

FROM THE DESK OF KATHRYN STUART, EXECUTIVE DIRECTOR

I'm very much looking forward to seeing many of you at Syracuse University's Setnor School of Music for the *Syracuse Legacies Organ Conference*, March 29–31, 2019. According to our colleague Anne Laver, in whose able hands all of the planning has taken place, registration remains open for this symposium and festival which will explore twentieth-century organ culture in America. Registration discounts are available to Westfield Center members. Please visit <http://cc.syr.edu/organ> for more details.

Our next conference, presented in collaboration with Oberlin Conservatory, is *Blending Past and Present: Collections and Collectors*, scheduled for October 23–26, 2019 in Oberlin, Ohio. This conference, marking Westfield's 40th anniversary, will provide an opportunity for Westfield members and friends to reflect on the Center's rich history, celebrate its accomplishments, and help shape its future. We received a number of excellent proposals in response to our call for papers and lecture recitals, and those sessions will enhance our schedule of concerts by distinguished performers, along with panel discussions that explore the broad theme of keyboards, collections, and collectors. We look forward to introducing you to Oberlin's 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. Information about registration and accommodations is available on our website at <http://westfield.org/wf-40th> and program information will be posted soon as well. We very much look forward to seeing many of you there.

* * * * *

We continue to receive positive feedback from members about our newsletter and as I mentioned in the last issue, we have been extremely fortunate to have Tilman Skowroneck as editor of our newsletter since 2012. This edition, his 25th, will be his last as he will be turning more time and attention to his work as senior lecturer of musical performance at the Academy of Music and Drama (University of Gothenburg) where he supervises Master's theses and teaches harpsichord and continuo at the Master's Program in organ and related keyboard instruments. I thought this would be a good time to share a bit more about Tilman's impressive career.

Tilman Skowroneck was born in Bremen (Germany) in 1959 and studied harpsichord with Bob van Asperen, Anneke Uittenbosch, Ton Koopman and Gustav Leonhardt in The Hague and Amsterdam. After his studies he established himself as a freelance harpsichordist in Germany and Holland until he was engaged as harpsichordist and fortepianist in the Swedish baroque group Corona Artis in 1991. With this ensemble he participated in an abundance of productions, and made several recordings. Since 1996, Tilman has been involved with various early-piano activities at the University of Gothenburg and at the Gothenburg organ center GOArt. During the fall semester 1999, he studied fortepiano and performance practice with Malcolm Bilson (Cornell University). In March 2007, he defended his dissertation about the performance practice of Beethoven's piano works. His book *Beethoven the Pianist* was published by Cambridge University Press in 2010. Between 2009 and 2011 he held a postdoctoral fellowship from the Swedish Research Council for a research project about early Romantic Viennese fortepianos, carried out in cooperation with the University of Southampton. Tilman's newest CD including works by Couperin, Froberger, and Rameau was released in July and has been receiving favorable reviews: (<http://www.amazon.com/Tilman-Skowroneck-Works-Harpsichord/dp/B07D2XCJ22>).

Tilman will remain on the Westfield Board and will continue, along with Roger Moseley, to edit *Keyboard Perspectives*. We are delighted that he will also help the new newsletter editor Stephen Craig as we make this transition. More on Stephen shortly. In the meantime, I am confident that Westfield members and other readers of the newsletter will want to join me in extending our most sincere thanks to Tilman for his outstanding work throughout his years as editor of the Westfield Newsletter.

* * * * *

And now, it gives me great pleasure to introduce Stephen Craig. Stephen Craig is a British musician with a broad interest in keyboard instruments, manuscripts and early printing methods. He has a Master's degree in piano from the Royal Welsh College of Music and Drama, as well as a Master's degree in Organ and Related Keyboard Instruments from Gothenburg University. Further qualifications include the Associate Diploma in Organ at the Royal College of Organists in the United Kingdom. As a pianist, Stephen has worked as an accompanist for the Edward Said National Conservatoire of Music in Jerusalem. Following this, he worked for Daniel Barenboim's Music Education Project in Israel and the West Bank. Here he taught the piano, and performed in recitals with visiting international artists.

Stephen currently resides in Sweden, where he works as a church musician in Gothenburg. During this time, he has developed his interest in the aesthetic connection between historical instruments, manuscripts and early printing methods. He has presented his findings at the Gothenburg International Organ Festival. Stephen looks forward to working with those involved with the Westfield Center and is eager to learn more about its mission and activities through assuming the position of editor of the Westfield Newsletter.

Welcome, Stephen. We look forward to having you on the Westfield team.

* * * * *

Finally, a gentle reminder about Westfield Center membership—if you haven't yet renewed for 2019 please do so now! Dues can be paid easily and quickly online at <http://westfield.org/join>. Good news: as of February 2019, we have moved to a rolling membership system and your membership will remain valid for one year through the month you joined (e.g., membership received on March 15 expires on March 31 of the following year). We are making this change this as a result of requests from members. Please contact us at info@westfield.org with any questions.

~ Kathryn Stuart



KEYBOARD PERSPECTIVES XI

Keyboard Perspectives XI, which is in the final stages of production, features two sets of essays that issued from Westfield conferences that took place in 2017: *Reformations and the Organ* (University of Notre Dame) and *Ghosts in the Machine: Technology, History, and Aesthetics of the Player Piano* (Cornell) University. Topics range from innovations in 18th-century organ building to the role of the amateur musician in the age of the player piano, featuring both established and emerging scholars.

