

Yearbook of the
Westfield Center for
Historical Keyboard Studies

Keyboard *Perspectives*

VOL. I / 2007-2008

EDITED BY

Annette Richards

Keyboard Perspectives I
*The Yearbook of the Westfield Center for
Historical Keyboard Studies*
2007-2008

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Ellen Lockhart, Damien Mahiet

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ISSN: 1943-0809

Keyboard Perspectives is the Yearbook of the Westfield Center for Historical

Keyboard Studies. Information on the Westfield Center can be found at

www.westfield.org

Membership of the Westfield Center includes a subscription to Keyboard Perspectives.

Subscriptions to the journal alone are \$75 per year for individual non-members and \$95 per year for institutions.

Text and cover design: Visual Communications, www.vizcom.com

Cover photo: François Goupil

Contributors

TOM BEGHIN

Tom Beghin is Associate Professor of Music at McGill University and an internationally active performer on historical keyboards. He is editor (with classicist Sander Goldberg) of *Haydn and the Performance of Rhetoric* (Chicago, 2007). His numerous recordings include CDs of the music of C. P. E. Bach, Beethoven, and Moscheles. At McGill, he has recently recorded the complete solo Haydn, a collaborative project that matches types of keyboard and rhetoric with historically-inspired acoustics.

MARK FERRAGUTO

Mark Ferraguto is a graduate student in Musicology and organ performance at Cornell University.

FRED GABLE

After recently retiring from thirty-eight years of teaching music history and directing the Collegium musicum at the University of California, Riverside, Fred Gable is preparing a five-volume edition of the complete vocal works of Hieronymus Praetorius (1560-1629) published by the American Institute of Musicology (CMM 110). Previous work has included articles on performance practice, reconstructions of seventeenth-century German church services, and other editions of music by the Hamburg Praetorius family.

OWEN JANDER

Owen Jander is Professor Emeritus at Wellesley College, where he taught from 1960-1992. He is the author of numerous studies on Beethoven and is completing a book on the Orpheus myth and its portrayal in all of the movements of the Fourth Piano Concerto.

JOEL SPEERSTRA

Joel Speerstra teaches organ and clavichord at the Academy of Music and Drama at Göteborg University and serves as the Director of Research and Publications at the Göteborg Organ Art Center. He is active as an instrument builder, performer and musicologist, and is the author of *Bach and the Pedal Clavichord: An Organist's Guide* (University of Rochester Press).

DAVID SUTHERLAND

Harpsichord maker David Sutherland lives in Ann Arbor, Michigan, and has recently concentrated on building fortepianos in the Florentine tradition established by Bartolomeo Cristofori.

ANDREW WILLIS

Andrew Willis teaches at the University of North Carolina at Greensboro and performs in the United States and abroad on pianos from every period. He is currently working on a major project testing the viability of the Florentine piano as a solo vehicle for the keyboard concertos of J. S. Bach.

DAVID YEARSLEY

David Yearsley is Associate Professor of Music at Cornell University. He is an organist, harpsichordist and clavichordist, and the author of *Bach and the Meanings of Counterpoint* (Cambridge, 2002). His CD recordings include *The Great Contest: Bach, Handel, Scarlatti*, and, with baroque violinist Martin Davids, *All Your Cares Beguile: Songs and Sonatas from Baroque London*. He is currently writing a cultural history of organ pedaling with the working title *Bach's Feet*.

CD Contents

Track 1: Beethoven, Sonata in C Minor op. 111, Arietta, 4th variation, excerpt

Tom Beghin, fortepiano Johann Fritz, 1825, workshop Edwin Beunk (1991),
from Claves CD 50-9707/10

Track 2: Moscheles, *Sonate mélancolique* in F sharp Minor op. 49, excerpt

Tom Beghin, fortepiano Gottlieb Hafner, ca. 1830, workshop Edwin Beunk (1993),
from Eufoda 1267

Track 3: Mozart, Sonata in A Major K. 331, Andante grazioso, 4th variation,
with context (a)

Track 4: Mozart, Fantasy in D Minor K. 397 (a)

Track 5: Mozart, Fantasy in D Minor K. 397 (b)

Tracks 3-5: Tom Beghin, fortepiano Anton Walter, ca. 1781/after 1791, by Chris
Maene (2005), (a) with Stossmechanik and hand stops, (b) with Prellmechanik and
knee levers, from Klara CD Et'cetera KTC 4015, with permission

Track 6: J. S. Bach, Sonata I in E-flat Major BWV 525, iii (Allegro)

Christa Rakich, organ by Taylor and Boody, op. 14, at the Clifton Forge Baptist
Church, Clifton Forge, VA

Track 7: J. S. Bach, Sonata III in D Minor BWV 527, i (Andante)

Christa Rakich, organ by John Brombaugh, op. 22, at Christ Church,
Tacoma, WA

Track 8: J. S. Bach, Sonata III in D Minor BWV 527, iii (Vivace)

