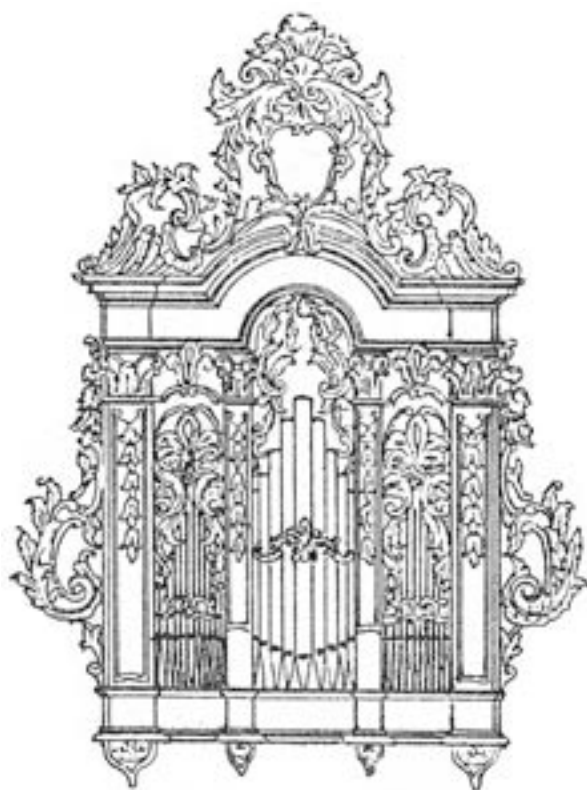


EROI Festival 2003
EASTMAN ROCHESTER ORGAN INITIATIVE

American Organ Building in the Twentieth Century



October 2-5, 2003

A Message from the Director and Dean

Dear Friends,

The Eastman School of Music community is proud to host the second annual EROI Festival, a dynamic gathering of international performers, scholars, and instrument builders, joined by members of the Rochester community who share our deep appreciation for the organ. I extend my personal welcome to you, inviting you to take part in the many events that comprise this exploration and celebration of organ artistry.

Organ study at Eastman has been integral to the life of the School from the beginning, when founder George Eastman chose Harold Gleason to be professor of organ (and engaged him as his personal organist). In the intervening years, the organ department's influence has grown steadily due to the exceptional accomplishments of its faculty and graduates as church and concert musicians, teachers and scholars. Organ at Eastman today is at a thrilling

point – the early stages of a 10-year plan to assemble in Rochester a diverse collection of new and historic instruments that will be unique in North America. Ultimately, our vision is to become an international center for organ that attracts organists and organ builders from around the world for advanced study and enriching collaborations.

By participating in this EROI Festival, you will have a preview of the fully developed project. The variety of recitals, lectures, demonstrations, and other presentations will introduce you to the energy and potential of the Eastman Rochester Organ Initiative.

I hope that you enjoy the Festival, our campus, and our city.

Sincerely,

James Undercofler
Director and Dean, Eastman School of Music

The EROI Festival 2002 is sponsored by:

Eastman School of Music; EROI Working Committees; Christ Church (Episcopal);
The Schola Cantorum of Christ Church; Downtown United Presbyterian Church;
Third Presbyterian Church; Lutheran Church of the Incarnate Word;
Parsons Pipe Organ Builders; Pasi Organ Builders Inc.; Paul Fritts & Co. Organ Builders;
Richards Fowkes & Co. Pipe Organ Builders; C. B. Fisk, Inc; Taylor & Boody Organ Builders;
The Rochester Chapter of the American Guild of Organists (AGO); GOArt, Göteborg
University, Sweden; The Memorial Art Gallery; and The Publick Musick.

The Episcopal Diocese of Rochester is the main sponsor
of the Eastman-Rochester Organ Initiative.

Welcome to the EROI Festival 2003!

Eastman's organ faculty welcomes you to our second annual EROI Festival, October 2–5, 2003. EROI is the acronym for the Eastman-Rochester Organ Initiative, our visionary plan to assemble a collection of new and historic instruments unparalleled in North America in quality and stylistic diversity. The first instrument to come to Rochester is an eighteenth-century organ from Italy, which will be inaugurated in 2005. During the festival you will hear about this organ as well as other current projects included in the first phase of EROI. This festival was created not only to increase public awareness of EROI in Rochester, but also to enable the enjoyable and powerful mix of creativity and learning that occurs when musicians, builders, and scholars share knowledge, performance, and other kinds of expertise.

The main theme this year is American Organ Building in the Twentieth Century,

and we are delighted to have with us several distinguished guests who have had great influence in the development of the organ art in our country over the past several decades. The Festival begins with the reception at Christ Church on Thursday and concludes on Sunday, October 5, with Compline at Christ Church at 9 P.M.

We thank the Eastman faculty, staff, and students; our sponsors, collaborators, performers, and presenters; also the Memorial Art Gallery of the University of Rochester; the Rochester Chapter of the American Guild of Organists; and the Episcopal Diocese of Rochester—all have had an important role in making this festival possible. We are grateful to all who have given generously of their time and expertise, and we look forward to a meeting that is stimulating and inspiring.

David Higgs

Hans Davidsson

Bill Porter

5:00 P.M.

Reception for Festival guests and participants Guild Hall, Christ Church

7:00 P.M.

Opening Concert Fountain Court, Memorial Art Gallery

Remarks:

Grant Holcomb, Director of the Memorial Art Gallery

William A. Johnson, Mayor of Rochester

James Undercofler, Director and Dean of the Eastman School of Music

David Higgs, Professor and Chair of the Organ Department

PROGRAM

Dialogus. Gegrüsset seist du, Holdselige Matthias WECKMANN
Soprano e Tenore solo con 3 stromenti. (1616–1674)

Daniel Brondel, discantus

John Bodinger, tenor

Martin Davids and Boel Gidholm, violin

Christopher Haritatos, cello

Hans Davidsson, organ

“An Antique Italian Organ for the Memorial Art Gallery”

Remarks by Hans Davidsson, Professor and EROI Project Leader

Praeludium in g (BuxWV 163) Dietrich BUXTEHUDE
(1637–1707)

William Porter, organ

Allemande and Canzon William BRADE
(1560–1630)

Martin Davids and Boel Gidholm, violin

Aliza Appel, Heather Gardner, viola

Christopher Haritatos, cello

Concerto in C (Hob. XVIII, 10) Joseph HAYDN
Adagio (1732–1809)
Allegro

David Higgs, organ

Martin Davids and Boel Gidholm, violin

Aliza Appel, Heather Gardner, viola

Christopher Haritatos, cello

Guests proceed to the Vanden Brul Pavilion for a dessert reception and social hour.

The Chamber Organ for Barnes Hall, Cornell University, Ithaca, N.Y.

