

Westfield

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Serving Professionals and the Public since 1979*

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Tilman Skowroneck, Editor



A very warm welcome to the November issue of the Westfield Newsletter 2018! Following what many of us experience as the “organ conference season,” this issue has grown to magazine-like proportions indeed. We begin with news and a glimpse into the future, fresh from the desk of our Executive Director Kathryn Stuart. For this issue’s interview, I have talked to returning board member Pamela Ruiter-Feenstra, who generously shared her views on playing ALL the instruments, improvisation, performing on the carillon, and the task of “uplifting marginalized voices” in the world of keyboard instruments.

Samantha Heinle sent us a report from the paper sessions of the Westfield conference *The Organ in the Global Baroque* (September 6–8, 2018 at Cornell

University). Stephen Craig kindly provided a report from the Gothenburg International Organ Festival 2018, called *The Cosmic Soundscapes of the Organ*.

The Newsletter concludes with the introduction of *Vox Humana*, a new journal about the organ. The next Newsletter, which contains impressions from the recent EROI festival, a pre-announcement of *Keyboard Perspectives 11*, and the first of three planned interviews that highlight the “keyboard city” of Gothenburg, Sweden, will follow very soon.

As always, many thanks to our contributors and to all of those who work behind the scenes, providing feedback and keeping things running. Thanks also to Kiko Nobusawa, who is doing the layout for us.

~ Tilman Skowroneck



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A WORD FROM EXECUTIVE DIRECTOR KATHRYN STUART

On behalf of the Westfield Board, I thank you very sincerely for your support of the Westfield Center this past year and am pleased to present this brief update about Westfield activities. You will find additional information in separate articles below. A high point of our recent programming was *The Organ in the Global Baroque* this past September at Cornell that honored the late Jacques van Oortmerssen, and included remarkable performances and presentations by a number of distinguished performers and scholars who were influenced by him. It was Annette Richards' final conference as Executive Director of the Westfield Center and once again, her outstanding skills—intellectual, musical, and pedagogical—along with her indefatigable energy resulted in a conference that was both stimulating and inspiring.

This coming March, Westfield is collaborating with Syracuse University's Setnor School of Music for *Syracuse Legacies Organ Conference*. This event will honor organist Arthur Poister, organist and composer Calvin Hampton, and organ builder Walter Holtkamp, Sr. and their significant accomplishments over three decades, beginning in 1948, at Syracuse University. Anne Laver, Assistant Professor of Organ and University Organist at Syracuse is spearheading the planning for this [program](http://westfield.org/conferences) that promises to be extremely interesting (see also <http://westfield.org/conferences>).

The Westfield Center and Oberlin Conservatory of Music are pleased to present *Blending Past and Present: Collections and Collectors*, to be convened at Oberlin, October 23–26, 2019. This conference, marking Westfield's 40th anniversary, will provide an opportunity for Westfield members and friends to reflect on the Center's rich history, to celebrate its accomplishments, and to help shape its future. In addition to numerous recitals by distinguished performers, it will feature papers and panel discussions that explore the broad theme of keyboards, collections, and collectors. The Oberlin Conservatory itself holds a number of significant collections including keyboard instruments (organs, clavichords, harpsichords, and fortepianos), The Frederick R. Selch Collection, and the Conservatory Library Special Collections, which include a large number of historically significant printed treatises from the 16th through the 19th centuries. In addition, Oberlin College is home to the Allen Memorial Art Museum, recognized today as one of the leading college and university art museums in the United States.

More information and a call for papers is [posted on the Westfield website](#). I am thrilled to be collaborating with my Oberlin Conservatory colleagues as well as Westfield Board members to plan this conference and celebration. It's simultaneously wonderful and hard to believe that Westfield will be 40 years old. We sincerely hope many, many of you can join this big celebration.

Future Westfield programming includes stimulating topics that range from *Revival, Renaissance, Rebirth* for Fall 2020, followed by *The Clavichord and the Aesthetics of Sympathy, Collaborative Keyboard Playing*, and *Nach Bach*. Stay tuned for more information in upcoming newsletters. Because we know it is important to our membership and to other readers, Westfield proudly publishes its annual journal, *Keyboard Perspectives*, as well as this quarterly newsletter. We also continue to receive positive feedback about both of these publications and are grateful to those of you who submit articles to *Keyboard Perspectives* and news to our Newsletter. We are extremely fortunate to have Tilman Skowronek as editor of our newsletter and I hope you will join me in thanking him for editing this one, his twenty-fourth!

