Westfield

Newsletter of the Westfield Center for Historical Keyboard Studies
Volume xxxiii, Number 3

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

October 2023
Stephen Craig, Editor

Welcome to this year's third issue of the Westfield Newsletter! Firstly, a report on the highly-successful Sustaining Keyboards symposium describes this occasion that took place at Cornell University, September 15–16, 2023. I interview Ayree Coletti, Westfield's newly appointed Program Coordinator, where she reminisces on her journey as a musician and the skills that she has developed that are beneficial for this organization. Anna Steppler gives us an insight into the approaching Gothenburg International Organ Festival 2023, Echoes, October 11-22.

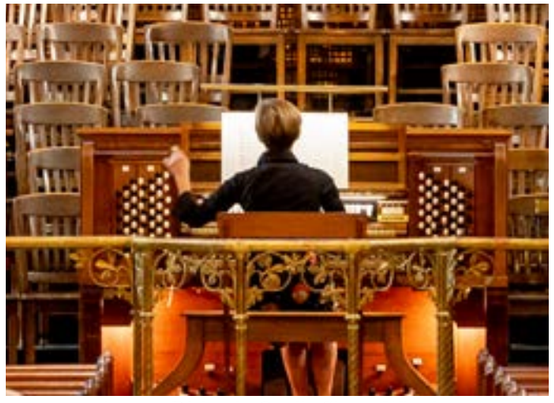
There are two announcements of significant interest: The Orpheus Institute's Call For Doctoral Artist-Researchers 2023 and the University of Michigan School of Music, Theatre & Dance faculty post of Assistant Professor, Tenure-Track Faculty Position, Department of Organ—Observe the extended application, October 6, 2023, deadline!

—*Stephen Craig*

Contents

Sustaining Keyboards Symposium At Cornell University

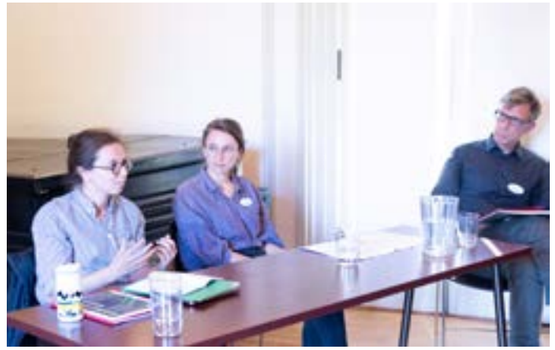
On September 15–16, 2023, scholars, performers, makers, restorers, and curators of keyboard instruments convened on Cornell University's campus for the symposium *Sustaining Keyboards*, hosted by the Cornell Center for Historical Keyboards with sponsorship from the Atkinson Forum in American Studies. Asking how notions of sustainability might prompt us to think anew about keyboard histories and futures, attendees gathered to discuss topics ranging widely from the instruments' long-standing embeddedness in nature and commerce, artifice and art, craft and industry, to the political-economic and ethical stakes of making and maintaining these instruments in the face of our current environmental crisis.



Annette Richards. Credit: Simon Wheeler.

The proceedings commenced with a recital centering on the symposium's very theme: how might keyboards, or in this case, organs, whose intricate construction owes its material origins to the natural world but simultaneously places these machines squarely in the realm of human artifice, give voice (back) to nature? Meticulously programmed to inspire, challenge, and delight, this opening recital, warmly introduced and expertly executed by Annette Richards and David Yearsley, the masterminds behind *Sustaining Keyboards*, fulfilled its promises and some. Listening to the two organs built two centuries apart that have graced Cornell's beautiful Sage Chapel, an attentive audience was transported through sonic imagination past and present across diverse landscapes, as far afield as the bucolic floodplains of rural Worcestershire (*A Verse - In Nomine* by Nicholas Carleton and *A Fancy for Two to Play* by Thomas Tomkins) and as close to home as the glaciated ridges of the Cayuga bluffs (*Reflections on the Cornell Alma Mater "Far Above Cayuga's Waters"* improvised by David Yearsley). On the relatively dainty yet no less marvelous Neapolitan organ by Augustinus Vicedomini (1746), we were treated to an exquisite selection of Nature's voices, from rustling foliage (Byrd's "The Woods so Wild") to nightingales' chirps and trills (Poglietti's *Il Rossignolo*), all rendered with charm and sensitivity, thanks as much to the organists' elegant playing as to the instrument's meantone tuning and articulate pipe speech. By contrast, the American-made Aeolian-Skinner organ is a symphonic powerhouse built in 1940. On this instrument, the most familiar strains on Cornell's campus went through playful transformations under Yearsley's hands (and feet), from a baroque reverie in the minor mode, evoking the ill-fated "Annie Lisle," through a darkly decadent waltz, tinged with early-twentieth-century cinematic allure, to a virtuosic finale in which the instrument roared to life with industrial might. As Richards and Yearsley invited us to engage with the profound and, at times, difficult questions concerning the relationship between our cultural heritage and the natural world in our current era of planetary ecological crisis, the recital also served as a reminder of the importance of approaching these challenges with good humor and unwavering grace, much akin to the manner in which the recital's culminating piece garnered its original acclaim, Yearsley's poignant and witty musical invention having served as a morale-boosting beacon amid the somber backdrop of Cornell University's COVID-19 shutdown.

