

RESONANCE

A NEWSLETTER OF THE EASTMAN ORGAN DEPARTMENT / SUMMER 2003

News from the Organ Department

by David Higgs

WELCOME TO THE second issue of ***Resonance!*** We have been happy to hear so many positive responses to the first issue, even in the form of financial contributions to offset mailing costs. It was good to see many of you at the AGO convention in Philadelphia, where so many Eastman alumni contributed to the success of the event (see last Fall's issue of "NOTES"). At the reception hosted by Director Undercofler, we told you of our ambitious plan to bring important instruments to Rochester: the Eastman Rochester Organ Initiative—"EROI."

This year has seen unprecedented triumph for the EROI project. As I write this, the lawyers for the University, Parish, and Diocese have completed their final negotiations and the Christ Church agreement has now been signed by all parties! Thanks to the persistence of many at ESM and Christ Church, as well as major support from the Episcopal Diocese of Rochester, the project has begun in earnest. In this issue you will read about the *Craighead-Saunders Organ*, which is the first new organ for Christ Church.



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*The intricate carved
console of the Compenius
style organ built by Paul
Fritts that is housed in
Christ Church and avail-
able to Eastman students
for practice, performance
and lessons.*

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***This past
January,
thirty-five
of our organ
students
embarked on
a study trip
to Göteborg,
Sweden...***

We have already begun our partnership with Christ Church by having placed an exquisite Paul Fritts organ, built in the style of Compenius, in the nave of Christ Church. This instrument, leased by ESM for use by the parish, our students, and guest organists, has afforded us the opportunity to “rehearse” our collaboration and to nurture the relationship that is so vital to the furtherance of sacred music and the organ art at Eastman.

Also in these pages you will read about the antique Italian baroque organ that is now being studied, documented, and readied for its trip across the Atlantic in 2005. This will be the first full-size Italian baroque organ in the Western Hemisphere, and it will be permanently housed in the Fountain Court of the Memorial Art Gallery, a large reverberant room on the second floor of the original gallery building. You will learn more about this instrument in future editions of *Resonance*, but we hope you will plan to attend the inaugural festival and conference in October 2005!

This summer we will host our first IMPROVFest, July 31–August 2. This course, offered as part of Eastman’s

Summer Session 2003, and directed by legendary improviser and former ESM faculty member Gerre Hancock, offers organists the opportunity to explore the craft of improvisation through masterclasses, demonstrations, and concerts. The course is open to all organists, no matter their experience or proficiency with improvisation. Three different tracks will be offered: beginner, advanced, and pedagogy. In addition to Gerre Hancock, professors William Porter, Jeffrey Brillhart, and Tony Caramia will teach and/or perform at IMPROVfest 2003.

We are very excited to announce our second annual EROI Festival, October 2–5, 2003 (see article and schedule elsewhere in this issue). The festival was created not only to increase local public awareness of EROI, but also to facilitate a dynamic meeting for performers, scholars, and instrument builders. We have planned the festival with our alumni in mind and hope that you will be able to attend. Please let us know of your plans!

St. Paul’s Church celebrated the music ministry of David Craighead with a gala concert and reception on June 8, 2003. Performers included former students and current friends

Eastman students and faculty, along with the organ builders from GOArt following the final student concert at the Örgryte Church, Göteborg, Sweden.



and colleagues. David has held the position of Organist at St. Paul's since 1955, and will retire this year in August. Retirement, however, will not keep David away from St. Paul's—he will continue at the church in the lay reader and visitation ministries there!

This past January, twenty-nine of our organ students embarked on a study trip to Göteborg, Sweden, where we worked intensively for nearly two weeks of lessons, workshops, masterclasses, lectures, tours, and performances by students and faculty. The unique collection of instruments there was made available to us for almost round-the-clock use!

We would like to express our gratitude to the Göteborg University School of Music and Director Ingemar Henningson for their generous support and hospitality. Thanks also to Professor Johannes Landgren for arranging every detail and being willing to accommodate all of our special needs! Thanks to all who presented, lectured, and participated in the program—Magnus Kjellson, Jan Börjesson, Gunno Palmqvist, Carl-Axel Hall, Harald Stenström of the faculty of the School of Music in Göteborg; Joel Speerstra, Munetaka Yokota, Ibo Orgies of GOArt; and to Gbg & Co and Birgitta Öfverholm who generously provided transportation during the visit and hosted a visit to the Eastindiaman. Thanks to the parishes in Örgryte, Vasa, Backa, and Haga who during twelve days allowed us almost unrestricted access to their wonderful organs and took great care of our students; and to all GOArt people, who helped with a multitude of practical things and hosted an evening at the research workshop. I would also like to thank my colleague Hans Davidsson, who masterminded the whole project, colleagues Bill Porter and Stephen Kennedy, as well as the incredible team of ESM students, especially our graduate assistants, who helped to make the Sweden trip such an overwhelming success.

You can follow the Sweden trip in



Senior Rico Contenti performs during the Reger Masterclass at the Vasa Church in Göteborg, Sweden.



photo: Nicole Marane

Student performers following the concert of the 7th Annual Eastman Organists Day at the Fisk organ of Slee Hall at University of Buffalo. From left to right: Stephen Fraser, Chris Petit, Fred Teardo and Yeon-Hee Sim.

photos and recordings on the new organ department website. Designed and managed by master's student Mark Willey, we hope it will become a major source for communication among alumni. Take a look at <http://www.rochester.edu/eastman/organ> and then click on "Departmental Web Site." We hope you'll check it regularly, and contribute news as well as information about your recordings or publications.

