



# ORGELPARK

**INTERNATIONAL SYMPOSIUM 2018**

*in cooperation with the Dutch Clavichord Society*

## Clavichord & Organ: Companions for Centuries

*THURSDAY 7 JUNE*

*FRIDAY 8 JUNE*

*SATURDAY 9 JUNE*

**Now that the new Utopa Baroque Organ has been inaugurated, the International Orgelpark Symposium 2018 focusses on an 'instrumental relationship' that may shed new light on making organ music: namely the relationship between the clavichord and the organ. Given the fact that organists have developed and trained their musical skills on (pedal) clavichords for centuries, the symposium explores how building and playing clavichords may inspire developing new perspectives on dynamics in organ music.**

Free admission. Concerts: € 15,00. More information at [info@orgelpark.nl](mailto:info@orgelpark.nl).

## THURSDAY 7 JUNE 2018

### 14.15 Welcome

### 14.30 Lecture/recital: Early music and dynamics

Christophe Deslignes studied Medieval Music at the Schola Cantorum Basiliensis. He graduated in 1994. He played organetto and organ with Mala Punica from 1992 to 1998. He founded Ensemble Millenarium in 1998. He broadcasted over 40 cd's including 3 organetto solo recordings: *Les Maîtres de l'organetto florentin au XIVème siècle* (1998), *Triple Album* (2014) and *Lucente Stella* (2017). In his work, Christophe Deslignes, demonstrates the importance of dynamic music-making in several ways. Impressive was his concert at the Van Straten Organ in 2013; a fragment can be heard in Orgelpark Research Report #4, downloadable for free on [www.orgelpark.nl](http://www.orgelpark.nl).

#### *Van Straten Organ*

Tablature of Adam Illeborg (1448)	Mensura trium notarum supra tenorem Frowe al myn hoffen
Anonymous (16th century)	Almande de la Nonette

#### *Portativ clavictherium*

Ensemble Convivencia	Estampie Janus
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#### *Dulce Melos*

Conrad Paumann	From Fundamendum organisandi (1452) - En avois
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#### *Organetto*

Anonymous, Ms Lo Add. 29887	Istampita Comminciamento di gioia
Guillaume de Machault (ca. 1300-1377)	De bonté, de valour
Anonymous (trouvère song)	Rotruenge nouvelle

### 15.15 Lecture/recital: Mersenne's clavichord: organ music in clavichord performance in 16th-/17th-century France

Terence Charlston is an internationally acknowledged specialist performer on early keyboard instruments. His broad career encompasses many complementary roles including solo and chamber musician, choral and orchestral director, and teacher and academic researcher. His large repertoire and numerous commercial recordings span the Middle Ages to the present day. Terence is an important advocate of European keyboard music of the 17th and 18th centuries and is co-editor of a six-volume facsimile series, *English Keyboard Music c. 1650–c. 1700*. These include editions and recordings of Matthew Locke, Carlo Ignazio Monza, Albertus Bryne, William Byrd's *My Ladye Nevell Booke*, and French clavichord music. He teaches harpsichord at the Royal College of Music in London where he was appointed Professor of Harpsichord in 2007 and Chair of Historical Keyboard Instruments in 2016. He is also International Visiting Tutor in Harpsichord at the Royal Northern College of Music in Manchester. Before this he taught at the Royal Academy of Music, London where he

founded the Department of Historical Performance in 1995. Over the last five years, he has helped to guide the exciting young vocal ensemble Amici Voices and has guest directed most of their concerts and recording projects. [www.charlston.co.uk](http://www.charlston.co.uk)

**16.00 Break**

**16.30 Keynote 1: The clavichord as a practice instrument for organists**

Joel Speerstra is a Senior Researcher at the Göteborg Organ Art Center and a Lecturer at the Academy of Music and Drama at the University of Gothenburg. He is active as an instrument builder, performer, teacher, and musicologist. He has been a practicing church musician since the age of fifteen and has been giving concerts on historical keyboard instruments since the age of 18, more or less the same time he became fascinated by keyboard instrument building. The bulk of his recent concert-playing has been divided between the organ and the clavichord, often linked directly to a conference, masterclass or summer course. He is a member of the faculty at the Smarano Summer Academy in the Trentino, Italy, and with Per Anders Terning has built more than fifty pedal clavichords, and manual clavichords, for individuals and institutions in Europe, North America, and Asia. He is a recent recipient of the Hilding Rosenberg prize in Musicology from the Royal Swedish Academy of Music.

