Westfield

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Tilman Skowroneck, Editor

A very warm welcome to the summer issue of the Westfield Newsletter! We begin with an announcement of the upcoming September festival *Cavaillé-Coll in Ithaca*, dedicated to the new Juget-Sinclair organ in the style of Cavaillé-Coll at St. Luke Lutheran Church in Ithaca, New York. The organ is an important addition to the collection of great organs already in Ithaca, and the included pictures show how luxuriously it was made—an event to look forward to!

In June, Westfield teamed up with the Berkeley Festival to present *Cembalophilia*, a mini-conference with concerts at the Berkeley City Club. In my report, I try to capture the unique atmosphere of this outstanding event. We also include a report of the Eleventh International Organ and Early Music Festival in Oaxaca, Mexico, in which two current Westfield board members, Robert Bates and Craig Cramer, played key roles. We conclude this Newsletter with an obituary for the German harpsichord maker Klaus Ahrend (brother of the organ maker Jürgen Ahrend) who passed away in June 2016.

—*Tilman Skowroneck*

Contents

Cavaillé-Coll in Ithaca

September 16–18, 2016, St. Luke Lutheran Church, Ithaca, NY

A mini-festival cosponsored by the Westfield Center celebrating the completion in Ithaca, New York, of a new Cavaillé-Coll style organ by Juget-Sinclair Organbuilders of Montreal. The two-manual, 21-stop instrument is based on the 1890 Cavaillé-Coll organ at St. Pierre de Charenton, France, and was meticulously crafted to replicate that instrument's console design and sound. The St. Luke's organ was conceived as an important addition to the collection of historical and historically-informed organs already in the Ithaca area, adding a beautiful vehicle for nineteenth- and early twentieth-century French repertoire to an instrumentarium that includes a 1738 Neapolitan organ, an early eighteenth-century central German-style chamber organ (GOArt, 2003), an organ based on the 1706 Arp Schnitger organ at Berlin, Charlottenburg (GOArt, Parsons Pipe Organ Builders, and others, 2011) and a 1940 Aeolian Skinner. The project, entirely and impressively undertaken by members of St. Luke, was initiated by local pediatrician and organist Dr. Jeffrey Snedeker who helped as an assistant to Munetaka Yokota during the voicing of Cornell's German baroque-style organ in 2011.

The dedication weekend opens with a gala recital by French organist Michel Bouvard on Friday night. Mr. Bouvard will offer a masterclass on Saturday morning, September 17; that afternoon, Bill Porter will lead a masterclass in improvisation techniques associated with French romantic and twentieth-century music. In the evening, organists David Higgs, Anne Laver, Annette Richards, Jonathan Schakel, Jeffrey Snedeker, and David Yearsley will partner with the Cayuga Vocal Ensemble and others in a program of vocal and instrumental collaborations. Sunday morning's service will feature the St. Luke choir in Vierne's *Messe solennelle*.

All events are free and open to the public, and Westfield Center members and friends are warmly invited. More information is available at https://westfield.org/conferences/c-c-ithaca.

Conference report: Cembalophilia—Hidden Histories of the Harpsichord

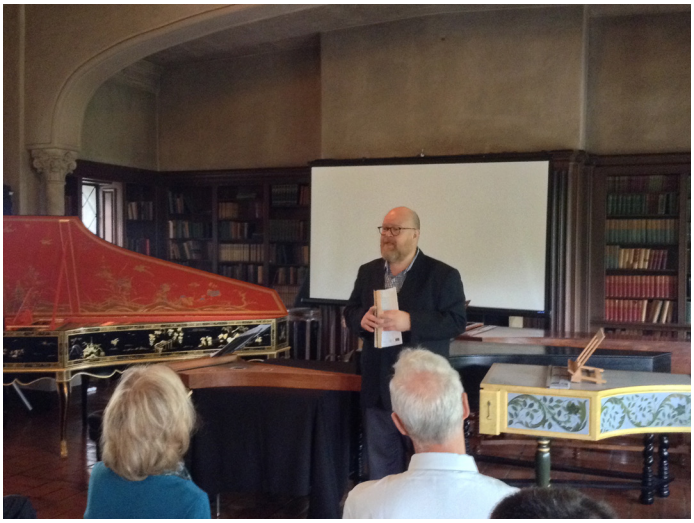
By Tilman Skowroneck

A good harpsichord, well played, can touch its listeners' hearts and leave an unforgettable impression. It is good to remember this occasionally; the small patch of musical ground we harpsichordists inhabit needs to be tended to and properly put on display. It is also important that we know of each other. When was the last time I listened to a harpsichord recital that was not either a joint recital I helped organize or one played by myself?

Cembalophilia, a conference and concert festival in celebration of the harpsichord, did precisely that: tend to the common ground we harpsichordists inhabit and provide a platform for the instrument (or better: a diverse collection of instruments) to be heard in recital and discussed in lectures. *Cembalophilia* was presented in partnership with the 2016 Berkeley Festival & Exhibition and took place on June 6–8, 2016, at the Berkeley City Club. Its second important purpose was to pay tribute to Alan Curtis (1934–2015), eminent harpsichordist, conductor, and music scholar, who for decades was a towering figure in the Berkeley music department.