Read on, and enjoy this issue of Resonance! See you in October!?

David Higgs is Chair of the Organ Department and Associate Professor of Organ.

EROI Festival 2002

by Crista Miller and Mark Willey

Rochester community members examine one of the hands-on exhibits during the EROI Festival 2002 Open House on the lawn of Christ Church.

The events of the EROI Festival had something for everyone: from talented performer, to skilled craftsman, to the curious passerby.

On September 12 through 15, organ builders from around the world joined with renowned performers, scholars, and students to participate in the first annual Eastman Rochester Organ Initiative (EROI) Festival. Guests included a select group of American organ builders, scholars, and researchers, as well as performers from GOArt, Göteborg University (Sweden), along with members of the Rochester Chapter of the American Guild of Organists. The rich variety of events planned for the EROI Festival had something for everyone from performer, to organbuilder, to the curious passerby.

The EROI Festival opened on Thursday night, September 12, with a gala concert presented by organists David Higgs and Hans Davidsson, the Ying Quartet, and the vocal ensemble SONUM, directed by Stephen Kennedy. William Johnson, Mayor of the City of Rochester (and himself an organist), and James Undercofler, Director of the Eastman School, gave the opening remarks. Director Undercofler unveiled the EROI project to the Rochester community, including the plans to build and acquire several major instruments based on historic models. The concert that followed, in addition to opening the Festival, was an inauguration for one of the instruments of the EROI project: a seventeenth-century Compenius-style organ, exquisitely crafted by Paul Fritts. The concert demonstrated the versatility of the Fritts organ with works for solo organ, strings and organ, and organ in alternation with choir and congregation. The evening also featured the premiere of Stephen Kennedy's *Novum Pascha*, a work written in memory of the victims of September 11, 2001.

On Friday the Festival continued with a lunchtime recital presented



photo: Nicole Marane

by Eastman organ students Rico Contenti, Jungwha Kim, Chris Lane, and Timothy Olsen on the Fisk organ at Downtown United Presbyterian Church. The afternoon saw the first of the masterclasses on clavichord technique and the music and improvisation of Petr Eben, presented by Joel Speerstra and Johannes Landgren, both faculty members from GOArt and Göteborg University.

Friday evening at the Lutheran Church of the Incarnate Word, Eastman student Christopher Petit presented an enlightening pre-concert lecture entitled "Hic Habitat Minotaurus: The Symbolism and Liturgical Uses of Medieval Labyrinth." The following concert featured the United States premiere of a new organ work by Petr Eben, *The Labyrinth of the World and the Paradise of the Heart*, performed by Johannes Landgren. Hans Davidsson recited the texts that inspired the work, taken

from Komensky's *Comenius*.

Throughout the EROI Festival, visiting organ builders attended sessions to discuss recent advances in the field of historic organ research that have been made by the scholars and craftsmen at GOArt. On Saturday morning, leading American organ builders collaborated with their Swedish colleagues in the demonstration of the seventeenth-century technique of casting pipe metal on a bed of sand. This eye-catching demonstration, held on the lawn in front of Christ Church, attracted a fascinated public, who applauded as the molten metal cooled into shining sheets on the sand-bed specially constructed for this demonstration by Parsons Pipe Organ Builders.

Saturday afternoon featured a panel discussion, moderated by Dan Zager, focusing on the recent book, *The Organ as a Mirror of its Time*, edited by Kerala Snyder, professor emerita of musicology at Eastman. The panel included contributing authors Celia Applegate, William Porter, Hans Davidsson, and Joel Speerstra, and provided an opportunity for some in-depth discussion of issues critical to the past, present, and future of the organ. The closing event on Saturday was a pedal clavichord concert presented by Joel Speerstra to a standing-room-only crowd in Schmitt Hall. Dr. Speerstra, the builder of Eastman's two manual and pedal clavichord, demonstrated his mastery of technique and brought the warmth and intimacy of this unique instrument to life.

On Sunday afternoon, builders Martin Pasi and Bruce Fowkes taught the first of two courses to the Eastman organ students. The fascinating demonstrations included the making and voicing of two pipes from a sheet of metal, and useful information on organ maintenance. The two builders remained through Monday evening to present a lecture on the role and responsibility of an organ consultant.



David Higgs greets Dean of Academic Affairs, Elizabeth Marvin after the opening concert at Christ Church.



Munetaka Yokoto demonstrates the rediscovered seventeenth-century techniques of casting organ pipe metal on sand bed at the EROI Festival Open House. The casting bench was constructed for the demonstration by Parsons Organ Builders, Canandaigua.

The EROI Festival officially concluded on Sunday evening with a concert at Christ Church given by William Porter, the newest member of Eastman's keyboard faculty. Dr. Porter, internationally renowned as a performer and improviser on the harpsichord and organ, presented an improvised demonstration of the individual stops and ensembles of the Paul Fritts organ. He then moved to the harpsichord for the remainder of the concert, presenting music by Scheidemann, Froberger, and J.S. Bach. It was a fitting conclusion to a most successful first annual EROI Festival.

Crista Miller and Mark Willey are both graduate assistants for EROI and organ students in the studio of Hans Davidsson.

Tracing the Organ Master's Secrets: Eastman Organ Students Visit Sweden

by Mark Willey

Professors Hans Davidsson, David Higgs and William Porter lead Nicole Marane in a masterclass on the works of César Franck at the French symphonic organ in the Artisten Music Building Organ Hall.

The seminars and masterclasses highlighted various aspects of history, construction, and interpretation.

