

Westfield

NEWSLETTER OF THE WESTFIELD CENTER, VOLUME XXV, NUMBER I

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

Winter 2014

Tilman Skowroneck, Editor



A very warm welcome to the first issue of *Westfield* for 2014! Providing a decidedly optimistic outlook, Westfield executive director *Annette Richards* opens with a report about renewed funding by the *Mellon Foundation*, news about future projects and the board meeting which took place in January. Annette continues with news about *Keyboard Perspectives*, with some small additions by myself toward the end: *Volume V* will ship next week, *Volume VI* is well underway, and we are now calling for contributions for *Volume VII*.

The main feature of this newsletter is, of course, an interview with the winner of the first prize of the

Westfield International Organ Competition, Malcolm Matthews, who talks about, among other things, competitions, artistic growth, repertoire and instruments. A report on the competition and academy by *Mia Tootill* and *Matthew Hall* follows. The events at the 2013 *EROI Festival* in Rochester are covered by *Zachary Zwahlen*—a doctoral student at the Eastman School of Music. *Mike Lee* kindly contributes a feature on Cornell's Viennese Fortepiano Collection. Several conference and course announcements conclude the newsletter.

- Tilman Skowroneck



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EXECUTIVE DIRECTOR'S REPORT

As we tumble into 2014, I'm glad to be able to announce good news: the *Mellon Foundation* has agreed to help support the Westfield Center's activities, through its affiliation with Cornell, for four more years. This, in combination with the support of our members, means that we can now get to work on our next set of projects. The Westfield board met in early January—warmest thanks to all our board members for sharing their energy and expertise—and we are working on a full program of events. You'll see more information on those in the coming months, but for now please mark your calendars for the weekend of October 2–5, 2014, for a conference-festival celebrating *C. P. E. Bach*, featuring a plethora of 18th-century keyboard instruments and focusing particularly on the clavichord (the conference will be held at Cornell University). Many more projects

are afoot, including a major international fortepiano festival (developing out of the 2011 Westfield fortepiano competition) for 2015, and all sorts of events for our organist and harpsichordist members too.

News from the board itself includes the election of *Matthew Dirst* as Board President for 2014, with *Andrew Willis* as Treasurer, and *Roger Moseley* as Clerk (and I have agreed to stay on as Executive Director). We are very happy to welcome to the board new members *Tom Beghin*, *Paul Fritts*, *Kathryn Stuart* and *Peter Sykes*.

As ever, input from members is always appreciated. Please get in touch with your thoughts on events and ideas for collaborations, and please do remember to renew your annual membership, if you haven't already done so.

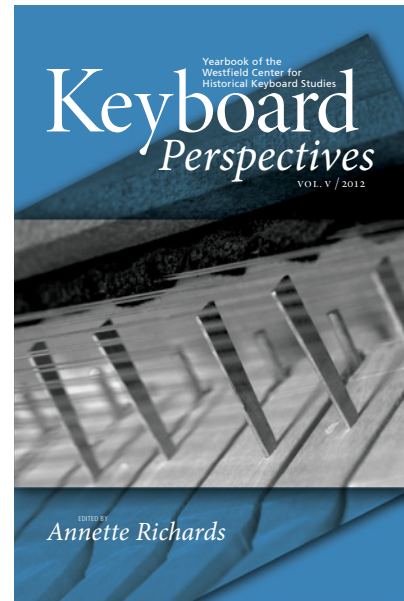
- Annette Richards

AN UPDATE ON *KEYBOARD PERSPECTIVES*

Activity at the (virtual) headquarters of *Keyboard Perspectives* is fast and furious. The rather belated 2012 volume will ship next week; *Keyboard Perspectives VI* (2013), edited by *Tilman Skowroneck*, is following fast behind—this volume includes contributions by *Robert Giglio*, *Dana Gooley*, *Randall Harlow*, *Mathieu Langlois*, *Stefania Neonato*, *Sezi Seskir*, *Luk Vaes* and *Lance Whitehead*.

It's time to turn our attention now to *Keyboard Perspectives VII*: as ever, we are interested in your most recent work on keyboard culture in all its depth and variety. Please consider sending it along. We have not yet decided upon a theme, or even if there will be a theme. So here is your chance to make a difference by setting the tone! Contributions can be sent, as always to tilman@skowroneck.de.

