# Westfield

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*Serving Professionals and the Public since 1979*

**Summer 2020**

*Stephen Craig, Editor*

During these times, most of us have had the frustration of cancelling plans and re-scheduling, only to be disappointed with having to postpone once again. This is certainly the case with Westfield. But, despite these setbacks, the following texts demonstrate that Westfield members have adapted and are still very much active.

This special issue of Westfield's summer 2020 newsletter has, for the most part, a focus on activities in Sweden: the recent Älvsborg & GIOA Quarantine Concerts, and the upcoming Göteborg International Organ Festival (GIOF) 2020. The two organs described here will feature in GIOF. Welcome!

—*Stephen Craig*

## Contents

## From the Desk of Kathryn Stuart, Executive Director

While the scheduling of conferences and concerts in the United States is still on hold due to Covid-19, we're pleased (and inspired) to present several pieces here about the Göteborg International Organ Festival, *The Organ as Mirror of Its Time*, October 9–18, 2020 (http://organacademy-english.mystrikingly.com). In addition, you will find descriptions of two important organs in Göteborg and an interview of Leon Chisholm by Stephen Craig. Leon will serve as guest editor for the next issue of *Keyboard Perspectives*.

This edition of the Westfield Newsletter includes another wonderful remembrance—this one of our friend and Oberlin Conservatory colleague David Boe—written by Steven Plank. Finally, here is an update about Westfield programming from Annette Richards:

"Amidst great uncertainty at Cornell, we are working to transform elements of our planned *Beyond Beethoven* festival into a series of online performances, talks, and interviews, spread across this coming semester and available to all. There are, of course, severe limitations: no guests, no in-person audiences, a limit on how funds can be spent. But we intend to create something exciting and inspiring nevertheless! Under the umbrella title *Beethoven: Beyond the Beaten Path*, the series, curated by Mike Cheng-Yu Lee and Annette Richards, will consist of two interwoven strands: the first will focus on Beethoven's pianos and feature the collection of instruments at the Historical Keyboard Center at Cornell, with performances and discussions guided by Mike Lee, with Tom Beghin, Tilman Skowroneck, and Malcolm Bilson. The second, exploring the 'beyond' part of our original theme, will look to questions and issues that place Beethoven in wider cultural and historical contexts, with interviews and conversations with performers, scholars, and writers on music. We plan to issue installments of the series in alternate weeks, beginning in late September. Details to follow shortly, along with a full schedule of events."

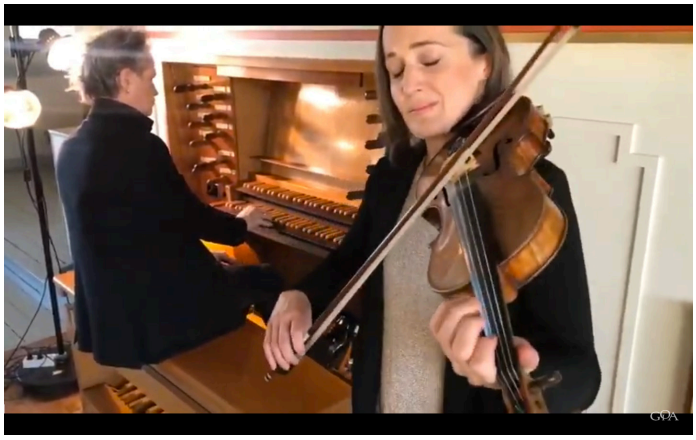
Best wishes for a healthy and smooth transition into fall.

*—Kathryn Stuart*

## Älvsborg & GIOA Quarantine Concerts

In March, the pandemic gradually descended on Europe and Sweden, affected our country more and more, and accordingly the number of listeners allowed at concerts decreased considerably. Initially, a maximum of 500 people were allowed to attend; however, shortly thereafter the maximum number went down to 50 people at any public event, including concerts and services. Accordingly, all concerts were cancelled, including the programs in GIOA's season's concert series hosted by the congregations in West Sweden and The City of Gothenburg.

On Friday, March 27, a concert with Pergolesi's *Stabat Mater* at Älvsborg's Church, planned for Sunday, March 29, also had to be cancelled. However, Älvsborg's Congregation, in collaboration with GIOA, decided to go ahead and arrange and live stream a concert with another program: keyboard music by Johann Sebastian Bach with Andreas Edlund at the clavichord. Fortunately, GIOA had some experience live streaming from the festivals in 2018 and 2019, which made it possible to succeed with



Lisa Rydberg, violin, and Gunnar Idenstam, organ.
Photo: GIOA & Älvsborg Church

such short notice. Many listeners and viewers joined the event and appreciated the concert. On Tuesday, March 31, Göteborg Baroque was to perform a concert with 17th-century music downtown at a city concert venue. On Monday, March 30, it was cancelled. We immediately

Andreas Edlund.
Photo: GIOA & Älvsborg Church

decided to invite them to perform the program at Älvsborg's Church and live stream the concert. Again, we got a very positive response. Accordingly, the Älvsborg & GIOA Quarantine Concerts on Tuesdays at 7 pm were born, and we continued to perform and broadcast live music for 13 consecutive Tuesdays up until the final occasion on June 26. The programs, gradually developed in close contact with freelance musicians mostly from West Sweden, always included organ and/or organ-related keyboard instruments. Listeners enjoyed a wide range of repertoire, which was mostly classical from the Middle Ages to the modern era, but also folk a few times, as well as some improvised music.