On January 6, 2003, twenty-nine Eastman organ students departed for a two-week study tour to the city of Göteborg, Sweden. Göteborg is the former home of Professor Hans Davidsson, who served as a faculty member at the University of Göteborg and founded the Göteborg Organ Art Center (GOArt) before coming to Eastman in 2001. Professor Davidsson continues to serve as General Artistic and Research Director of GOArt and maintains a connection to the University. Those connections enabled us to participate in a rich learning experience on the unique and diverse collection of instruments in Göteborg.

The instruments assembled by GOArt, the School of Music, and various congregations in Göteborg, include a mean-tone organ by John Brombaugh housed in the Haga church; a nineteenth-century French symphonic style organ by the Dutch builder Verschuieren located in a specially built hall in the music building of the University; a "Father" Henry Willis organ built in 1871 housed in the Örgryte Church; an organ in the Swedish baroque style built by Gustavsson in the Backa church; and an organ built in North German baroque style also housed in the Örgryte Church. We had round-the-clock access to these instruments for a full schedule of concerts, masterclasses, group lessons, and individual practice.

William Porter, Eastman's professor of harpsichord and organ improvisation, introduced us to each of the organs with improvisations demonstrating the various registrations of each instrument. The North German organ in particular was one of our main reasons for the trip to Sweden. This instrument, finished in 2000,



was the result of ten years of in-depth research by scientists of the Chalmers University of Technology in Göteborg and the master organbuilders at GOArt. The result is an instrument capable of interpreting the depth of repertoire and the unique sound world of the North German baroque period.

Professor David Higgs, chair of Eastman's organ department, arrived on January 8, and we began a full schedule of learning and exploration. The variety and specificity of instruments in Göteborg enabled in-depth study into an equally diverse range of repertoire, from Mathias Weckmann to J.S. Bach, Felix Mendelssohn, Charles-Marie Widor, and Max Reger. We were also able to see first-hand the different characteristics of construction in each instrument and style. Quality and care of construction were in audible evidence in each of these instruments.

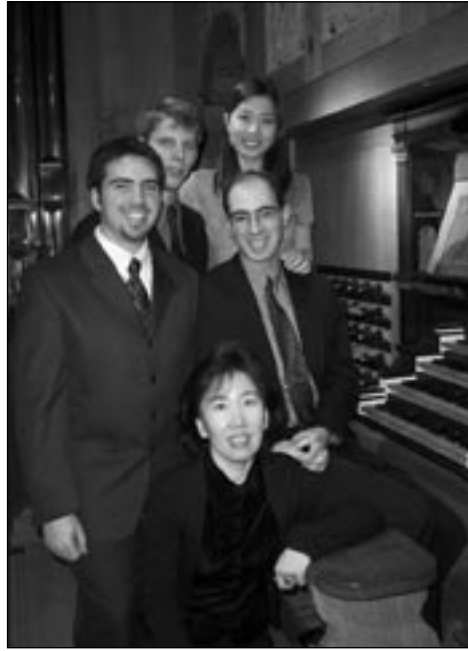
The seminars and masterclasses highlighted various aspects of history, construction, and interpretation. Particularly memorable was Swedish organist Jan Börjesson's demonstration of the French harmonium. This instrument, with its subtle and expressive effects, is a critical link to understanding organ music from the French and German romantic periods. Also noteworthy was

an afternoon session at the Örgryte Church exploring the tradition of hymn singing with an organ tuned in mean-tone. It was a surprise to hear how beautifully this temperament blended with and supported our singing.

Our schedule in Göteborg included eight student recitals performed on seven different organs. We had been told by our Swedish hosts not to expect large audiences, since this was not the regular season for concerts. It was a pleasant surprise then to find full and appreciative audiences at every one of the concerts. On January 12, we enjoyed a recital given by Professor David Higgs on the Swedish romantic organ at Vasa church. The program highlighted the strengths of the organ and the sonorous acoustic of the church with works by Leo Sowerby, William Bolcom, Mendelssohn, Sigfrid Karg-Elert, and Franz Liszt, among others.

One of the most anticipated events on our schedule was an extensive tour of the GOArt organ research workshop and facilities, followed by workshops on organ building, clavichord building and design, and tuning and temperament. These workshops, led by Munetaka Yokota, Joel Speerstra, and Ibo Ortgies, respectively, gave us a fascinating view into aspects of the organ art less familiar to us as performers, but no less critical to the understanding of the music we play.

Our final concert took place on Friday, January 17 on the North German baroque and the English romantic "Father" Willis organs of the Örgryte church. The contrast between the two instruments made for a very interesting program, with the two pieces performed on the Willis framed by baroque repertoire. The concert brought together many of the aspects of scholarship and performance that



The performers from the final concert at the close of the Sweden study trip. From left to right: Fred Teardo, Andy Pester, Jungwha Kim (kneeling), Michael Unger and Sanghwa Lee.



Tim Pyper in an early morning practice session on the English romantic Father Willis organ in the Örgryte church, Göteborg, Sweden.

we had studied over the previous two weeks, and was a fitting close to a rich learning experience.

Mark Willey is a master's student of Hans Davidsson, and a graduate assistant for EROI.

The student initiative funding program was perhaps the most striking aspect of funding the Sweden study trip in January 2003.

Funding for Students' Study Abroad

by Mark Pacoe

Throughout the Fall semester 2002, the organ department raised nearly \$7,500 toward the Sweden study-trip travel expenses. In conjunction with the EROI (Eastman Rochester Organ Initiative) Festival recitals, the student "community recital series," the student initiative funding program, school grants, and various other donations, the airfare cost for the group was nearly cut in half. During this funding campaign, many of the students have become involved in community outreach strategies and creative funding opportunities.

