

EVENT SCHEDULE

PART I

Annette Richards, moderator

1:00 PM • Modes of Arrangement

Ji Young Kim, Brahms's Private Duets

Dietmar Friesenegger, An Unorthodox Arrangement of the "Orthodox *Missa Papae Marcelli*"

2:30 PM • Four-Hand Pedagogies

Shin Hwang, The Pedagogical Scheme of Haydn's *Il maestro e lo scolare*

Jordan Musser, Carl Czerny's Mechanical Reproductions

4:00 • Break

PART II

Annetta Alexandridis, moderator

4:15 PM • Geographies of Musical Reception

Elizabeth Lyon, Hearing the Symphony in the 19th Century: A Response to Thomas Christensen's "Four-Hand Piano Transcription and Geographies of 19th-Century Musical Reception"

Thomas Christensen, Geographies of Musical Reception Reconsidered

5:40 PM • Four-Hand Intimacies

Zoe Weiss, "A Lesson for Two to Play vpon One Viole": Tobias Hume and Four-Handed Music in 17th-Century England

David Yearsley, On "the Near Approach of the Hands": The Affordable Intimacies of Burney's Duets

ABSTRACTS

PART I

Annette Richards, moderator

(University Organist and Professor of Music, Cornell University;
Executive Director, Westfield Center for Historical Keyboard Studies)

Modes of Arrangement

Brahms's Private Duets

Ji Young Kim

In the aftermath of Robert Schumann's transfer to a psychiatric hospital in Endenich in 1854, Clara sought to fill the void of his departure through regular music-making with close friends, especially Brahms. In my presentation, I propose that Brahms may have drawn on this practice for two of his projects that year: an arrangement of Robert's Piano Quintet, Op. 44, and his Variations on a Theme by Robert Schumann, Op. 9. Although the examples I will discuss are explicitly intended for solo piano, they stage various kinds of duets, often inflected by aspects of four-hand piano playing. I imagine Clara's engagement with the two projects in light of the immediate context, and explore how "two-" and "four-handedness" interact to yield expressive meaning.

An Unorthodox Arrangement of the "Orthodox *Missa Papae Marcelli*"

Dietmar Friesenegger

In 1876, the budding composer Eusebius Mandyczewski revealed in letters to his father his ambitious plan to reform the music of the Eastern Orthodox Church. He outlined the key parameters of his project: Liturgies should be in Greek (instead of local languages), use the church modes, and include instruments, which was the theologically most daring proposition. When he finally composed his First Liturgy four years later, he realized only one of the propositions: the use of church modes. Perhaps giving in to the admonitions of his father, an Orthodox priest, Mandyczewski never wrote instrumental parts in any of his twelve Liturgies. And yet, he undertook the effort to compose an arrangement of his First Liturgy for piano four hands. We will discuss the peculiar case of an arrangement that fulfills the transgression that the composer had desired, but relinquished, for the original.

Performance by Dietmar Friesenegger and Shin Hwang:
Eusebius Mandyczewski, *Missa Graeca* for piano four hands

Four-Hand Pedagogies

The Pedagogical Scheme of Haydn's *Il maestro e lo scolare*
Shin Hwang

Composed in 1778, *Il maestro e lo scolare* is Haydn's only work for piano four hands. Undoubtedly, this variation set serves a pedagogical function where the teacher (in the *secondo* part) demonstrates new musical challenges with each variation and the student (*primo*) listens and reproduces what he hears. With this alternating "listen" and "imitate" approach, the work presents elements of play into its pedagogical scheme. Each variation presents a new pedagogical or musical lesson that the student is expected to master through this rote learning method. Could this work also have been intended as a playful parody of this rote learning technique? Under this light, we will present a discussion of the pedagogical and ludic elements of Haydn and compare this work to Mozart's Andante with Variations, KV 501.