Every weekend, via Facebook, we adressed all GIOA followers around the world with the following invitation: "Music in Älvsborg in collaboration with Göteborg International Organ Academy present the GIOA Quarantine Concerts series of live-streamed concerts for all who are at home and longing for live music. Simultaneously, we offer an opportunity for freelance musicians to perform in this period when almost all concerts are cancelled." A short description of the upcoming concert program including CVs and photos were also posted.

It was remarkable to experience that established musicians, who usually would have to be booked more than a year in advance, were available on short notice, and extremely grateful for the opportunity to make music. Most of the concerts were attended by a few people, which made it easier for the performers to communicate. We began the live streaming with a single person, Jon Liinason (GIOA), responsible for both image and sound. We soon concluded, however, that we needed a second person in the live-streaming team. Anders Bergsten, responsible for the sound, joined from May 5. This Tuesday, Göteborg Baroque performed a program entitled "How desolate lies the city," including Matthias Weckman's magnificent vocal and instrumental music from Hamburg, 1663. The program notes stated:

"In 1663, the plague descended on Hamburg and more than one third of the population died. The city was paralyzed. All citizens were stricken. The dampened church bells sounded continuously, rendering grief, lamentation, despair, but also a message that nobody faced the catastrophe alone. In response to the horrifying event, Matthias Weckman (1616-1674), organist in St. Jacobi church, selected texts from the Bible and composed some of the most expressive vocal and instrumental works that we have preserved from the 17th century. They witness the power of art in times of crisis. Weckman's music is particularly relevant in times of pandemic and Covid-19. In one of the most remarkable compositions, the text reads: 'Wie wüste liegt die Stadt, die voll Volkes war' (The city once full of people, now sits all alone), and we think of the large cities of Europe, in the USA, and around the world in current state of emergency." It was a breathtaking experience to perform this music, embodying pain, desolation, and despair, but finally also bringing a sense of hope and comfort to performers as well as the audience.

The Älvsborg & GIOA Quarantine Concerts comprised a total of 13 concerts and two organ sagas by Linus Landgren for children, and reached 15,192 viewers and listeners (5,849 YouTube views and 10,063 Facebook views as of July 6) in more than 20 countries, mostly in Sweden, Denmark, Norway, Finland, Germany, the Netherlands, Italy, the USA, South Korea, and Japan.

Finally, GIOA and Music in Älvsborg would like to extend a warm thank you to all performers and to Jon Liinason and Anders Bergsten, who made the concert series possible and allowed us to keep the concerts available online—after the live-streamed broadcast—during the

Linus Landgren presenting one of his organ sagas for children.
Photo: Jon Liinason

period of the pandemic. You will find the full programs via the following link: https://www.youtube.com/playlist?list=PLfbVWU-pE409QtdE2eln68kpFda0tH-RiD.

—*Hans Davidsson*

## Göteborg International Organ Festival 2020
## The Organ as a Mirror of Its Time

The Göteborg International Organ Festival (GIOF), October 9–18, 2020, has as its main theme "The Organ as Mirror of Its Time." The title is familiar from GOArt's flagship publication, *The Organ as a Mirror of Its Time—North European Reflections, 1610–2000* (ed. Kerala J. Snyder, New York: Oxford University Press, 2002), which presented overarching and contextual perspectives on the six-year research program, "Changing Processes in North European Organ Art 1600–1970." GIOF 2020 focuses on aspects of emblems, symbolism, and storytelling in music and instrument building, as well as two of the city's organs: the unique North German Baroque Organ in Örgryte New Church, celebrating its 20th anniversary, and the recently restored Lundén organ of 1909 in Vasa Church.

Due to Covid-19, however, an additional overarching theme has been developed: "Music and Art in Times of Crisis." It is primarily the theme of the first weekend (October 9–11) that takes place at Örgryte New Church and its parish hall. Several concerts are featured here including Matthias Weckman's sacred concertos from 1663 (composed when the plague descended on Hamburg and more than half of the citizens died), Hildegard von Bingen's *Ordo Virtutum*, Organ and Dance concerts, Improvisation and Hymn Festival concerts, and a two-day program with a multitude of mini-recitals (vocal and instrumental), lectures and panel discussions on various aspects of music and art in times of crisis presented by international guests as well as artists, authors, and actors from West Sweden.

During the festival weekdays (October 12–16), we celebrate the Swedish organist and composer Torsten Nilsson (1920–1999) and offer ten workshops on various themes, including: Repertoire and Improvisation for Organetto; Organ Works by Buxtehude; Beethoven and Bach for Claviorganum; Partimento; Torsten Nilsson; Alchemy of the Organ Sound: Composing the Organ's Sound; Improvisation; Health and Music; Organ Transcriptions; and lecture demonstrations on different topics: Muffat's *Apparatus Musico-Organisticus*, organ works by Thomas Lacôte, and the music of Torsten Nilsson. The Youth Organ Festival takes place at Gothenburg City Library, featuring organ-building workshops (in collaboration with Orgelkids SE), new organ fairy tales, programs for children and youth, and concerts. On Friday, October 16, the annual organ cultural heritage day is held, focusing on the ongoing Swedish National Organ Inventory, its database, and a discussion about criteria for assessing the cultural value of historical organs.

