



Westfield

C E N T E R

*A Westfield Symposium
at the Eastman School of Music*



THE ORGAN AND THE PEDAL CLAVICHORD
a case-study in performance and pedagogy

OCTOBER 20-22, 2004

THE ORGAN AND THE PEDAL CLAVICHORD:*a Case-study in Performance and Pedagogy*

A Westfield Symposium
at the Eastman School of Music, Rochester, New York
October 20-22, 2004

Presenters, Teachers, and Moderators:

Gregory Crowell
Ulrika Davidsson
Quentin Faulkner
Pamela Ruiter-Feensta
David Higgs
William Porter
Joel Speerstra

DESCRIPTION:

In 1844, the pedal clavichord was already a thing of the past when Friedrich Conrad Griepenkerl published his first edition of J. S. Bach's organ works and wrote, "It would be a good thing to have such instruments made again, because actually no one who wants to study to be an organist can really do without one." What did the pedal clavichord teach Bach's students? The pedal clavichord at the Eastman School of Music is a result of a ten-year project in instrument building pedagogy and performance conducted by Joel Speerstra at the Göteborg Organ Art Center (GOArt) in Göteborg Sweden. Since January, 2001, the organ department at Eastman has undertaken the first full-scale integration of the instrument in an organ curriculum, with over thirty organ students practicing and performing regularly on it. Now, with the publication by Rochester University Press of "Bach and the Pedal Clavichord" the Westfield Center invites you to a symposium to experience this experiment for yourself. Master classes, concerts, and student recitals, as well as discussions with students and faculty who have lived with this instrument and the questions, challenges, insights, and rewards that it brings.

In conjunction with the Westfield symposium, the EROI Festival in 2004 will take place from October 21-24. EROI, the Eastman-Rochester Organ Initiative, is a ten-year plan to assemble a collection of historical and new organs representing different styles in Rochester, NY. The EROI Festival is an annual event with concerts, workshops, and lectures for organists, scholars, and builders. The EROI Festival 2004 will focus on the presentation of the eighteenth-century organ building and research project modeled after the 1776 Adam Gottlob Casparini organ in Vilnius, Lithuania. Westfield members are invited to participate in the EROI Festival with no additional fee.

WEDNESDAY OCTOBER 20**4:00-6:00 p.m.**

Registration

*Eastman School of Music, Lobby***6:00-7:00 p.m.**

Welcome by the Westfield chair and Hans Davidsson

Introduction and demonstration of the pedal clavichord

Joel Speerstra

*Eastman School of Music, Schmitt Recital Hall***7:30-8:45 p.m.**

Reception and buffét

*Christ Church***9:00-10:00 p.m.**

Pedal Clavichord Recital

Joel Speerstra and Ulrika Davidsson

*Eastman School of Music, Schmitt Recital Hall***THURSDAY, OCTOBER 21****9:00-10:15 a.m.**

Key-Note Lecture: "Bach and the Pedal-Clavichord"

Joel Speerstra (GOArt)

*Ciminelli Lounge***10:30-11:45 a.m.**

Lecture: "J.S. Bach's Keyboard Technique as conveyed by his great-grandpupil Friedrich Konrad Griepenkerl."

Quentin Faulkner (UNL)

*Ciminelli Lounge***11:45-12:30 p.m.**

Lunch-packages available

THURSDAY, OCTOBER 21 (CONT...)**12:30-1:30 p.m.**

ESM Student Pedal Clavichord Recital

*Eastman School of Music, Schmitt Recital Hall***2:00-3.30 p.m.**

Introduction to Clavichord Technique

Joel Speerstra

*Ciminelli Lounge***4:00-5:30 p.m.**

Pedal Clavichord workshop for Organists

Joel Speerstra

*Ciminelli Lounge***4:00-5:30 p.m.**

Clavichord workshop for Pianists

Ulrika Davidsson

*Ciminelli Lounge***5:30-6:00 p.m.**

Dinner—not provided

6:00-7:00 p.m.

Reception EROI Festival

*ESM, Lobby of the Main Building***7:30 p.m.**

Opening of the EROI Festival

David Higgs, William Porter, Hans Davidsson, and others

*Christ Church (Episcopal)***9:15-10:30 p.m.**

Reception (for invited guests of the concert)

Christ Church

FRIDAY, OCTOBER 22

9:00-10:15 a.m.

Lecture-demonstration: J. S. Bach, and Chorales as Tools for Invention

Pamela Ruiter-Feenstra (EMU)

Schmitt Recital Hall

10:30-11:45a.m.