The contributors of the organ-related articles of this issue are Chris Bragg, Christopher Marks, Lynn Edwards Butler and Paul Walker. An article by Patrick Rogers addresses the art of accompaniment in Gluck's *Orfeo*, according to Domenico Corri. The articles that discuss the player piano and its art world were written by Allyson Wentz, Alyssa Michaud, Pamela Feo and Christine Fena. Tilman interviewed organ maker Paul Fritts about his career and artistic choices.

Keyboard Perspectives XI will conclude with a review by Matthew J. Hall of an edition of Pierre Nicolas La Font's recently recovered harpsichord music (edited by Jonathan Rhodes Lee).

~ Roger Moseley and Tilman Skowronek

INTERVIEW WITH HANS DAVIDSSON

Hans, it seems to me that wherever you go and whatever you do, you are leaving a clear imprint, no matter whether we talk about the students and audiences you inspire, the organizations you have initiated or led, or the organs that have been and are being made or restored on the basis of your vision. You appear to possess a unique combination of artistic passion, a sense of having a mission, and a personal style of interacting with the organ community that actually gets things done. Let's begin by talking about artistic things.

In 1991, you became the first doctor of music performance in Sweden with research on Matthias Weckmann's organ music. You recorded this music in its entirety twice, once in 1991 and again in 2004. In Morton Wan's concert review in this newsletter (p.9) we can read that Weckmann has remained a part of your recital programs even today. What is it that fascinates you about his work, and about the style of his time?

When I discovered Weckmann's organ music, I was primarily fascinated by its large-scale forms and complex polyphony. How would I manage to perform all these parts and make them audible? It was a technical and artistic challenge. The original registration indications in the Lüneburg tablature convinced me that an important answer to these questions was to be found in the "orchestration" of the performance, that registrations of this kind were unknown in performance practice of the 1980s, and that they could also be applied in performance of music by other composers of that time. Soon my attention was also drawn to the integration of the new style, the Italian expressive style, in Weckmann's music – how he so masterfully explored this style in his vocal and instrumental music from the 1660s. In the mid 17th-century, dramatic changes in society and music culture took place that are mirrored in his music and are also relevant to our time. Today, we have access to instruments around the world that have the tonal resources to do his music justice. Thus, Weckmann's organ music continues to fascinate me; it is the most complex and expressive among works of

the north German organists in the middle of the 17th century.

To the quest of trying to better understand a composer like Weckmann belongs indeed an appropriate instrument. Many Neo-Baroque and historical organs did, in fact, exist when you set out with your career. Your first Weckmann recording, for example, was done at the Schnitger organ in Norden/Germany. What was it, then, that convinced you that new instruments were needed, to be built even more faithful to historical practices than the ones we (i.e. the kids of the late fifties who were bitten by the performance-practical bug) grew up with?



Hans Davidsson speaking at the *Global Baroque* conference dinner. Photo by Thomas Cressy

In 1987, Jürgen Ahrend's masterful restoration of the Schnitger-organ in Norden gave us the possibility to experience a large North German baroque organ in a completely new way. It was a revelation for me. Since Schnitger had placed his organ in the middle of the church, between the transept and the

choir, with a single pedal tower facing the nave, it was possible to listen to it from two directions with different sound balances, either from the choir or the nave. Thus, I was able to test the original Weckmann registrations – which did not seem to make sense to anyone – and the effect was stunning. However, it became also clear to me that we needed an instrument that would allow us to experience all parameters of the north German organ tradition: a four-manual organ with pedal, with all the colors and stops of Schnitger's soundscape, a complete wind supply system, a reconstructed key action, and quarter-comma meantone with split keys (subsemitones). The Schnitger organ in Norden inspired us to research all the aspects of 17th-century north German organ building.

One magnificent example of a new organ built according to historical principles is the famous North German baroque organ in Örgryte New Church in Gothenburg, a GOArt research project in which you have been directly and intensely involved. Quite

amazingly, the organ will already be twenty years old next year. Looking at it now and looking back, what does this instrument represent – for Gothenburg, for the organ world, and for you personally?

It is a true pleasure to perform and teach at the North German baroque organ in Örgryte. It is exciting to sit down at the lavishly ornamented key-desk and explore all individual stops and to sense the grandeur, gravity and brilliance of Schnitger's tonal world. You learn something new every time, and I always feel a strong sense of gratitude to the builders who created the organ and to all people who made this project happen. The instrument provides us with all the resources and conditions of sound for the early north European organ repertoire for the first time in the modern era. The reconstruction of the stops that have their origin in the 16th and 17th centuries, combined with the meantone temperament, offers a sound experience that must be considered authentic.

The specification includes five plena (with preserved original mixtures as models), all of the characteristic flute registers, and fourteen reed stops. All registration indications, including those in the Weckmann sources, can be realized. The subsemitones (three in each octave of the RP, and two in the other divisions) allow for performance of all music of the 17th century. The distribution of wind from the twelve-wedge bellows to the windchests can be changed according to various historical Schnitger models. Finally, the key action, built without compromise according to the old tradition, provide key-touch characteristics that are important for the interpretation of North German organ music. The documentation of the process of building this organ has influenced organ builders and restorers all around the world (Joel Speerstra, ed., *The North German Organ Research Project at Göteborg University, Göteborg: GOArt, 2003*). The search for the answer to the question of why historical pipes sound “better,” more complex than modern copies, has helped develop our understanding of what parameters are generating a particular sound quality. Through this project, process reconstruction in the making of an organ, became established as research methodology.

