

Yearbook of the  
Westfield Center for  
Historical Keyboard Studies

# Keyboard *Perspectives*

VOL. II / 2009

*Keyboard Perspectives* VOL. II / 2009

Westfield Center for Historical Keyboard Studies / [www.westfield.org](http://www.westfield.org)  
ISSN: 1943-0809

EDITED BY

*Annette Richards*

WESTFIELD

Yearbook of the  
Westfield Center for  
Historical Keyboard Studies

# Keyboard *Perspectives*

VOL. II/2009

EDITED BY

*Annette Richards*

# Keyboard Perspectives II

## *The Yearbook of the Westfield Center for Historical Keyboard Studies*

### 2009

---

#### TABLE OF CONTENTS

Contributors . . . . .	iv
CD Contents . . . . .	vi
Editor's Preface. . . . .	vii
<i>Storm Fantasies for the Nineteenth-Century Organ in France</i> . . . . .	x
WILLIAM PETERSON	
<i>J.S. Bach and Improvisation Pedagogy.</i> . . . .	xx
PAMELA RUITER-FEENSTRA	
<i>Reflecting on Reflex.</i> . . . .	xx
<i>Or Another Touching New Fact about Chopin</i>	
JAMES Q. DAVIES	
<i>Presenting the Past</i> . . . . .	xx
<i>Improvisation and the Embodiment of Musical History</i>	
ROGER MOSELEY	
<i>Confessions of a Self-Taught Improvisor.</i> . . . .	xxx
RAYMOND ERICKSON	
Profile: Jean Ferrard . . . . .	xxx
<i>Belgian Organist, Scholar and Teacher</i>	
DAVID YEARSLEY	
Review Essay . . . . .	xxx
<i>Haydn Recordings in the Bicentennial Year</i>	
SYLVIA BERRY	
Guidelines for Contributors. . . . .	xxx

Editor-in-chief: Annette Richards

Editorial Assistants: Mark Ferraguto, Martin Küster,

Ellen Lockhart, Damien Mahiet

© 2009 The Westfield Center

All rights reserved

Manufactured in the U.S.A.

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](http://www.westfield.org)

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

Text and cover design: Visual Communications, [www.vizcom.com](http://www.vizcom.com)

Cover photo: André Janssens

## Contributors

---

### **SYLVIA BERRY**

Fortepianist Sylvia Berry specializes in Viennese music of the late eighteenth and early nineteenth centuries, and is an active performer-scholar currently based in the Boston area. In addition to her performing she also works as a writer. She holds a Master's degree in Historical Performance Practice from Oberlin, and studied fortepiano at the Royal Conservatory in The Hague.

### **JAMES Q. DAVIES**

James Davies is assistant professor of music at UC Berkeley. He took his first degree (majoring in performance) in Johannesburg, South Africa and moved to the University of Cambridge, UK, to undertake his Ph.D. His latest research involves the cultural history of performance in the 1820s and 30s: shifting conceptions of musical hands and reflex action, notions of the voice in operatic singing, and the emerging discourse on nervousness in 'electric performance.'

### **RAYMOND ERICKSON**

Raymond Erickson, pianist, harpsichordist, and music historian, is editor of *Schubert's Vienna* (Yale, 1997) and *The Worlds of Johann Sebastian Bach* (Amadeus, 2009). Although recently retired, he continues teaching and advising in the D.M.A program at the CUNY Graduate Center. He has lectured on improvisation for classical musicians and given master classes throughout the US and Europe, with special attention to the adaptation of historical performance conventions to modern instruments and vocal technique.

### **ROGER MOSELEY**

Roger Moseley is a musicologist and pianist. He is currently a lecturer in music history and theory at the University of Chicago, where he facilitates a workshop in historically inspired improvisation. His research interests include the music of Brahms, performance theory and practice, and music-themed video games; he is also a collaborative pianist who specializes in French and German art song.

### **WILLIAM PETERSON**

William Peterson is the Harry S. and Madge Rice Thatcher Professor of Music and College Organist at Pomona College. As a performer, he has played concerts in recent years in many parts of the United States, and has been heard on the NPR program "Pipedreams." As a scholar he has worked extensively on French organ music of the nineteenth and early twentieth centuries, and is co-editor with Lawrence Archbold of *French Organ Music from the Revolution to Franck and Widor* (University of Rochester Press, 1995).

### **PAMELA RUITER-FEENSTRA**

Pamela Ruiter-Feenstra freelances as organist, harpsichordist, clavichordist, conductor, composer, recording artist, and author. From 1989–2008, she served as Professor of Music at Bethany College and Eastern Michigan University, and from 1996–2002 as Senior Researcher at the Göteborg (Sweden) Organ Art Center. She teaches intensive improvisation courses on historical instruments nationally and internationally, and is currently developing a series of improvisation pedagogy books. Her recordings are featured on the Loft/Gothic label.

### **DAVID YEARSLEY**

Professor of Music at Cornell University, David Yearsley, is a performer on early keyboard instruments and a musicologist. His book *Bach and the Meanings of Counterpoint* was published by Cambridge University Press in 2002. His CD recordings include *The Great Contest: Bach Handel, Scarlatti* (on the Loft label), and, with baroque violinist Martin Davids, *All Your Cares Beguile: Songs and Sonatas from Baroque London* (Musica Omnia). His most recent book is *Bach's Feet: A Cultural History of Organ Pedaling* (Cambridge University Press, forthcoming).



