

# Westfield

NEWSLETTER OF THE WESTFIELD CENTER FOR HISTORICAL KEYBOARD STUDIES  
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*A National Resource for the Advancement of Keyboard Music  
Serving Professionals and the Public since 1979*

**Spring 2022**  
*Stephen Craig, Editor*



Welcome to the spring 2022 issue of the Westfield Newsletter! Annette Richards gives us an insight into *The Orpheus of Amsterdam* festival at Cornell, October 20–23, 2021, which marked the 400th anniversary of Sweelinck’s death. Hans Davidsson explains the extensive processes involved from concept to installation of the new Gothenburg Concert Hall organ.

There are four announcements worth mentioning here. Andrew Willis informs us of a collaboration between Westfield and the Sigal Music Museum, Greenville, SC, for the conference, *Between Old Worlds and New: Keyboard Encounters, c. 1700–1900*, March 9–11, 2023.

More details will appear in ensuing newsletters. The Forte/Piano Summer Academy, July 31–August 7, 2022, at Cornell University, Ithaca, NY, is also on the horizon. The first Contius-Bach Festival, Leuven, Belgium, will take place on July 1–9, 2022 in conjunction with the first International Contius Organ Academy. There is a final reminder of the *Well-Tempered Clavier Jamboree*, a collaboration between Westfield and the San Francisco Early Music Society on Wednesday, June 8, 2022, Hertz Hall, University of California at Berkeley.

—Stephen Craig



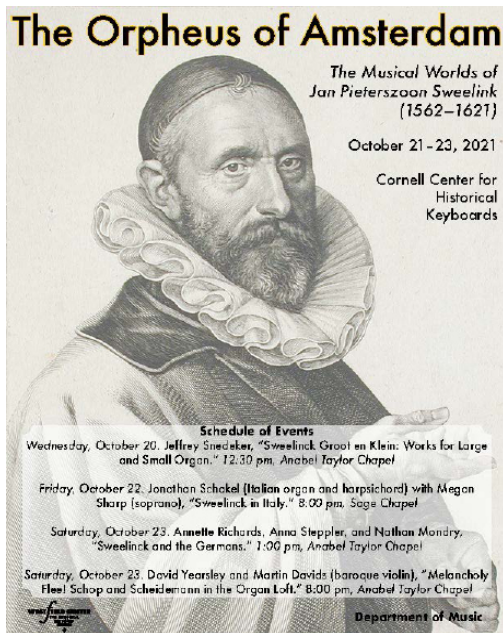
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## FESTIVAL: THE ORPHEUS OF AMSTERDAM THE MUSICAL WORLDS OF JAN PIETERSZOOM SWEELINCK (1562–1621)

Full disclosure: I'm writing as the organizer of this event, not a critic or impartial reporter. But I hope to give fellow Westfielders a sense for the ideas behind last Fall's Sweelinck celebration, and a glimpse into what went on, during a beautiful October 2021 in upstate New York.

"The Orpheus of Amsterdam" festival marked the 400th anniversary of Sweelinck's death in four concerts across one long weekend. By turns exuberant and inventive, learned and ingenious, Sweelinck's music marks a highpoint in the long history of keyboard culture, synthesizing the magnificent traditions of Italy and England in variation sets on popular and sacred tunes, and in monumental contrapuntal works that codified a complete lexicon of musical figures and devices. These would become definitive for the Dutch and, especially, German musicians who flocked to Amsterdam to learn composition and keyboard playing from Sweelinck, whose art laid the foundation for the later 17th-century North German organist-composers who dominate the repertoire today, up to and including J. S. Bach.



