

# RESONANCE

A NEWSLETTER OF THE EASTMAN ORGAN DEPARTMENT / WINTER 2004

## *News from the Organ Department*

*by David Higgs*

**W**ELCOME to the third issue of *Resonance*! Since you received the last issue, much has happened here in the Organ Department at ESM, and you will read about these events in the following pages. This issue includes reports on our recent EROI Festival events by current students Robert Kwan and Christopher Petit, and alumnus Joel Kuznik has written a wonderful overview of the entire festival from an alumni perspective. I hope that many of you will follow Joel's lead and submit articles and/or ideas for future issues of this publication! The EROI Festival was successful due to the incredible generosity of so many that we can't begin to list them here. In addition to the many individuals who gave of their time and expertise, we received invaluable support from Christ Church, St. Paul's Church, Third Presbyterian, Incarnate Word Lutheran, Downtown United Presbyterian, and the Rochester Chapter of the American Guild of Organists. We also thank the main partners of EROI—the Episcopal Diocese of Rochester and the Memorial Art Gallery for—their part in helping our



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*Masters student Kit  
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***Our day-to-day life here at Eastman continues to be stimulating and wonderfully exhausting.***

***Eastman fills us all with great pride because of its history of excellence.***

project develop and thrive. We hope that you'll join us for next year's festival. Mark your calendars now for the 2004 EROI Festival: October 21–24.

In July we held our first IMPROVFest, and it was a great success. In addition to Michael Unger's article here, take a look at Christa Rakich's review of the event in the November issue of *The American Organist*. Dates for next year's IMPROVFest are July 19–24. I hope you will consider attending!

You will see an alumni news column again in this issue—don't forget to send us your news for inclusion in the next issue.

Our day-to-day life here at Eastman continues to be stimulating and wonderfully exhausting. Nicole Marane's article on "organ major Monday" will fill you in on what we're currently doing as a Department; Peter

DuBois's informative article on the Sacred Music Diploma program might increase your optimism about students entering the sacred music profession.

We are saddened to include the obituary of Catharine Crozier Gleason, who lived a long and full life, and who had immeasurable impact on Eastman and the organ profession in the twentieth century. She will be greatly missed.

Read on, and keep in touch with us. We want to hear from you, and we want even more to see you in Rochester! If you plan to attend the AGO National Convention in Los Angeles July 4–9, we will have our Alumni Reception in the convention hotel on July 7 from 9:30 to 11:30. We hope to see you there.

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

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## ***Memory Lane and More: One Alum's Perspective***

*by Joel H. Kuznik*

Returning to Eastman forty years after my graduation in 1963 was more than a stroll down memory lane. Of course, there were the nostalgia, the memories, and their lasting impact. But anyone who has had his/her respective ear to the ground or read the first two issues of *Resonance* knows that a profound change is in the works. So it was with cat-like curiosity that I went to the second EROI Festival in October to check it out for myself. It's one thing to read, quite another to get first-hand information.

EROI (pronounced *E-roy*), short for Eastman Rochester Organ Initiative, is "a ten-year plan to assemble a collection of new and historic instruments unparalleled in North America." Or in the words of David Higgs: "What we are doing involves

as many styles of instruments and music as possible. When the facility at 26 Gibbs Street was built, it was one of the most complete and lavish organ practice/performance facilities in the world. We want to build on that heritage, and make it appropriate for the needs of organists of this generation and many more."

Eastman fills us all with great pride because of its history of excellence: great teachers with great students who will always have the tools needed for that esteemed tradition to grow and thrive. That's why EROI is so strategically important: because it is empowered by the combined resources and commitment of the University and the Rochester community. That includes major churches, the Memorial Art Gallery, and the Eastman

Theatre—all energized to enable and realize this ambitious plan. To quote the EROI brochure: “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 collaboration.”

The Festival this past October 2–5, the second in the EROI process, brought together alumni, builders, scholars, teachers, and students. It provided an opportunity to rub elbows with some of America’s important organ builders (Steve Dieck, George Taylor, Paul Fritts, and Bruce Fowkes) and GOArt representatives (Mats Arvidsson and Munetaka Yokota), as well as leading performers and pedagogues. The program included a rich exchange of ideas complemented by musical performances that spanned the repertoire from the seventeenth to the twenty-first centuries.

There were four stimulating discussion sessions:

- The Italian Organ Project: a restoration
- The Christ Church Project: a new late-baroque central German style organ
- Twenty Years of American Organ Building, with an overview of Charles Fisk’s work twenty years after his death, presented by Steve Dieck of C.B. Fisk, David Fuller of the State University of New York at Buffalo, and David Boe of the Oberlin Conservatory of Music
- An afternoon of outstanding lectures and activities that included Craig Whitney, Fenner Douglass, Carole Terry, and Roger Sherman, each with something important to say. In addition, there was a pipe-making demonstration and student recital demonstrations—both held at the Memorial Art Gallery. *For full details go to the website and click on “Program.”*

The first major project is the restoration of an antique Italian organ



*Eastman Professors Paul O’Dette and William Porter improvise on a ground bass during their concert at the Fountain Court of the Memorial Art Gallery—future location of the the Italian baroque organ currently under restoration.*

(15 stops, 1 manual and pedal) built in the 1770s, most likely in central Italy. It will stand an impressive twenty-two feet high in the handsome Fountain Court of the University’s Memorial Art Gallery. A large part of this instrument with its beautifully decorated case dates from the 1680s. More importantly, it will be the first full-size Italian baroque organ in North America. The organ is undergoing a three-year restoration by its current owner, Gerald Woehl of Marburg, Germany, in collaboration with the Göteborg Organ Art Center (GOArt) of Sweden. The reference group for this project includes Harald Vogel, Edoardo Bellotti, museum conservation experts from Rochester and Leipzig, and the Eastman organ faculty. Installation is scheduled for 2005.