The second weekend features new music with several premiere performances for organ solo, organ and other instruments, and organ and live electronics, and the Lundén organ at Vasa Church. On October 17, the recent restoration of this instrument, carried out by Rieger Orgelbau (Schwarzach, Austria), will be celebrated with a one-day interdisciplinary symposium. Several of the contributions will address the background and history of this unique specimen of Swedish late-romantic organ building, as well as musical, architectural, and antiquarian perspectives on the organ, Vasa Church, and the restoration project. In addition, the instrument will be put in a broader international context of early 20th-century developments in organ building, organ (including liturgical) playing, organ composition, church music theology, and general musical life. Special attention will be given to two leading music personalities in Gothenburg at the time of the building of Vasa Church and its organ: Fredrik Hjort (1868–1941), the first organist of Vasa Church, and Elfrida Andrée (1841–1929), organist of Gothenburg Cathedral.

During the second weekend, the ongoing installation of the new organ for the Gothenburg Concert Hall, built by Rieger Orgelbau, assisted by a reference group consisting of Bine Bryndorf, Hans-Ola Ericsson, Nathan Laube, Koos van de Linde, Karin Nelson, Joris Verdin, Paul Peeters, and Hans Davidsson, will be presented and a visit for a limited number of participants organized.

The new concert hall organ will be inaugurated in the Göteborg International Organ Festival 2021.

Due to the pandemic, the number of physically present attendees, including both audience members and participants, will be limited at all events in the Festival in accordance with the social-distancing regulations of the Public Health Agency of Sweden (a maximum of 50 people at the time of writing this article). However, events will also be live streamed.

All are welcome to join us for a rich 12-day organ experience in October, the Göteborg International Organ Festival 2020, whether on site or through the live streaming of most of the concerts, as well as the many other events on www.organacademy.se.

Presenters: Edoardo Belotti, Bine Bryndorf, Hans Fidom, Hans Hellsten, Anna von Hausswolff, Nathan Laube, Karin Nelson, Thomas Lacôte, Johannes Landgren, Kimberly Marshall, Karol Mossakowski, Ligita Sneibe, Joel Speerstra, Catalina Vicens, Sietze de Vries, Gageego!, Göteborg Baroque and Magnus Kjellson, Schola Gothia and Ulrike Heider, Helena Ek, Anna Maria Friman, Karl Peter Eriksson, Gabriel Davidsson, Amanda Flodin, Nathalie Nordquist, Israel Aloni, Ildance, the Dance Company Spinn, Davidsson Organ and Dance Collaborative, David Karlsson, Karin Brygger, Daniel Stighäll, Per Högberg, Jan H. Börjesson, Karin Nordström, Anders Jarlert, Eva Öhrström, Peter Peitsalo, Paul Peeters, Hans Fidom, Mattias Lundberg, Hanna Drakengren, Alexandra Pilakouris, Lina Lindkvist, Louise Jansson, Pia Brinkmann Stenhede, Tore Sunesson, Ulrika Davidsson, Hans Davidsson, Andreas Edlund, Erland Hildén, Despina Wiandse Moysidou, Sverker Jullander, Lars Storm, Helene Stensgård Larsson, Sabina Nilsson, Yvonne Carlsson, and many more!

*—Hans Davidsson*

## The Lundén Organ
## Vasa Church, Göteborg

The Vasa Church, built after a design of the architect Yngve Rasmussen, was inaugurated in 1909. Rasmussen also designed the façade of the new organ on the west balcony, built by the Gothenburg-based organ builder Eskil Lundén and completed before the inauguration. Lundén (1881–1945) had been trained by Salomon Molander, pupil and successor of the Söderling brothers, whose father was the founder of the Gothenburg organ-building school. In 1903, Lundén went on a study trip: after short visits to Starup, Marcussen & Søn (Denmark), Rother, and Furtwängler & Hammer (Germany), he ended up at Wilhelm Sauer's in Frankfurt/Oder. At Sauer's, he was employed for about six months, from the beginning of March to the end of August, and was involved in the building of three larger (25, 50, 55 stops respectively) and two small instruments (8–10 stops). Shortly after his return, Lundén took over Molander's company.