**The Orpheus of Amsterdam**  
The Musical Worlds of  
Jan Pieterszoon Sweelinck  
(1562–1621)  
October 21–23, 2021  
Cornell Center for  
Historical  
Keyboards

**Schedule of Events**  
Wednesday, October 20. Jeffrey Snedeker, "Sweelinck Groot en Klein: Works for Large and Small Organ." 7:30 pm, Anabel Taylor Chapel  
Friday, October 22. Jonathan Schakel (Italian organ and harpsichord) with Megan Sharp (soprano), "Sweelinck in Italy." 8:00 pm, Sage Chapel  
Saturday, October 23. Annette Richards, Anna Stepler, and Nathan Mondry, "Sweelinck and the Germans." 1:00 pm, Anabel Taylor Chapel  
Saturday, October 23. David Yearsley and Martin Davids (baroque violin), "Melancholy Heel Schop and Scheidemunn in the Organ Loft." 8:00 pm, Anabel Taylor Chapel  
Department of Music

The four programs of this mini-festival set Sweelinck's keyboard works, in all their variety, in dialogue with music of his contemporaries and students, and in various instrumental configurations

at Cornell's large North German baroque-style organ and a Klop chamber organ, the mean-tone Italian organ and an Italian cembalino, with voice and baroque violin alongside. At lunchtime on Wednesday, October 20th, organist and local community member Jeffrey Snedeker presented a program devoted entirely to Sweelinck, alternating between the Cornell baroque organ in Anabel Taylor chapel and Jeff's own small Klop chamber organ. It was a beautifully conceived program of sacred and secular keyboard works, "Sweelinck Groot en Klein," imagining Sweelinck himself in the cavernous Oude Kerk as well as in the more intimate domestic space of the home. Opening with a magnificent Toccata in d (SwWV 285) on the large organ, and closing with a thoughtful and strikingly effective Fantasia on "Ut, re, mi, fa, sol, la" (SwWV 263) on the chamber organ, the concert set the scene for the weekend's exploration of Sweelinck's powers of imagination and invention.



Gathering around the Klop chamber organ.  
Photo credit: Anna Stepler.

Unlike many of his contemporaries, Sweelinck appears to have travelled little outside Amsterdam, only making it as far south as Antwerp. But what if he had gone to Italy, as Johann Mattheson had erroneously supposed he might have done? The ingenious program devised by guest organist Jonathan Schakel and soprano Megan Sharp for the Friday night concert explored the Italianate Sweelinck who, although not alive in 1557, the year Mattheson

thought he might have gone to study with Gioseffo Zarlino, was deeply familiar with Italian music and theory, including that of Zarlino. By the same token, Sweelinck's keyboard music was well known south of the Alps, and one of the most important sources preserved today is a northern Italian manuscript housed in Turin. In a rather chilly Sage Chapel, Sweelinck's art rang out in the company of Monteverdi, Quagliati, Frescobaldi and others, brought to life by Jonathan Schakel's fine playing on Cornell's vibrant Italian organ and a warm and characterful cembalino by Denzil Wraight. A masterful performance of the Sweelinck Ricercar concluded the first half of the program, its contrapuntal ingenuities and extravagant virtuosity paralleled, at the conclusion of the concert, by the rhythmic intricacies and extrovert good humor of his student Heinrich Scheidemann's *Galliarda ex D*.



Anabel Taylor organ case.

Sweelinck's extraordinary contemporaries, and his own legendary accomplishments as a teacher, were the theme of the Saturday lunchtime concert, played by me and Cornell graduate students Nathan Mondry and Anna Stepler on the large organ in Anabel Taylor chapel. Nathan Mondry's virtuosic performance of the Sweelinck *Fantasia in g* (SwWV 270) and variations on "Onder een linde groen" were complimented by Anna Stepler's commanding rendition of the "Fantasia cromatica" (SwWV 258) paired with the vast chorale fantasia on "Ein feste Burg ist unser Gott" by Sweelinck contemporary

Michael Praetorius (1571–1621). The second half of the program, played by me, turned to Scheidemann, with his gorgeous *Toccata in G*, and fellow Sweelinck student Melchior Schildt, with his chorale fantasia "Herr Christ, der einig Gottes Sohn."

