

Westfield

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

Spring 2021

Stephen Craig, Editor



Welcome to Westfield's Spring 2021 Newsletter! The variety of content in this issue reveals that activities at Westfield and its affiliated organizations are, without a doubt, increasing.

After the Board of Trustees outlines the organization's ongoing developments, Pamela Ruitter-Feenstra gives us insight into the *Diversity & Belonging* conference in January 2022. More information about registration and program highlights will follow in the summer and fall issues. Eleanor Smith writes about Göteborg International Organ Academy Association's (FGIOA) Swedish Online Organ Archive Project (SONORA), which will take place over the following three years.

Under announcements, the Academy of Fortepiano Performance at the Catskill Mountain Foundation has inaugurated a monthly series of International Fortepiano Salons. Matthew Bengtson provides us with details of the annual University of Michigan Early Keyboard Institute (UMEKI) on May 23–29, 2021, and “Exploring Piano Literature: the Piano Sonata,” a Massive Open Online Course (MOOC) series, which is scheduled to launch on the University of Michigan's Coursera platform in May 2021.

An essential part of this newsletter is for members to share their own activities. The deadline for pieces for the Newsletter this summer is Friday, August 27.

—*Stephen Craig*



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NEWS FROM THE BOARD

The Westfield Board of Trustees has been quite active over the past few months. We've been working on our merger with the Cornell Center for Historical Keyboards, planning upcoming conferences and issues of *Keyboard Perspectives*, and recruiting new Board members. At our most recent meeting we elected two new trustees: Kimberly Marshall and Ulrika Davidsson. Many thanks, Kimberly and Ulrika, for the wealth of talent and expertise you both bring to the board and for your willingness to serve!

We've also formed a Development Committee to address long-term financial stability and to expand our network of supporters. That committee has instituted an annual campaign to begin in June of this year, when all Westfield members will receive a letter outlining current funding opportunities. In addition to unrestricted gifts,

which are welcome at any time, we are currently seeking underwriters for performances, commissioned works, scholarly presentations, and student participation in our January 26–30 conference co-hosted by the University of Michigan.

Diversity & Belonging: Unsung Keyboard Stories promises to be a watershed event in the history of the Westfield Center, and we're hoping for a record number of conference attendees. We also hope that you will take this opportunity to become more involved in the organization by becoming a financial supporter. Westfield's continued vitality depends on an engaged membership, and we're counting on you!

—Matthew Dirst & Annette Richards, Co-Presidents

DIVERSITY AND BELONGING: UNSUNG KEYBOARD STORIES

JANUARY 26–30, 2022, ANN ARBOR & DETROIT, MICHIGAN

CO-SPONSORED BY THE WESTFIELD CENTER AND THE UNIVERSITY OF MICHIGAN

Please join us for the trailblazing *Diversity and Belonging* conference and help us set a new standard of inclusion in the keyboard world. Diversity and inclusion matter—not as something to check off a list but as an ongoing way of being. “To belong” is a state to which humans aspire—to belong to a family, a friend group, a workplace, and professional organizations. Yet, many keyboardists and composers—particularly BIPOC and womxn—were excluded from belonging to certain classical music studies programs, organizations, or performance venues.

We have an opportunity to address inequities in the keyboard world through whom we commission and invite to perform and present, and by how we model in our concerts and presentations that all are welcome. Our *Diversity and Belonging* (D&B) conference offers an ideal forum to exchange ideas; to meet and hear performers, presenters, and composers whose voices have been missing from the canon; and to share creative solutions to ensure that the missing voices are included going forward.

The D&B committee is developing a veritable feast of offerings of performances, presentations, papers, and experiences connecting to BIPOC, womxn, and

LGBTQIA2S+¹ composers, performers, and scholars. All we need now is for you to partake of the feast!

