

*Gramola*



## **Harpisfly**

### **A Story of Gordon Murray and His Instruments**

#### **Girolamo Frescobaldi** (1583–1643)

- [1] Toccata seconda, from: Toccate e partiture d'intavolatura, Libro II. Roma 1627 4:01  
**Dubee Sohn** – Grimaldi

#### **Jan Pieterszoon Sweelinck** (1562–1621)

- [2] Variations on “Onder een linde groen” (Unter der Linden grüne), SwWV 325 5:06  
**Erich Traxler** – Ruckers

#### **Thomas Tomkins** (1572–1656)

- [3] A Sad Pavan for These Distracted Times 6:07  
**Paulina Žmuda** – Ruckers

#### **Louis Couperin** (1626–1661)

- [4] Prelude in D minor, from Suite IX 2:28  
[5] Chaconne in D minor, from Suite IX 2:35  
**Stefan Gottfried** – Dumont

#### **Johann Sebastian Bach** (1685–1750)

- [6] Toccata in C minor, BWV 911 10:46  
**Dubee Sohn** – Skowronek

#### **György Ligeti** (1923–2006)

- [7] Hungarian Rock (1978) 5:13  
**Aurelia Vișovan** – Skowronek

**Jean-Henri d'Anglebert** (1629–1691)

Suite in D minor

- |    |                     |      |
|----|---------------------|------|
| 8  | I Prélude           | 5:24 |
| 9  | II Allemande        | 3:29 |
| 10 | III Courante        | 1:37 |
| 11 | IV Sarabande. Grave | 3:43 |
| 12 | V Gigue             | 2:25 |

**Paulina Žmuda** – Dumont

**Stefan Gottfried** (\*1971)

- |    |            |      |
|----|------------|------|
| 13 | Jazz-Impro | 3:05 |
|----|------------|------|

**Stefan Gottfried** – Dumont

**Carl Philipp Emanuel Bach** (1714–1788)

- |    |  |       |
|----|--|-------|
| 14 | Fantasia in F-sharp minor, Wq.67 H.300 | 11:41 |
|----|--|-------|

**Erich Traxler** – Skowronek

**Ludwig van Beethoven** (1770–1827)

- |    |                                  |      |
|----|----------------------------------|------|
| 15 | Andante FAVORI in F Major WoO 57 | 8:40 |
|----|----------------------------------|------|

**Aurelia Višovan** – Walter Pianoforte (Hammerklavier)

**Joseph Haydn** (1732–1809)

- |    |                                     |      |
|----|-------------------------------------|------|
| 16 | Divertimento in C Major, Hob. XVI/7 | 4:38 |
|----|-------------------------------------|------|

**Paulina Žmuda** – Walter Pianoforte (Hammerklavier)

**Wolfgang Amadeus Mozart** (1756–1791)

- |    |                             |      |
|----|-----------------------------|------|
| 17 | Fantasia in D minor, KV 397 | 5:58 |
|----|-----------------------------|------|

**Aurelia Višovan** – Walter Pianoforte (Hammerklavier)

## Forward to 'Harpstify': A Story of Gordon and His Instruments

By Ann Murray

In 2017, not long after March 12 when everything changed, I looked at the room full of wonderful harpsichords that had become Gordon's gradual collection since 1975. Since one of his retirement hopes was to record on them I had the idea that perhaps some of his former students might make recordings that would become a commemorative CD. I first shared this possibility with Professor Ulrich Vette, Tonmeister at the mdw – University of Music and Performing Arts Vienna who was immediately interested. Together we approached the Rector, Ulrike Sych who also endorsed the idea with the proceeds directed to the Stipendium at the University for special student projects which needed financial help.

As Ulrich Vette had already recorded one of the musicians in our home, he knew that the large room was an excellent recording studio. Musicians were contacted and eager to be part of the project. Erich Traxler was also immediately interested and agreed to be the Musical Advisor for the choice of pieces as well as to help collaborate with the musicians.

Next Ulrich and I went to visit Mr. Richard Winter at Gramola with a possible plan and views of the harpsichords photographed by Martin Shi of the mdw. Mr. Winter also was taken with this project which prompted a temporary recording studio to be set up in my home.

During 2019 Professor Ulrich Vette took early retirement and was succeeded by Ina Nikolow who took over the sound engineering responsibility. With special thanks to both of them for their continued support and to Gramola, we have a finished product which we hope you will enjoy.

Ann Murray, October 15, 2020.



*Gramola*

## 'HARPSIFLY: A STORY OF GORDON AND HIS INSTRUMENTS'

**GORDON CHARLES MURRAY**

**12 April 1948 – 12 March 2017**

By way of introduction to this extraordinary musician who had a special way with words and with relating 'words and language' to the interpretation of music, and to relate the interesting facts about Gordon's development as a musician and teacher of harpsichord, I decided to gather some childhood history from his two sisters. I met Gordon while studying Music Education at McGill University in Montreal, Quebec, in 1968 after he moved to McGill from Mount Allison University in Sackville New Brunswick, Canada. Gordon was of course, in Performance Practice for Organ. He discovered the harpsichord at this time. Here is where he came from, Kensington, Prince Edward Island. In the words of his two sisters, Jean and Margaret, I introduce to you the early years of Gordon Murray.

### **Jean Brown and Margaret Murray**

Halifax, Nova Scotia, Canada

*"Gordon's interest in and affinity for music was evident from a very young age. While still in a highchair he would sit after a meal with chin in hands listening to Dad play the piano. When he was tall enough to reach the notes, much to the surprise of his family he would pick out tunes on the piano. In his early years, he had bouts with congestion so was required to spend time indoors. He learned to operate the record player, enclosed in a wooden box, set on the floor for easy access and I have memories of him putting on a record, closing the cover and sitting on top to listen. Often his choice would be classical. Often too, he would play the same record over and over! Mom, his first teacher when he was about 4, introduced him to Ada Richter's program 'The Three Bears' and was struck with his delight (Aha!)*

*at discovering the same note happened an octave higher - just a different pitch. He actually had perfect pitch which allowed him to turn the cream separator at the farm where we spent summer holidays. The speed of turning was critical and Gordon knew that the proper hum was the key of F#. After several years of informal learning with parents as teachers, at 7 or 8 years of age he began formal study with Gabriel Chiasson, a noted teacher in Summerside, and, until going to Mt A in 1965, had lessons twice weekly. As a very young lad he was fascinated with organs. When visiting various churches with the family, he would ask permission to 'try the organ' (whether pipe or electronic) and surprise listeners at his ability. From age 8, he substituted occasionally as organist in the church where Dad was minister and at 11 became full time organist for morning and evening services serving weekly until he left for university. When the Kensington Centennial Chorale was formed in 1962, he became official accompanist. Musical Festivals were part of the family's life and Gordon participated in piano, voice and recorder classes as well as in choirs, in the PEI Musical Festivals. He accumulated many 'red ribbons' designating first place! In the early '60's the family entered a 'family class' and became a 'two-pianos eight-hands' entry offering an arrangement of Beethoven's 'Shepherd's Dance' with Gordon and Dad on one piano and sisters, Jean and Margaret, on the other. With only one piano for practice, it was a challenge to put the pieces together! The Webcor reel-to-reel tape recorder assisted. While still in school and again at Mt A, he participated in the Halifax Kivans Festival, one year winning "Star of the Festival" and another an opportunity to appear with the Halifax Symphony."*

Another friend from Kensington, Prince Edward Island where Gordon lived, is a practicing musician in the world of Music Education. Her name is Nancy Rogerson and we have been in touch with her often over the years when we attended High School reunions for Gordon and his classmates at Kensington High School. Here are her words about playing music together or competing in Music Festivals as children.

### **Nancy Rogerson**

Summerside, P.E.I.

*"I can say a few words about Gordon and his music during our growing-up years.*

*I remember Gordon playing piano from about the age of three. I believe his mother was his first teacher. I also took lessons from her as a pre-schooler and we played duets for fun and in the Island Music Festivals.*

*Gordon began study with Gabriel Chiasson in Summerside, PEI once he started school, I believe. Gordon had a strict practice routine and spent many hours on daily practice. He played in a great number of piano classes, with a variety of genres, at our Island Music Festivals and was always the top competitor. He ran away with numerous awards every year and was "The Star", in the Stars of the Festival Concerts, which were held at the completion of each festival year.*

*Another memory ... Richard, my husband, remembers going past the school where Mr. Chiasson taught Gordon. Mr. Chiasson and Mrs. Murray were in deep discussion, no doubt about Gordon's music. Meantime, twelve-year old Gordon was whipping the family car back and forth at quite a high speed in the parking lot. His love for cars, was also obvious from an early age.*

*Gordon accompanied both Junior and Senior choirs at the United Church in Kensington, P.E.I as a young boy. He at-*

*tended the practice sessions and the weekly services and was also accompanist each year for all of our local school choirs at the music festival and other public events. His Dad, Dr. Murray, would go into our local schools and prepare choirs to sing at the Festival. Receiving this vocal training was a community blessing and the only opportunity some of the local children had to express themselves through music. The citizens of Kensington were so very fortunate to have the many opportunities provided to them by the Murray family. These things can be taken for granted as a child but I do believe that, as adults, so many of us realized the musical foundation we had been provided with and will always be grateful.*

*In 1962 Dr. Murray decided to form "The Centennial Chorale". It was comprised of twelve young women, some young married ladies and some of us still in school. We were girls who had been in his choirs over many years. We began rehearsing 3-and 4-part arrangements from every genre and would go on to perform in many locales during P.E.I. Centennial Year 1964. Of course, Gordon was our accompanist and gave freely of his time for all rehearsals and performances."*

In 1965 Gordon's family moved from Prince Edward Island to Nova Scotia which coincided with his start to University. He attended Mount Allison University, known as Mount A. in Sackville, New Brunswick. He became the Chapel organist, playing services during the week as well as on Sundays. He studied piano as a main instrument towards a Bachelor of Arts Degree with a major in music.

I introduce to you two of his alumnae from his time at Mount Allison, 1965-1968.

