

# 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*

Winter 2021

*Stephen Craig, Editor*



Despite the challenges we all face during these uncertain times, Westfield's Winter Newsletter 2021 contains a substantial variety of happenings.

Instead of the customary welcome from Kathryn Stuart, co-presidents Matthew Dirst and Annette Richards inform us about the Westfield Center's eventual merger with the new Cornell Center for Historical Keyboards, as well as Kathryn's new role as trustee and board secretary. I would like to personally thank you, Kathryn, for the guidance you have given me as Executive Director and look forward to your continued support in this new role.

Kimberly Marshall informs us about her forthcoming recording, *Celebrating Notre Dame*, for Loft Recordings in collaboration with the vocal ensemble Schola Gothia. We remember the life of David Cates (1958-2020), who helped to plan the conference festival *Cembalophilia* in June 2016. Thank you, Skip Sempé, for reminiscing on David's life. Joel Bergström provides us with an excellent report on Göteborg International Organ Festival 2020, and Mike Cheng-Yu Lee writes about the most recent addition to the instrument collection at the Cornell Center for Historical Keyboards.

There are several important announcements here. The latest issue of *Keyboard Perspectives* (volume XII, 2019-20), edited by Roger Moseley and Tilman Skowronek with guest editor Leon Chisholm, will soon be available. Mike Lee and Annette Richards provide us with details of upcoming events from the Center for Historical Keyboards at Cornell. The Diversity, Equity, and Inclusion (DEI) committee set up by Westfield provides us with a statement of commitments. Finally, the Westfield/Cornell Center conference *Diversity & Belonging: Unsung Keyboard Stories* has been planned for January 26-30, 2022 at University of Michigan School of Music in collaboration with SphinxConnect. Mark your calendars to attend this trailblazing conference!

An essential part of this newsletter is for members to share their own activities. The deadline for pieces for the spring newsletter is Friday, May 14. We warmly welcome you to Westfield's Winter Newsletter 2021!

—Stephen Craig



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## A MESSAGE FROM THE CO-PRESIDENTS, MATTHEW DIRST & ANNETTE RICHARDS

Dear Members,

After more than a decade of close collaboration with Cornell University, the Westfield Center has committed to an eventual merger with the new Cornell Center for Historical Keyboards, as the Westfield/Cornell Center for Historical Keyboards. To that end, the Westfield Board of Trustees and the Cornell Center Steering Committee have adopted a new joint mission statement, which reads as follows:

*The Westfield/ Cornell Keyboard Center offers a unique environment for the study, appreciation, use, and promotion of a wide range of keyboard instruments. To serve an increasingly diverse audience, the Center presents keyboard-related conferences, workshops, concerts, masterclasses, educational programs, and publishes scholarly work at regular intervals; longstanding priorities have included the intersections of historical practices and technologies with larger social and artistic developments. In its activities and governance, the Center seeks to foster inclusion and equity among artists, builders, scholars, educators, students, enthusiasts, and partner organizations.*

Westfield’s signature conferences and annual journal *Keyboard Perspectives* will continue as before, and we will now have permanent affiliation with a prestigious university, which houses a significant and growing collection of historical and historically-inspired keyboard instruments—on which, see the [Cornell Center’s website](#).

We are excited about this move that, while ensuring the continuation of Westfield’s identity and mission, will have the benefit of streamlining Westfield’s administrative structure. We are currently transitioning from an executive director leadership model to a joint administrator position, about which you’ll hear more in due course as the board, working with Cornell faculty, reconfigures this position. Ours will be a gradual merger over the next two and a half years, to ensure continuity in programming and publications, honoring of financial commitments, and the development of shared resources.

As we move forward, we would like to acknowledge and thank Kathryn Stuart, who shepherded Westfield beautifully through the last three years as its Executive Director. The Westfield Board recently voted to elect Kathryn as a trustee, and we’re delighted to report that she has also agreed to take on the responsibilities of board secretary. We’re equally pleased to welcome new trustee Tiffany Ng, Assistant Professor and University Carillonneur at the University of Michigan.

We are working on a full program of events, both virtual and in person, for the coming years, addressing our usual wide range of keyboard topics across instruments, centuries, and continents. As ever, we look forward to your participation, we rely on your support, and we invite you to be in touch with us with your thoughts and suggestions.

—Matthew Dirst & Annette Richards, Co-Presidents

*CELEBRATING NOTRE DAME*  
A FORTHCOMING RECORDING ON THE WORLD'S LARGEST MEANTONE ORGAN

*Kimberly Marshall, organ*  
*Schola Gothia, directed by Ulrike Heider*  
*Örgryte New Church, Göteborg, Sweden*

My love affair with meantone temperament goes back to my appointment as University Organist at Stanford in 1986. Having the opportunity to work daily with a fine instrument is transformative for any organist, and the Stanford Fisk had three temperaments: the 1/5 Pythagorean-comma meantone that alternates with a well-temperament on three manuals and pedal, and 1/4-comma meantone tuning on the Brustwerk. Having regular access to these temperaments and keyboard configurations made it possible to try out large amounts of repertoire, experiencing firsthand how the music worked with the tuning.