Later that evening, Scheidemann took over the organ bench in Anabel Taylor chapel, in the company of the virtuoso violinist Johann Schop with whom he had famously made music from the organ gallery at the Katharinenkirche in Hamburg to the amazement and delight of mid-17th-century visitors to the great organ city. David Yearsley and baroque violinist Martin Davids conjured up that musical friendship in a program that presented the organ in the guise of accompanist, duelling partner, and source of inspiration—just as Sweelinck's music provided the creative impetus and musical techniques that undergirded their art. As a contemporary paean to Schop and Scheidemann ran:

Whenever Schop and Scheidemann  
Marry their art,  
Melancholy flees as fast as it can,  
Deprived of all its powers.

This was a program full of invention, delight, and the typical improvisatory flair that both David and Martin bring to their performances, especially when playing together. I'm going to take the liberty here of quoting from David's program notes to give you a sense of what they were up to:

As was doubtless customary in seventeenth-century Hamburg, Martin Davids and I have granted ourselves a good measure of interpretative license in expanding on and arranging this music—treating these pieces as templates rather than as works. Thus our version of Scheidemann's intabulation of Bassani's motet, his setting of *Vater unser im Himmelreich*, and even his *Canzon in G* import into these pieces our own dialogues and digressions conducted in the spirit of the Schop-Scheidemann partnership. Like the other poets quoted above in praise of the illustrious pair, Rist was a prolific composer of hymn texts and enlisted Schop to write many of his melodies, the most famous of which is *Werde munter, mein Gemüte* (Be cheerful, my soul)... We introduce our fantasy on *Werde munter* with Schop's *Praeludium*, the first published work for solo violin and placed at

the beginning of the final installment of *'t Uitmend Kabinet* (vol. 1), as if to advertise his status atop the first generation of Northern European violinists. Our fantasy that follows is offered up in the spirit of our seventeenth-century predecessors, a small tribute to the joyous skill, varied art and good humors of Scheidemann and Schop. From there we make an ad hoc segue into the dance-till-you-drop thrills of the Spanish Pavan, unashamedly exuberant music of, and for, friends.

[For more on Sweelinck at 400, see David Yearsley in Counterpunch at this link: <https://www.counterpunch.org/2021/10/15/400-years-since-sweelinck/>]

As I wrote in my introduction to this festival, to play a large 17th-century Northern European organ is to be absorbed into the light, smell, touch, and sound of another world. At these sounding musical monuments the player is enclosed within the instrument as if in a time machine—the instrument, and the church it resounds in, visibly marked (for better or worse) by the many generations of organists who have been there before. Yet the musical experience, while steeped in the past, is always a confrontation with the present, from the novelty (and challenge) of a disconcertingly different key width or pedal layout, to the delights of improvising new music as part of the first encounter with a historic organ. The organ is an ancient instrument, and such experiences and

demands are not unique to the organists of the 21st century: Northern Europe in the early 17th century had plenty of instruments dating back over a hundred years that would have offered similarly inspiring, if daunting, challenges. To be an organist was to inherit a legacy. The art of the organist was a craft learned and passed down within families. Sweelinck's father had been the organist at the Oude Kerk in Amsterdam before him, and his son would be after him—between them they were in charge of the organ there for nearly 100 years. Sweelinck's uncle and grandfather were also organists. In Hanover, Melchior Schildt took over from his father in 1629 as organist at the Marktkirche, continuing a family tradition that stretched back at least to his grandfather and included his brother, such that the Schildt family controlled organ culture in that city for over 125 unbroken years. When Scheidemann, also in 1629, assumed the position of organist at the Katharinenkirche in Hamburg he succeeded his recently deceased father; after his death from the plague in 1663 the position went to his assistant J. A. Reincken, who, in 1665 would marry Scheidemann's daughter Dorothea and keep the business in the family.

Yet craft did not preclude art, and, as this festival and the Orpheus of Amsterdam himself remind us, being rooted in the past is a necessary foundation for the music of the future.