## **Nancy F Vogan**

Professor Emerita  
Mount Allison University  
Sackville, NB

*"I remember Gordon Murray as a talented young musician and a thoughtful, kind and fun loving fellow student. We both studied piano with Professor Howard Brown.*

*Gordon was involved in numerous music activities at Mount Allison. It was an exciting time at Mount A as the brand new Marjorie Young Bell Conservatory of Music building was just being completed. However, it was not finished in time for the opening of term so the first few weeks of classes and lessons were still held in the old three-story Conservatory building that had opened in 1891. But within a few weeks, activities were suspended for several days while the move to the new building took place, and by early October 1966 everything from the old building had been moved, including all the pianos. It marked the beginning of a very busy year.*

*During that era Mount Allison used to send out concert groups on tour at the end of spring term to perform school concerts and participate in occasional church services throughout the Maritimes. Gordon was involved in these tours and in the spring of 1967 he served as both accompanist and driver for a group that included David Moore (trumpet), James Farmer (tenor) and me (piano). For three weeks we travelled to various places in Prince Edward Island and New Brunswick. A highlight of our tour was a visit to Grand Manan Island in the Bay of Fundy where we spent the holiday weekend in May. We gave two school concerts as well as an evening concert and also took part in two church services with Gordon playing organ and me on piano. We were treated royally and were even taken lobster fishing. Throughout the tour Gordon insisted on calling me 'Harvey', a nickname I had acquired because of*

*a mistake in a caption on a newspaper photo of the New Brunswick Youth Orchestra.*

*In the fall of 1972 I returned to Mount Allison to begin what turned out to be a 40-year teaching career at my alma mater. During that time I saw Gordon several times as he frequently visited the campus during his trips home from Europe. I would hear a knock on the door and a voice would say 'Harv, are you there?'*

## **Pamela Steeves-Bowman,**

Mount Allison University alumnae 1968

*"Gordon was my accompanist at Mount A for the 1967-68 year. Our first prize placement in a 'Lieder' class confirmed my entry into the Rose Bowl competition which was for the top vocalists of the festival.*

*I spoke with a Mount Allison Music alumna who was a few years behind us. She remembers Gordon from a concert tour at her high school, and says it was part of her decision to choose Mount A. He was truly a brilliant music student. It seemed he could sight read and perform anything with aplomb. He was kind and even tempered, well liked and admired by students and faculty alike."*

In 1968, one of his professors, Carlton Elliott, suggested that Gordon go to McGill University in Montreal as he was to take a sabbatical year. Gordon's piano teacher was Prof. Elliott's wife, Patricia Grant Lewis Elliott. Gordon received Nova Scotia Talent Trust Scholarship grants in both 1968 and 1969 that assisted his studies in Montreal. Decades later he appeared at Pier 21 in Halifax as solo harpsichordist as part of a Nova Scotia Talent Trust Recipient Alumni Gala Concert which was broadcast on CBC Radio. Gordon decided to stay in Montreal where he gained a Bachelor of Music Degree in Organ Performance with Professor John Grew from McGill University as well as a

certificate in harpsichord from Kenneth Gilbert from the Conservatoire de Musique de Montréal. He began to learn French thanks to the family where he stayed his first year, M. et Mme Lécullier. This was his preparation for being able to speak French so well when he went to France. During this period, he continued as church organist, playing first in St. Cuthbert's Anglican Church in Montreal and then as organist at Queen Mary Road United Church, thanks to his professor of organ, John Grew. Here are a few words from John Grew, Gordon's organ professor at McGill.

### **John Grew**

Professor Emeritus,  
McGill University, Montreal, Canada.

#### ***"Remembering GORDON at McGill"***

*"This story begins with a phone call from Patricia Grant Lewis in January 1968. She was Gordon's piano teacher at Mt. Allison University and was a bit of a legend having been a pupil of Lubka Kolessa, Rudolf Firkusny and Claudio Arrau. She was heard regularly in recital and performing with the Toronto Symphony on the Canadian Broadcasting Corporation (CBC). I well remember a broadcast on the CBC from Massey Hall with Joseph Krips conducting the TSO. This was during the time I was studying with her at Mt. Allison some seven years earlier.*

*I had just settled in Montreal in September 1967 at Queen Mary Road United Church where I succeeded Kenneth Gilbert to the post as organist and choirmaster. This was the first of the three Beckerath organs that had arrived in Montréal thanks to the pioneering efforts of Kenneth Gilbert and Raymond Daveluy. This organ was frequently heard on the CBC and many visiting European organists were featured including André Marchal, Marie-Claire Alain, Anton Heiller, Gustav Leonhardt, Montserrat Torrent and Harald Vogel.*

*The phone call from Patricia Grant Lewis was to congratulate me on my new position, but also to explain that she was planning on taking a sabbatical leave and she had this very talented student by the name of Gordon Murray. She wanted to know if he could come to McGill to study organ with me. The Dean of Music at the time was the legendary Helmut Blume and he held Patricia Grant Lewis in great esteem. I was an hourly rate instructor at McGill but Blume was very supportive. So, Gordon became one of my first students at McGill and we were able to find some scholarships for him given his promising background.*

*At this time I was able to introduce Gordon to the harpsichord as well. The Beckerath organs marked a return to mechanical-action instruments for Canadian organ builders, and Gordon readily understood all the musical advantages to touch and articulation. Also, the harpsichord captivated his musical imagination. The following year he was also able to enter the Conservatoire de Montréal in the harpsichord class of Kenneth Gilbert just before Kenneth left for his career in Europe.*

*I was able to take a leave of absence from the church in 69-70 and this allowed me one more year of study in Europe. I was allowed to install Gordon as my replacement as organist. The choirmaster replacement was John Whitelaw who was studying with Gilbert at the Conservatoire. John Whitelaw went on to hold several positions in Belgium. Gordon completed his Bachelor of Music at McGill and then went on to win a Canada Council Artist Award which allowed him three years of study as both harpsichordist with Gilbert in Antwerp and organ with Marie-Claire Alain in Paris. This launched Gordon's career and he held positions in Paris, Graz, and finally he was named the successor of the legendary Isolde Ahlgrimm in Vienna. I have always thought that my teaching career at McGill began at the top with remarkable talents like Gordon Murray."*

In 1971 Gordon was awarded his first of three Canada Council of the Arts Grants to study organ in Paris with Marie-Claire Alain, who had been John Grew's teacher as well. During the summer prior to this he studied organ in the Haarlem Summer Academy with Anton Heiller and also harpsichord in Antwerp at the Vleehuis with Kenneth Gilbert, this latter having been organised by Dr. Jeannine Lambrechts-Douillez, (February 13, 1928-July 12, 2020) who became a good friend until she died in July 2020.

### **Paris, France: 1971-1972**

In a small room at the Cité Universitaire, Gordon roomed in the Maison du Liban (Lebanon House) and met some interesting friends with whom he could discuss global concerns and journalistic endeavours by fellow students. He also came into contact with harpsichord builders such as Hubert Bédard, Reinhard von Nagel, Frank Hubbard and William Dowd. Gordon finished the voicing of a few Italian Frank Hubbard instrument kits in his small room thus learning the art of preparing the touch to be even for the plucking mechanism of these harpsichords. As he had worked several summers in Canada with a piano tuner, he was used to tuning and learned further about tuning harpsichords.

In order to have practice time on the organ at St. George's Anglican Church, under the talented Susan Landale, who was organist at the time, Gordon sang in the choir. A few years later he took over as organist and choir master at this church until we left Paris in 1982. During this first year in Paris, Gordon studied with Marie-Claire Alain and improvisation with André Isoir.

### **Antwerp, Belgium: 1972-1973**

During this year, Dr. Jeannine Lambrechts-Douillez (1928-2020) and her husband, George Lambrechts, were most

helpful in finding a flat for us to live in that allowed for pedestrian access to the Vleeshuis, or Butcher's Museum where many original harpsichords, virginals and spinets as well as other kinds of instruments were preserved. Jeannine Lambrechts allowed Gordon to use the Johannes Daniel Dulcken 1747 Flemish harpsichord for daily 'practice'. There were many tourists who came along and had the chance to hear the sound of this unique instrument while visiting the amazing structure of the *Butchers' Museum*, or "*Vleeshuis*".

He also played the Couchet Virginal in a small antechamber which produced a most unique and wonderful sound. At the Plantin-Moretus Museum there was also a 'mother and child' Ruckers instrument which provided further background knowledge to Gordon's professional development.

This year in Antwerp gave Gordon the opportunity to experience period instruments in a historical setting.

As Antwerp was also close to Holland he would also travel to St. Bavokerk in Haarlem to practice organ from time to time. Cold and damp it was but Gordon was prepared with some 'fingerless gloves' knitted by his mother for this practice adventure.

In June 1973, Gordon achieved a concert diploma from the Royal Flemish Conservatory for Harpsichord with Kenneth Gilbert.

He also had two lessons with the renowned harpsichordist, Gustav Leonhardt in Amsterdam. In July 1973, Gordon and Ann were married in the Town Hall in the center of Antwerp and had their wedding reception in the garden of George and Jeannine Lambrechts after the Champagne Reception at the Town Hall, nicely arranged by Jeannine in her capacity as Head of Museums in Antwerp and familiar with local government.

Ann and Gordon moved to Buc-sur-Yvette, a suburb of Versailles near Paris in August 1973.

## Paris, France: 1973-1982

During the nine years spent in France, Gordon gained insight and experience in a variety of musical groups and steady activity in the musical world.

During the first year, he continued to study organ with Marie-Claire Alain on his third Canada Council of the Arts Scholarship.

He became the regular organist at the St. George's Anglican Church, with the culmination of his time there being able to order a tracker-action organ from Patrick Collon of Brussels. Gordon was a founding member of the Monteverdi Ensemble de Paris, a group of five singers and his harpsichord accompaniment. With this Ensemble comprising Béatrice Cramois, Mariel Berger, Yvon Matiakh, Dominique Vellard, and Philippe Balloy, he perfected his ability to accompany them using figured bass and learning the different styles for the music they performed. With the help of musically minded friends they toured in a variety of places in France, as far south as Carpentras and Bedoin in Provence.

Here is a short list of cities, individuals and groups with which Gordon performed during this time:

Christophe Coin: cellist and viola da gamba

Philippe Suzanne: flute

Chiara Banchini: violin and Ensemble 415

Paris: France Musique Radio

Venice: Fondazione Cini: for Egidia Sartori: summer school: began in 1981 and continued for 17 years.

Venice: Claudio Ronco: cellist

Vienna: Leo Witoszynskij: guitar 1981

The last name on this list was to be the start of another episode in Gordon's professional life. Leo was the sub-director at the Hochschule für Musik und darstellende Kunst in Graz. He performed a concert with Gordon in Vienna at which time Gordon had not been given the music for the

accompaniment to his guitar solo. Gordon was able to learn the pieces needed in a few hours and the performance went very well. As a result of this, Leo invited Gordon to apply for the post of Harpsichord Professor at the Hochschule, the equivalent of a University as Vera Schwarz, the former professor, had just died in 1980.

