

Westfield

NEWSLETTER OF THE WESTFIELD CENTER, VOLUME XXV, NUMBER 2

*A National Resource for the Advancement of Keyboard Music,
Serving Professionals and the Public Since 1979*

Spring 2014

Tilman Skowroneck, Editor



A very warm welcome to the second Westfield Newsletter of 2014! This issue is brimming with exciting news about the Westfield Center. I am grateful to *Annette Richards*, our Executive Director, for writing an introduction to the most important items below.

Her introduction is followed by the official announcement of the upcoming Fall Conference on C. P. E. Bach, *Sensation and Sensibility at the Keyboard in the Late 18th Century*, and the 2015 *Westfield Center International Piano Festival*. You will find a call for proposals for the latter event, offering a truly mouthwatering range of topics to choose from.

I am contributing an overview of the contents of *Keyboard Perspectives VI*, for which I have been the guest editor. *Tom Beghin* offers a first peek into Beethoven- and *Hammerklavier*-themed *Keyboard Perspectives VII*. A call for papers for volume VIII concludes that section.

The interview of this issue is with *Damien Mahiet*, who is introduced in Annette's piece below.

Our series about Cornell's collection of keyboard instruments, written by *Mike Lee*, will continue in the next issue, and so, this Newsletter concludes with two announcements from other sources.

- *Tilman Skowroneck*



CONTENTS

From the Executive Director	2
Celebrating the Tercentenary of C. P. E. Bach	2
Announcing the 2015 Westfield Center International Piano Festival ..	3
<i>Keyboard Perspectives</i>	4
An Interview with Damien Mahiet	5
Forte / Piano: A Festival Celebrating Pianos in History	7
Announcements	7

FROM THE EXECUTIVE DIRECTOR

Warm greetings to all our Westfield Center members and friends. At our office at Cornell much is afoot—programs and publications humming along, and plans being made for events further in the future. Our most immediate piece of news is that after the departure of Maja Anderson for a full-time position, we have been able to hire as our administrator and program coordinator Damien Mahiet—scholar, keyboard player, conductor, and long-time member of the Westfield Center—to run our programs and keep track of administrative details, membership issues, and the myriad bits and pieces that come across the Westfield desk. You can learn more about Damien in Tilman’s interview with him below.

I’d like to warmly invite you all to our Fall conference, taking place this year at Cornell, celebrating the tercentenary of C. P. E. Bach with concerts and talks on the theme

of “Sensation and Sensibility at the Keyboard in the Late 18th Century.” Looking ahead, Westfield will contribute to a Messiaen festival in the spring (more information on that in the next Newsletter) and then—please mark your calendars!—a large international festival celebrating pianos across history next year, August 5–9, 2015.

You’ll find more information on these below, and, of course, at the Westfield website (westfield.org). We expect soon to be able to announce our main events for 2016 and beyond, in diverse locations across North America.

In the meantime, we hope to see many of you in beautiful Ithaca for C. P. E. Bach in October, and send best wishes for the summer,

- Annette Richards

CELEBRATING THE TERCENTENARY OF C. P. E. BACH:

SENSATION AND SENSIBILITY AT THE KEYBOARD IN THE LATE 18TH CENTURY

OCTOBER 2–4, 2014

CORNELL UNIVERSITY, ITHACA NY

Revered across Europe during his lifetime, C. P. E. Bach was the unparalleled master of intimate expression at his favorite instrument, the clavichord; yet his stature also rested on vivid choral and orchestral masterpieces. In all genres, Bach’s highly affective music cast new light on, and was heard in terms of, contemporary theories of sentiment and the sublime. This conference and festival explores the constellation of philosophical and aesthetic ideas, and the conditions of musical production and reception, clustered around concepts of sentiment, feeling, and sensation in the late 18th century. Celebrating the richness of late eighteenth-century keyboard culture (and C. P. E. Bach’s contribution to it), performances will feature clavichord, fortepiano, harpsichord, and organ. Looking beyond Northern Europe, a significant section



C. P. E. Bach. Engraving by Andreas Stöttrup.

of the conference and festival will consider American contributions to the keyboard culture of sensibility, from Benjamin Franklin’s glass harmonica to, in a reverberant after-echo, the Chickering-Dolmetsch clavichords of late nineteenth-century Boston.