Hans Davidsson describes this Italian organ as “virtually a ‘recording’ of the musical sounds heard hundreds of years ago,” and David Higgs adds: “It will allow the performance and study of a body of repertoire previously unavailable to both the Eastman School and the Rochester community.” Its sounds should open new windows of insight on Giovanni Gabrieli, Girolamo

***Hans Davidsson describes this Italian organ as “virtually a ‘recording’ of the musical sounds heard hundreds of years ago.”***

***Teachers and students alike will have daily access to historic instruments on-site at Eastman.***

*Freshman organ major Jonathan Ortloff playing Elgar's Imperial March on the practice organ in the "Skinner Room"*

Frescobaldi, and Claudio Merulo. How many can honestly claim to know this literature and its performance practice? (Probably not as well as we know Italian opera!) But now there will be an opportunity for our esteemed faculty to offer seminars exclusively for alums on Italian literature, its performance, and impact on north European composers, including Bach.

After the Italian organ the next instrument will be the "Craighead-Saunders Organ," a new instrument in late baroque style to be built for Christ Church, across the street from Eastman. Its model will be one of the best-preserved organs in northern Europe: a 1776 instrument by Adam Gottlob Casparini (who studied with Heinrich Gottfried Trost), found in Vilnius, Lithuania. This organ will reflect the central German tradition, and it will be particularly suited for the music of Bach and his contemporaries. The reference group for this project includes the American organ builders and GOArt representatives mentioned above, plus Martin Pasi, who was unable to attend the EROI meeting due to inaugural events connected with his new instrument in Omaha. The target date for completion is 2008.

In addition, plans include a new organ designed for the Eastman Theatre for use in symphonic literature, and a romantic organ, also to be built for Christ Church and used as a teaching and recital venue.

Great, but what about Kilbourn Hall, where many of us cut our eyeteeth on degree recitals, Artist's Diplomas, and Performer's Certificates? Be reassured! An essential part of the first phase is a renovation of the E. M. Skinner organ. As David Higgs said: "This instrument represents a very important part of American organ culture both past and present, and having it available and in excellent condition is crucial to the training of our American organists."

My generation, and several after mine, took ourselves to Europe to see and hear organs. Last January, Eastman students were able to go to Sweden for two weeks to see and hear the GOArt collection of instruments. With EROI, teachers and students alike will have daily access to historic instruments on-site at Eastman. What profound changes in perception and performance that will bring! For it is only from historic models that we can hope to create a contemporary model.

There are prototypes for EROI, not



only GOArt in Sweden, but also at the Musikhochschule in Stuttgart. Last June I toured this German school with my friend Jon Laukvik, well-known teacher and author. The school has ten new instruments including an early baroque Italian instrument (also from Gerald Woehl), a north German organ in the style of Schnitger, a classical French organ, a symphonic French organ, a German romantic organ, and a major concert hall organ. One could not help but be impressed, and this school now has the largest number of organ students in Germany.

Meanwhile back at 26 Gibbs, when I revisited the fourth floor organ wing where we all spent endless hours learning notes and polishing our work to perfection, I was quite surprised to find relics that were there forty years ago. That's one reason why I am excited to see that the EROI project intends to bring this collection up-to-date and to represent the best in teaching and practice facilities for the quality students Eastman attracts and trains.

Learning the notes is the beginning, and practice organs are, therefore, essential, but to make music you need organs in performance spaces, whether churches, museums, or concert halls. Then making music can be a truly interactive growth process where instruments shape our results and make us true musicians. That's what sets EROI apart from Stuttgart, where their organs are locked within its walls. At Eastman the organs will be in open public spaces ultimately used for performance and worship.

The highlight of the Festival was the diverse, excellent musical performances—all one-hour long with each performer introducing works with articulate spoken comments.

- The opening concert in the spacious Fountain Court of the Memorial Art Gallery presented by our three distinguished faculty members: David Higgs, Hans Davidsson, and William Porter. String players from the Publick Musick (conducted by Tom



*David Higgs during his performance at the Fisk Opus 83 at Downtown United Presbyterian Church, Rochester*

Folan) complemented them in works of Matthias Weckmann, Dieterich Buxtehude, and Joseph Haydn, with engaging, deftly executed performances. The instrument used was built by GOArt on a model of an early eighteenth-century central German organ and was on loan from Cornell University. Amazing what you can do with one manual and a few stops!

- Two student recitals: a program of baroque music at Christ Church on a Fritts organ inspired by Compenius (d. 1617), and a twentieth-/twenty-first-century program— Arnold Schoenberg and two world premieres—at Third Presbyterian on a four-manual Austin
- Three faculty programs: David Higgs at Downtown United Presbyterian on Fisk's Op. 83 in a masterful memorized performance of pieces from Georg Muffat to Felix Mendelssohn; Hans Davidsson at Christ Church in persuasive playing on the Fritts organ and fervent conducting of works by Weckmann with voices and strings; and William Porter back at the Fountain Court in

*Joel Kuznik pictured at the console of the organ at St. Wenzel's, Naumburg, where Bach played in 1746 while examining the Hildebrandt organ with Gottfried Silbermann.*

a facile, engrossing display of baroque works alternating with Paul O'Dette on the lute

- Finally, a model recital of American music by David Craighead, professor emeritus, on the E.M. Skinner at St. Paul's Episcopal Church

For full details on programs and instruments go to the website and click on "Program."

The EROI Festival was a remarkable event, worthy of everyone's time. It was an exciting opportunity to stay current with Eastman and the professions of building and performance. Did you know that there are 576 living organ alumni? ESM has contact with over 500, but this year only a handful showed up. What if 10 percent cleared their schedule for a couple of days and were there next October? That would mean fifty alumni to interact with the faculty, organ builders, professional peers, and students. What an impact that could have—for Eastman and for every student there!

Another way to participate in EROI is to include the Organ Department in your financial planning. You can designate your gifts to Eastman specifically for EROI. For information go to [www.rochester.edu/Eastman/giving](http://www.rochester.edu/Eastman/giving) or call (585) 274-1044.