Organ by John Brombaugh, op. 22, at Christ Church, Tacoma, WA

Track 9: J. S. Bach, Sonata V in C Major BWV 529, iii (Allegro)

Wendy Rolfe, flute, Alice Robbins, cello, Christa Rakich, harpsichord Harpsichord by
Willard Martin, op. 106, after Blanchet

Tracks 6-9: from Loft LRDC-1102-03; © and permission 2008 Loft Recordings, LLC, available from *The Gothic Catalog* (www.gothic-catalog.com)

Track 10: J. S. Bach, Prelude in F major BWV 880, i, from *Well Tempered Clavier II*

Track 11: J. S. Bach, Fugue in F major BWV 880, ii, from *Well Tempered Clavier II*

Track 12: Domenico Scarlatti, Sonata in C major K. 513 ('Pastorale'):
Moderato-Moto Allegro-Presto

Tracks 10-12: Andrew Willis, fortepiano Giovanni Ferrini, ca. 1735, by David
Sutherland (2005), from *The First Age of the Piano: A sampler of 18th-century piano music* (with permission)

Preface

THIS INAUGURAL VOLUME of *Keyboard Perspectives*, the Yearbook of the Westfield Center, reflects not only the breadth of interest and approach of the organization's membership and programs, but also of the field of keyboard studies more generally. Like the Westfield Center itself, our Yearbook seeks to foster research, performance, and discussion concerning the entire history of keyboard instruments and their music. It is a vast history: only that of song stretches further into the past. The present volume spans a rich and diverse four centuries of that long historical trajectory, from Heinrich Scheidemann and Johann Joachim Froberger in the seventeenth century, to J. S. Bach and Mozart in the eighteenth, and on to builders of fortepianos and organs in the twenty-first. The range of themes reflects only some of the diversity of the Westfield Center's membership and interests, and its continued mission as a resource for the study of keyboard music.

Keyboard Perspectives hopes to provide a venue in which current and ongoing projects can be considered, scholarly research presented, questions raised, and a host of issues viewed from many complementary angles. The Westfield Center is made up of experts and amateurs interested in a great many topics, repertoires, instruments, and performance practices, of which each edition of the Yearbook can give only a partial, but nonetheless fruitful, view. In editing the present volume, I have been continually struck by how seemingly disparate ideas and arguments from one article would enhance my reading of, and thinking about, the other contributions. I can hardly claim that this was by design, and it must rather reflect the fact that although individuals in the group pursue their own interests, there are myriad points of contact between them—some obvious, others all the more alluring because of their fortuitous, even accidental, nature.

The essays by Frederick Gable and Tom Beghin both have to do with issues of performance, though much more than that as well. Beghin grapples with issues at the nexus of organology and performance practice, and his essay sparks a vibrant discussion with Joel Speerstra's presentation of important new organ building research and the aesthetic foundation underpinning its results. Similarly, the conversation between David Sutherland and Andrew Willis transposes many of the issues relevant to Beghin and Speerstra to the early Italian piano and

the music of J. S. Bach. Owen Jander's considered and creative reflections on the seminal organ sonatas of J. S. Bach present a new view of this collection, so central to the musical life of every organist. Jander's direct engagement with this well-known and much-analyzed repertoire yields fascinating results, and reminds us that sounding music is at the center of all our discussion. David Yearsley argues that contemporary fiction can help us understand Froberger's enigmatic music; the element of travel through time and space explored in his essay (as in Froberger's music) is shared with the Westfield Center's project of bringing old music into our own age in creative and enriching ways. Finally, Mark Ferraguto's review essay of some recent Buxtehude recordings, issued to coincide with the three-hundredth anniversary of the Lübeck organist's death, considers changing approaches to interpretation, and the evolving relationship between players and the historic and modern instruments at their disposal.

In all of this, disciplinary distinctions between performance and scholarship often begin to dissolve, not only when, as is the case with the contributors here represented, the writers themselves are multi-dimensional, but because none of the work is abstract or intellectually isolated: all of these essays inspire further thought and real performance. That is not to say that this is a performance practice journal. Placing keyboard music in its wider cultural context brings its potential meanings into greater relief, makes it more richly textured, and can only increase the delight it gives us. The accompanying CD exemplifies the symbiosis of theory and practice in the life of the Westfield Center and its Yearbook.

I hope that these chapters—scholarly articles, freer essays, reviews, and a spirited colloquy—will foster further inquiry and discussion, and that this and future editions of the Yearbook will provide a fertile forum for such work. In its format as presently conceived, the Yearbook moves from essays of varying lengths, to a conversation with, or profile of, a significant figure in keyboard studies (whether builder, player, scholar, or promoter), and then to a review of a book, recordings, instrument (or all three) by a promising student. I hope this arena for younger members will encourage inter-generational colloquy, and, as it were, keep us all on our toes. It remains for me to thank Mark Ferraguto, Martin Küster, Ellen Lockhart, and Damien Mahiet, whose editorial work has brought *Keyboard Perspectives* into being.

—Annette Richards
Ithaca NY