Tom Beghin, Matthew Dirst with Ars Lyrica Houston, Matthew Hall with the Cornell Baroque Orchestra, Lucy Fitz Gibbon, Dennis James, Sarah Mesko, Annette Richards, Peter Sykes, Andrew Willis, and David Yearsley will appear in programs of music from C. P. E. Bach’s oeuvre for solo keyboard, concertos for fortepiano and organ, symphonies and vocal music, including *Klopstocks Morgengesang am Schöpfungsfeste*, as well as music by other Bach sons (including *Die Amerikanerin* by J. C. F. Bach) and the cantata *L’Harmonica* by J. A. Hasse. The

conference features contributions by Yonatan Bar-Yoshafat, Tom Beghin, Emily Dolan, Matthew Head, Nicholas Mathew, Pierpaolo Polzonetti, Annette Richards, David Schulenberg, with keynote addresses by Richard Kramer and James Kennaway.

The conference is co-sponsored by Cornell University, and features the Fall 2014 Atkinson Forum in American Studies. To register, visit <http://westfield.org/cpebach/>



Clavichord after Hubert (Nuremberg, 1789) by Gregor Bergmann (2013). Photo: Moo Fricke



ANNOUNCING THE 2015 WESTFIELD CENTER INTERNATIONAL PIANO FESTIVAL

AUGUST 5–9, 2015

FORTE / PIANO: A FESTIVAL CELEBRATING PIANOS IN HISTORY

Instead of the Westfield International Fortepiano Competition, originally scheduled for 2014, Westfield is launching an International Piano Festival to be held in Ithaca, New York in August 2015, featuring recitals, lectures, chamber music sessions, and masterclasses given by leading performers, scholars, instrument-makers and organologists from around the world. The Westfield Center will offer several bursaries to bring aspiring young players to the festival, to play, to study, to participate.

Because the source that funded the Westfield International Fortepiano Competition in 2011 no longer provides support for this purpose, a second competition cannot take place in 2014 as initially planned.

The festival will take a historical approach to pianos

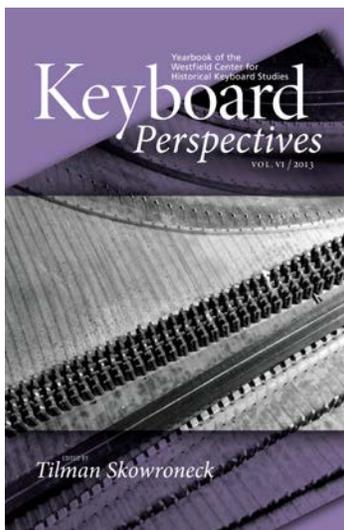
of all varieties, offering access to Cornell's outstanding [instrument collection](#), providing advanced instruction and musicological tools to visiting pianists, and significant performance opportunities to young players. Participants will be able to explore aspects of source studies, notation and interpretation, organology, critical and cultural contexts, and historical and contemporary approaches to keyboard performance.

We are releasing below the call for proposals so you can share it today with friends, colleagues, and students. An organizing committee will review and select proposals. Look for the submission form, available from July 1 until August 30, 2014, is at <http://westfield.org/festival/>.

- Annette Richards

The preparation of *Volume VI* has just been completed, and it has been sent off to the presses—it will be in your mailbox in about six weeks. (Volume V of *Keyboard Perspectives* should be in possession of all our readers by now; if you were a member in 2013 haven't received your copy, please notify the Westfield office.)

