipe. © Photo Nadim Asfour/Custody of the Holy Land.

Our Reconstruction Project

The international research project that I am organizing in collaboration with the Terra Sancta Museum in Jerusalem and the University of Würzburg in Germany aims at building exact replicas of the original pipes and bells, and wishes to reconstruct the organ's missing parts so that its sound can be brought to life again. Both the originals and the reconstructed facsimile reproductions will be exhibited at the Terra Sancta Museum in Jerusalem.

We like to think of it as an homage to the anonymous medieval clerics who put so much effort into preserving this musical treasury—today unique in the world. However, this research project will also satisfy our own curiosity about the early history of the church

organ. In the following lines, I would like to share the chief results of our initial investigation.



Reconstruction of the organ structure. Octave pipes are marked in red. © David Catalunya and Koos van de Linde.

First Results

So far, our preliminary study has identified the pitches of the pipes and reconstructed the organ's original structure. We now know that the Bethlehem organ consisted of 360 pipes. The keyboard had a compass of two octaves and a half (from C to F), with eighteen pipes per note. We had long known that medieval church organs could have multiple pipes per note in order to increase the sound's volume. But medieval texts hardly provide any concrete numbers. The eighteen pipes per note of the Bethlehem organ surpass by far what modern scholars had imagined was possible for a medieval organ!

Another big surprise was to discover that the ensemble of pipes that corresponded to each note in the Bethlehem organ consisted of unisons and octaves only. This seems to be a rather archaic feature, given that several written sources from the twelfth century inform us that the organs from this period included additional ranks of double-octaves (i.e., the octave of the octave). In fact, the morphology of the Bethlehem pipes closely matches the descriptions found in treatises of organ building from the late-tenth and eleventh centuries. Furthermore, the names of the notes that were engraved on the pipes feature a pre-Gothic hand.

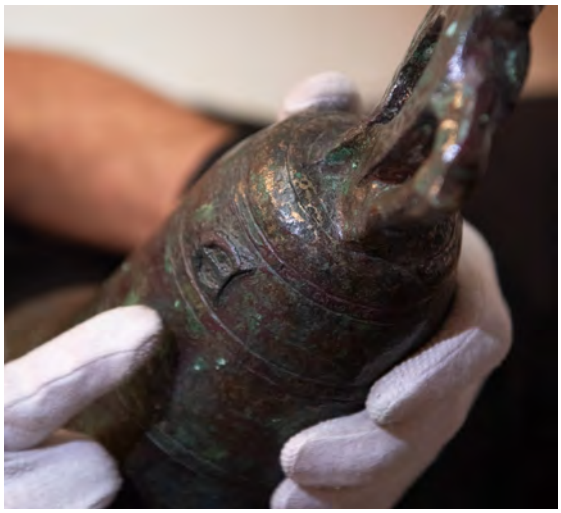
All of this suggests that the Crusaders transported an already existing (if not an "old") organ to the Holy Land. The Bethlehem organ seems to be representative of the kind of instrument that existed in churches of France, Anglo-Saxon England, and central Europe between the late-tenth and the early-twelfth centuries.

Our preliminary study has also uncovered that the measurements of the Bethlehem organ pipes match the mathematical model described in a theoretical treatise from the eleventh century (William of Hirsau, based on Gerbert of Aurillac). Interestingly, this treatise was meant to assist organ builders to make an instrument according to the numerical proportions that govern the Divine Creation. While Scriptures state that God crafted a harmonious cosmos "in measure and number and weight" (Wisdom 11:20), medieval theorists tried to discern how the universal proportions related to the sizes and pitches of the organ pipes. The Bethlehem organ shows that medieval scholars and craftsmen finally managed to reconcile theory and practice.

And the Bells?

To conclude, I would like to say a few words about our ongoing research on the bells. Medieval iconography typically depicts the organ paired with a set of tuned bells hanging in a row by the side of or above the organ. Modern scholars have long debated whether such sets of small tuned bells ever existed as a real instrument. Some famously argued that these depictions were merely symbolic allusions to Pythagorean narratives and biblical texts and had no correlation with actual performance practice.

The Bethlehem organ pipes, however, were buried along with thirteen bells, eleven of which form two sets of seven and four tones. Four even display the names of the notes marked with letters on the bells themselves. Again, this is unique archaeological evi-



Letter "E" marked on the bell. © Photo Nadim Asfour/Custody of the Holy Land.

dence that such carillons of tuned bells actually existed in the High Middle Ages.