You may also make this a consideration in your estate planning. The Organ Department has long been a part of my will. I encourage you to think about doing the same. Russell

Saunders's mother, Hazel, made a gift in his memory, which, combined with major financial support from the Episcopal Diocese of Rochester, makes it possible to begin the "Craighead-Saunders Organ." But that funding provides only about one-third of the total cost of that instrument. More can be done, and we all can help.

So, shall we join Bob Hope in singing a chorus of "Thanks for the Memories?" Better yet, plan to attend EROI 2004—for a memorable experience! Mark your calendars now!

**2004 EROI Festival: October 21–24.**



*Joel H. Kuznik received his MMus in Church Music in 1963 studying with David Craighead. He has studied in Europe with Langlais, Mme Duruflé, and Heiller and has enjoyed a career as a church musician, college organist, and businessman.*

## THE EASTMAN ORGAN DEPARTMENT WEBSITE

<http://www.rochester.edu/eastman/organ/>

*News, Pictures, Concert Schedules,  
Student Bios, Newsletters, EROI Festival Programs,  
Concert Program Archives,  
mp3 audio files, video files*

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# *EROI Festival 2003: Planning Two New Instruments for Eastman*

*by Robert Kwan*

The EROI Festival morning sessions focused on two new instruments destined for Eastman. The Casparini project for Christ Church was the subject of the Friday morning session, and the Italian baroque organ for the Memorial Art Gallery the subject for Saturday. Both sessions were held in the Guild Hall at Christ Church.

The primary goal of the Casparini project is to draw on the extant 1776 organ by Adam Gottlob Casparini, in the Church of the Dominicans in Vilnius, Lithuania, as a model for a new mid-eighteenth-century, central-German style organ for Eastman and Christ Church. This instrument will be placed in Christ Church as the Craighead-Saunders organ. A related and very important goal is the complete restoration of the original instrument in Vilnius.

On Friday morning, guests of the EROI festival and students from Eastman gathered to hear the Casparini reference group members speak about their visit to the Vilnius organ this past May. Each member of the group—Steve Dieck, George Taylor, Paul Fritts, Mats Arvidsson, Munetaka Yokota, Bruce Fowkes, David Higgs, Hans Davidsson, and William Porter—gave individual impressions of the project from a variety of angles. (Martin Pasi, also a group member, was unable to attend due to the inauguration of one of his instruments.)

After a brief introduction by Hans Davidsson and Joel Speerstra (moderator for the morning), Mats Arvidsson was the first to speak. He discussed the reasons why the Casparini organ in Vilnius was chosen as a model for this project. Since its installation in 1776 it has escaped

modernization. The minor alterations through the years have not changed the overall original design or concept of the organ. At some point the key action was changed to lower the pitch, and the pipes may have suffered well-intentioned revoicing through nicking and closing of toe-holes. This is still a topic for debate, however, as some of the builders were of the opinion the pipes may have been voiced that way in the beginning.

Although the organ has been heard within the past decade, the years of forced neglect under Communism took their toll, and the organ is in very bad condition. To protect it from further decay, the pipes have been removed, and the whole case has been covered in plastic.

George Taylor (Taylor & Boody) focused on what he and the organ builders were able to learn from the empty organ case. With the case sitting empty, devoid of pipes, action, and wind lines, the organ builders were able to walk through it freely and observe the fine workmanship and conditions in which the pipes and action were housed. His main observation was that of space. The instrument had been constructed so the pipes were not crowded together. It was easy to maintain and tune, and gave the sound of the pipes room to reverberate before entering the room.

Steve Dieck (C.B. Fisk) addressed the design of the wind system, which has raised some interesting questions. The six bellows (two sets of three) require two individuals to pump. An organ of this size, according to Dieck, could have succeeded with just four bellows. Additionally, separate wind lines lead from the bellows to the pedal chest and the manual chests. Most organs have

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***It is obvious alterations have occurred. The burning question is: Why were these things done?***

one main wind line leading from the main trunk that divides later. Might these two designs help to ensure stable wind?

Paul Fritts then shared a number of his thoughts about the project. He talked about the difference between building “copies” of instruments and building instruments inspired by a particular organ. This project is not meant to be an exact “replica,” but rather an instrument inspired by the Casparini model. Fritts also talked about necessary differences in the Rochester organ because of the climate as well as acoustical and pipe-material considerations that would affect the overall sound of the organ. For example, will it be possible to construct reed tongues in the same way as Casparini?

“Elegance and Simplicity” was the first focus of Bruce Fowkes’s talk, which followed the showing of some slides of Vilnius, a high baroque city of “simple elegance.” He referred to the instrument as being the prime inspiration for fine performances: the Italian-influenced stop handles, the majesty of the case, and the intricate carvings all “set the stage for grand music.” In the second part of his talk he described the present state of the pipes and action, and offered general observations about the pipe construction, e.g., influences from Casparini’s teacher, Heinrich Gottfried Trost, and his north German reed-making technique.

Munetaka Yokota used his time to share thoughts and observations about the pipes of the Casparini organ. He has concluded that “improvements” through time have been responsible for many alterations in the pipes. These include nicking (done so in a manner reminiscent of nineteenth-century techniques), cut-ups raised (also nineteenth-century) and toe-hole voicing (twentieth-century).

One main point of discussion was how much of a copy will the instrument for Eastman be, and is a true copy really possible—or desirable?

With so many questions about the original instrument, a true copy may be impossible. Instead, an instrument will be built imitating Casparini’s techniques and processes. This will give all involved the opportunity to learn the “language” of Casparini.

The main question from the Friday morning session was “Why?” It is obvious alterations have occurred. The burning question is: Why were these things done? Why are there six bellows, when four would have been plenty? Why are the wind lines from the main trunk divided? Was maintenance the real reason for so much space inside the case? These questions may not be answered definitively now, and more research is to be carried out before construction of the Christ Church instrument begins in 2005.