To learn more about the conference, see <https://westfield.org/keyboard-stories.html>. In addition, we are pleased to announce a new Facebook group, “Diversity and Belonging: Unsung Keyboard Stories,” that will serve as a platform to network with other keyboardists, discuss conference topics prior to the event, and follow updates before and during the conference. You are invited to follow [this link](#) to join the conference Facebook group.

Our full schedule and registration forms will be available in September. For now, we introduce you to three of our headliners and to details of the keyboard instrument collection at the University of Michigan.

¹ The LGBTQIA2S+ acronym affirms the identity of lesbian, gay, bisexual, transgender, queer/questioning, intersex, asexual, and two-spirit people. **Intersex** people are born with gender ambiguity of chromosomes, hormones, genitals, and/or reproductive organs. **Two-spirit** refers to North American indigenous people who do not identify as cisgender and/or heterosexual. Among many indigenous cultures, two-spirit people are considered to have sacred qualities, with gifts of imparting wisdom, medicine, visions, and healing. For further information, see <https://www.translanguageprimer.org>.



Kira Thurman is an assistant professor of History and German Studies at the University of Michigan. A classically-trained pianist who grew up in Vienna, Austria, her writings on music, the Black diaspora, and German-speaking Europe have appeared in outlets such as *The New Yorker* and the *New York Times*. Her book, *Singing like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms*, is forthcoming from Cornell University Press (Fall 2021). Music critic Alex Ross praised it as “one of the most original and revelatory books to have been written about classical-music history in many years . . . An instant classic that deserves the widest possible audience.” A recipient of numerous fellowships and awards, including the Berlin Prize, a DAAD best article prize from the German Studies Association, and a fellowship at the Institute for Advanced Study in Princeton, Thurman recently made her television debut on PBS in the American Experience documentary on Marian Anderson.

In her plenary, Kira Thurman analyzes the historic occasion of African American pianist Hazel Harrison’s debut with the Berlin Philharmonic in 1904. Placing it within a greater transatlantic context of musical networking and racial formation, Thurman demonstrates both the brilliant musicianship of Hazel Harrison and also the ways in which gendered and racist practices of musical reception shaped her career and how people listened to her. A pioneering pianist, Harrison’s multivalent legacies demand a reevaluation of Black pianists and keyboard musicians in the history of western art music.

Professor of Piano at Howard University, [Karen Walwyn](#) is a Florence Price Scholar, an Albany Recording Artist, and the first woman African American pianist-

composer to receive the Steinway Artist Award. Her album *Dark Fires* features premiere recordings of works by American composers of African descent. Walwyn won the Global Award: Gold Medal Award of Excellence for her recording of her composition, *Reflections on 9/11*, which was premiered at the Kennedy Center in Washington, D.C. While she was a Mellon Faculty Fellow at the John Hope Franklin Institute at Duke University, Walwyn composed *Of Dance & Struggle: A Musical Tribute on the Life of Nelson Mandela* for choir, piano, and African percussion. After the 2015 Charleston tragedy at African Methodist Episcopal Church protests against the confederate flag in South Carolina, Walwyn composed [Mother Emanuel](#) for piano. Dr. Walwyn will perform a piano recital, offer a masterclass, and compose a commissioned work to be premiered at the *Diversity & Belonging* conference.

Leon Chisholm will offer a provocative plenary presentation entitled, “Enharmonic Dysphoria: Observations of a Trans Organist.” Known for his monograph, *Keyboard Playing and the Reconceptualization of Polyphonic Music in Early Modern Italy*, and articles including “Epistemes of Modern Acoustics,” and “Timbral Slippage: the *organo di legno* . . .” Leon Chisholm will explain the term “enharmonic” in three senses: 1) to reference the third of the three genders of the Greek tetrachord (diatonic, chromatic, enharmonic); 2) in the sense that enharmonic notes fall between the cracks, like non-binary genders; 3) in the sense of harmonic recontextualization/assimilation. In his keynote speech, Chisholm, as a transgender organist, courageously steps forward to counterpoint personal resonances and dissonances of diversity and belonging in the historical keyboard world.

