The Eastman School of Music
The Organ Historical Society
The Westfield Center
GOArt
present

EROI
FESTIVAL
2008

The
CRAIGHEAD-
SAUNDERS
Organ

October 16-20, 2008
Eastman School of Music
Rochester, New York
EROI FESTIVAL 2008 SPONSORS:


EROI WORKING COMMITTEE:

Hans Davidsson, Professor of Organ and EROI Project Director * Peter DuBois, Director of the Sacred Music Diploma Program * David Higgs, Professor and Chair of the Organ Department * Robert Kerner, Eastman Organ Technician * Annie Laver, EROI Project Manager * Patrick Macey, Professor and Chair of Musicology * Elizabeth W. Marvin, Professor of Music Theory * Jonathan Ortloff, Undergraduate EROI Assistant * William Porter, Professor of Organ and Harpsichord * Kerala J. Snyder, Professor of Musicology Emerita * Daniel Zager, Associate Dean and Head Librarian of Sibley Music Library.

EROI FESTIVAL 2009:

October 29–November 1:
Mendelssohn and the Contrapuntal Tradition
When the Eastman School of Music opened its doors in 1921, it housed the largest and most lavish organ collection in the nation, befitting the interests of its founder, George Eastman. Mr. Eastman provided the School with opulent facilities and stellar faculty, creating an expansive vision for organ art and education in the twentieth century. Over the years, the Eastman School has built on this vision by offering one of the most distinguished organ programs in the world. In keeping with this tradition of excellence, the Eastman School of Music has embarked on a long-range plan, the Eastman-Rochester Organ Initiative (EROI), which has extended George Eastman’s vision into the twenty-first century.

With the aim of making Rochester a global center for organ performance, research, building, and preservation, the Eastman School is assembling a collection of new and historic organs unparalleled in North America. An incomparable teaching resource, this collection has begun to offer access to organs of diverse styles and traditions to talented young musicians from around the world. Tourists, scholars, and music lovers are coming to Rochester to hear the varied sounds of these extraordinary instruments. The Italian baroque organ inaugurated within the frame of the EROI Festival 2005 marked the first concrete milestone in EROI’s Phase One. The new instrument, closely modeled after a Lithuanian organ built by Adam Gottlob Casparini in 1776, being inaugurated during this festival; the restoration of the historic Skinner organ housed in the Eastman School’s Kilbourn Hall; and the restoration and replacement of the School’s fourteen practice organs will complete the initial phase of this ten-year plan.
The Organ Historical Society

The Organ Historical Society is the leading American non-profit organization dedicated to documenting and preserving historic pipe organs and to promoting their public appreciation. Among its 4,000 members are music lovers, performers, organ builders, historians, and scholars from around the world. The OHS American Organ Archives is the world’s foremost repository of materials relating to the pipe organ. The Society publishes a quarterly journal, The Tracker, as well as scholarly books, facsimiles, monographs, and recordings, and it offers the world’s largest online catalog of pipe organ books, sheet music, and audio and video recordings. In addition to sponsoring symposia on various organ topics, the OHS holds annual conventions featuring performances on the distinctive pipe organs of a given region, and it publishes an annual Organ Atlas covering the history and documentation of these instruments. More information can be found at www.organsociety.org.
The Westfield Center

The Westfield Center was founded in 1979 by Lynn Edwards and Edward Pepe to fill a need for information about keyboard performance practice and instrument building in historical styles. In pursuing its mission to promote the study and appreciation of the organ and other keyboard instruments, the Westfield Center has become a vital public advocate for keyboard instruments and music. By bringing together professionals and an increasingly diverse music audience, the Center has inspired collaborations among organizations nationally and internationally. In 1999 Roger Sherman became Executive Director and developed several new projects for the Westfield Center, including a radio program, The Organ Loft, which is heard by 30,000 listeners in the Pacific Northwest; and a Westfield Concert Scholar program that promotes young keyboard artists with awareness of historical keyboard performance practice through mentorship and concert opportunities. In addition to these programs, the Westfield Center sponsors an annual conference about significant topics in keyboard performance. Since 2007 Annette Richards, Professor and University Organist at Cornell University, has been the Executive Director of Westfield, and has overseen a new initiative, the publication of Keyboard Perspectives, the Center’s Yearbook which aims to become a leading journal in the field of keyboard studies. Westfield has cosponsored two previous conferences with the Eastman School of Music: “The Organ and the Pedal Clavichord” in 2004; and “The Italian Baroque Organ: Context, Instrument, Repertory, Performance” in 2005. Westfield also cosponsored the EROI Festival 2006, and is a cosponsor of the 2008 EROI Festival.
GOArt is an interdisciplinary research center at the Faculty of Fine and Applied Arts, Göteborg University, devoted to the study of the organ and related keyboard instruments and their music. A basic idea shaping GOArt’s research environment is study of the organ in its mutually related capacities of musical instrument, visual object, cultural artifact, and technological construction. Its latest project is the Craighead-Saunders Organ, built in collaboration with the Eastman School of Music and a reference group of leading American organ builders, including Steve Dieck, Bruce Fowkes, Paul Fritts, Martin Pasi, and George Taylor.
FROM THE DEAN

Dear Friends,

All of us at the Eastman School of Music welcome you to the seventh annual Eastman-Rochester Organ Initiative (EROI) Festival, a dynamic gathering of international performers, scholars, and instrument builders, joined by people from throughout the Eastman School and Rochester communities.

In 2005, the EROI Festival celebrated the installation of a beautiful Italian baroque organ in the University of Rochester’s Memorial Art Gallery. The 2006 Festival was devoted to great American organ builders and instruments. EROI 2007 was devoted to the theme “New Dimensions in Organ Documentation and Conservation,” and also observed the 300th anniversary of the death of Dieterich Buxtehude.

