

Yearbook of the
Westfield Center for
Historical Keyboard Studies

Keyboard *Perspectives*

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EDITED BY

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Keyboard Perspectives V

The Yearbook of the Westfield Center for Historical Keyboard Studies

2012

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Contributors

JONATHAN AMBROSINO

Jonathan Ambrosino is a historian, journalist, and consultant actively involved with organ work and the preservation of the American organ. A Boston native, he was raised in the Choir of Men and Boys at Saint Paul's Cathedral (Episcopal) under the direction of Thomas Murray. Educated in journalism, book editing, and newspaper design, he migrated to the organ business in 1985. Early in his career he was business manager of Nelson Barden Associates, Restorers-in-Residence at Boston University, later working for Austin Organs Inc. and Rosales Organ Builders. He has worked independently since 1996, combining historical studies with professional involvement in organbuilding, consultation and, tonal finishing. He served as President of the Organ Historical Society from 1999 to 2001, having served as a Councilor since 1993.

EVAN CORTENS

Evan Cortens is a doctoral candidate in musicology at Cornell University, with a focus on eighteenth-century German music, and is currently completing a dissertation on the sacred cantatas of Christoph Graupner. He holds degrees in musicology from the University of Calgary (2006) and Boston University (2008) and his research interests include the computer-aided analysis of musical manuscripts. He spent the summer of 2012 conducting archival research in Darmstadt, Germany supported by the Deutsche Akademischer Austauschdienst (DAAD). He has published in *Eighteenth-Century Music, Notes: Quarterly Journal of the Music Library Association* and the *Newsletter of the Society for Eighteenth-Century Music* and his edition of Johann Samuel Schroeter's *Six Keyboard Concertos, op. 3* was recently published by A-R Editions.

EMILY I. DOLAN

Emily Dolan's work focuses on issues of orchestration and instrumentality, exploring the intersections between music, science, and technology. She has published articles in *Current Musicology, Eighteenth-Century Music, Studia Musicologica*, and *19th-Century Music*. She is the author of *The Orchestral*

Revolution: Haydn and the Technologies of Timbre (Cambridge University Press, 2013), which explores the birth of modern orchestration. In 2011 she published a co-authored essay with John Tresch in *Opera Quarterly* on the role and reception of machines in French grand opera and currently she is working on a new project on the changing idea of the instrument from the beginnings of modern musical historiography in the eighteenth century to the birth of the discipline of organology. Dolan received her PhD in musicology from Cornell University in 2006 and has been a Professor at the University of Pennsylvania since that year.

MARTIN HERCHENRÖDER

Martin Herchenröder has been professor of composition, music theory, and organ at the University of Siegen in Germany since 1994. Since 2008, he has regularly visited the Eastman School of Music in New York as a guest professor in organ and composition. He has given classes and lectures at schools and universities worldwide, including the Musikhochschule Köln, the Musikhochschule Bremen, the University of Chicago, McGill University, and the Juilliard School. His compositions have been presented internationally by performers such as Markus Stockhausen, Alban Gerhardt, Michael Sanderling, Hans Davidsson, Werner Jacob, and the Arditti Quartet, and he has received commissions from various German cities and orchestras and from the Westdeutscher Rundfunk (WDR). As a musicologist, he has published mainly on music theory and contemporary music, including organ music. Among his publications are a book on the organ works of György Ligeti and an edition of the late works of Bengt Hambraeus.

RICHARD KRAMER

Richard Kramer, who writes on the music and aesthetics of the late eighteenth and early nineteenth centuries, is the author of *Unfinished Music* (Oxford University Press, 2008; paperback 2012). His *Distant Cycles: Schubert and the Conceiving of Song* (University of Chicago Press, 1994) won the Kinkeldey Award of the American Musicological Society and an ASCAP-Deems Taylor Prize; a review essay on the Mozart sketches (*Notes* 57, no. 1, September 2000) won the Eva Judd O'Meara Award of the Music Library Association. Kramer was named a fellow of the American Academy of Arts and Science in 2001. He served as Editor-in-Chief of the *Journal of the American Musicological Society* and Vice President of the American Musicological Society. Kramer teaches at the Graduate Center of the City University of New York, where he holds the rank of Distinguished Professor.