—Annette Richards





## INTERVIEW WITH HANS DAVIDSSON: THE NEW GOTHENBURG CONCERT HOUSE ORGAN

*Hans, you once referred to Gothenburg as an organ desert. Since the 1990s, the city has built up a vast array of unique instruments. How does the new Concert House organ contribute to this collection?*

After my studies abroad, I returned to Gothenburg, which was basically an organ desert with organ reform movement instruments and so forth. I thought that this created the potential for doing something different, so we created the organ program at the school of music. As a part of that, we took into consideration instruments from the 17th, 18th, and 19th centuries. Relationships were built with church congregations and in 1992, the Brombaugh organ was installed in Haga Church—the first to get a world-class instrument of the kind not known in Europe. From there we worked with the most internationally renowned instrument from Gothenburg, the North German Baroque Organ. Originally planned for Haga, it finally ended up in Örgryte New Church because we needed more space and a different type of acoustic. And like the Örgryte instrument, which became the flagship, we now have the Concert House organ which was developed in a similar way. We wanted to create an instrument that was something different to many of the concert hall organs that are built today. This instrument has potential for the future and is indeed the second flagship in our organ park.

*When I came to Gothenburg over a decade ago, I was surprised that the Gothenburg Concert House had no functioning organ and that it was an ongoing, seemingly unresolvable, bureaucratic problem. How did you succeed in bringing together the concert house's owner HIGAB and Gothenburg Symphony Orchestra (GSO) to find a path forward?*

The simple answer to this is that I didn't do anything. There were many attempts in the 80s and 90s. In the early 2000s, when I worked at Rochester University, the former GSO Artistic Director, Sture Carlsson, invited me to have a look, but the time wasn't right because there were more urgent fund-raising issues. The building behind the concert hall with practice and administration facilities was more important for Sture. In the following

years, GOArt was consulted twice concerning the future of the organ, however nothing happened.

In 2017, when I received an invitation from Sten Cranner, the CEO and Artistic Director of GSO, I realized that this was an opportunity. This was when I was still working in Copenhagen and had started activities in Gothenburg with the master's education, the Göteborg International Organ Academy, and subsequent Festival. They were interested in doing something with the Concert House organ and wanted to discuss this with me. When I met Sten, he said HIGAB had expressed that they would like to do something to support the orchestra, be of value to the community, and be presented in 2021 with Gothenburg's 400-year anniversary. Sten proposed making the organ playable again, however the only reason that HIGAB would do anything about it was if they considered the instrument as part of the facility. This was a question for the board as it had not been considered in this way. So finally, HIGAB and the board decided that the organ was part of the facility.

The presidium from GSO and HIGAB had formulated three questions for a facility study: Is it possible to restore the Marcussen organ to make it playable? If so, what would it cost? The third question, which we did not expect: If we were to do this would we then get an instrument that would fulfill the requirements of our type of concert house organ? The type of entrepreneurial work we had to do here was already accomplished in many previous projects, so time had worked in our favor leaving the door open to us. We, of course, needed to explain in the facility study how to do this and succeed with this project, explaining the opportunities and problems.

*Through Göteborg International Organ Academy's board (FGIOA) you formed an international reference group of experts: Bine Bryndorf (Denmark), Hans-Ola Ericsson (Canada/Sweden), Magnus Kjellsson (GSO/Sweden), Nathan Laube (USA/Germany), Koos van de Linde (Germany), Karin Nelson (Norway/Sweden), Paul Peeters (Netherlands/Sweden), Joris Verdin (Belgium), and internationally renowned organ builders. The result was a symphonic organ for the 21st century. How did*

*you arrive at this concept and what specific features are innovative in its design?*

When I realized that we had the opportunity to create a new instrument, I told HIGAB and GSO I would not work as a single consultant as I do not believe in that model. All my life I have worked in collaborative projects, which is basically a research model. If you want an instrument of the highest possible class, you need an international reference group that can guide, challenge, monitor, and encourage whoever is going to build it. Fortunately, the CEO of HIGAB who had no knowledge of organs was a clever person who understood the logic behind this reasoning and was willing to consider this approach. When I referred to examples of other projects such as the North German Baroque Organ, Piteå Acusticum Concert Hall organ, and other organs around the world, he understood that this model made sense and would help us to build an instrument that has the potential for the future and establish a new level of reference for the future.