Performance by Shin Hwang and Yuta Sugano:
Joseph Haydn, *Il maestro e lo scolare*
Wolfgang Amadeus Mozart, Andante with Five Variations, KV 501

Carl Czerny's Mechanical Reproductions Jordan Musser

Once the bane of musicological inquiry, composer-pedagogue Carl Czerny has recently emerged as the subject of intense interest among scholars of Biedermeier music culture (Dahlhaus 1983; Gramit et al. 2008). Focusing on amateur keyboarding, my paper adds to this discourse by re-assessing the "mechanical" style of playing featured in Czerny's signal pedagogical works and four-hand keyboard transcriptions: specifically, the *Complete and Theoretical Practical Pianoforte School*, Op. 500 (1839), its supplementary text, *Letters to a Young Lady* (c. 1840), and the transcription of Beethoven's Symphony No. 9 in D Minor, Op. 125 ("Choral"). Once ubiquitous, Op. 500 was the acme of early-century keyboard pedagogies: a smorgasbord of finger exercises and scale passages shaping a hand of rationality and evenness. According to conventional wisdom, "mechanical" in its aesthetic, Czerny's pedagogical oeuvre correspondingly sought to "mechanize" its target audience, rearing automaton-like "young ladies" (Parakilas 2002; Solie 2004). Complicating this "mechanistic" picture, part one of the presentation situates Op. 500 in the larger pedagogical milieu of the period: specifically, Johann Heinrich Pestalozzi's progressive reforms. Unfolding from the bare essentials to technically bracing practical pieces, Op. 500 drew from a Pestalozzian philosophy of "associationism," tasking amateurs to achieve an holistic, imagined pianistic ideal by de- and re-constructing it; exercise by exercise—progressively—Op. 500 taught basic finger sensations with which to assemble together the *gradus ad Parnassum*. After illustrating this process, part two of my presentation uses Friedrich Kittler's work on Pestalozzian language-learning media to argue that Op. 500's cumulative logic reflects an early-century epistemic norm: what Kittler dubbs a "mechanical program" of augmentation and development. To demonstrate, I show how the Finale of Beethoven's Ninth adheres to this principle; in turn, merging media-archaeological and music-analytic methods, I sketch some

of the replicative and reductive strategies Czerny used in his transcription of it, adding to a growing body of literature about four-hand transcriptions that has touched on, but omitted, sustained reflection on Czerny's integral contributions to this craft (Christensen 1999; Daub 2014). Simultaneously a mechanic of the hand, mechanical reproducer of Beethoven's symphonies, and re-mediator of the "mechanical program" subtending such works, Czerny's multiply mechanical reproductions, I suggest, go far "beyond *The Art of Finger Dexterity*," evincing an often overlooked musical locus of the day's discourse networks (Kittler 1990; Gramit et al. 2008).

Performance by Jordan Musser and Becky Lu:

Ludwig van Beethoven, Finale from Symphony No. 9 in D Minor, Op. 125 ("Choral"),
arranged for piano four hands by Carl Czerny

PART II

Annetta Alexandridis, moderator

(Associate Professor of History of Art and Visual Studies, Cornell University)

Geographies of Musical Reception

Hearing the Symphony in the 19th Century: A Response to Thomas Christensen's
"Four-Hand Piano Transcription and Geographies of 19th-Century Musical Reception"

Elizabeth Lyon

In his influential 1999 article, Thomas Christensen proposed the four-hand arrangement as "a principal means... by which a coalescing canon of musical 'masterworks' was constituted and experienced by many musicians in the nineteenth century." This paper contextualizes the nineteenth-century four-hand arrangement as one of the formats within a large pool of arrangements available to consumers such as the piano quartet, harmonium and piano duo, and piano four hands with strings. By tabulating the arrangements of Beethoven symphonies published between 1829 and 1900, it is possible to determine the relative prominence of each of the arrangement formats at a given time and to track changes over time. These figures may nuance and expand Christensen's thesis and suggest to our ears unfamiliar combinations through which to hear the symphonic canon.

Performance by Elizabeth Lyon, Ariana Kim, and Roger Moseley:

Ludwig van Beethoven, First movement from Symphony No. 2 in D Major, Op. 36, arranged
for piano, violin, and cello by Beethoven

Geographies of Musical Reception Reconsidered Thomas Christensen

In an article I published in 1999, I argued that one of the major effects of piano transcription of major orchestral works into the four-hand medium during its heyday in the nineteenth century

was a transfer of aesthetic experience from public to private spaces, from the noise of the concert hall to the intimacy of the salon and parlor. Along with this, there were other changes to note: the gendering of the performance from a largely male ensemble to one marked as heavily feminine, from an aesthetic of detached contemplation to engaged performer. While I still think my observations hold merit today, I have had a chance to reconsider and modify some of my claims in light of recent scholarship on the bourgeois public sphere in the nineteenth century. I think I was a bit simplistic in imposing a Habermasian polarity between public and private spaces across the whole of nineteenth-century bourgeois culture. For example, we have evidence that performances of four-hand music were not always intimate affairs of amateurs. The salon, where many of these performances were heard, is likewise an ambiguous social space. Future work will need to nuance the differing registers of social spaces that were created during these periods—across geographies, social strata, and time periods.

