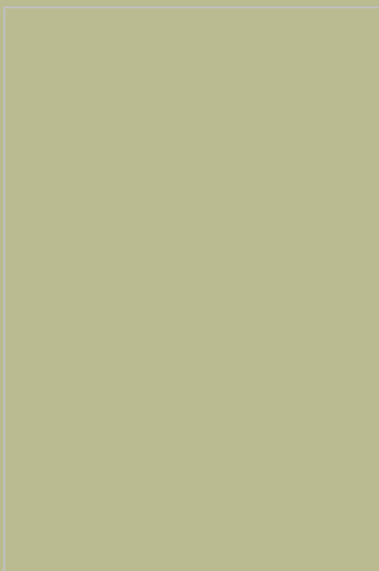




BOSTON PIPINGS

news and notes for members of Boston Chapter AGO

Boston Chapter Final Program of the 2012-13 season



*George Faxon at Trinity
Roger Voisin, photo*

"FAXON 100" will end the 2012-2013 season with a festive remembrance of Boston legend, George Faxon, one day before his Centennial on Tuesday, May 14, 2013 at Old South Church in Boston. Come to the annual meeting in Gordon Chapel at 6:00 and enjoy some light refreshment before the main event at 7:30 in the Old South Sanctuary. Organists close to Mr. Faxon will perform music that celebrates the musical legacy of this great Boston personality. Performers will be organists Leo Abbot, Richard Grant, Fred MacArthur, Thomas Murray,

Roger Vine, and violinist, Emily Faxon, George's daughter. Music will include compositions by Bach, Ellington, Jongen, Strayhorn, Stoughton, Nancy Faxon and others. Jonathan Ambrosino will be the Master of Ceremonies for this most festive of evenings. Gala reception to follow in Gordon Chapel. The general public is encouraged to attend the concert: please invite your friends and family!

April 23, 2013

Final Chapter Program

Middelschulte Success

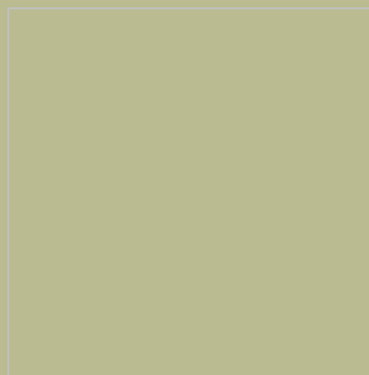
Save the Date!

Interview with 13 year old

Forrest Eimold

Attend a live concert

Region 1 & 2 Regional Convention is in Hartford June 30-July 3. Registration is [here](#). Other regional convention details are [here](#).



Boston Chapter hosts a **Willhelm Middelschulte** Sesquicentennial Celebration Concert

On Saturday, April 13 at 1 o'clock in the afternoon at Church of the Advent audience members were treated to a wealth of music and intellect with a presentation of the major organ works of Wilhelm Middelschulte (1863-1943) by Brink Bush, Heinrich Christensen and Christopher Howerter.

Heinrich Christensen, Brink Bush and Christopher Howerter

Beginning with the famous Pedal Solo made famous by Virgil Fox, this program clearly show-cased the four major facets of Middelschulte's compositional style: canon at any interval, symmetrical inversion, preexisting themes (especially by Bach and on "BACH") as well as permutation and augmentation of themes within the framework of the composition. The performances were augmented by illuminating commentary by Middelschulte scholar, Brink Bush. Musical highlights of the day included the composer's transcription for organ of J. S. Bach's Goldberg Variations (1926), played by Mr. Christensen; two movements from the Concerto for organ on a theme of Bach (1917-18), played by Mr. Howerter; and the massive Passacaglia (1901), played by Mr. Bush. Afterwards an extraordinary reception with fine food and champagne was provided. To top off an already rich day, a brief slideshow of vintage photographs was presented that illustrated the life, works and places of this rarely heard composer. It is exceptional to hear a presentation that so dramatically reveals the lineage and musical influences, both on a composer, and on those that follow him. The event was sponsored by the American Guild of Organists, Boston Chapter, Nelson Barden & Associates, Mary Fiske, and Marshall & Ogletree LLD with special thanks to Mark Dwyer, Ross Wood and the Church of the Advent.

SAVE THE DATE

Dr. Max Miller, Remembered: Boston University and the Boston Chapter of the American Guild of Organist will host a service of remembrance celebrating the life and music of Dr. Max Miller at Marsh Chapel, Boston University on **Sunday, September 8th, 2013 at 3 pm** in the afternoon. Please save this date for what will certainly be an emotional and loving tribute to our beloved colleague.

Interview with Forrest Eimold by John Robinson

JR: So Forrest, we've all been thrilled by your organ playing, not to mention your composition and piano playing: hearing the Livre du Saint Sacrement of Messiaen performed by a 13 year old isn't something you hear every day. How did you come to learn the organ?

FE: I officially began organ lessons when I was in the sixth grade at St. Paul's Choir School under Mr. John Robinson, but I had the occasional organ lesson in the fifth grade. At the end of said year I began improvising on a weekly basis during the Communion at St. Paul's. I came to the organ from the piano, so it was therefore a big adjustment; I still play the piano to this day, however, as well as the harpsichord. My primary joy in playing the organ is the ability to orchestrate beautiful sounds in the relatively small space of a console; I also enjoy my playing Mass weekly at St. Paul's, for I find it very rewarding to help enhance the congregation's religious experience there.

And we heard you play Messiaen's Oiseaux Exotiques with the NEC College Wind Ensemble, so you clearly have a thing for Messiaen?