Convincing HIGAB that this was the model for the future was one thing, but the other thing was to find the people who had the right skills, expertise, and motivation to participate in a project where they didn't earn much money. When I contacted international colleagues representing the different areas of expertise that I considered necessary for a successful project, it was interesting to see that there was a shared frustration about concert house organs from around the world. Many organs have been built in the last decade in North America and Europe, but unfortunately most of these instruments left more to be wished for. The newly formed international reference group saw the concert hall organ project as an opportunity.

*The project was handed over to Rieger Orgelbau. Why were they deemed the most suitable for such a venture?*

We set up the model as a competition which ran parallel to the facility study. The whole process had to be run according to the European community purchasing regulations and rules. We had a first round where we announced the project to organ building communities internationally, and then organ builders had to apply explaining why they considered themselves to be qualified, referencing previous projects. Out of that process, we then selected six individual organ builders who were asked to present tenures with proposals

for three different scenarios: restoration, renovation, and new building. Rieger's proposal for a new organ was considered outstanding, which was subsequently the decision from the facility study, and they won the competition.



Hans Davidsson looking through the general swell.  
Photo credit: Sven Andersson.

*What difficulties and possibilities did the space provided for the organ and the concert hall create?*

When I started this project, I thought that the potential for a successful organ was somewhat limited. It had to do with the organ room which always appeared too small when one went in to see the Marcussen organ. It was filled with organ pipes and the space seemed insufficient for a large instrument. However, when we made measurements of the room and dismantled the organ, we saw that it was not optimal but much bigger than we previously thought. Building a new instrument with the technology that we have today—based on research development in organ building over the last decades, where for example the Cavaillé-Coll style organ for the Academy of Music and Drama in Gothenburg was one contribution—we saw that the space was quite good. To our surprise, it was possible to design an instrument with a similar number of stops to the Marcussen organ, and not just the 60-stop organ that does the job with the orchestra. There is space in that room for a complete concert hall organ that has all the tonal resources one should expect to find.

The next problem, which I thought was a big challenge, was the fact that the architect, Nils Einar Eriksson, designed the hall with flat surfaces. It's like a temple for music in the avant-garde functionalist style. There was no organ façade, but he positioned pipes on the canopy which clearly said that there was an organ



there. He wanted them to be sounding, but that never happened because the organ was not in place until two years after the hall was inaugurated, so dummy pipes were placed up there. Anyway, the wall did not let the sound through, so the second challenge was to get the sound out. I discovered after living in the States that they made changes to the wall—horizontal openings that were not very beautiful and were not actually built to let the organ sound out because it wasn't playable anymore. The orchestral members experienced their function as reflectors, which enabled them to hear each other better. When, during the facility study, the building had been declared a monument that could not be changed, these changes in 2002 were considered secondary and not original architecture. Therefore, this challenge was no problem at all, and we could open up the whole wall and ultimately create the general swell with standing shutters. I don't know of any organ in modern times since the 1920s which, by intent, has this kind of device. Furthermore, the organ room was located much closer to the orchestra than most concert hall organs that I know of—maybe except for Concertgebouw in Amsterdam or Royal Festival Hall organ in London. The placement of the organ room for the audience is optimal for the blend with the orchestra. As the project moved along, we discovered that all the difficulties could be changed into possibilities.

due to the lack of space. Rieger solved this with a console that could be raised and lowered with a new type of action system. With the electric console we have the proportional key and stop action to provide touch sensitivity for experimental music. Thus, three different systems were incorporated into its design: mechanical, proportional, and digital.