**17.30 Discussion**

**18.00 Break [dinner]**

**20.15 Concert: Same program twice, on a pedal clavichord (Speerstra), and on the Utopa Baroque Organ**

Harald Vogel is recognized as a leading authority on the interpretation of German organ music from the 14th until the 18th century. As the director of the North German Organ Academy, which he founded in 1972, he teaches historical performance practice on the original instruments. Since 1994, he has also held a professorship at the Hochschule für Künste in Bremen. Harald Vogel has led many master classes at conservatories and universities throughout the world, whereby he has influenced innumerable organists and organ builders. As superintendent of church music and organ advisor for the Reformed Church, he is responsible for a large number of historical organs in northwest Germany. As an expert in organ building, he has been a consultant for many organ-building projects, including restorations and new organs. Examples include the organs at Stanford University's Memorial Church, St. Paul's in Tokyo, and Gothenburg's Örgryte New Church. Among Harald Vogel's many recordings are those on historical instruments made for Radio Bremen between the year 1961 and 1975. Today, these recordings have particular value as historical documentations. In 1981, he founded the Dollart Festival, the first European festival for early music that crosses national borders. Harald Vogel's publications include *Orgeln in Niedersachsen* (Organs in Lower Saxony, Hauschild Verlag, 1997), *Orgellandschaft Ostfriesland* (The Organ Region of East Frisia, SKN-Verlag, 1996), and *Arp Schnitger und sein Werk* (together with Cornelius H. Edskes,

Hauschild 2009/2013). He has edited Samuel Scheidt's *Tabulatura nova* (Breitkopf). In 2008, he received a Honorary Doctorate from Luleå University of Technology.

Dieterich Buxtehude (1637-1707)

Praeambulum ex a (BuxWV 158)

Georg Böhm (1661-1733)

Herr Jesu Christ, dich zu uns wend (3 verses)

Johann Sebastian Bach (1685-1750)

Praeludium et Fuga, C major (BWV 531)

Ciaccona, d minor

(Partita II for violin solo, BWV 1004/5;

transcription ('appropriata al Clavichordo')):

Harald Vogel / Edoardo Bellotti

Fantasia G-Dur (BWV 572)

- Très vite

- Grave

- Lento

## FRIDAY 8 JUNE 2018

### 10.00 Looking back

- Harald Vogel / Notes to the concert on Thursday
- Olivier Feraud / Backgrounds to Arnaut de Zwolle's dulce melos

Olivier Feraud is an archeomusicologist and an anthropologist. He is associate researcher at the Laboratoire d'anthropologie (CNRS/EHESS) and member of the Société Française d'Ethnomusicologie. In his research, Feraud rethinks documentation of sound and vocality, especially in the public domain. As a musician, Olivier plays the lute, focussing on medieval music. He performed on many stages, including radio broadcasts such as Arte Radio, Silence Radio, and Radio Grenouille.

### 11.00 Break

### 11.30 Keynote 2: Aspects of vocality in playing the clavichord (18th century sources)

Bernhard Klapprott studied harpsichord, organ and church music in Cologne and Amsterdam with Hugo Ruf, Bob van Asperen, Michael Schneider, Ewald Kooiman, and in master classes continuo playing with Jesper Christensen and organ with Michael Radulescu. He graduated from his studies in Amsterdam with an advanced degree with distinction in harpsichord performance. In 1991, he was awarded the 1st prize at the 10th International Organ Competition (Bach/Mozart) in Bruges. He performs internationally as keyboard soloist, continuo player and conductor. His discography includes the complete keyboard music of Tomkins (harpsichord, virginal, organ), keyboard sonatas of Benda (clavichord) and a part of the complete recordings of the organ music of J.S. Bach on organs built by A. and J.A. Silbermann. Several of his CDs received awards, including the *ECHO Klassik* and the *Preis der Deutschen Schallplattenkritik*. In 1999 he founded the ensemble Cantus Thuringia & Capella, which presented numerous concerts and recordings emphasising Central German music from the 16th to 18th centuries and performed stage works combined with historical acting. His teaching activities led him to the universities of music in Detmold, Herford and Bremen as well as to master classes and guest lectures in Europe and the U.S. He teaches as professor for Harpsichord/ Early Keyboard Instruments at the Department of Early Music at the University of Music FRANZ LISZT Weimar.