Since 1992, the installation of two sizeable organs with choir pitch, quarter-comma meantone and subsemitones (Brombaugh 1992, Örgryte 2000), has created a music culture in Göteborg in which singers

and instrumentalists have gotten used to performing with such instruments, and are required to apply just intonation. This is practiced, for example, by the ensemble Göteborg Baroque (Magnus Kjellson, director), which was founded fifteen years ago. Last week, Göteborg Baroque's claviorganum, a meantone hybrid instrument with 18 notes per octave, was premiered.

I am returning to what I earlier called ‘a sense of having a mission.’ In 2001, after moving to teach at the Eastman School of Music, you became the project director of the Eastman Rochester Organ Initiative (EROI). One of the goals of EROI was to create an entire collection of organs in Rochester, with an original Italian Baroque organ, the GOArt-produced Casparini organ, but also instruments by Hook and Hastings, and Skinner, among others. My question in anticipation of the main theme of next fall's Westfield conference Blending Past and Present: Collections and Collectors—what, to you, makes the act of collecting organs important? Whom do we imagine to benefit from these collections? How are collections to be kept alive and functional?

The Eastman-Rochester Organ Initiative embodies a vision that gradually and naturally developed over many years before we decided to name it EROI and formulated its goals: to create a collection of high-quality organs of diverse styles and to serve as an international center for organ pedagogy and research. Thanks to the dedicated and inspired teaching and leadership of David Craighead, Russell Saunders, Kerala Snyder, David Higgs and Michael Farris, and because of Eastman's reputation as a leading, comprehensive school of music in north America, Rochester appeared to us to be the natural place for a collection of new and historical organs – a global organ collection – in North America. David Craighead invited Russell Saunders to join the organ faculty, an excellent performer and teacher who approached his work also as a scholar and developed the organ program in the direction of historically-informed performance. Saunders regularly visited masterclasses given by Harald Vogel in the USA and in Germany, developed a comprehensive organ repertoire curriculum at Eastman, and he played an important role when Kerala J. Snyder joined the musicology department. David Higgs, who succeeded Saunders, recruited Michael Farris, who continued teaching organ repertoire in the footsteps of Saunders.

David Higgs continued the collaboration with the musicology department, and worked hard to implement Russell Saunders' dream and vision of a new organ at

Christ Church. He was convinced that a new level of organ pedagogy could only be reached if instruments of the highest quality and, preferably, diverse styles could be used in the daily work of the department. It was not primarily a question of historical styles, but rather about the conviction of the necessity to work with high-quality instrument to reach the highest level of performance and pedagogy.

It was a privilege to join David, and (together with William Porter, students and faculty at Eastman, Kerala Snyder, Jürgen Thym, Dan Zager and many others, as well as five of the finest organ builders in the US, Steve Dieck, Paul Fritts, George Taylor, Martin Pasi, and Bruce Fowkes) create EROI and make the collection materialize. We were very grateful for the support we received from alumni, who together with colleagues from all around the country and from abroad, joined us for the annual EROI Festivals, followed the projects, contributed to the conferences, and inspired us.

In 2013, Edoardo Bellotti and Nathan Laube joined David Higgs and William Porter, and continued the work with EROI. It is wonderful to see how a collection was created through collaboration within an institution, in its community, within a national and international network, based on a strong vision that was developed by teams that shifted members over several decades. I was pleased to participate in this process and to establish an important connection to the interdisciplinary organ research institute at University of Gothenburg, GOArt and its organ research workshop, where Mats Arvidsson and Munetaka Yokota, together with organ builders from the USA and several other countries, built the Casparini-style Craighead-Saunders organ. At the EROI Festival 2018, “Beyond the Stops: Finding the Organ’s Voices,” it was particularly interesting to hear some of the students witness what the Craighead-Saunders organ and the EROI collection of instruments can help them discover, and in what way the instruments can contribute to their artistic development during their study. The collection is very much alive, regularly used and enjoyed by the community that created it, and I am convinced that it is going to grow over the next few years.

Morton Wan writes in his concert report from The Organ in the Global Baroque: “The globalizing baroque organ culture would not be possible without continued active regional collaborations that constitute the building blocks of an international network.” Could you give me some examples of some of these regional “building

blocks” of this network – what, for example, did you encounter when you came to teach in Copenhagen?

After World War II, the Haarlem academy in the Netherlands made it possible for young organists to encounter and explore historical organs. The North German Organ Academy, established by Harald Vogel in 1971, inspired faculty and students to build organs in historical styles, not the least in North America. The Conservatory and the city of Toulouse, with Xavier Darasse as driving force, was one of the first educational institutions in Europe that created a collection of organs of various styles, including an organ built by Jürgen Ahrend in the North German Baroque style. In Amsterdam, Jacques van Oortmerssen and Hans van Nieuwkoop, created an organ program at the Sweelinck Conservatory that used historical organs for lessons and workshop. In the late 1980s, Göteborg was inspired by this new direction and started to create its unique organ park.