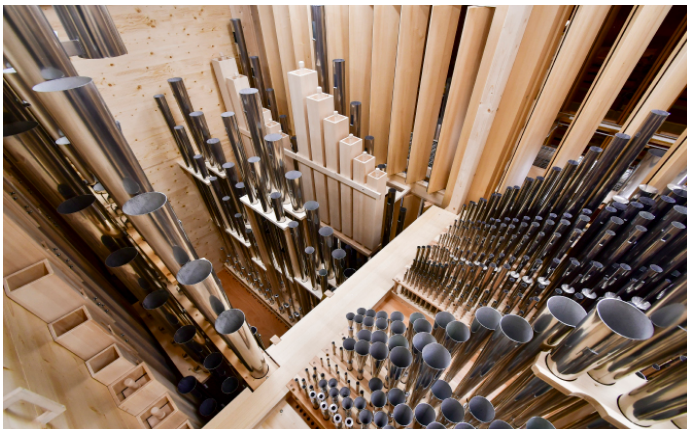
The moveable console.

Photo credit: Sven Andersson.

*The Marcussen organ that the new Rieger organ replaced, although a fascinating instrument, did not function well in the concert house. What do you plan to do with it?*

All six independent organ builders who studied this instrument, and the international reference group, agree that it's a high-quality instrument and one of the few instruments from the 1930s which basically hasn't been changed. It's a kind of strange period organ from a time of transition from late-romantic to functionalist-style instruments of the organ reform movement. The craft is of high quality and it's an ambitious instrument. We think that if it can be placed in a space where it's allowed to speak, and the sound can develop more freely, it can be a highly valuable instrument. HIGAB knows this and they want it to be taken care of and found a new home. At this point we don't know where it will go. We have had some discussions with Chalmers University of Technology, but unfortunately two or three years ago it went into financial decline, and it was unable to develop art in performances spaces, which was what they wanted to do. Maybe time will change here.

We are in discussions with people who are developing new parts of the city, as well as collaborations with contemporary music groups that would like to have an experimental music hall for performances and sound creations where the organ could be a part. We are discussing this but the pandemic and financial difficulties



The Récit.

Photo credit: Sven Andersson.

The acoustic of the hall is personal with a lot of character that provides many opportunities for a concert house organ. The acoustics for the bass was, however, a challenge, but we placed forty organ pipes additional to the pipes in the organ room under the audience floor to solve this (open 16' and stopped 32', C-g). Finally, we wanted to have multiple systems including a mechanical console and mechanical action, but this was difficult

over the last two years have slowed these processes down and we haven't come very far in the discussions. The priority is to find a space of this kind where we place the organ in Gothenburg, because it belongs to the city and has played an important function. This was especially so during a period in the 1950s, when Bengt Hambraeus was the Director of the Swedish Radio Classical Music, and where many organ pieces and newly commissioned works were performed and recorded by the radio, where this instrument was suitable. However, through the microphones you could hear that this instrument never really functioned well in the hall. We want it to stay in Gothenburg and find a new home, but we are open to a placement outside of Gothenburg and Sweden if we can see that it can be kept as an entity, make a difference, be taken care of, and fulfill an important function culturally.

*Now that Gothenburg Concert House has an organ that functions superbly in the hall, will it be used and how?*

Before HIGAB had decided to provide funding and sign a contract for an organ there was a very honest discussion between HIGAB and GSO, and the presidium of these boards. The symphony orchestra expressed that they would like an instrument that could make the repertoire for organ and orchestra possible to perform, could be used as a solo instrument, and with many other additional functions—for example with silent movies, crossover art, chamber music, and children. It is clear that the vision of an organ of this quality, that can make a difference in the community

and be used in many different ways, was the basis for the decision. I'm convinced it's what they want. The challenge, of course, is that the symphony hall has no tradition of having an organ. They always plan their activities two or three years ahead, so there are practical challenges to come up with programming activities and ways to use the instrument that is possible within the plans that they have already made. I think it will take us a couple of years to develop the practical use of this instrument in these contexts, so that it can serve the community and be used in all the different ways that it is intended for.

The marathon concert that took place during the Göteborg International Organ Festival 2021 shows that Sten Cranner was important in convincing HIGAB that the organ should be the priority for the 400-year anniversary, and a gift to the community and symphony orchestra. I think that the initiative with the marathon concert shows that they want to share this organ with everyone in West Sweden, and I'm sure that the plans we're discussing now also involve the national and international scene. They want to build collaborations and develop programming that take the full potential of this instrument not only into consideration, but practice.