In 1996 I became part of the “Changing Processes” research team in Göteborg, Sweden. The main project was the construction in Örgryte New Church of a four-manual, c. 4000-pipe organ in the style of Arp Schnitger. Every year in January, our team met to discuss aspects of historical instruments and to witness the progress being made on the organ. It was like going back in history and seeing Arp himself put together one of his large instruments!

I was invited to play one of the inaugural concerts of this organ in 2000. The work schedule for completing the organ was so tight that I came in around 9:00 pm one night as the organ builders were going home for the day. I prepared my registrations until about 3:00 am and then slept in a sleeping bag in the gallery until the workers came in the next morning to resume voicing. That was a bonding experience! Just as it takes time to know the idiosyncrasies of a dear friend, I needed time to learn about this extraordinary organ, its divisions, how they projected into the room, how the timbres blended and contrasted. There were also technical aspects, such as the layout of the short octave with additional split keys for low F# and G# on the Rückpositive as well as the split keys in the pedal.



Cover for *Celebrating Notre Dame*. Loft Recordings.

Since the inauguration, I have had several opportunities to return to Örgryte and to play different types of repertoire on the instrument. In 2013 I was the Artistic Director for the Göteborg Organ Academy on the theme “Fixed yet Fleeting: The Creation of Organ Music in the 20th and 21st Centuries.” I performed a program including music by John Cage, György Ligeti, Bernard Foccroulle, and Arvo Pärt. The versatility of the instrument was truly astounding, although negotiating the split keys in contemporary repertoire required extra practice!

I was inspired for the forthcoming recording on the Örgryte organ by the damage at Notre Dame Cathedral in Paris, on April 15, 2019. I was devastated as I watched on my phone as the fire consumed the spire and the medieval roof. The fate of this iconic site was of global interest, demonstrating the bonds that its remarkable architecture and ongoing ritual have created with people from many different cultures. It occurred to me that there is also a special connection between the Virgin Mary and the organ, whose repertoire includes settings of Marian chants and the Magnificat.

The vast majority of organ music composed before 1700 was conceived for quarter-comma meantone tuning, so I began thinking about repertoire that could be featured on the Örgryte organ, the largest meantone organ in the world. Göteborg is also home to the acclaimed women’s choir Schola Gothia and to the esteemed sound engineer Erik Sikkema. Although the outbreak of the Covid-19 pandemic threatened to delay the project, my Hedda Andersson Professorship in Malmö enabled me to enter Sweden in October 2020 for concerts and teaching, so I was able to add on a few days to make the recording. I am extremely grateful to Hans Davidsson, Director of the Göteborg International Organ Academy and Festival, and to Erland Hildén, Organist of Örgryte New Church, for arranging the access and tuning of the north-German organ. Ulrike Heider, Director of Schola Gothia,





Kimberly Marshall at the North German Baroque Organ in Örgryte New Church. Photo: Sven Andersson.

was invaluable in organizing the material for her singers, adding an important dimension to this eclectic program of Marian music.

The recording opens with excerpts from the first published organ music, Arnolt Schlick's *Tabulaturen etlicher lobgesang*, which appeared in 1512, about 30 years after Botticelli painted the "Madonna of the Magnificat" that adorns the jacket cover. Schlick begins his collection with organ settings for the "Salve regina," a chant that was widely used in France, Germany, and the Netherlands during evening devotions dedicated to the Virgin Mary. The titles of the verses show that the organ starts the Salve regina, with the choir taking every other verse in *alternatim* practice, where the organ alternates with sung chant.

Schlick's 1512 publication also includes the devotional song "Maria zart," which is followed on the recording by a setting composed for me in 2019 by the American composer Margaret Vardell Sandresky. She chose to write a Triptych, a musical counterpart to the painted triptychs that adorn many altars celebrating the Virgin Mary. In each movement, Sandresky treats the "Maria zart" melody in different textures: starting with the harmonized theme in echo, then as a solo in the tenor voice, and, finally, resounding on full organ in the pedal.

Musical settings of the Magnificat became a central feature of the evening Vesper's service in both Catholic and Reformed traditions. Just as Schlick published settings of the "Salve regina" to be alternated with sung texts, later collections contained organ music to be used in the

performance of the Magnificat. *Celebrating Notre Dame* contains three of these, by Pierre Attaingnant (1531), Heinrich Scheidemann (died 1663), and Dieterich Buxtehude (died 1707). In none are the verses labelled with text, so it is not clear that the organ music was intended to substitute for sung verses; rather, it might have been composed as musical interludes within the Magnificat, adorning Mary's canticle of praise with the sumptuous sounds of the organ.