My report begins with an event not directly linked to *Cembalophilia* but rather to the Berkeley Festival, Davitt Moroney's harpsichord recital titled "For Alan Curtis" at noon on June 5 at the International House. Moroney illustrated his exquisitely and thoughtfully assembled program with personal stories about Alan's career and musical endeavors and the tradition of scholarship and manuscript collecting he established at the University of California, Berkeley. The recital highlighted points of special interest for Alan, with music by Byrd, Sweelinck, Louis and Francois Couperin, Jacques-Denis Thomelin, and Jean-Henry d'Anglebert. It contained several iconic "harpsichord moments" of exquisite beauty, such as Sweelinck's Variations on "Mein junges Leben hat ein End" and Louis Couperin's *Tombeau de Blancrocher*. Very much to the point as well was Moroney's choice of selections from the 14th *ordre* by Francois Couperin, beginning with *Le Rossignol-en-amour*, pieces I myself remember Alan Curtis playing in recital long ago.

Moroney performed on a beautiful harpsichord by John Phillips after Nicholas Dumont. His playing, like his lecturing, was meticulously directed towards proportion and carefully crafted detail, his approach to tone precise, delicate, and never harsh.



Peter Sykes's opening speech
Photo by Tilman Skowroneck

Cembalophilia proper began on June 6 with a welcome address by Peter Sykes, followed by Richard Leppert's keynote lecture, which considered the harpsichord in the context of the history of listening. Leppert began with the dark side of hearing: rather than complacently listening "at" music, we often listen "for" something, such as trouble, things that are hidden, forbidden, or lie in the future. Hence, listening to the harpsichord—"one of the highest-cast musical instruments of all time"—had "stakes attached" as well. Some Latin mottos in Flemish harpsichord lids reflect this difficult, perhaps even troublesome, facet of listening with their warnings. Indeed, the famous motto, "Listen, watch, and be silent if you want to live in peace," is, after all, perhaps not so much an instrument maker's warning to his potential customers to stop talking when trying out a new instrument (which is what I always thought) as a more universal statement about the act of listening: "Take care, the world is uncertain; sounds require interpretation, so listen closely."

Based on iconographic examples from several centuries—all the way to some rather explicit men's-club-style piano lid paintings from the early twentieth century—Leppert outlined the links that exist between the art of music and the art of war, between music's (and hence, the harpsichord's) connection with "unremitting maleness" and gender inequality on the one hand, and a display of wealth and power on the other. This thought-provoking lecture helped to understand *Cembalophilia*—the love

of the harpsichord—as historically more fraught with conflict than Peter Sykes's initial description of it as a "pleasant condition" might have suggested.

Five instruments were made available at *Cembalophilia*: a brand new French two-manual harpsichord after Blanchet by Bruce Kennedy, a two-manual Vaudry in walnut by Owen Daly, a single-manual Ruckers by Joel Katzmann, a small 8'4' Italian by Daly, and a muselar by Derek Adlam. They all were kindly provided by David Cates, harpsichordist and instrument collector of Berkeley. Following the keynote lecture, a conversation took place between Cates, harpsichord maker Bruce Kennedy, and harpsichordist Edward Parmentier. Cates demonstrated the instruments, and the benefits of making, owning, performing on, and listening to harpsichords in various historical styles were discussed.

Two lectures were scheduled for the first day. Sara Gross Ceballos spoke about Anne Louise Brillon de Jouy's Trio in C Minor for three keyboard instruments (a rather unexpectedly specific trio: German piano, English piano, and harpsichord), elaborating on the idea of a "performance of family" in the musical salons of the late eighteenth century. Emily Dolan lectured on C. P. E. Bach's Concerto for Harpsichord and Fortepiano. Dolan argued convincingly against the often-repeated idea that, during the course of the concerto, the fortepiano is made to triumph over its predecessor. The piece is not simply a vehicle for pitching old and new technology against one another (in other words, not like a "concerto for payphone and iPhone"); it does not demonstrate (or even celebrate) the harpsichord's impending obsolescence. Instead, it is an example of Bach's contrasting style, which mirrored a late eighteenth-century interest in variations of, and experimentation with, sound.

The first day of *Cembalophilia* concluded with a panel discussion chaired by James Weaver and performances in honor of Alan Curtis. The panelists were Matthew Dirst, Arthur Haas, Daniel Heartz, Gilbert Martinez, Anthony Newcomb, John Roberts, and myself. During this touching event, we remembered Alan as a kind person, energetic musician, relentlessly industrious scholar, and lover of great music, art, and good instruments. It was amazing how the tales from the various contributors—old colleagues, former students from across the decades, and friends—matched and complemented each other.