As you heard from Annette Richards at this time last year, Westfield has come to the end of a generous grant from the Andrew W. Mellon Foundation that supported our programs for six years. Now more than ever we count on your memberships and gifts to sustain and enhance our programming that features keyboard music, performers, instruments, and research. We continue to eagerly support scholars and performers who are early on in their careers and, of course, to offer concerts and other programming that will be of interest to our audiences.

To conclude, a year ago, we announced that we were undertaking a fundraising campaign and are pleased with the generosity of our members to date. However, in order to establish a sound financial future, we ask once again for you to both renew your membership and to consider making as generous a gift as you are able. You may direct your gift to a specific area such as *Blending Past and Present: Collections and Collectors*, our conference and celebration next fall at Oberlin, to supporting student memberships and/or travel to conferences, or to general support of our programming. Thank you in advance for your support. If you are prepared to make a donation, please go to <http://westfield.org/donate>

~ Kathryn Stuart

INTERVIEW WITH PAMELA RUITER-FEENSTRA
RETURNING BOARD MEMBER

Pamela, welcome, or rather, welcome back as a board member of the Westfield Center! You have in fact been involved with Westfield for a long time. Can you tell us something about the changes you have seen over the years? What is it that, in your view, makes Westfield exciting today?

Since its inception, Westfield pioneered and fostered explorations into historic keyboard instruments, particularly how instruments were made, and what we, through research and performance, can learn from and with the instruments. Westfield's visionary founders, Lynn Edwards and Ed Pepe, created a new platform that stimulated discussions and debates among keyboardists and builders. Lynn Edwards capably shepherded that initial vision into conferences and outreach. These conferences were watershed moments that continue to influence the art of historic keyboard playing and building years later. I was a member of Westfield's board for six years—the bridge years during Roger Sherman's tenure—just after Lynn stepped down and just prior to Annette Richards' term as Executive Director.

I'd like to express gratitude to Annette, who then breathed new life into the organization, astutely launched a sustainable support team, masterfully collaborated to organize many pivotal conferences, tenaciously and successfully sought funding, and insightfully established *Keyboard Perspectives*, which Roger Moseley and you, Tilman, are editing brilliantly. I'm delighted to join the board again, now under the skilled leadership of Kathryn Stuart. As we enter Westfield's fortieth anniversary year (2019), we celebrate the accomplishments of the past (see the upcoming [Oberlin Conference](#), directed by Kathryn Stuart), and remain grounded in Westfield's distinctive and respected identity in historic keyboard studies. Simultaneously, we have fresh opportunities thoughtfully and creatively to nurture our community and to cultivate a vibrant new membership as we move forward.



Pamela Ruiters-Feenstra

You asked what has changed and what makes Westfield exciting today. We have many more historically inspired instruments and Urtext editions available.

More students today receive training in playing historic instruments. With that broader and deeper historic keyboard internal base, it's time to respond to the societal changes over the past forty years. Those sociological shifts affect the arts, and one of the ways in which arts organizations can thrive in the future is to claim a voice in responding to these shifts. Some of our next steps can focus on broadening and deepening our base of social diversity, equity, and inclusivity through membership and by lifting up the voices of more women and people of color, expanding our performance and pedagogy to include improvisation regularly, and including the under-represented but most public keyboard

instrument: the carillon.

Considering your wide-reaching interests and your experience performing on ALL the instruments (to paraphrase a widely-known Internet meme), that is, organ, clavichord, harpsichord, fortepiano and piano, and the carillon, you are surely an ideal board member. I know of experience as an editor of this Newsletter that it can be a challenge to balance the many facets that are important for Westfield and its members. Dare I nevertheless ask whether any of these instruments, or any specific repertoire, is especially dear to you?

