

# The Westfield Newsletter

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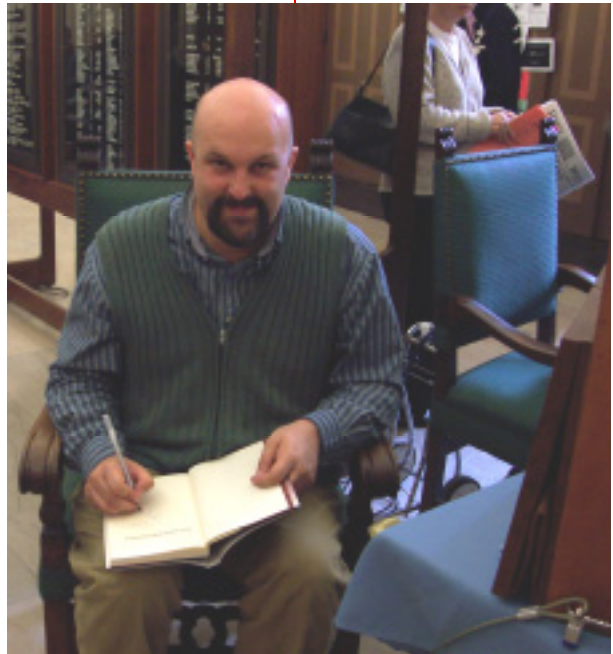
## OF PEDAL CLAVICHORDS AND EROI

Barbara Owen

**Y**our editor (along with several other Westfield members) had the great pleasure of attending a busy and challenging week at Eastman School of Music in October. The jointly-sponsored clavichord symposium was an eye- (and ear-) opening introduction to an instrument hitherto known to most of us only via a few historical references and a considerable amount of speculation – the pedal clavichord. **Joel Speerstra's** replica of one of the few surviving examples, a late 18<sup>th</sup> century instrument in the Leipzig museum, succeeds admirably in putting meat and sinew on the bones of what had long been regarded as an extinct (if not indeed mythical) instrument. And to our delight this two-manual and pedal clavichord produced exquisite music under the hands (and feet) of Speerstra, **Pamela Ruiters-Feenstra**, and several gifted students, including our Westfield Scholar **Erica Johnson**, who also assisted the organizers in numerous ways.

The playing of organ music (such as Bach's Trio Sonatas, and works by Weckmann and Buxtehude) on

*(Continued on page 2)*



*Joel Speerstra signing a copy of his new book, Bach and the Pedal Clavichord: An Organist's Guide. The store quickly sold out.*

this instrument was nothing less than revelatory, but the instrument excelled in the standard Baroque “clavier” music as well. And, somewhat disassembled and joined by a couple of more standard clavichords, it even provided a bit of fun in a decidedly unorthodox eight-hand (plus two feet) student quartet. Joel Speerstra lectured on the historical background and his researches therein, but also devoted much time to performance technique, rhythm, and, yes, expression, for this is a surprisingly expressive instrument when sensitively played. His research and conclusions are all put forth in detail in *Bach and the Pedal Clavichord:*



*Ulrika Davidsson in a lighter moment at the Clavichord Conference.*

*An Organist's Guide* (University of Rochester Press, 2004), a detailed review of which will appear in No. 1 of *The Westfield Yearbook*.

After two days, the Clavichord Symposium melded seamlessly into three days devoted to a symposium on the EROI (Eastman Rochester Organ Initiative). If eclecticism is the name of the organ game at the opening of the 21<sup>st</sup> century (and it surely is), then Eastman is in the vanguard of it with this ambitious project, patterned after the successful GoArt project in Göteborg, Sweden. Spearheaded by the Eastman organ faculty, **David Higgs**, **Hans Davidsson** and **William Porter**, its objective is to collect in the school and city examples of organs from several periods and national styles –

both antique and reproduction – for teaching, practice, and performance.