Lundén organ before the renovation, Vasa Church.
Photo: Johan Norrback

The Vasa organ had 40 stops, three manuals and pedals, and was equipped with Roosevelt chests and tubular pneumatic action. In 1943, the Hammarberg company rebuilt the instrument and enlarged it up to 47 stops. The manual divisions' action was electrified and Manual III received a new windchest of Hammarberg's own design (with circle-formed ventils). The wind supply system was rebuilt and a new console installed. In 1952, Hammarberg added a Rückpositiv, bringing the number of stops up to 54. In order to accommodate the addition of the Rückpositiv without losing space on the balcony, the concave-formed

center part of the balcony rail was replaced by a rectangular-formed part that was moved further into the church's nave. At the turn of the century, the organ was in need of a restoration. This was undertaken in 2001–2002 by Grönlunds Orgelbyggeri at Gammelstad (Luleå), who also further enlarged the instrument to 56 stops. All of the stops from 1909 were restored to their original condition. For the enlargement and the replacement of lost stops, five preserved stops from no longer extant organs could be used and six new stops (scaled and voiced according to Lundén's practice) were added. The specification of the Rückpositiv was remodeled and its pipes were revoiced to better fit the overall romantic sound. A new console and combination system were installed. The main focus of the 2002 restoration was to bring back the organ's original sound concept from 1909 and to establish a coherent and stylistically correct soundscape.

Increasing technical problems and the unsatisfactory situation with the Rückpositiv and the balcony rail from a visual, esthetical, and conceptual perspective called for another restoration, which has been carried out by Rieger Orgelbau in 2020. This time, the main focus was on technical issues (wind-supply system, windchests, action); in addition, three new stops and some transmissions were added to the pedal, and the overall voicing was checked. A new console (located in the same position as the original console) and combination system were installed. With the reconstructed balcony and without the 1952 Rückpositiv, the organ's façade has been rehabilitated, both visually and esthetically. Through these changes, the instrument's sound concept has come even closer to that of the original, especially when the—originally planned, but never realized—"Fernwerk" division will come into place.

## Present specification:

| **Manual I • C–g³** | | **15 stops** |
|---|---|---|
| Principal 16 | 1909 | from tenor c; bass octave transm. Borduna 16 [Rieger] |
| Borduna 16 | 1909/2002 | bass octave Lundén, rest Grönlund; bass: wooden pipes |
| Principal 8 | 1909 | |
| Fugara 8 | 2002 | bass octave transm. Gamba 8 |
| Gamba 8 | 1909 | |
| Flûte harmonique 8 | 1909 | bass octave transm. Dubbelflöjt 8 |
| Dubbelflöjt 8 | 1909 | |
| Oktava 4 | 1909 | |
| Rörflöjt 4 | 1909 | |
| Kvinta 22/3 | 2002 | on additional windchest |
| Oktava 2 | 2002 | |
| Cornett IV | 1909 | |
| Mixtur III–IV | 2002 | on additional windchest |
| Trumpet 16 | 1909 | bass octave wooden resonators |
| Trumpet 8 | 1909 | |

| **Manual II • C–g³ (enclosed)** | | **11 stops** |
|---|---|---|
| Gedakt 16 | 1909 | bass: wooden pipes |
| Violin Principal 8 | 1909 | |
| Violin 8 | 1910s | |
| Gemshorn 8 | 1909 | |
| Rörflöjt 8 | 1909 | bass octave stopped, wooden pipes |
| Oktava 4 | 1909 | |
| Flûte harmonique 4 | 1909/2002 | |
| Flageolette 2 | 2002 | addition |
| Rauschkvinta II | 1909/2002 | |
| Trumpet 8 | 2002 | partly older stop; new resonators 2002 |

Lundén organ after the renovation, Vasa Church.
Photo: Jon Liinason

| | | |
|---|---|---|
| Klarinett 8 | 1940 | Mårtensson (Ausås) |
| Tremulant | | |

| **Manual III • C–g³ (enclosed)** | | **13 stops** |
|---|---|---|
| Dulciana 16 | 2002 | addition |
| Basetthorn 8 | 1909 | |
| Konsertflöjt 8 | 2002 | bass octave transm. Gedakt 8 |
| Gedakt 8 | 1909 | |
| Qvintatön 8 | 1909 | bass octave wooden pipes |
| Salicional 8 | 1909 | |
| Woix coeleste 8 | 1909 | bass octave transm. Salicional 8; zink pipes |
| Violin 4 | 2002 | |
| Ekoflöjt 4 | 2002 | addition |
| Waldflöjt 2 | 2002 | addition |
| Harmonia aetherea III | 1932 | Mårtensson (Karlskrona, Ulrica Pia Church); addition |
| Oboe 8 | 1907 | Lundén (Gothenburg, St. Andrew's Church); addition |
| Euphone 8 | 1896 | Molander (Fjärås) |
| Tremulant | | |

| **Pedal • C–f¹** | | **15 [16] stops** |
|---|---|---|
| Principal 16 | 2020 | addition; wooden pipes |
| Violon 16 | 1909 | wooden pipes |
| Subbas 16 | 1909 | wooden pipes |
| Ekobas 16 | 1909 | transm. Gedakt 16 (Man. II) |
| Kvinta 102/3 | 1909 | wooden pipes |
| Principal 8 | 1909 | |
| Violoncelle 8 | 2020 | |
| Gedakt 8 | 1909 | bass octave wooden pipes |
| Oktava 4 | 1909 | |

| | | |
|---|---|---|
| Kontrabasun 32 | 1909/2020 | bass octave new, wooden renonators, half length; rest transm. from Trumpet 16 (Man. I) [Rieger]; addition |
| Basun 16 | 1909 | wooden resonators |
| Trumpet 16 | 1909 | transm. from Trumpet 16 (Man. I) [Rieger]; addition |
| Trumpet 8 | 1909 | transm. from Trumpet 16 (Man. I) [Rieger]; addition |
| Trumpet 4 | 1909 | transm. from Trumpet 16 (Man. I) [Rieger]; addition |