The University of Michigan (U-M) Stearns Collection of Musical Instruments comprises over 2,500 historical and contemporary musical instruments from all over the world. Built on an initial gift from Frederick Stearns in 1899, the collection is internationally renowned for its diversity. No other major university collection has such a thoroughly anthropological approach, exhibiting and promoting instruments from cultures on six continents. Available to scholars and performers, the Stearns Collection's many instruments are heard frequently in public performances and discussed in depth through lectures endowed by Virginia Martin Howard. Once primarily known for its many Franciolini forgeries, the Stearns Collection of early keyboards is now prospering, with recent donations of authentic instruments by Broadwood, Erard, and Kirckman, as well as an increasing presence and connection with U-M students and faculty.

Pianos to be featured at the conference include a large collection of fine Steinways, the Gershwin family's Steinway piano, a McNulty 5-octave-plus-G Walter-style fortepiano, and an 1866 Erard piano.

The 53-bell Charles Baird Carillon was cast by Taylor in 1935 and features deeply resonant bells with strong minor third overtones. The instrument transposes down 4 semitones, is missing one bass semitone (the low A-flat pedal), and the mechanism feels heavy to play from the 12-ton bourdon through the F4 key. The tower stands on the border between campus and downtown Ann Arbor. There is a matching Taylor practice keyboard in a different transposition.

The 60-bell Lurie Carillon, built in 1996, features bright Eijsbouts bells in concert pitch, with a 6-ton G bourdon bell. It is located on a green square on North Campus. The keyboard is missing one bass semitone (the low A-flat pedal), and the mechanism is of average weight to play. There is a matching Eijsbouts electronic practice keyboard in a neighboring building.

The 35-rank, 27-stop C. B. Fisk organ, Op. 87, was inspired by Silberman's organ in Georgenkirche in Rötha (1721). The organ features a well-tempered tuning devised by C. B. Fisk and flexible winding accessible in two options: an electric blower using one wedge bellow, or a human-powered double-wedge bellows system.

The six Single Manual Harpsichords include the following:

- Flemish Harpsichord by David Sutherland, 1977, CC–d^{'''}; 8', 8'; A415/440
- French Harpsichord by Willard Martin, GG–e^{'''}; 8', 8'; A415/440
- German Harpsichord by Keith Hill and Philip Tyre, 1980, GG–d^{'''}; 8', 8'; A415/440
- Italian Harpsichord by Barbara and Thomas Wolf, CC–d^{'''}; 8', 8'; A415/440
- Italian Harpsichord by Alton Clark, 2006, GG–c^{'''}; 8', 8'; A415/440
- Lute Harpsichord by Willard Martin, GG–d^{'''}; 8', 8', 4'; A392/415/440

Double Manual Harpsichords include:

- French Harpsichord by William Hyman, 1976, FF–f^{'''}; 8', 8', 4'; A415/440
- French Harpsichord by Peter Fisk, FF–g^{'''}; 8', 8', 4'; A415/440
- German Harpsichord by Keith Hill, FF–g^{'''}; 8', 8', 4'; A415/440
- Franco-Flemish Harpsichord by William Dowd, FF–f^{'''}; 8', 8', 4'; A392/415/440

A Klop Positiv Organ, 2008, CC–d^{'''}; 8', 4', 2'; A392/415/440 rounds out the collection.

Finally, we invite you to sample a taste of the menu that awaits you:

Matthew Bengtson performs Roberto Sierra's recently composed *Estudios rítmicos y sonoros* here: <https://youtu.be/9sXu-ujIVV4>.

And Pamela Ruiter-Feenstra performs "Border ID" from her collection, *Belonging: A Carillon Call to Care for All*, on the University of Michigan's Lurie Carillon here: <https://youtu.be/LKjY5LdzE5Y>.

