

# Westfield

E-NEWSLETTER OF THE WESTFIELD CENTER, VOLUME XXI, NO. 3

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

## Spring 2009

As we waltz our way into spring, the Westfield Center announces a host of summer keyboard courses and chamber music courses, as well as exciting events involving some of our members. On a more serious note, we also take the time here to honor the life and legacy of harpsichord builder **William R. Dowd**, who passed away in November 2008. Watch for our next issue regarding information on two Westfield conferences scheduled for 2010, and for the announcement of the 2009/10 Westfield Concert Scholar.



## 2009 Summer Courses

### McGill Summer Organ Academy July 6 – 16, Montreal, Quebec

The 2009 McGill Summer Organ Academy will celebrate the 200th Anniversary of Mendelssohn as well as the 50th Anniversary of the arrival of the first Beckerath organ in Canada. Through the pioneering efforts of Kenneth Gilbert the arrival, in 1959, of the Beckerath at Queen Mary Road Church in Montreal (now housed in Mountainside United Church), became a watershed event. This Beckerath became the main teaching instrument at McGill and allowed McGill to become one of the first organ departments in North America to endorse the revival of mechanical-action instruments.

#### Instructors and Courses:

John Grew (Artistic Director) – French Classical  
Hank Knox – Continuo & Solo Harpsichord Repertoire  
Olivier Latry – French Symphonic  
Jan Overduin – Improvisation  
William Porter – 17<sup>th</sup>-century North German  
Matthew Provost – Siglo de Oro español (The Spanish Golden Age)  
Michael Radulescu – J.S. Bach  
Carole Terry – German Romantic

For more information, please visit  
[www.music.mcgill.ca/organ](http://www.music.mcgill.ca/organ) or e-mail **Devon Wilkinson** and **Jonathan Patterson** at  
[organ@music.mcgill.ca](mailto:organ@music.mcgill.ca) Tel.: 514-398-8061



## **Organ Interpretation Course**

### **July 19 – August 2, Romainmôtier, Switzerland**

The organ interpretation Course of Romainmôtier, founded in the 1960s, is famous for the quality of its location, teachers, study conditions, and of the instruments used. The most unusual of these is the 4-manual, 45 stop organ built from 1910 to 1971 by Jehan and Marie-Claire Alain's father, Albert Alain, now restored and installed in one of the buildings of the former Abbey of Romainmôtier. The Abbey Church has one of Georges Lhôte's most important and beautiful instruments (IV/36). Italian music is taught on a new organ built after 19<sup>th</sup>-century Italian organbuilder Serassi. The course also uses a modern organ in the Spanish style (Joaquin Lois, Tordesillas 2009) and an instrument after G. Silbermann (Orgelbau Felsberg).

#### Instructors and Courses:

Marie-Claire Alain – Music of Jehan and Albert Alain

Luigi Ferdinando Tagliavini – Music of Frescobaldi, Salvatore, Padre Davide da Bergamo, Petrali

Joris Verdin – Music for Harmonium, incl. Franck, Guilmant, Boëllmann, Reger

Guy Bovet – Spanish music and J. S. Bach

Emmanuel le Divellec / Tobias Willi – Improvisation

For more information please contact: **Mme Marisa Bovet-Aubert**

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## **Cornell University Fortepiano Workshop**

### **August 8 – 15, Ithaca, NY**

#### Directed by:

Malcolm Bilson (Cornell University)

David Breitman (Oberlin College Conservatory of Music)

Andrew Willis (University of North Carolina at Greensboro)

Nine fortepianos (both originals and replicas) will be available. Each morning and afternoon, classes will be held with each of the three instructors; on alternate days participants will have the opportunity to work with each one. In addition, each of the instructors (and possibly some of the participants) will give presentations on various topics related to early pianos and performance practices. Picnics, hikes and excursions to various places in the scenic Finger Lakes region will be organized.