In 1982 Gordon was named Professor at the Academy in Graz and thus the family of three, now with a one-year old daughter, moved from France to Austria.

I introduce to you Professor Barbara Petrucci-de Renzis di Montanaro who was Gordon's first master's student in Graz.

## Professor Barbara Petrucci de Renzis di Montanaro

Conservatorio Nicolò Paganini – Genoa, Italy

*"I met Gordon Murray in 1982, at an Early Music Course in France. I had already got my Italian Harpsichord diploma and I was having a look across Europe. I was immediately fascinated with his flamboyant way of playing, strong and gentle at the same time, and I decided I wanted to study under him.*

*I was his student in Graz for two years, learning performance praxis and friendship. He and his wonderful family always made me feel at home. I was his first Austrian diploma, and I am proud to say I came out 'mit Auszeichnung!' – thanks to him.*

*After that period came three decades of close friendship. My husband Tony, my son Michele and I were always happy when the Murrays came to Italy and we could show them round to see beautiful places and monuments – I recall a memorable trip to Pompeii in 1999.*

*He liked all things Italian; he spoke the language remarkably well and appreciated everything our country has to offer in the field of food, wine and beauty.*

*In my mind's eye I can still see him relaxing in our garden in Liguria, drinking a glass of white wine – a bianchino – and*

*chatting of this and that with Tony, Ann and me.  
I'll always remember him as a great teacher, a mentor, a  
great friend, and a brother."*

During the years from 1986 until 2016 when Gordon retired, he taught many Master Classes which always included concerts. I received information from the ASSOCIAZIONE CLAVICEMBALISTICA BOLOGNESE from Maria Pia Jacoboni with a long list of when Gordon played and taught there as well as being on the Jury for the Bologna "Paola Bernardi" Harpsichord Competition with Luigi Ferdinando Tagliavini. From 28-31 October, 2017 the 17th competition took place and was dedicated to Maestro Luigi Ferdinando Tagliavini, who had been the head of the jury since 1985, and to Gordon. In the words of Maria Pia Jacoboni: "*We have such a good memory of Gordon. We have lost a precious collaborator.*"

He continued to play concerts in his native Canada as well and recorded a few times for the Musique Royale concert series in historic venues in Nova Scotia. His former professor from McGill, John Grew, founded this series in 1985 to promote a public understanding and appreciation of Early Music in these historic buildings. One of them was in the Fortress of Louisbourg, in Cape Breton, another in Dingwall, Cape Breton where we met a moose on the road at night, and another in Mabou, Cape Breton close to where his forebears had arrived in Nova Scotia from Scotland! He also played in a historic church near his home town of Kensington, Prince Edward Island. Many of these summer concerts were recorded by a team from CBC Halifax and organized by Adrian Hoffman and Mark Warren. Adrian and his wife, Wanda Graham, became good friends from then on. Here is what Adrian has to say:

### **Adrian Hoffman**

CBC Producer of the former 'All the Best' program  
*"I have many fond memories of recording Gordon's performances for broadcast on CBC Radio over many years between 1996 and 2016. Of course, these took place in the Maritimes in both Nova Scotia and Prince Edward Island, Gordon's two Canadian native provinces. We used the CBC van to move the harpsichord he used to various locations and I learned how to carefully move these delicate instruments. When we worked together at the Indian River Festival in Indian River, PEI, he remarked to a live audience that although born in Kensington, 10 kilometres away, as a child he had biked by St. Mary's Church many times but had never been inside the acoustically perfect-for-music building designed by William Critchlow Harris in 1902. Of course, Gordon did not bring his harpsichord from Vienna but was able to borrow one from the Dalhousie University Department of Music in Halifax (now the Fountain School of Performing Arts). The Department was more than happy to do so as he always returned it restrung and properly tuned. But of all the occasions I recall recording Gordon's performances, the most memorable for me took place with Gordon not on harpsichord but on organ at one of the famous three churches in Mahone Bay, Nova Scotia. With a string trio he performed all seventeen of the Mozart Organ Sonatas K. 67 – K. 336 composed while Mozart was still in Salzburg in the 1770's. I always think of these Sonatas as prototypes for Mozart's later orchestral symphonies, the organ taking the role of the wind section. Once again Gordon left the church organ not as he found it but in much better condition.*

*Other performances in the Maritime Provinces include Symphony Nova Scotia Baroque Series, in Halifax, Nova Scotia, and in the Octagon, Dingwall, Cape Breton and all broadcast on CBC Radio."*

I would like to add a few interesting highlights of Gordon's technical side and his interest in cars, motorcycles and then airplanes! While at McGill University in Montreal 1968 - 1970, he was a member of the Amateur Radio Club and got his Ham Radio Operator's license in 1968. He was on the air using Morse Code as VE2DKP and later using a microphone. He also rode a Honda 175cc before investing in a majestic, black BMW R69S. Later, in 1992 Gordon began learning to fly single-engine aircraft such as a Cessna 152 or 172. He insisted that he was doing this merely to understand how his students felt when learning something new... an interesting connection! I think that he just wanted to learn to fly! And this he did. He got his Private Pilot's License in 1992 having spent many hours in Austria learning the Ground School material, and continued to learn on twin-engine planes and achieved his Instrument Rating and Commercial License in 1995. Each summer that we went to Canada to see family and friends up until 2013 he also spent some of the time up in the sky! He only flew in Canada where the price was given in \$/hour whereas in Austria it was €/minute!

You may have been wondering why the title to this CD is 'Harpisfly: A story of Gordon and his instruments'. Now you know!

In 1998 we had new neighbours in our building, two opera singers who stayed quite a few years to sing at the Vienna State Opera. We got to know them through music and sharing of planning over a dinner equally special with lots of discussion for the New Year's Eve feast of the year! Geert Smits, now residing in Hamburg area, brought another dimension to our home. Geert and Gordon used to cook together and here are a few words from him.

### **Professor Geert Smits,**

Hochschule für Musik und Theater Hamburg  
Opera singer, teacher and friend, Hamburg, Germany  
*"During cooking and drinking, we talked about many things. He talked about flying, about food and wine, in general how much he was away playing, earning money to pay for the apartment, how he did regret not being at home for the children, what Charlotte and Catherine were doing. We also played four-hands piano together. He came over especially when we bought our grand piano. We played Haydn Symphonies which was fun to do.*

*I also remember that he did not understand why the Wiener Staatsoper did not hire a professional harpsichord player for the recitatives in Mozart operas. Of course, he did find it difficult to listen to, how the people from the opera played the recitatives, when he came to hear me as the Count in *Le nozze di Figaro* (the marriage of Figaro). Gordon's belief and attitude to things was to have them be as right and as good as possible or even perfect."*

Gordon always liked to take his harpsichord students to visit different venues as part of 'historical keyboard practice'. Sometimes as far away as Bologna in Italy to visit the late Luigi Tagliavini's collection, or to Nuremberg for the collection there. They even went to Antwerp to visit the Vleeshuis and to meet Jeannine Lambrechts-Douillez as well as to Switzerland to visit David Ley's workshop. A visit on occasion to the Pleyel museum in Ruppenthal, in Weinviertel in Austria, a collection nearby or to private homes where there were original instruments to be played and explored were arranged. The extraordinary Collection of Historic Musical Instruments at the Kunsthistorisches Museum in Vienna figured yearly and the former Director, Rudolf Hopfner, allowed the students to play on the instruments and also ask questions of Alfons Huber, someone

who restored many and who could play any with aplomb. One of his trips for students, in May 2010, was to Linz not far from Vienna where the British scholar, musicologist, harpsichordist and organist, Christopher Stemberidge, was giving a demonstration on his chromatic harpsichord, an instrument with 19 keys to the octave.

In Christopher's words:

*"We had met some years previously when he came to where I was living in South Tyrol after teaching his summer course in Bozen (Bolzano). While I had tuned the harpsichord in normal 1/4 comma meantone, Gordon particularly liked the idea of 2/7 comma tuning with its good minor thirds and wanted very much to try it out given the opportunity of having my instrument there. As a result, we had an interesting discourse in front of the students and I played my programme I think a second time in the different tuning. Brett Leighton who had organised the event at the Bruckner-Akademie in Linz remembers it being a memorable occasion of rare collaboration in an institution. We subsequently met on many occasions, talking late into the night in his apartment in Vienna, not just about music; we both loved France for instance. He would never come to South Tyrol without filling his car with local wine, some bottles of which he would bring here when he came and played. A great friend and most sadly missed."*

Thus, began a most supportive and engaging friendship between Christopher and Gordon, as both could speak several languages and could reference music with spontaneous playing of a particular piece on a particular instrument. As part of this project I have compiled a list of all the musicians and groups and places where Gordon contributed to the ongoing historical connection between musical traditions and the twenty-first century. When he retired from the University in 2016, he was awarded

a Gold Medal from the University of Music and Performing Arts Vienna for his contribution to teaching students of Early Music for more than thirty years.

In June of that year, his final Master's Student, Paulina Žmuda, and I coordinated a surprise party for Gordon with musicians and friends coming to join the concert at the mdw Franz Liszt Saal. Former students came from as far away as Australia, Hong Kong, USA, Ireland, Italy, Hungary, Canada, friends and family as well. They were all ushered into the empty concert hall by a friendly bagpiper from the Vienna Pipes and Drums Pipe Band based in Vienna. Gordon was very astounded to see them all. The piper also led us through the streets to a restaurant nearby much to the surprise of the locals.

Gordon had plans for his retirement among them further travel and learning of languages.

Alas, this was cut short on March 12, 2017. Following on from this date there have emerged further tributes to him in the musical world. Many played concerts or organized concert series in appreciation of his teaching and support. These are to be found on another list.

This CD project was begun with the intention of honouring Gordon and his innate feel for fine instruments, their sound and their connection to the music composed in their period of use. We continue to be fascinated by the magical sounds produced by the musicians who can 'tame' them, as Paulina said about the French Dumont instrument.