The student initiative funding program was perhaps the most striking aspect of funding the Sweden study trip in January 2003. Letters were sent to individuals whom a student petitioned for support; the supporters had options to give at various levels. Based on the level of giving, supporters received personalized letters from Sweden, post-Sweden correspondence, and a Sweden study-trip journal, in addition to a special donors' concert on March 21.

Mark Pacoe is a teaching assistant and doctoral student of David Higgs.

The Eastman Rochester Organ Initiative: A North American Vision for the Twenty-first Century

by David Higgs, Hans Davidsson, and William Porter

The foundation of any education in organ is the instrument itself.

George Eastman's interest in organ music made the organ an integral part of the Eastman School of Music, and indeed gave it a significant profile. The Austin organ in the Eastman Theatre (the largest theater organ in the world at that time), the E. M. Skinner organ in Kilbourn Hall, and the fourteen practice organs on the fourth floor of the Main Building provided the Organ Department with one of the country's largest and most lavish facilities at the time. These facilities, as well as the recruitment of stellar faculty such as Harold Gleason (who taught at Eastman from 1921 to 1955), embodied an expansive vision for the organ art of the twentieth century. The goal of the Eastman Rochester Organ Initiative (EROI) is to bring this vision to a new level appropriate to the twenty-first century: the creation of a global organ facility for the Eastman School of Music and the Rochester metropolitan area, and the continuation of the

highest possible standard of education and research in the organ art.

The foundation of any education in organ is the instrument itself. The successful realization of the vision of EROI thus depends in part on an exciting new initiative to upgrade Eastman's collection of organs. The first phase of EROI includes: the building of a new organ for Christ Episcopal Church, the "Craighead-Saunders Organ" (2008); the restoration of an original, full-size one-manual and pedal antique Italian organ for installation in the Memorial Art Gallery (2005); and the renovation and restoration of the Skinner organ in Kilbourn Hall. Several new practice organs will be built, and some existing instruments rebuilt, on the fourth floor of the Main Building. The greater vision of EROI will focus on the design and building of larger instruments in diverse styles in Rochester-area churches or auditoriums, for example

an organ in French symphonic style; an organ in the Eastman Theater for use with orchestral repertory; and the relocation and restoration of the completely original Aeolian-Skinner organ designed by G. Donald Harrison and Harold Gleason in 1937 for the Strong Auditorium on the University of Rochester's River Campus. Through utilizing these instruments, students will have the best possible advantage in understanding more fully the varying styles of organ building, organ composition, organ performance, and the *essential connections* between instrument, composition, improvisation, and performance traditions.

Our ultimate vision is to establish an interdisciplinary research center for organ study that would attract a select group of organists and organ builders from around the world for graduate and post-graduate studies, with Eastman as the focus for their research. This center would facilitate collaboration within the greater University of Rochester and with Eastman's distinguished departments of Musicology, Music Theory, and Composition, supported also by the presence of the Sibley Music Library, the largest academic music library in North America.

Eastman's partnership with GOArt (Göteborg Organ Art Center) in Sweden provides an unparalleled opportunity for interdisciplinary

research on organ design and construction, as well as historical studies investigating the complex relations between the instrument, its repertory, and the culture it represents. By involving some of the finest American organ builders of our time, and utilizing the research model for the process of building the new instruments, we believe that we will not only obtain new organs of the highest standards that will capture the character and sound quality of historical organs, but we will also generate new knowledge for the instrument building of our time, and ultimately establish new ground for the evolution of new styles of instruments and organ music.

The research model (see next article) established by GOArt, which we have decided to follow within EROI, will give our students unique opportunities to learn about different aspects of the organ art. They will prepare not only for careers as musicians but also as organ advocates and consultants. Gradually, a new network of expertise and an international center for research will emerge, and finally, the complete vision of EROI will materialize: a global organ facility at Eastman and a center for global collaborative study of the organ and its music. We welcome you to join us and support us as we work toward this vision.

Through utilizing these instruments students will have the best possible advantage in understanding more fully the varying styles of organ building, organ composition improvisation and performance traditions.

EROI: The Research Model

by Hans Davidsson

We have encountered great interest and enthusiastic support from many of you for the vision of EROI, but there are questions: how is this going to happen, how and where will the organs be built, and how will the research model be applied? I will describe the research model developed at GOArt, and how that model will influence

Eastman's first organ building project.

Why do historical pipes sound different than modern copies? This was the central question and driving force in the interdisciplinary ten-year research project at Göteborg. In order to answer this question it was necessary to establish an organ research workshop at the University

Hans Davidsson demonstrates the acoustical behavior of an organ pipe made according to seventeenth-century north European practice with comparatively thin and tapered walls at the EROI Festival Open House.

The process of building these organs was transformed into interdisciplinary research projects, an approach that led to many discoveries—and opened up some new possibilities for funding.

and to work in close collaboration with scientists from the Chalmers University of Technology representing areas such as acoustics, materials science, and thermo- and fluid dynamics. The goal of this project was to reconstruct, on a scientific basis, a large, new organ in North German seventeenth-century style that would match the sound quality of the well-preserved organs of that era and enable us to experience seventeenth-century organ, vocal, and instrumental music in its original soundscape.

When I first encountered North American organ building in the late 1980s, I was struck by its high quality and orientation towards research and experimentation. This impression was reinforced during the 1992 Phoenix conference “The Historical Organ in America.” I was particularly impressed by the open attitudes among builders and experts and the willingness to share all their information and experience. This North American example inspired and became the model for GOArt. Since the 1950s, performance practice research has been developed within doctoral programs in many schools of music in the United States. The “performance practice” of organ building, however, was never fully integrated in the academy; rather, the collaborative effort developed spontaneously among builders and experts. The challenge for Göteborg was to implement this model in an interdisciplinary academic context, and to carry out research integrating performance practice and instrument building.