For the academic panels, attendees gathered in the former residence of Cornell University's founding President and organ aficionado, Andrew Dickson White. At the core of the panels' deliberations lay an existential inquiry: what path should we tread with these (once) venerable keyboard instruments amid pressing environmental and ecological concerns? Should we, as one moderator provocatively queried, simply resign ourselves to their inexorable decay? Indeed, the preservation and rejuvenation of these instruments are often as politically charged as they are ethically murky, as common themes emerged throughout the presentations, ranging from the traces of colonial expansion that survive in historical keyboard instruments worldwide, through the extraction of environmental resources, to the exploitation of racialized labor.



Credit: Liza Zabelina

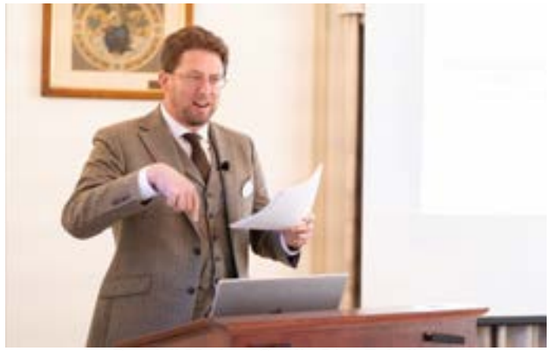
Several papers addressed the (dubious) rhetoric of creating climate-resistant instruments during Europe's age of imperial expansion and global industrialization. Kirsten Paige (North Carolina State University) examined the ways manufacturers in the early 1900s mobilized colonial networks to market climate-resistant pianos, especially in India, underscoring how the act of addressing sustainability in keyboard culture, or the rhetoric surrounding it, can embody the long arm of the metropole, reinforcing the tendrils of colonial domination. The historical theme also found its modern-day echo, as piano (and organ) manufacturers today are similarly concerned with protecting their instruments against climate challenges. Paige suggested that we learn from Indigenous epistemologies that embrace the "edge of comfort" by letting the vicissitudes of nature back into the concert hall, eschewing the proliferation of atmosphere-destroying HVAC systems. Morton Wan (Cornell University) explored the financial, material, and labor networks surrounding S. Moutrie & Co., the English piano builder and retailer who became the first piano manufacturer in the Far East and the storied legacy of Moutrie's "Made in China" pianos. While the allure of Moutrie's pianos lay in their competitive pricing, designed to satisfy local and regional demand, the unrelenting appetite for lumber sourced from locales as diverse as Japan, Thailand, North America, and beyond, served as a harbinger of the rampant global deforestation at the time. Proclaiming "The Best in the East," Moutrie's advertising strategy on using climate- and vermin-resistant timber echoed the rhetoric of other purveyors of allegedly climate-resistant keyboards made for adversarial climates beyond Europe—a theme that was discussed across several papers at the symposium. Despite the rhetoric, as one participant noted, European makers were far from successful at building instruments impervious to climate-induced decay—even on temperate home soil.