Couplers:
I & P, II & P, III & P, IV & P
II & I, III & I, IV & I, III & II, IV & II, IV & III
I 4', II 16', II 4', III 16', III 4', Ped 4'

Electric action; Registercrescendo; Rieger's combination system
Main reservoir bellows; 4 reservoir bellows with a small concussion bellows for each division
Pitch: $a^1$ = 440 Hz; equal temperament

An enclosed Echo division ("Fernwerk") on Manual IV with 11 stops (incl. couplers), to be placed on top of the church's vault, is prepared for. Also, a Choir Organ with 16 stops is prepared for; this division will be placed in the choir of the church and will be connected to a four-manual console from which the complete organ can be played.

The Pedal Untersatz 32 (added in 2002) is in storage: a new placement on an additional wind chest outside the organ case is prepared for. Also a Fagott 16 (free Pedal reed) is prepared for; currently, the Trumpet 8 that was added to the Pedal in 2002 is put on the Fagott's toe board.

—*Paul Peeters*

## The North German Baroque Organ on the West Gallery in Örgryte New Church, Göteborg

The monumental city organs built in our cultural sphere during the Baroque period represented the pinnacle of that time's architecture, music, mechanics, mathematics, art, and technology. The organs of the North German cities developed during the most prominent period of organ art, the time of organists such as Heinrich Scheidemann, Matthias Weckman, and Dieterich Buxtehude. The aim of the North German Organ Research Project was to reconstruct, on a scientific basis, a 17th-century North German organ in the style of Arp Schnitger (1648–1719). Within the project, methods of ancient organ-building handicraft were reconstructed. This was made possible through the combination of extensive research on pipe material, acoustics, air flow dynamics at Chalmers University of Technology, and experimentation with and development of craft techniques in GOArt's Research Workshop at the University of Gothenburg. The North German Baroque Organ has four manuals, a pedal board, and 54 stops, and its façade is a copy of the 1699 Schnitger organ façade in Lübeck Cathedral (this organ was destroyed during World War II). The instrument was completed in 2000 and inaugurated in August during the Gothenburg International Organ Academy. The organ's specification is mainly based on that of Arp Schnitger's organ in Hamburg St. Jacobi. In this instrument, built in 1688–1693, Schnitger retained pipes made by several of his predecessors: Hans Scherer, the elder and the younger (1588–1605), and Gottfried Fritzsche (1635–1636). The following abbreviations indicate the organ builder whose style was followed in the construction of the pipes. In a stop where several builders' styles are present, bold typeface indicate the builder whose style is represented in the majority of the pipes.

The North German Baroque Organ on the west gallery, Örgryte New Church, Göteborg.
Photo: Sven Andersson

Sch = The Scherer school / Fr = Fritzsche / AS = Arp Schnitger

**Werck (II) • CDEFGA–c³**

| | | |
|---|---|---|
| Principal | 16 | AS |
| Quintaden | 16 | **Fr**/AS |
| Octav | 8 | **Sch/AS** |
| Spitzfloit | 8 | AS |
| Octav | 4 | **Sch/AS** |
| Super Octav | 2 | AS |
| Rauschpfeiff | 2fach | **Sch/AS** |
| Mixtur | 6.7.8fach | Fr |
| Trommet | 16 | Fr/AS |

**Rück Positiv (I) • CDE–c³**

| | | |
|---|---|---|
| Principal | 8 | AS |
| Quintadena | 8 | **Sch?/Fr/AS** |
| Gedact | 8 | Sch |
| Octav | 4 | Fr/AS |
| Blockfloit | 4 | Sch |
| Octav | 2 | Fr |
| Quer Floit | 2 | Fr |
| Sieffloit | 1½ | Fr |
| Sexquialt | 2fach | Fr |
| Scharff | 6.7.8fach | Fr |
| Dulcian | 16 | Fr |
| Bahrpfeiff | 8 | Bass/Tenor AS, other based on F. C. Schnitger |

**Ober Positiv (III) • CDEFGA–c³**

| | | |
|---|---|---|
| Principal | 8 | AS |

| | | |
|---|---|---|
| Hollfloit | 8 | AS |
| Rohrfloit | 8 | AS |
| Octav | 4 | Sch/Fr? |
| Spitzfloit | 4 | AS |
| Nassat | 3 | AS |
| Octav | 2 | Fr |
| Gemshorn | 2 | Sch |
| Scharff | 6fach | Fr |
| Cimbel | 3fach | Fr |
| Trommet | 8 | AS |
| Vox Humana | 8 | AS |
| Zincke (from f°) | 8 | based on Appingedam (Andreas de Mare 1571; Cornet 2 Bass, originally a Zink 8 Treble) |