In March 1992, a wonderful meantone organ built by the legendary American organ builder and pioneer, John Brombaugh, was installed in the Hagakyrkan in Göteborg. GOArt was born to the new sounds provided by the inauguration of this first sizeable American organ built in Europe in modern times. A new era began in Göteborg: for the first time an organ research workshop was established and developed at a university. We acquired



three quality organs of diverse styles. In grant applications, these instruments were defined as *research equipment*, which would function as a “laboratory” for historically-informed performance, education, and research. The process of building these organs was transformed into interdisciplinary research projects, an approach that led to many discoveries—and opened up some new possibilities for funding.

In 1998 students and alumni from the Eastman Organ Department, with David Higgs, Michael Farris, and Kerala Snyder, visited Göteborg, studied the process of building and researching, and played the already completed new instruments. In 2000 the unique organ in seventeenth-century North German style in Örgryte nya kyrka was inaugurated. It has since been featured in almost every organ journal around the world. In 2002 Oxford University Press published the flagship publication of the GOArt research project “Changing Processes in North European Organ Building 1600–1970”—*The Organ as a Mirror of Its Time: North European Reflections 1610–2000*, edited by Kerala Snyder. All publications and results of the GOArt research can be found at the GOArt website www.goart.gu.se.

What better place to continue and further develop the interdisciplinary research model than at the Eastman School of Music? Since his arrival at Eastman in 1992, David Higgs has been carefully and persistently laying the groundwork for new organs at Eastman and for bringing instruments of diverse styles to Christ

Church. Now, the newest member of our faculty, William Porter, brings his internationally recognized ability in organ, harpsichord, and improvisation to the School at this opportune moment in its history. This distinguished faculty and our wonderful organ students, together with Eastman's superb musicology faculty, a distinguished group of American organ builders, and our collaboration with GOArt—could form an organ “dream team” for the twenty-first century.

We have chosen to build the first new organ for Eastman, the “Craighead-Saunders Organ” for Christ Church, with a joint-venture of this kind. It will be a collaborative project between ESM and the GOArt Organ Research workshop in Göteborg, spearheaded by several of the leading North American organ builders. The American builders participating in the reference group for this project are Steve Dieck of the Fisk Company, George Taylor of Taylor and Boody, Paul Fritts, Martin Pasi, and Bruce Fowkes of Richards and Fowkes. They will meet with the other members of the reference group twice a year: in Göteborg in May, and in Rochester in October, in conjunction with the



annual EROI festivals. At each festival the reference group will present and discuss the research, design, and building of this instrument with other participating builders and experts. The actual organ will be built in the GOArt Organ Research Workshop by a team of organ builders formed especially for this project and involving several American builders. The work in Göteborg will be led by Mats Arvidsson and Munetaka Yokota, who (with Henk van Eeken) were responsible for building the new North German style organ in Göteborg. The research team of scientists at GOArt will follow the Eastman project, and our intention is also to generate studies in, for example, materials science and acoustics in Rochester.

The new organ will be based on a unique preserved organ in Vilnius, Lithuania, built by Adam Gottlob Casparini in 1776. It will be installed in Christ Church in 2007, and completed and inaugurated in 2008. It will be the first organ in the United States built in a late eighteenth-century central and north European style: an organ with its structural identity in the baroque but expanded by Casparini with many *galant* and several pre-romantic features, an also superb instrument for liturgical organ playing and for supporting the hymn singing of the Christ Church parish. The building of the new organ and the research will be coordinated with the restoration and conservation of the Casparini organ in Vilnius.

Each EROI organ project will have its own reference group of builders and researchers with particular expertise for that project, including the antique Italian organ for Memorial Art Gallery and the Kilbourn Hall organ renovation. All results and experience of this ongoing research will be shared and discussed at the annual EROI festivals, and, when the projects are completed, documented and published.

Hans Davidsson is Associate Professor of Organ and EROI Project Leader.

It will be the first organ in the United States built in a late eighteenth-century central and north European style...

Students and faculty preparing for a lunch recital during the Eastman Sweden trip at the mean-tone organ built by John Brombaugh for the Hagakyrkan in Göteborg.

An Antique Italian Organ for Memorial Art Gallery

by Hans Davidsson and David Higgs

The first step in the Eastman Rochester Organ Initiative (EROI) is the acquisition of a historic organ built in Italy in the 1770s. The medieval Italian organ tradition provided a model for the development of the organ art in many countries. Similarly, during the seventeenth century the Italian aesthetic served as a major source of inspiration for all of Europe. The cities of Hamburg and Stockholm, for example, both strived to become the “Venice of the North,” while court orchestras in central Europe were dominated by Italian musicians. Compositions by organists such as Claudio Merulo, Andrea and Giovanni Gabrieli, Girolamo Frescobaldi, and Michelangelo Rossi were widely disseminated and performed in many countries, while composers such as Franz Tunder, Matthias Weckmann, Dietrich Buxtehude, and Johann Sebastian Bach incorporated Italian elements in their compositions. The Italian organ concept was the most refined and versatile among the instrument styles in Catholic southern Europe. During the seventeenth century it also influenced the development of the organ in the Protestant north, though the organs there were larger due to their new function of accompanying congregational singing. Liturgical practice in Italy changed very little, however, from the seventeenth through the nineteenth centuries; consequently, the organ aesthetic remained almost constant for three hundred years. Today the Italian baroque organ represents the genesis and the essence of European baroque organ music played and taught worldwide.