Some appropriate instruments are already present, including the long-silent E. M. Skinner organ in Eastman's Kilbourn Hall, now slated for restoration, and the Fisk organ in Downtown United Presbyterian Church. Some are recent acquisitions, including George Bozeman's 1984 Silber-

mann copy, now installed in the gallery of Asbury United Methodist Church, and a little antique Italian organ presently in the Lutheran Church. A larger Italian organ has been acquired, and will occupy an elegant space in the Memorial Art Gallery. This is still in process of restoration,

and will be featured at the next EROI festival, to be held October 8-16, 2005. The real centerpiece, now in the study and planning stage, will be a reproduction of an 18<sup>th</sup> century Casparini organ in Vilnius, Lithuania, which will be installed in Christ Church, just around the corner from Eastman. This church already houses EROI's first reproduction organ, a small but elegant two-manual instrument by **Paul Fritts**, inspired both visually and tonally by the 1610 Compenius organ in Fredriksborg Castle in Denmark.

The events of the EROI days were fast-paced and varied. The rather lengthy opening event in Christ Church on Thursday evening featured speeches by numerous dignitaries, including the Lithuanian and

Swedish Ambassadors, the Dean of Eastman, the local Senator, and the Mayors of both Rochester and Vilnius. Except for the appearance of a local Lithuanian music and dance group at the very end, however, the musical offerings were all British, nicely performed by the Christ Church Schola Cantorum.

Friday morning featured a thoughtful and well-illustrated program by **Pamela Ruitter-Feenstra** on the use of chorales “as tools for inventing a prelude, chorale fantasy, dance suite, chorale prelude, fantasia and fugue,” followed by a student presentation and discussion. A student recital on the pedal clavichord began the afternoon, after which attendees had two choices: A clavichord workshop for pianists and organists (followed by a lecture-demonstration by **Gregory Crowell**), or a session on organ restoration. The latter included presentations by Cees van Oostenbrugge and Fritz Elshout of the Flentrop firm on the restoration of two early Dutch organs, **George Taylor** discussing the recent restoration of an 1800 Tannenberg organ, and Lithuanian organbuilder Rimantas Gučas on the work of A. G. Casparini in Lithuania. The evening recital by **David Higgs** in Asbury United Methodist Church spoke eloquently of the effect of “the right music on the right organ” with sterling performances of Weckmann, Pachelbel and Bach on the Bozeman “Silbermann” organ in the back and Lefebure-Wely and Duruflé on the 1956 Austin organ in front.

Saturday morning and early afternoon at Christ Church were devoted to the Casparini reproduction project, beginning with a panel of organ builders and others who had made a recent trip to Vilnius to intensively study and document the Casparini organ there. Lunchtime was an amalgam that included a display of Lithuanian art, an exhibit on the research trip, Lithuanian singers and dancers, and an excellent student recital on the Fritts organ. The rather standard box lunch was improved upon by the sale of Lithuanian bread, cheese, and beer. Early afternoon comprised lectures by Joel Speerstra and Mats Arvidson on the tonal and visual design of the proposed “Casparini” organ. Coffee break was followed by a symposium devoted to the work of the late Dirk Flentrop, which included presentations by **Fenner Douglass**, Cees van Oostenbrugge, and your editor, and concluded with a panel discussion moderated by **Kerala Snyder**. The evening recital by **Hans Davidsson** on the Fisk organ in

*Pamela Ruitter-Feenstra makes a fine point with two conference participants.*



Downtown United Presbyterian Church was a thoughtful presentation of Bach's *Clavierübung III* chorales, introduced by the sung version, and bracketed by the Prelude and Fugue in E-flat Major.

Sunday began with the service at Christ Church, with excellent music by the church's choir and the Lithuanian Choir of Monroe County and Toronto. Following a buffet lunch provided by the church, **Jack Bethards** introduced us to what is surely Rochester's most unique historic organ – the 1902 Hope-Jones instrument in the First Universalist church a few blocks away. This was sensitively and appropriately improvised on by the versatile **William Porter**, who then went on to prove his versatility in a satisfying program of harpsichord music by Froberger, Couperin, Pasquini and Fischer in the resonant room in the Memorial Art Gallery that will soon house the restored Italian organ. A very different evening program of contemporary music for organ and electronics followed, played by composer Hans-Ola Ericsson on the 1962 Holtkamp organ in the Lutheran Church of the Incarnate Word, assisted by the "Eastman Technology Department" and batteries of loudspeakers that threatened at times to swamp the organ. And if the day hadn't already been eclectic enough, many of us gravitated back to Christ Church for the 9:30 Compline service and the calming influence of plainchant sung by the Schola Cantorum with interludes gently improvised by Edoardo Bellotti on the Fritts organ. A fitting close to a stimulating week.