**Brust Positiv (IV) • CDEFGA–$c^3$**

| | | |
|---|---|---|
| Principal | 8 | Fr |
| Octav | 4 | Sch?/Fr? |
| Hollfloit | 4 | AS |
| Waltfloit | 2 | AS |
| Sexquialter | 2fach | Fr |
| Scharff | 4.5.6fach | AS |
| Dulcian | 8 | AS |
| Trechter Regal | 8 | AS |

**Pedal • CD–$d^1$**

| | | |
|---|---|---|
| Principal | 16 | AS |
| SubBass | 16 | AS |
| Octav | 8 | AS |
| Octav | 4 | AS |
| Rauschpfeiffe | 3fach | AS |
| Mixtur | 6.7.8fach | Fr |
| Posaunen (from F) | 32 | AS |
| Posaunen | 16 | AS |
| Dulcian | 16 | AS |
| Trommet | 8 | AS |
| Trommet | 4 | AS |
| Cornet | 2 | AS |

Couplers: OP/W, BP/W

Cimbelstern, Vogelgesang, Trommel
Sperrventiele: W, RP, OP, BP, Pedal
Hauptsperrventiel
Tremulant, Tremulant RP, Tremulant Pedal
Pitch and temperament: $a^1$ = 465 Hz (at 19 °C); quarter-comma meantone
Subseminotes in all manuals:
e♭°/d♯°, g♯°/a♭°, e♭$^1$/d♯$^1$, g♯$^1$/a♭$^1$, e♭$^2$/d♯$^2$

In RP, add: b♭°/a♯°, b♭$^1$/a♯$^1$, g♯$^2$/a♭$^2$

Pedal: e♭°/d♯°, g♯°/a♭°
12 bellows of 4' x 8'; Interchangeable wind systems

—*Paul Peeters*

## Interview with Leon Chisholm

Leon Chisholm is the guest editor for the next issue of *Keyboard Perspectives*. It will be based on papers and presentations given at the conference *The Keyboard as a Musical Interface: Materiality, Experience, Idiom* that he co-organized with Katharina Preller and the Deutsches Museum in Munich in January 2018. Information about the conference can be found here: https://keyboardsandmusic.wordpress.com/about/.

*Leon, your fascination with the keyboard, its associated instruments, and interaction with other forms of music making within a societal context can be seen in your dissertation—the mechanization of polyphonic vocal idioms brought about by the rise of lute and keyboard playing in 16th- and 17th-century Italy—as part of your Ph.D. studies in historical musicology from the University of California, Berkeley, awarded in 2015. As a postdoctoral scholar at the Humboldt University Berlin, and of CRC 980, "Epistemes in Motion," at the Free University Berlin, you have been working on projects concerning the material origins of musical style and concepts in early modern Europe. During this time span, what unique insights have you gained through these enquiries and how have your own ideas evolved?*

In the dissertation, I argue that the changes in polyphonic sacred vocal music that we normally associate with the shift from the Renaissance to the Baroque can be attributed in part to a reframing of conceptualizations of pitch, rhythm, and counterpoint. Most theory treatises from the early and mid-16th century define these concepts (explicitly or implicitly) in terms of the human voice. As time goes on, these concepts become increasingly instrumentalized, and especially keyboardized, though while retaining elements of their vocal origins. It's a case study in how the introduction of an instrument or other complex technology can disrupt an established art form (even one, like polyphonic singing in early modern western European churches, in which that instrument [usually the organ, in this case] often remains "behind-the-scenes"). In this broad formulation, it's a question of interest not only to musicologists, but also to historians of science, the book, visual art, and other performing arts. From the outset of my dissertation research, I have been engaged with the history of science, and that dialogue has only deepened through my postdoctoral years working alongside historians of science at the Deutsches Museum and Max Planck Institute for the History of Science. More recently, I have been thinking about what the mechanization of vocal polyphony implies for the historiography of style and stylistic change and, for this, I have been looking to art history. And whereas my dissertation focused on the topics of intabulation, "redundant" forms of continuo (as in *basso seguente* or doubling parts), and the material origins of the sacred concerto, my more recent work has focused on (mostly secular) vocal music that had some sort of relation to Vicentino's "arch" keyboards, or other types of polyphonic instruments with microtonal interfaces. Currently, I'm exploring the relationship between the *stile antico* and the actual "old" style after which it was modeled.

*What exactly do you mean by "mechanization" in this context?*

I'm using it to refer to the instrumentalization or keyboardization of vocal music, so music that is generated either entirely or at least primarily by human bodies. It's slightly different from the sense in which mechanization is typically invoked in discussions of, say, 19th-century musical androids and other automata. In those discussions, mechanization is often synonymous with automation—the instrument replaces the labor of the musicians more or less entirely. By contrast, the type of "mechanization" that I observe in 16th-century polyphonic vocal music, is rooted in subtler or indirect ways of integrating keyboard instruments into singing that ease human labor without replacing it entirely. For example, an organ might be used to double the voices in rehearsal or performance, which itself radically alters the singers' relationship to their individual parts and to each other. This mechanization of singing practice inevitably results in an analogous

shift in "abstract" concepts such as tuning, rhythm, and counterpoint, which come to be reframed in terms of the keyboard interface and keyboard playing.