In words taken from a newspaper article in 2017, he also believed in an *"inherent link between language and music. He attached great importance to multilingual teaching. Fluently speaking English, German, French and Italian, he would take the mother tongue of the respective composer as a starting point in his endeavours to open up his way of a 'communicative' interpretative approach for both pupils and audience. Music for him was a spontaneous event*

*that was best experienced directly, whether as a listener or better still, as a performer, and he tirelessly promoted active music making wherever the opportunity arose."*

Here follows a comment about Gordon's teaching with regards the importance of language:

**Alessandro Padoan,**

Professor of Harpsichord

Director of Early Music Department

Conservatory "Claudio Monteverdi" of Bolzano-Bozen, Italy  
*"I remember Gordon as one of the best friends and as the most brilliant teacher I had. I met him for the first time in Venezia (Fondazione Cini) in 1991, after my diploma in Bologna and then I travelled to Vienna several times between 1991 to 1997 to learn from him how to discover the ways to play Renaissance and Baroque music on the harpsichord. I always appreciated so much when he emphasized the importance to distinguish the different languages in music: his teaching about this topic was really special, for me and for my students who knew him during several masterclasses I invited him to give in Vibo Valentia at the Conservatorio "Fausto Torrefranca" (from 1998 to 2003) and in Bolzano Conservatorio 'Claudio Monteverdi' (from 2005, 2007, 2010 and 2014)."*

I would like to end with a note of thanks to all those people who were part of Gordon's life, both personal and professional and for your continued support in this project to pass on financial possibilities to future students as the proceeds from this CD will go to a Fund set up with the University in Vienna in 2017. He always wanted to support his students... and thus, his wish continues.

As well as the MDW Stipendium for students of Early Music in Vienna, there is also a Nova Scotia Kiwanis Music Festival 'Gordon Murray Rising Star Award' for young musicians in

Halifax, Nova Scotia, Canada. There have been four winners: 2017: Devin Huang; 2018: Alex Yang; and 2019: Alex Yang; 2020: Alex Yang

In the words of:

**Martha Healy**

Executive Director, Nova Scotia Kiwanis Music Festival

*"This year's (2020) recipient of the Rising Star Award was Alex Yang. The Rising Star Award is one of our Festival's main prizes and a strong acknowledgement of the artistic gifts of students such as Alex. He is truly amazing. "*

This comes full circle as Gordon won "Star of the Festival" in February, 1966 and from local Halifax Newspapers saved by family, we read that Gordon had the honour of playing a Beethoven Piano Concerto No. 2 (first movement) with the Halifax Symphony Orchestra in February 1968.

Some final few words that I have heard my brother-in-law, Wendall Brown, say many times, 'One can take the boy out of the country, but not the country out of the boy'. I consider Gordon's Canadian and Scottish roots to be responsible for his success as a musician, teacher and person.

I dedicate this CD to our good friend and supporter of many years,

Dr. Jeannine Lambrechts-Douillez

13.2.1928-12.7.2020.

Ann Murray

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## THE INSTRUMENTS

### Andreas Ruckers 1644, Antwerp, Belgium

When Gordon first arrived in Paris, 1971-72, on his initial of three Canada Council Grants for organ studies with Marie-Claire Alain, he constructed his first harpsichord from a Frank Hubbard Italian harpsichord 'kit'. This instrument was built in his one small room at the Cité Universitaire in the 14th District in Paris. During this period he also voiced many more harpsichords for other musicians which gave him a thorough grounding in maintaining and regulating the action of his own instruments and for teaching harpsichord maintenance at the University or during various Master Classes in Harpsichord technique and interpretation.

While in Antwerp, Belgium from 1972-1973, Gordon studied with the late Kenneth Gilbert at the Conservatoire Royale Flamande where he earned a concert diploma for harpsichord. His daily practice instrument was the original Johannes Daniel Dulcken from 1747, housed in the wonderful historic Antwerp Butcher's Guildhall or 'Vleeshuis' Museum. This privilege was bestowed by courtesy of the Director of all museums in Antwerp, Dr. Jeannine Lambrechts-Douillez, who was the head Curator of the Vleeshuis.

During the year, Gordon built a French harpsichord using another Hubbard 'kit', this one being built in the one small 'living room' of our upstairs flat on Nervierstraat. He painted and decorated it, having even learnt the technique of applying gold leaf bit by bit to the sides of the instrument.

In 1973 we found ourselves back in France and renting a 'summer house' in Buc-sur-Yvettes not far from Versailles. The smaller Italian instrument had been already sold in order to purchase the French 'kit'. With the new five-octave French instrument, Gordon traveled and played

many concerts in France. The Monteverdi Ensemble was formed during the following years, consisting of four or five vocalists accompanied by Gordon. They performed together as far south as Carpentras in Provence, where this Hubbard kit was shown to advantage.

Throughout 1974 and 1975, Gordon also continued to travel occasionally from France to Antwerp in order to accompany Theo Peters, the British Consul General to Antwerp who was also an enthusiastic amateur baritone singer of early English music. In Antwerp, Gordon was able to play on the newly built copy of the 1644 Ruckers which Dr. Lambrechts-Douillez had ordered from Hubert Bédard. The original was no longer able to be restored but access to it provided an excellent opportunity for David Ley to inspect, measure and copy the instrument for Hubert Bédard for whom he was working at the time. In 1975 Gordon ordered a copy of the 1644 Antwerp Andreas Ruckers to be built by David Ley in the former workshop of Hubert Bédard in Paris. The new harpsichord was delivered 1980 and became number one of Gordon's instrument collection.

The following is a quote from Gordon Murray in a letter to one of Hubert Bédard's brothers, March 22, 2009: "The little Ruckers was my first real harpsichord and, most certainly I still have the instrument which is splendid. Unfortunately, I have never had occasion to record on it, which is really too bad. It is a most unusual instrument, on which one can play quite a limited repertoire, due to the short octave but for Sweelinck and the English Virginalists, it is absolutely marvelous."

### Instrument

The Original Instrument dates from 1644 and can be seen in the Vleeshuis Museum, Antwerp, Belgium.

Copy: built 1975 in Paris by David Ley in the workshop of Hubert Bédard, a Canadian who had been appointed director



of the restoration workshop of the Musée Instrumentale of the Conservatoire National Supérieur de Musique de Paris. (28.12.1933-17.6.1989)

Gordon's instrument is number two of the six copies which were built.

Stand: built 1980. Solid oak, with heavy Flemish turnings inspired by the paintings of Jan Steen and Vermeer.

Exterior: 'faux marbre' colours were inspired from the painting by Vermeer of a young woman playing the virginals. Paper on the lid: Woodcut made by David Ley and hand-printed using colours appropriately matched to the original. Papers in the keywell and above the soundboard: printed by the Vleeshuis Museum.

Soundboard: traditional floral painting after Ruckers by David Ley

Rose in the soundboard: David Ley

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[B%C3%A9dard/5053681522870125420](https://www.geni.com/people/Hubert-B%C3%A9dard/5053681522870125420) Hubert Bédard  
David Ley, Switzerland: [leycembalo.ch@gmail.com](mailto:leycembalo.ch@gmail.com)

Jeannine Lambrechts-Douillez: former curator of the Vleeshuis Museum, Antwerp, Belgium <http://cimcim.mini.icom.museum/homepage-2/cimcim-history/biographies-of-funding-members/>

Ann Murray, from personal knowledge.

### Erich Traxler

The Ruckers harpsichord

*I encountered Gordon's Ruckers harpsichord as a young student in 2001 on my first visit to Gordon and Ann. This instrument stood out particularly among the four harpsichords which Gordon showed me. At this time, I still had*

little experience of original historical instruments, but with this instrument I sensed from the first moment a feeling of tranquility and depth of sound which I otherwise find only in "old" harpsichords which go back centuries.

The tone of the instrument is dark and earthy. I was also able to play Sweelinck's "Onder een Linde groen" variations on it at the time, which completely changed my approach to this piece. The virtuosity lies in giving life to the sound, opening and closing in time with the breathing. While this sounds like a form of Eastern meditation, this is what the instrument offers. It does not respond to hasty, impetuous and breathless keyboard acrobatics.

The lesson on this piece with Gordon was tranquil but memorable. He used few gestures and suggestive questions to convey the elegance and finesse inherent in the instrument with its proper repertoire. I have been striving for these qualities in my playing for many years, and I often think back to the lesson with Gordon and this instrument. I am particularly happy to have the opportunity to contribute a clip from this search to this CD.

J.P. Sweelinck: Variations on "Onder een linde groen", SwWV 325

Tuning:  $\frac{1}{4}$  Comma Meantone with a' at 366 Hz

## Paulina Źmuda

The Ruckers Harpsichord

When I came to do my Erasmus year in Vienna in 2012, Gordon's instruments were a complete revelation, each of them different, each of them completely new to me. As I do not do well with new situations, I needed some time to get used to each of the harpsichords. The Ruckers was the last instrument that I "tamed". Even now I am not always sure if I understand it. This instrument requires patience, listening, being here and now. These are not simple tasks for me. Fortunately, the atmosphere in Gordon's lessons

was conducive to slow, attentive work. I remember exactly when I first played Sad Pavan on Gordon's Ruckers. This instrument is such a great teacher ... I am very happy that I could record this piece. It was a sentimental journey into my memories.

T. Tomkins: A Sad Pavan for these distracted times

Tuning:  $\frac{1}{4}$  Comma Meantone, a' = 366 Hz

## Nicolas Dumont, 1707, Château de Touvet, Isère, France

In 1981 Gordon played a concert in Vienna with guitarist, Leo Witoszynskij, who was sub-Rector of the Hochschule für Musik und darstellende Kunst in Graz. The concert was such a success that Gordon was requested to apply for the position of Harpsichord professor to replace Vera Schwarz. Subsequently, having submitted his application, Gordon was named in the following year, Professor of Harpsichord in the Musik Hochschule Faculty in Graz.

Just prior to our move from Paris to Graz took place, Gordon had made the decision to order a copy of the Nicholas Dumont 1707 instrument which had been found neglected in the attic of a Château near Grenoble, France. He was able to sell his Hubbard/French instrument and purchase this very special Dumont early 18th Century French harpsichord copy built expressly for him by David Ley. The original Nicholas Dumont is now in Wilmington, Delaware in the collection of Ms. Karin Flint.

Often upon occasion, Gordon would simply sit down and play some of his favourite pieces by French composers. The rich deep sound of the bass on this instrument was always superb in such pieces as Antoine Forqueray's 'La Portugaise' and the free non-measured Preludes of Louis Couperin, or in François Couperin's First Prelude from 'L'art

de Toucher le Clavecin' or the famous darkly resonant piece entitled 'Les Barricades Mystérieuses.' Indeed, these are some of my very favourites.

This original instrument belonged to Monsieur le Marquis Odon de Quinsonas, Château de Touvet found in the Department of Isère, between Chambéry and Grenoble. The original Dumont was sent to Paris to Madame de Chambure (Geneviève Thibault), the director of the Musée Instrumentale at CNSMDP circa 1975.