Italy has a rich legacy of historic organs. During the mid-twentieth century some small Italian organs

were purchased and taken outside the country. Only a few of these small positive organs came to the United States, some to universities and others to private collectors. There is, however, no full-size historic Italian baroque organ in this country. Most of the historic organs brought out of Italy were restored according to a practice that often allowed substantial and unfortunately irreversible alteration of the original tone. All parts of the antique Italian organ that will come to Rochester are well preserved and not restored, making it a rare and ideal instrument for our school and city.

Gerald Woehl, of Marburg, Germany, has a collection of historical organs not yet restored, among them a full-size Italian baroque organ with a case probably originating in southern Italy. Woehl has been waiting for the right location and space for this valuable instrument: a leading organ education institution with an acoustically pleasing hall and climate control. The Eastman School of Music has purchased this instrument, which will be completely restored according

The main upper case with original front pipes and carvings of the antique Italian organ in the organ workshop of Gerald Woehl in Marburg, Germany.





Some of the well-preserved inner pipes of the Italian antique organ, which will soon undergo conservation and restoration.

to the most recent guidelines and conservation principles in the workshop of Gerald Woehl and Monica May in Marburg.

This Italian organ was built around 1770. However, a substantial part of the organ (the windchests, the inner pipework, and the keyboard) belongs to another organ, probably from the late seventeenth or early eighteenth centuries. All parts show the highest level of craftsmanship. The anonymous builder designed a magnificent and richly ornamented organ case. In the nineteenth century the organ was given a wider keyboard compass, enlarged by one stop, and provided with percussion and bells, popular at that time. Today, the instrument is essentially an eighteenth-century organ with roots in the seventeenth century and some important elements of the nineteenth century.

The Fountain Court of the Memorial Art Gallery is the ideal location in Rochester for this historic instrument. The significance of this work of art requires its installation in a controlled, acoustically favorable environment, accessible to the public.

During spring 2003, GOArt, in collaboration with Woehl and Eastman, carried out a technical documentation (primarily of the windchest, pipework, manual and

pedal keyboards, and bellows) that will form the basis of the restoration plan. During the summer the reference group for this project will be formed and will have its first meeting at the end of August. At the EROI Festival 2003, the results of the documentation and the restoration plan will be presented and discussed.

This antique Italian organ is virtually a “recording” of the musical sounds heard hundreds of years ago. No other work of art comprises so many aspects of a culture as does the historic pipe organ: science, religion, aesthetics, architecture, engineering, painting, woodworking, metalworking, and, not least, music. The experience of Rochester’s knowledgeable audience for music, art, and history will be immeasurably enriched by the acquisition of this historic instrument. It will allow the performance and study of a body of repertoire previously unavailable to the Rochester community, and, in addition to its role as a solo instrument, it will make possible the performance and more complete understanding of the vast body of vocal and instrumental music created with this type of organ at its center. The antique Italian organ will attract national and international attention.

Why a New Organ for Eastman According to the Language of Casparini?

by Hans Davidsson

The Adam Gottlob Casparini organ in the Holy Ghost church in Vilnius, Lithuania, will be the model for the organ to be constructed for Christ Church.

During the seventeenth and eighteenth centuries the organ building tradition in Königsberg (since 1946, Kaliningrad) on the Baltic Sea in former East Prussia reached a peak. Important organ builders like David Trampp (ca. 1640–1698), Johann Josua Mosengel (1663–1731), Georg Sigismund Caspari (1693–1741), Johann Preuß (1722–1798), and Adam Gottlob Casparini (1715–1788) lived and worked in the Hanseatic city of Königsberg. Königsberg had important trade and cultural links to all of Europe. The Königsberg organ building school had links and influenced organ building around the Baltic Sea, in central Europe, and in northern Italy. In particular, the organ building family Caspari/Casparini, with Georg Sigismund and Adam Gottlob, developed this pan-European concept. Both studied organ building in central Germany (Saxony and Thuringia) with Heinrich Gottfried Trost (1681–1759). Adam Gottlob grew up in Breslau, where he learned organ building from his father Adam Horatio (1674–1745), who in turn was born in Padua, Italy, where he learned from his father Eugene.

In 1944, during World War II, all the city and court organs of Königsberg were destroyed. The only large organ preserved of this tradition, built by Adam Gottlob in 1776, is the organ of the Holy Ghost church in Vilnius, Lithuania. Fortunately, this organ is very well preserved. Only the keyboards and a few stops (for example, resonators of two reed stops) are missing. This organ has recently been completely documented by researchers and organ builders from Vilnius, the Ministry of Culture in Lithuania, and GOArt, Sweden.

The specification shows several typical traits of the central German tradition: a large number of 8-foot



stops (including strings), the Flauto Major and Minor, the presence of a Tierce, aliquots that provided gravity (for example Quinta 6 in the Hauptwerk), the Italian-inspired Unda Maris 8, and only a few reeds. Several construction details of the pipework point to the Central German tradition, and in particular to Trost. Furthermore, the specification reflects the general eighteenth-century tendency toward gravity (for example, the Full Bass 12 and Flaut & Quint Bass 8 in the pedal), and it is quite similar to that of organs that were conceived for the accompaniment of congregational song in, for example, the Netherlands and Scandinavia. Perhaps the Casparini-tradition brings together more elements of eighteenth-century European organ building styles than any other tradition. This tendency toward the merger of styles is typical of central and north European organ music of the eighteenth century in general, and for the music of Johann Sebastian Bach, his sons, and disciples in particular. While it is unlikely that any of these musicians

played Casparini's organ in Vilnius, the instrument does represent much of the organ aesthetic that was developed during the mid-eighteenth century in their regions.

