

the voice

organ

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For Huw Morgan.

*playing the organ became playing **with** the organ.*

*the organ became for me a machine gaining life: I talked to it—admiring the breathing of the bellows, the movements of the abstracts back and forth, the movements of the stops and keys, the clapping of the wooden material. I talked – and the machine discovered its voice: **she** responded!*

*but even before playing, while she gained my attention when I admired the lovely stops and paintings and sculptures on her body, **she** began to talk.*

playing with the organ then became dancing with the organ.

we began to talk to one another and to dance together to achieve miracles and wonderful visions.

the organ as a living machine: gaining life like the puppet on a string and the machine in E. Th. Hoffmann's and H. v. Kleist's narrations.

listen to her incredible voice!

exploring the fascinating partial row as a sustained chord (changing, gaining and giving up density again, gaining volume again (and so on) – thus varying colors and pitches).

the table reflects of course only the row of the well-tempered keys.

playing (with) the organ now means playing not primarily on the keyboard, but with the stops. playing the organ here means moving and controlling the stops (and maybe the key pressures) continuously.

weights or gum wedges help to hold down the keys.

any dynamics, any omissions of partial tones, but try to save the lower ones to evoke their partials.

any stops and colors of the organ but try to discover (at first) (primarily) the foundation stops, the equal pitches of flutes and strings.

the chord can be represented by only one single tone but never leave the continuous sound of the sheer endless breath of the organ.

the challenge: transforming the sustained sound (chord) continuously – at the same time playing (fragments of) the chant (here in bass clef) which can emerge in high or low octaves (free transpositions of the notated phrases).

any transformations of these fragments. quasi recitativo. free durations, molto rubato.

YES:

playing (with) the organ could mean playing indoors and outdoors.

opening the windows and / or the doors.

or: recording the outdoor sonority—presenting a tape with fixed media from the surrounding while playing the organ.

welcoming the architectural, social and sonic specifics of the site.

welcoming all noises from inside as well as from outside.