Some of these bells (especially those displaying the note names) seem to date from the middle of the twelfth century. Our reconstruction project will try to answer the question of whether these bells were casted specifically to be played in musical conjunction with an already existing organ.

It is still hard to imagine the sound of the medieval organ and bells of Bethlehem. However, thanks to this ongoing research, we are now closer than ever to recovering the sounding reality of these medieval instruments. *À suivre.*

—*David Catalunya*

Forte/Piano Summer Academy, 2022 Report

Over the past thirty years, the notion of the "piano" has become progressively less singular than it once was. Highly visible artists today such as András Schiff, Daniel Barenboim, and others regularly perform and record on pianos from the past centuries alongside the modern concert grand, breaking down the once-perceived professional boundaries that separated "fortepianists" from "pianists." Our mission with the inaugural *Forte/Piano Summer Academy* was to celebrate this emergent plural notion of the piano and to help develop the quintessential pianist of the twenty-first century: one who straddles comfortably between the once-distinct spheres of historical and modern performance, and who can be fluent in performing repertories on pianos that span the instrument's broader history.

The extraordinary collection at the Cornell Center for Historical Keyboards (CCHK) was the primary vehicle for realizing the breadth embodied by this vision. Cornell's logistical capabilities also meant that the academy's curriculum could encompass solo piano repertoire spanning the late Baroque to the early-twentieth century by making available eighteen instruments for all twelve participants for daily practice, and by making each one available for both artist-faculty and participants for their public recitals.

The underlying philosophy of the academy is represented first and foremost by the artist-faculty lineup. The renowned Finnish pianist and pedagogue, Tuija Hakkila (professor of piano, the Sibelius Academy), is widely regarded as one of a handful of great teachers in the world who draws on a deep engagement with historical pianos in her teaching—as testified by a long roster of outstanding former students and their career profiles. Roberto Poli (professor of piano, the New England Conservatory), regarded for his original interpretations of Chopin, comes to his teaching from a rich set of perspectives including innovative understandings of notation after meticulous research of original sources, the results of which he has published in *The Secret Life of Musical Notation: Defying Interpretive Traditions* (2010). The two guest artists were complemented by Cornell's own Malcolm Bilson, who needs no introduction to this readership, and by Mike Cheng-Yu Lee, artist-in-residence at Cornell and artistic director of the academy, who additionally brings theory and analysis to bear on issues of instruments and performance practice.

Tuija Hakkila and Gabriel Merrill-Steskal in masterclass.

Prospective participants applied to the academy from all around the world, drawn by the opportunity of a lifetime to practice daily on performance-ready historical pianos, the profile of the artist-faculty, and the overarching missions of the academy. We received a diverse pool of roughly fifty highly qualified applications from Europe, Asia, Australasia, South America, and North America. Applicants ranged from prize winners

of the famed Bruges competition, to graduate piano majors from some of the world's foremost conservatories, to talented high school students. Roughly half of the applicants had prior experience with historical pianos while the other half sought to immerse themselves for the first time. In the end, the organizers had a very difficult task selecting twelve applications to accept, with all twelve who were granted a spot committing to attend.

The daily schedule of masterclasses was assembled according to the participants' proposed repertoire (each was asked to offer four contrasting works), faculty specialization, and instrument pairing. In all, twenty two-hour masterclasses (each featuring two participants and one faculty) took place on twelve instruments. (The full schedule can be accessed here.)

Malcolm Bilson and Aurelia Vişovan in masterclass.

Supplementing the masterclasses were four invited lectures. The first was delivered by long-time Westfield member David Breitman (associate professor of historical performance, Oberlin Conservatory) titled "What Are We Doing When We Play a Historical Piano?" It was an ideal opening event for the academy as it launched immediately into the conceptual difficulties that arise when one thinks through historical instruments and sources. As David puts it, the talk was "a meditation on the meaning of 'interpretation' for the musician… and for those of us concerned with historical instruments, the relevant question is: if interpretations are 'generated by the text,' what is the status of our claims that an instrument might be the source for our interpretation?" His thesis was that we ought to view the instrument as a tool for reading the text, thus agreeing with the literary critic Umberto Eco that it is still the text that is ultimately the source of interpretation. David emphasized that his conclusion is to heighten, not diminish, the importance of historical instruments, as their role is not to simulate some imagined "original performance" but to render the text intelligible. Roberto's lecture on the other hand focused on a single work and proposed a heretofore unacknowledged intertextual relation between the opening of Chopin's Fantasie Op. 49 (one of the works Roberto featured on his recital program) and Cherubini's Requiem in C minor. Nathan Mondry (Cornell DMA candidate) and independent performer-scholar and collector Charles Metz rounded out the lecture series: Nathan gave an interactive workshop that showed how one could easily equip oneself with the skills to improvise cadenzas in the style of Mozart with a few schematic formulae at hand, and Charles made a passionate and persuasive case for the lesser-performed keyboard music of Muzio Clementi, while making productive use of Cornell's 1799 Broadwood.