Two Marian organ works by Spanish composers provide stylistic contrast. In his set of variations on the "Litany of the Virgin," Pablo Bruna ornaments the melody extensively, providing opportunities to use the colorful reeds of the Spanish baroque organ. On the Örgryte organ, I selected the north-German equivalent, combining the Trompete and Zinck on the Oberwerk for some of these passages.

The other Spanish music included on the program are the organ variations (*glosas*) by Francisco Correa de Arauxo on the Spanish chant "Todo el mundo en general," the plainsong for the Immaculate Conception of the Virgin. In registering this music on the Örgryte organ, I chose to play the ornamented treble line on the Rückpositiv division, which speaks most directly to the listener below.

The recording ends with Johann Sebastian Bach's five-voice "Fugue on the Magnificat," one of his few



Schola Gothia (from left to right): Sabina Nilsson, Yvonne Carlsson, Helene Stengård Larsson, Ulrike Heider. Loft Recordings.

organ works that doesn't move outside of meantone tuning. Bach creates several musical "magnifications" to suggest the Magnificat text in this instrumental work: he adds a fifth voice for the last section of the fugue, he gives the pedal line the entire Magnificat theme (not only the fugue subject), and he augments the note values of the pedal statement. The pedal line reverberates majestically on the 32-foot Posaune of the Örgryte organ, making the piece ideal for closing this musical celebration of the Virgin Mary.

From the earliest published organ music to a work composed in 2019, from Catholic Spain to Lutheran Germany, composers have celebrated Notre Dame with music in many different genres and styles. I hope that this recording may offer solace and hope to a world grappling with illness and injustice.

—*Kimberly Marshall*

## DAVID CATES (1958–2020) IN MEMORIAM

*David Cates*  
*August 29, 1958–November 30,*  
*2020*

David Cates passed away suddenly on November 30, 2020 in Oakland, California. He grew up in New York City, attending the Buckley School in Manhattan and later St. Paul's School in New Hampshire. From there he went to the University of Chicago, graduating in 1980. While his profession was finance, his passion was music. After taking piano lessons as a child, David took up the organ while at St. Paul's. He eventually turned to the harpsichord.

An accomplished musician with a passion for early music, he performed in concerts and released several recordings of harpsichord works of Bach and Froberger, recorded on harpsichords from his extensive collection.



David playing the Villa Medici's anonymous French harpsichord from the beginning of the 18th century.  
Photo: Stanislav Gres.

David was an enthusiastic patron of the Piccola Accademia di Montisi, a prominent international center for the study of the harpsichord, its repertoire, and its history.

A gourmet cook, he was well known for his innovative feasts. He took great enjoyment in cooking for friends and family, with a passion for Thai food.

David was a member of the Westfield Center and helped to plan the conference festival *Cembalophilia* in June 2016.

The Piccola Accademia di Montisi, Bruce Kennedy, Skip Sempé, and the students of the annual Villa Medici masterclasses

in Rome have lost a wonderful, encouraging, and generous friend. He will be fondly remembered.

—*Skip Sempé*



## GÖTEBORG INTERNATIONAL ORGAN FESTIVAL

OCTOBER 9–18, 2020

Every year, music lovers and organists from around the world gather for a week and a half in Göteborg to take part in workshops, masterclasses, and seminars organized by Göteborg International Organ Academy, GIOA. Göteborg International Organ Festival (GIOF) has grown considerably in recent years and this is because one of its goals is to make the organ accessible to everyone. It is fantastic that it has been possible to carry out the organ festival despite all the changes that Covid-19 has entailed. When I asked Hans Davidsson, the artistic director of GIOA, about the prospects of GIOF happening, his reply was obvious. There was never a thought of cancelling the festival. The question was how to reschedule and make the festival accessible to people. Hans went on to say that, in times like these, music and culture are perhaps more important than ever. This is one of the reasons why the overall title of the concert series was changed to *Art and Music in Times of Crisis*. Noticeable changes included pre-booking programs, reserving seats for participants, dividing groups into reasonable sizes, and restricting seat numbers. The concerts were livestreamed with clips still available via the following link: [shorturl.at/mpNT6](https://shorturl.at/mpNT6).

With the large variety of activities, it was impossible to catch up with everything. At the same time, this meant that there was something for everyone. Through its live broadcasts, the festival reached out to over 8,000 visitors from around the world.

The festival was divided into two parts. During the first week, the 20th anniversary of the North German Baroque Organ in Örgryte New Church was celebrated. More details are available here: <https://organacademy-english.mystrikingly.com/north-german-baroque-organ-20-y>.