Each instrument teaches me and inspires me. Playing the gamut of keyboard instruments reveals how musical craft on one instrument informs artistic expression on others. I experience the clavichord as the “Ur” or mother keyboard. With its delicate sound, sensitive action, and profound dynamic range, the clavichord is an ideal pedagogue for technique and musicianship and is the instrument on which I most frequently practice. The harpsichord provides instruction about releases, means of filling out sound, and rhythmic conducting in ensemble. In chamber music contexts, the harpsichordist encounters orchestration, reduction, and elaboration opportunities that originate aurally.

The organ tutors one in vast and varied soundscapes, and also requires attention to a sensitive array of touch and releases, as well as transparency and clarity of sound. My son plays the double bass. From years of pedal work as an organist, I feel his bass lines and vibrations in my feet. Optimally, the bass, as the foundation of the harmony, leads. One can hear top-down (soprano-oriented) playing on the organ when the pedals sound late. The bass foundation approach to playing the organ connects to thoroughbass and much of my improvisation work.

Early on, the piano was the instrument on which I improvised, composed, and collaborated, and it gives me great joy to continue that journey. I love exploring a variety of repertoire, and return at least annually to the Chopin Nocturnes as food for the soul.

Another of your passions involves hands-on practice rather than focusing on instruments or repertoire: Improvisation and improvisation pedagogy. Why is it important to emphasize improvisation, and how can we incorporate improvisation in the Westfield agenda?

Historically, improvisation was an essential skill for keyboardists. I believe that improvisation remains a key factor in musical health. For much of the past two decades, I've probed treatises, reports, and compositions to discern how improvisation was taught and learned. From that research, coupled with empirical applications with numerous students and colleagues, I reconstructed an historical improvisation pedagogy that can be applied to any pattern language. The pedagogy is presented in incremental steps in my *Bach and the Art of Improvisation* volumes. The first volume leads to improvising variations (partitas) and dance suites. In the second volume, I guide the reader through the Construction-Deconstruction-Reconstruction cycle to improvise preludes, fantasias, and ultimately fugues. The centerpiece of Volume Two features chapters on continuo practice. From reports about Bach's continuo playing (creating quartets from trios) and Bach's own obbligato harpsichord parts to BWVs 1014–1019 and 1030, I glean a continuo pedagogy. The right-hand improvisations Bach demonstrated reveal three primary techniques, which I dub the 3Ds: dialogue, debate, and duet.

In teaching improvisation, I witness that improvising in a scaffolded approach enhances aural perception, improves understanding of style, melody, harmony, rhythm,

counterpoint, and form, and integrates technique and musicality. Improvisation also empowers one to excavate inventive principles at work in repertoire, and thereby, to learn repertoire more quickly and thoroughly. The beauty of this improvisation pedagogy approach is that it transfers easily to musical styles from various eras. The pedagogy that works for Bach functions beautifully for Frescobaldi, Froberger, Buxtehude, Couperin, Mozart, Beethoven, Mendelssohn, Chopin, Franck, Brahms, Reger, Widor, Messiaen, and many more.

Any conference topic can be enhanced by improvisation. Improvisation performances at Westfield conferences provide a window to those inventive principles. We can hear and see it happening. Taking a step further, offering improvisation pedagogy tracks in conferences would open doors for Westfield participants to build skills to practice improvisation at home. To extend outreach beyond conferences, Westfield members at various institutions (churches, synagogues, universities) could host local, regional, national, and international Improvisation Symposia.

You also have a special interest in uplifting marginalized voices and social justice and diversity. Having myself taught university courses on these “core values” to music students, I have found it challenging to bring our profession as interpreters of historical music into full alignment with these values: marginalized voices were often subdued in historical times, and social justice and diversity were decidedly not on the agenda much of the time. So it is obvious that we are talking about our attitudes and practices today, and about today's opportunities and visibilities. How can an organization for historical keyboard studies act to promote, establish and defend a good core-value culture?

Thanks for asking, Tilman. Societally, we swim in the current wash of social media spewing hate speech and actions, stirring prejudices, and allotting primary attention to disrespectful behavior. Historically, the arts have served as vessels: balm in times of oppression, beauty in the face of atrocity, comfort in places of grief and despair, and festive joy for celebrations. In our times and in our own creative ways, artists can lift up the voices of marginalized individuals and communities, and become role models for peaceful and respectful communication, celebrating diversity.