With the 2008 festival, we proudly inaugurate the new Craighead-Saunders Organ at Rochester’s Christ Church (Episcopal), a magnificent instrument dedicated to two of Eastman’s legendary organ professors. Many of this year’s presentations focus on performing the music of the greatest of all organ composers, J. S. Bach.

The EROI program is assembling a diverse collection of new and historic instruments that will be unique in North America. This unprecedented expansion is making Rochester an international center for organ performance and scholarship, attracting performers and organ builders from around the world.

When Eastman opened its doors in 1921, George Eastman provided the School with one of the world’s most distinguished organ programs. The School’s influence in the organ world has grown steadily over the years, based on our opulent facilities and the exceptional accomplishments of our faculty and graduates as church and concert musicians, teachers, and scholars. As you celebrate the past, present, and future of the EROI Festival, we hope you also enjoy the Eastman campus and downtown Rochester.

Sincerely,

Douglas Lowry
Dean
Eastman School of Music
FROM THE ORGAN HISTORICAL SOCIETY

On behalf of the Organ Historical Society, I am happy to welcome you to the EROI Festival 2008 and to the symposium, “Reconstruction as a Model for Research and Creation.” The primary mission of the Organ Historical Society is to promote documentation, preservation, and appreciation of historical organs, especially in America. By “historical” we do not only mean “old.” Exceptional quality, rarity, physical integrity, unusual design, innovative features, association with important venues, musicians, or events, as well as age and other criteria, may all distinguish an instrument as historically significant. Since new organs no less than older ones form part of our historical continuum, we celebrate equally those modern examples that contribute something special to organ culture by advancing the instrument’s technology, expanding its range of musical expression, and fostering fresh perceptions among composers, players, listeners, and viewers, among other ways.

Among the most exciting American organs of recent times are some that successfully replicate and expand upon those qualities that distinguish the masterworks of past ages, particularly the baroque era. The seventeenth and eighteenth centuries witnessed a magnificent flowering of organ music inspired by instruments of unsurpassed beauty. Sadly, few baroque organs survive in anything close to their original condition as conceived by their builders, and relatively unaltered ones that remain in their first intended homes are rarer still. So the ongoing documentation and restoration of such a landmark as the remarkably well-preserved 1776 Adam Gottlob Casparini organ in Vilnius deserves celebration, and the Organ Historical Society salutes those researchers, conservators, and craftsmen from several countries who are collaborating in this ambitious project.

Even more exciting from an American perspective is the inauguration in Christ Church of the Craighead-Saunders Organ, modeled closely after the Casparini – another milestone for the Eastman-Rochester Organ Initiative. The lessons learned from this reconstruction and the opportunities it now offers for exploring suitable repertoire and playing techniques are uniquely valuable. Experiencing first-hand the tactile and tonal qualities that distinguish Casparini’s work will prove revelatory for performers, including Eastman’s students, whose insights will further enrich all lovers of organ music. The Organ Historical Society congratulates the Eastman School of Music on this happy occasion.

Laurence Libin
President
Organ Historical Society
It is an honor for the Westfield Center to be part of a festival that inaugurates a landmark new instrument, and celebrates the intersection between performance and organology, scholarship and history. The EROI Festival 2008 exemplifies the sort of national and international collaboration among artists and academics, musicians and instrument makers that is at the heart of Westfield’s mission, and on behalf of the Center I am proud to be able to welcome you to the symposium “Johann Sebastian Bach and the Organ.” Eastman’s magnificent Craighead-Saunders Organ embodies the highest artistry in organ building, reflecting the rare skills of Munetaka Yokota and his colleagues at GOArt, but it also demonstrates the beauty that can result from painstaking research, from careful collaborative decision-making, and from imaginative risk-taking. Hans Davidsson, David Higgs, Bill Porter, and their multifaceted collaborative team are to be congratulated for having sponsored, conceived, and brilliantly brought to completion this extraordinary project.

In uniting research, performance, and history, the Eastman organ project’s engagement with the documentation and restoration of the Casparini organ in Vilnius and the reconstruction of that organ here in Rochester encapsulate the goals of the Westfield Center. Westfield’s interests concern the entire history of keyboard instruments and their music, reaching far into the distant past, but also into the present. Our membership consists of experts and amateurs interested in keyboard instruments of all sorts, and in their wider cultural, theoretical, and pedagogical contexts. The Craighead-Saunders Organ reconstructed at Christ Church offers a unique opportunity to enrich our knowledge of the musical world of J. S. Bach, his contemporaries, and his students. Bringing together leading Bach scholars from around the world, our symposium will explore the central German musical contexts that fostered both the music of J. S. Bach, and the organ-building tradition from which Casparini came, with investigations into issues such as registration practice, continuo playing, pitch and temperament, and liturgy.

The EROI Festival 2008 and the Craighead-Saunders Organ offer us a magnificent opportunity to make immediate the previously remote wonders of the organs of Casparini. To be able to see, hear, and touch this organ, alongside its companion instruments in Eastman’s impressively expanding instrumentarium, and to be able to share our knowledge and ideas about its meanings in history and today, is an exciting prospect. Our warmest thanks are due to Eastman for making this possible, and our congratulations to all involved for this superb achievement.

Annette Richards
Executive Director
The Westfield Center
As Director of the Göteborg Organ Art Center (GOArt), at the University of Göteborg, I am very pleased to be able to welcome you to the EROI Festival 2008 and the inauguration of the Craighead-Saunders Organ in Christ Church.