### 12.45 Lunch break

### 14.15 Session 1: Organist & clavichord: Johann Sebastian Bach

- Ulrika Davidsson / Looking forward to the concert tonight
- Gregory Crowell / A Stranger in a Foreign Land: The Clavichord in the New World
- Lothar Bemann / Gottfried Silbermann and his missing clavichords
- Menno van Delft

Ulrika Davidsson maintains a performance career on the piano, fortepiano, clavichord, as well as the harpsichord. She teaches historical keyboard instruments at the Royal Danish Academy of Music, Copenhagen, and at the Academy of Music and Drama, University of Gothenburg, Sweden. From 2007 to 2012 she was Assistant Professor of Historical Keyboards at the Eastman School of Music in Rochester, NY, as well as Music Director of Rochester City Ballet, and the Draper Center for Dance Education in Rochester. Ulrika Davidsson has given concerts throughout Europe, and in the US, Canada, Japan, and South Korea, and has presented recitals and lectures at many international academies and conferences. Dr. Davidsson has graduated from the Eastman School of Music with a Doctor of Musical Arts degree in piano performance and historical keyboards, studying with Barry Snyder, and a Master's degree in harpsichord performance under the tutelage of William Porter. She also holds a Master of Fine Arts degree in piano performance and pedagogy from the University of Gothenburg where Elisif Lundén-Bergfelt was her teacher; and the Organist and Cantor Diploma from The Royal Academy of Music. From 1990 to 1999 she served on the faculty of the School of Music, University of Gothenburg. A generous grant from the University of Gothenburg gave her the opportunity to study fortepiano with Malcolm Bilson, and clavichord with Harald Vogel. 2008-2013 she was on the faculty of the Hochschule für Künste Bremen. In 2013 she was the recipient of Adlerbertska konststipendiet.

Gregory Crowell serves as University Organist and Senior Affiliate Professor of Music at Grand Valley State University, and Director of Music at St. Mark's Episcopal Church in Grand Rapids, Michigan. He has performed widely in Europe, Japan, Canada, and the United States as organist, harpsichordist, clavichordist, and conductor. He has been heard in live performance on WCRB in Boston, WGUC in Cincinnati, WFMT Chicago, Northwest German Radio, Belgian Public Radio, and NPM's *Pipedream*, and has recorded for the OHS and OgeeOgress labels. Crowell has lectured and published widely on matters concerning organology and performance practice, and is the editor of *Clavichord International*.

Lothar Bemmman is the archivist of the Deutsche Clavichord Societät. As a researcher, his main field of interest is the history of the clavichord in the widest sense, focussing on the field around Silbermann and Bach.

Menno van Delft studied harpsichord, organ and musicology at the Sweelinck Conservatory in Amsterdam, the Royal Conservatory in The Hague and the University of Utrecht. Amongst his professors were Gustav Leonhardt, Bob van Asperen, Piet Kee, Jacques van Oortmerssen and Willem Elders. He has given concerts and master-classes throughout Europe and the USA. and made numerous recordings for radio and television. He has been a guest at several Bachfeste of the Neue Bachgesellschaft. In 1992 Menno van Delft founded "Das Zimmermannsche Caffee", an ensemble that focuses on orchestral and chamber music from the Rococo period. With his vocal ensemble "Jan van Ruusbroec" Menno van Delft performs late renaissance music of composers like William Byrd, Peter Philips and Jan Pieterszoon Sweelinck. He is a founding member and soloist of the New Dutch Academy. Together with Siebe Henstra he forms the clavichord duo Der Prallende Doppelschlag and with Stefano Demicheli the harpsichord duo La Bassa Fiamenga. Besides performing, Menno van Delft regularly lectures and publishes on topics such as early keyboard repertoire, performance practice, playing techniques and tuning & temperament. Since 1995 he has taught harpsichord, clavichord, basso continuo and ensemble playing at the Conservatory of Amsterdam (formerly the Sweelinck Conservatorium).

## 16.00 Break

### 16.30 Session 2: Building clavichords / introductions to exposed instruments

- Johan Zoutendijk / Claas Douwes and clavichord building
- Andreas Hermert / The pedal clavichord according to Claas Douwes (1699)
- Peter Bavington / Reconstructing Mersenne's Clavichord
- Sander Ruys

Johan Zoutendijk

Andreas Hermert is an artist and an instrument builder. After high school, he studied organ building in Trier, and decided to focus on harpsichord and clavichord building. In 1998, Hermert established his first workshop in Berlin-Charlottenburg, specialised in reparation and restoration of keyboard instruments, including organs. In 1991 he moved to Berlin-Friedenau, where he opened a workshop dedicated to building organs, harpsichords, virginals, and clavichords. Andreas Hermert built the pedal clavichord for the Heinrich Schützhaus in Bad Köstritz, Germany; it was inaugurated in Mai 2015.