DAVITT MORONEY

Davitt Moroney is Professor of Music at the University of California, Berkeley, and also University Organist. He has made nearly 70 recordings, mostly for solo harpsichord and organ (especially of music by Bach, Byrd, and Louis Couperin) and has received many international awards. Currently he is recording the complete harpsichord works of François Couperin on historic instruments (10 CDs). His recent scholarly articles include an essay on “Gustav Leonhardt’s ‘Authenticity’” (*Early Music*, February 2013), an essay on “Collectors and Collecting,” studies of Couperin, and of women composers during the *Ancien régime*, as well as of Alessandro Striggio’s “Mass in 40 and 60 parts.” For his services to music, the French government named him *Officier* in the “Order of Arts and Letters” (2000).

TILMAN SKOWRONECK

Bremen-born Tilman Skowroneck studied harpsichord with Bob van Asperen, Anneke Uittenbosch, Ton Koopman, and Gustav Leonhardt, and fortepiano and performance practices with Malcolm Bilson (Cornell University). He is active as a performer, scholar, and translator: he has played and recorded extensively with the Swedish baroque ensemble Corona Artis, and is the author of *Beethoven the Pianist* (Cambridge University Press, 2010). Between 2009 and 2011 he held a postdoctoral fellowship from the Swedish Research Council at the University of Southampton for research on Viennese fortepianos. Tilman teaches at the University of Gothenburg.

ZACHARY WADSWORTH

Zachary Wadsworth’s “vivid, vital, and prismatic” music has established him as one of the leading composers of his generation, especially among those writing vocal, choral, operatic, and sacred works. With recent performances by the choir of Westminster Abbey, the Washington National Opera Chorus, Boston Metro Opera, the National Lutheran Choir, the Buffalo Philharmonic Orchestra, and the Atlanta Philharmonic Orchestra, his compositions have been heard in venues around the world, from Washington’s Kennedy Center to Tokyo’s Takinogawa Hall. As a 2013 Fellow of the Douglas Moore Fund for American Opera, Wadsworth was in residence with many leading North American opera companies, including the Metropolitan Opera. Wadsworth earned degrees from Cornell University (D.M.A.), Yale University (M.M.), and the Eastman School of Music (B.M.). He has taught at the Interlochen Center for the Arts

and the University of Calgary, and he maintains an active performing life as a tenor and pianist.

DAVID YEARSLEY

Active as a performer on organ and other keyboard instruments, David Yearsley was educated at Harvard College and Stanford University. Among his awards as a performer are all major prizes at the Bruges Early Music Festival; his recordings are available on the Musica Omnia and Loft labels. He is author of the widely-praised *Bach and the Meanings of Counterpoint* (Cambridge, 2002) and *Bach's Feet: The Organ Pedals in European Culture* (Cambridge, 2012), which received the Ogasapian Book Award from the Organ Historical Society. A long-time member of the pioneering synthesizer trio, Mother Mallard's Portable Masterpiece Company, he is Professor of Music at Cornell University.

CD Contents

Track 1 Nicolaus Adam Strungk (1640–1700), *Ricercar Sopra la Morte della mia carissima Madre Catharina Maria Stubenrauen Morsa a Brunsviga il 28 d'Augusto ao. 1685*.

Track 2 N. A. Strungk, *Capriccio in a*.

Track 3 Delphin Strungk (c. 1600–1694), *Toccata ad manuale duplex*.

Tracks 1–3: David Yearsley, organ by Arp Schnitger (Norden, Germany). Reproduced with permission of Loft Recordings. © and © 2010, Loft Recordings, LLC. All rights reserved. From *Music of a Father and Son*, Loft Recordings LRCD-1010. Available at www.gothic-catalog.com and www.classicsonline.com.

Track 4 Zachary Wadsworth (b. 1983), *Prelude on “Resignation”* (2012).

Jonathan Ryan, organ. From *A Cathedral’s Voice: The Organ of the Cathedral of St. John Berchmans, Shreveport*, Raven Recordings, OAR-941. Reproduced with permission of Raven Recordings.

Track 5 Wadsworth, “Calliope, Muse of Epic Poetry,” from *The Muses* (2008).

Track 6 Wadsworth, “Polyhymnia, Muse of Sacred Song,” from *The Muses* (2008).