For more information, visit <http://knowingthescore.com/workshop/index.php>

For direct enquiries to **Malcolm Bilson**, call 607.273.5911 or email [bilson@cornell.edu](mailto:bilson@cornell.edu)



## **International Fortepiano Workshop** **August 20 – 23, Schloss Kremsegg, Austria**

### Instructors:

Alexei Lubimov (Moscow)  
Wolfgang Brunner (Mozarteum, Salzburg)  
Bart van Oort (Royal Conservatory, The Hague)

This workshop takes place under the auspices of the Hochschule für Musik in Trossingen (Germany) and is open to professional keyboardists and keyboard students, including students of fortepiano, modern piano, harpsichord, and organ who are interested in an introduction to the fortepiano. The instruments which will be used are from the "Clavierland" fortepiano collection of Schloss Kremsegg. More information about the instruments can be found on the website of the castle: [www.schloss-kremsegg.at](http://www.schloss-kremsegg.at)

For more information, please contact **Ms. Elvira Schwegler**, secretary of the Early Music department of the Trossingen Hochschule at: [AlteMusik@mh-trossingen.de](mailto:AlteMusik@mh-trossingen.de) or **Bart van Oort** at: [bart@bartvanoort.nl](mailto:bart@bartvanoort.nl)



## **Piccola Accademia di Montisi** **July 8 – August 21, Montisi, Italy** *The Art of the Harpsichord in the 21st Century*

Held at the workshop of harpsichord builder **Bruce Kennedy**, the Piccola Accademia is a summer-long series of masterclasses. This summer the Piccola Accademia will offer a program of six courses free of tuition fees to eligible students. However, this year a non-refundable 100 EUR registration fee is required. The masterclasses will be given on a wide range of instruments, including antiques and replicas.

**To qualify, students must be presently enrolled in a university level music study or be recently graduated. Students are requested to correspond directly with the course instructor for acceptance via the e-mail addresses provided in each of the course descriptions on the website. Courses will be limited to ten students**

### **• Applications due May 15**

### Instructors:

Pierre Hantaï:	July 8-10
Skip Sempé:	July 13 – 15
Bob van Asperen:	July 19 – 24
Jesper B. Christensen:	August 2 – 7
Francesco Cera:	August 9 – 14
Menno van Delft:	August 16 - 21

For more information, please visit:  
<http://www.piccolaaccademia.org/content/masterclasses.html>  
or contact:

**Bruce Kennedy**, Executive Director at [Bruce.Kennedy@PiccolaAccademia.org](mailto:Bruce.Kennedy@PiccolaAccademia.org)  
**Arianna Nieri**, Executive Assistant at [Arianna.Nieri@PiccolaAccademia.org](mailto:Arianna.Nieri@PiccolaAccademia.org)



### **Thuringian Organ Academy**

**August 31 – September 5, Schloss Altenburg, Thuringia, Germany**

*Organ Music from the 16th to the 18th Centuries*

#### Faculty

Felix Friedrich (Altenburg): Organ works of Johann Ludwig Krebs

Jan Willem Jansen (Toulouse): French Organ Music of the 17th/18th Centuries, and Works of J. S. Bach

Harald Vogel (Bremen): Organ works of Scheidt, Buxtehude and J. S. Bach

The Academy includes:

- Guided tour of the Bachhaus Eisenach with presentation of historic keyboard instruments
- Excursions to the Trost Organ at Großengottern (1716) and the Donat-Trost Organ in Eisenberg (1733)
- Instruction and concert at the Trost Organ in Waltershausen (1722)
- Instruction at the Trost Organ in the Castle Church, Altenburg (1739), the Silbermann Organ in Glauchau (1730), and the Clavichord in the Bachhaus, Eisenach
- Concert by selected participants at the Trost Organ, Altenburg

#### **• Applications due August 1**

For further information contact: Residenzschloss Altenburg, Eigenbetrieb der Stadt Altenburg, Schloss 2, D-04600 Altenburg