The Casparini organ of the Holy Ghost church in Vilnius is probably the most best-preserved eighteenth-century organ in northern Europe. It is possible to study and reconstruct all parts of the organ, and to recreate the philosophy and frame of this refined style. A complete documentation is available making it possible to do this project within a reasonable time. Because this organ reflects

so well a variety of tendencies and styles of eighteenth-century Europe, it is an attractive model for a new instrument at the Eastman School and the first research project of this kind in the United States. The fact that the conservation of the historic organ in Vilnius will be carried out within a few years makes this the ideal time for this project. During the conservation, unlimited access to the Casparini organ will be possible, and several synergetic efforts involving the Eastman project, its research, and the documentation and conservation of the original will be accomplished simultaneously.

Technical Specification

Manual I

Bordun 16
Principal 8
Hohl Flaut 8
Qvintathon 8
Flaut Travers 4
Octava Principal 4
Qvinta 3
Super Octava 2
Flasch Flot 2
Tertia 1 3/5
Mixtura V
Trompet 8

Manual II

Iula 8 [Viola]
Principal Amalel 8
Principal 4
Unda Maris 8
Flaut Major 8
SpielFlet 4
Flaut Minor 4
Octava 2
WaldFlöt 2
Mixtura IV
Vox Humana 8
[Vacant] [Trumpet 8 (?)]

Pedal

Principal Bass 16
Violon Bass 16
Octava Bass 8
Flaut & Quint Bass 8 (+6?)
Full Bass 12
Super Octava Bass 4
Posaun Bass 16
Trompet Bass 8

Manual III

Gedakt 8
Principal 4
Rohrflöte 4
Nasat 3
Octava 2
Tertia 1 3/5
Sifflet 1
Mixtura III

EROI Festival 2003

*Director and Dean
James Undercofler and
Rochester Mayor
Bill Johnson giving the
opening remarks for the
2002 EROI Festival.*

We are very excited to announce our second annual EROI Festival, October 2–5, 2003. EROI, as you all know by now, is the acronym for the Eastman Rochester Organ Initiative. The festival was created not only to increase the public awareness of EROI in Rochester, but also to create a dynamic meeting for performers, scholars and instrument builders.



2003 Festival Highlights:

A Presentation of Eastman's Italian Baroque Organ project at the Memorial Art Gallery.

A Recital of Twentieth Century American Organ Music by David Craighead at St. Paul's church.

A Recital by David Higgs celebrating the twentieth anniversary of the Fisk organ at the Downtown United Presbyterian Church (sponsored by DUPC).

Performance of the Opera/Ballet *Carnaval Mascarade* by Lully directed by Paul O'Dette (co-sponsored by Cornell University).

Lecture and book-signing by Craig R Whitney, author of *All The Stops. The Glorious Pipe Organ and Its American Masters.*

Performances by Hans Davidsson; William Porter; Paul O'Dette; The Schola Cantorum of Christ Church, Stephen Kennedy, Director; The Publick Musick, Tom Folan, Director; and Eastman organ students.

The world premiere of a new composition for organ by Michael Remson.

Lecturers will include Steve Dieck, Fenner Douglass, David Fuller, Roger Sherman, Carole Terry, and others TBA.

Presentations by instruments builders Mats Arvidsson, Steve Dieck, Bruce Fowkes, Paul Fritts, Martin Pasi, Joel Speerstra, George Taylor, Gerald Woehl, Munetaka Yokota and others.

The Festival will begin with an opening reception on Thursday, October 2, at 6 PM and will conclude on Sunday, October 5, with Compline at Christ Church at 9PM. We hope to see you in October!



Under William Porter's instruction, Michael Unger tries his hand at improvising a prelude on the North German organ built by GOArt for the Örgryte church, Göteborg, Sweden.

Improvisation: Music in the Making

by William Porter

Walking through the organ wing of the fourth floor is always an interesting experience for the ears. Especially at those peak practice times there is an agreeable cacophony of up to twelve organs all going at once—the sound of concentration and hard work. One hears bits of some of the greatest organ music ever written above the din of bits of other great pieces; an interesting game is to stand about half-way down the hall and see how many familiar pieces you can identify. But lately there have been less familiar sounds wafting down the hall: someone is practicing an ostinato pattern as accompaniment to a melody from the Sacred Harp tradition; someone else is doing an exercise, working up speed in playing in quick succession major triads having their roots a minor third apart; another is making a fugue on an improbable subject; yet another is playing something octatonic that nobody recognizes—it must be an improvisation. In fact, no matter when

you walk down that hallway, a fair percentage of what you hear these days is improvisation: music in the making.

Eastman is now carrying out in an intensified way a tradition established some years ago: emphasizing improvisation as a normal part of an organist's training. We now have two semester-long courses in improvisation, and approximately twenty-five of our students have been taking the courses over the past two years. Each participant meets for one hour every week in groups of two to four, and each week there are two assignments, two pieces to prepare: one is related to the particular topic for the week as scheduled in the syllabus, and the other is intended to be completely of the student's own devising—thus giving everyone the opportunity to explore one's own ideas apart from the scheduled sequence of topics.

Fundamental to the study of improvisation at Eastman is the belief that improvisational ability

Eastman is now carrying out in an intensified way a tradition established some years ago: emphasizing improvisation as a normal part of an organist's training.