## WESTFIELD YEARBOOK

*Barbara Owen*

**I**n your recent membership letter, the *Westfield Yearbook* was described as a "hardcopy edition of the Journal" and a "compilation of significant articles from the newsletter." Such a format was briefly discussed by the publications committee at the very outset, and even made its way into a previous membership letter, some boilerplate from which unfortunately sneaked into the current one. However this rather uncreative approach has been long since dropped in favor of making it an entirely new publication, with fresh new articles. All on the Editorial Board were agreed that only by putting forth original and up-to-date scholarship would this publication uphold the reputation of the Westfield Center and compete on an even field with similar publications. And that is the approach that we are pursuing. Number One of the *Westfield Yearbook* will appear in your mailboxes early in 2005. It will contain articles relating to historical and performance aspects of the organ, clavichord, and piano by Seth Carlin, Hans Davidsson, Frederick Gable, Elizabeth Harrison, Owen Jander, and Thomas Spacht.



## EVENTS AND OPPORTUNITIES

**March 11-13, 2005. Oaxaca, Mexico.** The Instituto de Órganos Históricos de Oaxaca (IOHIO) will be holding its Spring Festival. Featured will be performances and master classes by **Robert Bates** and **Luigi Tagliavini**, visits to historic organs, and the opening of the Virtual Museum of Mexican Music, which will include a segment on Mexican organs and churches. For further information on registration, travel and lodging, contact Cicely Winter: [organos@iohio.org](mailto:organos@iohio.org).

**April 7-9, 2005. University of Nebraska-Lincoln.** "The Organ as Mirror of Religion and Culture: Temperament, Sound and Symbolism." A collaborative conference sponsored by St. Cecilia Roman Catholic Cathedral, University of Nebraska, and Westfield Center, and including an excursion to the National Music Museum in Vermillion, S.D. See the last page of this newsletter for details.

**May 19-22, 2005. Las Vegas, Nevada.** Annual meeting of the American Musical Instrument Society, held at the new Beam Music Center of the University of Nevada. Three harpsichords and a new 35-stop Beckerath organ will be available at this facility, and Edwin Good will be bringing his copy of the 1722 Cristofori piano made by Thomas and Barbara Wolf. A tour of pipe and reed organs is being organized by the local American Guild of Organists chapter, and there will also be a tour of the Liberace Museum. Proposals relating to the available instruments are welcomed, as are papers relating to flutemaker J. G. Tromlitz, whose death occurred in 1805. Further information can be obtained from AMIS at: [amis@guildassoc.com](mailto:amis@guildassoc.com).

**May 25-28, 2005. New Brunswick, N.J.** The American Organ Archives of the Organ Historical Society and the Music Department, Mason Gross School of Arts, Rutgers, The State University of New Jersey, are pleased to announce a

symposium to be held 25-28 May 2005 in New Brunswick, New Jersey. Organists, scholars, and organbuilders from North America and Europe will be featured in this symposium examining "Images of the Organ." Scheduled events begin with a reception and concert on Wednesday evening (May 25). Thursday and Friday are full days of papers, panels, and recitals. Concluding events will take place on Saturday morning. The collection of the American Organ Archive will be open before and after the symposium from Monday to Wednesday afternoon (May 23-25) and from Saturday afternoon through Monday (May 28-30). The catalog of the collection is available online through Rider University at [www.library.rider.edu](http://www.library.rider.edu).

Professor Peter Williams, the eminent English music historian and organist, will offer the keynote address. A call for papers has been issued to promote new research on the organ and its repertoire. Although the program committee is considering abstracts on any relevant topic, proposals on J.S. Bach's organ music and on the American Romantic organ will be of particular interest. Speakers and panels will be announced in early 2005. Two distinguished instruments in New Brunswick will be featured in concerts: the **Richards Fowkes & Co.** organ (2001) at Christ Church and the historic Jardine instrument (1896) in United Methodist Church. Featured performers are **Robert Clark** (Professor Emeritus, Arizona State University), Antonius Bittmann (Rutgers), Mark Trautman (Rutgers and Christ Church), and **Hans Davidsson** (Eastman School of Music). Daily recitals on both organs will also be given by students from the Mason Gross School of Arts.