**Tel:** (+49) 34 47 / 51 27 10 or (+49) 34 47 / 51 27 16

**E-mail:** [residenzschloss-altenburg@t-online.de](mailto:residenzschloss-altenburg@t-online.de)

### **Summer Courses with chamber music emphasis**

#### **SFEMS Baroque Workshop**

**June 14 – 20, Rohnert Park, CA**

*Music in Italian Cities in the 17<sup>th</sup> and 18<sup>th</sup> Centuries*

Master classes, coached ensembles, concerto evening, Baroque orchestra, vocal and wind ensembles, continuo classes, concerts, and lectures.

For more information contact **Kathleen Kraft** at 707.874.2014 or e-mail [kkraft@sonic.net](mailto:kkraft@sonic.net)

Website: [www.sfems.org](http://www.sfems.org)



#### **Oberlin Baroque Performance Institute (BPI)**

**June 21 – July 5, Oberlin, OH**

*Music in London 1659 – 1759: from the birth of Purcell until the death of Handel*

This year marks the 38th Baroque Performance Institute at Oberlin, America's premiere summer workshop for baroque instruments and voice. 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. Includes faculty and student concerts, lectures and informal open discussions, and the ever-popular baroque dance classes.

For more information, please visit: [www.oberlin.edu/con/summer/bpi](http://www.oberlin.edu/con/summer/bpi) or contact **Anna Hoffmann**, Program Administrator at 440.775.8044 or [Anna.Hoffmann@oberlin.edu](mailto:Anna.Hoffmann@oberlin.edu)



**The International Baroque Institute at Longy**  
**July 24 – August 2, Cambridge, MA**  
*The Venice-Dresden Connection*

The International Baroque Institute at Longy offers a comprehensive program for professional and pre-professional singers and players of Baroque violin, cello, recorder, traverso, oboe, viola da gamba, harp, lute and harpsichord, taught by an unparalleled international faculty. Other instrumentalists or continuo players are welcome to participate in chamber ensembles or the institute orchestra. Masterclasses, ensembles, orchestra, dance, concerts, lectures. Music of Schutz, Hasses, Heinichen, Marcello, Vivaldi, Pisendel, Albinoni, Zelenka, Lotti, Schein, Veracini, Quantz, Gabrieli, Monteverdi.

• **Applications due May 1**

For more information, contact **Karen Burciaga**, Assistant Registrar at 617.876.0956 ext.1532 or [karen.burciaga@longy.edu](mailto:karen.burciaga@longy.edu) Website: [www.longy.edu/summer/baroque\\_inst.htm](http://www.longy.edu/summer/baroque_inst.htm)



**Vancouver Early Music Programme & Festival:**  
**Baroque Instrumental Program**  
**August 9 – 21, Vancouver, BC (Canada)**  
*“The Apotheose of the French Baroque”*

Intensive course for instrumentalists, primarily focusing on the music of the French Baroque, designed for advanced-level participants such as professional musicians and university, conservatory, and college students. Faculty includes Marc Destrubé, Wilbert Hazelzet, Jacques Ogg, Jaap ter Linden, Julie Andrijeski.

• **Applications due April 15; late applications will be accepted if space permits.**

For more information, contact **Melissa Duchak** at 604.732.1610 or e-mail her at [workshops@earlymusic.bc.ca](mailto:workshops@earlymusic.bc.ca) Website: [www.earlymusic.bc.ca](http://www.earlymusic.bc.ca)



**Academia d’Amore**  
**Baroque Opera Workshop**  
**August 13 – 23, Seattle Pacific University (Seattle, WA)**

Stephen Stubbs, Artistic Director

Study the subtle art of 17<sup>th</sup>-century vocal performance and instrumental accompaniment. For advanced singers and continuo players. Academic credit available.