The program of the recital that followed, "Seven Performances in Honor of Alan Curtis," mirrored the astounding scope of interests and specialties Alan possessed. Elaine Thornburgh played pieces by Frescobaldi

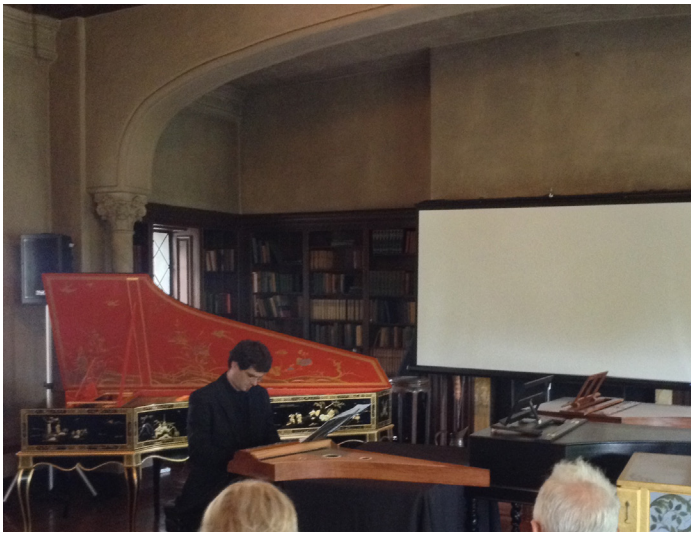
The cembalophiliac's drawing room
Photo by Kiko Nobusawa

and Merula, as well as Froberger's *Tombeau de Blancrocher*. Arthur Haas began his contribution with Louis Couperin's Passacaille in C Major, omitting (as per the Bauyn manuscript's slightly ambiguous notation) some of the repeats of the grand couplet in a convincing fashion. He concluded with a suite by Gaspard Le Roux. Beginning, in lieu of a proper *tombeau*, with the moody allemande *La Ténébreuse*, I played four pieces from Francois Couperin's 13th *ordre*. Katherine Heater performed the "Ricercar à 3" from J. S. Bach's *Musical Offering* with great clarity. As we learned, this piece was one of Alan's special favorites.

Matthew Dirst contributed with four pieces from Francois Couperin's 27th *ordre*, played thoughtfully and with meticulous attention to detail. In *Les Chinois*, he could draw special attention to the beautiful treble of the Kennedy-Blanchet. JungHae Kim played a prelude, sarabande, and the *Tombeau de M. de Chambonnières* in a meditative manner. The concert was concluded by Gilbert Martinez, who, at last, changed timbres by choosing the wonderful muselar for the anonymous "Daphne" Variations from the Camphuysen manuscript. Switching to the harpsichord, he proceeded with more Louis Couperin and then launched into C.-B. Balbastre's arrangement of Rameau's *Pygmalion* Overture. With its high tempo and rapidly repeated chords, this overture is one of the most unlikely pieces one could attempt to play on a harpsichord. Martinez's interpretation was stunningly virtuosic and highly effective. The large audience, including members of the Curtis family, thanked the performers with long and warm applause.

The second day began with David Catalunya, who presented virtuosic keyboard music from fourteenth-century Italy in a short lecture and a recital on a newly construct-

ed clavisimbalum. As he explained, the reconstruction of instruments from the prehistory of the harpsichord requires a mindset akin to what is needed to reconstruct fossil skeletons from a few surviving bones. Much is unknown about such early keyboard instruments, other than that they clearly represented attempts to mechanize what was already there: plucked or struck strings. So it is not entirely unthinkable that there should be a prehistoric hammered action alongside quill-plucked ones. The instrument presented in Catalunya's concert was such a hammered instrument: an interpretation of Henri Arnaut de Zwolle's famous drawing of a clavisimbalum by fortepiano maker Paul Poletti.



David Catalunya at the clavisimbalum
Photo by Tilman Skowroneck

Catalunya convincingly argued that the pieces on his program—most from the Faenza Codex—require a substantial degree of virtuosity. His recital made this quality of the music, as well as its improvisatory character, very clear. Catalunya is an exceptionally secure performer who commands a broad palette of variations of touch and rhythm, and his ability to communicate this unfamiliar music, using an unfamiliar instrument, was exemplary. The musical results were exciting and often very moving. In part this was due to the instrument, whose bright, healthy, and balanced undamped sound came as a pleasant surprise.

Owen Daly's excellent Vaudry copy was heard in the first half of Carole Cerasi's lunchtime recital with music by d'Anglebert and Chambonnières. Cerasi changed to the Kennedy-Blanchet for the second half of the program with Francois Couperin, Foucquet, Duphly, and Balbastre. She has a special affinity to the French style, a great tone, superb timing and great virtuosity. Thus, both the dreamy D-Minor Prelude by d'Anglebert and Francois Couperin's *Le Tic-toc-choc*, which in the wrong hands bears the danger of becoming overly mechanical, found their ideal interpreter in Cerasi. As an encore, she played Scarlatti's A-Minor Sonata K. 175 with great aplomb.

In the first afternoon lecture, Matthew Hall considered Francois Couperin and the physics and metaphysics of the French aesthetic of giving the harpsichord a soul. The underlying philosophy ties into a larger eighteenth-century aesthetic of moving listeners through performance—which was in turn, at least partly, a defense of instrumental music versus vocal music. Hall then played the first four pieces that Couperin ever published for the harpsichord: the allemande, two courantes, and sarabande from his first *ordre*.