The Saturday-morning session dealt with the Italian organ for the Memorial Art Gallery’s Fountain Court. Recent Eastman graduate Peter Geise presented the documentation of the instrument. This process, established by GOArt (Göteborg Organ Art Center) involves three main parts: measurements, drawings, and photos—in the hope of reconstructing the instrument from the documentation. From April 23–May 3, 2003, a team from GOArt travelled to Gerald Woehl’s workshop in Marburg, Germany to study the antique organ.

Geise presented some of the instrument’s characteristics. The manual compass was increased from the original, evidenced by physical differences on the manual, namely missing key covers that may not have been constructed with the same craftsmanship as the originals. The pedalboard is inclined, known as a *leggio*. The bellows are multi-fold with feeder bellows (reservoirs). The wind chest has been excavated from solid wood. There are forty-six channels in the main chest with four additional notes for a total of fifty. Furthermore, the pipework is not complete: only three ranks have an identifying mark

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to indicate what the ranks actually are, and many of the ranks are incomplete. That there are different periods of pipework indicates that the specification was changed over the years.

While all these points raised many questions regarding the history of the instrument for the Gallery, much research remains to be done. Based on historical knowledge of Italian instruments, an accurate restoration will be performed and the only full-sized Italian baroque instrument in North America will be placed in Rochester in 2005.



*Robert Kwan is a doctoral student of David Higgs, and the Organ Maintenance TA.*

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## ***As EROI Flies, Craig Whitney Proclaims: “Go For It!”***

*by Christopher Petit*

Upon entering the Memorial Art Gallery’s main doors, one is greeted by a Henry Moore sculpture amid running water and thriving flora. This prominent artist’s work announces the collection’s other holdings by popular masters, such as Rembrandt, Kandinsky, Dürer, Gauguin, and Picasso. These masterpieces resulted from a combination of the artists’ times, technical media, and personal vision. It was thus appropriate, then, to pass by these works en route to Craig Whitney’s lecture that encouraged the combining of performer, builder, and instrument for popularizing the organ.

Whitney, an assistant managing editor of the *New York Times*, has sparked a public interest in the pipe organ with his new book, *All the Stops: The Glorious Pipe Organ and Its American Masters* (New York: Public Affairs, 2003). The 2003

EROI conference was fortunate to have him visit for a lecture and to take questions from an audience of famous organists, organ builders, and, refreshingly, some people who just



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*Craig Whitney presenting his comments during a book signing and lecture session at the Memorial Art Gallery*

***Frustrated that others did not share his enthusiasm for the instrument, he decided to “tell the story.”***

love the organ. Whitney described his motivation for writing the book. As a student organist, he loved the playing of E. Power Biggs and Virgil Fox, and remembered how popular were their recordings, concerts, and radio programs. Frustrated that others did not share his enthusiasm for the instrument, he decided to “tell the story.” Rather than write a specialized coffee table book, Whitney gives an account of major American figures such as Biggs, Charles Fisk, G. Donald Harrison, Ernest M. Skinner, and Fox. Fortunately, according to Whitney, they were frequently “colorful characters.”

Commenting on the current organ scene in this country, Whitney noted that American organ builders have in recent years undertaken significant large projects. With such installations as the E. M. Skinner restoration in Severance Hall, Cleveland; the Manuel Rosales organ for the new Walt Disney Concert Hall in Los Angeles; the C.B. Fisk organ in Finney Chapel, Oberlin College; and the Lynn Dobson organ for the Kimmel Center in Philadelphia, there are wonderful new opportunities for organists to bring music to the public.

Whitney dedicated much of his lecture to giving advice on popularizing our instrument. He remarked that most people have a revelation when they first inspect an organ—its pipes, mechanisms, and console. Thus, he

considers a good organist to be one who talks to his audiences about the music and the instrument. The performer might also program some selections that an audience will find particularly fun to hear. Whitney advocated the visual dimension of organ performance, noting that if the audience can see the organist’s feet, then they are doubly fascinated. Listeners need to see how the performer makes those sounds. By educating audiences and advocating for the organ and its music, the status (and perhaps salaries) of organists in our society might be raised. Whitney noted how organists and builders are now better educated than ever with their knowledge of historical instruments and styles; thus, it is a scandal that salaries are currently not commensurate.

Overall, Whitney calls for inspired playing and bold performances as the formula for restoring the organ to the center of American musical culture. As students at Eastman who cannot avoid the inspired vibe of EROI and the excitement of convening with so many leaders in our field, Whitney’s advice fueled even more our fire that supports the EROI slogan, “EROI flies!” As if at the end of a Mass, our blessing was not simply to go in peace to love and to serve, but rather to “Go for it!”

*Chris Petit is a Doctoral candidate and a student of David Higgs.*

## **AGO NATIONAL CONVENTION 2004 EASTMAN ALUMNI RECEPTION**

Save the date for the Alumni reception at the AGO National Convention in Los Angeles: Wednesday evening, July 7, 2004, 9:30 pm until 11:30 pm in the convention hotel. More information will follow!

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## *In Memoriam Catharine Crozier*

Catharine Crozier, renowned concert organist and teacher, died on Friday, September 19, 2003 in Portland, Oregon, at the age of 89.

Catharine Crozier was a scholarship student at Eastman, where she studied organ with Harold Gleason and graduated with the Bachelor of Music degree and the Performer's Certificate. As a graduate student, she received the Artist's Diploma, the highest award for performance, and the Master of Music degree. In 1939 she was appointed to the organ faculty at Eastman and became head of the Organ Department in 1953, teaching at Eastman until 1955 when she began her appointment at Rollins College in Florida. In October 2000 she received the honorary Doctor of Musical Arts degree from Eastman.