I recently attended the American Musicological Society and Society for Music Theory conference in San Antonio. At a session about editing and publishing, an editor exhorted the audience mindfully to purchase

publications and recordings by women and people of color (POC), and to invite them to present and perform. She urged senior faculty members to open the way for junior faculty to gain access to publishing, performing and presenting, to support them in establishing a solid record for tenure, and to build for a stronger future of the profession. Through multiple examples, she drove home that change doesn't happen merely by wishing for a better future or believing something is important. Change occurs through intentional planning, outreach, and action.

I play weekly carillon concerts in the University of Michigan's two bell towers. Unlike with other keyboard recitals, a carillonist never knows exactly who her audience is. But in walking down the streets and campuses of Ann Arbor, I see people from countries worldwide and hear multiple simultaneous languages in conversation. As I look around from the top of the tower, I know that the carillon blankets each of them in sound, but wonder how many of them can identify with what they hear.

That question led me to realize afresh that I have so much more to learn from global sisters and brothers. I applied for and received a grant from the Guild of Carillonneurs in North America to research and write a four-piece set entitled *Belonging: A Carillon Call to Care for All*. I interviewed African-American, Jewish, Arab, and Latina/o individuals and took on some of the tough topics of prejudice, racism, and stereotypes with these generous, brave souls. I am taking lessons in jazz, salsa, Arab and Afro-Cuban music. It feels vulnerable. I sometimes sound like a beginner, and can't readily slide into my usual comfortable professional musician identity. But as one of my African American friends told me, change usually doesn't happen without people daring to lean in to discomfort.

I don't know yet exactly what Westfield can or will do to lift up marginalized voices, but I do know that it's essential. In our membership, we have bountiful creativity. We can make space for fresh voices. Write to me if you have ideas, and let's find ways to collaborate, plan, reach out, and act: ***Pamela.ruiterfeenstra@gmail.com***

You mentioned to me that you were hoping to promote the carillon at future Westfield conferences. After publishing a long and detailed book review about this instrument in Keyboard

Perspectives (Tiffany K. Ng, "A New History of the Carillon," Keyboard Perspectives VIII/2015, 185-193), I have come to think that it has indeed been under-represented in most historical-keyboard events. How can we change this? What topics and activities are you envisioning?

I'm glad you mentioned Tiffany Ng, Professor of Carillon and Musicology at the University of Michigan, as she is an ardent and indefatigable advocate for lifting up marginalized voices through the carillon. She has commissioned numerous works from young women of color. She compiles repertoire lists of pieces that feature under-represented cultures and communities, and makes them available to other carillonists. Recently, Tiffany and her U of M colleagues offered a conference entitled "Trailblazers" that featured music and stories of women as builders, teachers, performers, and scholars. Tiffany chaired a panel in which panelists told personal stories of how they were demeaned and discriminated against in the workplace or among colleagues in arts fields. She empowers people to build communities to address the issues. She is a role model for what we at Westfield could do, as an organization and as individuals. Another prototype is the Utrecht Early Music Festival, which includes the carillon in its annual concerts, lectures, activities, and symposia.

Of course, venues are essential to introducing the carillon to Westfield. We can intentionally plan conferences at sites that have carillons, and include carillon concerts, papers, and masterclasses. Considering the carillon could enhance Westfield's offerings and commitment to social responsibility, improvisation, composition, as well as keyboard intersections. To come around full circle to your earlier question about keyboard instruments, I can relate a brief story. When I first started learning how to play the carillon four years ago, it was my clavichord training and practice that most informed my carillon playing. Curious, I thought, that the quietest, most intimate keyboard instrument would instruct me in playing the keyboard instrument whose sound can resonate and project more than a mile away. But both the clavichord and carillon are dynamic instruments, and both give immediate feedback regarding optimal haptics and ergonomics at the keyboard. That feedback most positively affects technique and musicianship on the other keyboard instruments. The fertile cycle continues.

So as board member, what is going to be your main initial focus? What initiatives from you can our members look forward to?