The organ's susceptibility to climate and natural disasters emerged as another prominent thread at the symposium's scholarly panels. Alexander Meszler (Luther College) surveyed the use of bamboo as a pipe-making material in the Asia-Pacific region, examining historical and modern examples from China, Japan, Korea, and the Philippines. In a striking testament to the complicated intersections of materials and climate, bamboo pipes from the significantly more humid Philippines sent to Germany for restoration suffered further damage from drier German conditions. Meszler highlighted the potential for bamboo as a material in contemporary organ construction, moving beyond its status as a mere novelty and venturing into the realm of sustainable instrument building. (Asked if one can construct a truly *organic* instrument out of living bamboo, the answer was a disappointing no.) Fanny Gribenski (New York University) explored the multifaceted history of French organs in Martinique, which functioned not merely as musical instruments but as tools of discipline and emblems of colonial infrastructure for workers on the sugar plantations of the French-controlled territory. In her presentation, photographs of the surviving 1922 Mutin-Cavaillé-Coll organ, now standing in the church of Saint-Antoine des Terres Sainville in Fort-de-France, showed telltale signs of its deterioration and decline, etched by the relentless embrace of the Caribbean's climate, coupled with the waning local interest in its musical offerings. While the urgency to preserve the historical artifact

may seem compelling, Gribenski rightly reminded us that contemporary endeavors to revive and maintain such an instrument with a checkered past ought to account for the instrument's entwinement with colonialism, ensuring that the pursuit of musical sustainability does not inadvertently perpetuate the appropriative violence of the past. During the discussion, one participant keenly pointed out the hubris of erecting monumental machinery meant to endure centuries in a region prone to volcanic fury—the devastating fire of 1890 destroyed much of Martinique's Fort-de-France, while the cataclysmic volcanic eruption of 1902 annihilated the island's town of Saint-Pierre, erstwhile known as the "Paris of the Caribbean."

David Yearsley (Cornell University) traced the history of organs at Cornell to argue for the importance of curation—and curators. Cornell's first president, A. D. White, was a dedicated organist and organ expert, who commissioned organs for Sage Chapel and, late in life, a technologically progressive instrument for Cornell's Bailey Hall. In an ironic twist, the organ was ruined by a flood, water sucked into its wind system when the blower was subsequently switched on—a disaster that could have been averted if the instrument had been powered by human serf (as in White's time in Russia) or students (plenty of them here). As Yearsley astutely remarked, "organs court disaster": the machinery is anchored to the building and vulnerable to the state of the building itself. Crucially, it is informed and committed custodians who are required to protect these instruments—the tenure-track university organists whose positions are slowly being eroded in universities across the United States. During the discussion, a question arose, one that reverberated beyond the organ: could the breakdown of instruments in fact reflect the crumbling infrastructures of higher education and the liberal arts, serving as both an allegory and a consequence of changing times?

Contemplating a future for the pipe organ, Randall Harlow's (University of Northern Iowa) presentation sought to unpick the instrument's entanglement with canonical constraints and capitalist extraction. Drawing on posthumanist ideas from such thinkers as Donna Haraway, Tim Ingold, Bruno Latour, Harlow contended that the recent European "hyperorgan" movement—a digitally networked, globally activated keyboarding affair—might be thought to herald a new approach to "musicking" with keyboard instruments—an approach that prompts us to "compost" (à la Haraway) the historical material legacy of keyboards to envision their sustainable future. In keeping with his generative philosophy for the hyperorgan, Harlow's thought-provoking paper was generative of ideas and conversations. The ensuing discussion touched on topics ranging from the promises and perils of the digital, as exemplified by hyperorgan technology, to critiques of the proliferation of neologisms (e.g., Chthulucene) in posthumanist thought.



Randall Harlow. Credit: Liza Zabelina

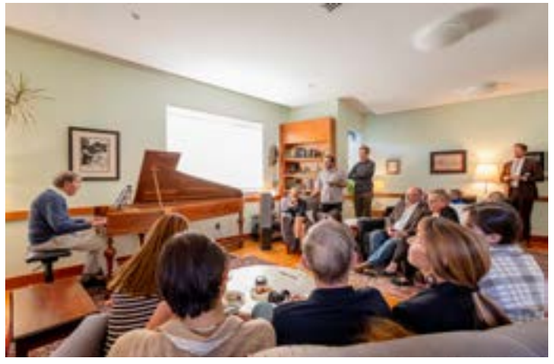
and the undoing of previous efforts, including the removal of unnecessary braces in the Kirkman—a process that prompted Slowik to reflect on the notion of "restoration fashion." The necessity of reconciling prior restoration and maintenance efforts emerged as a throughline among the panelists. Bruce Shull directed the recent reconstruction in the Paul Fritts workshop of an 1819 organ by the Pennsylvania organ builder Philip Bachman. In his presentation, Shull traced the history of Moravian organ-building in the United States and especially the work of David Tannenberg (Bachman's father-in-law). Finally, Cornell's recently retired Ken Walkup discussed the extraordinary restoration—or, rather, rescue—of a Pleyel grand piano from 1843, a project carried out with piano conservator and restoration expert Ken Eschete, involving not only painstaking research but also ingenuity, imagination, and considerable resolve. Walkup's remarkable achievement was vividly heard at the Friday night concert, as Matthew Bengtson brought the revived Pleyel into action. The

three presenters also emphasized the importance of drawing inspiration from contemporary instruments for their respective projects, underscoring how the continued preservation of these instruments helped produce an expansive network of knowledge while also shaping a community of conservation. While celebrating these three bracing achievements, questions and discussion following the presentations also directed our attention to the future: how, as the field of organology advances, might new generations of researchers and restorers build upon such exemplary work?