- Annette Richards (and Tilman Skowroneck)



AN INTERVIEW WITH *MALCOLM MATTHEWS*

WINNER OF THE FIRST PRIZE AT THE *WESTFIELD INTERNATIONAL ORGAN COMPETITION*.

In early December I successfully penetrated the e-mail accumulation of the, naturally busy, prizewinner of the *Westfield International Organ Competition*, Malcolm Matthews. Malcolm generously took the time to answer a few questions about this competition, about competitions and musicianship in general, about repertoire and instruments, and about his career plans.

— *Tilman Skowroneck*

1) Malcolm, congratulations on your prize! As we learn from your CV, this isn't your first competition, but your third; you started young. What makes competitions attractive for you?

I find that competitions, regardless of the outcome, are a great motivator and a catalyst for growth. They also provide an excellent opportunity to meet organists with established careers and those similar to my own situation. Having the pressure of preparing a set repertoire for a specific date helps focus my work and ensures that I keep my practice on track. Becoming so familiar with the repertoire during its preparation and performing it for a jury and audience is one of the best

ways for me to mature as an artist. It's usually after a period of intense preparation, such as that preceding a competition, that I realize that I have improved and developed my musical views and ability to effectively convey my emotions in the music.

2) What are your routines when you gear up for a competition—it may be of help for your colleagues! What are the dos and don'ts when you prepare your pieces? How do you

balance thoughts about the taste of the juries or the audiences with "staying yourself"?

I do not usually have a set routine or schedule before a competition, but rather goals that I strive to achieve. Whether they be learning notes, or having a piece ready to perform, my goals are usually dates I set so that I know I will be ready when the competition date arrives.

In regard to catering to a particular jury panel or audience, I actually try to pay no particular attention to the perceived tastes of individual members; I attempt to play solely to satisfy my own musical desires.

3) I've experienced myself that it is very easy to lose focus between competition rounds; you play one round relatively well, and then all of a sudden you have to gear up again and get into the mind space of the next chunk of music—it's difficult. How do you manage that? Any tricks for keeping mentally and psychologically in shape during a competition?

I've found that consistency between rounds is directly related to consistency when performing a single piece:

If I can routinely rid myself of outside distractions and disappear into the music when playing a piece of music, then it is simply a matter of doing this every time I perform. If I have prepared sufficiently so that I can focus on musicality without being hindered by mistakes in note accuracy, then I am set up to convey exactly what I intend.



Malcolm Matthews

4) The most visible benefits of a competition are, of course, the career-related ones. Tell us a little about what we are to expect from you as a result of the prize. How many concerts will you play next season, where will these be, which repertoire are you planning to include?

Apart from the concerts given as a direct result of the prize, I am as-of-yet unsure how many concerts I will play next season. I hope that an advertising campaign in organ publications can help kickstart my career by making me more visible to potential audiences. Incorporating repertoire such as that from the competition is always nice as it is still in my fingers and ear, however I do try to most effectively take advantage of the particular traits of an instrument, so pulling pieces from my larger repertoire is always an option!

5) Let's talk about the musical benefits of an event such as the Westfield organ competition. What's the artistic gain for you? How does it further your development as an organist?

This question is, for me, related to why I like competitions. As with concert engagements, competitions are goal-oriented events that help focus my work and spark intense periods of artistic development. Competitions that include such a broad repertoire list such as the Westfield competition usually break me out of my comfort zone somewhat and require that I learn music that I might otherwise not expose myself to. I always enjoy hearing others play the same music, so the competition rounds are enjoyable at least for the opportunity to hear the other competitors' interpretations of the repertoire. I have yet to date not heard at least one thing I did not incorporate into my own interpretation.

6) During the competition, you had to perform a wide range of repertoire and styles and on a variety of instruments. Did you make any new discoveries?

I'm not sure I can say that during the competition itself I made any discoveries, but as I've expressed already the variety of music and instruments an event like the Westfield competition exposes competitors to is sure to make for productive practice sessions. Maturation stems from consistent work and effort, so the extended lead-up to a

competition in which I return to the same music daily to practice ensures I discover new ways to play the notes and bring out the emotional content contained within.

7) What musical styles are your favorites? Composers? What makes them special for you?

