

# Westfield

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

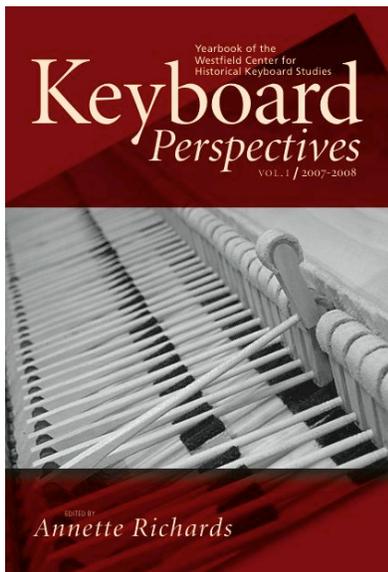
As summer turns to fall, a certain nostalgia fills the air, coupled with a sense of excitement for the year ahead. We hope this finds you well, and fully back in the swing of things! There are indeed many exciting events to look forward to in the coming academic year, among them the joint conference of SEHKS and MHKS in Philadelphia in March, and the many plans that are afoot for “Haydn Year 2009.” In just a few short weeks we also look forward to another outstanding EROI festival, as well as the arrival of the first issue of *Keyboard Perspectives*, the Yearbook of the Westfield Center edited by Annette Richards.

Westfield gladly announces that Annette has accepted the position of Executive Director after having served as interim director since 2006. We offer our gratitude for the work she has already done, and look forward to all the wonderful things to come during her tenure.

Sylvia Berry remains co-editor of The Westfield Newsletter, and will soon be joined in this effort by fellow Oberlin alum Erica Johnson. Please read below for all this news and more...



## The first issue of the Westfield Yearbook, *Keyboard Perspectives*, arrives!



I am excited to announce that the first issue of *Keyboard Perspectives*, the Yearbook of the Westfield Center, will be sent out to current Westfield members within the coming days. This issue contains articles on the fortepiano, organ and harpsichord, and their music, written by a distinguished group of scholars and scholar-performers. I hope that you will find the volume, and its accompanying CD, interesting reading and listening.

While the overall design will remain the same, the editorial team plans to feature a different instrument on the cover of each issue, and we invite Westfield members to send in unusual or dramatic photographs related to keyboard instruments, that we might use for future issues. As ever, we welcome your responses and reactions, so please don't hesitate to get in touch with comments on our new Yearbook.

—Annette Richards



**SOUTHEASTERN AND MIDWESTERN HISTORICAL KEYBOARD SOCIETIES**  
**announce**  
**“KEYBOARD MUSIC AND COLONIAL PHILADELPHIA,” a JOINT CONFERENCE**  
**AT TEMPLE UNIVERSITY, PHILADELPHIA — MARCH 12-14, 2009**



*George Heap, "The East Prospect of the City of Philadelphia, in the Province of Pennsylvania" London Magazine, 1761*

**CALL FOR PAPERS AND PRESENTATIONS**

“Keyboard Music and Colonial Philadelphia,” the joint conference of the Southeastern and Midwestern Historical Keyboard Societies, will be held in **Philadelphia, March 12-14, 2009**, hosted by the Boyer College of Music and Dance of Temple University. Proposals for early keyboard papers, mini-recitals, and lecture recitals are invited. Presentations that focus on musical life in 18<sup>th</sup>-century Philadelphia—instruments, history, music or biography—are especially welcome. **Proposals must be received by October 31, 2008.**

Philadelphia has changed a bit from this 18th-century image, but it is still home to many of America’s most treasured historic sites. **Temple University’s Boyer College of Music and Dance** will be our host as we gather to hear papers and performances in a variety of on-campus as well as historic settings. Philadelphia is a wonderful city—easy to get around and full of fantastic restaurants, museums, shops and history. Take a tour of picturesque Old City, with its cobblestone streets and landmark homes and churches—there is so much to see and do, we hope you can extend your visit! Accommodations will be available both on campus and in the city center. Philly is the place to be next March 12-14, 2009!