Credit: Liza Zabelina

Rounding out the formal presentations for the morning, instrument maker and restorer Anne Acker gave a brilliant, thought-provoking, and sometimes sobering talk on sustainability and material choices for keyboard instruments. Acker began by recognizing the growing scarcity of resources due to environmental degradation impacting specialized lumber and policy change concerning such materials as ivory and baleen. She then went on to highlight the challenge faced by keyboard makers in a specialized market that is bound to be limited in production and availability, especially when compared to our modern expectations, conditioned and homogenized by the increasingly globalized supply chains. Acker's presentation demonstrated how instrument makers and their world today resembled a microcosm of a changing planet with finite resources and unpredictable climate. In the ensuing roundtable, this point was echoed by Stephen Birkett, who reflected on the significant amount of energy, both electrical and human, required for producing music wire. While underscoring the need to consider materials that are becoming increasingly difficult to obtain and to justify using, Birkett also highlighted the optimism we may find in the improved accessibility to higher quality materials, along with innovative techniques with materials such as epoxy repairs and composite action parts. The roundtable discussion continued, with Scott Hankins and Malcolm Bilson joining in, delving deeper into the challenges related to material choices and the cultural responsibility of preserving these keyboard instruments.

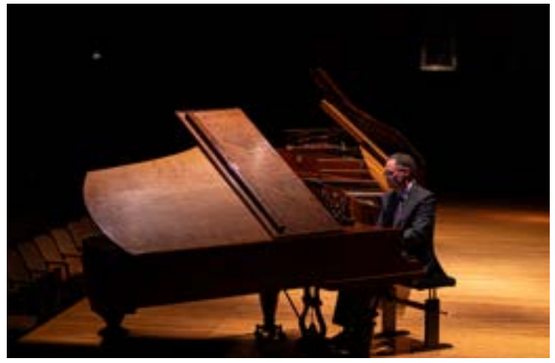
Across the symposium, it was the instruments themselves that provided perhaps the most convincing arguments for their survival, and the importance of efforts to preserve, conserve, use, and reuse them. These musical tools are at once historical documents, research resources, records of the social, aesthetic, economic, and political, and vehicles for new creative expression. At the opening reception, generously hosted by Andrew Hicks at Cornell's Hans Bethe House, Malcolm Bilson graced the convivial soirée with a thoughtful rendition of the epic *Prelude and Fugue in B minor* from *Book I* of *The Well-Tempered Clavier* by J. S. Bach, on a McNulty copy of a 1749 Silbermann piano. It was on a similar Silbermann instrument that Bach was said to have improvised extensively during a visit to his son, Carl Philipp Emanuel, in Potsdam, where the younger Bach served at the court of Frederick the Great.



Malcolm Bilson. Credit: Simon Wheeler

On Friday evening, Matthew Bengtson gave a gorgeous recital in Barnes Hall, with great sensitivity using three very different pianos from the Cornell collection for repertoire that stretched from Mozart (on a McNulty piano after Anton Walter, 1805), to Fauré (on an aliquot grand Blüthner, 1878) to

Chopin (on the 1843 Pleyel). Echoing the nature theme that threaded through the whole symposium, Bengtson included Amy Beach's magical "Hermit Thrush at Eve," alongside Edward MacDowell's slithery "Of Salamanders" from his *Fireside Tales*.



Matt Bengtson. Credit: Liza Zabelina

The pianos of the Cornell Center for Historical Keyboards were heard again on Saturday, in a concert given by Cornell faculty pianists Xak Bjerken and Miri Yampolsky, with Malcolm Bilson, as well as undergraduate Brian Wang and guest artist Sezi Seskir. From Sibelius ("The Trees") to Schumann ("Waldszenen"), Chopin to Berio, Beach to contemporary composer Reena Esmail, the whole program brought to the ears and imaginations of listeners the soundscapes of the natural world, translated through the wood, wire, and leather of these beautiful instruments, brought to life under the fingers of five extraordinary pianists.

