

Westfield

E-NEWSLETTER OF THE WESTFIELD CENTER, VOLUME XVIII, No. 2

A National Resource for the Advancement of Keyboard music, serving Professionals and the Public since 1979

As summer approaches, the Westfield Center would like to alert its members to the following summer programs.

The Oberlin College Conservatory Announces the 2008 Baroque Performance Institute June 15-28, 2008

This year marks the 37th Baroque Performance Institute at Oberlin, America's premiere summer workshop for baroque instruments and voice. The theme explored this year is *Music in Paris, 1632-1764: from the birth of Lully until the death of Rameau*. The internationally-renowned faculty, headed by the members of the Oberlin Baroque Ensemble (Michael Lynn, Marilyn McDonald, Catharina Meints, and Webb Wiggins), will again lead daily master classes and ensemble coachings. Faculty and student concerts promise to offer memorable listening and music-making experiences, lectures and informal open discussions stimulate the intellect, and the ever-popular baroque dance classes provide excellent physical exercise as well as a kinetic appreciation for the rhythms that underlie so much music of the baroque era.

For more information, see <http://www.oberlin.edu/con/summer/bpi/> or contact Anna Hoffmann, Program Administrator
Phone: (440) 775-8044
Fax: (440) 775-8942
E-Mail: Anna.Hoffmann@oberlin.edu

Deadline for registration is May 22nd, but late applications will be considered.

**The Roosevelt Academy in Middelburg,
The Netherlands, announces
The Art of the Fortepiano,
a workshop led by
Malcolm Bilson (Professor Emeritus, Cornell University)
and
Bart van Oort (Professor, The Royal Conservatory in
The Hague, NL)
July 5-12, 2008**

This course is open to keyboard students and professionals, and offers the opportunity to study in the beautiful city of Middelburg in south-west Holland. There will be concerts by Malcolm Bilson, Bart van Oort, Ann Barnes, and students.

The following fortepianos are available for teaching and practicing during the workshop:

Five octaves: Walter (three replicas by Chris Maene)
Clementi (original), Stein (Zuckerman), Schanz (Thomas and Barbara Wolf)
Six octaves: Streicher (original), Zierer (original) Dulcken (Neupert),
Fritz (original)

The € 500 fee includes housing in dormitories in the center of Middelburg. Repertory spans 1750-1830; three pieces of your own choice.

For more info contact Gerda Josse, Summer School Secretary at

g.josse@roac.nl

or visit

<http://www.utrechtsummerschool.nl/index.php?page=courses&code=C10>

Registration has passed but a few spots are still available. Act soon!

**Organ Historical Society
to Present 53rd Annual Conference
July 24-28, 2008**

The 53rd Annual Convention of the **Organ Historical Society** will take place in Seattle, Washington, July 24-28, 2008. This convention will explore the rich and fascinating organ heritage of the Pacific Northwest. Featured performers and organs will include, among others, Carole Terry on the C. B. Fisk organ built in 2000 in Benaroya Concert Hall, Paul Tegels on the 1998 Paul Fritts instrument in Lagerquist Hall at Pacific Lutheran University, Dana Robinson on the 1985 Fritts-Richards organ at St. Alphonsus R. C. Church, and a visit to the workshop of Paul Fritts & Co. in Parkland, WA.

For more information, see <http://www.organsociety.org/2008/welcome.html> or contact the Organ Historical Society at (804) 353-9226, or by e-mail at ohs2008@organsociety.org.

OTHER UPCOMING EVENTS

**Emanuele Battisti,
Presents Final Concert as Westfield Scholar**

Sunday, April 27 - 2:00 pm

St. Mark's Lutheran Church (Taylor and Boody, Opus 37)

1111 O'Farrell Street

San Francisco, CA 94109

For more information, call (415) 928-7770 or e-mail gehrke@stmarks-sf.org.

Emanuele Battisti, a native of Italy, began studying piano at age 8. In 1998 he earned his Bachelors of Music in piano at the Conservatory of Mantua (Italy). A subsequent active life as a composer drew his attention to the organ and in 2000 he began seriously to play organ, eventually returning to complete his Bachelor of Music degree in organ in 2006. An interest in academics, in particular literature and history, led him to complete a degree in Italian Literature and Musicology also in 2006 at the University of Parma.

Emanuele divides his interests equally between early Baroque and contemporary music, and between performance, composition, and research. He has published multiple articles for the periodical "Musicalmente," as well as

program notes for *Piazzolla-Berio-Larsson*, a CD recorded for the Chamber Orchestra of the Conservatory of Mantua. His first full-length book, *The Relationship between Music and Science in the Contemporary Age*, awaits publication.

Emanuele holds the Marcella K. Brownson Fellowship for Organ Study at the University of Illinois (Champaign/Urbana), where he is completing the Master of Music degree in the studio of Dr. Dana Robinson and studying composition in the studio of Scott Wyatt. For the 07-08 academic year, he also holds a Teaching Assistantship in the Department of Foreign Languages at the University of Illinois.