Kathryn Stuart already demonstrates great wisdom and insight as our new Executive Director. Kathryn asks thoughtful questions, she listens intently and responds candidly. She immediately started building relationships with friends of Westfield, and is committed to celebrating Westfield's history and finding creative new pathways. We have a strong board, and I look forward to collaborating with them on plans they've already suggested for the future, and in integrating the three prongs I've highlighted here: social responsibility, improvisation, and carillon. We will work together to develop these ideas into conference themes, publications, and meetings. Now, more than ever, it's critical to build strong communication among our membership. I welcome hearing from members, and I know that many among our membership can offer thoughtful and creative ideas and plans of action. Together, we can also work to welcome the stranger, and broaden and deepen our base to grow a vibrant new membership while nurturing our sturdy foundation of our mission and long-time members.

Thanks, Tilman, for your thoughtful questions and for your first-rate class and style as editor of Westfield's newsletter and co-editor of *Keyboard Perspectives*. You play a key role in maintaining Westfield's high standards, fostering communication, and offering tangible long-term benefits to our membership and beyond. Kudos and much gratitude to you!

Pamela, thank you very much for the kind words and for this interview!

~ Tilman Skowronek



THE ORGAN IN THE GLOBAL BAROQUE
SEPTEMBER 6–8, 2018 AT CORNELL UNIVERSITY
REPORT OF THE PAPER SESSIONS

By Samantha Heinle

The paper sessions began on Thursday with papers given by three Cornell University graduate students in musicology on the subject of “Asian Encounters.” The first paper, entitled, “Of the East India Company and Organs: Witnesses to the History of Asian Trade and Colonialism,” was given by Anna Stepler, who discussed the organ as a symbol of power and wealth. In churches throughout the colonies, the European organ stood as a visual and aural reminder not only of the power of the East India Company, but also of the Dutch or British homeland. Yet the organ also made its way from the colonies to Europe, in this case, in the form of Tipu's Tiger, an organ providing sound effects for a gruesome automaton tableau of a tiger devouring a British soldier. Along the route from Europe to Asia and back, the organ bore witness to wealth, power, and culture-clash. Morton Wan's paper, “Technology, Cultural Exchange, and History: The Keyboard as Interface between China and the West in the Eighteenth Century,” explored cross-cultural encounters between China and the West as mediated through the keyboard.

His examination of the keyboard as an instrument of diplomacy revealed shifting attitudes throughout the eighteenth century, as both cultures grew increasingly ambivalent towards one another. Thomas Cressy challenged the idea that Japanese audiences of the 17th-19th centuries were neither influenced nor even aware of the musical culture of the European Baroque in his paper, “Baroque Music's Arrival in Japan: New Information from the Sources of the Foreign Settlements.” Referencing previously overlooked sources gathered from the Foreign Settlements of Japan, he contended that J.S. Bach's music was, in fact, some of the most performed repertoire by the end of the Meiji era, pointing to a stronger influence of the European Baroque in Japan than formerly believed.

The Thursday Keynote Address was given by John Butt, Gardiner Professor of Music at the University of Glasgow, who posed the question, “The Global Baroque Organ Today—Any Use in an Uncertain Age?” He delved into issues surrounding historically informed performance and the influence of the Baroque on organ building and performance today, using the Baroque

organ as a key to the nature of modernity, and a path towards the reconciliation of past and future. Indeed, the way to imagine a new future might in fact be a return to the past, through the lens of the Baroque organ.



John Butt and Thomas Cressy

The paper sessions resumed Friday with a second session exploring “Baroque Extensions in Time and Space.” In “Rudolf von Beckerath: Reclaiming North German Dominance in Worldwide Organ Building,” Russell Weismann, a recent graduate of the DMA program at George Mason University, discussed Beckerath’s organ building expertise, from his participation in the *Orgelbewegung* of early 20th century Germany to his widespread influence across North America. Weismann noted Beckerath’s stylistic particularities that were inspired in part by Arp Schnitger, but contended that Beckerath’s organ building should be regarded not as a reenactment of Schnitger’s work, but rather, a revival. Randall Harlow, Assistant Professor of Organ and Music Theory at the University of Northern Iowa, presented a paper, “The Orgelpark Utopa Baroque Organ and the Cybernetics of the Hyper-Baroque,” which raised the question of what constitutes a Baroque organ in the digital age. Drawing on Bruno Latour’s Actor-network theory, Harlow examined the actors and mediators that were active in creating such an assemblage, questioning the implications of “Baroque musicking.” Speaking from an organ builder’s perspective, Munetaka Yakota, international organ builder, who designed and built the Berlin Schnitger style organ in the Annabel Taylor Chapel at Cornell University, discussed different building

techniques and their effects on the reproduction of the “Bach sound” in particular acoustic environments in his paper, “Saxony, Amsterdam, Miyazaki: Revisiting Zacharias Hildebrandt in the 21st Century.”