Nathan Laube. Credit: Simon Wheeler

Finally, on Saturday evening, the symposium drew to a splendid close with a breathtaking performance by organist Nathan Laube. Much like Bengtson before him, Laube chose to showcase his virtuosity across various instruments, beginning on the Cornell Baroque Organ in Anabel Taylor Chapel with Buxtehude's *Te Deum laudamus* and Bach's arrangement of Vivaldi's *Concerto in D minor*, both works sparkling, alive, enchanting, using the instrument to the full with extraordinary grace and sensitivity; then on to Sage Chapel for the great *Fantasia in a* by William Byrd on the meantone Italian organ, and finally, Laube's own transcription of the Liszt B-minor sonata on the Aeolian-Skinner organ. The latter was a tour-de-force of invention, imagination, and skill—utterly convincing and memorable, and a revelation of the potential for subtle color and gripping power in an instrument (and space) that do not reveal themselves easily in this way. With a revelatory performance like this, there could be no better argument for the continuing relevance and reach of these keyboard instruments and their music. Enthralled, enlightened, and entertained, attendees at the concerts marveled at these magnificent performances that had seamlessly interlaced the symposium's intellectual proceedings. These musical moments also reminded us of the enduring imperative to blend performance and scholarship. Indeed, across these two days, it was these performances that *sustained* conversations and connections—and a community committed to thinking deeply and acting boldly in the name of bringing about a better musical future with the keyboard instruments. Perhaps, what is worth sustaining, above all, is the ethos of community and collaboration—an ethos that the Cornell symposium has so successfully embodied.

—Benjamin P. Skoronski and *Addi Liu,*
with additional contributions from *Scott Hankins, Annette Richards,* and *Morton Wan*

Interview With Ayree Coletti: Westfield's Newly Appointed Program Coordinator

Since you come from a musical family, with both parents working as musicians, music has always been a part of your life. How has this shaped your career path?

I do come from a musical family, however my parents both had/have other day jobs. My father is a physician and my mother is a psychotherapist and translator. Musically, my father is a violinist and conductor and my mother plays the piano and percussion. Music was never just a hobby for either of them. They started me on the violin when I was three and a half years old. I initially studied the Suzuki method, but my father quickly took over as my primary teacher in my early years. His love of classical music was the driving force with the discipline and strict study of the violin. Of course we had our clashes, but without him and my mother, I would have never pursued my musical studies in NYC at Juilliard, participated at summer festivals and attended countless concerts. Summers at the Saratoga Performing Arts Center (near my hometown) hearing the Philadelphia Orchestra and NYC Ballet remain highlights from my childhood. The funny thing is, even though my parents pushed my violin studies to the maximum, they never intended for me to become a musician. I was originally a PreMed major in college, and it was only when I was away from the violin that I realized that it had to be part of my life full time. I transferred schools and changed majors. This decision caused quite a conflict with my parents. From that moment, I had to fight for music to be my life. Despite the battles I faced with my parents, it made me appreciate music and my place in it more. Now, my parents are my biggest supporters and I adore how our shared love of music has brought us together.

You have a vast experience as a performing violinist from Huntsville Symphony Orchestra to Broadway. What interests you most in performance?

I have been very fortunate to have had many wonderful performance opportunities in my career. My passion for performing is in orchestral playing. I love being part of a section and a large orchestra as a whole. There's nothing quite like coming together with 80+ musicians and performing a beautiful symphonic work – the sounds are truly amazing and so exhilarating! I have also met the most interesting and wonderful colleagues along the way – the camaraderie and the wonderful friendships I have made is something I am also truly grateful for.

You have also worked extensively as a manager and concert producer. Are there any projects that you have worked on that stand out in particular?

Every project has its stand out moments. For me, the one that sticks out the most is from 2010. It was still early in my career. I was managing and producing a performance at Carnegie Hall. It was my first time working with a union venue and on such a large-scale project. I was very fortunate to meet one of my mentors during this time and he was extremely instrumental in my professional growth. The lessons he taught me are ones I have carried with me throughout my career. The project in 2010 involved many moving parts – everything from union rules, navigating being a female in a mostly male industry, orchestra and chorus members coming from around the globe, and overseeing every logistical piece of the puzzle. At the end of the day, we had 200+ members on stage performing Beethoven's 9th Symphony to a sold-out crowd – very successful! Not only was it a personal triumph for me, but it solidified my passion for being a manager and concert producer. There is nothing like watching your creative vision come to life!