Please submit a one-page, double-spaced, abstract of the presentation, a brief biography, and a list of audio-visual equipment and/or instruments required. For mini-recital and lecture-recital proposals, please submit the recital program with complete details, including titles of pieces with opus numbers or relevant identification, and composers’ full names and dates. Performance applicants should submit a recording of a representative recent performance, or supply a URL for a performance that is accessible online. Proposals should be submitted by email to **Joyce Lindorff** at [Joyce.Lindorff@gmail.com](mailto:Joyce.Lindorff@gmail.com).

Proposals are also welcome by post, and performers may submit their recordings either electronically or by post to: Dr. Joyce Lindorff, 875 Welsh Rd., Ambler, PA 19002, USA, tel: 215-793-9390. Presentations are limited to 25 minutes, including discussion. SEHKS does not

pay presenters' expenses or fees. Presenters must register for the conference. Please visit [www.SEHKS.org](http://www.SEHKS.org) where further conference information will be posted as it becomes available.



## **IX International Clavichord Symposium, Magnano, Italy 9-12 September 2009**

### **CALL FOR PAPERS**

The planning committee is now accepting proposals for papers with a preference for topics on:

- Haydn and the Clavichord**
- From Clavichord to Fortepiano**

History, inventory and characteristics of known extant instruments, iconography, social and musical role, and the present state of instrument building. Concerts will be held in the evening and shorter recitals will complement the morning lectures. A display of instruments, originals and copies, will be held in the Chiesa di Santa Marta.

Proposals for performances should include a program of thirty minutes of music.

Proposals for exhibition of instruments should include all pertinent information on the copy or original to be displayed.

**Proposals should be addressed to the ICCS Committee no later than January 15, 2009.**

International Centre for Clavichord Studies  
Bernard Brauchli and Christopher Hogwood, directors  
Via Roma 43  
Magnano (BI) ITALY  
<http://www.MusicaAnticaMagnano.com>  
Email: [info@MusicaAnticaMagnano.com](mailto:info@MusicaAnticaMagnano.com)



## **Summer Institute for French Organ Studies (SIFOS) May 25<sup>th</sup> – June 5<sup>th</sup>, 2009**

The time is here to apply for admission to the 2009 Summer Institute for French Organ Studies (SIFOS). SIFOS 2009 will commence on May 25 in Poitiers and move to Épernay for the following week, concluding on June 5<sup>th</sup>. **Deadline for application is January 15, 2009. Three student scholarships are available.**

The Summer Institute for French Organ Studies was created in 1985 by Gene Bedient, organ builder, and Jesse Eschbach, Professor of Organ at the University of North Texas, Denton. The mission of SIFOS is to give a select number of participants an accurate perspective on the French organ and French culture of the 17<sup>th</sup> – 19<sup>th</sup> centuries. The organ culture in America tends to filter its perspective on the organ through Germanic, nineteenth century American or American Classic perspectives. Although there is a great deal of interest in French organ literature of the Classic period and the Romantic period, the realization of this literature in our American culture

often leaves much to be desired. SIFOS has been very successful at giving the participants an in-depth and realistic perspective on the French organ, its literature and the French culture. Having this experience on instruments for which the music was composed is an essential part of SIFOS and is not available in the same way anywhere else.

Rather than visiting a large number of instruments over a two to three week period, SIFOS focuses on two instruments, allowing organists to become thoroughly familiar with each of them. Individual practice time on the instruments averages 1 1/2 to 2 hours per day. On Friday evening of each week, qualified participants play public recitals. Because SIFOS adheres to very high standards, participants must necessarily be competent performers and scholars.