Following her debut at the National Cathedral, Washington, D.C., in 1941, Crozier joined the roster of the Bernard LaBerge Concert Management (currently Karen McFarlane Artists, Inc.), with which she remained for sixty-one years. She played recitals throughout the United States, Canada, and Europe, and was heard on national radio in many European countries and the United States, as well as on Danish National Television. She was one of three organists chosen to play the inaugural organ recital at Avery Fisher Hall at Lincoln Center in 1962, and was engaged for a solo recital there in 1964. She returned to Lincoln Center to perform a concerto with orchestra at the inauguration of the Kuhn organ in Alice Tully Hall in 1976, followed by a solo recital there one year later. In 1979 she was awarded the International Performer of the Year Award by the New York City chapter of the American Guild of Organists, presented to her by Alice Tully at the conclusion of Crozier's award recital at Alice Tully Hall. Shortly after this event, she recorded many of the pieces from that recital for Gothic Records.



As a teacher she conducted master classes throughout the United States and served as a member of the jury at many international organ competitions, the latest being the 1994 Calgary International Organ Festival. She co-edited several editions of the *Method of Organ Playing*, written by her husband, Harold Gleason. Following her husband's death, Crozier edited the seventh (1987) and eighth (1995) editions.

In 1993 Crozier moved to Portland, Oregon, where she was Artist-in-Residence at Trinity Cathedral until early 2003. As Artist-in-Residence she frequently played organ voluntaries at services, gave solo recitals, and continued to teach. Her recent performances were broadcast over Oregon Public Radio, and in 2001 she was a featured artist on Oregon Public Television's "Oregon Art Beat." Known for her authoritative playing of organ works of Ned Rorem and Leo Sowerby, she made CD recordings on the Delos International label of the major works of those two composers.

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On Crozier's 75<sup>th</sup> and 80<sup>th</sup> birthdays she performed solo recitals from memory at the Crystal Cathedral in Garden Grove, California. Her 85<sup>th</sup> birthday recital was played at the First Congregational Church of Los Angeles.

A memorial service/concert and reception was held on January 26, 2004 at Trinity Cathedral in Portland, with the Trinity Cathedral Choir (John Strege, director) and organists David Higgs and Frederick Swann.

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## *EROI and Sacred Music*

*by Peter DuBois*

It is indeed a privilege, as Director of the Sacred Music Diploma program at the Eastman School, to be involved in the entire EROI project, serving as a member of the working committee, comprised of faculty, staff, and students of the school.

Each of us on the working committee brings our own unique perspective on this project, which has exciting prospects for the School, and for the future of the organ world—certainly in America, and, one hopes, beyond. It is the blending and interaction of these perspectives that make the committee strong and give great possibilities for the unfolding of the Eastman Rochester Organ Initiative (EROI). I come to this from a couple of vantage points somewhat different from those of others who serve on the committee.

First, I am the only alum of the Eastman School currently serving on the committee (though we do have a few *future* graduates among us!). Indeed, I was an undergraduate student of David Craighead when Schmitt Recital Hall was being created from what had been the Director's office. And I was among the first group of students to perform recitals on the Van Daalen—affectionately known then as the "VD" and now, after the work done in recent years by Lynn Dobson and his shop, more appropriately re-dubbed the "DVD." The new instrument and hall truly were a major accomplishment at the time of their completion. At the same time I think it is fair to say that in

general it has been the brilliance of the teaching and the level of scholarship here—and not the variety or wealth of instruments at the School or in the community—that has attracted the caliber of students who have consistently attended Eastman. We students always prided ourselves on the fact that we could, out of necessity, make music on any instrument that we encountered—and that is a valuable and necessary skill. At the same time, there are many things that we could not adequately learn, because we did not have the instruments available that could "teach" us. That is what makes EROI such an exciting prospect for me as a graduate of the School. To move toward providing the best instruments possible for learning the art is the logical next step for the School and the Organ Department to take. What makes it further exciting is the prospect of a rich collaboration among organ builders, students, and others in technically related fields. The potential is enormous, and is a strong ray of hope for the future of our art and our profession.

My second vantage point comes from the fact that I am the only member of the working committee currently serving full-time as a practitioner of church music. I have served for the past twelve years as Director of Music and Organist at the Third Presbyterian Church in Rochester.

Among the committee members, there is certainly a wealth of practical experience and a depth of knowledge

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in the area of sacred music, to be sure. And that is a real strength, for as this project unfolds, it will not only involve instruments in and around the School, but potentially in churches in the larger Rochester community as well. So the scope of the initiative will embrace the organ not only as a historic and artistic instrument, but will also focus on its place in both a historical and a contemporary liturgical context. This is a challenging prospect. But it can also be the stimulus for productive conversation with the local religious community, and provide a positive model of that interaction for students to observe and participate in. It might also involve study and research into the ways that instruments reflect and give voice to the theology in a given time and place,

or within a particular tradition.

A keystone in this entire process is the importance of the relationships built as we proceed: relationships among the School, organ builders, students, researchers, and all of the above in relationship with the community of churches in Rochester. This will move us ever closer to realizing one of the goals of the Sacred Music Diploma Program—to equip students with the tools to work in a variety of settings within sacred music, and always to strive for the highest quality in whatever realm.