In April 2003 a chamber organ, built by Göteborg Organ Art Center (GOArt), Sweden, was installed under Munetaka Yokota's guidance and inaugurated in Barnes Hall at Cornell University. This organ is modeled after an early eighteenth-century central German instrument and was generously funded by the Dallas Morse Coors Foundation.

SPECIFICATION

Gedackt 8 (wood)
Flöit 4 (open wood)
Quinte 3 (open wood)
Principal 2 (tin façade)
Principal 8 discant (open wood)
Tremulant
Pull-down pedal

Pitch: a1=415
Temperament: Werckmeister III
Manual compass: C, D–d3
Pedal compass: C, D–d1
Two manually-operated wedge bellows
Electric blower

We would like to express our gratitude to Cornell University, and in particular to the Chair of the Music Department, Rebecca Harris-Warrick, Professors of Organ Annette Richards and David Yearsley, and the acting University Organist and Professor Timothy Olsen, for loaning this new organ to us for the EROI Festival 2003. We would also like to thank the Memorial Art Gallery for housing it, and Munetaka Yokota and GOArt, Robert Kerner, Organ Technician at the Eastman School of Music, and Parsons Pipe Organ Builders, Canandaigua, for bringing the organ to Rochester.

9 A.M.—12 P.M.

Presentation of the Christ Church Project Guild Hall, Christ Church

Christ Church Reference Group:

Mats Arvidsson, Steve Dieck, George Taylor, Paul Fritts,

Bruce Fowkes, Munetaka Yokota

Moderator: Joel Speerstra

*Impressions from the first reference group meeting in Göteborg and Vilnius in May 2003
and the current state of the design and research.***12:00 P.M.**

Lunch at Christ Church

12:30 P.M.

Eastman Student Recital

PROGRAM

Toccata Sexta

Georg MUFFAT
(1653–1704)

Miran Kim

Est-ce mars (7 variations)

Jan Pieterzsoon SWEELINCK
(1571–1621)

Mark Willey

Partita on “Sei gegrüsset, Jesu gütig” (BWV 768)
Chorale and Partitas I, VIII, IX, X, XI(1685–1750)

Johann Sebastian BACH

Christian Lane

Ciacona in f

Johann PACHELBEL
(1653–1706)

Michael Unger

The Fritts organ in Christ Church

The beautiful chamber organ played by the Eastman organ students in today's lunch concert was built by Paul Fritts and inaugurated at Eastman during the EROI Festival 2002. This organ was inspired by the German organ builder Esaias Compenius (d. 1617). In 1610 Compenius built a chamber organ for Duke Heinrich Julius of Braunschweig-Lüneburg for his palace in Hessen, Germany. Following Heinrich Julius's death in 1613 it was given to his brother-in-law King Christian IV of Denmark, and Compenius installed it in the chapel of Fredriksborg Castle outside Copenhagen in 1617. This instrument is unique in Northern Europe because of its kind and size—a chamber organ exclusively with pipes of wood—and because it is so well preserved. Paul Fritts's organ, Opus 7, built in 1988, has only wooden pipes, and its beautifully ornamented façade and case is reminiscent of the Compenius organ.

Paul Fritts, Opus 7, 1988 SPECIFICATION:

Manual I		Manual II		Pedal	
Gedact	8'	Quintadena	8'	Bourdon	16'
Blockflöte	4'	Geigend Regal	4'	Gedact	8'
Nasard/Cornet	IIr				
Gemshorn	2'	Couplers		Compass	
Rankett	16'	Manual II/Manual I		Manual	54 notes
Krummhorn	8'	Manual II/Pedal		Pedal	29 notes
					Variable Tremulant

The EROI Festival and the Organ Department at ESM are grateful to Paul Fritts & Co. Organ Builders, who have made it possible for the Eastman School of Music to rent this precious organ. We would also like to thank the congregation of Christ Church for allowing its placement in the church. The Fritts organ is regularly used by Eastman students and faculty and in the music program of the congregation.

TWENTY YEARS OF AMERICAN ORGAN BUILDING

Perspectives on the Development Since the Inauguration of Fisk Op. 83
at Downtown United Presbyterian Church

2–2:30 P.M.

Lecture

Guild Hall, Christ Church

“The Fisk Opus 83: A Franco-German in the United States”
Steve Dieck

2:30–3 P.M.

Lecture

“The Fisk Organ for The State University of New York at Buffalo”
David Fuller

3–3:30 P.M.

Lecture

“The Fisk Organ for the Oberlin College Conservatory of Music”
David Boe

4–5 P.M.

Panel Discussion

David Boe, Steve Dieck and David Fuller
Moderator: Roger Sherman

7:00 P.M.

Jean Baptiste Lully: *Le Carnaval Mascarade*

Kilbourn Hall, ESM

Fully staged performance directed by Paul O’Dette. Co-sponsored by Cornell University.
TICKETS: \$15/\$10/\$5

9:00 P.M.

Recital

Downtown United Presbyterian Church

David Higgs , organ

Twentieth Anniversary of the Inauguration of the C. B. Fisk Op. 83

(sponsored by the Downtown United Presbyterian Church)

SUGGESTED DONATION: \$10/\$5

PROGRAM

From: Apparatus Musico–Organisticus:

Toccata Prima

Georg MUFFAT

(1653–1704)

From: Messe pour les Convents:

Elevation: Tierce en Taille

François COUPERIN

(1668–1733)

Noel: Grand jeu et duo

Louis-Claude DAQUIN

(1694–1772)

Annum per annum

*Prelude, Kyrie, Gloria, Credo,
Sanctus, Agnus Dei, Postlude*

Arvo PÄRT

(b. 1935)

Sonate in C (BWV 529)

Allegro, Largo, Allegro

Johann Sebastian BACH

(1685–1750)

Andante (K. 616)

Wolfgang Amadeus MOZART

(1756–1791)

Sonate 1 in F

*Allegro moderato e serioso, Adagio,
Andante recitativo, Allegro assai vivace*

Felix MENDELSSOHN BARTHOLDY

(1809–1847)

Reception following

The C. B. Fisk Organ, Op. 83 at D.U.P.C.