When Bine Bryndorf invited me to join that faculty of the Royal Danish Academy of Music (RDAM) in Copenhagen, I knew that there was already a valuable organ collection in and around the city. Thanks to pioneer work over several decades Denmark has a living, unique collection of significant historical organs (I’m thinking here primarily of the work of Ole Olesen, Denmark’s foremost organ scholar, and Kristian Olesen, cathedral organist in Roskilde, who were the driving force behind the reconstructions and restorations of the 16th/17th-century Raphaelis/Maas organ in Roskilde, the 17th-century Lorentz/Frietsch (or the Buxtehude organ) in Helsingør and the 1829 Marcussen in Christiansborg’s castle church, and of the organ professors at the Royal Danish Academy of Music in Copenhagen Hans Fagius and Bine Bryndorf, who instilled curiosity and appreciation among their students for these organs). At the heart of this collection, we find the Compenius organ at Fredriksborg’s castle, an organ that the castle organist Sven-Ingvar Mikkelsen regularly made available to the students of the Academy. In 1995, Carsten Lund, the leading organ builder in Denmark during the last decades of the 20th century, built an organ in Garnisonskirken in the city center in the North German Baroque style, an instrument that played a significant role for the department ever since. Through collaboration in a wider network of Danish organists and colleagues, Bine Bryndorf and I were able to expand the collection with related keyboard

instruments (pedal clavichord, harmonium, pedal piano) and three new organs: an Italian 18th-century organ at the Trinity Church, an English 19th-century organ at the Academy, and the restoration of the 1931 Marcussen organ at Nicolai Church (today an Art Exhibit Hall).

It has been interesting and inspiring to see how students from regional and national communities – those ‘building blocks’ of the global baroque network – visit each other, exchange experiences and learn from each other’s collections of instruments. Exchange programs, informal collaborations between institutions, conferences and competitions help to develop such networks. Informal exchanges, for example, between Eastman and HfK Bremen (University of the Arts Bremen), Gothenburg and Copenhagen have generated new developments. More such opportunities and financial support for them who would like to explore and connect would indeed be valuable.

You are also connected to the University of the Arts Bremen, and you are first chairman of the Arp Schnitger Gesellschaft in Brake/Golzwarden near Bremen. I grew up in this city and my first teacher, the organist Jan Goens, was instrumental in initiating the construction of the 1966 Ahrend & Brunzema organ in Bremen Oberneuland – one of the earliest examples of historicizing Neo-Baroque organs in the region. I am, naturally, curious about your view on the organ landscape in the Bremen area, as it presents itself today.

In the Bremen area and in the northwest of Germany, we find the largest collection of playable historical organs anywhere in the world. In the second half of the twentieth century, this area experienced a remarkable era of organ restoration and reconstruction, for example almost all Schnitger instruments have been restored and reconstructed, and have reached a well-functioning and representative condition. During my tenure as professor of organ and church music at the Hochschule für Künste Bremen, we regularly travelled to the historical organs, did workshops and prepared student recitals. Many groups of students and faculty came to visit. It is a region of organ culture that all ‘building blocks,’ or centers of education of the global baroque network, should visit at least once. The fact that the Bremen organ department could return to these instruments regularly over several years, systematically explore the repertoire of various composers and time periods, made us consistently discover new aspects and develop our

understanding of the soundscape and concept of the historical organs. The historical organs are our foremost teachers.

In 2008, we founded the Arp Schnitger Institute for Organ and Organ Building, which has carried out research projects in the fields of preservation (organ pipe corrosion studies) and documentation, and organized annual organ research days. In 2014, the Schnitger Database was published and in 2019, the first complete technical documentation of two Schnitger organs (Grasberg and Neuenfelde) is going to be published. The organs by Arp Schnitger are built with an unsurpassed quality of materials as well as production methods. The fact that approximately twenty percent of Schnitger’s instruments are preserved more than three-hundred years after they were built, despite the changes of taste over time, is testimony to their artistic quality, their technical quality, and to Schnitger’s perfection in craftsmanship. In 2019, it is three-hundred years since Arp Schnitger died, and the international Arp Schnitger Association in Golzwarden together with several partners invite students and faculty to join us this summer to celebrate and play his instrument in a program that is entitled “Schnitger meets Buxtehude.

I mentioned your personal style of interacting with the organ community. Part of it is certainly explained by your high presence in the organ world: I recall strolling across the Farmer’s Market in Staunton, Virginia on a bright October Saturday and running into John Boody, off duty, and with a bag of groceries in his hand. While we were talking, his cell phone rang, and who else was at the other end but you! It seems typical of you to “be there,” even on a Saturday, to rally resources, to bring people to talk to each other to consider new ideas, and ultimately to get things done. The new organ for Gothenburg’s concert house is such a thing that soon will “got done.” Would you like to talk a little about this project?

In the fall of 2016, and in my capacity as artistic director of the Göteborg International Organ Academy (GIOA), I was invited to a meeting with the Director of the Gothenburg Symphony Orchestra and the CEO of the company that owns the building, and almost all cultural buildings in the city of Gothenburg, HIGAB (a municipal company wholly owned by Gothenburg Municipality in Sweden). They asked whether GIOA could help answer the question whether the Marcussen organ from 1937 could be made playable again in time for the city’s 400-year anniversary in 2021, and, if so, would it fulfill the function of a concert hall organ

today and what would it cost. We agreed to assist in this process providing that we would be able to work with an international reference group for the project and invite several experienced organ-building firms to inspect and propose what could and should be done.