The symposium is chaired by Professor Antonius Bittmann of Rutgers and James L. Wallmann, a member of the governing board of the American Organ Archives. The registration fee is \$125. Events will be held at Christ Church and the Rutgers campus within easy walking distance of the symposium hotel, itself three blocks from transit and rail links to the metro-

politan New York area. Further details on the symposium, including a schedule of events, registration, and hotel information, is available at [www.organsociety.org](http://www.organsociety.org) or by contacting the Organ Historical Society at P.O. Box 26811, Richmond, Virginia 23261 (804/353-9226).

**The Ruth and Clarence Mader Memorial Scholarship Fund** is accepting applications for research grants related to the organ or organ music. Grants range from \$100 to \$1,000, and preference is given to projects leading to published articles or books about organs or organ music. Applications must be made by March 1, and awards will be announced by March 31. For application forms, go to the Mader website, [www.maderfund.com](http://www.maderfund.com) or write to Dr. Orpha Ochse, 900 East Harrison Ave., C-38, Pomona, CA 91767.

**The William A. Gribbon Award for Student Travel** is given annually by the American Musical Instrument Society to assist students aged 35 and under in attending the AMIS's annual conferences, and includes a year's student membership. Applications must be postmarked no later than February 1, and should include (1.) A statement of 300 words or less describing how the applicant's academic interests related to the history or study of musical instruments, (2.) Two letters of recommendation from people familiar with the applicant's work, one of them a teacher, (3.) A curriculum vitae, (4.) An itemization of expenses likely to be incurred by attending the 2005 meeting in Las Vegas. Applications should be sent to Dr. Deborah Cheek Reeves, National Music Museum, University of South Dakota, 414 East Clark St., Vermillion, SD 57069.

**The A.G.O. Organ Library** at Boston University, awards grants each year to researchers wishing to use the library's research collection for a project involving an article, paper, dissertation, or recording relating to organ music. For further information, contact Dr. Joseph Dyer, chair of the library committee, at [joseph.dyer@umb.edu](mailto:joseph.dyer@umb.edu).

## MEMBER NEWS

**John Brombaugh** has announced his retirement from organbuilding with the completion of his final instrument of 14 stops for the Church of the Resurrection (Episcopal) in Eugene, Oregon, which was dedicated on December 5. Among his recent work are substantial organs for First Presbyterian Church, Springfield, Illinois, the Hagakyrkan in Göteborg, Sweden, and the Concert Hall in Toyota City, Japan. John will still be making important contributions to the organ world, however. He and his wife Christa are planning to spend two years in North Germany, working with **Harald Vogel** to document in detail the many historic organs there.

**Kristian Bezuidenhout**, former Westfield Scholar, will be performing as harpsichordist and fortepianist in some of the programs sponsored by the Boston Early Music Festival during 2005. On February 4 he will be accompanying Jan Kobow in a program of German *Lieder* at Sanders Theatre, Harvard University.

**Gregory Crowell** has been appointed director of publications for the Organ Historical Society. His duties will include editorship of the OHS quarterly, *The Tracker*, and overseeing the publishing activities of the OHS Press, recently established by the OHS for the advancement and dissemination of scholarship on the organ.

**Pamela Ruiter-Feenstra** showcased her new book on *Bach and Improvisation: Learning the Language* in an organ and harpsichord recital on January 21 as part of the Organ, Harpsichord, and Clavichord Concert Series

at Eastern Michigan University.

**Lynn Edwards Butler** was recently profiled in the *Newsletter of the AMIS* as a new member, and considerable prominence was given to her activities as co-founder and director of the Westfield Center. Her CD of Bach works recorded on the Richards & Fowkes organ in the First Church of Deerfield, Mass. is soon to be released by Loft Recordings.