Peter Bavington established his early-keyboard workshop in 1986, following study at the London College of Furniture and two years working with the harpsichord, clavichord and fortepiano maker John Rawson. For the past twenty years, Bavington has focussed entirely on making and restoring clavichords, believing that to produce a really responsive clavichord is the supreme challenge for a keyboard-instrument maker. He is a founder member and past Chairman of the British Clavichord Society, and the author of several articles on the construction, history and acoustics of the clavichord. He lives and works in London.

Sander Ruys, Amsterdam 1958, studied piano at the conservatories in Amsterdam and Tilburg; he graduated in 1982. Having been interested in old musical instruments from a young age, he started building them in 1990. At first to use them himself: he played his Hubbard kit fortepiano, often in public, presenting the instrument in combinations with traverso and cello. In 1998, he decided to start building clavichords. He built his first instrument under the guidance of Jack Schroevers. With Koen Vermeij, he specialized in building clavichords in the style of Christian Gottlob Hubert (1714-1793). At the moment, Sander Ruys focusses on building clavichords in earlier styles as well; he restores and maintains table pianos and harpsichords.

## 18.00 Dinner break

### 20.15 Concert

- Sigrun Stephan / Ars longa - Music for Clavier from the 16th to the 19th Century
- Ulrika Davidsson / The Utopa Baroque Organ and the Clavichord

Even as a child the harpsichordist Sigrun Stephan felt honored to have been born in the same Thuringian town as Johann Sebastian Bach: Eisenach, situated at the foot of the Wartburg castle. During her piano education in Weimar at the music school and subsequently at the Weimar conservatory, she would pass a stone memorial plaque commemorating Wilhelm Friedemann and

Carl Philipp Emanuel Bach; it became her daily reminder that, next to the piano, many other fascinating keyboard instruments exist. At Essen, she studied historical keyboard instruments at the Folkwang Academy, where she subsequently received a lecturing assignment for co-repetition. Sigrun Stephan performs as a continuo player with several ensembles and plays many solo recitals. Since 2006 she has focused her attention on the clavichord. The soft and magical instrument has become her favourite medium, in accordance to her leitmotif, as expressed by Mark Twain in his typically apt manner: 'Noise proves nothing!'

Jan Pieterszoon Sweelinck (1562-1621)	Präludium Toccata (Fitzwilliam Virginal Book)
William Byrd (1543-1623)	Pavana Lachrymae (Fitzwilliam Virginal Book)
Johann Caspar Ferdinand Fischer (1662-1746)	Praeludium und Chaconne in G major (Musicalisches Blumenbüschlein)
Carl Philipp Emanuel Bach (1714-1788)	Fantasia in C major (Sammlung für Kenner und Liebhaber No. VI)
Wilhelm Friedemann Bach (1710-1784)	Fantasie in a minor (F 23)
Fanny Hensel (1805-1847)	Andante in e minor

## SATURDAY 9 JUNE 2018

### 10.00 Session 3: The clavichord in the 20th and 21st century (part 1)

- Klaas Hoek / The harmonium as the 21st century clavichord
- Jan Raas / The clavichord - captive of the past or venturing in the present?  
Thoughts about the liberation of a historical instrument.

After having graduated at the Royal Military Academy, Klaas Hoek started studying at the Maastricht Conservatory with Kamiel d'Hooghe and Ton Koopman: organ and harpsichord; he was awarded the Prix d'Excellence for organ in 1976. Hoek was one of the first Dutch musicians to play new compositions for organ and for clavichord by composers such as György Ligeti, Iannis Xenakis, and Mauricio Kagel; he premiering an impressive number of these new works, quite often in the presence of the composers. In 1983 Klaas Hoek was among the prize winners at the International Gaudeamus Competition for Performers of New Music. In the late 1980s, Klaas Hoek started including the harmonium in his concerts; today, he is one of the very few specialist in playing American and German style harmoniums. Currently, he prepares a dissertation about the ways of music-making these instruments inspire to. Making music, improvising, and composing come together in Klaas Hoek's work, both as a composer and as an artistic leader: together with Andreas Fröhling and Gijs Burger he is responsible for the festival *Utopie Jetzt* in Mülheim, Germany, since 1995.

Jan Raas studied at the Conservatory of Amsterdam (diploma for solo organ *cum laude*). He was awarded the prize for improvisation and the *Eugène Calkoen Prize* and crowned his studies with the *Prix d'Excellence* in 1977. In 1974 he was successful at the Dutch National Improvisation Contest and won both prizes: for choral improvisation and concert improvisation. In 1975, 1976 and 1977 he was the winner of the International Organ Improvisation Contest at Haarlem. From 1972 until 2012 Jan Raas was organist of the Mozes & Aäron Church in Amsterdam. Jan Raas was professor at the conservatories of Maastricht, Amsterdam, and Utrecht: organ literature, historical performance practice and improvisation. He has also given many masterclasses and courses on interpretation and improvisation worldwide.