Great

Manual I, 56 Notes	
Prestant	16'
Principal	8'
Spire Flute	8'
Flûte harmonique	8'
Octave	4'
Flute	4'
Cornet	V
Superoctave	2'
Mixture	VI-VIII
Trumpet	8'
Clarion	4'

Positive

Manual II, 56 Notes	
Prestant	8'
Bourdon	8'
Octave	4'
Baarpijp	4'
Nazard	2 2/3'
Sesquialtera	II
Doublet	2'
Mixture	IV-VI
Cromorne	8'
Trechterregal	8'

Features

Tremulant
 Wind Stabilizer
 Mechanical Key & Stop Action
 2 Settable combination pedals, on & off for GT/Ped & S & P
 Bracketed pairs of stops controlled by 1 knob, half draw pulls 1st stop,
 full draw pulls second

Recit

Manual III, 56 Notes	
Gambe	8'
Voix céleste	8'
Quinta	1 1/3'
Cor de Nuit	8'
Italian Principal	4'
Waldflöte	2'
Fourniture	IV
Basson	16'
Trompette	8'
Hautbois	8'

Pedal

30 Notes	
Bourdon	16'
Bourdon	32'+16'
Prestant (GT)	16'
Octave	8'
Superoctave	4'
Mixture	IV
Trombone	16'
Trumpet	8'

Couplers

Swell to Great
 Positive to Great
 Swell to Positive
 Great to Pedal
 Positive to Pedal
 Swell to Pedal

The Genesis of Opus 83

By J. Melvin Butler (St. Mark's Cathedral, Seattle)

I first met Charles Fisk and heard his organs when my former Oberlin organ professor, Garth Peacock, accompanied me on an organ pilgrimage to Boston in January 1973. Charlie showed us his instruments at Old West and at Harvard Memorial Church. What a revelation! Not surprisingly, my dream suddenly became the procuring of a Fisk organ for Downtown United Presbyterian Church, where I had been appointed only six months earlier. Indeed, the old four-manual Odell organ, rebuilt and enlarged by Moller in 1942, was deteriorating. Releathering of some primaries had already taken place, but it was now time for more extensive repairs. In 1977 an organ committee was formed, and Charles Fisk was hired as consultant. After asking him the question, "Would you ever consider building an organ for DUPC?" he answered: "Well, only if the dry acoustics are addressed by removing carpet and changing the pew cushions, and if Mel Butler is in charge of the project." After many meetings and much debate the committee elected to commission a new organ rather than spend a similar amount refurbishing the Odell/Moller. C. B. Fisk was the only builder seriously considered, especially after the committee's journey to see Fisk organs at Cazenovia, Westfield, and of course, Old West and Cambridge.

The contract for our \$199,900, three-manual organ (the Sears/Roebuck price, as Charlie called it) was signed in 1978 with delivery 4½ years later. (I checked off each day on a four-year calendar.) Fortunately for us, there was a cancellation in Fisk's building schedule, allowing him to deliver the organ on time, although at a 50 percent greater cost because of the double-digit inflation of that era! The organ's placement is a fascinating (and controversial!) story, summarized by Charlie in the 1983 dedication program:

"Opus 83 . . . has an interesting genesis and history. Our original intent was to stand the new organ in the large rear gallery of the church, leaving the front of the church, its 1906 Odell-Whitelegg/Moller organ and all the chancel decoration and furnishings, pretty much unchanged. As the organ's designer, I would not have presumed to suggest a more drastic change, because I know and understand so well how people

come to love their church the way it is. But to my utter surprise, when it came time to think seriously about how we were to build this organ, a totally new idea (of which I highly approved) was put forward by the church. It involved using the organ to divide off the chancel into a kind of chapel and bringing the chancel forward of the proscenium arch as if by way of bringing the holiest part of the church directly into the midst of the congregation. Acoustically, of course, this meant that all of the sources of sound—the minister, the choir, and the organ—suddenly achieved a hitherto unknown presence for the listener, especially beneficial for music because no sound need be forced in its effect..."

To save costs, many large pipes from the original Odell/Moller organ were to be rebuilt for the new organ. In early 1982, Charlie's son, Josiah, arrived at DUPC to extract the pipes and drive them in a large truck back to the shop. The zinc façade pipes were recycled as was the Positive Bourdon (originally a Doppelflöte—nicks on one mouth filled in), the Hautbois (from the Odell echo division), the Trombone, Basson, Cor de Nuit, Bourdon 16', and Pedal Trumpet. The pipes of the 32' Bourdon extension stand on their original chest in the old organ chamber, rewired into the new organ by our organ curator for many years, the late Roger Brock. Charlie felt that having so many stops on double-drawing knobs would also save money and make the knobs more reachable by the organist. He insisted that a Quinta be added to the Voix céleste knob—for no additional cost—since the two "would never be used together"!

This is an historic organ in several ways (are not most Fisk organs historic?): Opus 83 was the last of his organs that Charlie actually saw and heard in place (although he was too ill to attend the dedication). It was the first organ with flues voiced by David Pike (Dave Gifford and Steve Kowalyshyn voiced the reeds). It was the last Fisk organ with so many double-drawing stops and was perhaps the last Fisk organ making extensive use of pipework from the former organ. For me, it was an experience of a lifetime: knowing and collaborating with the great Charles B. Fisk and playing Opus 83 for eight years.

PRESENTATION AND DISCUSSION OF THE ITALIAN BAROQUE ORGAN PROJECT

9–9:30 A.M.

Presentation

Guild Hall, Christ Church

Technical Documentation of the Italian Baroque Organ / Peter Geise

9:30–10 A.M.

Presentation

The Restoration of the Italian Baroque Organ / Hans Davidsson

10:15–11 A.M.

Discussion

EROI AT MEMORIAL ART GALLERY: ORGAN OUTREACH

12–12:45 P.M.

Lecture

Auditorium, Memorial Art Gallery

“All The Stops: The Glorious Pipe Organ and Its American Masters” / Craig R. Whitney

1–2:30 P.M.

Book-signing

Bookstore, Memorial Art Gallery

All The Stops: The Glorious Pipe Organ and Its American Masters by Craig R. Whitney

Pipe making demonstration

Outside, MAG

Parsons Organ Builders, and others

Short recitals and demonstrations

Fountain Court, MAG

Presented by ESM Students every half hour in the Fountain Court

AMERICAN ORGAN BUILDING DURING THE TWENTIETH CENTURY

3–3:45 P.M.

Keynote Lecture

Third Presbyterian Church

“Why Does the Ocean Roar? The Apotheosis of Charles Brenton Fisk” / Fenner Douglass

4–4:45 P.M.

Lecture

“A Pedagogical Perspective on the State of American Organ Building and Its Relationship to Organ Playing” / Carole Terry

5–6 P.M.

Panel Discussion

Fenner Douglass, David Fuller, David Higgs, William Porter,
Carole Terry, Craig Whitney.
Moderator: Dan Zager

6–7:30 P.M.

Dinner

Guest Speaker: Roger Sherman
(suggested donation: \$10)

7:30 P.M.