As a result of this study, the reference group in the fall of 2017 recommended that the Marcussen organ should be dismantled and stored for future installation in another hall, and that a new concert hall organ should be built. We had come to the conclusion that the concept and the style of the Marcussen organ were such that it would not be able to fulfil the function of a concert hall organ today. The function of the new organ should be to play the symphonic repertoire for full symphony orchestra and organ, repertoire for various sizes of chamber orchestra and organ, repertoire for individual instruments, voices and organ, and solo repertoire. The organ should primarily be well suited for the repertoire of the 19th and 20th centuries. It should be designed with the creation of new music in mind, and accordingly enhanced with new technologies.

In January 2018, a contract was signed by Stefan Lundqvist, HIGAB, and Wendelin Eberle, Rieger Orgelbau from Austria. Since then, the Rieger team and the reference group carried out four study trips, to Rieger organs in Kassel and Paris, to historical organs in France and Germany, to the concert hall in Gothenburg, and to the Rieger workshop in Schwarzach. We have discussed and determined the concept for the new organ, discussed details as well as comprehensive dimensions. Finally, we agreed that the new instrument should have its identity in the 19th-century French symphonic tradition. Nathan Laube, a member of the reference group, recently summarized and described the instrument as

...a mythical 1880's Cavaillé-Coll rebuilt around 1915 by Charles Mutin or Jean-Baptiste Puget and Jean Huré (author of 1923 *Esthétique de l'Orgue*, and a more 'cosmopolitan' organ theorist who appreciated the best things in Germany, the UK, and the USA), then perhaps in the 1930's–1940's by Victor Gonzales (Pleins Jeux, Mutations), and then finally restored and modernized in our own time (with the extra mutations, etc., with Florentz and avant-garde music in mind). With its particular confluence of styles (French Symphonic, Neo-Classical, Modern, German-Romantic/Late Romantic, and Anglo-American Orchestral) it

seems to be a sort of hybrid organ that could have almost existed between the years 1885 and WWII now being brought into the 21st century.

The new organ is going to be inaugurated in the fall of 2021 and will bring an important new aspect to the unique collection of organs in Göteborg. For detailed information please see the homepage of GIOA [www.organacademy.se].

You have returned home to Gothenburg. What is it that keeps you busy at the moment, what are your plans for the near future?

It was indeed a pleasure to return to Göteborg, to all colleagues at GOArt and GIOA, the whole network of organists, scholars and builders – and to the unique collection of organs. My colleagues at the university, Joel Speerstra and Karin Nelson are responsible for the organ program and research projects. Particularly the masters-program in organ and related keyboard instruments has attracted international students. I am going to teach various classes and courses with the organ academy as the platform. We are in a dynamic phase of developing our outreach to the general community in Sweden, particularly to children and the youth. Due to retirement of many organists, Sweden needs 600 new organists and church musicians over the next 10 years. The Swedish Church offers well-paid positions with good working conditions, but we lack educated organists. Thus, it is crucial to raise the interest for the instrument and its music, and to inform organists abroad about the job opportunities in Sweden. We are also transferring parts of the work that GOArt used to do at the University of Gothenburg to GIOA, for example the documentation of organs and the publication of database information, and also some research projects. The organ collection in our city was only a week ago expanded with Göteborg Baroque's new and unique claviorganum, built by Mats Arvidsson. This instrument is going to be the focal point of the international organ festival 2019, October 11-20, with the title "The Organ as a Musical, Mechanical Marvel", a festival that focuses on early and new music. The annual festival is going to take place the third week of October each year. We are also launching an annual Arp Schnitger Organ Academy aimed at a select group of international participants who would like to study at the north German baroque organ in Örgryte New Church. It is going to take place for the first time in August 5–9, 2019.

In 2021, the new concert hall organ is going to be inaugurated. We are also planning an organ in 18th-century Swedish style, suitable for the music by Johann Sebastian Bach. Sweden has a relatively large and very well-preserved collection of 18th-century organs that is not very well known to the international community. We are going to publish a database with a selection of the nine of these organs at the end of 2019. In the fall of 2019, LOFT is going to release a recording that I recently did of the organ sonatas by Felix Mendelssohn at the Pehr Schiörlin organ (1806) in the church of

Gammalkil. All the new developments can be followed on the homepage of the [organ academy](#).

In my daily work, I am the Director of Music at Älvsborgs church, which has a very fine organ built in 1959 by Nils Hammarberg, one of the first two-manual tracker organs in Sweden, and together with my colleague, Catarina Eckerdal, I recently started a small music school.

~ *Tilman Skowroneck*



THE ORGAN IN THE GLOBAL BAROQUE:
SEPTEMBER 2018 AT CORNELL UNIVERSITY
REPORT OF THE CONCERTS

By *Morton Wan*

The Westfield Center conference *The Organ in the Global Baroque*, which took place on Cornell University's campus last September, offered a timely opportunity for scholars, performers, pedagogues, curators, and organ builders to explore collectively the ethos, methods, and limits surrounding the baroque organ as a cultural process with renewed critical objectives relating to a shifting global order. An extensive report upon the academic sessions prepared by my colleague Samantha Heinle was published in the previous issue of this Newsletter. Following is my report on the conference's eclectic series of concerts that excellently reverberated with the kind of geographic extension and temporal warping one encountered at the scholarly presentations. Without pretensions to being exhaustive, it hopes to provide a rough sketch of the sheer sense of grandiosity, audacity, and virtuosity that the brilliant performers impressed in their audiences.