—Pamela Ruiter-Feenstra, Co-Chair of the D&B conference

A NEW SWEDISH DIGITAL ORGAN ARCHIVE SONORA PROJECT

On January 1, 2020, the Göteborg International Organ Academy Association (FGIOA) started work on a ground-breaking project to digitize a wealth of archive material relating to organ building in Sweden. The Swedish Online Organ Archive Project (SONORA) will over the next three years make available important archival material relating to surviving instruments, restoration practice, and historical instrument building through a web-based database interface accessible to organ researchers, performers, and builders across the world. This project has been fully financed by the Swedish Riksbank, through the infrastructure stream of their Jubileumsfond (Jubilee Fund).

Sweden is in a unique position in terms of its organ heritage: the wealth of surviving historical instruments has been documented previously in Einar Erici's *Orgel Inventarium* first published in 1964, with a revised and extended version published in 1988 by Dr. Axel Unnerbäck. This important work is the springboard for the SONORA project, which aims to link archival documentation from targeted archives with the technical information available in this publication. The *Inventarium*, which concentrates on instruments built before 1860, also defines the scope of the project in that the team will focus on digitizing documents relating to the 436 organs of the 1988 edition. We are also working with Dr. Unnerbäck to publish a new edition of the *Orgel Inventarium* to bring this important resource up to date with the current state of instruments.

SONORA focusses on five important archives of Swedish organ researchers: Einar Erici (1885–1965) an important advocate for organ restoration in the early-twentieth century, and the original author of the *Orgel Inventarium*; organologist and art historian Bertil Wester (1902–1976); organ consultant Carl-Gustav Lewenhaupts (1949–2000); organ-building brothers Valter (1915–1992) and Harry Moberg (1915–2006), who worked on restorations of many historically-important instruments; and finally the personal archives of Axel Unnerbäck, which not only built on the research of Erici, but also reflect Dr. Unnerbäck's work as organ consultant for the RAÄ, overseeing many important restoration projects.

Thanks to the support of Matilda Ekström, director of the Archive Department at RAÄ, some of the SONORA research team were able to make their first visit to the Antikvarisk-topografiska arkiv (ATA) in Stockholm to

study a selection of materials from the Erici, Wester, and Moberg Brothers archives. This initial visit was to help establish the kinds of documents we will be expecting to digitize, where specialist equipment might be required, and how much of these archives relate directly to the 436 organs in the *Inventarium*.

Through this initial study we also felt we were beginning to get to know the collectors of our archives: what they chose to keep, how they organized it, as well as having the opportunity to read a little as we compiled our notes. Einar Erici's archive had already been partly digitized during the 2006 "Organa Sueciae" project, so the team were already familiar with the neatly written books of geographically organized notes. We were delighted to discover his collection of photographs of rural life in Sweden, featuring a fine collection of men with beards. Wester was particularly meticulous in his document collection, preparing draft and clean copies of his research in advance—this archive also includes transcriptions of Abraham Hülphers's 1773 treatise on music and instruments, with additional notes on the organs.



Alf Åslund and Paul Peeters study a façade drawing by Bertil Wester. ATA, Bertil Westers samling, series J1, volume 1. Photo by Eleanor Smith.

From the brothers Moberg we experienced their attention to all details of their work from workshop design, patents for specialist tools, and their dedication to museum-level documentation that is unprecedented for their time. We also saw a little of their sense of humor through

the cartoon figures used to illustrate technical drawings whether stick figures to denote player/tuner/bellows treader or a float tank where the use of water is demonstrated by a cartoon fish.

Plans for a second visit to Stockholm in late-May are already underway, with the primary focus being the as-yet-uncatalogued Lewenhaupts archive.

Once the initial studies of these archives have been completed, the team will begin cataloging the documents in the FGIOA database and moving forward with the digitization process with the support of the Göteborg University Library, which will be hosting portions of the archives while the work is being carried out.