Jan Raas is also active as a composer. Works of his have been commissioned a.o. by Copenhagen Cultural Capital of Europe and several broadcasting organisations. In 2009 his composition *Motion-Emotion* for organ and percussion was awarded the Dutch Hinsz-prize. Recently he composed *Tango voor Mineke* (organ), *By the Way* (clarinet solo) and *Petit Rêve* (harmonium). From about 1985, Jan Raas became interested in the clavichord. He is one of the founders of the Dutch Clavichord Society and publishes regularly in its magazine *Clavichord International* which has grown into an international platform for performers, musicologists and builders.

### 11.00 Break

### 11.30 Session 3: The clavichord in the 20th and 21st century (part 2)

- Jean Kleeb / Clavichord without frontiers
- Franz Danksagmüller / Newest clavichord musics

Jean Kleeb, born in Brazil, studied composition and school music at the São Paulo University. He moved to Germany in 1991; he is composer, pianist, choir director, teacher and arranger. Among his

compositions are works for choir and for orchestra and piano; they include contemporary Western influences as well as references to world music, and are published by companies such as Bärenreiter and Helbling. Among them *Missa Brasileira*, *Magnificat* and *Luther - Ein Weltnusik-Oratorium*. Furthermore, Jean Kleeb Darüber specializes as an improviser, combining elements from several realms of jazz, under titles such as *Classic goes Jazz*, *Baila Negra*, *Beethoven goes Jazz*, and *Southway*. His interest in merging cultures turned his attention to the clavichord as well a few years ago. It led to a way of music-making that connects influences from renaissance music, bossa nova, and samba; Kleeb performs solo on the clavichord as well as in his trio 'Viola da Samba' (voice, viola da gamba, and clavichord).

Franz Danksagmüller studied organ with Michael Radulescu (Vienna), Daniel Roth (Paris) and Bernhard Haas (Stuttgart). He studied composition with Dietmar Schermann and Erich Urbanner at the University of Music and Performing Arts in Vienna, as well as electronic music and music technology at the Studio for Advanced Music & Media Technology with Karlheinz Essl in Linz. He won several prizes at international competitions. From 1995 until 2003 he was assistant of Michael Radulescu at the University of Music and Performing Arts in Vienna. Since Franz Danksagmüller is Professor for Organ and Improvisation at the Academy of Music in Lübeck; in 2018 he was appointed visiting professor at the Royal School of Music in London, UK. His compositions include chamber music, music for organ, choir and electronic, music for theater pieces, silent films and a passion. Among his projects were performances with music for silent films in various instrumentations, crossover-projects with vocalist Lauren Newton, the project 'bux21' on themes by Dietrich Buxtehude with saxophonist Bernd Ruf, and an improvisation project with cellist Dave Eggar via the internet.

#### **12.45 Break**

#### **14.15 Session 4: Rediscovering dynamics / lecture recital**

After studying musicology and organ playing at the Franz Liszt Academy of Music in Budapest, Dóra Pétery studied clavichord at the Helsinki Sibelius Academy with Miklós Spányi (Finland), and organ with Hans-Ola Ericsson at the Musikhögskolan i Pitea (Sweden). She plays regularly recitals as a soloist and in different chamber music groups on the organ, clavichord, harpsichord, and clavichord. Her repertoire extends from renaissance to contemporary music. Dóra Pétery has played several premieres in close cooperation with the respective composers. In 2014 Pétery got the first prize of the Cage Foundation in Halberstadt as a performer of contemporary organ music. She is organist at the Csillaghegy Lutheran Church in Budapest, as well as an assistant lecturer at the Church Music Department at the Franz Liszt Academy of Music.

#### **15.15 Session 5: Student presentations**

- Dalyn Cook / Wonder Woman: Lotta van Buren and the American Early Music Revival
- Franjo Bilic / Clavichord as a pedagogical starting point for other keyboard instruments

#### **16.00 Break**

**16.30 Final Concert: Menno van Delft & Franz Danksagmüller**

Franz Danksagmüller

tremblant for organ solo

“Kyrie” (commissioned work for the Hildebrandt-Tage, Naumburg 2017)

organised silence for clavichord and live electronics

“A Fancy” (commissioned work for Henry Fairs, 2017) played on the clavichord