Performance by Thomas Christensen and Roger Moseley:
Richard Wagner/Franz Liszt, “Isoldens Liebestod,” arranged for piano four hands by A. Heintz

Four-Hand Intimacies

“A Lesson for Two to Play vpon One Viole”:
Tobias Hume and Four-Handed Music in 17th-Century England
Zoe Weiss

Tobias Hume’s “The Princes Almayne” is an anomaly: a work written for two people to play on a single viola da gamba. The piece acts as a nexus, drawing on multiple networks of erotic and musical meaning. Exploration reveals an unfamiliar landscape of four-handed music making in early seventeenth-century England.

Performance by Matthew Hall and Jonathan Schakel:
Thomas Tomkins, “Fancy: For Two to Play”
Nicholas Carleton, “Prelude” and “A Verse for Two to Play”

Performance by Zoe Weiss and David Miller:
Tobias Hume, “The Princes Almayne”

On “the Near Approach of the Hands”: The Affordable Intimacies of Burney’s Duets
David Yearsley

Duets, both for two throats (vocal) and four hands (keyboard), provided vital musical nourishment for the great and the good who gathered on Sunday afternoons in the spacious London house of the music master and historian Charles Burney in the last decades of the eighteenth century. Among the most grandiose entertainments performed at the salon was Gottfried Müthel’s mighty Duetto in E flat for two keyboards, published in 1771 in Riga. This sprawling work gained unprecedented celebrity among the music-loving aristocratic set that frequented the

house concerts of 1775. Even though Burney and his scintillating daughters, themselves gifted writers and musicians, led and echoed the effusive chorus of praise from the Duetto's well-to-do devotees, the host himself would later repudiate it in one of the many articles he wrote on music for the great reference work of the early nineteenth century, Abraham Rees's *Cyclopædia*. Within just two years of the Müthel Duetto's unsurpassed popularity, Burney brought out what he claimed to be the first published pieces for two players at a single keyboard, his Four Sonatas or Duets: this was a more modest and intimate musical arrangement than the two instruments required by Müthel and others. A second Burney set followed in 1780. These never achieved the sort of chattering acclaim of the Müthel, but one of Burney's oldest and closest friends, the life-long bachelor, Samuel Crisp loved them dearly, and they were favorite fare when done in the drawing room of his dilapidated, mortgage-wracked rural estate in Surrey. Perhaps the first man in England to have possessed a fortepiano, one he brought back from his long Italian sojourn, Crisp had once owned a large collection of musical instruments and other luxury items assembled during his years on the Grand Tour. His inherited family fortune disastrously dwindling, he sold off these holdings, and was left with just one piano. This presentation considers the musical and social economy of Burney's duets for a single keyboard, while reconsidering his reappraisal of Müthel's fallen masterpiece in light of the refined retrenchments of his own four-hand publications.

Performance by David Yearsley and Annette Richards:

J. C. Bach, Sonata in A Major, Op. 18, No. 5, from Four Sonatas and Two Duetts

Allegretto

Tempo di Menuetto

Charles Burney, Sonata in B-flat Major, from Four Sonatas or Duets for Two Performers on One Pianoforte or Harpsichord

Affettuoso

Allegro moderato

SPEAKER AND PERFORMER BIOS

Thomas Christensen

Thomas Christensen is the Avalon Foundation Professor of Music and the Humanities at the University of Chicago, where he has taught since 1999. For the past seven years, he has served as Associate Dean and Master of the Collegiate Humanities Division at Chicago, and is currently Chair of the Department of Music.

A scholar of historical music theory and its intellectual and social contexts, he has published a number of monographs, including a major study of the music theory of Jean-Philippe Rameau in 1993. He was also the editor of the *Cambridge History of Western Music Theory*, which appeared in 2002, and most recently, an anthology of essays published by Ashgate Press in 2014 entitled *The Work of Music Theory*. Christensen has been the recipient of numerous fellowships and awards; he was a fellow at the Wissenschaftskolleg in Berlin Germany in 2011–12, and most recently the recipient of both an ACLS and a Guggenheim Fellowship to support his current research project on Fetis and discourses of tonality in nineteenth-century France, which will be published next year by the University of Chicago Press.