Track 7 Wadsworth, “Terpsichore, Muse of Dance,” from *The Muses* (2008).

Tracks 5–7: Angela Early, violin; Heather Miller Lardin, Viola da Gamba; and David Yearsley, harpsichord. Recorded on November 8, 2010 at Barnes Hall, Cornell University, Ithaca, NY.

Track 8 Martin Herchenröder (b. 1961), *Toccata and Lament* (2008).

Hans Davidsson, organ by Munetaka Yokota & Mats Arvidsson after Adam Gottlob Casparini (1776). Reproduced with permission of Loft Recordings. © and © 2010, Loft Recordings, LLC. All rights reserved. From *The Craighead-Saunders Organ*, Loft Recordings LRCD-1115. Available at www.gothic-catalog.com and www.classicsonline.com.

Track 9 Wolfgang Amadeus Mozart (1756–1791), Sonata in G major for Violin and Pianoforte, K. 379, I. Adagio.

Track 10 Mozart, Sonata in A major for Violin and Pianoforte, K. 526, III. Presto.

Tracks 9–10: Wayne Lee, violin. Mike Cheng-Yu Lee, fortepiano. Recorded on May 16, 2013 at the Westfield Keyboard Salon, Carriage House Hayloft, Ithaca, NY. Copyright © 2013 The Westfield Center.

Track 11 Louis Couperin (c. 1626–1661), *Suite in D major*, I. Prélude.

Track 12 Couperin, *Suite in D major*, II. Allemande.

Track 13 Couperin, *Suite in D major*, III. Courante.

Track 14 Couperin, *Suite in D major*, IV. Sarabande.

Track 15 Couperin, *Suite in D major*, V. Gaillarde.

Track 16 Couperin, *Suite in D major*, VI. Chaconne.

Tracks 11–16: Ignacio Prego, harpsichord by Thomas and Barbara Wolf (2012) after Jacques Germain (Paris, 1785). Recorded on September 7, 2013 at Barnes Hall, Cornell University, Ithaca, NY. Copyright © 2013 The Westfield Center.

Preface

SEVERAL PREVIOUS INSTALLMENTS OF *Keyboard Perspectives* have been devoted if not to single themes then to interlocking ones: Improvisation; Bach and the Organ; Keyboard Culture in Eighteenth-Century Berlin. As editor I have mined many of the excellent papers given at Westfield Center sponsored conferences as a rich resource for our journal. Alongside such thematic groupings we have published topics at first glance seemingly unrelated to the main theme of the volume. Nonetheless, these, as it were, *à la carte* essays inevitably, and often unexpectedly, converse and contend productively with the other contributions housed within the confines of a single binding. (I won't mention all those essays that were anticipated as the intellectual glue of a given volume but were never written: buried in the distant corners of the editorial in-box are the outlines of many brilliant ideas that, though promised to the patient editor, never materialized. Who am I—herself a notoriously over-committed scholar who isn't always up to the editorial deadlines of others—to blame such never-produced essays for the lack of alignment between the year printed on the cover of the current volume and the calendar date of its actual appearance?)

In view of the sometimes unanticipated, and therefore all-the-more welcome, conjunction of ideas in various past issues of *Keyboard Perspectives*, I am especially delighted, not to say pleasantly dumbfounded, that Volume 5 has proven a haven where Emily Dolan's imagined "de-keyboardification" can be discussed in close proximity to Davitt Moroney's illuminating and moving account of the towering contributions to keyboard culture made by Gustav Leonhardt, a man who, during his abundant life, would sooner have skipped naked through the streets of his beloved Amsterdam than play a *pièce croisée* on a bananaphone (see Dolan). Such are the fertile juxtapositions to be discovered among the present volume's holdings: Dolan's provocative reflections on the keyboard as interface and the insurgent attempts at undoing its long-held hegemony meet a figure—and indeed a readership—dedicated to nurturing that reign in both traditional and novel guises.