The Baroque has always been my favorite. Since I was a young child, the music of J.S. Bach has always held a special place in my life, and the harpsichord has shown me a much larger picture of the Baroque than even the organ has afforded me thus far. Bruhns, Froberger, Rameau, and Buxtehude are other favorites of mine, but I attempt to maintain a balanced repertoire inclusive of a variety of styles. I enjoy all periods of musical composition as long as I can relate to and convey the emotional content of the music.

8) Let's turn to instruments with the same question. How does your favorite workplace look like? How does it sound?

My predilection for Baroque composition makes spending time at organs like the Craighead-Saunders at Christ Church or the organ in Anabel Taylor Chapel very easy. But in general, I always prefer mechanical action instruments with a varied, colorful tonal palette. The organs around Eastman and greater Rochester may have spoiled me somewhat, but I'm ok with that! Having great sounds in my ear makes adapting pieces to other organs easier when I can search for sounds similar to the ideal.

9) Please tell us about your plans for the future. What would be your ideal career?

My ideal career combines performance with teaching. I hope to gain some teaching experience this coming year, but I will soon return to school to pursue a DMA. After, a teaching position at the university level that allows for travel to pursue performance engagements is my goal. My interest in harpsichord affords me some opportunities for ensemble work that I do not often get to enjoy as an organist, so I will certainly not give up that pursuit.

Malcolm, thank you very much for this interview!

THE WESTFIELD INTERNATIONAL ORGAN COMPETITION AND ACADEMY, SEPTEMBER 22–29, 2013

A REPORT BY MATTHEW HALL AND MIA TOOTILL

The trilogy of Westfield Center keyboard competitions concluded this past September with the *International Organ Competition and Academy*. It was held jointly in Ithaca and Rochester—two cities with vibrant organ communities, fuelled by a rich variety of historic and carefully reconstructed instruments. Collaboration with the annual *EROI festival* (see the separate report further below) was a further bonus, resulting in eight days of competition rounds, recitals, masterclasses, and talks.

While the competitors were fiercely practicing in Rochester, the Organ Competition and Academy was launched with a recital in Ithaca by *David Yearsley* and *Kimberly Marshall*. The recital showcased Cornell's Arp Schnitger-style organ, a forty-rank instrument built at GOArt and in upstate New York, under the direction of *Munetaka Yokota*, and based on the tonal design of the Schnitger organ at the Charlottenburg Schlosskapelle. This instrument was inaugurated at Westfield's conference on 18th-Century Keyboard Culture in Spring 2011, and has been well used since (see <http://baroque-organ.cornell.edu>).



Kimberly Marshall during the opening recital. Photo: Lindsay France (Cornell University Photography).

Marshall treated her audience to a program of very early music alongside a magnificent performance of J. S. Bach's *Passacaglia in C minor*, while Yearsley offered a brilliant and infinitely creative program of music by Handel, Scarlatti, and J. S. Bach: 'the class of 1685.' As the Ithaca audience enjoyed a post-recital reception, complete with a specially brewed organ-themed beer,

a second opening recital took place in Rochester that evening. *Edoardo Bellotti* performed music of the Italian baroque on the gorgeous Italian 17th/18th-century organ in the Memorial Art Gallery.

The Organ Academy began with two days in Ithaca before moving to Rochester, so that participants could attend the EROI festival. Six organists travelled from



Organ Academy Participants with Christa Rakich.
Photo: Mia Tootill.

places as close as Ithaca and as far as Italy to take advantage of masterclasses with *Christa Rakich*, *Edoardo Bellotti*, *Bernard Foccroulle*, *Jon Laukvik*, *Jacques van Oortmerssen* and *Peter Planyavsky*. The Ithaca part of the Academy consisted of two days of masterclasses with Rakich, and focused on the music of J. S. Bach. The small size of the Academy (which would expand as organists eliminated from the competition joined for the second half of the week) allowed for all of the participants to gather around the console in the organ loft as they worked on a program of Bach *Trio Sonatas* and *Schübler*

Chorales, sharing an intimate space normally reserved for just teacher and student.