Among other interests, Christensen is an avid amateur of playing four-hand piano music, and he has collected a large library of four-hand transcriptions that he plays regularly with anyone who is game. He is delighted to be visiting Cornell and to play with his former piano partner in arms, Roger Moseley.

Dietmar Friesenegger

Dietmar Friesenegger's research interests include the musical culture of the Austro-Hungarian Empire, especially in its periphery and borderlands; aesthetics and musical competition during the *fin de siècle*; and the musical migration from Central Europe in the 1930s and its impact on American culture. He is currently working on his dissertation entitled "Music and Civic Identity in Multicultural Habsburg Czernowitz (1861–1918)."

Dietmar's work on Hans Rott comprises

co-editing the first edition of the composer's songs (Ries & Erler, 2012) and two articles in *Die Quarze*. Before joining the PhD program in musicology at Cornell in 2012, Dietmar studied music, piano, and collaborative piano at the University of Music, Vienna; the Konservatorium Wien Privatuniversität; and at the Eastman School of Music; as well as musicology at the University of Wisconsin-Madison.

Matthew Hall

Matthew Hall is a harpsichordist, organist, and graduate student at Cornell. His dissertation studies the relationship between copying and composing among J. S. Bach's students.

Shin Hwang

Shin Hwang, a prizewinner of the First International Westfield Fortepiano Competition, is a versatile keyboardist who has won recognition in both modern and historical performance. After completing his master's degree at the University of Michigan with Penelope Crawford and Arthur Greene, he received the prestigious Fulbright Grant to study in the Netherlands at the Royal Conservatory of the Hague. In 2011, he was invited to perform at the Library of Congress for the American Musicological Society Lecture Series: "What the Autograph Can Tell Us: Beethoven's Sonata in E Major, Op. 109." Other significant performance engagements include solo and chamber performances in the Kleine Zaal of the Concertgebouw, Vredenburg Leeuwenbergh in Utrecht, Het Bethanienklooste in Amsterdam, and the UNESCO World Heritage Site in Schokland. As a recipient of the DAAD Grant, he completed additional studies with Robert Hill at the Hochschule für Musik Freiburg and is currently completing a DMA in performance practice at Cornell University under the guidance of Malcolm Bilson.

Ariana Kim

Noted by the *New York Times* for giving "the pro-

ceedings an invaluable central thread of integrity and stylishness,” violinist Ariana Kim made her New York recital debut at Carnegie’s Weill Hall in 2008, and is now in her fifth year as a professor at Cornell University. At 16, Ariana made her debut with the St. Paul Chamber Orchestra, and was appointed acting concertmaster of the Louisiana Philharmonic in New Orleans at 24; she has since become one of the most respected artists of her generation.

An avid chamber musician of both the contemporary and traditional literature, Ariana recently completed a ten-year position with the contemporary music septet Ne(x)tworks, and is currently in her tenth season with The Knights. The Knights recently released their seventh album, *...the ground beneath our feet...*, on which she is a featured soloist alongside Guillaume Pirard in Steve Reich’s Duet, which was chosen as one of NPR’s “Songs We Love” for 2015. She will also soon begin her 12th season as a core member of the Chamber Music Society of Minnesota, where recent collaborators have included Leon Fleisher, Charles Neidich, Nobuko Imai, and Peter Wiley. She has spent summers attending Yellow Barn and the Ravinia Festival Steans Institute and now serves on the faculty of the Crowden Center Chamber Music Workshop, the Palo Alto Chamber Music Workshop (CA) and the Northern Lights Chamber Music Institute (MN). In March of 2016 she was honored to join the Aizuri String Quartet, which recently completed residencies at the Curtis Institute and Caramoor Festival, and is preparing for their Kennedy Center debut in Washington, D.C., this February.

Currently, Ariana co-resides in Ithaca and New York City, where she completed her DMA degree at Juilliard under the tutelage of Robert Mann. In December 2015, she released her debut solo album, *Routes of Evanescence: Music for Solo Violin & 1 by American Women Composers*. She recently spent seven months living and working in Italy, where projects included solo recital tours, private teaching and lecture presentations, period opera performances with Milano Classica, and a capstone project involving art, architecture, music, and humanitarianism with the nonprofit refugee cooperative Cooperativa Selene.