During the second week, the inauguration of the newly-restored and extended Lundén organ in Vasa Church was celebrated. Eskil Lundén was a student of the famous German organ builder Wilhelm Sauer. One of the focal points during the year has been the removal of the organ's Rückpositiv, which was not a part of Lundén's organ from 1909—this extension came much later in the 1950s. With the organ's arsenal of stops expanded, this late-romantic organ in Vasa has surpassed its former glory with the help of an international touch from Rieger Orgelbau. More details are available here:



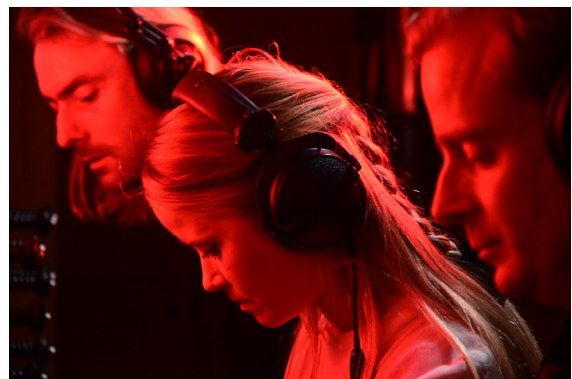
Sietze de Vries at the North German Baroque Organ, Örgryte New Church. Photo: Sven Andersson.

<https://www.organacademy.se/lunden-1909>.

<https://www.organacademy.se/lunden-symposium>.

Throughout each day, students and organ enthusiasts gathered to take part in various workshops and masterclasses, led by several internationally-renowned organists and lecturers, which concluded with an evening concert.

When the improviser Sietze de Vries sat down at the North German Baroque Organ in Örgryte New Church, the music just flowed forward. With his improvisation program, he offered a glimpse of the Renaissance style, a Swedish folk song in a modal and romantic style, and a concluding fugue; he was rewarded with a standing ovation. We were informed that the next day's concert had been cancelled. When this was announced, Sietze replied: "But then you can come here again tomorrow so I can have another improvisation concert!" He jokingly pointed out that this is the advantage of improvisation. What a wonderful environment to be in, where musicians offer themselves and share creative joy.



Anna von Hausswolff at the North German Baroque Organ, Örgryte New Church. Photo: Sven Andersson.

It was a profound experience when the famous Swedish musician Anna von Hausswolff performed at the North German Baroque Organ. It was a release concert for her new album *All Thoughts Fly*, and it felt fantastic to have a musician of her calibre work for a long time with this unique instrument. New dimensions of sound images were created with exciting contrasts that grabbed the listener's imagination.

Another big highlight during the week was all the workshops for children that took place at Gothenburg Concert Hall and the Vasa parish hall. They were led by Hanna Drakengren together with Alexandra Pilakouris, Louise Jansson and Linus Landgren. Here the children got to discover what it is like to build an organ from scratch with the so-called Do-organ. They then heard an organ story, which was written, performed, and narrated by Linus.

Sweden, and especially Göteborg, has a special position in the organ world through its multifaceted organ park. This is due to two things. First, it depends on all the historical organs, with documentation and pictures, which are well preserved. They have been preserved because Sweden, compared to many other countries on the continent, has escaped war, and the material in the organs has been of high quality and durable over time. These cultural-historical objects have contributed to being able to cultivate research, which has proven to be a form of reinvestment in organ art. This has led to the natural consequence that organ research in Göteborg, formerly conducted by GOArt, became the second point that strengthened the special position of the Göteborg organ landscape. Right now, a major digitization and compilation of Swedish organs, the so-called Sonora project, is taking place. This database is still under development, but you can take a sneak peek here: <https://www.organacademy.se/svenskt-digitalt-orgelarkiv>.

GOArt's research has not only ensured that several instruments have found their way to Göteborg, but also that they build organs in their own workshops. Different organs that students and the audience have had the opportunity to experience are the two organs that were celebrated during this festival: the Baroque organ in Örgryte New Church, and the Lundén organ in Vasa Church. Other organs of interest are the French symphonic organ at The Academy of Music and Drama, Gothenburg University, the Willis organ at Örgryte New Church, the Walker organ at Christ the King Church, and many more. This is a fantastic opportunity for organ students and



Nathan Laube at the Lundén organ, Vasa Church.  
Photo: Sven Andersson.

enthusiasts to move from one place to another, and from one century to another, in just a few minutes.

This year GIOA awarded scholarships: the GIOA Young Organ Scholar Award, intended to help young organists who, through their music making or research, work to promote organ art. The scholarship provides the opportunity to work closely with GIOA for one year on a specially chosen project. This year, the three organists Joel Bergström, Camille Bloche, and Benjamin Kjell received these scholarships.