Restoration: was accomplished in the atelier of Hubert Bédard, in Maintenon (Eure et Loir) France by Michel De Mayer, and Dominique LaPerle.

Present owner of the original: Mrs. Karen Flint

Copy: by David Ley who was able to measure and draw the instrument while in Maintenon and began to build this copy in 1979.

The David Ley copy of the Nicholas Dumont was completed in 1981.

Gordon Murray purchased the instrument in 1982

## Instrument

Wood: case: Poplar Wood (*Populus Alba*)

Soundboard: European Spruce (*Picea Abies*)

Decoration: 'Chinoiserie' on the inner lid completed by C. Yee.

Floral Soundboard Decoration: C. Yee

Arabesques: David Ley

Gilding: David Ley

Rose: David Ley

Louis XIV Leg turnings and Stand: David Ley

Music Particularly appropriate for this instrument: Late 17<sup>th</sup> Century and 18<sup>th</sup> Century French music: J.H.d'Anglebert, J.C.Chambonnières, Louis Couperin, François Couperin, Pancrace Royer, J.P.Rameau, J.Duphy et al.

## Sources

David Ley: letters

Ann Murray: personal knowledge from 1973 onwards.

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[https://en.wikipedia.org/wiki/Mary\\_Grierson](https://en.wikipedia.org/wiki/Mary_Grierson) for reference to floral painting

## Paulina Žmuda

The Dumont

*"I must confess that I did not like this instrument at the beginning. As much as I admired it when Gordon played it, it simply didn't work as I wanted it to. There was confusion, there was frustration. It took a couple of years, plenty of free preludes of Louis Couperin and lots and lots of kind and calming words from Gordon to finally understand how to subdue this marvelous harpsichord. The very first time, when I felt that I was finally getting somewhere, is when I played d'Anglebert's free prelude from the d minor suite. The whole piece is very special to me and this is why I chose to record it."*

Jean-Henri d'Anglebert: Suite in D minor

Tuning: Rameau Temperament with a = 392 Hz.

## Stefan Gottfried

The Dumont

*"Gordon's Dumont enchants and entralls. A dark, velvet universe overwhelms eyes and ears. Many tales have been told here. Softly, hand and heart touch it and dive in. Louis Couperin is a good guide for that. He encourages us to follow one's own soundscapes."*



L. Couperin: from Suite IX: Prélude & Chaconne in D minor  
S. Gottfried: Jazz Improv  
Tuning: French 'tempérament ordinaire', 1/5 syntonic comma

### **Carlo Grimaldi, 1697, Messina, Italy**

In a recent letter from the builder, Jean-Louis Val, a retired chemistry Professor from the Sorbonne in Paris, I learned that he had built two Italian instruments. This one, as described here, and another one, which he still owns. His in Paris has a soundboard made of cedar and mounted on the straight grain. The results are quite different and which sounds better, as Jean-Louis says, is a question of personal choice.

It is difficult to recall when this Italian copy of a 1697 Grimaldi harpsichord arrived. And... how did Gordon come to acquire this extraordinary instrument? He heard from a friend that Jean-Louis was selling one of his instruments in order to finance a scuba diving holiday in the Red Sea! Gordon always exclaimed that this Italian Grimaldi copy was just as beautifully made on the inside as on the exterior. Jean-Louis also made his own strings from French money at the time: 5FF pieces that he melted down and learned to form the strings. I guess being a Chemistry Professor gives you this knowledge!

This instrument allowed Gordon to play Italian music by Girolamo Frescobaldi and any of the 555 Sonatas composed by Domenico Scarlatti, from 1690 onwards to circa 1750.

The original Italian harpsichord of which this one is a copy, was built by Carlo Grimaldi from Messina, Sicily in 1697. Eventually the Carlo Grimaldi instrument was added to the

collection of Ulrich Rück, (18.10.1882-6.11.1962, Nuremberg) who then bequeathed his collection to the Germanisches Nationalmuseum in Nuremberg (Nürnberg), Germany. It is in a thin case made of natural cypress wood set in a heavy, painted, protective outer case. Another original is owned by the musician and musicologist, Danilo Costantini.

### **Instrument**

The instrument on this recording was built by Jean-Louis Val, Paris.

Case: Italian cypress wood

Soundboard: pine, mounted on the bias.

Date of construction: 1980 signed on the lowest key.

Date on one jack: 1981 signed

Range: G0 to C5 (57 notes), 250 cm in length.

### **Sources**

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### **Dubee Sohn**

The Grimaldi

*There was no doubt from the start that I would record a toccata by Girolamo Frescobaldi on the Grimaldi/Val for this project. Since I first came into contact with them through Gordon, I have been captivated and fascinated by Frescobaldi's toccatas. They are true works of art, evoking wonder in listeners, both now and then. I will never forget the sense of awe I felt when Gordon sat at the Grimaldi/Val*

*and played these mysterious toccatas. The sonority of this instrument, mellowed by an eight-foot register, undoubtedly played a part in this special experience.*

Girolamo Frescobaldi: *Toccata seconda*. From: *Il secondo libro di toccata... Roma 1627*

Tuning: 1/4 Comma meantone

## **Flemish Harpsichord made by Martin Skowroneck, Bremen, 1992**

Gordon taught a full range of repertoire for the harpsichord. We used to host student house concerts in our home in Vienna where the students were able to experience playing on three instruments and to play for each other. They learned to adapt to the sense of touch necessary on each instrument to demonstrate the different sounds, dynamics and moods that were possible on these early instruments. Thanks to his experiences in Paris where he finished Italian harpsichord kits for Hubert Bédard, Gordon taught his students how to tune as well as how to maintain the instrument, how to replace plectra or strings, how to voice a harpsichord to have an even action from the different instruments and to illustrate the music from different periods of history with the correct instrument to best enable his listeners to appreciate the music they were hearing. The repertoire range was from 1580s up to 1750 and beyond. His collection so far included:

- 1) Ruckers 1644 which was good for early English music, such as one found in the Fitzwilliam Virginal Book.
- 2) Dumont 1707 for French music such as François Couperin, Jean-Philippe Rameau or Antoine d'Anglebert.
- 3) Grimaldi Italian 1697 for Italian Music such as Scarlatti.

At some time in Gordon's studies, he met and played some of Martin Skowroneck's harpsichords. He wrote to M. Skowroneck circa 1975 to order a Flemish harpsichord due to his great appreciation for the J.D. Dulcken he had played in the Vleeshuis Museum in Antwerp. After a sixteen year wait, Martin Skowroneck wrote to Gordon to let him know that his name had come to the top of his list and to inquire if he would still like to continue with this order. Gordon was so pleased and in February 1992 the Skowroneck instrument arrived in Vienna.

The repertoire for this instrument includes J.S. Bach, G.F. Händel and some later composers such as Ligeti or Béla Bartók. The Skowroneck is also excellent for providing figured bass accompaniment for chamber music. This instrument is so versatile that one can play the whole range from early English, Sweelinck, baroque French music, J.S. Bach, C.P.E. Bach, and early 20<sup>th</sup> C harpsichord music on it.

### **Instrument**

Flemish by Skowroneck: 1755 circa inspired by the 1747 Dulcken

Original Instrument: based on a Johannes Daniel Dulcken 1747  
Case: made of poplar.

Soundboard: made of spruce

Built by Martin Skowroneck, completed in 1992.

Ordered by Gordon Murray circa 1975 after having played on one owned by Gustav Leonhardt when he had two lessons. Delivered to Vienna in 1992.

<https://skowroneck.wordpress.com/?s=Martin+Skowroneck>

### **Erich Traxler**

The Skowroneck

*Gordon's two manual harpsichord by Skowroneck is a very flexible instrument. While its sound is not particularly extrovert, it can be very easily varied and shaped. The works of Carl Philipp Emanuel Bach composed entirely under the influence of Sturm and Drang take the harpsichord to the limits of its expressive capability. The fortepiano, which makes the nuances of the clavichord accessible to a broader public, is slowly replacing the harpsichord. The Skowroneck instrument allows great subtlety, but still retains a clear percussive character, so that the natural rise and fall of CPE Bach's music is well represented. I remember what Gordon said about giving each note its place and intensity, going beyond the surface of the printed music*

to reveal the spontaneity of every motif and every figure.  
Let the brashness of youth find maturity in the profundity  
of the statement ...

C.P.E. Bach: Fantasia F-sharp minor

Tuning: Thomas Young 2, 415 Hz.

### **Aurelia Vişovan**

The Skowroneck

*With his characteristic wit, Gordon dared me one day to learn Ligeti's particularly challenging Hungarian Rock, probably thinking I wouldn't take it seriously; to his great delight though, I immediately accepted, and the times when we worked on it were some of the most pleasant and cheerful memories I have from our time together.*

György Ligeti: Hungarian Rock

Tuning: equal temperament

### **Dubee Sohn**

The Skowroneck and more generally

*Something which was very characteristic and crucially important about my studies with Gordon, besides playing the harpsichord and practical performance issues, is working on the instrument itself. We often interrupted a lesson to replace plectra or work together to fit new strings. He spoke a lot about different tunings or the current state of his instruments. His instruments were hardly ever out of tune for a lesson, but if they were, he immediately brought them perfectly back in tune. Through this, he communicated to us his joy in and knowledge of the individual instruments, which was an important part of his teaching.*

*There are many beautiful memories that remain and continue to link us to Gordon.*

Johann Sebastian Bach: Toccata in C minor, BWV 911

Tuning: Werckmeister 3



## Anton Walter 1780

In 2008 – 2009 Robert Brown made this instrument after the original fortepiano by Anton Walter which today is preserved in the Haydn House in the Regional Museum of Burgenland in Eisenstadt.

This is a particularly special instrument as well. How did Gordon come to have this fine pianoforte for playing Mozart, Schubert, Haydn, Beethoven? And, just as a matter of interest, both Mozart and Beethoven had a Walter instrument. During many years, we had an elderly neighbour who had lived in our building since before we came in 1985. Her name was Franziska, a former Austrian diplomatic secretary who had lived in Lima, Peru, just prior to her retirement from the Ministry. She was born in 1920 and lived until 2007. During the time we knew Franziska, she became a kind of grandmother to our two daughters. She was with us for all the special yearly occasions such as a birthday, Christmas, Easter, and so on. We had many good laughs and also met her two very good friends from Holland, Petra and Brita, two sisters who had befriended Franziska when she was an au pair in their country. They came to visit many times and we got to know them.