In between the masterclass sessions, participants had the opportunity to practice on Cornell's Aeolian-Skinner and Dallas Morse Coors Chamber organs, in addition to the Baroque organ. The variety of organs in Ithaca and Rochester was certainly one of the main draws of the event as a whole, a breadth vital to Westfield's focus on historically informed performance. Prior to traveling up to Rochester for a full day of masterclasses with members of the competition jury, the participants gave a recital on the Tuesday afternoon, allowing them to demonstrate what they had learned over the two days. The varied program included works such as J. S. Bach's *Meine Seele erhebt den Herren*, BWV 648 and his *Sonata in C*, BWV 529.

As the academy progressed in Ithaca, twelve competitors battled for six spots in the first round of the competition in Rochester (the full list can be found at <http://westfield.org/competition/organ2013/competitors>). The jury included *Bernard Foccroulle*, *Jon Laukvik*, *Kimberly Marshall*, *Jacques van Oortmerssen*, and *David Yearsley*—all influential teachers and performers from across the globe. In keeping with the theme of “Cosmopolitan Encounters,” this first round (which took place both at Christ Church on the Casparini-style organ, and on the Italian baroque organ in Memorial Art Gallery), focused on repertoire by J. S. Bach (in Christ Church) and on the encounter between Froberger and Weckmann (at the Italian organ). The latter program included, of course, the great master Frescobaldi. While the Christ Church organ proved somewhat unsettling for some of the performers (especially in the terrifying pedal solo opening of the *D-major Prelude*, BWV 532), the Italian organ yielded some truly beautiful music-making from almost all the competitors.

The second round of the Competition was held in Anabel Taylor Hall at Cornell on the Schnitger-style organ. The second-round repertoire invited participants to reimagine the gathering of J. S. Bach and his sons at Potsdam in 1747. Music of Prussian court composers J. G. Graun (a concerto first movement) and C. P. E. Bach (the *Fantasia and Fugue in C minor*, Wq 119/7) was paired with J. S. Bach's *Kommst du nun, Jesu*, BWV 650, and a choice of one of the two prolix chorale fantasias by Bruhns and Lübeck. The repertoire and the competition theme thus foregrounded the Bachs' engagement with various German keyboard traditions: the North German organ tradition of Reincken and Buxtehude, transcrip-

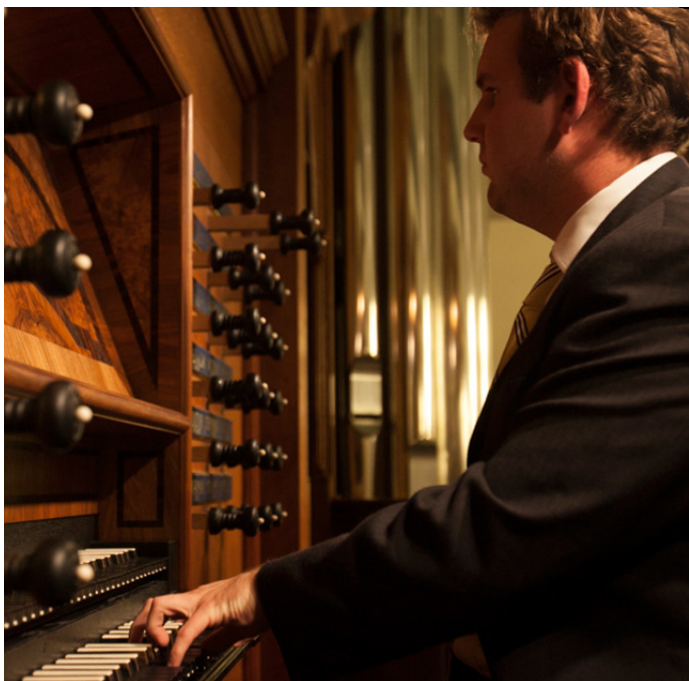
tions of Italian or Italianate concertos for keyboard, the galant idiom, and, of course, the fugue. Some competitors used this rich context to develop compelling program orders, which highlighted these connections. Other programs, it was clear, depended rather more on the exigencies of competition performance. In all cases, however, the competition showcased the organ's resources and the performers' personalities: it was a pleasure to hear the instrument played in quick succession by several thoughtful musicians, for variety and contrast both within and among the programs was in great supply.



Atsuko Takano during the winner's recital. Photo: Jason Koski (Cornell University Photography).