For the second part of the week we moved to Vasa Church, where we got to enjoy the newly-restored Lundén organ. Rieger Orgelbau, who carried out the restorative renovation, have also been commissioned to build Gothenburg Concert Hall's new organ. Per Högberg, organist at Vasa Church, explained that the instrument's new four-manual console is modelled after a Lundén organ found in Lysekil. The fourth manual, the remote control, is not in place yet. When this instrument is in the hands of the organ virtuoso Nathan Laube, you lean back with an inner smile. He demonstrates the register and dynamics of the whole organ. There is fire in the pipes but also moments of softness where he creates the most intimate lyrical sections. Nathan is an organist who knows the art of registering an organ, including the repertoire of transcriptions of orchestral music. During the Sunday high mass, Thomas Lacote, and during the Vespers, Karol Mossakowski, wonderfully explored the instrument through liturgical improvisations, which was the main and original function of the Lundén organ. We look forward to hearing more from this instrument.

In 2021 Göteborg and its concert hall will, just in time for the city's 400th anniversary, invite all music lovers to sonorous organ experiences with a full symphony orchestra and singers. This has never been possible before. In connection with this, it is planned to inaugurate the new concert hall organ, which is being built by the well-known Austrian organ-building company Rieger Orgelbau Schwarzach in collaboration with Göteborg International Organ Academy (GIOA) and an international reference group. All directional decisions for building the symphonic concert hall organ have been sound-ori-

ented with a strong emphasis on an effective holistic effect, which together will give a full, embracing, and shimmering overall sound in a very broad register, from the clearest to the most powerful of expression. More details are available here: <https://www.organacademy.se/ny-konserthusorgel-1>.

Thank you for all the great meetings and the spark that the Festival ignites! I encourage you to take a look at GIOA's website and listen to all the concerts.

—Joel Bergström

### *Göteborg International Organ Festival Facts*

**Purpose:** To offer a meeting place for everyone who is interested in organ art, so that they can share and gather new knowledge, find artistic inspiration, and enjoy high-level performances on the organs that are subsequently built, reconstructed, and restored in Göteborg. To offer an entrance to *A World of Tactile Passion and New Sounds—for All!*

**Started:** 1994

**Content:** Concerts, seminars, organ-building workshops for children and young people, organ camps, organ tours, research exchanges, livestreams.

**Target group:** Organists, researchers, children and young people, and an organ-interested public.

**Theme of the year (2020):** *Art and Music in Times of Crisis.*

**Number of concerts:** 45

**Livestreamed concerts:** 39

**Number of digital visitors:** More than 8,000 from all over the world.

**Highlights of the year:** First weekend of concerts at the North German Baroque Organ in Örgryte New Church, Göteborg Baroque, dance, light, improvisation and liturgy; the experience of the Lundén organ's powerful sound world in five concerts, and services in Vasa Church.

**Organ project:** The world-unique baroque organ in Örgryte New Church, Göteborg baroque's claviorganum, the newly-renovated Lundén organ in Vasa Church, and the new Göteborg Concert Hall organ 2021.

**Organizers:** Association for Göteborg International Organ Academy, in collaboration with Göteborg Baroque, Gagego, ILDance, Högskolan för Scen och Musik at Göteborgs Universitet, Malmö Musikhögskola, organ educations in, amongst others, Bremen and London, Svenskkyrkan, Sensus, and Göteborgs Symfoniker.

**Financial support from:** Göteborgs stad, Västra Götalandsregionen, Musikverket, Statens kulturråd, and various sponsors and foundations.



## THE STREICHER PIANO AT THE CORNELL CENTER FOR HISTORICAL KEYBOARDS

The newest addition to the Cornell Center for Historical Keyboards' collection is an 1857 J. B. Streicher Opus 5294—with Viennese action—generously given by Alan Bostrom, a retired statistician and an accomplished amateur musician. The piano was restored by the musicologist and restorer Edward Swenson (Ph.D. Cornell '74), in nearby Trumansburg between 1998-99, who found it in a bar in Washington, D.C. The instrument arrived on the Cornell campus in mid December from San Francisco and is currently being given a thorough regulation under the supervision of CCHK technician Ken Walkup in preparation for a series of Brahms projects planned for later this semester.

It is well documented that Brahms praised the pianos of J. B. Streicher (there is an oft-cited letter from 1864 in which Brahms endorsed Streicher pianos to Clara Schumann) and used them almost exclusively in his Viennese recitals between the mid 1860s and 70s. In 1872, the Streicher firm loaned Brahms one of their 1868 instruments (Opus 6713) for use in his Viennese apartment and the instrument stayed with Brahms until his death. The piano was mostly destroyed in the aftermath of World War II, with only the lyre, fallboard, and parts of the music stand remaining. Despite speculations that it had a Viennese action, we are ultimately uncertain since the Streicher firm produced several different actions at the time (including a *Stoßzungenmechanik* and an *oberschlägige Mechanik* in which the hammers strike the strings

from above). As a postscript: on the now-famed 1889 recording of Brahms playing his Hungarian Dance No. 1 captured on Edison's wax cylinder, the piano in question is similarly a Streicher, dated 1880 (Opus 8105) with a Viennese action.