*Peter DuBois is director of the Sacred Music Diploma Program and serves as Director of Music at Third Presbyterian Church, Rochester.*

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## *More Than Lessons and Practice: Department Colloquium and Studio Class*

*by Nicole Marane*

The life of an Eastman organ student continues to be a busy one. Every week it is great to have an hour organ lesson with a fantastic teacher, and even better to have the opportunity to perform in studio class in front of one's peers. Being an organ student at Eastman, however, entails so much more. Students in our department have church and teaching jobs, accompany choirs and instrumentalists, give recitals, and attend other organ recitals. Then, in addition to standard coursework, they have the option of taking Sacred Music Skills (undergraduate organ majors are required to take all four semesters); Keyboard Skills; Keyboard Continuo Realization; Organ Improvisation; Jazz Piano Improvisation; Organ Literature; Organ Pedagogy;



and Organ History, Design and Maintenance. PLUS every Monday night all thirty-two students and the three professors gather in Schmitt Organ Hall for the Organ Department Colloquium and meeting, in which

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*Professor Higgs presents  
a Colloquium session on  
memorization techniques.*

*Kit Jacobson leads the anthem rehearsal during Colloquium at Incarnate Word Lutheran Church in November, 2003.*

***Studio class is a rewarding experience, but, as always, it is the time that produces the most worry and nervousness!***

we have announcements, share news, discuss different aspects of being an organist, hear presentations, and sometimes have guest speakers. We have had many great guest speakers, such as Hans-Ola Ericsson, Mendel Kleiner, Fred Onufryk, Edoardo Bellotti, Fred Swann, Kerala Snyder, Paul Peeters, Joel Speerstra, and Johannes Landgren, to name only a few. A wide range of topics has been covered (by the guest speakers, our professors, and even students) such as memorization techniques, effective practice techniques, performance practice, organ maintenance, the importance of acoustics, improvisation, posture at the organ, relaxation and stretching exercises, Feldenkrais body awareness, music notation software, and aspects of technique and service playing. We even had a postlude sharing session, inspired by the Sacred Music Skills class. All the students submitted the titles and publishing details of pieces that they thought appropriate as postludes, and then demonstrated them for the group. This was a great success and we came up with over a year's worth of postludes!

At each weekly meeting a different student presents a hymn and an anthem and the rest of the department becomes their choir. This is a great learning process, since we rarely have the opportunity for other organists to provide critical assessments of our service playing. After the presentation of the hymn we discuss the overall style of the hymn, introductions, reharmonizations (sometimes even interludes and modulations), time between stanzas, breathing and phrases, appropriate touch and articulations, registration, text painting, and tempo. Lately we have even been documenting metronome markings for all the hymns. The anthem, on the other hand, gives us good practice at rehearsal techniques and conducting from the console.



Even after all of this, the Monday night meeting is not over. Guest lectures often take place following the hymn and anthem session, and the performance studio classes for Professors Higgs and Davidsson take place Monday night between 7:30 and 11:00 p.m. Studio class is a rewarding experience, but, as always, it is the time that produces the most worry and nervousness! This comes from performing pieces from memory for the first time (often with that unavoidable memory slip that never happened before in the practice room) and the biggest challenge of all—performing in front of other organists. The current expectation is for students to play in studio class a minimum of seven times in a semester, which equals out to be about once a fortnight. This is a fantastic opportunity to perform regularly and great motivation for us to practice consistently. It is viewed as a real performance, complete with an entrance, bow (and smile of course), and spoken program notes.

It is a busy life, but the Organ Department Colloquium and studio classes are important formative influences on Eastman organ students. Being an organ student here is far more than just practicing and having lessons!

*Nicole Marane is a Doctoral candidate and Teaching Assistant for the studio of David Higgs.*

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# *EROI, Musicology, and Sacred Music*

*by Dan Zager*

I come to EROI as a music historian, church musician, and music librarian. One might be tempted to bring out that old cliché about “wearing more than one hat,” but, in truth, I almost never wear a hat (even in the cold of a Rochester winter), and, in any event, there would be only a single hat—that of one who is passionately interested in music, though in various aspects of the discipline. I find far more commonalities than differences in the areas of music in which I work. Whether I am building the collections of Sibley Music Library, writing about Orlando di Lasso and the music of the Counter-Reformation, teaching in Eastman’s Sacred Music Diploma program, or editing books and journals related to church music, the interconnections are always present and consistently fascinating.

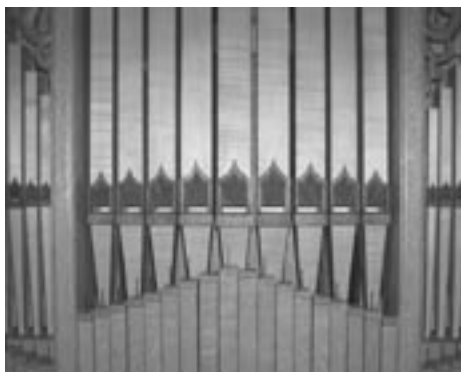
Similarly, EROI is a richly multifaceted initiative. While focused on the organ and its music, EROI is broad enough in its dimensions to touch both musicological research and the practice of sacred music. I’d like to consider each of these for a moment.

As a musicologist I find myself concerned with the following types of questions: why specific repertoires of church music were written, how they were made available, how they function within liturgical contexts, how they participate in theological proclamation, how people hear them—or sing them, how they provide a sense of identity for particular groups, how long specific repertoires might have been used, how and why they were replaced with new repertoires. With respect to the organ and its music, all of these questions are relevant—and welcome—within the research dimensions of EROI. Supported by Eastman’s Musicology Department and the Sibley Music Library, the possibilities for inquiry

and research on the organ and its musical repertoires are limited only by the questions we ask.

EROI will also contribute to making the Sacred Music Diploma program a full and rich period of study for students who are preparing to work in whole or in part as church musicians. These are the musicians who someday will be in positions of collaborating with organ builders to plan and place organs of the very highest quality in churches—organs that will support congregational song and play a wide range of organ literature composed to function within the church as a partner in theological proclamation, not merely as musical objects. In the Fall 2000 issue of *Cross Accent: Journal of the Association of Lutheran Church Musicians*, I profiled five organs—three in Lutheran parishes and two at Lutheran institutions of higher education. What I wanted to stress to readers is that church musicians must be advocates not only for pipe organs in their churches, but for the highest quality pipe organs. I made that case—as best I could as an editor—through the written words of authors from whom I commissioned articles. EROI will make that case by providing organ and church music students at Eastman direct contact with instruments by the finest organ builders in the world. As EROI moves forward, Eastman will model for its organ students not

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*The wooden front pipes of the Fritts organ, one of the first of the organs in historic styles already serving as a teaching and practice instrument*

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*Thus, our students...will eventually be “taught” by the instruments that we seek to acquire.*

only what constitutes the highest quality in organ building, but also the rich stylistic diversity of organs from the seventeenth century to the present. Thus, our students will be taught not only by three very accomplished organists and teachers, they will eventually be “taught” by the instruments that we seek to acquire. I have every expectation that these students will go out from Eastman and further the organ art through the instruments they and their churches will commission from leading organ builders. I can’t begin to tell you what a privilege it was for me at Grace Lutheran Church in Oberlin to witness a new instrument by Gene Bedient take shape in our sanctuary. Such an

experience was the thrill of a lifetime, surpassed only by subsequently practicing and playing that instrument on an almost daily basis.