As one reads through the individual essays and the volume as a whole, themes emerge. The death of Leonhardt echoes in David Yearsley's treatment

of one of the most profound Tombeaux in the keyboard repertoire, this one by the much-travelled, multi-faceted Nicolaus Adam Strungk; intellectually ambitious and emotionally profound, Strungk's *Ricercar* written on the death of his mother is a work both retrospective and visionary. Perhaps it is fitting that the piece was composed in 1685, that watershed year in which the three great figures of the next generation of keyboard greats were born. Full of path-breaking research and vibrant scholarly connections, Tilman Skowroneck's article on Beethoven's Broadwood not only buttresses Dolan's arguments regarding the centrality of the keyboard paradigm in Western music-making, but also documents the seemingly irrepressible impulses towards innovation furthered by the best thinkers and craftsmen of the piano in the early nineteenth century; fascinating are the modifications and evolutions of the piano, that symbol of the "universal keyboard" in a cosmopolitan, industrializing age.

For keyboardists, both historical and modern, C. P. E. Bach's seminal *Versuch* can be seen to relate to everything we do: connections here are inevitable. Richard Kramer's thoughtful and detailed review essay on Tobias Plebuch's important new edition of the celebrated *Essay* is attuned to the subtleties of Bach's eighteenth-century German, demonstrating how simultaneously close and distant this vital text is to our own keyboard culture. As in musical performance—one of the most important and revealing of Bach's topics in the *Versuch*—the devil is in the details; with refined scholarly eye and ear Kramer guides us through the rewards and potential pitfalls of this latest contribution to the *Versuch's* long publication and reception history, reinforcing the still undiminished practical value of that book.

Moroney's encomium is a monument to Leonhardt the indefatigable performer, teacher, and scholar—and a testament to how the historical imagination can enrich our own culture. Many kindred ideas can be heard in the resonant essays of composers Zachary Wadsworth and Martin Herchenröder, both writing here about composing new music for historical (or historically informed) organs: once again, knowledge of the past invigorates the present; the inspiration provided by "old" organs and later instruments inspired by them yield not a fusty antiquarianism but a vibrant culture of new composition. Such enlightened enthusiasms for historically-informed instruments and the musical products of these gifted composers' pens (or perhaps computer keyboards?) are followed directly—and tempered—by the thought-provoking essay of Jonathan Ambrosino, who grapples with issues of innovation in organ building that themselves relate to Emily Dolan's considerations at the outset of the present issue. With great sensitivity and unmatched knowledge of twentieth-century

organ building, Ambrosino praises those makers, especially the Skinner Organ Company, committed to pursuing costly new ideas even in difficult economic times, while asking us to consider whether the sometimes blind embrace of old traditions is best for the long-term health of organ culture. Similarly nuanced and ever-changing attitudes towards historical cultural artifacts are traced in Evan Cortens's spirited review of Matthew Dirst's recent book, *Engaging Bach*, itself a vividly engaging work of scholarship that traces the ever-shifting image of its subject's music in the changing European intellectual and cultural landscape on either side of 1800.

Complementing the writing to be found here, the CD tucked into the back of the book offers performances of new music for the 'historic' organ and for other period instruments by Zachary Wadsworth and Martin Herchenröder, with performers Jonathan Ryan, Hans Davidsson, Angela Early, and Heather Miller Lardin, as well as David Yearsley's recording of the Strungk Ricercar and other works by N. A. Strungk and his father, Delphin, on the historic Arp Schnitger organ at Norden in Germany. In addition, we have included live recordings of performances by two young Westfield-sponsored artists—Mike Lee, who won third prize at the Westfield fortepiano competition in 2011, and who performs here with violinist Wayne Lee, and Ignacio Prego, who won first prize at the Westfield harpsichord competition in 2012. The wide chronological span, the range of instruments represented, and the diverse backgrounds of the performers wonderfully encapsulate the breadth and depth of the Westfield Center's activities.

It would be rash, not to say downright foolish, to suggest that the colloquies and collisions between the various contributions to the present volume are the product of assiduous commissioning on the editor's part. The truth is rather that rigorous and creative scholarship will inevitably find itself in dialogue with the work around it, just as the Westfield Center provides forums for unexpected and fruitful exchanges at its conferences and other events and in the lively sharing of ideas between its members. We on the editorial staff of this journal feel ourselves privileged to provide a home for the best research, thought, and writing about keyboards in all their multiplicity and unity—organs, pianos, harpsichords, clavichords, and even the occasional bananaphone.

—Annette Richards
Ithaca, NY