Dessert Concert

PROGRAM

Variationen über ein Rezitativ, op. 40 (1941) Arnold **SCHOENBERG**
(1874–1951)

Chappell Kingsland, organ
Images by Wassily Kandinsky
Professor Lucy Durkin, projection assistant

Kung Pao (2003) – World Premiere Chappel **KINGSLAND**
(b. 1980)

Cody Coyne, euphonium
Chappell Kingsland, organ

Whistle Stop (2003) – World Premiere Michael **REMSON**
(b. 1962)

Crista M. Miller, organ

The Austin Organ, Op. 2180 at Third Presbyterian Church

Great

Gemshorn	16'
Principal	8'
Spitz Flöte	8'
Bourdon	8'
Octave	4'
Nachthorn	4'
Quinte	2 2/3'
Super Octave	2'
Mixture	IV
Cymbal	III
Trumpet (Ch)	8'

Swell

Bourdon	16'
Principal	8'
Rohrflöte	8'
Viola da Gamba	8'
Viola Celeste	8'
Dolce	8'
Octave	4'
Waldflöte	4'
Spitz Octave	2'
Plein Jeu	IV
Contre Trompette	16'
Trompette	8'
Hautbois	8'
Clairon	4'
Tremulant	

Choir

Quintaton	16'
Violin Principal	8'
Gedackt	8'
Flauto Dolce	8'
Flute Celeste	8'
Principal	4'
Koppelflöte	4'
Nazard	2 2/3'
Blockflöte	2'
Tierce	1 3/5'
Larigot	1 1/3'
Mixture	III
Trumpet	8'
Clarinet	8'
Schalmei	4'
Tremulant	

Solo

Hohlflöte	8'
Rohrflöte	8'
Mixture	IV
Trompette Militaire	8'
Cor Anglais	8'
Clairon Militaire	4'
Cymbelstern	
Tremulant	

Echo

Gedeckt	8'
Salicional	8'
Flute Celeste II	8'
Principal	4'
Fern Flöte	4'
Principal	2'
Oboe	8'
Vox Humana	8'
Chimes	
Tremulant	

Pedal

Resultant	32'
Subbass	32'
Contrabass	16'
Principal	16'
Gemshorn (Gt)	16'
Quintaton (Ch)	16'
Bourdon (Subbass)	16'
Bourdon (Sw)	16'
Octave	8'
Spitzflöte	8'
Quintaton (Ch)	8'
Gedeckt (Sw)	8'
Quint	5 1/3'
Choral Bass	4'
Nachthorn	4'
Mixture	III
Contre Bombarde	32'
Bombarde	16'
Contre Trompette (Sw)	16'
Trompette	8'
Clairon	4'

Multi-level SSL combination action with piston sequencer

9–10 P.M.

Concert

Christ Church

Sacred Music from Seventeenth-Century Hamburg:
Vocal and Instrumental Music by Matthias Weckmann

PROGRAM

Praeludium A.5. Vocum in G Matthias WECKMANN
(1616–1674)

Sacred Concerto: Matthias WECKMANN
Der Tod ist verschlungen in den Sieg
3 voci con 3 stromenti

Toccata ex d Matthias WECKMANN

O lux beata trinitas Matthias WECKMANN
Alternatim chant with organ verses

1. O Trinity of blessed light,
O Unity of princely might,
the fiery sun now goes his way;
shed thou within our hearts thy ray.

Organ: *Secundus versus*

2. To thee our morning song of praise,
to thee our evening prayer we raise;
O grant us with thy saints on high
to praise thee through eternity.

Organ: *Quartus Versus (four variations)*

3. To God the Father, heavenly Light,
to Christ revealed in earthly night,
to God the Holy Ghost we raise
our equal and unceasing praise.

Organ: *Quintus Versus – Auff 2 Clavier*

Ante Luciferum Genitus Jacob HANDL (Gallus)
(1550–1591)

*Begotten before the morning star,
and Lord before all time,
our Savior hath this day appeared in the world, Alleluia.*

Sicut cervus

Giovanni Pierluigi da PALESTRINA
(1525–1594)*As the hart yearns for the water springs:
so longs my soul for you, O God.*

Sonata a 3

Matthias WECKMANN

Sacred Concerto:

Matthias WECKMANN

*Weine nicht es hat überwunden der Löwe von Stamm Juda
(Weep not, the Lion of the tribe of Juda has overcome.)***The Publick Musick**Thomas Folan, Director
Martin Davids, violin
Boel Gidholm, violin
Courtney Orlando, violin
Aliza Appel, viola
Heather Gardner, viola
Christopher Haritatos, celloHans Davidsson, organ
Michael Unger, organ**Schola Cantorum of Christ Church**

Stephen Kennedy, Director

Mark Ballard
John Bodinger
Jason Bowles
Daniel Brondel
Alan Curle
Laura DunbarZach Hemenway
Christopher Huebner
Julia Kemp
Stephen Kennedy
Adam Peithman
Marrlee RobbinsErica Schuller
Gretchen Snedeker
Dariusz Terefenko
Zach Wadsworth
Vince Wallace
Lee Wright

3:00 P.M.

Concert

Fountain Court, Memorial Art Gallery

Music in the Italian Style for Organ and Lute
 Paul O'Dette, lute, and William Porter, organ

PROGRAM

Toccata Ia Gagliarda IVa Toccata VIa Gagliarda Xa	Giovanni Girolamo KAPSBERGER (c. 1585–1651)
Canzona II Canzona XV	Paolo QUAGLIATI (c. 1555–1628)
Gagliarda	Giovanni de MACQUE (c. 1550–1614)
Toccata seconda Balletto francese Pass'e mezo ultimo Gagliarda del Pass'e mezzo	Giovanni Antonio TERZI (fl. 1580–1620)
Bergamasca	Girolamo FRESCOBALDI (1583–1643)
Fantasia Terza Saltarello settima Fantasia ottava Frais et galliard (Clemens non Papa)	Simone MOLINARO (c. 1570–1634)
Nova Cyclopeias Harmonica <i>Aria</i> <i>Ad Malleorum Ictus Allusio</i>	Georg MUFFAT (1653–1704)
Toccata in G	Dietrich BUXTEHUDE (1637–1707)

7:00 P.M.**Concert****St. Paul's Episcopal Church**

David Craighead, organ

Twentieth-Century American Organ Music on the 1927 E.M. Skinner organ

Organbook I

William ALBRIGHT
(1944–1998)

Voluntary on Old 100th

John Knowles PAINE
(1839–1906)

Arioso

Leo SOWERBY
(1895–1968)

Sonata for Organ

Robert Russell BENNETT
(1894–1981)**9:00 P.M.****The Order of Compline****Christ Church**Sung in Candlelight by the Schola Cantorum of Christ Church.
Stephen Kennedy, Director**THE PRECES****THE PSALMS**

Psalm 31: In te, Domine, speravi

Tone 8

Psalm 134: Ecce Nunc

Tone 8

THE LESSON**HYMN**

Te lucis ante terminum

Thomas Tallis
(1505–1585)

To you before the close of day, Creator of all things we pray that in your constant clemency our guard and keeper you would be. Save us from troubled, restless sleep, from all ill dreams your children keep; so calm our minds that fears may cease and rested bodies wake in peace. A healthy life we ask of you, the fire of love in us renew, and when the dawn new light will bring your praise and glory we shall sing. Almighty Father, hear our cry through Jesus Christ, our Lord Most High, whom with the Spirit we adore forever and for evermore.