The concerts featured Cornell's collection of organs and other keyboard instruments. The centerpiece of this collection is the Anabel Taylor Chapel organ, an extraordinary instrument designed by Munetaka Yokota as a modern reenactment of a chapel organ at Schloss Charlottenburg built by Arp Schnitger. The organ was completed in 2011 as a result of the international collaboration between Cornell University and the Gothenburg Organ Art Center, with Jacques



Munetaka Yokota presenting on re-creating the Bach sound. Conference photos by Thomas Cressy

van Oortmerssen serving as the chief inspector of the project. A quintessential global baroque organ, the timbral range of the instrument promises an infinite variety of sonic possibilities. Expertly exploring these, opening windows onto the past while appealing to modern sensibilities, were the conference's world-class recitalists, many of whom offered their programs as moving tributes to van Oortmerssen.

In high oratorical fashion, Kimberly Marshall opened the conference on Thursday afternoon with a program that took the audience on a transatlantic voyage from Bach and Buxtehude's Lutheran Germany to Hopkinson and Zipoli's New World. Underlying



Anne Laver on the Italian organ at Sage Chapel.

Marshall's polyglottic command of the diverse styles in her program was a consistent sense of intrepid spirit and unyielding warmth, through which one heard local inflections and global connectivity intermingle. Later that evening, Shinon Nakagawa and Philipp Christ shared a concert that placed J.S. Bach at the nexus of trans-historical and transnational networks of pedagogical influences. From Bach to van Oortmerssen, Müthel to Hosokawa, one caught a glimpse of how traditions were invented, inherited, and re-imagined.

Continuing in the spirit of creative programming, Friday's concerts challenged the listeners both by way of the baroque organ's affordance for historical re-imagination and through its rich sonic palette. Anne Page delivered thoughtful selections from *Die Kunst der Fuge*, which she concluded with an intriguing choice of an antiquarian-inflected completion by Paul Binski, professor of the history of medieval art at Cambridge, making a fascinating case for accessing Bach's didactic opus ultimum from earlier times. Pushing the combinatorial possibilities of the baroque organ beyond conventional boundaries, Ilona Kubiacyk-Adler's blockbuster program demonstrated a gallant exercise in high-modernism by means of historically informed technology. With selected music by Böhm, Weckmann, and Mendelssohn spanning three centuries, Hans Davidsson highlighted the staple technique of chorale variation and its power of inspiring invention, delineating creative personae, and evoking awareness of history.

The first half of the evening concert saw Matthias Havinga's display of pyrotechnical mastery through his high-octanes performance of selections from Bach's compendious *Clavier-Übung III*. In the second half,

Atsuko Takano charmed her audience with music by Cabanilles and Cabezón, transporting the listeners to the sunnier shores of the Iberian Peninsula.

Saturday's day-time concerts led the audience to hear Cornell's other (daintier) keyboard instruments than the all-mighty Anabel Taylor Chapel organ. Paying homage to the traveling musicians of the seventeenth and eighteenth centuries, Anne Laver performed a multifarious program ranging from Frescobaldi's whims to Froberger's pathos on a historic Italian organ built by Augustinus Vicedomini in 1746, culminating in Handel's princely F-major Concerto.

In opposition to the all-encompassing power of the baroque organs, Wim Winter's clavichord recital certainly re-calibrated the audience's ears with the emotional vicissitude of C.P.E. Bach's famous *Abschied von meinem Silbermannischen Claviere*. In those sigh-laden phrases and *Bebung*-inflected yearnings, one—partly listening, partly eavesdropping—entered a more private and intimate side of the psychic landscape of the eighteenth-century keyboardists.

Following a special roundtable commemorating Jacques van Oortmerssen and Andrew McCrea's closing keynote, "After The European Organ: Historiographical Reflections and Global Extensions," was the final concert of the conference, jointly given by Edoardo Bellotti, David Higgs, William Porter, and Annette Richards

If the roundtable and closing keynote made apparent the idea that the organ can serve as the nexus for a network of continuing cultural conversations, through fostering an ever-growing global organ community, the



Annette Richards, David Higgs, William Porter, and Edoardo Bellotti greeting the audience after their closing recital.

final concert, then, by featuring four leading organ scholars and pedagogues from Eastman School of Music and Cornell University, was a tour de force of the local (upstate New York) participation of this global network. As the diverse and vibrant personalities, tastes, and styles of the quartet offered a sensational treat for the attendees on the last evening of the conference, a didactic message also became clear. The globalizing baroque organ culture would not be possible without continued active regional collaborations that constitute the building blocks of an international network. While globalization may be a double-edged sword, a glocalist approach to the organ culture—one that emphasizes local contexts, histories, and politics, and their connectivity to a global system—might provide the necessary vigilance to ensure depth, complexity, and nuance in an ever-accelerating world where history and memory too easily fade.