When GOArt was looking for a new project after our North German Organ Research Project here in Sweden, even though we knew it would be difficult, we wanted to make a large-scale test of a research model that we had developed but not yet implemented. The model would encompass documentation and restoration of an old instrument combined with reconstructing a new copy in order to gain maximum knowledge for the restoration and complete the documentation through crafts-based research. The Eastman School of Music at the University of Rochester turned out to be a perfect match, and when the 1776 Adam Gottlob Casparini organ in Vilnius was chosen, together with the Eastman School of Music as project partner, we were extremely pleased and confident of the possible outcome. Even if the focus for this conference is on the inauguration of the copy of the 1776 Adam Gottlob Casparini organ in Vilnius, based on a scientific documentation, we should not forget that the full impact of this project is not reached until the original instrument is carefully restored, according to the proposed approach described so eloquently as “restorative conservation” by John Watson at last year’s EROI Festival. Documenting, learning by building, and then critically examining the copy through the original instrument is a goal within reach. A very important step in this process is the project report, to be produced by GOArt and the Eastman School of Music, and then published by University of Rochester Press. I would like to express my deepest gratitude to the Eastman School of Music, University of Rochester, for entering on this journey together with GOArt, and hope that we can continue our collaboration into the future.

Johan Norrback
Director
Göteborg Organ Art Center
University of Göteborg
FROM THE ORGAN FACULTY

The seventh EROI Festival marks an important milestone in the development of the Eastman-Rochester Organ Initiative (EROI); the long-awaited debut and inauguration of the Craighead-Saunders Organ in Christ Church; the inauguration of the new 24-stop two-manual organ by Taylor and Boody for the First Presbyterian Church of Pittsford, the first-ever instrument built in the style of David Tannenberg (1728-1804); and the large new organ by Paul Fritts and Company of three manuals and 53 stops for Sacred Heart Cathedral (Roman Catholic), which completes the major renovation of the entire cathedral. We are very fortunate to acquire three new organs and more than one hundred stops of very different characters and styles in our city in the same year, instruments that we can use for practice, teaching, and recitals. This brings us closer to our long-term goal of creating a global organ center in Rochester. This year we celebrate with an extended EROI Festival, which takes place in conjunction with both Meliora Weekend, the University of Rochester’s annual alumni event, as well as the American Guild of Organists’ “Organ Spectacular” – An International Organ Celebration. On Sunday October 19, organists in Rochester will join the American Guild of Organists in the world’s largest organ recital. You can hear organs throughout our city, old and new alike, played and demonstrated.

The Craighead-Saunders Organ, built by the Göteborg Organ Art Center (GOArt) at the University of Göteborg in Sweden, is a two-manual, 33-stop organ, named for David Craighead and Russell Saunders, two venerable professors of organ at the Eastman School of Music. The result of a six-year interdisciplinary research project on the processes of eighteenth-century organ building, the organ is a scientific reconstruction of an organ from 1776 built by Adam Gottlob Casparini (1715-1788) for the Holy Ghost Church in Vilnius, Lithuania, and represents a Baltic-North European building style from the height of Enlightenment-era Europe.

The inauguration of the Craighead-Saunders Organ has inspired three converging symposia: “Celebrating the Legacies of David Craighead and Russell Saunders;” “J. S. Bach and the Organ,” cosponsored by the Westfield Center; and “Reconstruction as a Model for Research and Creation,” cosponsored by the Organ Historical Society. It has also inspired three composers to write new works for the occasion. We look forward very much to hearing the first performances of Stephen Kennedy’s 3-3-3-33 on Thursday, and Martin Herchenröder’s Toccata and Lament, and Matthew Suttor’s Buntpapier, both on Saturday.

As in the past, EROI Festival 2008 brings together leading scholars, performers, and builders from around the world. This year’s presenters include Robin Leaver, Tanya Kevorkian, George Stauffer, Laurence Libin, Gregory Stauffer, Kerala Snyder, and Quentin Faulkner, as well as keynote speakers Christoph Wolff and John Watson. The performers include Craig Cramer, Matthew Dirst, Roberta Gary, Ludger Lohmann, Jacques van Oortmerssen, Harald Vogel, Larry Smith, the Boston Early Music Festival Chamber Players under the direction of Paul O’Dette, and the Christ Church Schola Cantorum under the direction of Stephen Kennedy, as well as Eastman faculty and students.

Welcome to Rochester and the seventh EROI Festival. We look forward to five days with more than thirty-five presentations, many opportunities to hear the new organs, fruitful discussions, and continuing friendships.

David Higgs             Hans Davidsson              William Porter
David Craighead was born in Strasburg, Pennsylvania, on January 24, 1924. His father was a Presbyterian minister, and he received his first music lessons from his mother, who was an organist.

Mr. Craighead studied for two years at the Santa Ana Junior College in Santa Ana, California. His music study was with private teachers, including pianist Olga Steeb and organist Clarence Mader. At the age of eighteen, he became a pupil of Alexander McCurdy at the Curtis Institute of Music in Philadelphia, where he received the Bachelor of Music degree in 1946. In his last year at the Curtis Institute, Mr. Craighead joined the faculty of the Westminster Choir College in Princeton, New Jersey. From the summer of 1948 through 1955, Mr. Craighead taught in the music department of Occidental College, Los Angeles, and from 1955 until his retirement in the summer of 1992 he was both Professor of Organ and Chair of the Organ Division of the Keyboard Department at Eastman. Also in 1955 he was appointed organist of St. Paul’s Episcopal Church, Rochester, where he served until 2003.

Mr. Craighead has maintained a balanced career as both performer and teacher, and many of his students now hold positions in colleges and churches across the country. A frequent performer at national conventions of the American Guild of Organists, he was voted the 1983 International Performer of the Year by the New York City Chapter of the American Guild of Organists. In June 1968, Mr. Craighead received an honorary Doctor of Music degree from Lebanon Valley College, Annville, Pennsylvania, and in 1975 was the first recipient of the Eisenhart Award for Excellence in Teaching at the Eastman School.