Randall Harlow opens this issue with his article “Keyboard Psychohaptics: A Nexus of Multidisciplinary Research into Kinesthetics, Gesture, and Expression.” This is a detailed review of a set of touch experiments on various organs, but also an annotated reading list to the emerging field of psychohaptics. Lance Whitehead illuminates more down-to-earth concerns as he considers how London harpsichord makers of the Georgian period organized their work and family life and insured themselves against risks such as a fire. Mat Langlois contributes a much-needed revision of Friedrich Wilhelm Marpurg's image as Berlin's stubbornly Francophile music theorist and “correct,” “uninteresting,” and “mostly routine” composer. Luk Vaes walks us through the entire history of playing clusters at, and composing clusters for the keyboard. Dana Gooley explores the piano's timbral possibilities in jazz playing, linking them to the use of the pedal and especially two pedaling techniques: the “damper catch” and the “damper bump.” Robert Giglio contributes a conversation with fortepiano maker Chris Maene and fortepianist Tom Beghin, centering on Maene's copy of the Broadwood piano that was sent to Beethoven in 1817 as a present. Sezi Seskir provides a Profile of the German pianist Hardy Rittner, and Stefania Neonato concludes with a CD review of Rittner's recordings of Chopin, Brahms, and Schoenberg on period pianos.



Next year's issue of *Keyboard Perspectives*, Volume VII, will be a special issue devoted to a selection of topics that are, in one way or another, connected to Beethoven's Sonata, op. 106 (“Hammerklavier”), and the question of why it became so problematically emblematic of nineteenth-century pianism. Essays will address the interaction of man vs. machine (and Beethoven's dealings with inventor J. N. Maelzel), child pedagogy and the idea of “practicing” (as uncle Ludwig started to instill on the young Carl van

Beethoven), “frustration” as a category for the harmonic analysis of a third-relation obsessed first movement, conflicting types of “pianistic vocality” in the sonata's slow movement, Liszt's performance of the sonata in 1836 solving (in Berlioz's words) “the riddle of the sphinx,” and, finally, Beethoven's Broadwood piano as a premise for a more rhetorical, technology-oriented understanding of this “giant” sonata. These six essays, complementing one another, originate from a seminar taught at McGill University by Tom Beghin, who will also be guest editor of the volume.



Chris Maene, Grand Piano after John Broadwood & Sons (London, 1817). Photo courtesy of Pianos Maene

Keyboard Perspectives VIII: Call for contributions—Combination instruments and off-the-beaten-track *empfindsame* keyboard instruments of the late eighteenth century, and their practice.

This issue, for which *Tilman Skowroneck* returns as guest editor, will give special attention to the *combination instrument* of the late eighteenth century (such as the combination of organ and harpsichord, and organ and fortepiano), and to keyboard instruments that had a place in their time even when they perhaps did not make it into the pantheon of mainstream keyboard culture: these include, for instance, various subspecies of the budding fortepiano such as the Clavecin Royal and the *Tangentenflügel* (to name but two). Why were these instruments made, who financed their manufacture, who played them, and in what musical contexts?

Contributions that address this topic are especially welcome, but please do not hesitate to submit proposals that address other keyboard-related topics as well. Proposals can be sent to tilman@skowroneck.de. They should reach us no later than September 2014.

- *Tilman Skowroneck and Tom Beghin, guest editors*

AN INTERVIEW WITH DAMIEN MAHIET

ADMINISTRATOR AND PROGRAM COORDINATOR OF THE WESTFIELD CENTER

Damien, welcome, or welcome back, I should say! This isn't the first time you'll be working for Westfield. What is your personal history with the Center?

I joined in 2007 at the time when Annette Richards took the helm. At the time, I volunteered to help with bookkeeping, memberships, and *Keyboard Perspectives* subscriptions. When I took a position at Denison University in 2010, I passed the baton to Evan Cortens as administrative assistant. Not long after, Westfield was able to hire Maja Anderson as its first program coordinator. It's particularly nice to return today to an organization that is not only healthy, but growing and innovative. Evan and Maja did truly fantastic work in the past four years. These are big shoes to fill, and I'm very lucky that Evan is helping with the transition.

What is it that attracts you to our organization?