—Mike Cheng-Yu Lee



Photo: Ji Young Kim

## ANNOUNCEMENTS

### UPCOMING EVENTS FROM THE CENTER FOR HISTORICAL KEYBOARDS AT CORNELL

As Westfield members know, your friends and colleagues at Cornell have been working hard to keep keyboard culture and performance alive, even if only virtually, in online programs that are available to all! We very much hope you'll check these out and listen and watch with us this coming semester.

Having found we had more programs in the pipeline than could be accommodated within one semester, we'll continue with our two series *Music as Refuge* and *Beethoven and Pianos: Off the Beaten Path*. For the former, Xak Bjerken (Professor of Piano) and Miri Yampolsky (Senior Lecturer of Piano) will premiere a new work by Jesse Jones (Cornell DMA '2013, Assistant Professor of Composition at Oberlin Conservatory) for two pianos—a playful, off-kilter soft-shoe dance entitled *Rondo a la Quirk*. Later in the semester, Artist-in-Residence Mike Cheng-Yu Lee will explore select numbers from Chopin's Preludes, Op. 28, on the 1850s Pleyel pianino recently restored by the Center's piano technician and restorer Ken Walkup. Mike's program will offer readings of certain enigmatic moments in the Preludes against the backdrop of Chopin's personal circumstances in Majorca during the winter of 1838-39.

For the Beethoven and Pianos series, Mike will add to his Op. 7-Stein piano pairing heard last fall with two more sonatas from the middle and late periods: Op. 57 ("Appassionata") on the 1799 Broadwood and Op. 101 on the Regier-Graf (ca. 1825). The former complements Tom Beghin's Waldstein-Erard project, exploring Beethoven's engagement with English pianos from the same era. The Op. 101 program will return to the topic of C. P. E. Bach's influence on the late music of Beethoven, which we'll mull over in conversation with CCHK director Annette Richards.

On the ever-vibrant organ front, the semester's Mid-day Music for Organ series was inaugurated last week by David Yearsley's virtuosic fingers and feet on the Cornell Baroque Organ in Anabel Taylor Chapel. Titled "Handel's Feet," the program tries to excavate Handel the performer, who was praised as one of the greatest organists of his time. Yet we can only imagine his performance prowess via adaptations and improvisations based on his music (that is to say, via *fantasieren*), since as a composer he only left a small output of organ music for manuals alone.

While he surely grew up mastering the pedals of the German organs of his youth, the English organs he later worked on mostly lacked pedals. Visit <https://www.historicalkeyboards.org/david-yearsley-presents-handels-feet/> to see how David brilliantly redresses that balance.

Looking ahead, several programs by Annette Richards and Anna Steppeler will feature the music of Jan Pieterszoon Sweelinck and his students, reflecting on the 400th anniversary of his death. Yearsley then returns with music by Haydn, Mozart, and Beethoven, and Michael Plagerman takes us into the late 19th and 20th centuries with music by Arthur Foote, Brahms, Franck, and Parry on the Juget-Sinclair French Romantic Organ at St. Luke Lutheran Church. For a full schedule and details, visit: <https://www.historicalkeyboards.org/midday-music-for-organ/>.

With support from the Central New York Humanities Corridor, we are in the planning stages for a set of Brahms programs to take place beginning in late March. The idea is to counterpoint Brahms's early and late pianism by way of the two versions of the Op. 8 Piano Trio (from 1854 and 1889, respectively) using the recent gift to the Center, an 1857 Viennese-action J. B. Streicher piano (see previous article). The project places the mid-century pianos of J. B. Streicher—a maker who is often associated with Brahms—in dialogue with other instruments from the collection that together provide a picture of piano development witnessed by Brahms throughout his lifetime. The programs will be bookended by performances of the two trios by Roger Moseley (Associate Professor of Music) and Miri Yampolsky in collaboration with musicians from, and beyond, Cornell. Roger's 2007 article, "Reforming Johannes: Brahms, Kreisler Junior, and the Piano Trio in B, Op. 8," will form the intellectual framework for the project, as will guest-speaker Jacquelyn Sholes's (University of Rochester) scholarship on the same work. Other solo performances and panels provided by Cornell faculty and students will round out the series.

Do please join us for as much of this as you can! You are warmly invited.

—Mike Cheng-Yu Lee and Annette Richards

The latest issue of *Keyboard Perspectives*, the yearbook of the Westfield/Cornell Center for Historical Keyboards (volume XII, 2019-20), edited by Roger Moseley and Tilman Skowroneck with guest editor Leon Chisholm, will soon be available.