This round of the competition was also notable for the fact that it inaugurated the last rank of pipes to be added to the organ, the Pedal Cornet 2'. Builder *Munetaka Yokota* and his assistant *Mariya Kato* installed and voiced the stop in the weeks preceding the competition, and remained on hand to regulate and tune the instrument—a process which continued right up until a few minutes before the competition round began. This stop was heard alone in one competitor's performance of *Kommst du nun, Jesu*, BWV 650 in the *cantus firmus* in the Pedal (played down an octave). It was interesting to hear this immediately following what might be thought of as a default registration, with the *cantus firmus* played on the Trommet 4'. The Cornet 2' is softer but has a more incisive timbre than the Trommet 4'. In an especially beautiful performance of the piece, one competitor played the *cantus firmus* on the Pedal Octav 4' accompanied by the flutes of the Hauptwerk.

No competitor chose to perform Vincent Lübeck's fantasia on *Ich ruf zu dir, Herr Jesu Christ*. Its nearly 300 bars make it one of the lengthiest examples of the genre; crossed hands are frequently required, showing Lübeck's debt to Reincken. Instead all six performed Bruhns's masterpiece, the fantasia on *Nun komm, der*



Finalist Dexter Kennedy. Photo: Jason Koski (Cornell University Photography).

Heiden Heiland, a sectional work in which each phrase of the chorale is elaborated in turn at length. This piece afforded the competitors with opportunities for many varied and coloristic registrations and was revealing as to the taste and musical personality of each. Several performances made use of the Pedal Nachthorn 2' (together with the Octav 8', against a flute accompaniment in the manuals) to pick out the tune at *Der Jungfrauen Kind erkannt*, producing a striking, ethereal effect. The expressive heart of the fantasia is the siciliana-like setting at *Des sich wundert alle Welt*. It begins as a long-breathed solo, which is particularly effective on this organ's Vox Humana, accompanied by three imitative voices. Towards the end of the section the texture expands from four to five voices with the entry of a second solo voice in the Vox. It is a marvelous moment, but because of the way a sustained reed duet taxes the wind, motion in the Pedal may make the upper voices gasp unpleasantly. Certain of the competitors distinguished themselves by tastefully managing the wind to produce quivers and aspirations rather than gasps, making the Vox duet in languid sixths seem to choke up in an affecting way.

In contrast to the Bruhns, the Graun concerto is light and full of brio. The contrast of tutti and solo was handled in various ways—opposing plenums was a common choice among the competitors—but one unconventional but ingenious solution was to play the tuttis on the plenum of the Rückpositiv and the solos on the flutes of the Hauptwerk: the Floite dues 8' with the Spitzflöit 4'

is delightful and seemed well suited to the solo's galant turns of phrase. Several competitors' performances were too fast or perfunctory, exacerbating the tendency for a movement such as this to get lost amidst the three other more substantial or difficult works. The few neat and stylish performances were, however, charming and meaningful components of their performers' respective programs.

C. P. E. Bach's *Fantasia and Fugue in C minor*, Wq 119/7 is the most well-proportioned and refined of Bach's organ fugues. It was conceived as a *manualiter* piece (neither C. P. E. Bach nor Princess Anna Amalia of Prussia, for whom the work was written, had much of a pedal technique), which posed an interpretative and technical problem to the competitors. Should the Pedal be used? And if so, how should it be united with the manuals, especially given that there are no couplers on the organ? All the competitors, quite reasonably, opted to use the Pedal. The problem of "how" was addressed in various ways. Some used it throughout, which, in a heavy plenum registration (including the Pedal reeds) tended to be unrefined. A better solution was to drop the Pedal out on occasion; but when the Pedal registration was too heavy (for example, including the Posaunen 16') this could lead to an overly pronounced contrast. Most successful was the use of the plenum of the Pedal, perhaps omitting the Octav 8', with the Trommet 8' to accompany the plenum of the Hauptwerk with its Trompete 8'.

