A FEW WORDS FROM WESTFIELD’S NEW PROGRAM COORDINATOR KIKO NOBUSAWA

Many thanks, first of all, to everyone for welcoming me so warmly to Westfield. It feels like a homecoming of sorts, since I first became aware of historical keyboard study as a student at Oberlin and have—despite various life-and-work detours—always circled back to reengage in some way or another. Now that circumstances allow me to focus fully on this *leitmotiv*, I figure it must be fate but happily so!

The keyboard theme also seems to go hand-in-hand with Cornell University for me: upon becoming seriously interested in “period performance practice” (i.e. the fortepiano) during its inception heydays in the United States, I applied to and was accepted for graduate study at Cornell. I chose to go to the University of Chicago instead, however, and therein ensued the first big detour of musicological *drang* and prodigal pianos. Escaping Chicago for the calmer, gentler tides of life in Vermont, whom should I reencounter at the university there but Malcolm Bilson, with leather-hammered instrument in tow?

In short, fast-forward to 2004 and I finally make my uphill way to Cornell—but still on an alternate route for 11 years, during which I managed the university’s Concert Series. This one was admittedly quite the grand detour, and I will be forever grateful for the amazing experiences and privilege entrusted to me toward bringing world-class artists to campus. But the most memorable presentations occurred when the Cornell Concert Series partnered effectively with music department faculty and students and other organizations, such as for Pierre-Laurent Aimard and Tamara Stefanovich’s participation in *Environ Messiaen* last spring. Said occasion drove home for me the Westfield mission and its possibilities, and so with Damien Mahiet’s continued assistance and Annette Richards’s energetic direction, I look forward to taming the office-paper chase here and helping to navigate our future adventures.

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CONFERENCE REPORT: *Forte/Piano, a Festival Celebrating Pianos in History*
August 5–9, 2015, Cornell University
by Tilman Skowroneck

Dashing in and out of Westfield’s conferences on a relatively tight schedule leads to the impression that things just go on while I’m away. “Cornell is truly a place where the piano-playing never stops,” I thought while listening (slightly out of breath—conquering Libe Slope in haste is also part of the Cornell experience) to the half-missed first part of *Forte/Piano*’s opening concert. The concert was, incidentally, one of two recitals on the festival’s first day—a joint recital of three pianists, with repertoire spanning from Beethoven’s early middle period (the “Eroica Variations,” op. 35) to Schumann (*Carnaval*, op. 9).

Westfield’s *Forte/Piano* festival was the brainchild of Elizabeth and Malcolm Bilson. The organizing committee included Annette Richards, Tom Beghin, Roger Moseley, Andrew Willis, David Breitman, and Penelope Crawford. Practical matters were admirably taken care of by the indefatigable program coordinator, Damien Mahiet, and his team.

Of course, the by-any-standards exceptional event soon unofficially turned into a celebration of the Bilsons themselves, their unwavering enthusiasm for historical pianos, their eager support of generation upon generation of students, and Malcolm’s musicianship. This appreciation and gratitude was the matter of former students’