ANTHEMS

Deliver us, O Lord our God

Adrian Batten
(1591–1637)

Deliver us, O Lord our God, and gather us from among the heathen, that we may give thanks unto thy holy name, and make our boast of thy praise. Blessed be the Lord God of Israel from everlasting and world without end: and let all the people say Amen.

Ave Maria

Robert Parsons
(c. 1578–1572)

Hail Mary full of grace,
the Lord is with you.
Blessed is the fruit of your womb, Jesus.

RESPONSORY

Into your hands...

KYRIE

LORDS PRAYER

COLLECT AND PRAYERS

SILENT INTERCESSIONS

NUNC DIMITTIS

Frankish/Roman

ANTIPHON:

Guide us waking O Lord, and guard us sleeping; that awake we may watch with Christ, and asleep we may rest in peace.

1. Lord, you now have set your servant free to go in peace as you have promised;
2. For these eyes of mine have seen the Savior, whom you prepared for all the world to see
3. A light to enlighten the nations, and the glory of your people Israel. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

ANTIPHON:

Repeated

CONCLUDING VERSICLE AND BLESSING

HYMN TO THE VIRGIN

Frankish/Roman

Salve Regina

Hail, O Queen, Mother of mercy; our life, our sweetness and our hope: hail!
To thee we cry, poor banished children of Eve. To thee we send up our sighs,
groaning and weeping in this vally of tears. Hasten therefore, our advocate,
and turn your merciful eyes tward us. And show us Jesus, the blessed fruit of
your womb, after this exile. O merciful, O pious, O sweet virgin Mary.

Deo gratias

William Byrd
(1543–1623)

Mats Arvidsson studied organbuilding with Åkerman & Lund and, among other, Hans J. Füglistor Orgelbau Grimisuat, where he was engaged mostly with the restoration of old Italian and Swiss instruments. Arvidsson also studied harpsichord building in London where he also spent much time studying and measuring the historical instruments in London's rich museum holdings. He returned to Sweden in 1967 and established his firm in Stallarholmen, where his first two decades of work were mainly devoted to harpsichord building. He changed his focus in the middle 1980s and has since concentrated on organ building. Arvidsson has been engaged in the study of historical Swedish organs through restorations and reconstructions and has applied his experience to the production of his new instruments.

John Bodinger began organ study at age 12 with Edgar Billups and at age 15 he was appointed Assistant Organist-Choirmaster to Mr. Billups at the Cathedral of St. Paul in San Diego. In 1991, John earned the degree of Doctor of Musical Arts from the Eastman School of Music, where he also received his Master's degree (1989) and the Performer's Certificate (1988). Dr. Bodinger has been a faculty member for Eastman's Community Education Division and an Adjunct Professor in Music (organ) at Colgate Rochester Divinity School. He currently co-teaches a Church Music Skills course at Eastman. He also serves as the director of Music at Downtown United Presbyterian Church in Rochester and the rehearsal accompanist for the Rochester Bach Festival.

David Boe is Professor of Organ and Harpsichord at the Conservatory of Music at Oberlin College. Joining the faculty of the Conservatory in 1962, he was appointed Associate Dean in 1974 and became Dean of the Conservatory in 1976, a position he held until mid-1990. He received the B.A. degree magna cum laude from St. Olaf College and was a University Fellow at Syracuse University, where he received the Mus. M. degree, studying organ with Arthur Poister. On a Fulbright grant, he went on to study with Helmut Walcha at the Staatliche Hochschule für Musik in Frankfurt, Germany. He returned to Europe in 1968 to study with the Dutch harpsichordist and organist, Gustav Leonhardt. On subsequent trips to Europe, he has appeared in concerts and on the radio, and has done research on North European instruments

and early keyboard temperaments. He appears frequently in recital in this country and has recorded on the Gasparo and Veritas labels.

Daniel Brondel won First Prize in the 1996 Arthur Poister Competition and Second Prize in the prestigious National Young Artists Competition of the American Guild of Organists at the 1996 National Convention in New York City. Since he began studying voice with Jane Günther-McCoy in early 2001, Mr. Brondel has been featured as the countertenor soloist in Leonard Bernstein's *Chichester Psalms*, Händel's *Messiah*, Bach's *Magnificat*, Orff's *Carmina Burana*, and has recorded works by Monteverdi and Cavalli with the Publick Musick under the direction of Tom Folan. Critically acclaimed for his rich, agile voice and wide countertenor range, Mr. Brondel made his opera debut last April in the lead role of Oberon in the Eastman Opera Theater's production of Benjamin Britten's *A Midsummer Night's Dream*. Singing engagements this season include his New York City debut in Bach's *St. John Passion* at the Cathedral of St. John the Divine, performing with the members of the Brooklyn Philharmonic Orchestra.

David Craighead was born in Strasburg, Pennsylvania. He received his first music lessons from his mother, who was an organist, and showed great interest in music, especially organ, from an early age. At the age of eighteen, he became a pupil of Alexander McCurdy at the Curtis Institute of Music in Philadelphia, where he received the Bachelor of Music degree in 1946. In his last year at the Curtis Institute, Mr. Craighead joined the faculty of the Westminster Choir College in Princeton, New Jersey. From the summer of 1948 through 1955, Mr. Craighead taught in the music department of Occidental College, Los Angeles. From 1955 until retirement in the summer of 1992 he was both Professor of Organ and Chair of the Organ Division of the Keyboard Department at the Eastman School of Music, University of Rochester, N.Y. At this same time he was appointed organist of St. Paul's Episcopal Church, Rochester. Mr. Craighead has maintained a balanced career as both performer and teacher. Many of his students now hold positions in colleges and churches across the country. He has played recitals in seven national conventions of the American Guild of Organists, and at the International Congresses held in London, Philadelphia, and Cambridge, England. Recognized as one of America's great organ

artists, David Craighead was voted the 1983 International Performer of the Year by the New York City Chapter of the American Guild of Organists.

Appointed to the faculty of the Eastman School of Music in January 2001, **Hans Davidsson** is also General Artistic and Research Director of the Göteborg (Sweden) Organ Art Center (GOArt), the leading international center for interdisciplinary research in historical performance practice and instrument building founded by Dr. Davidsson in 1995. An active scholar and performer, he has given recitals, masterclasses, and lectures at many venues on both sides of the Atlantic and has performed at prestigious festivals worldwide. His many recordings include works for organ by Weckmann, Böhm, Widor, Franck, and Durufle.