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David Hyun-su Kim
11. Satie’s Legacies: Performance, History, and Aesthetic Ideology  
Lindsey Macchiarella

For many readers of *Keyboard Perspectives*, the twelve-note-octave keyboard interface is a deeply familiar technology, structuring the ways in which we understand and parse music. Ironically, it is this very intimacy that can make it difficult to assess the fundamental ways in which the keyboard has impacted not only ourselves but also the creative practices, technical knowledge, value systems, and identities of its users throughout its long history. Most of the articles of KP XII respond to this quandary, centering the keyboard’s interface in the stories that they tell. The content grew out of a conference themed *The Keyboard as a Musical Interface*, held in 2018 at the Deutsches Museum in Munich. The Museum’s musical instrument collection, which (by design) features a wide variety of instruments with non-standard keyboard interfaces, offered the perfect, defamiliarizing inspiration for a series of presentations and discussions involving players, instrument makers, curators, and musicologists. With topics that range from medieval organetto performance to the use of just intonation harmoniums in 19th-century acoustics research, the articles chart out a *longue durée* history of the keyboard interface’s impact on the arts and sciences. All this and more—including essays on Swiss Renaissance keyboard ornamentation, Clara Schumann’s improvisations, and the performance history of Erik Satie’s piano music—is coming soon in this special double issue of the journal!



## DIVERSITY, EQUITY, AND INCLUSION (DEI)

BY PAMELA RUTTER-FEENSTRA

In 2019, the Westfield Center celebrated its 40th anniversary, which was heralded at the *Blending Past & Present* conference hosted at the Oberlin Conservatory of Music. At the final panel discussion of the conference, I had a brief opportunity to reflect on Westfield's innovations over the decades and invite our members to join in the next progressive steps for the historical keyboard world—Diversity, Equity, and Inclusion (DEI). Our first DEI steps are now unfolding. First, I offer reflections from the Oberlin conference. Second, the Westfield Center initiated a DEI Committee, which developed a DEI Statement that the Board approved in October, 2020. Third, we welcome you to engage with diversity, equity, and inclusion in our upcoming *Diversity & Belonging: Unsung Keyboard Stories* conference on January 26-30, 2022, at the University of Michigan. Please see and respond to our call for papers, presentations, and performances, due May 1, 2021. Join us!

### **DEI-Infused Westfield Center From the Westfield Conference at Oberlin October 2019**

“Meantone Temperament: A New Horizon” read the progressive theme of Westfield's initial workshops at Wellesley College (1982-87). After those watershed workshops, first Westfield Conference attendees Delores Bruch and others described themselves as “on fire,” “astonished,” and “transformed.”

On the heels of Wellesley, Westfield's publications of the two-volume monograph, *Charles Brenton Fisk: Organ Builder* (1987), followed by *The Historical Organ in America* (1992) forged the path for an ongoing multidisciplinary confluence of historic keyboard-instrument building, scholarship, and performance.

Westfield's historical organ study tours in Mexico, Germany, the Netherlands, Spain, and England in the 90s blazed the trails of pedagogical outreach and learning opportunities for students and professionals alike.

In the 21st century, Westfield continues as a cutting-edge guide for the intersection of keyboard performance, scholarship, and building. First, in 2002, Westfield expanded its scope to include fortepiano, clavichord, and harpsichord studies. Soon thereafter, Westfield

boldly ventured beyond the printed page to improvisation and keyboard collaboration in its trailblazing conferences.

In 2008, Westfield published the first issue of the internationally-acclaimed *Keyboard Perspectives*. Westfield conferences continue to expand perspectives, such as in the 2018 *Global Baroque* conference at Cornell, in which ethnomusicology increasingly partnered with performance, instrument making, and keyboard scholarship.

In sum, the Westfield Center is a trailblazer. “*We’re bold. We’re watershed. We’re acclaimed. We’re transformative.*” Westfield conferences have been at the cutting edge of the triumvirate of keyboard instrument making, scholarship, and performance and pedagogy.

*In our age of increased hate speech, actions, and marginalization, what’s next for Westfield?* As trailblazers, we are uniquely poised to tell the unsung stories of our African American, Latinx, Jewish, southeast Asian global sisters and brothers, and many more, including asylum seekers. These voices have been missing from classical-music history books, repertoire lists, articles, papers, performances, conferences, representation at institutions and organizations, and leadership positions. Like most classical music, the keyboard canon exists with a gender disparity and a gaping absence of people of color. Westfield can forge new paths in diversifying who we are, what we present, and what and whom we represent. Our 40 years of cutting-edge transformations can be sharpened to sing these unsung songs and by so doing, create the potential for a compassionate and sustainable, long and healthy future for Westfield and classical-keyboard endeavors worldwide.

## DIVERSITY, EQUITY, AND INCLUSION STATEMENT

APPROVED OCTOBER 14, 2020

The Westfield Center is committed to Diversity, Equity, and Inclusion (DEI) across our membership, leadership, events, and publications, including conferences, scholarship, panels, performances, presentations, committees, pedagogy, and opportunities. We commit to braiding issues of representation and equity into discussions, nominations, and decisions. We embrace equity and diversity, and foster a respectful, inclusive climate for all individuals regardless of age, disability, employment status, ethnicity, gender identity, nationality, race, religion, sexual identity, size, socioeconomic status, and specialization. We will challenge and respond to any bias, harassment, and discrimination that occurs within our purview.