Tell us more about your work with the World Civic Orchestra – its vision, projects, and ethos – where you have two roles as principal 2nd violinist and General Manager.

The World Civic Orchestra is a project that is near and dear to my heart. The organization was born from the desire to connect musicians through music, regardless of their race, gender, religion, etc – everyone is included and accepted. We have a global membership

base and have traveled to Taiwan, Japan, Prague and the major concert venues in NYC. Next summer, the WCO will perform in Budapest, Hungary! Unfortunately, our 10th Anniversary concert in Kyoto, Japan was canceled due to the Covid-19 shutdown and after a three-year hiatus, the WCO returned with a performance in New York City this summer. Given the worldwide membership, we wanted to return with the utmost safety and be able to include everyone.

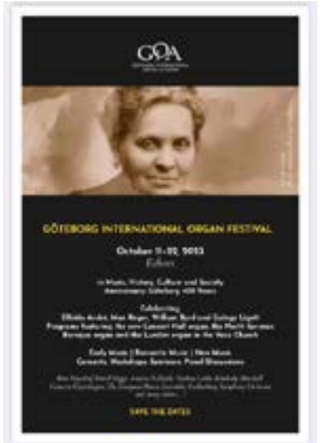
I grew up in a musical family and WCO was started by my father, who is the Music Director. I find it very rare these days to find families who work together with a common passion. Over the past 15 years, I feel very lucky to have been able to work alongside my parents (my mother plays percussion and is also the Hospitality Coordinator). Playing principal 2nd violin most certainly adds more to my plate, but there is nothing like performing on the stage with your family.

With these extensive skills that you have acquired in your career so far, what do you want to bring to Westfield?

I truly hope the skills I have acquired in my career will be an asset at Westfield. My background in violin performance, management/ production and finance are a perfect combination of skills for this position. I am passionate about classical music remaining relevant and accessible and I hope to bring new, fresh ideas to Westfield so that it can continue to grow in the coming years.

—Interviewed by Stephen Craig

Echoes Of Histories Familiar And Unfamiliar: Gothenburg International Organ Festival 2023



October will once again see students, scholars and lovers of the organ gather in Gothenburg, Sweden, for the latest Gothenburg International Organ Festival, with a rich array of concerts, masterclasses and academic sessions. Part of the festival's mission is also to bring organ music to the surrounding region, so as in previous years, organists will travel out from the city, bringing the celebrations with them to Mariestad, Ulricehamn, and other venues further afield. This year's theme is Echoes, and the festival includes particular celebrations to mark some notable anniversaries this year – William Byrd (d.1623) at 400 and Max Reger (b.1873) at 150 – and continuing celebrations of Gothenburg's 400th anniversary (founded 1621) inspire a focus on the city's own Elfrida Andrée (1841-1929), pioneering composer, teacher, and organist of Gothenburg cathedral.

In 1857, at the age of 16, Andrée was the first woman to receive the organist's diploma at Kungliga Musikaliska akademien (the Royal Music Academy) in Stockholm, at which point women were not permitted to hold official appointments as organist. With the help of her father, Andrée petitioned for a change in Swedish law, and four years later she was able to take up an organist position in Stockholm: aged 26, in 1867, she took her seat at the console of Gothenburg cathedral, a position she held for the rest of her life. Two years later, her first symphony was performed in Stockholm, and Andrée went on herself to conduct orchestras, tour internationally (as composer and organist), win prizes for her orchestral and organ composition, and compose in genres ranging from chamber music to opera (her Fritiofs Saga of 1895). Alongside the opportunity to hear some of Andrée's ample choral music once more in liturgical context, several concerts across the festival highlight her organ compositions; Kimberly Marshall will make Gothenburg cathedral resound once again with Andrée's first Organ Symphony in b minor (1890), the setting where Andrée herself played and developed the work (an earlier version of the symphony was already heard here in 1871). With Mendelssohnian influences apparent across the symphony, the opening movement clearly shows the imagination of Andrée as an orchestrator, with its expansive form and restless symphonic development; Andrée draws her listeners through the work to a joyous triumphal march at the symphony's close, via a delicate fugue and beautiful Cantabile, the latter a favorite movement that Andrée transcribed for solo cello and organ, and piano solo. Unabashed in its ambition, the symphony is testament to Andrée's skill; she would go on to write a second symphony for organ and brass. The festival also sees the welcome launch of a new edition of Andrée's organ music (Cantorgi, edited by Johan Hammarström and Jan Börjeson), and a seminar discussion with the editors on sources and Andrée's historic importance.