REPORT FROM THE EROI FESTIVAL OCTOBER 2018 IN ROCHESTER, NY



Hans Davidsson performing on the Casparini Organ. Photo by Ivan Bosnar

The fifteenth EROI Festival took place in Rochester, NY, Wednesday, October 24–Friday, October 26. This year the festival celebrated ten years of three remarkable organs that came to Eastman and Rochester in 2008, exploring the sounds of these (and other) instruments as a means of seeking a more complete understanding of the relationship between pipe organs and the composed and improvised repertoires that they generate. A primary question for this EROI festival was the distinction between organs that inspire eclectic use, but are not eclectic by design, versus organs expressly designed to be eclectic. How is it that so many organs grounded in a single focused governing system of sound, with no real ambition of playing several hundred years of repertoire, inspire an eclectic usage with satisfying and compelling—even revelatory—musical results in a large portion of the repertoire? Included in this report are the festival’s four concerts and the paper sessions on the concluding Friday.

During the opening concert on Wednesday afternoon at the Memorial Art Gallery, Edoardo Bellotti presented music spanning two centuries by mostly Italian composers on Eastman’s Italian Baroque Organ, demonstrating the wide range of color and character possibilities contained within the plenum, tromboncini, voce humana, and flute mutation stops. Bellotti ended the performance with an improvisation on two given themes.

The second concert on Wednesday evening at Christ Church opened with a work intended for the three Eastman professors responsible for imagining and initiating EROI: Hans Davidsson, David Higgs, and William Porter. Composed by Stephen Kennedy for the 2008 inauguration of the Craighead-Saunders organ, the work is in three sections, played by each of the three organists, and features the 33 stops of the CS organ. Ten years later, the founders of EROI performed this work in celebration of the instrument’s ten-year anniversary. The rest of the concert shed light on use of the Casparini instrument in repertoire ranging from the Baroque (Böhm, Krebs, and Bach) to the early Romantic era with two works by Felix Mendelssohn.

The festival’s third concert took place on Thursday evening. Eastman professors Nathan Laube and William Porter were joined by Thomas Lacôte, the titular organist of St. Trinité in Paris (the previous post of Olivier Messiaen) in this performance on the Halloran-All Saints organ at Sacred Heart Cathedral. The performers played works from varying times and places on the North German-inspired Fisk organ: Porter played Buxtehude’s *Te Deum laudamus*; Lacôte gave the American premiere of two of his own compositions, which he played in alternation with two improvisations. Nathan Laube ended the concert with the Sonata on the 94th Psalm by Julius Reubke. The concert demonstrated the incredible expressive capacity of the instrument and its cosmopolitan nature despite having the specification of a North German organ.

In the final concert of the 2018 EROI festival at Christ Church on Friday evening, the entire host of Eastman organ professors performed for a spectacular grand finale. This performance included the American Romantic organ by Hook and Hastings, which resides at the front of the church. The lyrical solo sounds and warm foundations of the Hook and Hastings contrasted beautifully with its silvery mixture tone and dark reeds, the buildup of the instrument smooth and unencumbered. The concert included three improvisations, including a “soundscape” improvisation on the Casparini organ by Stephen Kennedy, who employed special effects such as half-drawn stops and tone clusters. David Higgs ended the evening with the bombastic and joyful *Fantasy in G minor* by Johann Gottfried M \ddot{u} thel.

~ *Caroline Robinson*

The Friday morning paper session of the EROI Festival took place at First Presbyterian Church in Pittsford, New York, home to Taylor and Boody’s Opus 57, one of three EROI-related instruments installed in 2008. George Taylor detailed his “discovery” of the 1802 David Tannenberg organ at Hebron Lutheran in Madison, Virginia (specifications posted at www.taylorandboody.com/opus_pages/tannenberg_madison_va/specification.html). Together with Taylor and Boody’s restoration of the 1800 Tannenberg organ in Winston-Salem, North Carolina, this firm was able to draw on Tannenberg’s organ-building tradition and artistry as they crafted a new instrument for First Presbyterian, Pittsford. The organ builders were faced with a rear gallery placement that is constrained in terms of height but generous in terms of depth, thus a Hinterwerk division is placed behind the Hauptwerk.

George Taylor’s introduction was followed by William Porter’s demonstration of stops and stop combinations, acquainting the audience with the beautiful sounds of this 24-stop instrument. While the organ is notable for some sweet and elegant flute stops, its reed stops contribute to an ensemble that fully supports congregational singing, as the audience experienced by singing hymns, led by both Bill Porter and resident organist Bruce Frank. As one of three new instruments installed at Eastman and in Rochester during 2008, this beautiful instrument by Taylor and Boody Organbuilders is one of the treasures of the organ scene in Rochester.

The final hour of the morning session, devoted to the topic “Taking EROI Beyond Rochester,” featured



Tannenberg organ by Taylor and Boody at First Presbyterian Church in Pittsford. EROI photos by Ivan Bosnar

Crista Miller and Anne Laver, both of whom worked on EROI projects during their student years at Eastman. Crista, Director of Music and Cathedral Organist at Houston’s Co-Cathedral of the Sacred Heart, chaired the organ committee that brought Martin Pasi’s Opus 19 to the Co-Cathedral in Houston in 2010. She applied the term “community of practice” to the research knowledge gained by the five “reference group” organ builders studying the organ built by Adam Gottlob Casparini, in Vilnius, Lithuania, as the basis for a “process reconstruction” for Eastman’s 2008 Craighead-Saunders Organ at Christ Church, Rochester.