Yes, very much so. Messiaen is one of my favorite composers, for his music has a luminosity which cannot be found in any other composer that I know of. This ecstatic and most wonderful music seems to contain part of my soul, as I hope it does for everyone else; it is for this reason that Messiaen is such a brilliant composer. I have also played Messiaen's fifth prelude from his Préludes composed in the years of 1928

and 1929, and am currently learning the fourth movement from his *Vingt regards sur l'enfant-Jésus*, one of his most sublime pieces.

Can you talk briefly about some trends in your improvising techniques at St. Paul's in Harvard Square, where, as you mention, you play for Mass each Friday as junior organ scholar?

When I improvise at Mass, my main goal is to create an atmosphere with my music that is appropriate for prayer. Therefore, I often emulate post-minimalistic music, for that allows for people to focus on prayer. Although I maintain a unique sound in my improvisations, one may hear comparisons between my improvisations and the work of composers such as Hugues Dufourt, Henri Dutilleux, Morton Feldman, Charles Ives, and John Tavener. However, when improvising in a church whose congregation is not necessarily familiar with these sorts of works, I refrain from using any extreme dissonance that may harm the congregation's prayer. My improvisations are very spectral in nature, for they revolve around sound and its very essence.

Improvisation by Forrest Eimold aged 12

More broadly, where did your musical ability come from? For many of us, discipline and hard work account for at least half of our ability, but you seem to have been literally gifted?

I was born into a family that has great regard for music in all of its forms. My parents, although not musical professionally, both grew up with music as a major part of their day, my mother being a pianist, my father a guitarist. I have worked very hard to develop my gifts, and am still doing so. I began studying piano when I was six years old with Mrs. Doreen May, whose teachings have always been with me, for she taught me the joy and wonder of music. I have been very well prepared by my music teachers at the New England Conservatory of Music Preparatory School, where I take my piano, composition, and music theory lessons, and by my music teachers at St. Paul's Choir School, where I take my vocal, organ, counterpoint, and harmony lessons.

You live in an age of many styles in composition: how do you like to navigate that choppy sea and find your own voice?

I believe that if one is to have a truly original voice, one must, almost paradoxically, draw from as many musical influences as possible, influences that one is close to, influences that resonate with one's own ideas about musical aesthetics. Regarding musical, aesthetics, I am of the opinion that composition needs to have the power to greatly move people, to have a deep effect on people, as the works of the great masters do, such as Johann Sebastian Bach and Ludwig van Beethoven. I have a great many different influences from a compositional standpoint, ranging from all different

corners of 20th- and 21st- century music, of which certain movements stand out to me. Perhaps most paramount is that of spectralism, music that is based upon the essence of a tone, of which I am particularly interested in the composers Gerard Grisey, Hugues Dufourt, Tristan Murail, and Kaija Saariaho. I am also very influenced by post-minimalism, especially of composers John Luther Adams and Ingram Marshall. Some of my lesser, but nonetheless important, compositional influences include: from approximately the first two-thirds of the 20th century, Alban Berg, Earle Brown, Charles Ives, and Darius Milhaud; from the later part of the 20th century, Witold Lutoslawski, Luigi Nono, Olivier Messiaen, Krzysztof Penderecki, Giacinto Scelsi, and Karlheinz Stockhausen; and from currently living composers, Larry Thomas Bell, Meredith Monk, Per Norgard, and John Tavener. I firmly believe that study of music from the past eras is very important for the development of compositional technique, even if used in a contemporary idiom. It is for this reason that I often explore the works of the great masters, such as Thomas Tallis from the Renaissance Era, Johann Sebastian Bach from the Baroque Era, and Ludwig van Beethoven, Franz Schubert, and Felix Mendelssohn from the Classical and Romantic Eras. These composers exhibit marvelous technique and brilliant creativity.

We're all looking forward to hearing you (now aged 13!) perform the complete Livre du Saint Sacrement on June 2nd at St. Paul's in Harvard Square. This should be quite an event; can you tell us a bit about your musical journey in preparing this work?

This work has been very important in my development as an organist, for each movement presents different challenges, whether they be of registration, expression, or technicality. I began working on the piece by simply playing through all of the movements many times, until I was able to get a sense of what I needed to work on the most. After that, I worked on individual movements in a somewhat chronological order, but also keeping in mind the more challenging movements as well, such as la Transubstantiation and les deux murailles de l'eau, working on them at the same time as the movements I learned in chronological order.

Finally, we've talked a lot about music, do you have any other interests?

Although music is my paramount interest, I enjoy reading quite a bit, and many of my compositions are based upon my readings, such as my current project, a tone poem based on Dante's Inferno. I also like to play tennis in the spring and summer. I have a great interest in nature, and that interest has also lead to many different pieces of mine, including a piece about Aurlandsfjord, a fjord of Norway, and a series of pieces regarding clouds. I love to hang out with friends, whether they be musical or non-musical ones.

Check out performances on our BAGO calendar page [here](#).

April 26

Jacob Street in Winchester
Wiltrud Fuchs in Holliston
Chamber music in Worcester

April 27

Musicians of the Old Post Road in Boston

April 28

Music of Resurrection at Old South, Boston
Choir at St. Paul Church in Cambridge
Duo Webster & Lynch at Trinity

J D Christie & instruments in Needham
Wesley Hall in Worcester

5 organists at St. Thomas, Jamaica Plain
Evensong in Chestnut Hill

King of Kings at St. Paul's Church, Cambridge

May 1

Wurlizer in Providence
May 3
Greg Crowell plays Clavichord
May 5
Jennifer McPherson at Holy Cross College, Worcester
Hutchings-Votey centennial in Providence
Evensong in Lincoln
May 10
Matthias Jacob in Boston

Boston Chapter American Guild of Organists, Timothy Hughes, Membership Secretary,
247 Washington St #24, Winchester, MA 01890

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