ESM Student Presentation by Sanghwa Lee

followed by Student Panel Discussion

Moderator: David Higgs

Ciminelli Lounge

11:45-12:30 p.m.

Lunch—packages available for registered participants and guests

ESM Main Building Lobby

12.30-1.30 p.m.

ESM Student Pedal Clavichord Recital

Schmitt Recital Hall

2:00-3:30 p.m.

Clavichord workshop for Organists

Joel Speerstra

Schmitt Recital Hall

2:00-3:30 p.m.

Clavichord workshop for Pianists

Ulrika Davidsson

Room 427 (fourth floor)

3:45-5:00 p.m.

Lecture demonstration: Practical Aspects of the Pedal Clavichord as a Practice Instrument

Gregory Crowell (Grand Rapids)

Schmitt Recital Hall

FRIDAY, OCTOBER 22 (CONT...)

5:15-6:15 p.m.

Panel Discussion to conclude the Symposium

William Porter, moderator

Schmitt Recital hall

8:00 p.m.

Organ Recital within the EROI Festival, which continues to October 24

David Higgs, organ

Asbury First United Methodist Church

WORKSHOP REPERTORY:

J.S. Bach, Eight Preludes and Fugues, Peeters

C.P.E. Bach, Short and Easy Piano Pieces with Varied Recapitulations. Vienna: Universal Edition, No. 13311. Originally printed in 1766 & 1768.

C.P.E. Bach, Little Keyboard Pieces. Kassel: Nagels Musik-Archiv 65. Pieces from various original publications, including the Sei Sonatine nuove which were issued as a supplement to the Versuch über die wahre Art das Klavier zu spielen.

C.P.E. Bach, Sechs Sonaten, ed. Doflein. Mainz & NY: B. Schott's Söhne. Two volumes: I (Sonatas 1-3) Schott 2353; II (Sonatas 4-6) Schott 2354. These are the "18 Probestücke" also issued as a supplement to the Versuch.

Maria Boxall, Harpsichord Method. London & NY: Schott & Co., c.1977. Edition # 11244. Based on 16th - 18th-century sources. Graded pieces, many with original fingering. Helps develop both proper articulation and fingering. Has both student's book and teacher's manual with commentary.

Maria Boxall, ed., Twelve Easy Pieces for Harpsichord. London & NY: Schott, c. 1981. Edition # 11837. Two-voice pieces, all from the same English manuscript (early 18th century). Original fingerings.

Mark Lindley & Maria Boxall, eds., Early Keyboard Fingerings: An Anthology. London & NY: Schott, 1982. Edition # 11852. Pieces from a variety of countries (England, Germany, France), periods (17th-18th centuries), and fingering systems. Original fingerings. Some works are presented with fingerings from 2-3 different sources, for purposes of comparison. Not graded.

For Non-Westfield Members, the workshop fee is \$225.

(the price include a year's membership to the Westfield Society)

For Westfield members, the workshop fee is \$175.

For Students, the fee is \$85.

Please make payment payable to Eastman School of Music and mail it, along with the registration form to:

Hans Davidsson
Eastman School of Music
26 Gibbs Street
Rochester, NY 14604

All participants will receive a free CD recording of Harald Vogel performing J.S. Bach's Eight little Preludes and Fugues sponsored by Loft Recordings.

Name

Address

City State Zip

Email

Phone

GREGORY CROWELL**“Practical Aspects of the Pedal Clavichord as a Practice Instrument”**

This talk will focus on a number of practical aspects of the pedal clavichord as a practice instrument, especially for those who might not have the financial means to procure a separate pedal instrument. The historical precedence and advantages of having a clavichord with a pull-down pedalboard will be discussed, and practical guidelines will be given for how to convert a clavichord without pedalboard into a pull-down instrument. As part of this discussion, the differences between modern (AGO) consoles and historical consoles will be examined, with an eye toward what an historical console set-up can teach a modern player about playing style, physical health, and ease of mobility. Finally, different clavichord types will be advocated for different repertoire, demonstrating the musical and financial advantages of matching instrument with repertoire.