**Members: Please send news of your activities and accomplishments to the editor at [owen-bar@juno.com](mailto:owen-bar@juno.com). Your colleagues are interested in hearing about you!**

## THE WESTFIELD BOOKSHELF

### Two Recent Composer Biographies

**Jan Swafford. *Johannes Brahms: A Biography*. New York: Alfred A. Knopf, 1997.**

**R. Larry Todd. *Mendelssohn: A Life in Music*. New York: Oxford University Press, 2003.**

It seems that a certain amount of time has to pass before an objective and wholistic biography can be written. And then someone who is both a good scholar and a readable writer has to come along to do the job. There is, of course, no shortage of biographies of either Brahms or Mendelssohn. The earliest ones are written by people who

actually knew their subject. These are full of anecdotes and dates that provide good grist for later biographers' mills (yet which sometimes have to be corrected or disproven), but are generally pretty short on background and analysis. More of this comes in subsequent biographies which, however, seem loath to let go of the format of the earliest ones and tend, even in the best of them, to fail occasionally to hide traces of idolatry. These writers didn't know their subject personally, but they usually knew a few people who did know him, and who provided them with more anecdotes.

Finally, though, we come to the present generation of biographers. They are serious scholars, well-trained in the best practices of historical research and musical analysis. And they are often relatively young. They sift the received information for accuracy, contradictions, and anomalies, and dig vigorously for new material. They are aware of the importance of background in influencing their subject's life and music. They are not afraid to analyse the music anew, and to integrate it into the total life story. And while they obviously admire their subject's music, they are willing to paint the man "warts and all," making him more human in the process.

Swafford and Todd belong to this generation, and have produced two highly significant and readable biographies of two of your editor's favorite 19<sup>th</sup> century composers. What is said in the previous paragraph applies to them both. While Swafford, like most Brahms biographers, tends to treat the organ music as a footnote (although giving the early works more coverage than most others), he is generous in his weaving of the piano works throughout the life story. Todd too, gives good coverage of Mendels-

sohn's piano music, but is more thoughtful than most in providing background to the organ works. Best of all, these are very readable, well-constructed biographies, unencumbered by fawning hero-worship, boastful bursts of erudition and mega-footnotes (although well supplied with pertinent endnotes and impressive bibliography). Just as both Brahms and Mendelssohn concealed artful counterpoint within pleasing melodic structures, so do these authors submerge solid scholarship and insights within a "good read." Highly recommended.

### **Two new takes on Silbermann**

**Sabine Ebert.** *Silbermanns Erben: Ansichten, Geschichten, Anekdoten.* Leipzig: Leipziger Verlagsgesellschaft, 2003.

**Christian Ahrens & Klaus Langrock.** *Gepriessner Silbermann! Gereimtes und Ungereimtes zur Einweihung von Gottfried Silbermann.* Altenburg: Kamprad, 2003.

What is intriguing about both these books is their specialization, which will surely make them good sources for any more general studies, and worthy of inclusion in research libraries. Ebert's "opinions, stories and anecdotes" are not actually about Silbermann himself, but about 20<sup>th</sup> century people who have preserved, played, or written about Silbermann's legacy – his organs, and specifically the 1714 Freiberg instrument. These include organbuilders who have restored it and three of the organists who have played it, plus archivists, scholars and biographers, the Gottfried-Silbermann-Gesellschaft, and even the ubiquitous organ tourists.