Next Eastman Rochester Organ Initiative (EROI) Festival to Take Place in October 2008

The Inaugural Festival for the Craighead Saunders Organ at Christ Church will take place **October 16-20, 2008** in conjunction with the University of Rochester's Meliora Weekend and the Eastman School of Music's Eastman Weekend.

Centered on two themes—*Johann Sebastian Bach and the Organ (Co-sponsored by Westfield Center)* and *The Craighead Saunders Organ: Reconstruction as a Model for Research and Creation (Co-sponsored by the Organ Historical Society and American Organ Archives)*—the festival will bring together the world's leading Bach scholars, organ builders, performers, and distinguished Eastman alumni.

Registration materials will be available online on the EROI website in April 2008.

For more information about the festival and the Craighead Saunders Organ, please see <http://www.esm.rochester.edu/EROI/>

A look back at EROI 2007...

The sixth EROI Festival (October 11-14, 2007), a collaboration between the **American Organ Archives of the Organ Historical Society** and the **Eastman School of Music at the University of Rochester, NY**, featured a symposium on *New Dimensions in Organ Documentation and Conservation*, directed by Laurence Libin and Hans Davidsson. The 300th anniversary of the death of Dieterich Buxtehude (1637-1707) was also observed. Experts from six countries discussed 21st-century methods and strategies for safeguarding our

organ heritage in the face of changing liturgical trends, church closures, physical deterioration, and other threats.

About 100 participants from many countries attended lectures, roundtable discussions, and performances on historic instruments, including a concert on a large, anonymous Italian baroque organ in the University's Memorial Art Gallery. The symposium focused on practical approaches to scientific documentation and conservation as alternatives or supplements to conventional restoration, but also explored policy issues and historical and performance-related topics. For example:

- metallurgists discussed advanced analytical methods for studying and treating pipe alloy deterioration
- conservators spoke of problems and progress in protecting historical organs in England, Germany, Mexico, the Netherlands, and the United States
- engineers explained techniques for documenting organ sound and illustrating dynamic behaviors of wind systems and key actions, and demonstrated sophisticated laser-guided systems for plotting dimensions *in situ*
- organ builders explained the process of replicating the 1776 Adam Gottlob Casparini organ in Vilnius, a current project of the Eastman-Rochester Organ Initiative (EROI).

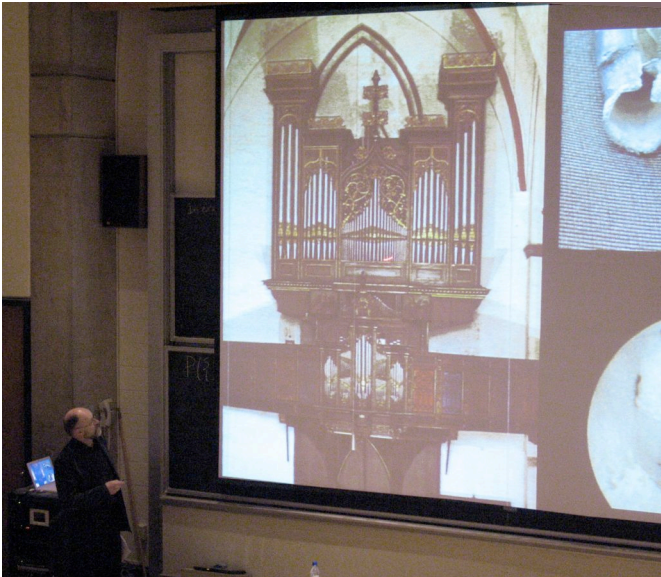
The keynote address, by **John Watson** of the **Colonial Williamsburg Foundation**, presented a conceptual plan for restorative conservation that is applicable to all types of historical instruments. Watson showed in principle and with specific examples how the goals of conventional restoration (which aims to preserve form), and of conservation, (which seeks to preserve substance together with the information it embodies), can be reconciled, in part through exhaustive documentation.