Steven Dieck, President of C. B. Fisk, Inc., became interested in the organ at an early age and soon after was playing church services in his hometown of Indianapolis, Indiana. His mechanical inclinations led him to a job with a local organ building/maintenance firm and spent his school vacation days learning more about his chosen instrument. After completing a Bachelor of Music degree in organ performance from DePauw University with Arthur Carkeek in 1973, Steve began an apprenticeship with Charles Fisk. During the ten years he worked directly with Charles Fisk, Steve had an active role in the design and construction of the instruments. After Charles Fisk's death in 1983, Steve was appointed Executive Vice President of the company and assumed the role of President in September 1993. Always interested in different styles of organ building and exploring ways of making the instruments ever better, Steve is delighted to be associated with the diverse, challenging, and dedicated group of people who comprise C. B. Fisk. Steve had the responsibility of Project Manager for Fisk's Opus 83 for the Downtown United Presbyterian Church, coordinating its design and construction in the Fisk workshop and overseeing the installation in Rochester.

During World War II, **Fenner Douglass** served as a line officer on the USS Pettit, DE 253. There he found a friend in William Dowd, who later came to renown as a proprietor of two harpsichord shops, in Boston and Paris. In 1946, as a junior faculty member at Oberlin College, Dr. Douglass became immersed in

music for the harpsichord and by proxy, to organ music as well. This interest led to the formation of the Oberlin Baroque Ensemble, of which he was a charter member. A Fulbright grant in 1950 and numerous short-term grants from Oberlin College provided opportunities for European study and the publication of several articles about antique organs. Dr. Douglass's first book *The Language of the French Classical Organ* was written to help students understand the early French organs and their relationship to music of the 17th and 18th centuries. Later, an access to a large archive of documents from Aristide Cavaillé-Coll formed the basis of his second book *Cavaillé-Coll and the Musicians*. Since retirement from the faculty at Duke University Dr. Douglass has lent his expertise and support to the revival of the ancient art of organ building. He currently serves as Artistic Director at the Bower Chapel in Moorings Park, Naples, Florida, where he presides over a three-manual Taylor and Boody organ.

Bruce Fowkes was born in 1958 in Salt Lake City, Utah. He became interested in the organ as a boy after attending a concert at the Mormon Tabernacle. He studied organ with Douglas Bush at Brigham Young University and with James Drake at Utah State University. While studying in Provo he did an apprenticeship with Michael Bigelow & Company. After college he worked in London England with Mathew Copley, where he studied voicing and was able to study many historic English organs. In 1983 he returned to the U.S. and worked with John Brombaugh & Associates where he met and worked with Ralph Richards. In 1988 he and Richards decided to form their own company in Ooltewah, Tennessee. They have since produced 14 instruments together. They are currently building their opus 14, a 50-stop organ for Pinnacle Presbyterian church in Scottsdale, Arizona.

Paul Fritts was born in Tacoma, Washington in 1951. Pipe organs have been a significant part of his life from an early age along with studies that included music and violin performance. From 1966 through 1980 he worked with his father completing projects throughout Washington and Alaska. He then formed a partnership with Ralph Richards to build mechanical action instruments. The Fritts-Richards shop built eight organs in the period 1980–86. The partnership was reorganized as a sole proprietorship at the end of 1986. The recent installation at Tompsen Chapel at St.

Mark's Cathedral, Seattle, Washington is the twenty-sixth instrument to be built by the firm. Study trips to Holland, Germany, Spain, and France have greatly influenced the direction of Fritts's work. He and eight associates continue to build mechanical action, classically-inspired organs at the Tacoma workshop. Future projects include a North German style organ for the University of Notre Dame and a sixty-three stop organ for St. Joseph Cathedral, Columbus, Ohio.

David Fuller, a native of West Newton, Massachusetts, studied organ with E. Power Biggs, William Self, and André Marchal. He was educated at Harvard, from which he holds the A.B., A.M., and Ph.D. degrees. He taught the history of music for three years each at Robert College (Istanbul, Turkey) and Dartmouth, in both of which institutions he was also college organist. From 1963 to 1998 he taught the history of music at the State University of New York at Buffalo, where he was deeply involved in the design and acquisition of a path-breaking organ by C. B. Fisk. On this instrument he has recorded the last two symphonies of Widor and two further sets devoted to German romantic music, including the tone-poem, *Saul*, by Eduard Stehle, and Hans Fühmann's eighth sonata (Loft Recordings, Seattle, LRCD 1014, 1030/31, and 1015, respectively). As a musicologist, he specializes in French music of the seventeenth and eighteenth centuries and in problems of historical performance, on which topics he has published widely.

Peter Geise, a native of Northumberland, Pennsylvania, Peter completed his undergraduate education in Organ Performance at Houghton College in Houghton, N.Y. studying with Judy Congdon. He continued his studies at the Eastman School of Music as a student of Hans Davidsson, where he earned a Masters in Organ Performance and Literature in 2002. He spent the 2002–2003 school year studying at the School of Music at Göteborgs Universitetet and the Göteborg Organ Art Center (GOArt) in Göteborg, Sweden. While there he studied organ performance and researched Italian baroque organs. He also spent some time working in the GOArt Organ Research Workshop studying the art of organ building.

One of America's leading concert organists, **David Higgs** is Chair of the Organ Department at the Eastman School of Music, where he

has been a member of the faculty since 1992. He has inaugurated many important new instruments including St. Stephan's Cathedral, Vienna; the Meyerson Symphony Center, Dallas; and the Church of St. Ignatius Loyola in New York City. His performances with ensembles have included the Chamber Music Society of Lincoln Center, Chanticleer, the Empire Brass, and Orpheus. Mr. Higgs appears frequently at major national and international organ festivals and conventions, and has recorded for Delos International, Gothic, and Pro Organo records.

Stephen Kennedy is founder and director of two of Rochester's most vibrant music ensembles: SONUM, an ensemble devoted to creating sound for the modern age by fusing ancient and modern music within a web of improvisation, and the Schola Cantorum of Christ Church, which performs a weekly Compline service, and specializes in Gregorian Chant and Renaissance polyphony. Stephen also serves as vocal coach for the Weckmann Sacred Concertos performed at this EROI Festival. Stephen is Director of Music and Organist at Christ Church (Episcopal) Rochester, as well as Director of Chapel Music and Instructor in Liturgical Music at Bexley Hall Episcopal Seminary. He also teaches courses in Sacred Music at the Eastman School of Music, and teaches applied organ in Eastman's Community Education Division. In addition, he teaches keyboard skills classes and piano at Nazareth College.