*You have also been working on projects concerning the social construction of timbre in organ building. Can you say more about this?*

My work in this vein has been largely inspired by a collaboration with the Como-based organ builder Walter Chinaglia, whose work I came to know while I was working at the Deutsches Museum. With funds from my research group, I invited Walter to spend a summer at the Museum to begin the building of a new, large *organo di legno* (a type of organ made entirely of wooden pipes that was popular throughout Italy from about the mid-15th to the 18th century—it's famously called on in key dramatic moments of Monteverdi's *L'Orfeo*). Walter's organ-in-progress is modeled closely on the late 16th-century *organo di legno* at the Hofkirche in Innsbruck—one of the very few surviving *organi di legno* from the Renaissance. Walter previously built two smaller *organi di legno*. Their timbre is strikingly different from that of other modern reconstructions of *organi di legno*, and even from the Innsbruck instrument (which, like most organs of its vintage, has seen major interventions over the years). What I find so exceptional about the timbre of Walter's wooden *principali*—aside from their beauty—is that they do not sound particularly "woody." In other words, his work has changed my conception (and, I think, that of other organists and organ builders) of what a wooden pipe *should* sound like, or even what it is capable of sounding like. What I particularly admire about Walter's approach to organ building is his ability to recognize and challenge tacit craft assumptions. I think this is in part due to his training in physics and also the fact that he is largely self-taught as an instrument maker.

*The Deutsches Museum, which was founded in 1903, has a vast musical instrument collection born from the notion to showcase "masterpieces of science and technology." Why was this museum in essence the perfect place for such a conference?*

In deciding on "the keyboard as a musical interface" for the conference theme, Katharina and I were inspired by the orientation of the museum's collection, as well as the knowledge base of our colleagues. As you allude to, the Deutsches Museum's musical instrument collection, like its other collections, was curated from its inception to foreground technological innovation. This curatorial focus distinguishes it from other major museum collections of musical instruments. One of the results of this focus is that the collection has contained a large number of keyboard instruments with non-standard interfaces, from a just-intonation harmonium by Tanaka Shōhei to various models of the Trautonium. The collection features keyboards also with traditional interfaces that are, however, operated in novel ways (as in player pianos), or that are used for novel, non-musical functions (as in automatic telegraph machines). These quirky keyboards and applications effectively "defamiliarize" the modern (musical) keyboard. In this way, the collection offers a natural point of departure from which to fruitfully explore the invisible influences of the keyboard on music, instrument design, and the creative process. Katharina and I also wanted to harness the unusual diversity of expertise among our colleagues at the museum who worked on instruments. These included the curator Silke Berdux and her team, in-house instrument makers and restorers, including Alexander Steinbeißer, and the leader of our project, Rebecca Wolf, who works at the intersection of organology, musicology, media studies, and sound studies. Our goal was to surround our own experts with an intimate group of musicologists, organologists, performers, and instrument makers who don't normally get to talk to each other.

*You are part of the research group "The Materiality of Musical Instruments: New Approaches to the Cultural History of Organology." Tell me more about this exciting initiative.*

The research group was initiated by Rebecca Wolf, who secured funding for it through the Leibniz Foundation (which funds research at non-university research institutions throughout Germany). The theme is very much Rebecca's brainchild, and it developed out of her dissertation research on trumpet automata and her more recent work on the constituent materials of musical instruments (including bells), history of acoustics, and media studies. The group's research activities are vaguely analogous to the Anglo-American "critical organology" movement (and most definitely inspired by it!). But there are some differences. First, as we were based in a museum, we worked within a traditional environment of organology, and many of my colleagues themselves had a background in organology or instrument making. And while the "materiality" of the group's name has multiple meanings, it referred primarily to the materials and component parts of instruments—again, the traditional domain of organol-

ogy. Regarding our activities, since we worked in a public museum, there was a large public outreach component of our work, including a series of two-day workshops that involved tours of collections of other museums in Munich, performances by local musicians, and talks by instrument makers, museum experts, and scholars. We're also finalizing a series of virtual exhibits that will soon be published on the Deutsches Museum's website. Of particular interest to the Westfield Center will be the exhibits on the Steinway-Helmholtz piano of 1871 by Katharina Preller, the Trautonium by Julin Lee, pianolas by Stephanie Probst, and my own exhibit (with a contribution from Michael Zahnweh) on *the organo di legno*.

*From Tiffany Ng's "Ultimate Parameter Control: The Military-Industrial Idealization and Gendering(s) of the Organ Interface" to Ralph Whyte's "The Keyboardal and Post-keyboardal Color Organ" there were a fascinating variety of papers and presentations given at the conference. Without giving too much away, what can readers expect from the upcoming issue of* Keyboard Perspectives*?*

The contributions are quite varied, reflecting the diverse professional backgrounds and interests of the conference participants. All offer a perspective on the keyboard interface, as a material object, as a means of artistic creation and control, or as an abstract concept. The historical scope ranges from a Franz Körndle's study of keyboard terminology in the late medieval and early modern periods to Hans Fidom's transhistorical survey of organ interfaces that culminates with the new Utopa Baroque Organ at the Orgelpark in Amsterdam, whose interfaces (not only the keyboards but also the stop mechanisms and bellows) can be manipulated digitally. Tiffany Ng's article considers the keyboard interface as a means not only for the player to control music but also for the instrument to serve as a regulating force of the human body. Ralph Whyte's essay on color organs highlights the role of the keyboard—and a sort of "anxiety of influence" of the keyboard—in an artistic realm beyond music.