Roberto Poli and Federico Ercoli in masterclass.

The cornerstone of the academy was the six evening recitals in which artist-faculty and participants shared their artistry with the general public. The first three were given by academy faculty and the latter three split between the twelve participants. Mike gave the first faculty recital in Cornell's historic Barnes Hall with a program that consisted of Schubert's A-minor sonata, D. 845, on an original Graf of 1825 followed by the four Scherzi of Chopin on an 1843 Pleyel restored by Ken Eschete and Cornell's longtime technician, Ken Walkup. (The recital was the first public performance on the CCHK's original Graf after its recent in-house re-leathering, with the leather compliments of Paul McNulty's workshop.) Tuija presented the second faculty recital to an enthusiastic audience in Lincoln Hall, the home of Cornell's Department of Music, with a program of Mozart and Haydn on the CCHK's copy of a c. 1800 Johann Schantz piano made by Thomas

and Barbara Wolf. The program was framed by two orchestrally conceived works by Mozart—the composer's own transcription of the overture to *Die Entführung aus dem Serail* and sonata in B-flat major, K. 333—which Tuija used to showcase the full timbral possibilities of the five-octave Viennese piano. For the third faculty recital, we returned to Barnes Hall where Roberto offered an all-Chopin program on the Pleyel. For most in attendance, the poetry of what Roberto created in terms of sound, counterpoint, and large-scale narrative was a masterclass in itself.

For the participants' recitals, the intention was to give especially those new to historical pianos the time needed to get acquainted with the collection before committing to repertoire and choice of instrument. The first participants' recital therefore featured the three pianists from the cohort who came with the most experience with historical pianos: Aurelia Vişovan (winner of the 2019 Bruges competition), Gabriel Merrill-Steskal (doctoral candidate at the University of Michigan), and Pedro Sperandio (masters candidate at Hochschule für Musik, Stuttgart). The program featured Beethoven on a Walter copy by Paul McNulty, Schubert on the 1825 Graf, and Tchaikovsky on an 1878 Aliquot Blüthner. The latter two participants' recitals additionally featured a Silbermann copy, also by Paul McNulty (with a performance of Bach's A-minor English Suite by Matthew Figel, finalist of the most recent Bach-Leipzig competition), a Graf copy by Rodney Regier, and again the 1843 Pleyel.

Mike Cheng-Yu Lee and Matthew Figel in masterclass.

The week's schedule, although compact, was designed to make plenty of time available for conversations between classes, lectures, and recitals. Outside of the practice rooms and recital halls, the participants, guest speakers, and faculty mingled as colleagues in the hallways, at the dining hall, and at the Cornell Statler Hotel lounge—which became the popular go-to spot for lively post-recital gatherings. The welcome dinner on the opening day was hosted at Dano's, a beloved Austrian-inspired restaurant of the Finger Lakes region. The WhatsApp group chat that was set up initially to facilitate communication among the participants and faculty continues to have an afterlife long after everyone has returned to their home bases around the world.

Academy after-party.

There were several recurring themes in feedback from the participants. The most common was amazement at the consistently high quality of the instruments from Cornell's collection. This sentiment was especially prominent among those for whom historical pianos were a new experience, as some had the preconceived notion that "fortepianos" were by definition not as even and reliable as their modern counterparts. Another frequent piece of feedback was that period instruments are not a separate professional field of inquiry, but tools that invite a way of thinking about music that is and should be very much part of the general interpretive practice. Below are select quotes from participants about the academy that are representative of the broader sentiment.

For me it was not only about learning the unique approaches to the historical keyboards but more of a cutting-edge event that is so thought-provoking that it inspired me to rethink what I can do on a modern piano. So thank you so much for arranging this event, I can't believe it is the first time of this thing as nearly everything is perfect! —Wenhao Shou (masters candidate at the New England Conservatory).