Please see complete information and application procedure on our website ([www.bedientorgan.com](http://www.bedientorgan.com) and click on "Summer Institute") or contact Gene Bedient at: [bedientorg@gmail.com](mailto:bedientorg@gmail.com)



***Reminder:***  
**The Westfield Symposium *Johann Sebastian Bach and the Organ,***  
**in conjunction with the EROI Festival, takes place**  
**October 16-20, 2008**

The program for the EROI Festival this coming October 16-20, at which the magnificent new Craighead-Saunders organ will be inaugurated, is packed with music, discussion, and opportunities to hear new instruments and to meet colleagues and friends. The Craighead-Saunders organ, built at the Gothenburg Organ Art Center under the supervision of Munetaka Yokota, is a reconstruction of the Casparini organ in Vilnius, Lithuania, and an extraordinary achievement (about which we will learn more from Joel Speerstra in the forthcoming Westfield Yearbook). But Rochester boasts two other important new organs, both of which will also be featured in the festival – the new Paul Fritts Opus 26 at Sacred Heart Cathedral, and Taylor and Boody's Opus 57 at First Presbyterian Church, Pittsford. Recitalists at the festival will include Craig Cramer, Hans Davidsson, Matthew Dirst, Roberta Gary, David Higgs, Ludger Lohmann, Bill Porter, Jacques van Oortmerssen, Larry Smith, and Harald Vogel.

While registration for the symposium is now closed, a number of events are open to the public. To see a full list, visit <http://www.esm.rochester.edu/EROI/festival-2008.php#public>.

For further information, you can also contact Annie Laver, Festival Coordinator, at [anne.laver@rochester.edu](mailto:anne.laver@rochester.edu).



**Meet the Westfield Newsletter's Associate Editors...**

Fortepianist **Sylvia Berry**, a native of Philadelphia, specializes in music of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. She has performed as a soloist and chamber musician in the US, Canada, The Netherlands, and Italy. Upon moving to Boston in 2005, she founded the chamber ensemble Boston Hausmusik and has been performing regularly in the area.



Some highlights of past performances include a series of solo recitals presented by the Cambridge Society for Early Music; Boston Hausmusik's concert with historical clarinetist Eric Hoepflich at Harvard's Memorial Church, and a presentation at the Goethe Institut (Boston) of a lecture recital devoted to the history of early Lieder entitled *A Journey Through the Beginnings of German Art Song*, with soprano Clara Rottsohl. In addition to her performing activities she is also active as a writer, most notably penning extensive liner notes for fortepianist Bart van Oort's *Complete Keyboard Works of Mozart* (a 14-CD set including many previously un-recorded works as well as all the works for two pianos and for piano, four-hands) and a review of pianist Malcolm Bilson's lecture DVD "Knowing the Score" for *Early Music America*.

Sylvia began her undergraduate studies in piano at the New England Conservatory, but completed her Bachelor's degree at Oberlin Conservatory where she studied with Peter Takács. She went on to receive a Master's degree in historical keyboard instruments from Oberlin, studying fortepiano as her principal instrument and organ and harpsichord as secondary instruments. Her teachers were David Breitman, David Boe, and Lisa Goode Crawford. In The Netherlands she studied fortepiano at The Royal Conservatory in The Hague with Stanley Hoogland and Bart van Oort, and she has also studied with Malcolm Bilson in masterclasses in Ithaca, NY, and in The Hague. While in Holland she had the opportunity to acquaint herself with numerous antique pianos from Vienna, London, and Paris dating from circa 1770 – 1840.



Organist **Erica Johnson** has joined the faculty of Salem College as Assistant Professor of Music, and the faculty of the University North Carolina School of the Arts as Interim Kenan Professor of Organ for the academic year 2008-09. She has concertized across Europe, the United States, and Canada, playing a wide variety of repertoire and instruments, and her performances have been broadcast in Germany and America. As Visiting Instructor of Organ at the Oberlin College Conservatory of Music from 2005-08, she designed and taught a course in organ literature. She also taught the graduate course in organ literature at the Eastman School of Music from 2006-2008. In May 2008, she completed the Doctor of Musical Arts degree at the Eastman School and was a recipient of the Performer's Certificate.