Ahrens and Langrock focus their atten-

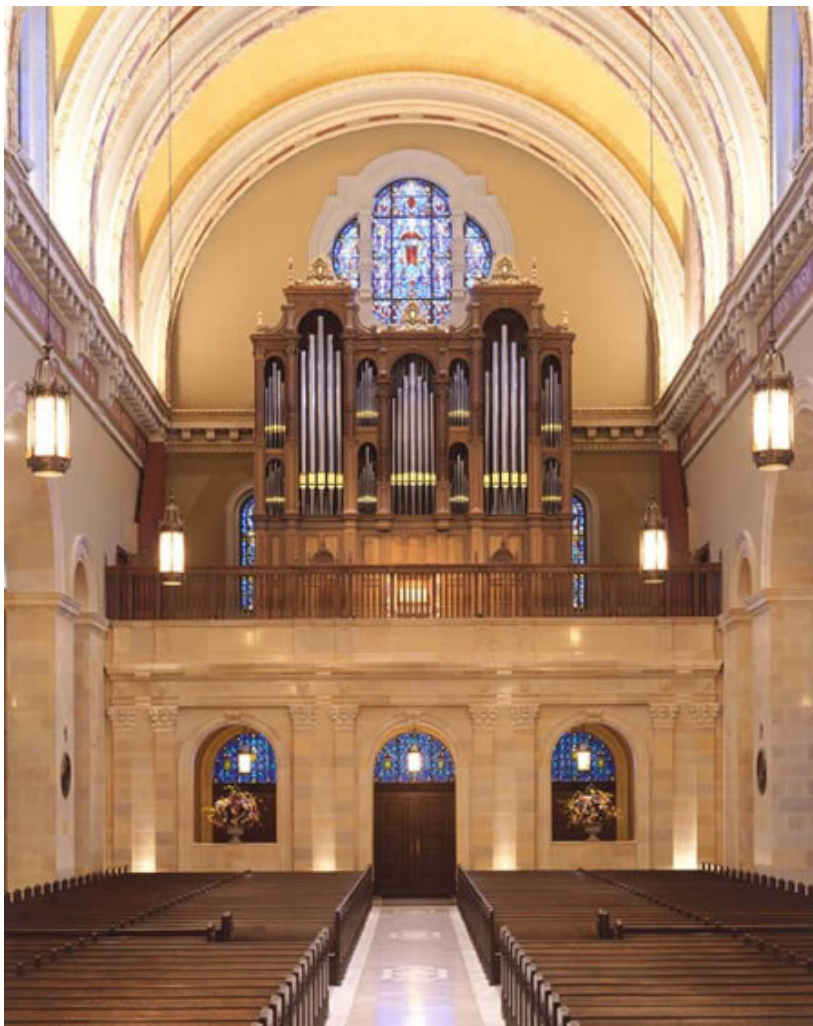
tion on an even more esoteric aspect – the descriptive and laudatory booklets published at the time many of Silbermann's organs were dedicated. Surprisingly, about 80 of these booklets still exist in various libraries and collections, and the authors suggest that there may even be more out there. These booklets contain poetic and prosaic encomiums on the organ and its builder – the poetry often not very memorable. But this 341-page book contains the texts of all of them, transcribed into modern typography. The texts describing some of the organs, while occasionally flowery, nonetheless give interesting insights into how Silbermann's own contemporaries viewed his instruments.



*The Organ as Mirror of Religion and Culture*  
**Temperament, Sound, and Symbolism**

*A Collaborative Conference sponsored by*  
**The Saint Cecilia Cantorum**  
**The University of Nebraska-Lincoln**  
**Westfield Center**

**April 5-9, 2005**  
**Saint Cecilia Cathedral, Omaha, Nebraska**



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*The Organ as Mirror of Religion and Culture*

## **Temperament, Sound, and Symbolism**

Complete brochure, schedule, travel/lodging information and registration form available online:

**[http://www.westfield.org/programs\\_2004/organ\\_asMirror.htm](http://www.westfield.org/programs_2004/organ_asMirror.htm)**

Quentin Faulkner, William Porter, Robert Bates, Martin Pasi, Maryse Carlin, Gregory Crowell, David Dahl, Ulrika Davidsson, Susan Ferré, John Koster, Christa Rakich, Andrew Willis, Hans Davidsson, Gene Bedient, Marie Rubis-Bauer (Cathedral Organist), Kevin Vogt (Cathedral Music Director), John Brombaugh, Calvin Bower (Notre Dame University), Fr. Anthony Ruff (St. John's Abbey, Collegeville, MN), and others



### **A Temperamental Journey**

An excursion to the National Music Museum in Vermillion, SD, with concerts, extemporizations, demonstrations on historic keyboards, panel discussions, and an introduction to the Pasi organ  
April 5-7.

### **The Organ as Mirror of Religion and Culture**

A conference on the interrelation of religion, art, and culture with concerts on the new dual-temperament Martin Pasi organ, liturgies, panel discussions, and presentations.  
April 7-9.

### **Symposium on Temperament, Sound and Symbolism**

Presenting, demonstrating and discussing the design and construction of the Pasi organ.  
April 9.

# *Westfield*

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