Mr. Craighead was married to organist Marian Reiff Craighead for forty-seven years, and until her death in May 1996 they presented concerts for organ duet in numerous cities nationwide, and completed a recording, *The Craigheads at Asbury*. The Craigheads have two children, a son James, and a daughter Elizabeth Eagan, and two grandsons, Christopher and Jeffrey Eagan.
Russell Saunders

Born in 1921, Russell Saunders was Professor of Organ at Eastman from 1967 until he passed away unexpectedly in 1992.

Before coming to Eastman, Professor Saunders received bachelor’s and master’s degrees from Drake University in Des Moines, Iowa, studying organ with Frank Jordan. He also studied with Arthur Poister of Syracuse University, and with Helmut Walcha of the Hochschule für Musik in Frankfurt, Germany while on a Fulbright Fellowship. He had extensive master class study with Marie-Claire Alain, Anton Heiller, Luigi Tagliavini, and Harald Vogel. In related fields, he was a student of harpsichord with Maria Jäger and of choral conducting with Kurt Thomas. He served on the faculty of his alma mater from 1949 until 1967 as chairman of the Department of Church Music and organist and music director of its campus chapel. He also served in the United States Coast Guard during World War II.

Receiving praise for his concert performances throughout the country, Professor Saunders directed his attention from the early 1980s toward pedagogy and research. He was a recitalist and clinician for numerous colleges, churches, and American Guild of Organists conventions throughout the United States. He also frequently served as adjudicator for major international organ competitions.

During his quarter-century at Eastman, Saunders established a reputation as an exceptional teacher who, along with his colleague David Craighead, set the standard for collegiate organ teaching in America. In 1986 he was awarded the Eisenhart Award for Excellence in Teaching and the University Mentor Award recognizing scholarly pursuits and work with junior faculty. He was highly regarded for his excellent teaching techniques, warm personal style, humor, and vitality.
THE CRAIGHEAD-SAUNDERS ORGAN

Background

The installation and long-awaited debut of the Craighead-Saunders Organ is the result of several decades of dreams and hard work for a new organ in Christ Church. In the 1970s, David Craighead and Russell Saunders started the project along with clergy, staff, and parishioners of Christ Church. Following David Craighead’s retirement and Russell Saunders’s death, both in 1992, David Higgs, joined by Michael Farris in 1994, took over the leadership of the organ department and continued planning for a new organ in Christ Church, for which funds from Russell Saunders’s estate became available. In 1998 the Eastman organ department traveled on an organ tour to Northern Europe, initiated and organized by Kerala J. Snyder, that introduced Michael Farris and David Higgs to the Göteborg Organ Art Center (GOArt) and its ongoing interdisciplinary organ research. The fascinating collaborative model they witnessed while visiting the university organ research workshop, together with the unusual sound quality of the first stops of the North German organ in the Örgryte nya kyrka, convinced them that a similar research model would be an attractive approach for the project at Eastman. Following Michael Farris’s untimely death in 1999, Hans Davidsson, the founder and former director of GOArt, joined the Eastman faculty. The fruitful collaboration that has ensued within the organ department and far beyond it, including the Eastman administration, Christ Church, and the Episcopal Diocese of Rochester, has now brought the dream of David Craighead and Russell Saunders to reality.

The Project Takes Shape

In 2001 David Higgs and Hans Davidsson invited a group of the foremost American organ builders to Rochester and shared the vision of a collection of new and historic organs, a global organ facility for the twenty-first century for Eastman and Rochester, and proposed that the process of acquiring these instruments would be that of collaboration and research. Each project would offer an opportunity for research, and a reference group of organ builders and researchers should be formed and given the
responsibility of carrying out the project in close collaboration with the Eastman organ faculty. The reference group would consist of the most qualified builders, experts, and researchers in a particular style. They would serve as a team of consultants for the project, meet regularly, and together develop research, program, and design. Finally, they would follow, and sometimes participate in, the actual process of building or restoring the instrument.

Ideally, we were convinced that the first project should be a thorough interdisciplinary research project. Simultaneously, we faced the pressing need for new organs at Eastman, and we were aware that we did not have the infrastructure for a research project in Rochester. In 2002, at the same time Bill Porter joined David Higgs and Hans Davidsson at Eastman, a window in the project schedule of the Göteborg Organ Art Center in Sweden appeared, and we decided to collaborate with them.

The new organ would be built at the research facility in Sweden by an international team of organ builders spearheaded by the project’s reference group. The American organ builders Steven Dieck (C. B. Fisk, Inc.), Paul Fritts (Paul Fritts & Company Organ Builders), Bruce Fowkes (Richards, Fowkes & Co., Organ Builders), Martin Pasi (Pasi Organ Builders, Inc.), and George Taylor (Taylor & Boody Organ Builders) spearheaded the project as members of the reference group, which also included Kerala J. Snyder, the GOArt team, and the ESM organ faculty. Mats Arvidsson (design and construction), Munetaka Yokota (voicing), and Joel Speerstra (research and project coordination) led the team of organ builders and researchers at GOArt; Harald Vogel served as the inspector of the project.

Why the 1776 Casparini Organ?

We began looking for a model that would be suitable for the purpose of the project, that would fit the west end of Christ Church, and that would be representative of eighteenth-century organs in central Germany and the culture of Johann Sebastian Bach. Our search inevitably began with the famous organs by Zacharias Hildebrandt (1688-1757) in Naumburg, and by Tobias Heinrich Gottfried Trost (1680-1759) in Altenburg. However, none of these organs would fit the space at Christ Church, there was no detailed and comprehensive technical documentation of them available, and some parts of the organs were not preserved.