Miran Kim received a Bachelors degree from the Conservatoire Groningen and a Masters degree from the Den Haag Royal Conservatory where her principal teacher was Wolfgang Zerer. Currently she is working towards a DMA in organ as a student of Hans Davidsson.

Chappell Kingsland received a Bachelor of Music Degree in Composition and Organ Performance from the Eastman School of Music in May of 2002. At Eastman, he studied organ with Hans Davidsson and Michael Farris, piano with Tony Caramia, and composition with Augusta Read Thomas and David Liptak. Chappell has been an active concert-organizer at Eastman, with an organ recital and a composition recital each year. His senior organ recital included Vierne's *Sixth Symphony*, and his recital of Spring 2003 consisted entirely of 20th-century organ music, including the Rochester premiere of Brian Ferneyhough's *Sieben Sterne*. His senior composition recital

included his largest composition to date, a 35-minute work for orchestra and female chorus on the poetry of Sylvia Plath. He has also played concerts in Maryland, D. C., and at an AGO convention in Virginia. Chappell has been Music Director/Organist of the First Universalist Church of Rochester for the past three years, and a piano/organ teacher for the past year.

Recently acclaimed in *The American Organist* as playing with driving energy and mature interpretation, **Chris Lane** is an undergraduate at Eastman, studying with David Higgs. In addition, Chris is the newly appointed Interim Organist of St. Paul's Episcopal Church in Rochester, where he has the privilege of succeeding Eastman Professor Emeritus David Craighead after almost fifty years of service. Prior to this appointment, Chris served as Interim Director of Music Ministry at Bethany Presbyterian Church, where he oversaw a music ministry consisting of nine choirs and a concert series, and as Assistant Organist at Third Presbyterian Church, Rochester, where his primary responsibility was to accompany the church's chancel choir, a group with which he toured Great Britain, accompanied on National Public Radio, and released a CD entitled *Calm on the Listening Ear of Night: Music for Advent and Christmas*.

Crista Miller is a doctoral student of Hans Davidsson at the Eastman School of Music in Rochester, New York. Between 2001 and 2003 she held the Graduate Award for the Eastman Rochester Organ Initiative project, which she continues to assist. Crista was named one of seven semifinalists in the 2002 American Guild of Organists National Young Artists' Competition in Organ Playing, and performed at the 2002 AGO convention in Philadelphia. In 2002-2003, she served under the tutelage of Peter DuBois as the Assistant Organist at Rochester's Third Presbyterian Church and she is a candidate for Eastman's Sacred Music Diploma. She recently returned from Bayonne, France and San Sebastian, Spain, where she initiated research on cultural influences in the organ works of Naji Hakim.

Paul O'Dette has served as Director of Early Music at the Eastman School of Music since 1976 and is Artistic Director of the Boston Early Music Festival. He is a world-renowned lutenist, featured at early music festivals around the world. Paul O'Dette maintains an active international career as an ensemble musician as well, performing with Jordi Savall,

Gustav Leonhardt, Nikolaus Harnoncourt, William Christie, Christopher Hogwood, Sylvia McNair, Andrew Parrott, Nicholas McGegan, Nigel Rogers, Tafelmusik, and The Parley of Instruments. He is a member of the acclaimed continuo ensemble Tragicomedia. Recently, Mr. O'Dette has been active conducting Baroque operas including performances of Luigi Rossi's *L'Orfeo*, Cavalli's *Ercole Amante*, Provenzale's *La Stellidaura Vendicata*, Monteverdi's *Orfeo* and *L'Incoronazione di Poppea*. In addition to his activities as a performer, Paul O'Dette is an avid researcher, having worked extensively on the performance and sources of seventeenth-century Italian and English solo song, continuo practices and lute technique, the latter resulting in a forthcoming book co-authored by Patrick O'Brien. He has published numerous articles on issues of historical performance practice and co-authored the Dowland entry in the *New Grove Dictionary of Music and Musicians*.

Widely known as a performer and teacher in the United States and in Europe, **William Porter** is one of the world's leading experts in improvisation in a wide variety of styles, ancient and modern. Dr. Porter was appointed Professor of Harpsichord and Organ Improvisation at the Eastman School of Music in 2002. He also teaches organ improvisation at Yale University. He was most recently Chair of the Organ Department at the New England Conservatory, and previously Professor of Organ and Harpsichord at Oberlin College. He has taught and performed at most of the world's leading festivals and academies, and has recorded extensively on the Gasparo, Proprius, BMG, and Loft labels.

A dual Irish-American citizen raised in New York City, **Michael Remson** is emerging as an exciting vocal/opera composer and librettist. Currently at work on new operas for premieres and workshops in 2004-06, his work to date demonstrates his growing strengths as a vocal composer and musical dramatist. Dr. Remson is respected as an instructor and lecturer in composition, American music, music theory, opera history, and ethnomusicology. He is currently Managing Director and a nine-year faculty member in (and former Director of) the Department of Composition at the American Festival for the Arts (AFA) summer music conservatory in Houston (TX). He also served as an adjunct faculty member at both the University of Houston (where he resumed teaching in 2002) and at Houston Community College (1996-1998). In addition,

he has taught or guest lectured at Carnegie Mellon University, the High School for the Performing and Visual Arts (Houston, TX), Victoria College (Belfast, NI), the Thornfield and Tor Bank Schools (Belfast, NI), and the New Orleans Center for the Creative Arts. He is an alumnus of Columbia University, New York University (BA, Vocal Performance/Composition, 1989), the University of Houston (DMA, Composition, 1997; MMLit, 2000), and Carnegie Mellon University (MM, Composition, 1992). His primary teachers (in addition to Floyd, Nelson, and Albee) include Nancy Galbraith, Leonardo Balada, and Judy Klein. A new compact disc recording of recent works is scheduled for release in 2004.

Roger Sherman is President and CEO of Loft Recordings and Gothic Records. He is also the Executive Director of Westfield, an early music keyboard society. He studied organ at Oberlin College with Fenner Douglass, Arthur Poister, and William Porter. He produces "The Organ Loft," a popular radio program in the Pacific Northwest with over 30,000 weekly listeners, and is Associate Organist of St. Mark's Cathedral in Seattle. Mr. Sherman has also had a career in the software industry. He held numerous posts at Microsoft over 10 years and was the first full-time director of testing for the company, holding that position for the releases of Microsoft Windows 95 and Microsoft Office 95. He has written many articles on software development and testing.