Munetaka Yokota presenting.
Conference photos by Thomas Cressy

Tracing the path of the organ from “Old World to New World” were Alexander Meszler, doctoral student at Arizona State University, Carlos Roberto Ramírez, PhD candidate in musicology at Cornell University, and Patrick Hawkins, co-author of a newly published exhibition catalogue for the Carolina Music Museum. Meszler presented “Nicolas Lebègue in the New World,” examining two North American colonial manuscripts, the *Livre d’orgue de Montréal* and Berkeley MS 776, containing sixteen works by Nicolas Lebègue, and the entirety of his third organ book, respectively. In light of these manuscripts, Meszler contended that Lebègue’s influence was not limited to France, but rather, extended to the New World. Ramírez discussed the diplomatic role played by claviorgans in early modern Spain in “*Todos Juntos: Identity, Politics, and Claviorgans in Early Modern Spain.*” The claviorgan was a rare instrument combining harpsichord, organ, and harp into one, and was often presented as a gift upon politically auspicious occasions. In its role as a gift, the claviorgan sheds light on the complicated socio-political networks of early modern Spain. Details of the claviorgan and similarly hybrid piano-organs were described by Patrick Hawkins in “The Organized Piano—A Global Instrument for Domestic Music-Making.” Hawkins described the origin of hybrid piano organs, beginning in the 14th century and culminating with its American peak during

the late-18th and early-19th centuries, as well as the performance practices associated with these organs.

Saturday's session centered around "Performance Practices." Tracing the use of organs in the Low Countries in the 17th century during the *Recollectio festorum beate Marie Virginis* celebration, a chanted office established in 15th-century Cambrai with music by Guillaume Du Fay, Barbara Hagg-Huglo, Professor of Music at the University of Maryland, College Park, examined the circulation of music, people, and wealth through a liturgical practice in which plain chant and organ music intermingled. Highlighting the significant roles organ builders played in the celebrations, her paper added evidence for the diffusion of organ culture across Europe.

Pablo Márquez Caraballo, organist at the Cathedral of Valencia, examined "The Influence of Valencian Organ Building in Joan Cabanilles's Organ Works: New Perspectives for Performance Practice." Based on his study of Valencian organ building, Márquez Caraballo

proposed a reconstruction of Joan Cabanilles' organ music, which survives only in copies dating from the late-17th and early-18th centuries, rife with modifications and "corrupted" passages. By combining these editions with knowledge of Valencian organ structure, Caraballo hopes to provide new perspectives for historical performance of Cabanilles' work, and new editorial criteria for its publication. Eduardo Bellotti, Associate Professor of Organ at the Eastman School, examined Baroque performance practice through an exploration of 17th century keyboard treatises. Though we now believe the teaching of thoroughbass and counterpoint to be two separate spheres, Bellotti argues on the basis of Adriano Banchieri's treatise, *L'Organo Suonarino* that this is in fact an 18th century construct, and does not reflect the 17th century practice, in which the two are intertwined.



Concluding garden party at the A.D. White House

The Saturday Keynote Address, "After *The European Organ: Historiographical Reflections and Global Extensions*," was given by Andrew McCrea of the Royal College of Organists. McCrea discussed the creation of Peter Williams' canonical work, *The European Organ*, published in 1966, detailing Williams' first-hand experience of many of the organs mentioned in his book. *The European Organ* was very much a product of its time; yet, McCrea asked, what might a newly revised edition look like? He outlined a vision of *The European Organ* that pushed the bounds of "Europe," extending to the Eastern European borderlands, and even to Southeast Asia. In contemplating a world "After *The European Organ*,"

McCrea encouraged consideration of the word "after" not only as a marker of temporality, but also of inspiration, upholding *The European Organ* as a model for future organ study.