As the years went by, Franziska needed more and more help with being taken places for her health or for sorting her things. Gordon was most helpful and was in the end, the executor to her will. He followed all her requests and together we disposed of her things. Arnoud, the husband of Brita, came to Gordon one day to say that as he had been so helpful to their dear Franziska, he wanted to give him a gift, an instrument to add to his collection for playing his beautiful music. Thus, the order for one Walter pianoforte to be made by Robert Brown was placed and fulfilled in good order. Robert came to deliver it after we had visited his workshop several times in Oberndorf.

This was not quite Gordon's final instrument in his collection, but the final one that can be heard on this CD.

## Instrument

Anton Walter 1780: Original is in the Haydn Haus in Eisenstadt, Austria: 1780

Taken from the website of Robert Brown about the Anton Walter copy:

"Although the building plan of this instrument closely resembles that of the original Eisenstadt instrument, it is not an exact replica. Several deliberate departures have been made, most of which were influenced by Walter's later instruments. For example, both the Damper-lifter and the Moderator actions are operated by knee levers, whereas the original instrument had no knee levers and the dampers were lifted using hand levers attached left and right to the inside of the case. The Moderator is still operated by the original hand stop.

The compass, originally five octaves and one note, has been extended by two notes in the treble. The case construction, the construction of the soundboard and the design of the exterior correspond to the original instrument as does the keyboard with black naturals and white sharps."

Compass: FF - g3. Two knee-levers: moderato (left) damper-lifter (right)

## Sources

Ann Murray, recollections

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<http://www.fortepiano.at/en/about-robert-a-brown>

## Aurelia Vişovan:

The Walter

*"The Robert Brown copy of the fortepiano by Anton Walter is one of the most beautiful and sensitive instruments which*

*I ever had the chance to play on. In the Mozart Fantasy, it allowed us to achieve full, rich harmonies in the bass and warm cantabile colours in the singing register. On the other hand, Beethoven's Andante Favori was put in the best possible light by the instrument's unique mellow sound, which suits the piece's sunny key of F-major so wonderfully. Not only was each recording session a joy, but due to the interaction with this wonderful fortepiano, they both contributed to a change of perspective in our way of seeing this music."*

Wolfgang Amadeus Mozart: Fantasia in D minor, KV 397  
Ludwig van Beethoven: Andante Favori, in F Major, WoO 57

### **Paulina Žmuda**

The Walter

*"I started playing the harpsichord at the age of 19 after I had graduated from a music school on piano. I did not want to continue studying music because of the overwhelming romantic repertoire which never resonated with me or appealed to me. Harpsichord appeared in my life at the perfect moment. Years of a focused, detailed work followed. 'Work' not only on my technique but also and especially so, on my ears and attention to small details.*

*Then, a couple of years ago I started studying fortepiano. It is truly amazing, how many memories one instrument can bring. Pieces long forgotten, composers who I expected never to play again. This particular Forteplano by Robert Brown is such a good instrument that I feel really honored to be allowed to record. Every time I play it, I learn something new."*

Josef Haydn: Divertimento in C Major, Hob. XVI/7



## THE INTERPRETERS

**Erich Traxler**, as a harpsichordist and organist, concentrates mostly on music from between 1600 und 1800. In the area of interpretation his main focus is on exploring “the handcraft of music” as the basis for composing music in the Baroque era and for a direct language of music that continued into the 19<sup>th</sup> century.

His concert activity includes appearances both as a soloist on the harpsichord and organ and as a chamber musician in different groupings (with, among others, the L’Orfeo Barockorchester, Ars Antiqua Austria, Accentus Austria, Bach Consort Wien, Venice Baroque Orchestra, Ensemble saitsiing, musica novantica vienna, Ensemble Castor). His tours have brought him to most countries in Europe as well as to the USA, South America, South Africa and Japan. Numerous CDs and recordings (ORF, Gramola, WDR, ÖÖ. Orgellandschaft) document his work.

Erich Traxler received his musical education in Linz and Vienna, from, among others, Michael Radulescu, August Humer, Wolfgang Glüxam, Gordon Murray, Brett Leighton und Augusta Campagne. Postgraduate study led him to Basel and to the Schola Cantorum Basiliensis, where he received important inspiration from musicians such as Andrea Marcon, Wolfgang Zerer, Jean-Claude Zehnder and Jesper Christensen.

As an organist he won first prize at various international organ competitions (Goldrain/I 2003, Bochum/D 2005).

From 2013 to 2018 Erich Traxler was professor for harpsichord at the Musik und Kunst Privatuniversität of the City of Vienna. He has given master courses in Belgrade, at Notre Dame University, USA and at Stellenbosch University in South Africa. Since 2018 he has been teaching at the University of Music and Performing Arts in Vienna as professor for harpsichord.



**Aurelia Vişovan** is an internationally acclaimed Romanian pianist, harpsichordist and fortepianist, winner of the Musica Antiqua Competition Brugge (fortepiano) in 2019. She is currently teaching piano and chamber music at the University for Music in Nuremberg and at the University of Music and Performing Arts Vienna.

Concerts and recitals in halls such as the *Großer Saal of the Berliner Philharmonie*, *Brucknerhaus Linz*, *Casa da Musica Porto* or *Romanian Atheneum*. Soloist with the *Philharmonisches Kammerorchester Dresden*, the *Romanian Radio Chamber Orchestra*, the *Seto Philharmonic Orchestra*, *Das Sinfonieorchester Berlin*, among others, conducted by Horia Andreescu, Gabriel Bebeşelea, Cristian Mandeal or Naoto Otomo.

World premiere of the Piano Concerto by George Enescu in 2017. CD recording for *KNS Classical* with three works performed on three different historical instruments.

Over 25 competition prizes, among them the 1<sup>st</sup> prize in the *Santa Cecilia* International Piano Competition in Porto, the 5<sup>th</sup> prize in the 4<sup>th</sup> *Takamatsu* International Piano Competition and the 2<sup>nd</sup> prize in the *Paola Bernardi* International Harpsichord Competition in Bologna.

Aurelia Vişovan has studied with Adriana Bera, Monica Chifor and Gerda Türk in her native country and at the University of Music and Performing Arts Vienna with Martin Hughes (piano) and Gordon Murray (harpsichord).

[www.aureliavisovan.com](http://www.aureliavisovan.com)





**Dubee Sohn**, who was born in Seoul in 1989, comes from a family of artists and has been living in Europe since 1999. She studied piano and harpsichord (Gordon Murray) at Vienna University of Music and Performing Arts. Since 2016 harpsichord studies at the Schola Cantorum Basiliensis in Basel under Andrea Marcon, Francesco Corti and Jörg-Andreas Bötticher.

She has performed as a soloist and chamber musician throughout Europe and as a continuo player with La Cetra Baroque Orchestra. Important musical inspiration from Stefan Gottfried, Aline Zylberajch, Pieter Dirksen and

Menno van Delft.

Winner of the first prize at the Concorso Internazionale di Clavicembalo Paola Bernardi 2019 in Bologna and at the Concorso Internazionale di Clavicembalo Gianni Gambi 2019 in Pesaro.

Founder of the ensemble *Les Tuileries* (Baroque violin, violin da gamba, harpsichord), a prize-winner at the Lyceum Club International de Suisse Music Competition 2018 in Lausanne.

Dubee Sohn lives in Basel and Vienna.

**Paulina Żmuda** was born in Poland in 1989. She studied harpsichord in the Poznań Academy of Music (class of Prof. M. Bryła) in Poland and the Vienna University of Music (class of Prof. G. Murray). She graduated from both of the universities with distinction. Since 2017 she studies Historical Keyboards Instruments under Professor Nicholas Parle and Mikayel Balyan in the Conservatoire Private University of Vienna.

As a soloist and ensemble player Paulina has participated in numerous projects, festivals and masterclasses such as: Festival Oude Muziek Fringe in Utrecht (Holland) in 2016 and 2018, Podium Festival in Vienna (Austria) in 2018, Bach-Woche in Vienna (Austria) in 2016, Haendel Academy in Wrocław (Poland) in 2015, The 5<sup>th</sup> International Early Music Seminar in Tel-Aviv (Israel) in 2014, 3e Académie Européenne de Musique Ancienne de Vannes (France) in 2013, the 3<sup>rd</sup> Academic Session *Harpsichord Music in Vienna* in Warsaw (Poland) in 2013.

In 2015 Paulina won the special prize of contemporary literature in the European Harpsichord Competition Paola Bernardi 2015 in Bologna (Italy) and in 2016 the Golden Finalist Medal in the 8<sup>th</sup> International Music Competition and Festival for Soloist and Chamber Groups in Nova Gorizia (Slovenia).

Paulina Żmuda has also participated in lessons led by: Rinaldo Alessandrini, Elżbieta Chojnacka, Menno van Delft, Jorg Halubek, Goska Isphording, Christophe Rousset, Andreas Staier and Aline Zylberajch.

In addition to her work as a musician, she also studied Eurythmics, Choreography and Dance Theory and completed training for a Modern Dance Instructor. As a dancer, she participated in numerous workshops, seminars and projects in Poland, Austria and Switzerland. Since October 2019 she has been working as an accom-



panist at the Musik und Kunst Privatuniversität der Stadt Wien in Vienna. She is also a co-founder and a member of the *Fortepiano Society Vienna* and a co-organiser of the *Early Music Festival Komendunesi* (Comenduno, Italy).

**Stefan Gottfried**, born in Vienna, studied piano, harpsichord, composition and music pedagogy at the University of Music and Performing Arts Vienna, as well as basso continuo and historic keyboard instruments at the Schola Cantorum Basiliensis, French horn at the Vienna Conservatory and mathematics at the Vienna University of Technology. This was followed by a varied international concert career with harpsichord, fortepiano and piano as soloist, chamber music partner and continuo player in ensembles with historical instruments (e.g., Concentus Musicus Vienna, Bach Consort Vienna, Wiener Akademie) and modern orchestras (including Wiener Philharmoniker and Berliner Philharmoniker under conductors such as Zubin Mehta, Daniel Harding, Georges Prêtre or Kent Nagano). Since 2004, Stefan Gottfried has worked regularly with Nikolaus Harnoncourt, among others in his opera productions at the Styriarte Festival (Mozart "Idomeneo", Smetana "The Bartered Bride", Offenbach "Barbe-Bleue"), at the Theater an der Wien (Handel "Rodelinda", Haydn's "Orlando paladino", "Il mondo della luna", Beethoven's "Fidelio", Stravinsky's "The Rake's Progress" and most recently the Mozart-Da Ponte Cycle) and the Salzburg Festival (Mozart's "Le nozze di Figaro", "Die Zauberflöte") and at many concerts (e.g., Wiener Musikverein, Berlin Philharmonic, Lucerne Festival). Stefan Gottfried is professor for piano at the University of Music and Performing Arts Vienna and gives lectures on various aspects of historical performance practice. In 2015 he made his debut as a conductor at the Vienna Chamber Opera with the reissue of Florian Leopold Gassmann's "Gli uccellatori" and has conducted since then, among others, the Bach Consort Wien, the Wiener Symphoniker and the RSO Wien.