Ji Young Kim

Ji Young is a current PhD candidate in musicology at Cornell University and adjunct lecturer of musicology at Indiana University–Bloomington. She earned her undergraduate degree from Manhattan School of Music in piano performance, but left the conservatory path after graduation, seeking the liberal arts at Columbia University. Serendipitous circumstances steered Ji Young towards an exploration of early keyboards with Malcolm Bilson. Since then, she has been slowly working her way back to the performance stage, nurturing a profile as performer-scholar. Her research interests remain anchored in early nineteenth-century German musical culture, while experimenting with various methodologies and perspectives, including critical theory, music analysis, and performance practice.

Becky Lu

Becky Lu began piano studies at the age of three and has since performed at such venues as Jordan Hall, the Kennedy Center, Lincoln Center, and Salle Pleyel to critical acclaim from the *New York Times* and *Wall Street Journal*. Born in Guangzhou, China, Becky made her first appearance on national Chinese television at the age of six, followed by her New York City debut four years later. Active as both a soloist and chamber musician, she has concertized with regional American orchestras, appeared on the National Public Radio program *From the Top*, and participated in chamber music festivals across the US and Europe, including Kneisel Hall, Taos, Casals, and the International Musicians Seminar at Prussia Cove. Becky holds a BA from Yale University, where she graduated *magna cum laude* majoring in political science and musicology. As a student of Peter Frankl, she earned a master of music and artist diploma in piano performance from Yale School of Music. She recently completed an MPhil in musicology at the University of Oxford, where she also taught undergraduate music theory and analysis and was the winner of Oxford University Philharmonia’s concerto competition. She is currently a doctoral student in musicology at Cornell University.

Elizabeth Lyon

Currently a fourth-year PhD student in Cornell's music department, Elizabeth Lyon is a musicologist and performer on both modern and historical cellos. Salutatorian of her college class at Columbia in 2011 and recipient of the William Schuman prize graduating from the Juilliard School in 2013, Elizabeth completed the Barnard-Columbia-Juilliard joint degree program with a BA in classical studies and MM in violoncello. Her mentors and teachers have included Andrew Hicks, Charles Brittain, Tad Brennan, Phoebe Carrai, Bonnie Hampton, Joel Krosnick, and Katja Vogt, and she has attended such festivals as Kneisel Hall, The Banff Centre, and the Conservatoire Américain de Fontainebleau. Elizabeth revels in performing music from the late Renaissance through the twenty-first century and has played in ensembles such as AXIOM, Juilliard 415, and Tafelmusik Baroque Orchestra. As a PhD student at Cornell, Elizabeth researches ancient music theory, its philosophical ramifications in ethics and metaphysics, and its reception in late medieval and Renaissance music theory and music.

David H. Miller

David H. Miller is a PhD student in musicology at Cornell University and a Graduate Resident Fellow at Hans Bethe House on Cornell's West Campus. David studied music at Harvard University, where he graduated *magna cum laude* with highest honors and was awarded a Paine Fellowship for postgraduate study in Vienna, Austria. He plays a variety of early bowed bass instruments, including Baroque double bass, viola da gamba, and violone, and has performed with such groups as the Handel and Haydn Society, Cambridge Concentus, New York Baroque Incorporated, Musical Offering, and Arcadia Players. David is currently writing a dissertation on the reception of Anton Webern's music in the United States, and has also written on the music of Schütz and Schein, performance practice, and many other topics.

Roger Moseley

Roger Moseley is Assistant Professor of Music at Cornell University. His first book, *Keys to Play: Music as a Ludic Medium from Apollo to Nintendo*, was recently published by the University of Califor-

nia Press in print and open-access digital formats. Author of essays on topics ranging from eighteenth-century keyboard improvisation to contemporary technologies of musical recreation, Moseley is also active as a collaborative (forte)pianist.

Jordan Musser

Jordan Musser is a PhD candidate in musicology at Cornell University. Tentatively titled "Managing the Crisis: Music, Neoliberalism, and the Popular Avant-Garde in Britain, 1975–1984," his dissertation explores how performance artists, free improvisers, dub producers, and rock musicians responded to changes in Britain's political economy by developing new approaches to DIY and mass media. His secondary research area is German music in the nineteenth century, specifically performance and intellectual history, and ranges from such topics as Helmholtz's psychoacoustics to the consumption of media technologies like the keyboard-method book and the four-hand transcription. After a reprieve from playing, Jordan is thrilled to get back in the piano saddle to explore this latter topic with fellow four-hander, Becky Lu.