In her lecture, "The Sentient Harpsichord," Deirdre Loughridge delved deeper into the question of how inanimate things can assume a latent animate character. Many harpsichord analogies can be found in eighteenth-century literature that show an imagined agency in and around harpsichords. The same is evident in mottoes inside the instruments, such as "while living I was silent; now dead, I sing" or "not unless moved do I sing." Loughridge's densely packed lecture provided an exciting new angle on the nature of the harpsichord's soul, and a lively discussion followed.

Deirdre Loughridge and Emily Dolan
Photo by Kiko Nobusawa

Edward Parmentier's harpsichord recital concluded the second day of the conference. He played on a one-manual harpsichord after Ruckers by Joel Katzmann. Parmentier is a musician who studiously avoids comfort zones and who almost forces himself to let new and unexpected things happen on stage. His choice for the opening

piece alone was a guarantee that the audience would pay attention. Byrd's *The Maiden's Song* begins in the low register, and its harmonies and diminutions develop in a searching, almost experimental spirit. Parmentier approached the piece like an improvisation, almost throwing its first sounds, melodies, and gestures into the air, and thus forcing himself to respond to what he just had created. With a very keen ear for horizontal micro-relationships of sound, he was able to create a growing web of connections based on the immediate, just-established musical context.

Concentrating between pieces: Edward Parmentier in concert
Photo by Tilman Skowroneck

The second set of pieces, Bull's "Fantasy" Pavan and Galliard, are similarly not easy on the listener (or performer), especially because of Bull's quirkily intrusive diminutions in the pavan that are difficult to integrate into the flow of the piece. Parmentier simply took the piece apart in what is best described as a fantasy upon a fantasy, a kaleidoscope of elements from a harpsichordistic library of sounds and effects, in the shape of a pavan. The galliard sounded grand and organ-like and was played with great rhythmic liberty.

In the strategically placed next selection, Frescobaldi's *Capriccio in Which the Fifth Part Is Sung*, Parmentier put, in a manner of speaking, music back together again. This is a polyphonic piece with a steady tenor (later alto) *cantus firmus*, which Parmentier himself sung with great beauty and authority, together with one single 8' of the harpsichord. His performance of this piece literally moved some members of the audience to tears. One amazing quality of Parmentier's recital was that so many diverse facets of music making were demonstrated in such a short time and with such intensity.

Antonio Radino's miniature Galliard and Corrente sounded in a variety of registrations including the solo 4', showcasing Parmentier's masterly control of touch and tone. Byrd's Pavan and Galliard in A flowed in a settled, less experimental style. Parmentier's approach to this galliard was very legato with occasional sharp contrasts.

The program ended with d'Anglebert's D-Minor Prelude played freely and inventively (and occasionally quirkily, according to my taste), a courante which Parmentier played with varied repeats, and the Chaconne rondeau in D, which made for a fine ending to this exquisite program. As an encore, Parmentier repeated Byrd's *The Maiden's Song*; in his words, a tribute to "Byrdophilia," which is a subcategory of cembalophilia.

Parmentier stands out for his relentless search for both momentary and large-scale meaning in performance, and his obvious refusal to take anything for granted. Disquieting as parts of this recital may have been for some, his playing was able to shed a fresh and critical light on the established performance traditions for the harpsichord.

Cembalophilia's final day began with John H. Roberts speaking on the placement of cadential chords in eighteenth-century recitatives. He took a brisk jog through the most important historical sources, aiming to "clarify the evidence and rectify some mistakes" relating to various direct and delayed placements of the dominant chord. The lecture was illustrated with printed and sound examples. One of Roberts' conclusions was that the practice of telescoping recitative cadences, resulting in a clash between the melody's appoggiatura and the dominant chord in the continuo—a rather widespread modern practice for "speeding things up"—is not documented in historical sources.

Leon Chisholm addressed keyboard-based composition methods and the influence of the keyboard on compositional process and style. The harpsichord's role as a spooky prop in nineteenth-century literature, finally, was discussed with many, occasionally quite amusing examples by Edmond Johnson.

Ignacio Prego also divided his recital between the Kennedy-Blanchet and the Daly-Vaudry, sandwiching a Froberger suite between the fourth and fifth *French Suites* by J. S. Bach. Prego's style is fluent and stylistically

convincing. His playing is very secure, both in terms of style and technique, and his sound beautiful; his touch is generally somewhat more legato than that of many of his colleagues. I was especially struck by how successfully he projected some of the more intimate Bach movements.

In his thought-provoking masterclass, Edward Parmentier took care to divide his attention evenly between his four students and the audience. Among Parmentier's many comments and observations, some were especially memorable. His view of Duphly's F-Major Chaconne as an orchestral piece ("imagine violins"), for instance, directly changed the performance's tone and general stance in a very convincing way. The very essence of what performing Froberger is about was expressed in his remark about a single chord: "How many times do you get to hear a chord like this in a year?" A performer must convey this feeling to her or his audience; no special chord, no special sound should be allowed to slip by. Finally, Parmentier's explanation of why a harpsichordist should never rush ought to be taped to many a music desk as a reminder: "Rushing makes the affect leave the room in the hurry—you hear the harpsichordist, not the affect."