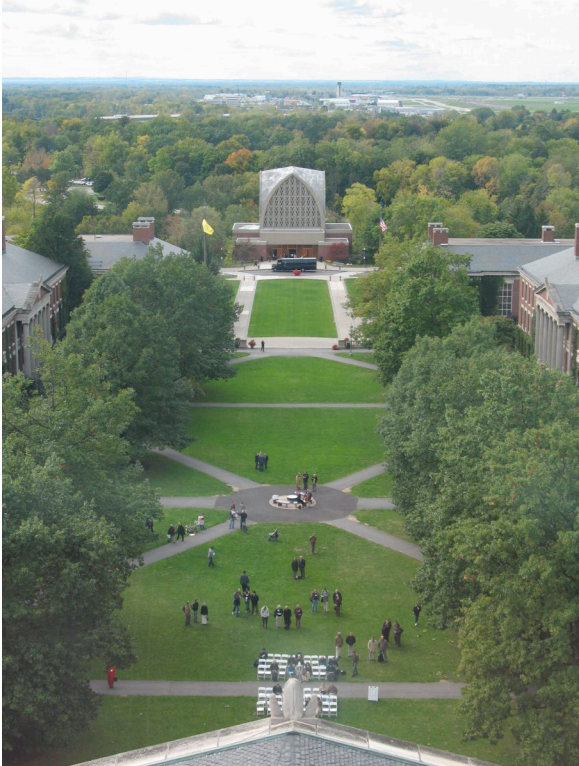
William Porter, Hans Davidsson, and David Higgs introduce their evening concert on the Italian Baroque Organ at the Memorial Art Gallery (photo: Tiffany Ng)



David Higgs at the Italian Baroque Organ
in the Fountain Court (photo: Nicole
Marane)



Carl-Johan Bergsten (Göteborg Organ Art Center) gives a presentation at the University of Rochester's River Campus as part of the Humanities Project series, "The Organ in Society: Culture & Technology." (photo: Tiffany Ng)



EROI attendees on the Eastman Quadrangle at the University of Rochester listen to Tiffany Ng and Randall Harlow perform works by guest composers Paul Coleman (Eastman), Kevin Ernste (Cornell), and others on the 50-bell Hopeman Memorial Carillon after Tiffany's pre-concert talk on the need for carillon preservation. View from the belfry. (photo: Tiffany Ng)

To see more photos from EROI 2007, please visit:

<http://picasaweb.google.com/esmorganists/EROIFestival2007NewDimensionsInOrganDocumentationConservation>

Many thanks to Tiffany Ng and Nicole Marane for their wonderful documentation of this event!

MEMBERSHIP EVENT CALENDAR

The Greater Kansas City (MO) Chapter of the American Guild of Organist will sponsor an organ concert and master class presented by Dana Robinson, Assistant

Professor of Organ at the University of Illinois in Champaign/Urbana:

Saturday, May 17, 2008, a Master Class on the Hellmuth Wolff organ at Bales Organ Recital Hall at the University of Kansas, Lawrence, KS.

Monday, May 29, 2008 at 7:30 pm. Dana Robinson on the Martin Ott instrument at Atonement Lutheran Church, 9948 Metcalf Avenue, Overland Park, KS.

For more information, see <http://www.kcago.com/events.html> or contact dean@kcago.com.

The Westminster Historic Organ Program offers flexible visits to the historic Schnitger Organ (1688) in Cappel, Germany, with overnight possibilities for students and teachers. For more information, e-mail harrisea@westminster.edu.

If you have events that you would like us to announce, please submit the appropriate information to editors Elizabeth Harrison at harrisea@westminster.edu or Sylvia Berry at sylvia@sylviaberry.org. All submissions must include the performer(s), instrument, venue, dates, and times. Other information may be included as appropriate. Thank you!

MEMBERS' NEWS

Fortepianist **David Breitman**, chair of the Historical Performance department at the Oberlin College Conservatory, will present a recital of Beethoven and Schumann in Newburyport MA on Sunday, April 27th. He will use an instrument by Rod Regier of Freeport, Maine, which Mr. Regier refers to as a 'Grafendorfer' — an instrument combining design elements from the 1826 Conrad Graf at Finchcocks and the ca. 1830 Bösendorfer in the Yale collection.

Sunday, April 27 — 4 pm

First Religious Society (Unitarian Universalist)

26 Pleasant Street, Newburyport, Massachusetts 01950

Telephone: (978) 465-0602

E-mail: frsuu@netway.com

In addition, David will be extremely busy at the Carmel Bach Festival (**July 19th – August 9th**) this summer, playing a total of 11 concerts during the three-week festival. There will be a performance of Mozart's Piano Concerto in E-flat, K. 449, each Friday (on a modern piano); Schubert's *Winterreise* with Sanford Sylvan each Wednesday (on a Graf copy by Paul McNulty); a variety of concerto movements (including the finales of Beethoven's op. 15 and Mozart's K. 595) on a Dulcken copy by Philip Belt, and an additional pair of chamber music concerts. See the festival website www.bachfestival.org for more details.

Thursday, May 8 — 7:30 pm

Skinner Chapel, United Congregational Church
395 High Street, Holyoke, MA 01040
Telephone: (413) 534-8888
www.arcadiaplayers.org

Arcadia Players Chamber Ensemble (**Monica Jakuc**, fortepiano; Peter W. Shea, tenor; Lisa Rautenberg, violin; Christopher Krueger, flute & Kivie Cahn-Lipman, cello): Music of Haydn, Beethoven, Mozart, and Weber

**The Westfield Center
Annette Richards, Executive Director
Department of Music, Lincoln Hall
Cornell University
Ithaca, NY 14853**

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