In 2012, Jordan earned the MA in the humanities from the University of Chicago. Prior to graduate studies, he completed the BM in music education at Susquehanna University, and for a short time also attended the Mary Pappert School of Music at Duquesne University. His research has recently been supported by the Deutscher Akademischer Austauschdienst (DAAD), the Westfield Center for Historical Keyboard Studies, and featured in the *Metal Music Studies* journal and *Sound-ing Out!* Before coming to Cornell, he worked as an editorial assistant for Grove Music Online and as a freelance pianist and music educator.

Annette Richards

Annette Richards is Professor of Music at Cornell and writes on eighteenth-century music and aesthetics. She is the author of *The Free Fantasia and the Musical Picturesque* (Cambridge, 2001) and editor of several studies relating to C. P. E. Bach, including a recent reconstruction of Bach's portrait collection (Packard Humanities Center, 2012). She has been an Andrew W. Mellon New Directions Fellow and an Alexander von Humboldt fellow, and has won prizes at the Dublin and Bruges in-

ternational organ competitions. Her current project is a book on death, fantasy, and the grotesque entitled *Music and the Gothic on the Dark Side of 1800*.

Jonathan Schakel

Jonathan Schakel is a graduate student at Cornell in the DMA program in performance practice. He performs on organ, harpsichord, and baroque guitar.

Yuta Sugano

Born in Kyoto, Japan, Yuta Sugano started playing the piano at the age of five. He made his debut as a soloist with the Kansai Philharmonic Orchestra when he was eleven. After being awarded numerous prizes in various competitions in Japan, Sugano moved to the United States to further his studies. He has attended Interlochen Arts Academy in Michigan and is a graduate of Oberlin Conservatory in Ohio. He received his master's degree in piano performance from the University of Michigan, where he also studied historical performance practice. Sugano has studied and served as a piano tuner and technician at both Oberlin and Michigan. He is currently pursuing a doctorate degree in piano performance at the University of Kansas under the tutelage of Steven Spooner. Previous mentors include Arthur Greene, Penelope Crawford, Angela Cheng, Yoshikazu Nagai, and Meiko Miyazawa. He has appeared as a soloist in numerous countries such as Australia, Canada, Costa Rica, Germany, Japan, Russia, United States, and others. Sugano serves as the soloist and speaker at the C. F. Theodore Steinway Technical Academy held every summer at the Oberlin Con-

servatory. His CD recording *Romanticism in 1828* has been published by Rose Planet label in Japan and has been reviewed favorably by several media.

Zoe Weiss

Zoe Weiss is a performer and scholar of viols, polyphony, and music theory. She is a founding member of LeStrange Viols and a graduate student at Cornell University.

David Yearsley

David Yearsley was educated at Harvard College and Stanford University, where he received his PhD in music history. He is author of the widely-praised *Bach and the Meanings of Counterpoint* (Cambridge, 2002) and *Bach's Feet: The Organ Pedals in European Culture* (Cambridge, 2012), which received the Ogasapian Book Award from the Organ Historical Society. *The Musical Lives of Anna Magdalena Bach* is due out later this year. Among his honors as an organist are all major prizes at the Bruges Early Music Festival. He has been an Alexander von Humboldt Foundation Fellow at the Humboldt University in Berlin, a Wenner-Gren Foundation Fellow at the University of Gothenburg, and recipient of an American Council of Learned Societies Fellowship. His recordings include most recently J. S. Bach's organ trio sonatas and *Bach & Sons*, both on the Musica Omnia label. Yearsley has been music critic for the *Anderson Valley Advertiser* for 25 years; his weekly column can also be read at *CounterPunch*. A longtime member of the pioneering synthesizer trio Mother Mallard's Portable Masterpiece Company, he teaches at Cornell University.

This symposium would not have been possible without the steadfast support of Annette Richards, Executive Director of the Westfield Center for Historical Keyboard Studies and Professor in the Department of Music at Cornell. Special thanks goes to Professor Roger Moseley, who helped conceptualize the event in its early stages, and Kiko Nobusawa, who has offered invaluable organizational assistance behind the scenes. A big thanks also goes to Loralyn Light, Ji Young Kim, Ken Walkup, Ryan McCullough, Carlos Ramirez, Anna Steppler, Max Hylton Smith, Matthew Hall, and to all of the speakers and performers contributing to the afternoon's events.

—Jordan Musser