The concluding concert was played by Jean-Luc Ho, who assembled a fugue by Clérambault, a transcription of a Lully overture (or was it an ad-hoc reading from the score by an almost absurdly gifted and accomplished player?), an anonymous French song, and J. S. Bach's *Overture in the French Style*. Ho is the consummate harpsichordist, possessed of finesse of touch and interpretation, virtuosity, skill at improvisation, a superb, soft touch in single-voice melodies as well as round and full chords, and excellent and varied trills. Every piece was delivered with an impeccable sense of pace and style. The only unresolved question in this otherwise absolutely superb recital was that of the manual changes in the Bach overture. The pianos and fortes of the second part of the overture and the Echo movement are indicated in the score (as opposed to Bach's Partitas, for instance), suggesting the use of two manuals. It would have been interesting to know why Ho avoided all manual changes in these pieces. Ho played another French song as an encore, in the most beautiful and profound manner imaginable: the very best farewell one could have wished for *Cembalophilia*.

The challenges of finding practice time/space:
Jean-Luc Ho busy in the adjacent dining room
Photo by Kiko Nobusawa

Kudos schlepp team! Morton Wan, Eugene Petrushansky,
Matthew Hall, foreman Ed Parmentier
Photo by Kiko Nobusawa

My heartfelt thanks to David Cates for providing the instruments and inviting us all to an end-of-conference party; to Victor Gavenda for doing all the tuning (no mean feat!); to Nick Mathew, Gilbert Martinez, and Annette Richards for devising and planning the event from beginning to end; and, of course, Kiko Nobusawa for her cheerful presence and unfaltering attention to practical matters throughout the conference.

With pleasure we are including a report of the 11th International Organ and Early Music Festival in Oaxaca, Mexico. The festival was organized by the Instituto de Órganos Históricos de Oaxaca (Institute of Historic Oaxacan Organs or IOHIO) and took place on February 18–24, 2016.

Visit IOHIO's excellent website here: http://iohio.org.mx/eng/home.htm.
A full-length report, including some enticing culinary descriptions and many pictures, can be found at: http://iohio.org.mx/eng/fest2016.htm.

By Cicely Winter, Director

Each IOHIO festival builds on the success of its predecessors; this year, nearly 100 people from seven countries and six Mexican states participated in all or part of the scheduled activities. Of these, nearly a third were returnees.

20 Oaxacan, Mexican, and foreign musicians collaborated in eight concerts on seven restored organs over the course of five days. Six Mexican organ students were offered scholarships to come to the festival, and our own nine local organists and students, three of whom played in collective concerts, were delighted to be their guides. Above all, hundreds of local people attended the concerts and heard the Oaxacan organs in all their glory.

In just a few days, we fulfilled all our stated goals:

- Promotion of the restored organs through the festival concerts
- Conservation of the unrestored organs through visits to organs in the regions of the Zapotec central valleys and Mixteca Alta
- Musical and technical training through the participation of local organists in festival concerts and of a Oaxacan in the Jalatlaco restoration project
- Archival research through the exhibit of documents
- Organ restoration through the work in process in San Matías Jalatlaco.

February 18 (Thursday)

The festival began with the inauguration in the Oaxaca Philatelic Museum (MUFI). Cicely Winter, director of the IOHIO, spoke about the activities and goals of the festival. She was followed by María Isabel Grañen Porrúa, president of the Fundación Alfredo Harp Helú Oaxaca (FAHHO), and Padre Salvador Cruz Sánchez from Santa María Tlacolula, who offered congratulations from their respective institutions. Cicely expressed special appreciation to Alfredo Harp Helú for his indispensable support of seven organ restoration projects in Oaxaca over the past 20 years, as well as the restoration of the two monumental organs in the Mexico City Cathedral. There is no parallel anywhere in the world of a philanthropist who has demonstrated such a particular interest in historic organs, and none of the IOHIO activities since 2000, including the inauguration of this festival, would have been possible without Don Alfredo's support.

After a welcoming reception, everyone proceeded to the Oaxaca Cathedral for the first concert of the festival, offered by the renowned musicians Liuwe Tamminga (Netherlands), organ, and Bruce Dickey (link to program). Attendance surpassed 350 people. It was thrilling to hear the cornetto, an instrument popular in the Renaissance that had fallen into disuse until its revival in recent decades largely due to Bruce's promotion and teaching. Its haunting sound intertwined with the organ to sound like one instrument, and Liuwe's solos were brilliant.

This and all succeeding concerts were projected onto a screen in the church so that the audience could have a better view of the artists and understand the relation between pulling the stops and the changing organ's sound. This monumental 8' instrument was built in 1712 and retains its opulently carved and gilded upper case (its lower case has been rebuilt several times and no evidence remains of its original appearance. However, we know that it was once one of the most lavishly decorated organs in Oaxaca).

February 19 (Friday)

The day started with a bilingual presentation by Cicely Winter in the Francisco de Burgoa Library within the Santo Domingo Cultural Center titled "The Historic Organs of Oaxaca and the Work of the IOHIO."