• **Applications due May 15**

For more information, please e-mail [info@seattleacademyofbaroqueopera.org](mailto:info@seattleacademyofbaroqueopera.org) or visit [www.seattleacademyofbaroqueopera.org](http://www.seattleacademyofbaroqueopera.org)



**Arcadia Chamber Players to present an all-Haydn program using a  
Clementi piano from 1805**

**Sunday, May 10 – 4pm  
The Frederick Piano Collection  
15 Water Street, Ashburnham, MA**

The program will feature the piano trios composed for Therese Jansen-Bartolozzi (Hob. XV: 27-29) and selections from Haydn's arrangements of Scottish folksongs for piano trio and voice.

Monica Jakuc, fortepiano, Lisa Rautenberg, violin, Alice Robbins, cello, Peter Shea, tenor

**Admission:** \$10/Free for children and students.

For more information please visit [www.frederickcollection.org](http://www.frederickcollection.org) or call 978.827.6232



**Sylvia Berry to present a lecture recital, on harpsichord and fortepiano, entitled  
*Haydn at the Keyboard: Four Sonatas from Four Decades*  
during the Haydn Society of North America's "Haydn Year 2009" conference**

**Friday, May 29 – 8pm  
Pickman Concert Hall, Longy School of Music  
27 Garden Street, Cambridge, MA**

While Haydn is often called the "Father of the Symphony," and, perhaps more rightly so, the "Father of the String Quartet," his great achievements as a composer of keyboard music remain relatively overlooked. Indeed, only a handful of his keyboard works are performed regularly, limiting our sense of the vast stylistic terrain that his oeuvre encompasses. Haydn's works span an approximately forty-year period during which many changes in aesthetics and instruments took place, but his sonatas were always in the vanguard due to his openness to experimentation with different instruments; sensitivity to the public's ever-shifting tastes; and innovative spirit. Published throughout Europe during his lifetime, Haydn's keyboard works were just as instrumental in securing his fame as his work in other genres.

In this presentation, sonatas from four successive decades will be discussed and performed in order to illustrate that no matter the style (Galant, "Sturm und Drang," Classical, or early Romantic), Haydn's singular creative stamp is always present. We will examine some of the many components that make Haydn's compositional voice so striking, such as his non-adherence to traditional "sonata form," his extensive use of monothematic procedures, and his choice of unusual tonalities. Throughout, we will discover that this spectacular music is filled not only with ingenuity and wit, but with fire and passion as well.

**Admission:** Free

For more information visit: [www.haydnsocietyofnorthamerica.org](http://www.haydnsocietyofnorthamerica.org) or [www.sylviaberry.org](http://www.sylviaberry.org)



## **The Boston Early Music Festival announces a Keyboard Mini-Festival, directed by Peter Sykes**

**Thursday, June 11**  
**The First Lutheran Church of Boston (FLC)**  
**299 Berkeley Street, Boston, MA**

The Keyboard Mini-Festival will be a three-part celebration of early keyboard instruments involving a number of Westfield members.

### **Part One (9am-11am): The Fortepiano** Kristian Bezuidenhout & Andrew Willis

Fortepianist and former Westfield Concert Scholar **Kristian Bezuidenhout** evaluates the changes in Haydn's keyboard writing and notation, especially the composer's ever-increasing specificity regarding dynamics. Following this, **Andrew Willis** (University of North Carolina Greensboro) will perform solo keyboard concertos by J. S. Bach on a replica of a Ferrini fortepiano (ca. 1732) built by David Sutherland, with colleagues Elizabeth Field and Gesa Kordes, violin; Nina Falk, viola; and Stephanie Vial, cello.

### **Part Two (11:30am-1:30pm): The Harpsichord** Luca Guglielmi & William Porter

This session will include a suite from Fischer's Musicalischer Parnassus, as well as a Bach Partita, performed by **William Porter** (Eastman School of Music) followed by a performance by **Luca Guglielmi** (Ensembles Ricercar and Zefiro), to include works of J. S. Bach, Scarlatti, C. P. E. Bach, Platti, Haydn, and Luchesi.