## CD Contents

---

**Track 1** Clément Loret (1833-1909), *Fantaisie pastorale*

Kurt Lueders, organ by Aristide Cavaillé-Coll (1862), church of Notre-Dame, Saint-Dizier. From *L'Orgue Cavaillé-Coll Klangdokumentation von 34 Orgeln aus der Werkstatt Cavaillé-Coll*, Motette CD 10761, with permission

**Track 2** Improvisation *Andante in B-flat*

Roger Moseley, piano, recorded at the Department of Music, University of Chicago, August 2009

**Track 3** Improvised prelude (1) on the theme of Robert Schumann, *Symphonic Etudes*, Op. 13

**Track 4** Improvised prelude (2) on the theme of Robert Schumann, *Symphonic Etudes*, Op. 13

**Track 5** Improvised prelude (3) on the theme of Robert Schumann, *Symphonic Etudes*, Op. 13

**Track 6** Theme and first variation of the last movement of Beethoven's Sonata No. 30 in E major, Op. 109, with variants in the repeats

Tracks 3-6: Raymond Erickson, piano. Recorded 2007.

**Track 7** Improvised cadenza to Beethoven's Piano Concerto No. 4, by former CUNY DMA student Hui-Mei Lin (Sacred Heart University), with the Camerata Orchestra, with permission

**Track 8** Peeter Cornet (c. 1575-1633), *Fantasia primi toni*

**Track 9** Joris Verdin (b. 1952), *Organetto*

Tracks 8 and 9: Jean Ferrard, Grenzing organ, Brussels Cathedral, from *Four Centuries of Belgian Organ Music*, © and p 2001 [Sic], with permission

**Track 10** J. S. Bach (1685-1750) Prelude in B minor, BWV 544

**Track 11** J. S. Bach (1685-1750) Fugue in B minor, BWV 544

Tracks 10 and 11: Jean Ferrard, Gottfried Silbermann organ, Petrikirche, Freiberg (Saxony), from *Jean Ferrard joue Bach, Orgue de la Petrikirche, Freiberg*, © and p 1998 [Sic], with permission

## Preface

---

THIS SECOND VOLUME OF *Keyboard Perspectives* takes as its theme improvisation, a practice whose historical traces invite wide-ranging opportunity for study, interpretation and reflection. Further, the results of this work offer great potential for the enrichment of our contemporary keyboard culture. Improvisation may be purely functional, as it sometimes is for the church organist, or it may offer apparently unfettered glimpses into the inspired imagination of the great artist (think of the reports of C. P. E. Bach or Beethoven improvising at clavichord and piano); in either case, it involves both memory and invention, preparation and imagination. In this sense, improvisation, is the scholarly art *par excellence*.

The essays in this collection look at improvisation from a wide variety of angles. William Peterson explores how improvisation, composition and technological innovation coalesced in the storm fantasies for the organ that astonished, entertained and even horrified mid-nineteenth-century French audiences. Organists improvised fantasies, inspired by the organs of Cavaillé-Coll with their 'storm' pedals (one of which we can listen to on the accompanying CD), but they also composed large-scale works whose elaborate formal contours veil the improvisational aesthetic behind them. The interplay between written models and spontaneous creation at the keyboard is the subject of Pamela Ruiter-Feenstra's essay on J. S. Bach's improvisation pedagogy. Exploring the music Bach used to teach composition and performance to his own children and students, Ruiter-Feenstra describes a curriculum of improvisation built on a dynamic relationship between notated exempla and learning 'in the hand' at the keyboard. That powerful physical knowledge, developed in the fingers and familiar to every keyboard player, takes us to James Q. Davies' essay on Chopin and the multifaceted question of touch. For Chopin's contemporaries, touch in all its complexity was a crucial concern for medical research and Davies shows how these scientific discourses play themselves out not only in Chopin's reception but also in his own approach to the keyboard. From nineteenth-century France, Roger Moseley returns us to the eighteenth century – or rather, to eighteenth-century idioms at play in the twenty-first century improviser's hands. Reflecting on the interaction of pleasure, sensation and collaborative play, Moseley explores the idea, and paradox, of improvisation in historical

styles, allowing us a glimpse into his own improvisatorial laboratory by both describing his recent experimental workshop and by commenting on his own improvisation included on the accompanying CD. Completing our forum on improvisation, Raymond Erickson describes his first-hand engagement with this art, as he learned it for himself and as he has taught it to students, offering us several audio examples of his own work alongside that of one of his students as demonstrations.

This year's Profile looks at a major international figure and long-time Westfield member, the Belgian organist Jean Ferrard, who combines performance, scholarship and teaching in equal measure with large doses of *joie de vivre*. Mr. Ferrard has generously allowed us to include a number of extracts from his publications and recordings to round out our portrait of this great lover of the organ. We conclude this issue with our Review Essay by Sylvia Berry which explores three remarkable sets of recordings of Haydn's keyboard music, marking the 2009 Haydn bicentenary. Each of our contributors is a performer who writes, or a scholar who plays, and true to the breadth of interest of the Westfield Center, this volume and CD present not just a range of historical periods and performance styles but also a variety of keyboard instruments that brings us fully into the present — from the Silbermann organ to the Steinway piano, from Cavaillé-Coll at Saint-Dizier in 1862 to Grenzing at the Brussels Cathedral in 2000. The study of the historical keyboard, like improvisation itself, looks to the past, but is rooted in the present.

It remains for me to thank Glenn Ruga at Visual Communications for the design and production of this book, and, for their unflagging work on *Keyboard Perspectives* and for the Westfield Center, Ellen Lockhart, Mark Ferraguto, Damien Mahiet and Martin Küster.

—Annette Richards  
Ithaca, NY