Our festivals are enriched by an exhibit of documents from local archives, and this year the theme was "Pedro Nibra and Oaxacan Organ Building in the Mid-Nineteenth Century" to highlight the restoration in process of the organ in San Matías Jalatlaco. María Isabel Grañen

Porrúa, director of the Burgoa Library, is passionately interested in the preservation of historic documents and created the project ADABI ("Apoyo al Desarrollo de Archivos y Bibliotecas de México") to refurbish archives and catalog documents. After she inaugurated the event, curator Ricardo Rodys described the material, including payments to Nibra and records of later interventions in the Jalatlaco organ, as well as construction contracts for other Oaxacan organs.

We proceeded to San Matías Jalatlaco located just on the edge of the historic center of Oaxaca City. This elegantly proportioned 8' organ was built in 1866 by the Oaxacan organ builder Pedro Nibra, then modified and painted its distinguishing blue color around 1880. First, we all assembled in the parish conference room for a presentation by restorers Eric González and Alberto Compiani about the recently finished restoration of the organ case. We then visited the choir loft to view the case up close and a temporary shop space to observe the windchest, keyboard, and pipes. (More on the restoration can be found here: http://iohio.org.mx/eng/restjalatlaco.htm.)

We continued to San Andrés Huayapam located on the outskirts of Oaxaca City. This charming church has one of the most beautiful altarpieces in Oaxaca, whose

The restored organ case at the time of the festival
Photo by Eric González Castellanos

intricately carved columns are referred to as "gilded lace." Also famous is the collection of antique ex-votos, petitions usually to the Virgin Mary that are painted on small tin plaques. This and succeeding visits were enhanced by commentaries about the church art by restorer Alberto Compiani.

The 4' organ (1772), large for a table organ, is nearly intact with its original keyboard and pipes. It is simply carved, a style we refer to as "country organ," and was once painted bright red, painted over in a more sober maroon color in the twentieth century.

During the free time between the Huayapam *comida* and the evening concert, visiting organists had a chance to play in the Oaxaca Cathedral. This and succeeding opportunities to play the organs were organized by Joel Vasquez, our coordinator of musical activities and liaison with the churches.

Organist Cicely Winter and percussionist Valentín Hernández presented the second concert of the festival, featuring well-known regional folk songs and dances (link to program). Originally programmed in the Basílica de la Soledad, which would have added an eighth organ

to the roster, the concert was cancelled on short notice, but fortunately it could be rescheduled in the Cathedral. The church was once again packed, people sang along lustily, and we consider this program a success only if the audience is screaming at the end!

February 20 (Saturday)

Our excursion to the Mixteca Alta began with the third concert of the festival in Santa María de la Natividad Tamazulapan and featured Oaxacan organists Tonatiuh González and Jesús González, as well as three doctoral organ students of Prof. Robert Bates (Houston): Jeffrey Cooper, Michael Ging, and Christopher Holman. This was the first of three collective concerts, a concept which has proved to be one of our most successful innovations (link to program).

Tamazulapan church is one of only three in Oaxaca with two organs and the only one where two very different organs may be seen at the same time. The church also has one of the most magnificent baroque altarpieces in all of Mexico and includes paintings by the renowned sixteenth-century Spanish painter Andrés de Concha.

The 2' table organ dating from approximately 1720–1730 is situated in a high balcony overlooking the huge nave of the church and is exquisitely decorated with images of saints and angel musicians. The case and bellows are original, but the pipes, keyboard, and interior components were reconstructed in 1996. The second organ in this church, an imposing 8' instrument, faces the small organ from the left balcony. Built in Oaxaca in 1840 by a member of the renowned Martínez Bonavides organ-building family, it was once a magnificent instrument and is largely intact except that only the five largest façade pipes remain.

After the visit to Tamazulapan and before arriving in Yanhuitlán, both grandiose Dominican centers, we visited the church in Santiago Teotongo of more modest dimensions but equally rich in eighteenth-century baroque art. The magnificent case of this 8' organ, though empty, stands as a work of art in its own right, and statues of angels once stood atop its towers, singing through their o-shaped mouths via a pipe which passed through each body. The organ was stripped of its pipes, keyboard, and more during the Mexican Revolution, and its date is unknown, but the organ's profile closely resembles that of San Mateo Yucucuí (1743).

The fourth concert of the festival took place in Santo Domingo Yanhuitlán, the sixteenth-century Dominican stronghold in the Mixteca Alta region. With its soaring stone vault supported by lateral flying buttresses and its magnificent altarpieces, it is one of Mexico's most majestic complexes of baroque art.

Organist Víctor Contreras and trumpeter Juan Luis González, both from near Mexico City, thrilled the audience with a mixed program (link to program) that reverberated throughout the immense nave. This magnificent organ, located on a side balcony, was built around 1690–1700 and restored in France in 1998. Its case is one of the most elaborately decorated in all of Mexico with fantastic swirling imagery and Dominican symbols painted on the case and fierce faces on the façade pipes.