We are discovering that the creativity of Eastman's organists...also extends to the ability to create interesting and—often—very beautiful music in improvisation.

Corey Powell takes a turn at the Schmitt Hall organ during one of the weekly improvisation sessions with William Porter.

is not so much a gift granted to the few, but rather a skill that can be developed just like other musical skills when approached in an organized and systematic way. And—like other musical skills—improvisation must be practiced regularly and rigorously, because improvisation is fundamentally composition—realized in the moment of performance. So our studies involve exercises that are intended to develop compositional skill at the organ, among them harmony, counterpoint, melodic and formal organization, in addition to careful listening to (and responding to) the sound and behavior of the particular instrument.

Students are encouraged to “mine” the repertoire they play for ideas for their own improvisations, and to learn to view the repertoire from the improviser’s perspective. Asking questions of the repertoire such as “What would I have to know how to do in order to improvise a piece like this?” can help to give focus to their practice procedures, and can help them to gain a better understanding of the repertoire they play as well. The goal of this, of course, is not to “imitate” the repertoire in their own improvisations, but to discover one’s own creativity, supported by encounters with the creative processes of others; those “others” may be revered composers of the repertoire, but they may also be fellow members of one’s own small group.

We are discovering that the creativity of Eastman’s organists, well-established in the performance of repertoire, also extends to the ability to create interesting and—often—very beautiful music in improvisation. What

will it all lead to? As their current instructor, very happy to be working with such bright musicians, I have some predictions and hopes. For some, it may mean simply that their musical perceptions have been sharpened and that they can hear their own performances of the repertoire on a deeper level. For others, it may mean that the exhilaration of being able to create their own music impels them to go further in developing their art in this way and to make improvisation a central aspect of their life as musicians. For still others, it may spark an interest in developing their skills as composers of truly idiomatic organ music. All of these things are important, and one never knows what will be the outcome of developing one’s creative impulses. But I do believe that anyone who is pessimistic about the future of organ improvisation in America would be greatly cheered by a short trip down the fourth floor hallway these days.

William Porter is professor of harpsichord and organ improvisation.



News from the Sacred Music Diploma Program

by Peter DuBois

We are very pleased to announce that our first four candidates for the Sacred Music Diploma, instituted in 2001, have successfully completed the requirements for the diploma. Lee Wright was awarded his diploma at commencement ceremonies held in Rochester on May 18, 2003, and Daniel Aune, Christian Lane, and Crista Miller will receive their diplomas when requirements for their current degree programs are met. Each of these students has completed a curriculum of twenty-four credits, including courses in liturgy and hymnody; improvisation (organ and jazz piano); a four-semester sequence of sacred music skills courses; advanced conducting; and a two-semester supervised internship in a local church, culminating in a final project including a multi-week liturgical plan and a final oral examination. Congratulations to these four students! More information about the diploma program may be found on the school website at www.rochester.edu/eastman/iml.

A fascinating independent study project in sacred music was completed during the Spring 2003 semester by DMA/PRL organ student Mark Pacoe. His topic was "Aspects of a New Full-time Music Ministry Position," in which he explored concerns and considerations of those involved in their first year in a new sacred music position. His three papers drew on his own experience as a new full-time Director of Music for Holy Name of Jesus (RC) Church in Greece, N.Y., as well as on a thorough survey of fourteen full-time church musicians in a variety of denominational and

geographical settings, and an extensive reading list. The papers and their topics include: 1) "Identity Process: Tools for identifying and assessing some of the most important aspects of a new music ministry," 2) "Identity, Evaluation and Prognosis: Identifying strengths and weaknesses after the first months on the job," and 3) "Spirituality Check: Serving as a music ministry leader in the midst of practical challenges of the job." Results of his study were presented in an Organ Department Colloquium in May, and will be published in two installments in upcoming issues of the Gregorian Institute of America (GIA) Quarterly. Congratulations, Mark!

Peter DuBois is assistant professor of sacred music (part-time) and director of the Sacred Music Diploma Program.



Alumni News

Lynn Trapp received the 2002 Spirit and Truth Award from the University of Notre Dame on June 17. This international award recognizes his contributions to the field of liturgy and music and his work in fostering the liturgical renewal of the church through his publications, recordings, performances, and workshops. The award was given in a ceremony at Notre Dame's Basilica of the Sacred Heart, at the beginning of the national conference of the Center for Pastoral Liturgy. Lynn is concert organist, conductor, liturgist, and composer for six major publishers. He serves as Director of Worship and Music, and Organist, at St. Olaf Catholic Church in downtown Minneapolis, where he has instituted an extensive program and recently directed the installation of the new 67 rank Lively-Fulcher pipe organ. Lynn was a doctoral organ

student of Russell Saunders in 1989, before accepting a position at the Campus Center, University of Kansas in Lawrence, where he completed the DMA in organ, studying with Michael Bauer and James Higdon.

Charles Tompkins has been promoted to the rank of Professor at Furman University, where he has taught since 1986. A new organ by C.B. Fisk, Opus 121—a three-manual, 42-stop instrument, is slated to arrive on the Furman campus during early July. It will be placed in the Charles E. Daniel chapel, and will be dedicated by Charles on April 17 and 18, 2004. Charles was one of the featured recitalists at the AGO Region IV Convention in Charleston, S.C.; also in June he played a recital at First Presbyterian, Gainesville (Fisk Opus 119).



*David Higgs, William Porter
and Hans Davidsson*

RESONANCE

A NEWSLETTER OF THE ORGAN DEPARTMENT
OF THE EASTMAN SCHOOL OF MUSIC

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