*Thank you, Hans, for this invaluable insight into a remarkable organ. Further details of this project can be found here: [New Concert Hall Organ - Göteborg International Organ Academy \(in English\) \(mystrikingly.com\)](#).*

—Interviewed by Stephen Craig





## ANNOUNCEMENTS

BETWEEN OLD WORLDS AND NEW: KEYBOARD ENCOUNTERS, c. 1700–1900

MARCH 9–11, 2023

SIGAL MUSIC MUSEUM, GREENVILLE, SC

The lifelong passions of two American keyboard enthusiasts, working independently, have converged in an institution that has quickly become a hub of historical keyboard research and performance in the Southeast US and beyond. Marlowe Sigal, a businessman, devoted decades to the acquisition of noteworthy historical keyboard instruments, which he conserved in his Boston area home. Tom Strange, a scientist and engineer, devoted decades to developing his own collection of historical keyboards in Greenville, South Carolina, opening it to the public in 2017 as the Carolina Music Museum. After Marlowe Sigal's death in 2018, his family sought a permanent home for his collection, with the goal of keeping its complete contents intact. The Carolina Music Museum offered the perfect solution—an established institution that was both flexible enough to expand significantly and willing to change its name to reflect the source of its augmented holdings. Thus, the Sigal Music Museum came into existence in 2020 in Greenville, instantly becoming the locus of a world-class collection of keyboard instruments, along with outstanding holdings in woodwind and brass instruments.



1784 Stein. Sigal Music Museum.

In short order, the Sigal became a vibrant center for musical performance and the meeting site of national organizations such as AMIS and HKSNA. As a Board member of Westfield and a resident of the Carolinas, I felt that Westfield and the Sigal were destined to collaborate. With encouragement from the Board, Tom Strange and I began to develop plans for a Westfield conference that would feature the Sigal Museum holdings in their beautiful and historic setting: a 1930 building, constructed as a Coca-Cola bottling plant and now reconfigured into two floors of beautifully designed display and meeting space. The concept that began to emerge from our discussions centered around the interplay between the cultural products of Europe and the aspirations of the so-called New World, a theme easily supported by the wealth of 18th- and 19th-century harpsichords and pianos now residing at the Sigal.

It soon became clear that the theme could expand beyond the purely Euro-American orbit (which however remains of great interest) to include other kinds of old and new worlds. We welcome all approaches to considering the interplay of heritage and renewal, emulation and creativity, and preservation and innovation, to be illustrated using the rich instrumental resources at Sigal. Help us savor the joy of gathering in a New World of post-pandemic possibility, and bring your ideas, talents, and curiosities to Greenville next March. We look forward to welcoming you there!

—Andrew Willis





The Cornell Center for Historical Keyboards, in partnership with the Westfield Center, is delighted to announce the inaugural [“Forte/Piano Summer Academy,”](#) which will take place at Cornell University from July 31 to August 7. This endeavor grows out of the 2015 festival [“Forte/Piano: A Festival Celebrating Pianos in History,”](#) which celebrated and embraced a pluralistic notion of the piano. The summer academy aims to break down the once-rigid boundaries separating the “fortepiano” from the “piano.” Our mission is to help develop the quintessential 21st-century pianist, one who can be fluent in performing on pianos and repertoires that span the history of the instrument.

The pool of applications represents a large number of accomplished young artists hailing from Europe, Asia, South America, Australia, and the US. They range from prizewinners of early-piano competitions to those from prominent music schools who wish to delve into the world of historical pianos for the first time. For 7 days, 12–14 young artists will be invited to immerse themselves in one of the world’s foremost collections of performance-ready historical pianos. Participants will work intimately with guest artist-teachers Tuija Hakkila (Sibelius Academy) and Roberto Poli (New England Conservatory) alongside Cornell-affiliated faculty Malcolm Bilson and Mike Cheng-Yu Lee in daily masterclasses while taking advantage of the opportunity of a lifetime to practice and perform on Cornell’s collection. We invite you to visit [our website](#) for upcoming information on the young artists and updated schedules of masterclasses, recitals, and lectures.