Following the resignation of Nikolaus Harnoncourt in December 2015, Stefan Gottfried, together with Erich Höbarth and Andrea Bischof, took over the artistic direction of Concentus Musicus Wien. As leader of the Concentus Musicus Wien he conducted for example Bach's Mass in B Minor and Magnificat, Haydn's "Creation", various Beethoven symphonies, Schubert's "Unfinished" and works by Mendelssohn and Bruckner at the Wiener Musikverein, at the „Internationale Barocktage“ (International Baroque days) in Melk, at the Styriarte Graz and at the Brucknerfest Linz. At the Theater an der Wien, where he was „conductor in residence“ in the season 2018/2019, he conducted various operas (Handel's "Alcina", Purcell's "King Arthur").

## **INTRUMENTS BUILDERS**

**DAVID LEY:** leyceballo.ch@gmail.com  
Johannes Ruckers 1644 for Hubert Bédard (1933-1989)  
Nicholas Dumont 1707

**JEAN-LOUIS VAL:** <https://www.jstor.org/stable/927918?seq=1>  
Carlo GRIMALDI HARPSICHORD 1697

**MARTIN SKOWRONECK:** FLEMISH HARPSICHORD  
based on JD DULCKEN 1747  
(1927-14.5.2014) <https://skowroneck.wordpress.com/skowroneck-harpsichords/>

**ROBERT BROWN:** <http://www.fortepiano.at/en/about-robert-a-brown>  
ANTON WALTER PIANOFORTE HAMMERKLAVIER 1780

## **SOUND ENGINEERS**

Recording Engineers:  
Professor Ulrich Vette  
Assistant Ina Nikolow

Students:

- Aron Ludwig
- Martin Shi
- Lukas Froschauer
- Joseph Mittermeier
- Kristaps Austers
- Abel Czinger
- Agnes Ecker
- Viktor Seedorf
- Veronika Weidner

**A TIMELINE OF GORDON CHARLES MURRAY,  
ORGANIST AND HARPSICHORDIST  
12.4.1948–12.3.2017**

**1965-1971: Pre-Europe**

1965-1968: Mount Allison University, Sackville, New Brunswick: studied piano for a BA with a Major in Music. Summers: worked with a piano tuner as a student job: Lowell Wood

1968-1970: McGill University, Montreal, Quebec, Canada: studied organ with John Grew, Kenneth Gilbert and Raymond Daveluy. Bachelor of Music in Performance Practice. 1970-71: Conservatoire de Montréal, P.Q.: studied harpsichord with Kenneth Gilbert: Diplôme

**Europe: 1971-2017**

Summer 1971: Haarlem, Netherlands: Organ study with Anton Heiller and Hans Haselböck, Vienna, Austria

Summer 1971: Antwerp, Belgium: harpsichord course with Kenneth Gilbert

1971-72: Paris, France: Canada Council Grant for study with organists, Marie-Claire Alain and André Isoir.

1972-73: Antwerp, Belgium: Canada Council Grant for study of harpsichord with Kenneth Gilbert: Gordon gained "le premier pris avec grande distinction" from the Royal Conservatory of Antwerp.

**1973-1982: Paris, France:**

1973: Prize winner in Paris Harpsichord Competition.

1973-74: Paris: third year of Canada Council Grant for study with Marie-Claire Alain for organ.

1974: studied with Gustav Leonhardt, Amsterdam.

1974: Bruges Harpsichord Competition: Prize-winner

**Concerts with:**

Monteverdi Ensemble: was a founding member with Yvon Matiakh, Dominique Vellard, Béatrice Cramoix, Marie Berger, Philippe Balloy, Ludmila Kovatcheva, 1977

Christophe Coin

Ensemble 415: Chiara Banchini

Elisabeth Harnoncourt

Leo Wytozinski: guitar, Vienna

Jordi Savall

Hesperion XX, Basel

Concentus Musicus

Solo recitals

France Musique

UK, DE, FR, ÖS, IT

Teaching Masterclasses: Italy: Gargonza, Venice; Germany:

Michaelstein, France: Balbastre;

Austria; Switzerland.

Organist and Choirmaster: St. George's Anglican Church, Paris

Teaching: privately as well as at the Conservatoire de Meaux

**1982-1986:** Graz, Austria

Professor for Harpsichord: Hochschule für Musik und darstellende Kunst, Graz, Austria.

**1986-2016:** Vienna, Austria

Professor for Harpsichord: Universität für Musik und darstellende Kunst, Vienna, Austria.

**Concerts and Masterclasses:**

**France:** Aix en Provence: Hommage à Scott Ross 1990; Nice; Beaune: Ensemble 415 with René Jacobs; Paris; Chapelle Royale de Versailles: Christophe Coin; Avignon; Normandy; Balbastre: Chiara Banchini and Philippe Suzanne; Solignac: Ensemble Baroque de Limoges: 2009

## Belgium:

Antwerp 1989 and 2009: Artesis Hogeschool Antwerpen:  
Colloquium: Ruckers Genootschap; Brugges

## Italy:

Gargonza (Andrea von Ramm), 1975; 1976; Ravello; Napoli;  
Prato; Verona; Bologna: 2004; Ferrara; Rome

**Venice:** Fondazione Cini: Egida Sartori: 1981 each summer  
until 1998; Teatro la Fenice: 1985; Chiesa San Giorgio:  
Ensemble 415 and René Jacobs; Claudio Ronco: cellist  
Messina, 2006: Associazione Culturale Musicale Parthenia

**Rome:** Accademia Filarmonica Romana: Ensemble 415  
and René Jacobs

## Bolzano:

•Antiqua Bolzano: Claudio Astronio: 2003; 2004; 2005; 2006  
•Conservatorio 'Claudio Monteverdi': Alessandro Padoan:  
2005; 2007; 2010; 2014

**Vibo Valentia** (Calabria): Conservatorio "Fausto Torrefranca":  
Alessandro Padoan: 2000; 2003

**Vicenza** (Arcugnano): Alessandro Padoan: "Musica Antica  
ad Arcugnano", Concert for the  
Accademia Berica per la Musica Antica: November 3, 2013.

**Milano:** San Maurizio: 1985 Ensemble 415

**Bologna:** Bologna Harpsichord competition

From the Associazione Cembalistica Bolognese: from  
Maria Pia Jacoboni

*I write the list concerning the activity of Maestro Murray  
in Bologna.*

1. 4 October 1983 he gave a concert in Convento Osservanza.
2. 5-8 October 1987 he was member of the jury of Second National Harpsichord Competition
3. 2-5 October 1989 he was member of Jury of third National Harpsichord Competition. President Maestro Luigi Ferdinando Tagliavini
4. 5-8 December 1997 he was member of Jury of seventh

National Harpsichord Competition. President M.o Luigi Ferdinando Tagliavini

5. 21-24 November 2003. First Harpsichord European Competition. President M.o Luigi Ferdinando Tagliavini.

6. 23-26 November 2005. Second Harpsichord European Competition. President M.o Luigi Ferdinando Tagliavini

7. 11-14 November 2011. Fifth Harpsichord European Competition. President M.o Luigi Ferdinando Tagliavini

8. 31 October/2 november 2015. Seventh Harpsichord European Competition. President M.o Luigi Ferdinando Tagliavini

9. 28-31 October 2017. Dedicated to Gordon Murray and Luigi Ferdinando Tagliavini.

**Palermo:** Ensemble 415 with René Jacobs 1985

**Prato:** Associazione Pratese: Christophe Coin, 1983

## Germany:

Stiftung Kloster Michaelstein: 2003, 2005; Ulm; Köln

## United Kingdom:

London, Royal College of Music; London: Lincoln's Inn Field: Chamber Orchestra of Europe 1988; Edinburgh: for the Ruckers' Society

## The Netherlands:

Amsterdam: Ensemble 415 Chiara Banchini 1990

## Switzerland:

Fribourg: Dennis Ferry and Judith Nelson 1990; Ensemble 415: 1990

Geneva: Harmonia Mundi: Ensemble 415: 1983, 1984, 1985

**Yugoslavia:** Ljubljana 1983

**Spain:** Escorial 1990; Madrid

## **Austria:**

**Graz:** played Georg Haas' composition: '*Hommage à Steve Reich*', 1985; D'après un prelude de Mons. Couperin, 1984 Palais Meran: 18.5.1981; 58th Bach Festival, 24-29 May, 1983: 2 Concerts for the Institute für Aufführungspraxis, Johann Trummer

Styriarte and Meerscheinschlössl: 1985-1987: Mark Peters, Elisabeth von Magnus, Marie Wolf, Christophe Coin, Gerold Klaus, Ulriche Nagy, Konstanze Rieckh, Dane Roberts, Vera Kochanowsky

Hall in Tirol: Burg Hasegg: 1985 Solo

**Wien:** Bösendorfersaal; Elisabeth von Magnus: 1985

Theater an der Wien: Concentus Musicus: Händel Oper: Saul: 1985 Ann Murray; Eduard Melkus; Arnold Schönberg Chor: 1991

ORF 1991; Clemencic Consort: Schloss Belvedere

Kunsthistorisches Museum, Vienna: Schloß Ambras Festkonzert 2003

Musikverein: Wiener Hofmusikkapelle with Riccardo Muti, 2004 Schloß Schönbrunn: die Taschenoper: intermezzi 2012, 2013 Cerha Orgelwerke: Kirche St. Ursula, Vienna: Martin Haselböck, 2012

Ruprechtikirche: Marie-Céline Labbé, flute

Innsbruck-Stiftung; Oberschützen 1985; Hall-in-Tirol: 1988 Kartause Mauerbach/Kaisersaal: Il Concerto Viennese auf Originalinstrumenten: Maria Kubizek, Rudolf Leopold, a.o. 2006; Anita Mitterer

**Linz:** Brucknerhaus: Andreas Scholl und Morphing Chamber Orchestra, Maria Kubizek, 2013

**Salzburg Festival:** with Sir Roger Norrington: W. A. Mozart's "Mitridate re di Ponto" 1997 in the Salzburger Mozart Woche with Toby Spence; Salzburg, Mozarteum, 1984 Stiftskirche Wilten: organ and harpsichord recital, 2012.