*What are your upcoming plans and how do you wish to develop this field of research in the coming years?*

As I briefly mentioned earlier, I'm interested in how instrument making and, particularly, the practice of instrument playing have served as material bases for style and stylistic change. In early modern music history, we tend not to talk about stylistic development so much as an outcome of changes in widespread, workaday musical practices than as a reflection of changing tastes and/or creative or expressive exigency. Ironically, the etymology of the word style itself reveals a material origin of the term, a stylus being a writing implement (originally) for etching clay tablets covered in wax (though now we also have digital styluses to write on digital tablets). A scribe using a stylus has an individual writing style whose characteristics and constraints are fundamentally determined by the affordances of the stylus. I'm currently researching the historiography of musical style and thinking about how our rather "immaterial" concept of style has shaped our understanding of the Renaissance and Baroque and the transition between the two, and how rethinking style as a material product might alter the way we frame these periods in music.

*—Interviewed by Stephen Craig*

## David S. Boe (1936–2020)

"Bring us, O Lord God, at our last awakening into the house and gate of heaven, to enter into that gate and dwell in that house, where there shall be no darkness nor dazzling, but one equal light; no noise nor silence, but one equal music . . ." On occasions such as these, John Donne's view of heaven as a place of "one equal light," of "one equal music," may remind us that the music we play, the music we sing, the music we hear, is an anticipation of the joy of greater harmonies of which it is a part. And if so, it is an anticipation in which our friend, David, was well versed.

"Our friend, David." Real friendships, Ralph Waldo Emerson suggests, "are not glass threads or frost work, but the solidest things we can know." And with that in mind, it is easy to see that in David Stephen Boe, all Oberlin most surely had a real friend, a friend devoted, generous, and long beloved. His Oberlin career spanned 46 years, closely rivaling the longevity of another Oberlin organ icon, George Whitfield Andrews, and his decades

here saw him rise through the ranks as an organ professor and Dean of the Conservatory of Music.

Early on, David's musical path was shaped by growing up the son of a Lutheran pastor and later attending Minnesota's St. Olaf College, influences that found a resonant echo in his long tenure as organist and music director of the First Lutheran Church in Lorain. His advanced study was with Arthur Poister at Syracuse University and as a Fulbright Scholar with the renowned Bach organist Helmut Walcha. Later, he would also study with the legendary Dutch harpsichordist and organist, Gustav Leonhardt. His musical pedigree—his musical family tree—was thus one of the rich heritage of his Lutheran tradition and work with the leading players and teachers of the day. His career coincided with the rise of the study of historical performance practice, and that became an important foundation for his playing and his pedagogy. His early promotion of the organ builder, John Brombaugh, whose instruments so richly grace this chapel, was notably forward-looking, helping to set the stage for Oberlin to emerge as the unrivaled center of historically-based organs in the world. As I look up at the organ gallery this afternoon, it is so easy to see him there still, patiently teaching lessons. With his insightful and caring guidance, decades of Oberlin organ students developed not only a remarkable fluency of techniques and styles, but also the sensitivity of expression and grace under fire that characterized his own playing. David was such an elegant player. Even in the most spirited and powerful of passages he seemed to maintain an inner calm, an unruffledness, that gave the music a foundational confidence and the room for it to be what it needed to be. And in more intimately-scaled works, his calm translated easily into expressive grace.

Photo of David Boe.
Courtesy of Oberlin Conservatory.

His love of teaching ran deep, and it was no surprise that he continued to maintain a studio even during the demanding years of being dean of the Conservatory. "Dean Boe" . . . how easy that appellation sits on the tongues of those of us fortunate enough to have taught under his leadership. No doubt David learned some of the craft of deanship from his predecessor, Emil Danenberg, with whom he had worked closely as an associate dean. But is also clear that David's deanship from 1976–1990 was a time in which he exercised a leadership distinctly his own. We tend to mark administrations by their achievements, and his were notable, including a major renovation of Warner Concert Hall, the sizeable expansion of the Conservatory Library, and his shepherding of the American-Soviet Youth Orchestra. His leadership grew outside of Oberlin, as well, serving as national president of the music honorary society, Pi Kappa Lambda, and as secretary of the National Association of Schools of Music. But administrative legacies also take other forms. As dean, David had the gift of being a caring friend whose advice was wise, whose door was open, and whose smile and quiet laugh sustained the years with welcome grace.

David's retirement from the faculty in 2008 felt much like the end of an era. It is an era, however, that continues to resound in ways beyond number in our music and in our hearts.

A quiet man with a gentle laugh and a warm smile, a sensitive musician of uncommon grace and elegance, a dedicated teacher, and a devoted leader: all Oberlin mourns the loss of a real friend.

*—Steven Plank*
*Andrew B. Meldrum Professor and Chair,*
*The Department of Musicology, Oberlin College*

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