We acknowledge that the world of western art music has often excluded people of color and people with historically marginalized identities relating to their gender, sexuality, education, and ability. In recognizing these injustices, we prioritize fair representation and inclusion

in the membership, in leadership positions, and in the selection of presenters and performers at events. The Westfield Center will seek advice and follow best practices to advance DEI, and will update and publicly post DEI goals and assessments annually.

Westfield welcomes all, and offers each individual a place of inclusion and belonging. Through our active and ongoing commitment to diversity, equity, and inclusion, we strive to create sustaining solutions that optimize our potential as an organization of people who care deeply about historic-keyboard building, performance, scholarship, and pedagogy.

*DEI Committee:*

*Matt Bengtson*

*Matthew Dirst*

*Sandra Mangsen*

*Tiffany Ng*

*Pamela Ruiter-Feenstra, Chair*

## *DIVERSITY & BELONGING: UNSUNG KEYBOARD STORIES*

JANUARY 26–30, 2022

UNIVERSITY OF MICHIGAN, SCHOOL OF MUSIC, THEATRE & DANCE (ANN ARBOR, MI, USA)  
CO-HOSTED BY THE WESTFIELD CENTER FOR HISTORICAL KEYBOARD STUDIES/CORNELL CENTER  
FOR HISTORICAL KEYBOARDS IN COLLABORATION WITH SPHINXCONNECT

Our communities face crises of diversity and belonging, of racial violence, and sexual and gender harassment as the old fear of difference takes on disturbing new forms. The Covid-19 pandemic has exacerbated these tensions and complicated our responses; at the same time, it has ushered in a new paradigm of virtual connection and digital presence that enables an unprecedented degree of inclusivity. Schools of music, concert halls, and cultural institutions around the world are questioning long histories of exclusion, and artists are newly empowered to recover and amplify the voices of historically marginalized groups.

The historical diversity of the keyboard's many interfaces—ranging across the organ, clavichord, harpsichord,

carillon, piano, and their electronic descendants—offers multiple pathways to explore the unsung stories of musical artists who have been ignored or discounted. The Westfield Center, in partnership with the Cornell Center for Historical Keyboards, the Sphinx Organization, and the University of Michigan School of Music, Theatre & Dance, is convening an in-person and online dialogue among keyboard scholars, performers, and instrument makers to expand and redefine the history of what it means to #LookLikeAKeyboardist.

We seek papers, recitals, and lecture-demonstrations that illuminate keyboard stories of womxn, African Americans, Latinos/as, Jews, Muslims, Arabs, indigenous

people, queers, and other groups historically excluded from institutional recognition. We also encourage arts leaders, scholars, and instrument makers to document and explore the ways they have sought to make keyboard studies and historical-keyboard performances more diverse and inclusive. Finally, we invite approaches that draw on global music history and postcolonial studies to question the very category of “historical keyboards” within a global context.

Possible topics include, but are by no means limited to, the following areas (and the umbrella term “keyboardists” here refers to performers, composers, builders, and scholars):

- Historical or contemporary keyboardists or composers for keyboard whose work has been marginalized
- Keyboard instruments played, built, or commissioned by marginalized individuals
- Keyboard-related ideologies of class, race, gender, and sexuality
- The (re)definition of “historical keyboards” in global contexts
- Effective strategies to address the underrepresentation of marginalized groups in keyboard performance, history, and building
- Barriers to the entry or advancement of minorities and womxn in keyboard professions

We welcome all submissions, especially from students and early-career performers and scholars. Available instruments will include a Silbermann-influenced Fisk organ, multiple harpsichords, Steinway grand pianos, a 60-bell Eijsbouts carillon and a 53-bell Taylor carillon, a late 1790s Walter-style McNulty fortepiano, and an 1866 Erard piano. We also welcome proposals for virtual presentations.

Please submit abstracts of ca. 300 words, describing a 25-minute paper, recital, or lecture-demonstration, to [diversity-belonging@umich.edu](mailto:diversity-belonging@umich.edu) by May 1, 2021. People proposing solo or chamber recitals are encouraged to include a link to a 7-10-minute audio/video recording (.mp3, .mp4, .mov, YouTube).

### ***Diversity & Belonging* Videos:**

You will receive periodic video teasers for the not-to-be-missed *Diversity & Belonging* conference. This month, we’re pleased to feature Matthew Bengtson, Associate Professor of Piano at the University of Michigan, who discusses and performs piano sonatas of George T. Walker here: <https://youtu.be/19o7AMYTdbS> and <https://youtu.be/HR9lcQ9KWI0>.





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:**

Stephen Craig, Editor

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