Returning to Rochester, the three finalists, Dexter Kennedy, Malcolm Matthews and Atsuko Takano had a



Malcolm Matthews during the winner's recital. Photo: Jason Koski (Cornell University Photography).

day and a half to prepare for the final round, in which each performed an hour-long program. The rubric called for a varied program that included a performance of one of two large works by J. S. Bach—the *Preludes and Fugues in E minor*, BWV 548 or *in E-flat major*, BWV 552, a work by Anton Heiller or Paul Hindemith (both of whom, in this their anniversary year, were celebrated at the EROI festival), and finally, music of the competitors' choice composed after 1750. All three young organists demonstrated impressive technical and musical skills, and real deftness at handling a compli-

cated organ. Each performance contained at least one truly dazzling moment, as well as playing of great subtlety and beauty. Surely a difficult decision for the jury, yet that decision was reached quickly and unanimously: Malcolm Matthews was the winner. In a gesture both generous and of real importance to the Ithaca audience, the three finalists returned to Ithaca the following day for the Prizewinners' Recital, and a reception at which they could, at last, relax and enjoy that Organ Beer.

Matthew Hall and Mia Tootill are doctoral students at Cornell.



The finalists of the Westfield International Organ Competition: Dexter Kennedy, Malcolm Matthews and Atsuko Takano. Photo: Jason Koski (Cornell University Photography).

2013 EROI FESTIVAL REPORT

BY ZACHARY ZWAHLEN

The 2013 EROI Festival, titled *Spectrum of Sound* and co-sponsored by the Westfield Center took place in Rochester September 26–29. It explored contemporary literature for the organ, focusing on aspects of organ music since 1940. Over 100 participants gathered in the Rochester area to take part in this special event. These musicians and organ enthusiasts enjoyed numerous concerts, master classes, and lectures given by performers and scholars from around the world.

The Festival began with a pre-conference recital given by some of the participants of the Westfield International Organ Competition and Academy on the authentic Italian Baroque organ housed in the Memorial Art Gallery in Rochester. Later that day, *Hans-Ola Ericsson* gave the opening keynote address that officially began the EROI Festival. He spoke on how organ music has progressed through time, and made thought-provok-

ing remarks as to the future of organ music. He placed particular attention on the work being done with the Studium Acousticum Organ in Piteå, Sweden, which is currently exploring new avenues of organ sound and design. Following Ericsson's address, *Martin Herchenröder* gave a recital on the Craighead-Saunders organ in Christ Church. The program included Ligeti's *Volumina*, as well as modern works by Cage, Stockmeier, and a world premiere by Michael Pelzel.

Day two of the EROI Festival centered on several lectures given by top scholars. The morning began with a lecture by *Andrew Shenton* on registration and symbolism in the music of Messiaen, another by *Amy Bauer* on the organ works of Ligeti, and a presentation by *William Bolcom* on his own organ music. *Hans Davidsson* then gave the Festival's second performance of *Volumina*, this time on the Fisk organ at Downtown United Presbyteri-

an Church in Rochester.

That afternoon, *Peter Planyavsky* presented on performance practice in the works of Hindemith and Heiller, and *Mark Steinbach* gave a lecture recital featuring recently discovered organ works by Heiller. These presentations were followed by a master class with *Christa Rakich* and *Peter Planyavsky* on the Hindemith sonatas, as well as an open panel discussion on Heiller's pedagogy with several of his former students, including *Carolyn and John Skeltson*, *Christa Rakich*, *Christa Rumsey*, *Peter Planyavsky*, and *Judy Glass*. The evening concluded with a concert on the Austin organ at Asbury United Methodist Church, featuring works by William Bolcom and William Albright



Stephen Kennedy improvised as light projections graced the Craighead-Saunders Organ façade. Photo: Karen Melton.

performed by *David Higgs*, *Nathan Laube*, *Douglas Reed*, and vibraphone player *Andrea Venet*.

The next morning, EROI participants enjoyed two master classes, one by *Jon Gillock* on Messiaen's music, the other by *William Bolcom* on several of his *Gospel Preludes*. It was a rare and exciting experience to hear a composer give comments and feedback regarding his own music. [photo: C130928_ESM_20.jpg. Caption: "William Bolcom during the masterclass on his Gospel Preludes. Photo: Karen Melton"] The final round of the Westfield Competition then took place at Christ Church, with hour-long performances by each of the three finalists. This was followed by a sound and light

show performed by *Stephen Kennedy* at Christ Church. Another concert took place that evening at Third Presbyterian Church in Rochester, featuring organ and chamber works by Bolcom and Heiller. Peter Planyavsky performed a set of Heiller's works for solo organ, and then conducted the rarely-heard *Double Concerto for Organ and Harpsichord* with Hans-Ola Ericsson on the organ and *Edoardo Bellotti* on the harpsichord. Eastman graduate conducting student *Chaowen Ting* led the Eastman Graduate Chamber Orchestra in a rousing performance of Bolcom's *Humoresk*. *Nathan Laube* performed the organ part for this wonderfully engaging piece.