Joel Speerstra was born in 1965. He holds a BM in Organ from Oberlin where he studied with William Porter, David Boe, and Lisa Goode Crawford and an MM in Organ from New England Conservatory with William Porter and Yuko Hayashi. As a DAAD Scholar in Germany he studied organ and clavichord with Harald Vogel and his Watson Fellowship year led to a doctoral dissertation in 2000 on Bach and the pedal clavichord at Göteborg University in Sweden. He is an active performer, teacher, editor, and instrument builder at GOArt, the Göteborg Organ Art Center and has performed and presented at many international conferences and festivals in Europe and the USA. The University of Rochester Press will soon publish his work on the pedal clavichord.

George Taylor, a native of Virginia, studied liberal arts at Washington & Lee University. He learned organ building as an apprentice of Rudolf von Beckerath in Hamburg, Germany under a grant from the Ford Foundation. From 1970 to 1977 he was a partner in the firm of

John Brombaugh & Co. in Ohio. Since then he has been co-director of Taylor and Boody Organbuilders in Staunton, Virginia.

Carole Terry is Professor of Organ and Harpsichord at the University of Washington School of Music in Seattle. Her travels as a performer and pedagogue of the organ and harpsichord have taken her to major cities and universities throughout the United States, as well as Europe and the Far East. She has been a featured recitalist at numerous American Guild of Organists conventions—most currently July 2000 in Seattle. As Resident Organist and Curator for the Seattle Symphony, from 2000 to 2003, she took part in the inauguration of the new Fisk organ housed in Seattle's acclaimed Benaroya Hall. In the last three seasons, she has played many solo concerti in addition to many of the monumental works for organ and orchestra. In the 2002–2003 season she performed at Yale and Stanford Universities and in 2004 will serve as a clinician and recitalist for the Richner-Strong Institute of Church Music in Holland, Michigan. Her most recent recording, *Carole Terry in Schwerin*, is a two-CD set of German romantic organ music recorded on the notable 1871 Ladegast organ at Schwerin Cathedral, Germany. Ms. Terry is represented by Phillip Truckenbrod Concert Artists.

Originally from Toronto, Ontario, **Michael Unger** is currently a Masters student in organ literature and performance at the Eastman School of Music, where his primary teacher is Professor David Higgs. Previously, Michael studied at the University of Western Ontario where he was the graduating recipient of the University Gold Medal in Music. As a composer, Michael was the first prize recipient of the 2002 Association of Canadian Choral Conductors Composition Competition, and his winning work was broadcast on CBC radio and is currently published by Cypress Choral Music in Vancouver. Michael is presently the organist and choir director of South Presbyterian Church in Rochester, and is an assistant continuo player in the Eastman early music department, working with Professors Paul O'Dette and Christel Thielmann.

Zachary Robert Wadsworth, a junior composition major at the Eastman School of Music, has studied composition with James Willey, David Liptak, and Robert Morris. He currently studies piano with Tony Caramia at Eastman. In 2002, Wadsworth's String Quartet was awarded an honorable mention in the

ASCAP Morton Gould Young Composer Awards. He has also won a number of academic awards, including the Harvard Book Award and a National Merit Commended Student Award (2001).

Craig R. Whitney, an assistant managing editor of *The New York Times*, was born in Massachusetts in 1943 and was educated there in the Westborough Public Schools, at Phillips Academy, Andover, and at Harvard College, where he graduated in 1965 with an A.B. degree (magna cum laude) in French history and literature. He is also an organist, and studied with Richard Johnson, Henry Hokans, Lorene Banta, John Ferris, and Melville Smith. In 1986, following numerous international postings, Mr. Whitney was named Washington editor of *The New York Times*. He returned to foreign correspondence as bureau chief in London from 1988 to 1992, contributing to the paper's coverage of the fall of communism in Europe in 1989 and 1990. Named European diplomatic correspondent in 1992, he was *The Times's* bureau chief in Bonn from then until 1994, and in Paris from 1995 to 2000. As assistant managing editor in charge of the news desk, he is in charge of overseeing the newspaper's front page and its actual production on weekday evenings. He speaks French, German, and Russian and is the author of *Spy Trader*, a book about the East German lawyer and Cold War go-between Wolfgang Vogel, published by Times Books/Random House in 1993. *All the Stops*, about famous organs and organists in America, was published by Public Affairs in April of 2003.

Mark Willey is a second year Masters student at Eastman studying with Hans Davidsson. He is active at Eastman as an EROI TA for technology and documentation. Mark serves as Minister of Music for the Spencerville SDA Church in Silver Spring, Maryland.

Lee Wright currently serves as organist and Director of Music Ministry at Twelve Corners Presbyterian Church in Rochester, where he recently started a new music and arts series called "Arts Alive!" Lee also holds the position of Assistant Director of the Bach Children's Chorus, based at Nazareth College in Rochester. He completed the Bachelor of Music degree in organ performance and the Sacred Music Diploma with high distinction at the Eastman School of Music this past spring. While at Eastman, he studied organ with David Higgs, harpsichord with Arthur Haas, Piano

with Douglas Humpherys, and improvisation with Gerre Hancock and William Porter.

Munetaka Yokota was born in 1952, Tokyo, Japan. He received a BA in economics from Gakushuin University in Tokyo. An extreme fascination with the music of J. S. Bach, particularly organ music, combined with his other interests, inspired him to become an organ builder. After apprenticing and studying the theory and practice of all the various aspects of organ building with Hiroshi Tsuji, he visited numerous historic organs in Europe. As a journeyman for John Brombaugh he worked as a pipe maker and voicer, specializing in reed pipes. In order to refine his skills with hand tools Yokota built (without using modern machinery a South European style regal with hand-pumped bellows for Ueno Gakuen University in Tokyo. In 1994, following several successful organ building projects, he was invited to the Göteborg University, Sweden as a guest professor in order to conduct the sound related aspects of the project including research, pipe making, and voicing for a large 4 manual, 17th century North German style organ. Since the completion of the North German organ in 2000, he has continued working at the organ research workshop at the Göteborg Organ Art Center (GOArt) within the Göteborg University. His work involves project planning, design, construction and voicing for new organs as part of the research related to the historic organ building practices. He has been also active as a lecturer on organ building design and construction techniques in Sweden, the United States, Germany, Belgium, France, Italy and Japan.

Daniel Zager serves as Librarian and Chief Administrator of the Sibley Music Library and as an Associate Professor of Musicology and Affiliate Faculty Member of the Organ Department. He received his BMus and MA degrees in Organ and Library Science (respectively) from University of Wisconsin-Madison followed by an MA and PhD in Musicology from the University of Minnesota. As an author he has contributed numerous articles and book reviews to various publications including *Orlando di Lasso Studies* (Cambridge University Press, 1999), *Orlandus Lassus and His Time* (Alamire, 1995), *Current Musicology*, and *Notes*. Dr. Zager has served as Organist and Music Director for Lutheran congregations in Wisconsin, Minnesota, Pennsylvania, Ohio, Illinois, and North Carolina.

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