The SONORA project team consists of Carl Johan Bergsten, Paul Peeters, and Alf Åslund, all with many years of experience studying and documenting Swedish organ building and who are all



Valter Moberg demonstrating the restoration of pipework from the organ in Åtvid gamla kyrka. Image from negatives: ATA, Bröderna Mobergs Arkiv, series F1A, volume 28.

deeply involved with other FGIOA projects, such as the ongoing Diocesan Inventories for the Church of Sweden. They are joined by British keyboard-organologist and musicologist Dr. Eleanor Smith, and Swedish organist and archaeologist Dr. Fredrik Tobin, who has latterly been running a documentation project as Assistant Director at the Swedish Institute in Rome. The project leaders are Professor Sverker Jullander and

Professor Hans Davidsson. Important partners for FGIOA in the SONORA project are Riksantikvarieämbetet (RAÄ); Göteborg University (both the Music School, and the University Library); and Fil. Dr. Axel Unnerbäck. A reference group of international experts on the organ and organ building will be supporting and following the project.

—Eleanor Smith

ANNOUNCEMENTS

THE CATSKILL MOUNTAIN FOUNDATION'S PIANO PERFORMANCE MUSEUM PRESENTS THE ACADEMY OF FORTEPIANO PERFORMANCE INTERNATIONAL FORTEPIANO SALON SERIES

Under the leadership of Maria Rose and Yiheng Yang, the Academy of Fortepiano Performance at the Catskill Mountain Foundation (<https://www.academyfortepiano.org/>) has inaugurated a monthly series of International Fortepiano Salons. By leveraging the power of the StreamYard, YouTube, and FaceBook platforms, these virtual salons unite participants in sharing their knowledge relating to piano history and performance practice, overcoming geographical boundaries to foster artistic and scholarly community.

Following the initial salon hosted by Maria and Yiheng in January, programs have been guest hosted by Matthew Bengtson at the University of Michigan, Pierre Goy at the University of Geneva, Switzerland, and Patricia Garcia Gil

at the Accademia Bartolomeo Cristofori in Florence, Italy. Diverse program themes have ranged from Beethoven performance practice to the advancement of compositional excellence by 18th- and 19th-century salonnières. Each salon includes musical and intellectual contributions by several invited artist-scholars from around the world.

The next International Fortepiano Salon will take place on Saturday, May 22, 2021 at 9:00 pm EDT. Audrey Axinn, co-founder and faculty of AFP and currently Associate Dean of Academic and Student Affairs at The Tianjin Juilliard School in China, will host “Pioneers: Fortepiano in China” from Tianjin, China, with co-hosts in Beijing. On June 26, 2021, Andrew Willis will host

“Why Cristofori Matters” from his home in Greensboro, North Carolina.

Registration for each International Fortepiano Salon (required but free) may be accomplished by visiting www.academyfortepiano.org or www.catskillmtn.org/events/performances/2021-05-22-international-fortepiano-salon.

Anyone who is interested in performing (live or pre-recorded) in one of the Salons, can send a brief proposal by email to academyfortepianoinfo@gmail.com.

—Andrew Willis

UMEKI 2021

The annual University of Michigan Early Keyboard Institute (UMEKI, <https://smt.d.umich.edu/programs-degrees/youth-adult-programs/adult-programs/early-keyboard-institute/>) will resume, after a one-year hiatus, on May 23–29, 2021, via Zoom teleconference. An intensive six-day experience dedicated to introducing participants to early keyboard performance, the Institute will celebrate the latest acquisition of the University of Michigan’s Stearns Musical Instrument collection: an 1866 Erard grand piano, a generous donation of Charles Metz. We will offer three centuries of French keyboard repertoire, ranging from the tradition of clavecinistes to music of the late Romantics.