### **Part Three (2pm-4pm): The Clavichord** Peter Sykes & David Breitman

Long heralded as the most expressive of the early keyboard instruments, the clavichord remains the favored instrument of the most discriminating musical tastes, and the most challenging and potentially rewarding for the player. **David Breitman** (Oberlin Conservatory of Music) and **Peter Sykes** (Boston University) will perform music of J. S. and C. P. E. Bach, Haydn, and Beethoven, focusing on the unique expressive power of the kind of musical intimacy that only the clavichord can provide.

**Admission:** All three sessions (9am-4pm): \$60 / Individual sessions: \$25  
For more information, visit: <http://www.bemf.org/pages/fest/festCon/keyfest.htm>  
or call 617.661.1812.





## Remembering William Dowd (February 28, 1922 – November 25, 2008)



Depending on one's worldview, it was either serendipity or fate that brought William Dowd and Frank Hubbard (1920–1976) together at Harvard in 1940. It was here that the boyhood friends saw their first harpsichord, an instrument by Arnold Dolmetsch (1858–1940) built at the Chickering Piano Factory in Boston. More harpsichord sightings ensued: fellow Harvard student Daniel Pinkham (1923–2006) owned an instrument by John Challis (1907–1984), and they also heard Pinkham's teacher, harpsichordist and harpsichord builder Claude Chiasson (1914–1985) play in concert as well. The two English majors fell in love with the instrument, and were determined to begin building harpsichords that, unlike many built at the time, adhered to the principles of 17th- and 18th-century craftsmanship. It was a decision that in many ways started a revolution, the effects of which are still strongly felt.

Both young men temporarily left Harvard to serve in World War II, but upon finishing their degrees they decided to embark on apprenticeships with two of the early revivalists whose work had loomed large: the French-born Dolmetsch, and the Michigan-born Challis, who had spent four years as an apprentice of Dolmetsch in England. While Dolmetsch had passed away before Hubbard could work with him, his shop was still active, and Hubbard learned some of the necessary fundamentals there. However, he later learned more about extant antiques from the extensive research of Hugh Gough, and by visiting instrument collections in London, Paris, Brussels, and The Hague. Dowd, meanwhile, had a very productive year-and-a-half with Challis in Detroit, learning not only the craft of instrument building but also the importance of having integrity as a builder. Dowd explained, "[He] set... a standard of professionalism. In other words, the instrument *had* to give good service, it *had* to work well. If it didn't you had to do something about it. You just couldn't build an instrument and run off." (Palmer: *Harpsichord in America*, 138) While many would say that the work of Hubbard and Dowd was the antithesis to Challis' later work (epitomized, for example, by the use of metal soundboards), it must be said that this commitment to producing reliable instruments was something that permeated their work, and led players to trust them.



Hubbard and Dowd opened their shop in 1949 on Tremont Street in Boston. Word had already spread due in large part to their evangelistic zeal, and they began their first workday with a waiting list. Two of those on the list, Albert Fuller and Thomas Dunn, ordered instruments as a result of another serendipitous event. As Fuller explained:

Thomas Dunn... told me how during his return from Europe he had met a young, intense and enthusiastic harpsichord builder who carried within him a brand new notion... he and his partner intended to build harpsichords based directly on historical models... Wildly excited by the lure of new/old horizons, Dunn and I set out for Boston to meet with Frank Hubbard, the bristling enthusiast from the boat, and his partner, William Dowd. So enthusiastic and confident were these two young Harvard graduates about the successful future of their notions that Dunn and I signed contracts, paying money and ordering instruments to be built sight unseen, doing this before these adventurers had ever made one of their own Hubbard & Dowd instruments. [Palmer, "William R. Dowd: A Tribute on his 70<sup>th</sup> Birthday", 17]

This is particularly interesting since Fuller's first encounter with the harpsichord was through the playing of Wanda Landowska, whose Pleyel harpsichords were in many ways the very instruments that Hubbard and Dowd's revolution came to put out of fashion. While Landowska had inspired a veritable fervor for the harpsichord and its music, the instruments she played in concert bore little resemblance to the instruments known to the composers whose music she played. With the arrival of Hubbard and Dowd, many of the musicians whom she inspired had their passion ignited even further by instruments which brought them yet closer to the music.