Gregory Crowell has appeared as organist, harpsichordist, clavichordist, lecturer, and conductor in Europe, Asia, and North America. He has performed in many international festivals and conventions, including the Boston Early Music Festival, four National Conventions of the Organ Historical Society, the Saugatuck Chamber Music Festival, the Boston Clavichord Society, and numerous meetings of the Southeastern and Midwestern Historical Keyboard Societies. Particularly noted for his performances of the keyboard works of Johann Sebastian Bach, Crowell has been a featured performer at the Weener (Germany) International Bach Series, the Grand Rapids Bach Festival, the Grand Rapids Symphony Orchestra Bach Concerto Concerts, and the Old West (Boston) Bach Marathon. In the spring of 2000 Dr. Crowell was the only non-Japanese invited to perform and lecture in the Bach Organ Festival held at St. Luke's in Tokyo, during which time he also performed at Minato Mirai Hall (Yokohama) and International Christian University (Tokyo-Mitaka), and served as Visiting Scholar at Rikkyo University. Crowell's solo performances have been described as “beautiful, flexible, expressive” (*The Diapason*), “full of panache and expression” (*Ostfriesen Kurier*), “reliable as a sunrise, steady as a rock, especially in the virtuoso finale” (*The Grand Rapids Press*), and “this listener cannot recall ever having heard better” (*The Boston Herald*).

Dr. Crowell studied organ with Brigitte Dubiel, Yuko Hayashi, Bernard Lagacé, Roberta Gary, and Harald Vogel, and harpsichord with Harald Vogel and Mireille Lagacé. He serves as University Organist and Co-Director of the Early Music Ensemble and Concert Series at Grand Valley State University in Allendale, Michigan, where he also teaches harpsichord, music theory, and music history.

ULRIKA DAVIDSSON

Ulrika Davidsson holds a Master of fine arts in piano performance and teaching from The School of Music, Göteborg University where Elisif Lundén-Bergfelt was her teacher. After receiving a Church music diploma in Göteborg, she continued her piano studies at The Sweelinck Conservatory, Amsterdam, with Willem Brons. A strong interest in early keyboard instruments led to clavichord studies with Harald Vogel, and fortepiano studies with Malcolm Bilson. She holds a musicology degree from Göteborg University, and is currently engaged in doctoral studies in piano performance and early keyboard instruments at The Eastman School of Music.

She has served as a faculty member at the School of Music, Göteborg University, and she was Director of Music for the Björkö Church. She has appeared frequently as a recitalist and chamber musician in Sweden and throughout Europe. Her engagements as soloist with orchestra have included concertos by Haydn, Beethoven, Mozart and Schumann. Sought after not only as a performer but also as a clinician, Ms. Davidsson has presented lecture-recitals at the Göteborg International Organ Academy, Piteå School of Music, Musikhochschule Bremen, The Smarano International Organ Academy and Eastern Michigan University. Her performance activities include appearances on modern piano as well as fortepiano, clavichord and harpsichord.

QUENTIN FAULKNER**“J.S. Bach’s Keyboard Technique as conveyed by his great-grandpupil Friedrich Konrad Griepenkerl”**

In his 1819 edition of Bach’s Chromatic Fantasy, Griepenkerl claims to be a third-generation student of Bach (through Wilhelm Friedemann Bach and Johann Nikolaus Forkel). For this edition Griepenkerl authored a precise and extensive description of Bach’s performance techniques, recommending the clavichord as the instrument most suitable for the “formation of the hand.” Although Griepenkerl (1782-1849) lived long after Bach, the fact that his description agrees with earlier ones (e.g., Quantz, C.P.E. Bach, Forkel) suggests that it is essentially dependable and accurate. This presentation will investigate Griepenkerl’s description in detail.

Quentin Faulkner is Larson Distinguished Professor of Organ and Music Theory/History at the University of Nebraska-Lincoln. Before coming to Nebraska in 1974, Dr. Faulkner served for three years as Assistant Organist of the Cathedral Church of St. John the Divine, New York City. In addition to teaching organ at the University of Nebraska-Lincoln, he has developed a series of courses in church music. During the winter semester 1998-9 he was Fulbright Guest Professor at the Evangelische Hochschule für Kirchenmusik, Halle/Saale, Germany. Dr. Faulkner has performed numerous organ recitals in the U.S. and in Europe (in particular, on historically significant organs); together with his wife, Mary Murrell Faulkner, has recorded *Duetto - Early Music for Keyboard-Four Hands* (Pro Organo CD 7049).

He is the author of *J.S. Bach's Keyboard Technique: A Historical Introduction* (1984), *Wiser than Despair*, a book on the history of ideas in church music (1996), and *Basic Bach*, an edition of Bach's *Orgelbüchlein* and three free works (1997). His articles have been published in many journals, including *The Diapason*, *The American Organist*, the *Bach-Jahrbuch*, *Liturgy*, and *SOUNDINGS*.

In 1992 the University of Nebraska-Lincoln honored him with an award for distinguished teaching. In 1997 Union Theological Seminary, New York City, granted him its Unitas (distinguished alumnus) Award, and in 1998 Westminster Choir College conferred on him a Distinguished Alumnus award.