We continued on to San Andrés Zautla and were received in the atrium of the church by the elderly women of the town, dressed in their traditional skirts and blouses, the local children's band, fireworks, plenty of mezcal, necklaces of bougainvillea, dancing, and finally, a delicious meal of *estofado de pollo* (chicken stewed in almond sauce) served in the patio behind the church.

Víctor Contreras and Juan Luis González in concert
Photo by Enrique Díaz Ramírez

After dinner, we crowded into the lovely church for the fifth concert of the festival to begin. In this second collective concert, organists Margarita Ricárdez (Oaxaca), Víctor Contreras and Víctor Manuel Morales (Mexico City), and Robert Bates (US) once again played wonderfully contrasting pieces, and there was a pleasant improvisatory tone to this presentation at the end of such a busy day (link to program). Alberto Revilla (Mexico City/Oaxaca) presented Renaissance music for theorbo and flamenco guitar music in alternation with the organ, leaving the audience stunned by his artistry.

The case of this 4' table organ (1726) is exquisitely gilded and painted with images of saints and archangels. Like the organ in Tamazulapan, the bellows here are still hand pumped and the register sliders located on the sides of the case, so a concert may involve up to six people: the organist, page turner, someone on either side to control the registers, and one or two people pumping the bellows.

February 21 (Sunday)

American organist Craig Cramer presented the sixth concert of the festival in San Jerónimo Tlacochahuaya (link to program). Organ builders Joaquín Lois and Hal Gober helped tune and condition the organ, and it had never sounded so good. Craig's precise touch coaxed deep, warm sounds from the organ, and the audience was enthralled with his concert. The church is one of the loveliest in Mexico with its exuberant interior floral decoration and gorgeous baroque altarpieces, all recently restored. The 4' organ was built sometime before 1735 and restored in 1991. The case and pipes are decorated with floral motifs, and the organ harmonizes beautifully, both visually and acoustically, with the architecture of the church.

The 1726 table organ in full action
Photo by José Luis Pérez Cruz

We always try to include a "new" organ in our tours, and the Santiago Matatlán organ was irresistible because it is such an oddity: a large 4' stationary organ with its windchest under the keyboard as in a smaller table organ, register pulls on the façade rather than on the sides, and a disproportionately large case with five towers, now empty, for a simple mechanism. The eighteenth-century church includes baroque altarpieces and its interior, like many in Oaxaca, was stenciled a vivid blue in the nineteenth century.

In Santa María de la Asunción Tlacolula, we were once again privileged to hear the rare and arresting combination of cornetto and organ in the seventh concert of the festival, presented by Liuwe Tamminga and Bruce Dickey. This time the cornetto accompanied an organ with a gentler and more vocal character than the more extroverted Cathedral instrument (link to program).

The 8' organ was built in Oaxaca in 1792 by Manuel Neri y Carmona, restored by the Gerhard Grenzing Company, and inaugurated during the Tenth IOHIO Festival in 2014. This organ also has the most elaborately painted façade pipes in all of Mexico, restored by Oaxacan Eric González. After the concert, visiting organists scurried up to the choir loft to have a go at the organ before the mass and our departure for Oaxaca.

February 22 (Monday)

Our second all-day excursion to the Mixteca Alta was directed toward Tlaxiaco, three hours away from Oaxaca City, with visits to organs along the way. Our first stop was at the little stone church in Santa María Tinú, which houses a disproportionately large organ.

The date of construction 1828 and name of the organ builder are written inside the case. Perhaps the organ was originally commissioned for a larger church and then sold to Tinú, or the community simply wanted something grand. The organ, completely intact and played just a generation ago, still grunts and wheezes when one of the bellows located in the loft above is pumped. Some organs inspire affection, and this is definitely one of them. Unfortunately, there are only 136 people left in the town, so a restoration would not be practical. It should be noted that Mexican law protecting the national heritage prohibits the removal of sacred art objects from their churches of origin.

Some years had passed since we last included a visit to San Andrés Sinaxtla in our festival tour, so it was of particular interest to many regular participants to see it for the first time. This instrument is neoclassic in design, with

a richly carved and unpainted case. Of particular interest is the inscription across the façade including the name of the donor, the date of construction 1791, and the cost, but typically omitting the name of the organ builder. It presents an interesting contrast to the Tlacolula organ, built in the same year in baroque style, the late eighteenth century representing the transition from the baroque to the neoclassic aesthetic.

Just down the road from Sinaxtla, sitting on a promontory overlooking the Yanhuitlán Valley, is the church of San Mateo Yucucuí (population 130). This organ, built in 1743, is the least altered of all the 8' eighteenth-century Oaxacan organs, and when last played (1930s?), it is said that its sound could be heard for miles around. The organ was never painted or gilded like its counterpart in Teotongo, probably not by choice during that opulent baroque era but rather because of the cost. It is richly carved and largely intact, and one only wishes that the pipes and mechanism of the Yucucuí organ could be inserted into the stunning Teotongo case to make one amazing organ! The floor of the high balcony on which the organ sits is much deteriorated, and access to the façade is dangerous, so our efforts to clean and document the organ have been restricted.