One traditional element of keyboard studies at Cornell is the integration of keyboard technologies with scholarship and performance. To help foster what we believe is a natural but all-too-rare spirit of collaboration between the performer and the technician, we have also organized the inaugural [“Forte/Piano Tech Academy,”](#) which will precede the summer academy on July 30 and 31. Although historical pianos are found in increasing numbers in schools, concert halls, and private homes, opportunities to acquire the specialized skills needed to care for them are few. This intensive two-day academy, led by conservator-technicians Ken Eschete and Ken Walkup, is designed for technicians and performers with an interest in historical keyboard technology to expand their skill set in that direction. The academy will host 10 participants on the Cornell campus, and learning will take place through in-person presentations combined with hands-on assignments that provide opportunities to apply the skills acquired. For more information on the curriculum, please visit [our website](#).

—Mike Lee

FIRST CONTIUS-BACH FESTIVAL AND ACADEMY  
LEUVEN, BELGIUM  
JULY 1–9, 2022

St. Michael’s Church in Leuven is home to an exceptional new organ, a meticulously crafted instrument based on the organ by H.A. Contius in Liepaja (1779) and built using historically informed techniques and materials. See: <https://www.contiusfoundation.org/>

The first Contius-Bach Festival will take place from July 1–9, 2022 with some eight concerts, in conjunction with the first International Contius Organ Academy. The central theme of the Academy will be the œuvre of J. S. Bach, for which this organ is ideally suited. Academy faculty are :

Benjamin Alard (France)  
Pieter Van Dijk (Netherlands)  
Bernard Foccroulle (Belgium)  
Annette Richards and David Yearsley (USA)  
Wim Winters, clavicord (Belgium)

Two academy participants will be offered a concert in the Contius Foundation's presentation of the Complete Organ Works of J. S. Bach, to take place in eighteen concerts over three years at St. Michael's Church.

- Candidates should send a CV and letter of recommendation from their teacher to [info@contiusfoundation.org](mailto:info@contiusfoundation.org), att. Geert Robberechts, artistic coordinator.
- Participation fee: 375 euros (includes free entrance to all concerts of the festival).
- Once accepted, candidates should transfer fee to:  
Contius Foundation  
IBAN: BE73 3101 7462 6560  
BIC: BBRUBEBB  
Message: « masterclasses 2022 »  
Attention! Before making the bank transfer, please wait for an acceptance mail!
- Your participation is confirmed only after payment.
- Travel, lodging, and meals are not included in the participation fee.

—Annette Richards



On Wednesday, June 8, the Westfield Center will be collaborating with San Francisco Early Music Society on a Well-Tempered Clavier Jamboree. This event is offered in celebration of the 300th anniversary of WTC Book I (1722), the first of two collections of preludes and fugues for keyboard in all major and minor keys by Johann Sebastian Bach. Members of both organizations will be playing the twenty-four pairs of preludes and fugues in two sessions that day, beginning at 10:30 am and 1:30 pm, respectively. Both sessions will take place in Hertz Hall on the campus of the University of California, Berkeley, as part of the 2022 [Berkeley Festival and Exhibition](#).

The keyboard instrumentarium for this extravaganza includes harpsichord, fortepiano, organ, and clavicord. Performers include SFEMS Executive Director Derek Tam, Westfield Board Co-President Matthew Dirst, Caitlyn Koester, Janine Johnson, Caroline Jou Armitage, Charlotte Mattax Moersch, Katherine Perl, Eugene Petrushansky, Yuko Tanaka, David Yearsley, and Agnieszka Zick. Both sessions, offered free of charge, will begin with brief remarks on Bach and the WTC by Dirst and Yearsley. You are cordially invited to come celebrate with us and experience this indispensable collection in its entirety!

—Matthew Dirst







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](http://www.westfield.org/donate)

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

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