The first impetus, as for most of us, is simply my enjoyment of music, desire to learn, and appreciation for the people who make up the organization. Westfield has both a distinguished history and a great potential. It is unique in its deliberate effort to engage scholars, performers, builders, and the public in an exciting and instructive dialog. We invite those who excel in their work to share their passion with the broadest audience possible and explore new directions. It's a virtuosic and exciting exercise.

Coming from the modern piano, there is usually a moment when you realize the existence, and potential, of historical pianos. What is your personal story?

Most music historians try their hand at a variety of instruments at Cornell. Like many graduate students, I

benefited from Malcolm Bilson's generosity. I was participating in a little recital of eighteenth-century political music to complement an exhibit, and decided—rather presumptuously, since I had no previous experience—that I would perform on a historical instrument. Malcolm very kindly gave me some lessons and lent an instrument for the event, and I was hooked. I've particularly enjoyed performing Fauré on Cornell's Erard later on.

Which other keyboard instruments, historical or new, capture your interest?



The first time I met Annette Richards, her table was covered with the plans for the new baroque organ at Cornell. I've had the luck to see when the organ was being installed and voiced. Learning about C. P. E. Bach, I discovered the refinement and demands of the clavi-chord, and I'm very much looking forward to learning more about it with the forthcoming conference on Sensation and Sensibility at the Keyboard this Fall. I also took a few lessons in harpsichord and organ, not enough to really play, but enough to better appreciate the art of managing time between

notes and phrases, and, where the organ is concerned, to shape the end of a note. Because I love twentieth-century music, I'm also curious of electronic instruments like the Ondes Martenot.

Two keyboard-related publications in your impressive publication list are about The Westfield International Fortepiano Competition 2011, and they both address some overarching questions. I am looking at an article in our own Newsletter "How to Define the Standards of a Profession" (No. XXII/3–4 [Summer/Fall 2011]: 4–7), and a short essay "The Fortepiano at a Crossroads," in Early Music (no. 39/4 [November

2011]: 665–67), in which the question “why the fortepiano?” is rhetorically posed multiple times. In my experience, the pondering of such questions is often partly autobiographical. Why fortepiano, I wonder, for Damien Mahiet today?

It’s more an inclination on my part to understand the principles and concepts that guide a practice. The Competition was a good occasion to ask the question “why the fortepiano?” as a listener and spectator. Those who received prizes were, by definition, presented as models, and I was curious to reflect on what they embodied in this regard. There are obviously multiple possible answers to the question. Personally, I see in the diversity of instruments an opportunity to exercise one’s imagination and cultivate one’s senses— first and foremost touch and hearing. Historical inquiries are one way to go beyond our present habits and assumptions. The Piano Festival we are organizing in Ithaca for August 2015 promises to be particularly stimulating in this regard.

Damien, a glance at your CV reveals that there is indeed very little you have not done. You have a background in piano playing, chamber music and conducting; you have studied history, political thought and musicology; you have taught, lectured, published, translated, organized, and, time and again, administered. Now we are finding you in the position of Program Coordinator of the Westfield Center. What is it about administration that interests you?

Administration is one of these places where new ideas and everyday life intersect, and one keeps on learning there too! I do find it very important, for my own happiness, to feel part of a team and an institution: each project comes with a different set of partners and collaborations, and if

one does one’s job well, the institution takes a life of its own, beyond one’s passing contribution.

Given your experience and obvious interest in administration and musical policy, which vision are you going to bring to Westfield?

As program coordinator, my role is to implement the vision of the Executive Director and the Trustees, to provide them with the information they require, and to facilitate their conversation. We have three priorities at the moment: to highlight the scope and quality of our programs, from our publications to our conferences and festivals; to develop our contribution to keyboard pedagogy by collaborating with teaching institutions, sponsoring innovative approaches, and perhaps offering new content on our Web site; and finally, to provide the organization with a stable financial basis that will ensure it can confidently continue to fulfill its mission in the future.

What is your professional outlook? What would be your most desired next professional step?