**Slovakia:** Bratislava

## **Canada:**

New Brunswick, Lamèque.

Ontario: CBC Toronto 1992 Matthew Baird

Nova Scotia: CBC Halifax Mark Warren and Adrian Hoffman Nova Scotia, Halifax: Dalhousie University Concert Series 1984 John Wilkes

Nova Scotia: Music at Three Churches, Mahone Bay.

Nova Scotia: Musique Royale Concert Series 1988; Musique Royale & Boxwood Festival

2007: David Greenberg, Betsy MacMillan, a.o.

Nova Scotia, Boxwood Festival, Lunenburg; 2004 and 2007 Chris Norman

Alberta: Banff, School of Fine Arts: 1990/91; 1992-93: Isobel Rolston; Janet Amy

Prince Edward Island (PEI): Indian River Festival

Quebec: 'Moulin des Jésuites' in Charlesbourg, Quebec: with Marie-Céline Labbé

## **USA:**

Huntsville, Texas: Sam Houston State University: 2016: Froberger Extravaganza!: Mario Aschauer and others.

## **Jury for Competitions:**

Belgium, Bruges Harpsichord Competition, 1992

Italy, Bologna: Concorso di Esecuzione clavicembalistica 'Paola Bernardi': 1987; 1989; 1997; 2003; 2005; 2011; 2015 Italy, Calabria: 2005

## **Recordings:**

Erato; Harmonia Mundi-France & Germany; Teldec

Ensemble 415 Chiara Banchini: Dennis Ferry & Judith Nelson, Harmonia Mundi

KHM: Jacob Stainer's Instruments: 2003 CD

CBC Radio

Radio France

ORF recorded Salzburg Mozart Week on 11.03.2014 under

the Sendereihe Opernabend and this is available on the label Orfeo under the number C703062

## EVENTS AFTER MARCH 12, 2017

**House Concert:** Murray's home: April 20, 2017: Mark Peters, cello; Desmond Cecil, violin; Claire Pottinger-Schmidt, viola da gamba; Paulina Žmuda, harpsichord

### **Celebration of Life:**

Vienna: April 21, 2017: Wiener Zentralfriedhof (Central Cemetery Vienna): Participation of: Musicians: Christophe Coin, cello; and Maria Kubizek, violin; Rainer Dobiasch: bagpipes, from Vienna Pipes and Drums.

Speakers: Reverend Canon Patrick Curran, Christ Church, Vienna; Stefan Gottfried, Professor, mdw, and Catherine Williams, née Murray, daughter.

Greeting support: Paulina Žmuda and Anita Kinney

Reception: at the Restaurant ARCO in Vienna.

### **Celebration of Life:**

Halifax, Nova Scotia: Atlantic School of Theology: July 18, 2017: Participation of: Adrian Hoffman, Steven Burns; Musicians: Chris Norman, flute and bagpipes, and Craig Humber, Helmuth Wolf organ.

Reception at the Dalhousie University Club Dining Room: thanks to Professor Steven Burns and Janice Tate.

### **Celebration of Life:**

Kensington, Prince Edward Island: Murray Centre: July 20, 2017: Participation of: Margaret Murray, sister; with Catherine Williams, née Murray; Elizabeth Brown-Shaw, niece; and Ralph Carruthers; Elizabeth Waugh; Betty Palmer; Gerry MacKenzie, childhood friends; Jack Spencer; James MacKay; Enid MacKay and the UCW (United Church Women), with Marcia Clark accompanying the Centennial

Chorale; and a 1965 tape recording of Gordon playing: 'Jesu, Joy of Man's Desiring' for the Centennial Chorale, and Jean Brown, sister, Marilyn and Ron Gilby, niece and her husband: who prepared a slide show.

## TRIBUTES TO GORDON AFTER 2017

- Vienna Beefsteak Club: Meeting #756, Hotel Sacher, all participants signed the commemorative menu: Tuesday, March 28th, 2017.

- Quatuor Mosaïques concert: Konzerthaus, Mozartsaal: Vienna, April 6, 2017.

- Jørgen Fog, cellist, Vienna Philharmonic, and Yoko Fog, pianist: Private Concert at their home: April 9, 2017.

- Pascal Teixeira da Silva: French Ambassador to Vienna: April 22, 2017: House Concert in the French Embassy Residence: "in memorium of Gordon and of another former harpsichord teacher, Huguette Dreyfus of Paris" Musicians: Pascal Teixeira da Silva: harpsichord and pianoforte; Walter Hagg: retired diplomat with a wonderful voice.

- Lorna Peters: Camerata Capistrano, California State University, Sacramento, California: May 14, 2017

- Christopher Stemberge: organised two concerts in Venice, San Salvador June 17, 2017 & San Marziale, June 18, 2017 with the participation of many musicians.

- Donations given to Berwick United Church Camp in Gordon's name, Summer 2017.

- Elizabeth Dobie-Sarsam, Anna Jenny and Gottfried Riedl: Franz Schubert in Wort & Musik: vocal concert in Vienna, St. Peterskirche, a fundraiser for the mdw Stipendium: October 20, 2017.

- Alessandro Padoan: Italy: Musica Antica ad Arcugnano: Three Concerts in the series 2017; Ann attended the first one on October 8, 2017; November 5, 2017; November 26, 2017.

- Davide Mariano, New Orleans, U.S.A.: Soirée Musicale

in 18th-Century New Orleans: concert for the Historic New Orleans Collection in Williams Research Center, March 13, 2018.

- Barbara Petrucci-de Renzis di Montanaro: Conservatorio Niccolò Paganini, Genoa, Italy: Omaggio a Gordon Murray: Concerti: April 5, 2018.

- Barbara Petrucci-de Renzis di Montanaro & Tiziana Canfori, Manuel Staropoli, Giulio de Felice and Giacomo Biagi: Festival Delle Geografie 2018: Levanto, Chiesa di Sant'Andrea: La 'Carte du Tendre' percorsi musicali e immaginari fra le emozioni: April 6, 2018: attended by Ann and her daughter, Charlotte

- Kunsthistorisches Museum, Wien: 2018:

Beatrix Darmstädter, Rudolf Hopfner, Alfons Huber:

The Collection of Historic Musical Instruments: The First 100 Years: Dedicated to Paul

Angerer and Gordon Murray, Round Table discussions of the Symposium in 2016.

- Alessandro Padoan: Conservatory of Bolzano: Quartetti e Quintetti e loro accomodamenti per due clavicembali: September 30, 2018: Palazzo Mercantile, Bolzano, Italy.

- Daniele Boccaccio: CD Sweelinck Complete Harpsichord and Organ Music 6CDs Ó2020 and supported by Chiara Massini and Sebastiano Cali.

### **Gordon Murray Scholarships:**

Both set up in 2017: Scholarships for Students:

**Canada:** Kiwanis Nova Scotia Rising Star Award:

2017 Devin Huang, 10 years old

2018: Alex Yang, 9 years old

2019 Alex Yang, 10 years old

2020 Alex Yang, 11 years old

### **For further donations to Kiwanis in Nova Scotia:**

e-transfer, send to [info@hfxmusicfest.com](mailto:info@hfxmusicfest.com)

or if sending by regular mail, please send to:

The Nova Scotia Kiwanis Music Festival

5657 Spring Garden Road

Box 107

Halifax, NS

B3J 3R4

### **Austria:** mdw Stipendium:

Martin Gedeon 2018

Lenka Petrovic 2019

Sobin Jo for Ensemble Freymut 2020

Mario Eritreo 2020

### **For further donations to the mdw in Vienna:**

Recipient: mdw – University of Music and Performing Arts Vienna

IBAN: AT12 1200 0514 2859 0201

BIC: BKAUATWW

Intended purpose: "Stip. Murray"

## CREDITS

### **Producers:**

Richard Winter, Gramola  
Hans Zeppelzauer, Gramola

### **Executive Producer:**

Ann Murray

### **Recorded in Vienna:**

09/2018 – 09/2019

### **Supported by mdw - University of Music and Performing Arts Vienna**

Ulrike Sych, Rector, mdw  
Paul Hofmann, mdw  
Erich Traxler, mdw, music advisor

### **Musicians:**

Erich Traxler  
Aurelia Vişovan  
Dubee Sohn  
Paulina Žmuda  
Stefan Gottfried

### **Recording Supervision:**

Ulrich Vette, mdw  
Ina Nikolow, mdw

### **Recording Producers:**

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Abel Czinger  
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Aron Ludwig  
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### **Editing:**

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Lukas Froschauer  
Aron Ludwig  
Viktor Seedorf  
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Veronika Weidner

### **Mastering:**

Ina Nikolow

### **Photographer:**

Martin Shi

### **Maintenance of the Instruments:**

Sebastiano Cali  
Robert Brown  
Paulina Žmuda  
Aurelia Vişovan  
Asia Wisniewska  
Reinhard Führer

### **Instrument Builders:**

David Ley  
Jean-Louis Val  
Martin Skowroneck (1927-2014)  
Robert Brown

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Michel Bédard from a letter 2009  
Leon Bédard from a letter 2009  
David Ley  
Sebastiano Cali  
Aurelia Vişovan  
Cora Yee  
Peter Ouwerkerk: International Organ Festival, Haarlem  
Inge Harer: Kunst University Graz (KUG)  
Georg Frederik Haas  
Adrian Hoffman  
Céline Labbé  
Heather Hartinger  
Lorna Peters  
Maria Pia Jacoboni, Associazione Cembalistica  
Bolognese  
Mark Peters  
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Steven Burns  
Paulina Zmuda  
Pascal Teixeira da Silva  
Walter Hagg  
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Britta Koegeler  
Valentin Lambrechts

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Adrian Hoffman  
David Ley

**Translation:**

Andrew K. Smith  
Gramola

**Contributions to the Biography:**

Margaret Murray  
Jean Brown, née Murray  
Nancy Rogerson  
Nancy F. Vogan  
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John Grew  
Barbara Petrucci de Renzis di Montanaro  
Adrian Hoffman  
Geert Smits  
Christopher Stembridge  
Alessandro Padoan  
Martha Healy

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**Artwork:**

Derek Pigrum