Hubbard and Dowd's first harpsichords were based on a 1637 Johannes Ruckers single manual, and on Italian, English and German models. Four clavichords were also built, and the partners completed fourteen restorations of antique instruments as well. When Charles Fisher joined them in 1956, a groundbreaking new design based on the work of Pascal Taskin excited many of the players on the contemporary scene, including Ralph Kirkpatrick, who had mostly performed on a Dolmetsch-Chickering and a Challis. Upon the arrival of Kirkpatrick's Dowd/Taskin in 1966, he wrote to Dowd and exclaimed, "I have long been able to sing at the harpsichord, but now I can dance." (Palmer, "Dowd: A Tribute", 18) In an article Kirkpatrick wrote in 1983, he eloquently described the effect these instruments had on him:

With the arrival on the scene of Hubbard and Dowd and their imitators there began what for me was a joyful period... I discovered new resources of playing and I enjoyed the privilege of bringing out the beauties of an instrument rather than being obliged to conceal its defects. I was not only enabled to get rid of all those fancy registrations, but I was able as the action improved to cultivate a vocabulary of articulation that far exceeded anything I had before possessed. [Palmer, *Harpsichord in America*, 144]

It was also during the 1950's that Delrin plastic plectra were introduced on Hubbard & Dowd instruments, a breakthrough that allowed the duo to use a synthetic material that, while producing a sound similar to quill, lasted much longer and was easier to maintain. To this day, many builders still use Delrin.

The pioneering partnership dissolved in 1958, and both continued to do important work. Dowd later explained, "Frank never liked to do the same thing twice, and I did." (Palmer: *Harpsichord in America*, 139) Indeed, after opening a new shop in Cambridge, Dowd went on to build many Taskin-based instruments that were extremely popular. However, he did not stop there: In 1964 he built an instrument based on the N. et Francois Blanchet harpsichord

from 1730 (restored by Charles Fisher), which went on to become another popular model. Dowd continued to bring his designs ever closer to those of extant antiques, but he also added “transposing keyboards,” a modern innovation which allowed players to “transpose” between modern or “historic” pitch by merely sliding the keyboards back and forth. This ingenious idea helped to make the harpsichord a mainstay of “modern” orchestras that increasingly felt the need to use historical harpsichords when performing baroque music, and gave harpsichordists the ability to work in both the “modern” and “early music” worlds.

Most descriptions of Dowd portray a man of incredible energy and intellect, with a larger-than-life presence and a generous nature. Sheridan Germann’s wonderful description of her first meeting with him paints this picture well:

I retain five clear and specific memories from that first meeting with Bill Dowd, and each showed a quality characteristic of him when I knew him better: a limitless, concentrated, enthusiasm for and knowledge of his subject (and almost everything else, as I later discovered; a love for words and language, both serious and playful; an occasionally curmudgeonly temperament on the right side of which it was best to stay; an extraordinary generosity with time, knowledge, and favors, even to strangers; and a no-nonsense respect for substance and workmanship in instrument building, and rejection of theoretical magic and mythology. [Palmer, “William R. Dowd: A Tribute”, 18]

A pivotal project came Dowd’s way in 1967 when John Fesperman, Curator of Musical Instruments at the Smithsonian Institution, commissioned an exact replica of the 1730 N. et Francois Blanchet instrument for the museum. Dowd went to France in 1969 to find the proper wood, and it was during that expedition that he met Reinhard von Nagel at the Paris Conservatoire and the idea of a Paris workshop was born. Yet again, the stars had aligned for Dowd to start a second “revolution,” for while Dowd’s work was known in Europe, it was only with the opening of this shop that European players actually became acquainted with his instruments. In a seismic shift, most of the contestants at the 1974 Bruges International Harpsichord Competition chose Dowds. As Dowd related:

I have never attended the International Harpsichord Festivals in Bruges, but I understand that before the establishment of Dowd-Paris most of the harpsichords used for the competitions were of the heavily-ribbed and strung factory-made variety. In contrast, by 1974 the majority of the instruments used in the competition were harpsichords built in the classical tradition. I would humbly suggest that I had a part in bringing the French harpsichord tradition back to the French. [Dowd, “70<sup>th</sup> Birthday Tribute: A response,” 11]

William Christie bought the first Paris Dowd in 1972, and Gustav Leonhardt ordered a Blanchet model from the shop in 1975. In 1982, Dowd and von Nagel examined a double-manual harpsichord by Michael Mietke, the only builder definitively associated with J.S. Bach, and the first Dowd/Mietke was built in 1983. Introduced to great fanfare at that year’s Boston Early Music Festival, it became a popular model that was ordered by many notable players and institutions, including Dowd’s alma mater. Leonhardt bought one in 1984, and it happened to be one of the last instruments from the Dowd-Paris shop. After nearly 250 harpsichords completed under Dowd’s artistic direction, the Paris association ended in 1985, and the revolution had come full circle, with European players embracing historical replicas.

As William Christie described it:

Bill was by no means unknown to the baroque musical milieu of Paris [before establishing Dowd-Paris], and the reputation he had acquired had some amusing aspects... There were

Parisians who were alarmed by Bill's arrival... fearing that he would sweep into the city and, aided and abetted by his German partner, establish himself as the Henry Ford of the Early Instrument World... One [colleague] was adamant about the fact that Bill Dowd spent far too much time working on the actions of his instruments. When I asked if that meant his instruments were playable and reliable the reply, dripping with aesthetic venom, was a long drawn-out YESSS! — 'OUAAIS!' ...His instruments were indeed reliable, but more than that, they spoke eloquently and they contributed greatly to improving the level of a milieu that was in need of serious professionalism. (Palmer, "William R. Dowd: A Tribute", 20)

Dowd's frequent trips to Europe allowed him to examine yet more antiques. In addition to the Taskin, Blanchet, and Mietke instruments, Dowd also copied harpsichords by Hemsch (1754), Dumont (1707), and Couchet (1679), and he also built a number of instruments based on two Italian designs.

It happened that the resurging interest in mechanical-action organs paralleled the work being done by Hubbard and Dowd, and Dowd later stated: "I cannot overestimate the influence organ makers and players had on us in the beginning." (Dowd, "70<sup>th</sup> birthday tribute: A Response," 11) Dirk Flentrop, the Dutch organ builder whose work was a galvanizing force in the return to tracker organs, met Hubbard and Dowd in 1956:

While I was staying in Cambridge, MA... Mrs. E. Power Biggs invited me to meet... Hubbard and Dowd. It was not difficult to recognize, from the very first moment we entered their shop, the excellent quality of their work. They were real craftsmen who had a perfect understanding of the classical harpsichord. In my own work I was also admiring the qualities of the organs of the past, which made it easy to understand [their] goals... (Palmer, "William R. Dowd: A Tribute", 20)

In yet another of the amazing coincidences in Dowd's life, during World War II he was shipmates with Fenner Douglass, who was, as Dowd put it "...the only other person on our destroyer who had heard of J.S. Bach." (Dowd, "70<sup>th</sup> birthday tribute: A Response," 11) Douglass went on to become the organ professor at Oberlin Conservatory, and in that capacity he was a pivotal force in bringing the instruments of Dowd and Flentrop to that institution, which has had a long and venerable history of training early keyboardists of all stripes. Douglass stated:

I am deeply grateful to Bill (and to Frank Hubbard, his high school chum and collaborator) for what he accomplished for the harpsichord, and by example, for the nascent back-to-the tracker organ movement. From those early wartime conversations and through succeeding decades of productivity when the world was seeing things *his* way, his aim never changed: 'I'll study and imitate the historic instruments until I can make one that sounds as good as the best antiques.' ...He spent his creative energies immersed in this primary pursuit, the musical manifestations of which still speak for themselves. (Palmer, "William R. Dowd: A Tribute", 17)

Bill Dowd, who liked to say that he "dragged his players kicking and screaming into the 18<sup>th</sup> century," built nearly 800 instruments that are found in 26 countries. They are in conservatories, universities, orchestras, museums, and houses of worship. Their owners make up a "Who's Who" list of forces in the early music field, but their appeal went beyond that sphere as well: Leonard Bernstein owned one, as did John Lewis, a jazz pianist whose Modern Jazz Quartet (MJQ) often played music inspired by J.S. Bach. (In fact, Dowd was also a jazz fan, and enjoyed the MJQ, Count Basie, and Jack Teagarden, among others. In 1991, Jane Johnson made a wonderful caricature of Dowd playfully posing at the harpsichord

as the iconic jazz pianist Earl “Fatha” Hines. [Palmer, “William R. Dowd: A Tribute”, 19]) There are numerous reasons why Dowd’s instruments appealed to so many, but Peggy Dowd, his wife of 28 years, put it well in remarking, “Bill ...also knew how to play the harpsichord, and so knew what players needed and expected, which I believe was key to what came out of that shop.” Don Angle, who worked for Dowd for 26 years beginning in 1962, also spoke to the consistency of Dowd’s work: “...[his] harpsichord number 28 was well underway that day in October 1962. When the shop closed 26 years later, almost to the day, his number 528 had just been delivered... If number 28 and number 528 were played side by side – despite their differences – they would demonstrate clearly the steady purpose and strong musical vision which have informed Bill’s work from the beginning.” (Palmer, “William R. Dowd: A Tribute”, 18)

Numerous builders learned at Dowd’s side, including Jeremy Adams, Carl Fudge, Walter Burr, Willard Martin, Philip Belt, and Rodney Regier. Upon closing the Boston workshop in 1988, Josiane Bran-Ricci, conservator of the musical instrument museum at the Paris Conservatory wrote to him: “It was with a certain sadness that I learned of the closing of your workshop in Boston, which had for so long been a lighthouse [“un phare”] for harpsichord making and the knowledge of antique harpsichords.” However, it would be inaccurate to say that Dowd “retired” in 1988, for it was then that he moved to Washington D.C. and began sharing studio space with harpsichord and fortepiano builders Tom and Barbara Wolf, who had worked in the shops of Eric Herz and Frank Hubbard. The Wolfs remarked, “His willingness to take younger players and makers very seriously has been of great importance to many from both categories... we have benefited greatly from having close at hand the distillation of more than 40 years of experience in harpsichord making.” (Palmer, “Dowd: A Tribute”, 20) During this time he was a consultant at the Smithsonian’s musical instrument collection, and he made his last harpsichord (a Mietke copy) at that studio in 1993. On Dowd’s part, this beacon of the classical harpsichord revival commented that one of the best things about sharing this studio was, “I get to play and hear the Wolfs’ world-class Haydn, Mozart, Beethoven and Schubert-period pianos – really my favorite of keyboard instruments.” (Dowd: “A Response”, 11) Bill Dowd was a man who passionately loved music, instruments, and the people who played and made instruments, and we thank him for leaving a lasting legacy of that love to the world which will shine brightly for generations to come.

— Sylvia Berry

*The author wishes to thank Peggy Dowd for her kindness and generosity with her time in answering numerous questions, as well as Larry Palmer, who put the author in contact with Peggy Dowd, and who also extended much kindness and helpfulness in answering many queries.*

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