I'm sure others have already expressed this but I can't help but tell you how meaningful this experience was to me. First and foremost, it was the connection with

people… the atmosphere was so different and positive, and it was inspiring for me in many ways. I felt free to try things and the focus was on the music and not on the egos. I feel like I found my place, surrounded by musicians who share similar values and are not satisfied with just playing the way they are used to, but who love to research, experiment, think, and question… And in general, the idea that period instruments are not a separate branch, but an extension of the work of a complete pianist, changed my understanding of it. —Rodolfo Faistauer (DMA, Bienen School of Music, Northwestern University)

Wenhao Shou in recital.

After many years as a piano student, as well as research and performance experience on modern pianos, during the last semester of my DMA at the Eastman School of Music I approached historical keyboards and historically informed performance thanks to Dr. Ji Young Kim. Therefore, when I decided to participate in the *Forte/Piano Summer Academy*, my experience in the field was very limited and my knowledge of historical keyboards was far from in-depth. As much as this might have frightened me, the enthusiasm of artistic director Mike Lee and the team at the Cornell Center for Historical Keyboards convinced me to put myself out there and try to express myself as best I could. In fact, the week of the Summer Academy was much, much more: not only did I discover an incredible world of study and research, which I want to pursue and deepen in the future, but the whole environment of artists, researchers, teachers, piano technicians, and organizational team welcomed me like a family, putting me at ease and making me feel listened to. Often in the musical world, the environment is decisive in a negative way, as competition and concentration on oneself create toxicity in which it is difficult to express oneself and grow. On the contrary, the human foundation I found at the *Forte/Piano Summer Academy* was so welcoming: the constant question was "what do you think?," and curiosity was the basis of every dialogue and lesson. The teachers never created barriers or placed themselves on pedestals in relation to the young artists and students: sharing was constant, during dinners together, post-lesson walks, or post-concert chats. The human and intellectual environment I have described is the fundamental basis for making the most of one of the extraordinary collections of historical keyboards in the world. Here, in fact, I was able to work with instruments that I did not even know, or that I had only studied on paper in the "Histories of the Piano" in the library: and what better way to get to know and understand an instrument and its mechanics than to work on it and study it for hours, as the *Forte/Piano Summer Academy* allowed me to do? Not only is it my wish to continue to deepen this area of study and devote myself more and more to performance on historical keyboards, but my approach to modern piano is no longer the same after this experience. The concept of sound and my work on it have changed, my reading of the score and understanding of musical signs are revolutionized, my research and study are renewed and more enthusiastic. I will always be grateful to the Cornell Center for Historical Keyboards and artistic director Mike Lee for this opportunity, which was a baptism for me that completely changed my musical life! —Federico Ercoli (DMA candidate, Eastman School of Music)

An event of this scope would not have been possible without the contributions of many. As its artistic director, I would first like to thank the Westfield Center for its support. I also wish to thank Annette Richards, director of the CCHK, and the Cornell team—Ken Walkup, Scott Hankins, Jordan Musser, and Laurel Gilmer—who worked tirelessly to make this event meaningful and impactful for so many.

For more information on the 2022 *Forte/Piano Summer Academy*, please visit the academy's main page. We also invite the reader to browse the CCHK's Instagram account for events that take place on the Cornell campus. Immediately preceding the academy, the Center also hosted a mini-conference concerning piano tech, restoration, and conservation—the Forte/Piano Tech Academy—and we wish to provide a reflection on that event in an upcoming newsletter.

—Mike Cheng-Yu Lee

Diversity and Belonging: Unsung Keyboard Stories
Final Report

The *Diversity & Belonging* conference in January was a trailblazer for Westfield and for the University of Michigan. We furthered our commitment to diversity, equity, and inclusion; featured diverse works, topics, presenters, and performers; and garnered ideas for future conferences and collaborations. Below is a select list of DEI highlights from the conference.

1. Presented seventeen world premieres, including the first commissioned works for carillon by Navajo composer Connor Chee and Black composer Karen Walwyn; Collaborative Investigative Compositions by Ana Avila, Tracie Mauriello, Marielba Núñez, and Pamela Ruiter-Feenstra; Connor Chee's *Sandpaintings* for piano; and new transcriptions and works inspired by Élisabeth Jacquet de la Guerre.

2. Featured more than sixty presenters and performers who offered topics on diversity, ethnicity, disability, and empowerment in keyboard music; music of the African and Latinx diasporas; womxn in music; decolonizing, troubling, and expanding the keyboard canon; critical stories of our time—such as crisis and agency in Venezuela and endemic misogyny in Mexico—told via music; and provocative plenaries by Kira Thurman and Leon Chisholm. Many presenters shared perspectives informed by their own identities, including racial and ethnic backgrounds, gender identity, disability status, and more.