Documentary evidence reveals that Adam Gottlob Casparini (1715-1788) participated in the building of the Altenburg organ while serving as
a journeyman to Trost. During the Altenburg project, Casparini decided to leave Trost (they had an argument and probably even a fistfight!) and relocate to Königsberg, succeeding his uncle as organ builder in this region. The only preserved large Casparini organ is in the Holy Ghost Church in the old city of Vilnius, the capital of Lithuania. During 1999-2001 this miraculously preserved instrument, built in 1776, had been studied and completely documented by GOArt in close collaboration with the Ministry of Culture in Lithuania, and with the Lithuanian organ builder and restorer Rimantas Gučas.

The specification of the Casparini organ showed significant similarities to that of the Altenburg instrument, almost all parts of the organ, including wind supply and action, were well preserved, the design and construction was representative of the late baroque and of highest quality, and it had not undergone any restoration or rebuilding during the twentieth century. Most importantly, the size of the organ was suitable for Christ Church, and it was designed to frame a window in a similar way as the Craighead-Saunders Organ would have to frame the rose window at the west end of the nave. Finally, we had access to the complete documentation that would make it possible to carry out the project according to the research model and within reasonable time.

A Global Cultural Heritage Project

In 2003 we embarked on the collaboration with the Ministry of Culture in Lithuania, Rimantas Gučas, and GOArt. The Rochester project offered the opportunity to build a reconstruction of the Casparini organ that could provide new knowledge to the planned restorative conservation of the original organ. All parties agreed that this was a beneficial collaboration that could potentially serve as a model for restoration of significant artifacts, including the three phases: technical documentation and research, reconstruction and research, and restorative conservation. Since 2003 the reference group met twice a year, once in Vilnius and/or Göteborg, and once in Rochester in conjunction with the EROI Festival.

We visited Vilnius three times in conjunction with various symposia on organ building and restoration organized by our Lithuanian partners and cosponsored by GOArt and Eastman, and the organ builders of the reference group were given the opportunity to extend the existing documentation with continued studies of the pipework and voicing of the original organ. In 2005 the complete GOArt team visited the Casparini
organ and studied it in detail. Parallel to this process, the restoration of the windchests and the organ case continued in Vilnius, and new keyboards were reconstructed based on the research of the Rochester project.

**The Installation in Rochester**

In February 2007 the construction and installation of the new organ balcony, the addition of the bellows room, and all related building adjustments at Christ Church started. New Energy Works Timber Framers (Farmington, NY) built the balcony in eighteenth-century style of reclaimed wood from a nineteenth-century factory building in South Carolina. New Energy Works served as the main contractor for all the building work at Christ Church, and also made the carvings for the organ, including the statue of King David. Jonathan Orpin, CEO of New Energy Works, traveled to Vilnius with the reference group and participated actively in our work. In 2006 he visited Vilnius together with James Turner, and studied and scanned all the original carvings of the Casparini organ. The carvings have been made with computer geared technique (CNC), with only the finish of the surface and details by hand.

In July 2007 the organ parts arrived in Rochester and were assembled for the first time in the new balcony in the church. The study of the Casparini organ showed that the case had been built on-site, and we followed the same procedure in our project. In conjunction with the EROI Festival in October 2007, the voicing of the organ started. During the installation, graduate seminars on organ building were organized, including master classes in eighteenth-century voicing given by Munetaka Yokota, with our students assisting in the voicing process.

In January 2008 the painting and gilding of the organ case and the carvings started. The solid pine case has been painted with gesso according to the eighteenth-century crafts tradition. The organ case has four layers of gesso paint, and the carvings, and all gilded surfaces, have at least seven layers of paint with gold on top leaf applied selectively. Monika May, of Marburg in Germany, was responsible for the painting and gilding, and led a team of German experts.

In 2010, we plan to have a publication of all the research results, with a complete set of drawings, technical information, and photographs.

**Acknowledgments**
We would like to express our sincere gratitude to the more than two hundred people who, in various ways, have participated and supported this long-term, complex, wonderful, and exciting project. Please allow us to mention a few individuals, entities, and organizations by name.

The project would never have been able to happen without the support of the School’s administration, namely former Eastman Dean James Undercofler and University Provost Charles Phelps. The cooperation and enthusiasm of the Episcopal Diocese and the congregation of Christ Church was also paramount to the success. In particular, Canon Karen Noble Hanson, Chief Financial Officer of the Diocese, and the Rev. Father Linwood Garrenton were essential to its accomplishment, as were indeed the twenty-nine donors listed on the back cover of this program,

Our Lithuanian associates, The Ministry of Culture and Rimantas Gučas, made possible our study of the Casparini organ, and we are also indebted to the members of the reference group for the restoration of the original organ. Support from abroad also came from the members of the Advisory Committee to the Casparini Project, the Lithuanian-American Association in Rochester, and the Society of Friends of the Organ Art in Sweden. The restoration of Casparini’s instrument, now being managed by the Old Town Renewal Agency in Vilnius, is being supported by the Flora Foundation and the Bank of Sweden Tercentenary Foundation, which also provided a grant for two reference group meetings in Vilnius. In government, we thank the Lithuanian and Swedish Embassies in Washington and Consulates General in New York, and the Honorary Consul to Upstate New York.