Growing up in France, I never imagined I would work and live in the US. I had no doubt that my career would unfold within the somewhat scripted path of the civil service, and that would have been true whether I pursued a career in academia or not. Instead, I have the opportunity to really enjoy each professional step in its own time and to think of the future as a gamut of possibilities. Right now, I’m very happy where I am, and very happy to take part in a new chapter of Westfield’s history.

Thank you very much for taking the time for this interview, and good luck!



FORTE / PIANO: A FESTIVAL CELEBRATING PIANOS IN HISTORY

CALL FOR PROPOSALS

How have the practices of composition, performance, improvisation, and listening been informed by the piano in its long history? How have the concepts, designs, materials, and sonorous resources of pianos been entwined with musical thought and affect across time and space? Specifically, how might we resituate eighteenth-century pianos in relation to harpsichords and clavichords, account for the rapid evolution of nineteenth-century pianism, and explain (or challenge) Steinway's perceived hegemony in the twentieth century?

The Westfield Center for Historical Keyboard Studies invites proposals for recitals, talks and innovative presentations from performers, scholars, organologists, builders, and technicians for an international festival to be held at Cornell University from August 5–9, 2015. We particularly encourage individual and collaborative proposals that combine insights drawn from scholarship, performance, and organology and examine the ways in which pianos have generated, reflected, and modulated musical thought and behavior.

Proposals may focus on composers, performance traditions, improvisatory methods, and geographical centers of influence. Potential topics include Haydn's keyboard music; Brahms's piano music; the piano in early twen-

tieth-century Paris; the piano in late eighteenth-century London; the improvisation of cadenzas, fantasias, and preludes; the standardization of piano manufacture in the context of industrialization; the piano and the discourses of media archaeology and interface theory; pedagogical institutions; the piano, bodily techniques, and the performance of gender.

The festival will feature a number of leading performers, including Tom Beghin, Kris Bezuidenhout, Malcolm Bilson, David Breitman, Penelope Crawford, Alexei Lubimov, and Andrew Willis among many others. The festival will focus on an array of historical instruments and replicas built by prominent builders. We encourage proposals that will take advantage of the opportunities these instruments afford, and will provide more specific information on request. Potential presentation formats include (but are not limited to) traditional conference papers, lecture-recitals, lecture-demonstrations, and discussion panels.

Proposals should include a 250-word description and a CV, and for performers, a sound or video recording of at least 30 minutes. They should be submitted via the website of the Westfield Center (<http://westfield.org/festival/>) by **August 30, 2014**.

ANNOUNCEMENTS

The Houston AGO Workshops Committee invites applications for presentations at the 2016 National Convention of the American Guild of Organists in Houston, TX, June 19–23, 2016.

Proposals should consist of a single-page 250-word abstract, which summarizes the topic and the particular contribution the presenter plans to offer. The 2016 Workshops Committee encourages a diverse array of proposals, from practical hands-on workshops to academic papers, and welcomes proposals for sessions of either 45 minutes (most workshops) or 30 minutes (all papers). All proposals should make clear which of these two different lengths is desired and indicate what kind of audio-visual and/or musical equipment will be required.

Proposals must be received—in PDF format, by email only to matthewdirstago2016@gmail.com—by September 30, 2014, for consideration.

- *Matthew Dirst*

Betty Maisonnat, organist of Lyon, France, informs us about an organ summer course in Switzerland coupled with a competition for a composition prize.

Information is available together with the inscription forms at: <http://www.orgues-et-cimes.org>

Printed leaflets are available on request (betty.maisonnat@orgues-et-cimes.org)



The Westfield Center relies on donations from its members. Please consider making a donation towards our program of conferences, festivals, publications and the support of young keyboard artists.

<http://westfield.org/donate/>

Submissions and questions may be directed to:

Tilman Skowroneck, Editor (tilman@skowroneck.de)

The Westfield Center

Department of Music

Cornell University

101 Lincoln Hall

Ithaca NY 14850

info@westfield.org / www.westfield.org



© The Westfield Center, 2014