I join all my colleagues on the EROI Working Committee in expressing the hope that, as the EROI program develops, organ builders will be regular visitors to Eastman—and participants in the ongoing research dimensions of the Eastman Rochester Organ Initiative.

*Dan Zager is Head of the Sibley Music Library, Affiliate Faculty Member in the Organ Department, and Associate Professor (part-time) in the Musicology Department.*

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## *“There are no wrong notes”: Report on IMPROVFest 2003*

*by Michael Unger*

From Thursday, July 31 through Saturday, August 2, 2003, the Organ Department hosted its first IMPROVFest, an institute program within Eastman’s Summer Session. Led by the renowned organ improviser, Gerre Hancock, and Eastman’s David Higgs, the faculty also included noted improviser, Jeffrey Brillhart (MM, ’79); Eastman’s professor of harpsichord and organ improvisation, William Porter; and Tony Caramia, professor of piano and jazz at Eastman.

Following the opening welcome, and armed with Gerre Hancock’s comforting assurance that, at least for the weekend, “there are no wrong notes,” the group of twenty students in three tracks—beginner, intermediate, and advanced—enthusiastically explored a variety of improvisational techniques. Small group lessons, known as “Master Classes with the Masters,” allowed students to experiment with different formal patterns—fugue, toccata,

chorale prelude, and scherzo—and harmonic languages. Large group sessions, known appropriately as “Show and Tell and Show,” allowed the faculty to present specialized topics, including Brillhart’s “Steps to Harmonic Freedom” and Porter’s historical overview of contrapuntal improvisation. Also featured in a large group session was Caramia’s introduction to jazz piano improvisation, which included a lively jazz version of the plainsong “Veni Creator.”

A true highlight of the festival was the ability to hear the faculty perform public recitals that included both repertoire and improvisation. Porter’s recital at the Downtown United Presbyterian Church featured a wide variety of improvisations on hymn tunes and submitted themes, in addition to works composed by Johann Sebastian Bach. Brillhart’s recital at the Lutheran Church of the Incarnate Word included music by Paul

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Hindemith and Maurice Duruflé, and concluded with an improvised suite on submitted themes in the style of mid-twentieth-century France. Hancock's closing recital at Third Presbyterian Church featured monumental works by Nicolas de Grigny and Max Reger, and an improvised four-movement symphony on submitted themes. Certainly, with all three inspiring recitals, there were "no wrong notes" heard!

Feedback from the inaugural festival was positive. The ability to work closely with inspiring teachers among energetic students from a variety of backgrounds made IMPROVFest 2003 a success! Stay tuned for details about IMPROVFest 2004, currently being planned for next summer.

*Michael Unger is a student of David Higgs in the MM program, and Teaching Assistant for William Porter.*

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## *Beyond Expectation: Learning from the Pedal Clavichord*

*by Mark Willey*

I came to Eastman in January of 2002 to begin a two-year Masters program. My expectations were high; after all, Eastman has a reputation of producing excellent performers capable of interpreting the greatest works of organ literature. In two years, with hard work, I could join their ranks. It came as something of a surprise to find that within a week of my arrival at Eastman I was seated, not at an organ console working on a piece by Duruflé, but at the two-manual and pedal clavichord working on one of the "little" Preludes and Fugues attributed to J.S. Bach.

The truth is, I had arrived at Eastman with more than just lofty expectations. For years I had suffered sporadically from tension in the extensors at the top of my right forearm and wrist. The pain had not stopped me from playing, but it was aggravated after just an hour of practice and it threatened to hinder my development. In the first minutes of my first lesson Professor Davidsson could see that the cause of my troubles stemmed from my technique of using the finger extensors in opposition to the flexors—creating tension, pain, and limiting my development.

The clavichord is the simplest of the keyboard instruments. The "action" is a simple lever with a brass tangent that strikes the string. Unlike the piano or the harpsichord, this tangent remains in contact with the string throughout the duration of the note, thereby transmitting any tension from the player to the string. Simply put, the note will not ring without freedom in the fingers and arm of the player. For this reason the clavichord, perhaps more than any other keyboard instrument, reveals a unique sound according to each individual player.

Eastman acquired a pedal clavichord in January of 2001. Joel Speerstra of GOArt built the instrument—modeling it after a two-manual and pedal clavichord (housed in the Leipzig museum) that was built in 1766 by Johann David Gerstenberg. Since its arrival, both professors David Higgs and Hans Davidsson have used the instrument as an integral tool for teaching technique and musical expression. In the Fall of 2003 all organ students played juries on the clavichord, continuing a tradition that was started in 2002 to ensure that everyone would gain the maximum benefit from this remarkable instrument.

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*The new "Clavichord Boy," freshman organ major Jason Bowles, during one of his many practice sessions at the pedal clavichord*

My first essays at the clavichord in the winter of 2002 were pure frustration. Under my blocked technique the instrument sounded like pennies dropping onto the strings. Occasionally, a note would ring through and the feeling of freedom in these few notes tantalized me to continue. Gradually my sound



improved as I learned to relax and center the weight over every note and apply arm weight and rotation. I persisted in my practice on the clavichord, playing it so often that I was given the nickname "Clavichord Boy." Most important, my pain was gone and I could practice for extended periods without discomfort. These lessons learned at the clavichord transferred smoothly to the organ, resulting in a relaxed, properly articulated sound. The clavichord,

combined with the skill and experience of Professor Davidsson, had transformed my playing in the course of three months, setting me on the path to a lifetime of tension-free playing.