We would like to express our sincere gratitude to all involved in the actual building and installation of the Craighead-Saunders Organ, especially Mats Arvidsson, Munetaka Yokota, Joel Speerstra, and Paul Peeters at GOArt, who led the team that built and installed this instrument; Monika May for the painting and gilding; the reference group members Steve Dieck, Paul Fritts, Bruce Fowkes, Martin Pasi, George Taylor, and Kerala J. Snyder; Jonathan Orpin and Keith Holcomb at New Energy Works for the balcony, carvings, and general assistance; New Energy Works’ subcontractors; Harald Vogel for his invaluable expertise and advice; Joseph Blackburn for generously contributing with a complete photo documentation of the whole project; the building committee for the work in the church, including architect Eric Hansen, UR project management, the ESM staff, the Christ Church team of Interim Rector Father Bruce Griffith, Music Director Stephen Kennedy, Secretary Marianne Sickels, and Custodian Moses Roland; the members of the EROI Working Committee; and, finally, to all our students, who participated so actively and passionately in this long process.
# Specification

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Manual Compass: 51 notes  
Pedal Compass: 27 notes  
Six wedge bellows  
Temperament: modified Neidhardt 1732, Dorf  
A4 = 465 Hz

The Craighead-Saunders Organ is a research copy of the historical organ preserved at the Dominican Church in Vilnius, Lithuania, built in 1776 by Adam Gottlob Casparini (1715-1788). The instrument was copied with the following exceptions: a second tremulant was added; the empty slider at the back on the Claviatura Secunda windchest was supplied with a 16’ Dulcian; a manual to pedal coupler was added; and the compass was extended by two notes in the manuals and in the pedal. All parts were manufactured by GOArt at the University of Göteborg in Sweden with the exception of the bells for the glockenspiel and zimbelstern, which were cast by the Whitechapel Bell Foundry in England, and the case carvings, which were documented and reproduced by New Energy Works, Farmington (NY), the same firm that also built the new timberframe balcony for the organ.
EROI FESTIVAL 2008

THURSDAY, OCTOBER 16
4:00-6:00 PM

Symposium:
CELEBRATING THE LEGACIES OF
DAVID CRAIGHEAD AND RUSSELL SAUNDERS
Sanctuary, Reformation Lutheran Church
111 North Chestnut Street

Welcome

The Craighead-Saunders Duo at Eastman:
A View from the Bellows Room

The Silver Fox:
The Life and Legacy of Russell Saunders

Russell Saunders: Master Teacher

David Craighead: Portrait of an American Organist

Organ Duets with Marian

The Organist as Scholar

Douglas Lowry
David Higgs
Jürgen Thym

Martha H. Sobaje

6:00 PM

Reception
Guild Hall, Christ Church, Episcopal
141 East Avenue

7:30 PM

Concert:
THE CRAIGHEAD-SAUNDERS ORGAN
INAUGURAL CONCERT
Sanctuary, Christ Church, Episcopal

Welcome Addresses

Ralph W. Kuncl
Provost, University of Rochester

His Excellency
Jonas Paslasukas
Lithuanian Ambassador to the
United States of America
Welcome Addresses

The Honorable
Robert Duffy
Mayor, City of Rochester

The Right Reverend
Prince Singh
Bishop, Episcopal Diocese of Rochester

The Reverend
Bruce Griffith
Interim Rector, Christ Church, Episcopal

Douglas Lowry
Dean, Eastman School of Music

David Higgs
Chair, Department of Organ and
Historical Keyboards
Eastman School of Music

Inaugural Ceremony

Ralph Kuncl
Provost, University of Rochester

David Craighead
Professor Emeritus of Organ
Eastman School of Music

Prelude in C Major – BWV 545
Johann Sebastian Bach
1685-1750

Harald Vogel

EROI and the Craighead-Saunders Organ
Hans Davidsson
Project Director,
Eastman-Rochester Organ Initiative
Organ Stop Demonstration  
*Allein Gott in der Höh sei Ehr* - BWV 662  
J. S. Bach

**Remarks**  
Anna Lindal  
Dean, Faculty of Fine, Applied and Performing Arts, Göteborg University

3-3-33  
Stephen Kennedy  
b. 1962

David Higgs, Hans Davidsson, William Porter

Remarks  
Johan Norrback  
Director, Göteborg Organ Art Center (GOArt)

Toccata, Adagio, and Fugue in C Major - BWV 564  
J. S. Bach

Hans Davidsson, Rochester City Ballet:  
Brandon Alexander, Kaitlin Fitzgerald, Katie Lally  
Tara Lally, Amanda Melrose-Smith, Jessica Tretter, Dancers  
Jamey Leverett, Choreographer

Remarks  
Harald Vogel  
Craighead-Saunders Organ Inspector  
Professor of Organ, Hochschule für Künste, Bremen (Germany)

Sonata in F Minor - Op. 65, no. 1  
Felix Mendelssohn Bartholdy  
1809-1847

Felix Mendelssohn Bartholdy  
1809-1847

DAVID HIGGS


Wir danken dir, Gott – BWV 29  
Sinfonia  
Chorus: Wir danken dir, Gott

BOSTON EARLY MUSIC FESTIVAL CHAMBER ENSEMBLE  
Paul O'Dette and Robert Mealy, Co-Directors

EASTMAN COLLEGIUM MUSICUM  
Paul O'Dette and Christel Thielmann, Directors

CHRIST CHURCH SCHOLA CANTORUM  
Stephen Kennedy, Director

FRIDAY, OCTOBER 17  
8:45 AM - 12:00 NOON

Symposium:  
JOHANN SEBASTIAN BACH AND THE ORGAN

Sanctuary, Christ Church, Episcopal  
141 East Avenue and  
Sanctuary, Reformation Lutheran Church  
111 North Chestnut Street

Session I: Performance Practice Issues

Welcome  
Hans Davidsson, Annette Richards

Thuringian Organ Registration Practice  
Harald Vogel

The Large Organ as Continuo Instrument  
Matthew Dirst

Registration in Continuo Playing  
Greg Crowell

Roundtable:  
INSTRUMENTAL PITCH, TEMPERAMENT,  
AND TRANSPOSITION

Greg Crowell, Matthew Dirst, Johan Norrback,  
William Porter, Harald Vogel; Moderator: Annette Richards

12:00 NOON

Lunch Buffet  
Gymnasium, Reformation Lutheran Church
I:00 PM

Concert:

Distinguished Eastman Alumni

Roberta Gary and Larry Smith
Sanctuary, Christ Church, Episcopal

Concerto in G Major - BWV 592

Johann Sebastian Bach
1685-1750

Allegro
Grave
Presto

Organ Chorale Settings (Easter)

from Orgelbüchlein

Christ lag in Todesbanden - BWV 625
Jesus Christus, unser Heiland - BWV 626
Christ ist erstanden (Vers. 1,2,3) - BWV 627
Erstanden ist der heilge Christ - BWV 628
Erschienen ist der herrliche Tag - BWV 629
Heut triumphiert Gottes Sohn - BWV 630

Schmücke dich, o liebe Seele - BWV 654

J. S. Bach

Piece d’Orgue - BWV 572

J. S. Bach

Larry Smith

The Art of Fugue - BWV 1080

J. S. Bach

Contrapunctus 1
Contrapunctus 2
Contrapunctus 3
Contrapunctus 6, in Stylo Francese
Canon alla Ottava
Contrapunctus 9, alla Duodecima
Contrapunctus 11

Roberta Gary
**Friday**

2:30 PM

**Session II: The 2008 Glenn E. Watkins Lecture**  
Sanctuary, Christ Church, Episcopal

*The Bach Expedition: New Biographical and Musical Discoveries*  
Christoph Wolff

The Glenn E. Watkins Lecture Endowment at the Eastman School of Music was established in 2003 to support an annual or biennial lecture by an exceptional guest speaker in the field of music and the related humanistic disciplines. Glenn Watkins received his PhD in Musicology at Eastman in 1953, and in 1996 was honored with Eastman’s Distinguished Alumnus Award. Earl V. Moore Professor Emeritus at the University of Michigan, Watkins is a specialist in Renaissance and twentieth-century musical culture. The recipient of numerous national awards, he has published five books on topics ranging from Gesualdo to World War I. In 2005 he was made an honorary member of the American Musicological Society and awarded the Premio Internazionale Carlo Gesualdo. His latest book, *The Gesualdo Hex: Myth, Magic, and Music*, is a historiographical study scheduled for publication in the Fall of 2009.

4:00-6:30 PM

**Session III: The Central German Organ in its Eighteenth-Century Context**  
Sanctuary, Reformation Lutheran Church and Sanctuary, Christ Church Episcopal

*Bach’s Organ Music in the Context of the Liturgy*  
Robin Leaver

*Congregational Singing in Leipzig in the Eighteenth Century*  
Tanya Kevorkian

*The Leipzig Organs in the Time of Bach*  
Lynn Edwards Butler  
William Porter, demonstrations  
Daniel Zager, Moderator

6:30 PM

**Dinner Buffet**  
Rochester Club Ballroom  
120 East Avenue
6:30 & 9:30 PM

Concert:

JOHANN SEBASTIAN BACH’S
VOCAL AND INSTRUMENTAL MUSIC

This concert made possible by Peter and Joan Faber, Constellation Center, and an anonymous gift in memory of James M. Winn, Organist and Pedagogue

Boston Early Music Festival Chamber Ensemble,
Paul O’Dette and Robert Mealy, Co-Directors

Eastman Collegium Musicum,
Paul O’Dette and Christel Thielmann, Directors

Christ Church Schola Cantorum,
Stephen Kennedy, Director

Sanctuary, Christ Church, Episcopal

Wir danken dir, Gott - BWV 29

Johann Sebastian Bach

1685-1750

Sinfonia

Chorus: Wir danken dir, Gott

Aria: Halleluja, Stärk und Macht (Tenor)

Recitative: Gottlob! es geht uns wohl! (Bass)

Aria: Gedenk an uns mit deiner Liebe (Soprano)

Recitative: Vergiß es ferner nicht, mit deiner Hand (Alto)

Aria: Halleluja, Stärk und Macht (Alto)

Chorale: Sei Lob und Preis mit Ehren

Aus der Tiefen rufe ich, Herr, zu dir – BWV 131

J. S. Bach

Sinfonia: Aus der Tiefen rufe ich

Aria: So du willt (Bass, Soprano)

Chorus: Ich harre des Herrn

Aria: Meine Seele wartet auf den Herrn (Tenor, Alto)

Chorus: Israel, hoffe auf den Herrn

Gott ist mein König – BWV 71

J. S. Bach

Chorus: Gott ist mein König

Chorale Aria: Ich bin nun achtzig Jahr (Tenor, Soprano)

Chorus: Dein Alter sei wie deine Jugend

Arioso: Tag und Nacht ist dein (Bass)

Aria: Durch mächtige Kraft (Alto)

Chorus: Du wollest dem Feinde nicht geben

Chorus: Das neue Regiment
Boston Early Music Festival Chamber Ensemble

Yulia Van Doren, soprano
Kirsten Sollecke, alto
Tony Boutté, tenor
Douglas Williams, bass

Robert Mealy, Violin I
Daniel Elyar, Violin II
Laura Jeppeisen, Viola
Phoebe Carrai, ‘cello
Robert Nairn, Violine
Christel Thiedmann, Recorder I
Robert Kerner, Recorder II
Geoffrey Burgess, Oboe I
Kathryn Montoya, Oboe II
Michael McCraw, Bassoon
Kris Kwapis, Trumpet I
Brian Shaw, Trumpet III
Ben Harms, Timpani
Erica Johnson, Organ *
Tim Olsen, Organ †
Michael Unger, Organ *, ‘cello

Eastman Collegium Musicum

Ka Chun Gary Ngan, Violin
Hyungi Kim, Violin
Natasha Makhijani, Violin
Hae Jin Park, Violin
Jenny Vääritalo, Viola
Matthew Huber, ‘cello

SOPRANO
Sarah Allen *
Marzlee Burgess †
Tyler Cassidy-Heacock †
Anna Lenti *
Emily Mills †
Amanda Mole †
Elena Mullins *
Amy Steinberg *
Erica Washburn †