Our next stop was at the Dominican architectural complex of San Pedro y San Pablo Teposcolula, with its famous sixteenth-century open chapel and eighteenth-century church. The 8' organ (ca. 1730–40) has a similar profile to that of Yanhuitlán. Its original finish was natural wood, and it was later painted white with green touches. Today we refer to it as the King Midas organ because in 2010 a well-connected architect took the liberty of gilding at great cost all the decorative carvings and moldings, even though it had only been minimally gilded historically and, in fact, the organ's overall manufacture is not of the highest quality. Our main conservation challenges over the years have been related to negligence of the organs (accumulated filth, vandalism, the intrusion of animals) or the consequences of natural disasters or construction projects. We never imagined that the whimsical decisions of misguided "experts" would pose an equal risk.

After lunch in Teposcolula, we drove up through the pine forest to Santa María Tlaxiaco for the eighth and final concert of the festival. Liuwe Tamminga, David Furniss, Marilou Kratzenstein, Craig Cramer, and William Autry offered an eclectic program with some American and French pieces added to the more standard Spanish and Italian repertoire (link to program). This monumental 8' instrument, built around 1800 and restored in 2000, is the "youngest" of all the restored Oaxacan instruments. The imposing, outwardly austere church was the Dominican outpost for this strategic area of the high sierra in the sixteenth century. All the altarpieces in the church and the organ are synchronized in neoclassic design and painted white, gold, and red, creating a pleasing visual coherence, although we know that there was a baroque predecessor organ and altarpieces in the seventeenth century.

February 23 (Tuesday)

Some participants, including most of the students, opted to stay in town to play the Tlaxiaco organ and had great fun trying out their pieces, laughing, commenting, and helping each other with the registers. The others decided to visit the late preclassic and classic (400 BC–800 AD) Mixtec archeological site and the community museum of San Martín Huamelulpan with Marcus Winter of the INAH.

Both groups met up in the village of San Pedro Mártir Yucuxaco. The organ here (1740) is complete and in excellent condition, missing only its bellows. It is the least altered of the Oaxacan 4' table organs, parallel to Yucucui for the 8' stationary group, and closely resembles the organ in Zautla, though without the painted decoration. The carved pipeshades include two faces in profile, a unique decorative detail, and the keyboard is exquisite.

Our Mixtec tour continued with a visit to the church and organ of Santiago Tejupan. The luxuriously painted organ case (1776) is the last in Oaxaca with religious imagery. Portraits of the donor and his wife being blessed by his patron saint are depicted on one side and Santiago on horseback on the other, both unfortunately obscured by layers of grime. Another special feature is the information painted on two decorative medallions on the façade, which includes the name of the donor, the cost of the organ, and the date of construction, though, as in Sinaxtla, omitting the name of the organ builder. Here we find yet another church which could stand as a museum of colonial religious art in this culturally rich area of the Mixteca Alta.

Our final church and organ visit was in Santa María Tiltepec—for some, the crowning visual experience of the field trips. Located in the Dominican sphere of Yanhuitlan and built atop a prehispanic temple, this sixteenth-century church has long been appreciated by art historians for its richly carved and asymmetrical façade and stone interior arches. The unrestored 4' organ, situated on a side balcony, is one of Oaxaca's oldest (1703) and often elicits a gasp of astonishment when seen for the first time. Unfortu-

The festival's participants in front of Santa María Tiltepec
Photo by Enrique Díaz Ramírez

nately, nothing is known about its history to explain its idiosyncrasies of construction and decoration, and if it didn't have hips, we might wonder if it were imported.

February 24 (Wednesday)

Even after the closing event in Tiltepec, this festival just would not stop and the following day 25 people made the trek up to the archeological site of Monte Albán with Dr. Marcus Winter (INAH).

Klaus Ahrend (1937–2016)

Harpsichord maker Klaus Ahrend passed away in his home in Veenhusen, Germany, on June 6, 2016, following several years of battling severe illness.

Born in 1937, Klaus trained as a carpenter and later as an organ maker in the shop of his brother Jürgen Ahrend and Gerhard Brunzema. He established himself as a maker of harpsichords in historical styles in 1960, as one of the pioneers of historical harpsichord making in Germany.

Klaus Ahrend in 2010
Photo by Jessica Skowroneck

An ailment that reduced the mobility of his spine forced him to slow down quite early in his career, and he subsequently concentrated much of his effort on preventing this condition from impairing the quality of his life. Consequently, his output remained relatively small, and today he is less well known among harpsichordists than is warranted by his impeccable craftsmanship, which resulted in a number of very fine instruments. He was also the restorer of one of the three surviving harpsichords by Christian Zell (a one-manual instrument from 1741, today in the Organeum in Weener, Germany).

Klaus was inquisitive by nature and cultivated a strikingly positive and philosophical outlook on life. He was a lover of people, food, traveling, and photography, and his garden is among the most beautiful I have seen. He was a marvelous friend who always had interesting views to share—a truly amazing person who touched everyone he met. I spoke to him on the phone several days before his death. Although he was very weak, his humor had still not left him. He died peacefully in his own workshop, surrounded by his family. He is survived by his wife Eta, two children and two grandchildren. His funeral was on June 11. He is buried at the Neuer Friedhof in Hinte, Ostfriesland.

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