Crista posed the question: since this collaboration convened in 2001, where else has this community’s expertise spread? Without positing an exact cause-and-effect relationship between EROI and the activities of these builders, she was able to show computer-generated maps of C.B. Fisk, Paul Fritts, Martin Pasi, Richards and Fowkes, and Taylor and Boody installations before and after the Rochester meeting of organ builders in 2001. All five builders have increased activity in different U.S. regions post-EROI (expanding to opposite coasts, for example). Since Martin Pasi was a member of this group of five builders, his post-EROI 2010 Houston organ was used as a case study. Maps show that a flowering of other new organs in Houston happened to occur from 2006 to 2018, and Roman Catholic cathedrals nationwide have also seen new installations.

Anne Laver, Assistant Professor of Organ and University Organist at Syracuse University, discussed how her training at Eastman and her work with EROI has informed her teaching. Observing that Syracuse

University has two noteworthy instruments by Walter Holtkamp Sr., she focused on how best to teach in the absence of multiple styles of instruments. Anne stressed the importance of teaching students how to listen, to embrace the available instruments and play to their strengths, teach improvisation (which permits playing to an organ's strengths), and visit other organs.

~ Daniel Zager

On Friday afternoon, we travelled again to Sacred Heart Cathedral. Paul Fritts explained some of the design process for his Op. 26: mentioning that its case and facade is based on the early-17th-century organ at the Sint-Janskathedraal in 's-Hertogenbosch, the challenge of adding a Swell division within that aesthetic context, the instrument's placement in the church, wind pressure, pipe alloys, and concluding with some voicing considerations. He explained his use of the historical instrument not as a model to be copied but as a "design language" to be learned and used in a new way.

Fritts joined organbuilders Bruce Fowkes, Michael Kraft (C. B. Fisk, Inc.), Martin Pasi, and George Taylor to discuss the topic "Revisiting Eclecticism: Emerging Trends at the Crossroads of Sound and Design." Moderator Nathan Laube opened by observing that all five of these builders have recently built organs that, while describable as eclectic, nevertheless project specific



Organbuilders discussing eclecticism at Sacred Heart Cathedral.
From left: Bruce Fowkes, Michael Kraft, Martin Pasi, George Taylor.

stylistic points of view: each of these instruments does several things well without attempting to be a "universal organ." Building on this observation, the builders offered comments ranging from the businesslike (a broad stylistic range widens a builder's potential range of clients) to the practical (when a client asks for an "English" sound,

what does that really mean?) to the historically intuitive (if an organ with a German baroque accent needs to add some Romantic character, perhaps it makes sense to explore Ladegast and Walcker rather than Cavallé-Coll).

To close this segment, Kurt Lueders suggested that we use two simple but probing questions to evaluate an instrument: How beautiful are the sounds? How versatile are the sounds? When we design and build organs in pursuit of beauty, a healthy eclecticism may be the result, but if instead we make eclecticism our goal, we risk losing beauty.

The afternoon session concluded with a presentation by Thomas Lacôte: "Composing from the Organ's Sound: Instrumental Phenomena as Musical Ideas," which began with his memory of hearing a Bach prelude at Chartres Cathedral, the sounds totally transformed by the acoustic. He found he could let himself forget the score and the performer, experiencing the music solely through the sound as it reached his ears. Lacôte proceeded to explain some elements of his compositional procedure, using examples from his organ works *Agencement-Rhizome* (2004) and *Allusions en flamme* (2008): a technique of registering nearly identical sounds on two manuals, melding the one into the other; a technique of enhancing attack envelopes by adding a very short note on one manual to a held note on another; and a technique of using high-pitched clusters to meld one color into another. He observed that a sufficiently high, low, or thick chord can cease to be perceived as a chord and begin to be perceived as a timbre, an effect to be used as another way of "composing from the organ's sound."

Within the context of the festival as a whole, this session brought together a diverse array of perspectives on how we can combine sounds or sound worlds in creative ways — whether from a builder seeking to add breadth to a beautiful and coherent design language without sacrificing its integrity, or from a performer and composer working with instruments as they already exist to create new and engaging sonic possibilities.

~ Jacob Fuhrman

The EROI festival will occur again in late October 2020, and we encourage all readers of the Westfield Newsletter to check in with the Eastman organ department website [www.esm.rochester.edu/organ] for information as the date draws closer.

ANNOUNCEMENTS

The Noah Greenberg Award for outstanding performance projects was awarded at AMS in November 2018 to Westfield member Rebecca Cypess for her forthcoming recording, *Sisters, Face to Face: The Bach Legacy in Women's Hands*. The Noah Greenberg Award was established by the Trustees of the New York Pro Musica Antiqua in memory of their founder and first director. The award is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing and fostering outstanding contributions to historical performing practices. Both scholars and performers may apply, since the Award may subsidize the publication costs of articles, monographs, or editions, as well as public performance, recordings, or other projects.

* * * * *

Upcoming conference websites:

Syracuse Legacies Organ Conference, March 29–31, 2019

<http://cc.syr.edu/organ>

Blending Past and Present: Collections and Collectors, October 23–26, 2019

<http://westfield.org/wf-40th>

New rolling membership at <http://westfield.org/join>

* * * * *



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

info@westfield.org

Westfield Center for Historical Keyboard Studies

Department of Music, Cornell University

101 Lincoln Hall Ithaca NY 14853

www.westfield.org

WEST *f* **FIELD CENTER**
FOR HISTORICAL
KEYBOARD
STUDIES



© Westfield Center for Historical Keyboard Studies, 2019