A gifted musician, Andrée took as her motto "det qvinliga slägtets höjande: the elevation of womankind," and her life and work forms the inspiration for a major theme of this year's festival: the celebration of women at the organ, forging new paths as composers and performers. Andrée herself worked to increase access for women to the musical profession, including encouraging the appointment of a significant number of women in the Gothenburg region as organists during her tenure at the cathedral. In a concert of two halves, Vasa church will hear a colorful selection of Andrée's organ works performed by organists Jonas Lundblad and Johann Hammarström, from her symphonische dichtung to her transcription of Haydn's Chaos from The Creation, juxtaposed with a second half that sees Andrée's music answered with compositions by other women, with Annie Laver at the console performing repertoire from Clara Schumann to Rachel Laurin. Masterclasses will give students the opportunity to discover repertoire by Andrée herself, along with a host of other innovative composers, including Florence Price, Elizabeth Stirling and Jeanne Demessieux. These women too are pioneers and important voices in the organ's history; like Andrée, Demessieux, Price and Stirling were themselves virtuosi, composing bold music for themselves to play, and pushing against societally imposed limitations of what women could (or should) achieve at the organ. Price forged an evocative style that embraced her black heritage as a crucial part of the melting pot of American organ music; Demessieux wrote with extreme virtuosity, and was a critical player in the emergence of the organ in the recording sphere; Stirling fought entrenched prejudice regarding "the lady organist" in nineteenth-century Britain with superb technique and bravura pedaling. These three sit alongside a host of composers who have embraced the organ as part of their output, including Sofia Gubaidulina, Ethel Smyth, and Judith Bingham, all represented in masterclasses and concerts across the festival. The festival culminates in a Symposium gathering scholars from both sides of the Atlantic to explore Andrée and the work of other pioneering women at the organ, with speakers to include Andrée's biographer Eva Öhrström (her Elfrida Andrée: Ett levnadsöde, Stockholm: Prisma Förlag, 1999, remains the essential, foremost work on Andrée's life). A further festival highlight is the performance of Kaija Saariaho's 2013 concerto for organ and orchestra, Earth's Shadows, with Olivier Latry joining the Gothenburg Symphony Orchestra; the festival also concludes with a concert in Vasa Church in memoriam Kaija Saariaho, following the Finnish composer's death earlier this year.

This focus on women in the history and culture of the organ sees the festival shine a light on a neglected aspect of the organ's history, one running parallel with many of the more familiar canonical narratives that surround the organ. The emphasis on Andrée reveals how women have come to the fore as advocates for the organ: a vital force of imagination, pushing the instrument toward new possibilities. Andrée's attempts to find a Swedish publisher for that first organ symphony were initially thwarted when Gehrman & Co suggested there was simply no Scandinavian market for such large-scale works; finally published by the London based Augener & Co in 1892, Andrée's symphony now stands as an early landmark of ambitious writing for the organ in Sweden, joined by numerous other virtuosic works from the turn of the century onwards.

As ever, the Gothenburg festival boasts a packed program, and this celebration of Andrée and women's history at the organ is but one "echo" heard alongside many. Concerts offer music dating from the fourteenth century to 2023, alongside special offerings celebrating Byrd and Reger. Seminars cover topics from the seventeenth- and eighteenth-century's playful fascination with the ancient world to the influence of Jacques-Nicolas Lemmens, and repertoire from partimento to Reger. The offerings across this year's festival – and there are many more than those mentioned here! – make clear how the organ possesses a particular ability to conjure other worlds through its sounds: echoes not only of other instruments, but crucially of histories familiar and unfamiliar. This was true for

composers throughout the organ's history, as seen in Andrée's love of Mendelssohn, and it still rings true today as we seek not only to listen afresh to familiar parts of the organ's history, but also to hear the fainter echoes of those histories deserving of greater recognition. Alongside the festival proper runs lilla orgelfestivalen: the little festival, aiming to get children interested in the organ. With opportunities to explore the impressive Concert Hall organ, learn how a small organ is built, and take dance lessons like seventeenth-century nobility (to organ accompaniment, of course!), this outreach is an important part of the broader mission of the festival. In so doing, Gothenburg not only resounds with the echoes of its own organ history, exemplified by the music of Elfrida Andrée, but also looks forward to the future of the instrument, and the potential to hear echoes as yet unimagined.