3. Attracted 214 registered attendees, and more than 400 public audience members.

4. Hosted Ellen Rowe's all-women jazz octet.

5. Highlighted more than thirty students in recitals, presentations, and masterclasses.

6. Provided travel and housing funding for presenters, as needed; offered a pay-what-you-can registration option to promote inclusivity.

7. Created a permanent digital presence via our YouTube playlist: hrefhttps://www.youtube.com/playlist?list=PLqskdv-b6yzQOYBHoEnoNhN0aU2zx-MVke.

8. Produced a 92-page keepsake program book rife with resources, available digitally: https://westfield.org/public/DB_digital_program_book.pdf.

9. Provided a land acknowledgment, community standards, accessibility guide, a list of caterers, and student opportunities.

10. Offered virtual and in-person sessions to maximize accessibility for the audience.

11. Introduced new topics for Westfield.

12. Will result in a publication of select D&B conference proceedings in *Keyboard Perspectives*, Vol. 15.

13. Attracted many first-time Westfield conference attendees.

14. Deepened connections with diverse U-M alumni.

15. Forged collaborations with the African American Cultural and Historical Museum of Washtenaw County, SphinxConnect, and the Michigan Theater.

16. Received $43,100 in funding from U-M's SMTD and Office of DEI, including support from U-M's Sally Fleming Masterclass Fund, Early Music Fund, EXCEL, Department of Jazz & Contemporary Improvisation, Department of Film, Television, and Media, Organ Department, Piano Department, Stearns Collection, Institute on Research for Women and Gender (IRWG), CEW+, Armbruster Fund, and Campus Sustainability.

17. Received enthusiastic support from Westfield donors, who contributed $12,175. Awarded $2,000 from the Boston Chapter of the American Guild of Organists (AGO) and $1,000 from the NYC AGO Centennial Fund.

Collage of select contributers, created by Alissa Freeman.

18. Created templates of DEI infusion (CfP wording, community standards, programming, etc.) for future Westfield conferences.

19. Launched research pathways by fostering connections and sharing ideas between new colleagues. For example, Patricia García Gil and Alissa Freeman are collaborating on a project to unearth eighteenth-century keyboard compositions by women whose works have been largely overlooked.

20. Offered new outlooks and insights to students outside of common trajectories in academic keyboard studies.

21. Initiated a Facebook page, social media, and virtual connections for the conference and beyond.

22. Provided avenues for audiences to hear diverse musical expressions from keynoters who included Ana María Otamendi, collaborative pianist of the Reverón Trio, and Karen Walwyn in her piano recital on African American music. Karen featured video clips from her live D&B performance in her recent documentary about Florence Price.

23. Generated a list of resources, including specific keyboard music editions of a wide range of composers, DEI-informed classical music videos created by presenters and participants, and resources for finding and researching music by composers of various backgrounds and identities.

—Westfield Diversity, Equity, and Inclusion Committee

Updates and Announcements

Between Old Worlds and New: Keyboard Encounters, c. 1700–1900
March 9–11, 2023
Sigal Music Museum, Greenville, SC

As you read this, the program committee for *Between Old Worlds and New: Keyboard Encounters, c. 1700–1900* is hard at work arranging an exciting and varied program of talks and performances to lure you to the Sigal Music Museum this coming March 9–11 in Greenville, South Carolina. We are thrilled to announce that John Watson and Nicholas Mathew will be keynote speakers for the conference. Watson is known throughout the early keyboard world for his stewardship of the musical instrument collection at Colonial Williamsburg, his seminal book *Artifacts in Use* expounding the philosophy of restorative conservation, and his excellence as an instruments builder and restorer. Mathew, Professor of Music and Distinguished Professor in the Humanities at the University of California Berkeley, is the author of the influential books *Political Beethoven* and the newly released *The Haydn Economy*, and is recognized as a superb performer. In addition to his keynote address, Nick will will open the conference in a recital with bass-baritone Jean Bernard Cerin, whose *Lisette Project* has traced the path of Haitian folk music as it migrated from its native shores to Louisiana.

Watch for program details and registration and travel information to be announced in early fall, and join us in March to relish the treasures of the Sigal Music Museum in the thriving cultural center that is Greenville!

—Andrew Willis

Diversity, Equity, and Inclusion Grant

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 closing date for yearly applications is December 1.**

—Westfield Diversity, Equity, and Inclusion Committee

The Westfield Center relies on donations from its members.
Please consider making a donation towards our program of conferences, festivals, publications, and the support of young keyboard artists.
www.westfield.org/donate

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

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