The lectures concluded with a roundtable moderated by Paul Peeters, of the University of Gothenburg, with Hans Davidsson, organist at the Älvsborg Church,

Kimberly Marshall, the Patricia and Leonard Goldman Endowed Professor in Organ at Arizona State University, Andrew McCrea, Annette Richards, Given Foundation Professor of the Humanities and University Organist at Cornell University, and Wim Winters, organist and clavichordist. Peeters opened by detailing Jacques van Oortmerssen's work as organ consultant, highlighting his attention to style, quality, precision, and the how-and-why of organ construction. This was followed by touching accounts of van Oortmerssen's impact on the global organ community, including anecdotes by students and colleagues, who highlighted not only his incredible aural genius and technical know-how, both in organ building and organ playing, but also his personal virtues: his kindness, sense of humor, love for fast cars and football, devotion to teaching and to his students, and above all, to his wife.

GOTHENBURG INTERNATIONAL ORGAN FESTIVAL 2018

THE COSMIC SOUNDSCAPES OF THE ORGAN: A TRIBUTE TO BENGT HAMBRAEUS (1928-2000)

By Stephen Craig

This year's festival connected organ music of the Renaissance and Baroque with New music through the theme "the cosmic soundscapes of the organ". Hans Davidsson, the Artistic Director of the festival, writes:

In the Middle Ages, organs began to be installed in sacred spaces. The sound of these early organs made the concept of the Harmony of the Spheres audible to people of all ages and backgrounds. In the middle of the 20th century, composers and musicians rediscovered and explored the cosmic soundscapes of the organ in new ways.

With a particular focus on the internationally renowned Swedish composer Bengt Hambraeus (1928-2000), who was fascinated with the Middle Ages and Renaissance, the Festival delved into these exotic sound worlds. With more than thirty concerts, two conferences, seven workshops and masterclasses, and numerous lectures, this was an ambitious program typical of the Gothenburg International Organ Festival. Here are some of the highlights:



Opening Concert: The PROJECT in twelve movements by Paula af Malmberg Ward. Choirs from Brunnsbo and Hvitfeldtska Music Schools, Vokalensemblen Espiro, Ligita Sneibe, organ, Jonas Larsson, percussion, Gageego! and Ulrike Heider, conductor. Photo by Sven Andersson

Following from the previous year's vision to strive towards an equal society, concerts and music by female organists were featured in the program. The Festival also branched out to include a new program for children and young people – The Youth Organ Festival, organized by Hanna Drakengren. This included the building of *The Orgelkids DO-organ*, an organ with two stops and a compass of two octaves. Children were also invited on an organ safari around the Academy of Music and Drama in Gothenburg. Linus Landgren's organ fairy tale *The Crane* (Tranan) awe inspired children with a witty narrative and improvisation on a chest organ.



Children's Workshop building the Orgelkids DO-organ. Photo by Hanna Drakengren

Kimberley Marshall's lecture *Medieval and Renaissance Organ Music: an Overview*, brought the music back to life. Commencing with the vivid Robertsbridge Codex manuscript, she explained how to decipher the notation and delved into the medieval dance, the *Estampie*. Bernard Focroulle discussed his *Toccata pour orgue*, a tribute to Buxtehude, which redefines the concept of consonant harmony as the realms of the overtone series are explored on historical baroque organs. He made an important analogy to his Toccata and the music of the Baroque whereby it is playable on modern instruments, but the real charisma is revealed on Baroque organs.

Martin Herchenröder presented Bengt Hambraeus's *Livre d'Orgue*, delving into the structure of the music, and use of the overtone series. What is interesting here is that Hambraeus composed the piece for a new organ in the French Baroque style, which was built by Hellmuth Wolf in the Red Path Hall at McGill University in 1981.

Joel Speerstra and Ulrika Davidsson built on the unique “Organ-Related Keyboard instruments” workshop of previous years with a whirlwind tour of instruments from the Renaissance to the present day. There were many things to discover here, for instance the exploration of fingerings on the various instruments through the different time periods. A new feature, a Pleyel pedal piano from 1885, was included. Joris Verdin was invited to teach during the final days of the workshop whereby he demonstrated the possibilities of practicing the organ music of Mendelssohn at the pedal piano, as well as the intricacies of the French harmonium.