The final day of the EROI Festival included papers by two Eastman alums: *Lars Gjerde* on Egil Hovland's *Elementa pro Organo*, and *Randall Harlow* on hyperorgans and modern organ technology. *Jon Gillock* then gave an all-Messiaen recital on the Fritts organ at Sacred Heart Cathedral in Rochester. Participants also had the opportunity to visit Cornell University in Ithaca to attend the Westfield Competition Winners' Recital on Cornell's Baroque organ designed by *Munetaka Yokota*.

Numerous exceptional performances and informative lectures made this year's EROI Festival a great success. Those who participated will not soon forget this unique and enlightening experience.

Zachary Zwahlen is a doctoral student at Eastman.



A SHORT FEATURE ON CORNELL'S VIENNESE FORTEPIANO COLLECTION

BY: MIKE LEE

Cornell is in possession of one of the most high quality, usable, and well-maintained collections of Viennese fortepianos in the country. The collection comprises three representative instruments that span the repertoires of the late-eighteenth and early-nineteenth centuries, from the keyboard works of C. P. E. Bach and Haydn to those of Chopin and Schumann.



Cornell's Stein copy by Thomas McCobb. Photo: Assaf Sommer.

Thomas McCobb-Stein (1784); 5 octaves

Mozart famously visited Stein's workshop in 1777 and subsequently wrote to his father in lavish praise of Stein's pianos—approbation which cemented the builder's place in the history of musical instruments. The McCobb piano is one of the fortepianos here on the Cornell campus most favored by historical keyboard players. In addition to its practical attributes—such as its superior ability to maintain tuning, the ease of its transportation (it is Cornell's lightest piano), and the consistency of its mechanical regulation—the piano strikes a wonderful balance between brilliance and sensitivity. It has a tone that is both clean and sweet owing to its beautiful leathering and lightness of touch, the latter a core aesthetic value of Viennese pianos in general. It has a knee-oper-

ated lever for the dampers with no moderator. McCobb built the piano under the apprenticeship of Philip Belt, an important early pioneer of modern fortepiano building. This very piano is featured in Robert Levin's 2006 recording of Mozart first three solo piano sonatas (K. 279–281) released by Sony Classical.



Cornell's McNulty-Walter in the Green Room of Barnes Hall.
Photo: Mia Tootill.

Paul McNulty-Walter (1805?); 5½ octaves

Although still technically “five-octave” Viennese pianos, Anton Walter's pianos are heftier instruments than Stein's pianos, having a strengthened case design. Its capacity for greater projection might have been a contributing factor for Mozart to acquire a (used) Walter piano when he moved to Vienna; that piano, on which Mozart performed his mature piano concerti, is housed in Salzburg and can be heard on several recordings). The McNulty-Walter is modeled on a Walter piano from the early 1800s and is a still later model than Mozart's piano, which had a compass of strictly five octaves. The McNulty piano has a dark resonant tone and the half-octave extension in the treble register affords repertory possibilities that extend to works such as Beethoven's third piano concerto and the “Appassionata” sonata, Op. 57. The moderator, unlike that of Mozart's piano, is operated by a knee lever as opposed to a hand stop.

Rodney Regier-Graf (1824); 6½ octaves

Rodney Regier's Graf piano is built and intended, as the builder himself once proclaimed, to survive in playing condition for several hundreds of years. Upon playing it, one immediately senses its solidity, durability, and overall quality of construction. More than that, however, these more purely mechanical features are matched in equal measure by the instrument's artistic attributes, by its commitment to beauty and complexity of tonal gradation. The Cornell piano is much like the Graf piano that Beethoven owned towards the end of his life, but it represents an earlier model than the Graf that the Schumanns received from the Viennese builder as their wedding present. Regier makes two types of six-octave pianos: a middle-period Graf (of which the Cornell piano is an example) and a later period Graf piano, which in reality is a hybrid of a Graf and a Bösendorfer from the same era. (In the course of his engagement by the Yale Collection of Musical Instruments to rebuild their ca. 1830 Bösendorfer 6½ octave piano, Regier incorporated some of its design into his own recreation.)