PAMELA RUITER-FEENSTRA

“J. S. Bach, and Chorales as Tools for Invention at the Pedal Clavichord”

In this lecture-recital, you will hear some of J. S. Bach's compositions, as well as improvisations based on ideas found in Bach's works and stemming from genres he most commonly used. The program is designed around the liturgical year, and the improvisations are based on Lutheran chorales appropriate to various seasons. C. P. E. Bach stated that J. S. Bach's students “had to begin their studies by learning pure four-part thorough bass. From this he went to chorales...” The use of chorales played an enormous role in Bach's pedagogy, in his employment in various Lutheran churches, and in many of his cantatas and organ works. In fact, the chorales may have even influenced his free and non-cantus firmus-based works. Naturally, Bach composed a number of fugues based on chorale tunes, for instance, for the third part of the *Clavierübung*. Were psalm tones and chorale tunes so integrated into his ear and musical practice that he, either deliberately or inadvertently, used them as generating forces for his compositions? I am testing this hypothesis in this recital.

Pamela Ruiter-Feenstra is an advocate of improvisation and performance on historically-based instruments. Seasoned with that experience and partnered with ongoing investigation of early treatises and extant repertoire, she is writing a book based on recreating eighteenth-century improvisation techniques, entitled *Bach and Improvisation: Learning the Language* (Göteborg, Sweden: GOArt Publications, forthcoming in 2004). As Professor and University Organist at Eastern Michigan University, Ruiter-Feenstra teaches organ and harpsichord lessons and courses in improvisation, early keyboard literature, organ building and pedagogy, organ literature, and sacred music. She has studied with Delbert Disselhorst and Delores Bruch. Harald Vogel, and William Porter. At Eastern, she initiated an annual Improvisation Symposium and directs an annual organ, harpsichord, and clavichord series of concerts and events. Her studio is known for its high standards and supportive atmosphere.

A faculty member of the International Organ Academy in Göteborg, Sweden; the International Organ, Clavichord, and Improvisation Conference in Smarano, Italy; presenter at American Guild of Organists national, regional, and chapter events; and The Westfield Center for Keyboard Studies symposia, she is preparing a transcription and edition of the 1699 Grimm Tablature (Vienna) for publication, and has authored articles numerous articles and chapters. Her double CD of the organ works of Franz Tunder is available from Loft Recordings at Gothic Records.


JOEL SPEERSTRA

“Bach and the Pedal-Clavichord”

Juxtaposing J. S. Bach’s *Clavier* technique with the pedal clavichord is a speculative endeavor at best, because so little information survives about both Bach’s keyboard instruments and his teaching technique. One could be forgiven for asking, “Why try it at all?” We cannot prove conclusively that Bach had a pedal clavichord, although that is what his first biographer tells us. Nor can we prove that the pedal clavichord played a role in his teaching, although at least two of his students used them that way. We have some historical instruments that we can assume no longer play the way they did when they were new, and we have some written sources that describe how they should be played if they still worked. This presentation will be an introduction to the pedal clavichord reconstruction project that was carried out at GOArt, Göteborg University, Sweden in which I will do my best to answer why this juxtaposition is, in fact, worth trying. It will include an overview of the surviving historical pedal clavichord models, and an introduction to the Johann David Gerstenberg pedal clavichord in the Leipzig University museum collection that was chosen as a model for the reconstructed instrument.

Joel Speerstra is a Senior Researcher at GOArt, the Göteborg Organ Art Center in Göteborg Sweden, where he is active as an instrument builder, performer, musicologist, lecture-recitalist, editor, author, and educator. An organ student of William Porter and David Boe at Oberlin Conservatory, he graduated as both a Watson Scholar and a DAAD Fellow, allowing him to study organ and clavichord with Harald Vogel at the North German Organ Academy, and instrument building with John Barnes, the former Curator of the Edinburgh Russell Collection of Keyboard Instruments. He has also studied organ with Yuko Hayashi and harpsichord with Lisa Goode Crawford. His doctoral project at Göteborg University led to the re-construction of the Gerstenberg pedal clavichord used in this conference, and reported on in the 2004 publication from Rochester University Press: “Bach and the Pedal Clavichord: An Organist’s Guide.” He is a faculty member of the Göteborg International Organ Academy, the Leufsta bruk Organ Academy, the Smarano International Organ Academy, and has taught at the School of Music in Göteborg, Eastern Michigan University, and the Eastman School of Music.

He is the author of numerous articles and the editor of the new documentation of the North German Organ Research Project in Göteborg, and has given lecture-recitals for the British, German, and Boston Clavichord Societies, as well as the International Clavichord Symposia in Magnano, Italy.



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