The Institute will continue to offer its diverse combination of daily lectures, masterclasses, and performances by both faculty and students. In order to accommodate the Zoom format, participants will submit recordings in advance to be considered in masterclasses. Critique will be focused on performance-practice issues such as balance, pedaling, texture, and articulation, all of which can be most impacted by the timbre and touch of the instrument under one’s fingers. The final participant recital will showcase performances by students of the workshop after consideration of masterclass feedback. Although we do look forward to getting back to in-person workshops in 2022, this Institute’s mix of thematic programming, tailored feedback, and informative talks on instruments and performance practice will introduce important concepts to newcomers to early keyboard instruments and kindle their enthusiasm to pursue more such opportunities in the future.

Daily talks with interactive question-and-answer sessions will be a key component of this Zoom workshop. Harpsichord professor Joseph Gascho will speak on “Couperin’s *l’Art de toucher le Clavecin*.” Anne Acker, renowned expert on nineteenth-century pianos, from whose collection the Erard came to us, will offer a presen-



Erard in McIntosh. Photo by Joseph Gascho.

tation entitled “The Romantic Piano: Making the Music.” Mackenzie Pierce, a recent Cornell graduate and new U-Michigan Assistant Professor in Musicology, will speak on “Chopin and Improvisation: the Opus 28 Preludes.” I will converse with David Breitman on his recent book: *Piano Playing Revisited: What Modern Pianists Can Learn from Early Pianos*.

Faculty recitals will be pre-recorded, first available to participants and auditors only, and will feature both solo and collaborative performances of works by Alkan, Chaminade, Chopin, members of the Couperin family, de la Guerre, Franck, and Liszt.

—Matthew Bengtson

COURSERA MOOC

I am happy to announce “Exploring Piano Literature: the Piano Sonata,” a Massive Open Online Course (MOOC) series, which is scheduled to launch on the Coursera platform in May of 2021. Course One considers the origins of the genre and repertoire through Haydn and Mozart. Course Two looks at Beethoven and Romantic sonatas, and Course Three introduces the repertoire of Russian piano sonatas and a selection of landmark piano sonatas of the 20th and 21st centuries. The primary learning objectives of this MOOC series are to understand how sonatas are constructed at a basic level, and to observe long-term stylistic developments and the changing parameters of this genre throughout its history.

Throughout the courses, I have taken care to make the material both interesting and understandable to a wide range of potential learners, from enthusiastic amateurs to budding young virtuosi. The minimum requirement for the general music-loving public is a knowledge of the basics of music theory. An Honors Specialization option is also available, tailored to the needs of music students, which includes both analytical exercises and quizzes that test detailed knowledge of major works. It is nowadays more and more widely acknowledged that, despite the high level of technical accomplishment of many young pianists, their level of understanding of fundamental theoretical, cultural, and historical issues needs to be addressed. I strongly hope that this MOOC series will give motivated students the opportunity to build such a foundation in the area of piano sonatas.

Throughout the filming of this series, I made an effort to play musical excerpts, as much as possible, on instruments that are reasonably appropriate to a composer’s time and experience. Thus, I demonstrate Scarlatti on a harpsichord; J. C. Bach on a square; C. P. E. Bach on a clavichord; Haydn, Mozart, and Beethoven on Viennese 5-octave instruments; Schubert and late Beethoven on a Graf; and Chopin on an Erard. I was able to use a harpsichord, a Viennese piano, and an English piano to demonstrate different Haydn sonatas. I am sure this will profoundly impact the learner’s experience and understanding of the music, and I can only hope that it will help in some measure to increase the appreciation of early keyboard instruments worldwide. I would like to acknowledge my appreciation to Penelope Crawford, Gabriel Merrill-Steskal, and Carol lei Breckenridge for their generosity in giving me access to as many fine instruments as possible during this project.

I hope that this MOOC series will help to celebrate our cultural heritage by making a fuller understanding of our major repertoire accessible to amateurs, music lovers, and professionals in training throughout the world.

<https://online.umich.edu/coming-soon/piano-literature/>

Link to course series: <https://www.coursera.org/specializations/exploring-piano-literature.>)

—*Matthew Bengtson*



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.

<http://westfield.org/donate/>

Submissions and questions may be directed to:

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