Kimberly Marshall and Koos van de Linde ran a much needed class on the relatively uncharted middle ages and Renaissance at Haga Church and Örgryte New Church. Marshall related her vast knowledge of the repertoire, such as music from the *Buxheimer Orgelbuch*. This was complemented by van de Linde’s intricate knowledge of the instruments from this time period.



Joel Speerstra at the clavichord.
Photos on this page by Sven Andersson



Kimberley Marshall in Haga Church.

Dance Collaborative created an uplifting experience for the audience. This comprised selective readings from William Shakespeare’s (1564–1616) *Hamlet*, recited and acted by Henrik Jandorf. Stayce Camparo, Jonathan Davidsson and Gabriel Davidsson danced a remarkable choreography, which was tightly knit together by Hans Davidsson at the organ performing music by Bach, Hambraeus, Herchenröder, Ligeti, Nilsson, and Messiaen. [Picture “Jonathan Davidsson, *The Organ as Scrying Glass* etc.” here. Caption: “”]

Finally, perhaps the most exciting event of the academy was the conference at Gothenburg’s Concert Hall. This was to present the exciting news that a much needed new organ for the Concert Hall will be built by Rieger and supported by an international reference group. All in all, this is an organ festival that continues to expand in many directions, which breaks down social barriers and is a platform whereby children, students and academics can enjoy, learn and share ideas. We look forward to the Gothenburg International Organ Festival in 2019 with anticipation!



Jonathan Davidsson, *The Organ as Scrying Glass*.

Vox Humana: A New Journal About the Organ

As historical keyboardists in the modern age, we benefit tremendously from multiple publications about instruments, performance practice, repertoire, and more. A little over a year ago, though, it occurred to me that many of our field's publications produce articles geared toward either general readers or academics, with not much in between. While articles for these audiences offer important information to their respective readership, each is uniquely limited: publications for a general readership are almost entirely dependent upon the quality of editorial work, and peer-reviewed articles can often discount knowledge which is interesting and valuable, but cannot be quantified. For example, what if an organist had experience studying with a famous teacher, or worked directly with a composer when recording their works, or developed a unique pedagogical and musical philosophy over an entire career?

In all areas of the arts, from organizations like the Westfield Center to granting foundations, we have recently seen a tremendous growth in demand for online resources that integrate art and technology. In the first day of many research methods courses in music schools, professors often lament the difficulty of writing about this intangible art which exists purely in time and space that we call music. How easy it would be if we could simply write articles and include musical examples that we could not only see but hear in the text itself! The time seems right for a new journal that can handle all these issues, and thus was born *Vox Humana*, at www.voxhumanajournal.com.

Our Editorial Board, consisting of Nicholas Capozzoli, Katelyn Emerson, Kirk Rich, Bruce Shull, Guy Whatley, and myself, manages this new, free online journal dedicated to publishing articles about the organ that are of particular interest to academic organists, students, and performing scholars throughout the world. A new article is published every two weeks on Sunday afternoons. Readers can easily sign up for our email list to stay notified of what's going on. Articles are offered in perpetuity on our simple and easily-navigable website. We also maintain an active social media presence on Facebook, Twitter (*voxhumanajournal*), and Instagram (*@voxhumanajournal*). We have been online now for nearly a year, and the response has far surpassed our projections: we have nearly 1,000 new subscribers to our email list, and over 1400 followers on our various social media accounts.

So, what kinds of articles can a reader expect from *Vox Humana*? We're most interested in publishing diverse, well-informed ideas and opinions about every aspect of organ art: repertoire, performance practice, church music, organ building, pedagogy, and more. Our articles represent not only the latest ideas and research about the organ profession from American leaders in the field, but from those throughout the world. We believe that this journal can challenge and inspire organists to engage with one another, regardless of individual musical philosophies and cultural backgrounds. We also publish research papers by students, regardless of previous publishing experience, after passing a review by members of our Editorial Board. In a time where every aspect of society is becoming more and more divided, the pursuit of excellence through art and knowledge is one of the things that can truly bring us together. Ultimately, we hope that *Vox Humana* might act as a musical and cultural ambassador of the organ to our colleagues around the globe.

– Christopher Holman



The Westfield Center relies on donations from its members. Please consider making a donation towards our program of conferences, festivals, publications and the support of young keyboard artists.

<http://westfield.org/donate/>

Submissions and questions for the Newsletter may be directed to

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