Erica Johnson has also graduated from the North Carolina School of the Arts, Oberlin College (Economics), the Oberlin Conservatory, and the New England Conservatory. She has studied the organ with Hans Davidsson, John Mueller, William Porter, Haskell Thomson, and Harald Vogel and harpsichord with Carsten Lohff and William Porter. She was Organ Scholar and Summer Organist at the Harvard Memorial Church from 1999-2001. With the assistance of a generous grant from the Frank Huntington Beebe Fund for Musicians in 2001, she investigated historical keyboard technique and instruments in Niedersachsen, Germany, for two years, studying at the Hochschule für Künste in Bremen. In addition to being a prize-winner of the 2002 Norddeutsche Rundfunk International Organ Competition, and of the 2004 International Arp Schnitger Preis, she was also named Westfield Scholar by the Westfield Center in 2004-05. As an active church

musician, she was organist at the Church of the Blessed Sacrament in Rochester, NY from 2003-2008.



## Westfield Board Meeting

The Westfield Board will meet October 16<sup>th</sup> in Rochester during the EROI festival.

### Current board members are:

Steve Ackert (Head of Music Department, National Gallery of Art)  
Sylvia Berry (Associate Editor, Westfield Newsletter — Boston, Massachusetts)  
David Breitman (Oberlin College)  
Hans Davidsson (Eastman School of Music)  
Matthew Dirst (University of Houston)  
Christa Rakich (Boston, Massachusetts)  
Annette Richards, Executive Director (Cornell University)  
Paul Tegels (Pacific Lutheran University)  
Roger Sherman (St. Mark's Cathedral, Seattle and Loft Recordings and Gothic Records)  
James Weaver, President (Washington, D.C.)  
Andrew Willis (University of North Carolina, Greensboro)

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## MEMBERSHIP EVENTS CALENDAR

The Arcadia Players Chamber Ensemble announces three fall concerts:

### **Saturday, September 27 at 7:30 pm**

**Caswell Library, Deerfield Academy, Deerfield, MA**

#### ***Beethoven and His Contemporaries***

Lisa Rautenberg, violin; Kivie Cahn-Lipman, cello; Monica Jakuc Leverett, fortepiano;  
Peter W. Shea, tenor

- Beethoven – Variations on “Ein Madchen oder Weibchen” for piano and violoncello
- Beethoven – Piano Trio in C minor, Op. 1, No. 3
- Conradin Kreutzer – Songs from “Wanderlieder”
- Nicolo Paganini – Divertimento in C Major, Op. 5 No. 1 for violin and piano
- Beethoven – British Folk Songs for Voice and Piano Trio

See [www.arcadiaplayers.org](http://www.arcadiaplayers.org) for directions and ticket prices

### **Saturday, October 11 at 7:30 pm**

**Sweeney Concert Hall, Sage Hall, Smith College**

#### ***Beethoven: Concerto, Song Cycle and Symphony***

Monica Jakuc Leverett, fortepiano  
Peter W. Shea, tenor

- An die ferne geliebte

- Piano Concerto No. 4 in G Major, Op. 58
- Symphony No. 1 in C Major, Op. 21

See [www.arcadiaplayers.org](http://www.arcadiaplayers.org) for directions and ticket prices

**Saturday, October 25 at 8 pm**

**Tuckerman Hall, Worcester, MA**

*Same program as above*

See [www.tuckermanhall.org](http://www.tuckermanhall.org) for directions and prices.

**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 [ElizabethAHarrison@yahoo.com](mailto:ElizabethAHarrison@yahoo.com).



If you have events or concerts that you would like us to announce, please submit the appropriate information to Sylvia Berry at [sylvia@sylviaberry.org](mailto:sylvia@sylviaberry.org).

All submissions must include the performer(s), instrument, venue, dates, and times. Other information may be included as appropriate.

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