—Anna Steppler

Orpheus Institute: Call For Doctoral Artist-Researchers 2023

ORPHEUS

INSTITUUT

If you are a musician with an outstanding artistic record, strong research skills, transdisciplinary interests, and are looking to embark on a doctoral degree, you may be interested in this call for doctoral artist-researchers 2023 from the Orpheus Institute in Ghent, Belgium. The institute has become well known to the readers of the Westfield Newsletter since Tom Beghin started working there in 2015 as the principal investigator of a research cluster, Declassifying the Classics.

Declassifying the Classics combines historical materiality, social culture, and communicative contexts as platforms for modern-day historically informed performance. Historical instruments are studied as tools for musical expression, but also as objects in their own right. Through reconstruction, enactment, and embodiment the cluster revisits familiar scores and explores unfamiliar ones to tell stories of men, women, and their things during a period that has stiflingly been called "classical."

As a doctoral artist-researcher you will become part of a research team, while pursuing a PhD in artistic research through the Orpheus Institute's docArtes program in conjunction with the LUCA School of Arts, of the University of Leuven (KULeuven).

For more information, please contact either Jonathan Impett, director of research at the Orpheus Institute (jonathan.impett@orpheusinstituut.be), or Tom Beghin directly (tom.beghin@orpheusinstituut.be).

University of Michigan School of Music, Theatre & Dance: Faculty Post Available Extended Deadline To October 6, 2023

SCHOOL OF MUSIC, THEATRE & DANCE UNIVERSITY OF MICHIGAN

ABOUT THE SCHOOL OF MUSIC, THEATRE & DANCE. As a comprehensive performing arts school set in one of the world's finest public institutions of higher education, the School of Music, Theatre & Dance (SMTD) is deeply engaged in the creation, practice, scholarship, and pedagogy of music, theatre, and dance. We aim to provide leadership, nationally and internationally, in all three fields. We assert and celebrate the value of the arts to the mission of the University of Michigan. SMTD is strongly committed to access, diversity, equity, inclusion, and anti-oppression as a means of enacting justice and achieving and sustaining excellence.

Duties: The appointee will teach applied private instruction at the undergraduate, master's, and doctoral levels; teach organ literature classes and sacred music classes that include improvisation; hold weekly studio classes; and fulfill other instructional needs, such as collaborating with Department faculty to revise organ curricula to support changing professional preparation needs and new career paths. The appointee will be expected to: demonstrate a strong commitment to teaching excellence, create an innovative curriculum for a broad range of students of varied identities and backgrounds who seek to explore a range of educational opportunities and career pathways; recruit and retain students of exceptional promise, and develop and maintain a visible national and international profile as a performer and a pedagogue. The appointee will also be expected to: participate in faculty governance; attend faculty meetings, and serve on faculty and university committees as appropriate.

Required Qualifications: Evidence of potential for a national and international profile as a performer and pedagogue; demonstrated experience in collaborative or interdisciplinary environments; demonstrated ability to empower, advocate for, and value a broad range of students of diverse identities and experiences, as shown through pedagogy, mentoring, and related activities; ability to teach organ repertoire and history that incorporates diverse and historically marginalized perspectives; evidence of potential to teach improvisation for sacred music or any other organ performance setting, such as jazz or theatre organ; demonstrated experience in teaching organ performance at the university level or its equivalent; evidence of potential to recruit and maintain a successful organ studio; evidence of an active concert repertoire that includes diverse composers and musical traditions; graduate degree in organ performance or equivalent professional experience. Special consideration will be given to applicants with evidence of potential to teach courses in Early Keyboards and Historical Performance.

Rank: Assistant Professor, Tenure-Track

To Apply: Materials are only being accepted via Interfolio. Required documents to be uploaded are: letter of interest, curriculum vitae, evidence of professional and teaching activity, and a list of at least five current references with contact information. The School of Music, Theatre & Dance situates diversity as a core value and is dedicated to promoting access, equity, and inclusion for all individuals. In your application, please include a statement that describes how your research, creative activities, teaching, and/or service in the past, present, and/or future will advance the School's commitments. To apply, please visit Interfolio at https://apply.interfolio.com/125889. Please ensure you upload documents to the position for which you are applying and not to your personal Interfolio account.

Deadline: Review of materials will begin September 15, 2023. Materials need to be received by the new extended deadline of October 6, 2023.

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

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

Westfield Center for Historical Keyboard Studies
c/o Department of Music, Cornell University
101 Lincoln Hall Ithaca NY 14853
info@westfield.org / www.westfield.org