In December of this past year I completed my coursework and moved out of my Rochester apartment and back to my home in Maryland. A new "Clavichord Boy" has taken my place at Eastman in the person of freshman organ major Jason Bowles. I watched him go through a similar process to my own and discover the secrets that can be unlocked by focused study at the clavichord. I listened as a dramatic change came over his playing and reflected on my own transformation.

The clavichord taught me by its simplicity, as it taught generations of organists throughout the seventeenth, eighteenth, and nineteenth centuries. Someday I hope to have one in my home, but until then I plan to return to Eastman regularly to experience the lessons that took me far beyond my expectations.

*Mark Willey is a Minister of Music at the Seventh-day Adventist Church in Silver Spring, Maryland. He continues to serve as webmaster for the Eastman Organ Department.*

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## *Sacred Music Diploma Curriculum*

*by Peter DuBois*

With the 2002/2003 academic year, we completed the second year of the Sacred Music Diploma program. A total of nine students are in various stages of the diploma program, four of whom completed their requirements in spring 2003, and three more who will be completing the diploma in the spring of 2004. Several others are at earlier stages of the program, and we hope to add several more students during the

current admission season.

The curriculum is quite flexible, aiming to fill in the areas of need for each individual student. In this issue, I will describe two of the required courses.

"Perspectives in Sacred Music" is taught by Dan Zager. This course focuses on the history, function, and future of liturgical music in the Christian Church by examining

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theological, liturgical, historical, and philosophical issues pertaining to the practice of sacred music. Students explore both church year and lectionary as contextual parameters for the function of music within the liturgy. The course also includes a comprehensive survey of Christian hymnody, taught by Professor Vincent Lenti.

In the Supervised Internship, students hold positions in local parishes. Those not currently holding a local position will be assigned to assist as an intern. The Director of the Sacred Music Diploma program holds bi-weekly colloquia for discussion of internship experiences, current issues, and for the presentation and exchange of information. Members of the Sacred Music Diploma Advisory Committee—faculty teaching in organ, conducting, and music education—visit and mentor these students on-site, either at a rehearsal or a service, several times each semester.

As part of the second semester of the internship, students prepare a final project and complete an oral exam with members of the Sacred Music Advisory Committee. For the final project the student is paired with a

member of the clergy, preferably from the site of the internship. Together they prepare a full written plan of liturgy and music for one of the major liturgical seasons (consisting of at least four weeks of plans). The plan includes scripture lessons; appropriate hymns/songs; and a variety of organ and instrumental music, choral music, and music appropriate for children and youth—with the aim of demonstrating an understanding of the integration of liturgy and music in a variety of media.

A practical part of the project includes the videotaping of one of the planned liturgies at the internship site. This tape is reviewed by members of the Sacred Music Advisory Committee. At a subsequent date the final oral examination is conducted with members of the Committee. The entire final project, as well as a broader discussion of topics relating to sacred music, provide the substance of that examination.

In the next issue of *Resonance* I will describe the four-semester Sacred Music Skills curriculum, which is required of all undergraduates, and can be used by graduate students as electives toward fulfillment of requirements for the Sacred Music Diploma.

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## *Alumni News*

**Matt Curlee** (BMus, 1998) is among the founding members of a new ensemble called Neos, which features the organ in an unusual role that exploits its lesser-used strengths as part of a tightly woven chamber ensemble. Joining Curlee in the ensemble are fellow Eastman alumni: Courtney Orlando, violin; Lawson White, percussion; Ted Poor, drums; and Ike Sturm, bass. The repertoire of the group is groove-based, internalizing influences from jazz, fusion, ethnic, and avant-garde,

and has been newly written for the band by Curlee along with several commissioned composers, including: David Cutler, Duquesne University Jazz Department; Jesse Krebs, an alumnus of the Eastman Jazz and Contemporary Music Department; and Justinian Tamusuza of Uganda, formerly commissioned by the Kronos Quartet. Neos made its New York debut on Friday, January 29, 2004 at the Episcopal Church of the Heavenly Rest. More information about the band is available at [www.neos.org](http://www.neos.org).

**Timothy Olsen** (DMA candidate) has been appointed Acting University Organist at Cornell University, Ithaca, New York, where he will be the sabbatical replacement for Annette Richards. His duties include studio organ teaching, playing for chapel and other services, and accompanying the Chapel Choir. Mr. Olsen also served as adjunct organ instructor at the State University of New York at Binghamton for the fall 2003 term, filling in for Jonathan Biggers, another ESM alum, who is also on sabbatical leave. Mr. Olsen is the 2002 American Guild of Organists' National Young Artists Competition in Organ Performance winner. As part of that prize, he is represented by Karen McFarlane Artists, Inc., and has recorded a compact disc for the Naxos label.

**Mark Pacoe** (DMA candidate) was recently named Associate Director of Music Ministries at the Cathedral Basilica of the Sacred Heart in the Archdiocese of Newark, New Jersey. Sacred Heart boasts a wonderful acoustic that houses the magnificent 154-rank Schantz organ. Mark also published an article in the *GIA Quarterly* (Gregorian Institute of America); the two-part article, "First Steps to Walking the Road of Music Ministry," appeared in the summer and fall issues of 2003, volume 14, nos. 4 and 5.

**Jennifer Pascual** (DMA, 2001) has been appointed by His Eminence, Edward Cardinal Egan, to be the Director of Music at the Cathedral of St. Patrick in New York City, effective September 1, 2003.



*Professors Hans Davidsson, David Higgs, and William Porter*

## RESONANCE

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

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