A Graf copy by Rodney Regier similar to Cornell's.
From R. Regier's website at <http://www.rjregierfortepianos.com/6-octave-f.htm> (accessed Jan 30, 2014).



ANNOUNCEMENTS

Conference Announcement
“Four Centuries of Masterpieces:
Keyboards and Their Music”
National Music Museum, Vermillion, SD
May 14–17, 2014

The National Music Museum on the campus of the University of South Dakota will host the third annual meeting of the Historical Keyboard Society of North America from May 14 to 17, 2014, in Vermillion, SD. Inspired by the breadth of the NMM’s superlative collection of historical harpsichords, clavichords, organs, and early pianos, the theme “Four Centuries of Masterpieces: Keyboards and Their Music” will be celebrated in a series of four evening recitals featuring internationally renowned artists performing great works of music played on outstanding original instruments from the sixteenth to nineteenth centuries. Daytime events will include sundry mini-recitals and other presentations, as well as themed sessions devoted to Domenico Scarlatti and C. P. E. Bach. Among the instrumental highlights will be the premieres of the NMM’s magnificent Renaissance harpsichord made in Naples about 1530 and the well-known but newly refurbished harpsichord by Jacques Germain, Paris, 1785. Other superb instruments to be heard include harpsichords by Giacomo Ridolfi, Rome, about 1675, and José Calisto, Portugal, 1780; spinets by Charles Haward, London, 1689, and J. H. Silbermann, Strassbourg, 1785; and grand pianos by Manuel Antunes, Lisbon, 1767, and John Broadwood & Sons, London, 1857. Further information is available on the HKSNA and NMM websites at <http://historicalkeyboardsociety.org/conference/> and www.nmmusd.org.

Thanks to John Koster



The *Gianni Bergamo Classic Music Award* announces their 2014 competition for *harpsichord*
Prizes: 25,000 Euros
Deadline for application: May 31, 2014

For detailed information about the terms of participation, visit the website www.giannibergamoaward.ch or contact us at info@giannibergamoaward.ch

Two fortepiano workshops will take place during the spring at Villa Bossi in Bodio Lomnago (Italy), the first on March 14–16, 2014, and the second on June 23–28, 2014.

All (forte)pianists and keyboardists are invited without restrictions with regards to the entrance level. The teachers will be Bart van Oort and Petra Somlai.

Repertoire for either workshop can be chosen freely. More information about the registration, fee, and housing can be found at info@villabossi.it. You can also send a message to the Facebook site of Villa Bossi.

Thanks to Bart van Oort



Announcing *The Tenth International Organ and Early Music Festival in Oaxaca, Mexico*, February 20–25, 2014
The final calendar of events and registration form can be found at this link: <http://iohio.org/eng/festx.htm>

Thanks to Cicely Winter



Kremsegg Castle (Austria) announces an International Master Course for harpsichord, fortepiano and piano, themed “From Berlin to Vienna,” and celebrating Carl Philipp Emanuel Bach’s 300th anniversary. The course will be held at Kremsegg Castle on 21–23 March, 2014. The master course deals with the impact of Carl Philipp Emanuel Bach’s work up to the Viennese Classic period. In their workshops, *Miklós Spányi* (harpsichord, fortepiano) and *Anton Voigt* (piano, fortepiano) will explore the phonetic facets of C. P. E. Bach’s approach to composition, and also address compositions from the early Viennese Classic period. Repertoire: C. P. E. Bach, W. A. Mozart, J. Haydn and early L. v. Beethoven.

The participants will have the opportunity to play on instruments from the Musical Instruments museum at Kremsegg Castle: a harpsichord by Kirkman & Son (c. 1787), a fortepiano by J. Broadwood & Son (c. 1796), a fortepiano by Jos. Brodman (Vienna, c. 1808), a fortepiano by M. Clementi (c. 1812), and finally a C. Bechstein grand piano (c. 1899) and a Steinway & Sons grand piano from 1961.

Information and registration: stadlmayr@schloss-kremsegg.at

Thanks to Keiko Omura



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:

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