ALTO
Mark Edwards *
Gabriel Fanelli †
Lars Gjerde †
Lisa Jadwin *
John Morabito *
JooSoo Son †
Erica Washburn *
Jordan Wilson †

Christ Church Schola Cantorum

Christ Church

SOPRANO
Sarah Allen *
Marzlee Burgess †
Tyler Cassidy-Heacock †
Anna Lenti *
Emily Mills †
Amanda Mole †
Elena Mullins *
Amy Steinberg *
Erica Washburn †

ALTO
Mark Edwards *
Gabriel Fanelli †
Lars Gjerde †
Lisa Jadwin *
John Morabito *
JooSoo Son †
Erica Washburn *
Jordan Wilson †

BASS
Robert Lyman †
Scott Perkins *
Daniel Pickens-Jones †
Fredrik Tobin *
Joseph Wilgenbusch *

BASS
Mark Ballard *
David Baskefield *
Nathan Davy †
Christopher Huebner *
Alden Gatt *
Samuel Mehr †
Malcolm Merriweather †
Lee Wright †

* BWV 29
† BWV 71

Symposium:

Johann Sebastian Bach and the Organ
Sanctuary, Reformation Lutheran Church
111 North Chestnut Street

Session IV: Bach and the Organ

Bach’s Late Works and the Thuringian Organ
The Art of Pedal Playing in Central Germany
Performance Practice of J. S. Bach’s Organ Works:
The Sources Considered in a Wider Context
The Use of the Organ as an Obbligato Instrument in Bach’s Cantatas

George Stauffer
David Yearsley
Quentin Faulkner
Gregory Butler

Roundtable:

Symposium Roundtable
Symposium presenters and Robert Mealy, Paul O’Dette, and Christoph Wolff; Moderator: Jürgen Thym
I2:00 NOON

Lunch Buffet
Gymnasium, Reformation Lutheran Church

I:00 PM

Concert:
THE THREE PROFESSORS
David Higgs, Hans Davidsson, and William Porter
Sanctuary, Christ Church, Episcopal

Partita: Sei gegrüßet, Jesu gütig – BWV 768
11 Variations
Johann Sebastian Bach
1685-1750

WILLIAM PORTER

Buntpapier - 2008
Composed for the inauguration of the Craighead-Saunders Organ
Matthew Suttor
b. 1967

Toccata, Adagio, and Fugue in C Major - BWV 564
Adagio
Fugue
J. S. Bach

ROCHESTER CITY BALLET: BRANDON ALEXANDER,
KAITLIN FITZGERALD, KATIE LALLY TARA LALLY,
AMANDA MELROSE-SMITH, JESSICA TRETTER, DANCERS
JAMEY LEVERETT, CHOREOGRAPHER

Toccata and Lament - 2008
Composed for the inauguration of the Craighead-Saunders Organ
Martin Herchenröder
b. 1961

HANS DAVIDSSON

Sonata in C Major - BWV 529
Allegro
Largo
Allegro
J. S. Bach

Prelude and Fugue in A Minor - BWV 543
J. S. Bach

DAVID HIGGS
3:00-6:00 PM

**Symposium:**
**Reconstruction as a Model for Research and Creation**
Sanctuary, Reformation Lutheran Church

**Session I: The Craighead-Saunders Organ: A Case Study in Process Reconstruction**

1776

*Introducing the Concept Behind the Craighead-Saunders Project*

Kerala J. Snyder

*Early Efforts and Goals of Instrument Reconstruction*

Hans Davidsson, Joel Speerstra

*Copying Period Instruments as a Research Tool*

Laurence Libin

*The Carvings and King David of the Craighead-Saunders Organ*

John Watson

Jonathan Orpin

**Roundtable:**
*“Reconstruction” and New Terminology*

Hans Davidsson, Laurence Libin, William Porter, Joel Speerstra, Munetaka Yokota; Moderator: John Watson

8:30 PM

**Concert:**
**Harald Vogel**
Sanctuary, Christ Church, Episcopal

Prelude and Fugue in C Major - BWV 545

Johann Sebastian Bach

1685-1750

Sarabande and Partita - BWV 990

J. S. Bach

*After J.-B. Lully (Ouverture zu Bellérophon)*

Parts. i-viii, xi-xii, xvi
Concerto in G Major - BWV 592
*After Johann Ernst, Prince of Sachsen-Weimar*
Allegro
Grave
Presto

_J. S. Bach_

*Allein Gott in der Hôh sei Ehr* - BWV 662

_J. S. Bach_

Sonata I in C Major - 1779
*From the first collection*
Prestissimo

_Carl Philipp Emanuel Bach*  
1714-1788

Prelude in C Minor

_Johann Philipp Kirnberger*  
1721-1783

_Herr Gott, dich loben alle wir*

_Johann Christoph Oley*  
1728-1789

Fantasy in G Minor
*Forte*
*Mezzoforte*
*Piano*

_Johann Gottfried Müthel*  
1728-1788

Arioso in C Minor
*Un poco adagio*
*V ars. i, ii, v, vi*

_Müthel*

Fantasia and Fugue in C Minor

_C. P. E. Bach*

**SUNDAY, OCTOBER 19**

11:00 AM

**HOLY EUCHARIST AND DEDICATION**

Sanctuary, Christ Church, Episcopal  
141 East Avenue
3:45 PM

Concert:
Paul Fritts & Co. Opus 26
Craig Cramer
Sacred Heart Cathedral (RC)
296 Flower City Park
Organ Specification: Page 37

Toccata in D Minor - BuxWV 155
Dieterich Buxtehude
C. 1637-1707

From the Linz Tablature - 1611
Intrada-Tantz-Nachtanz
Tantz-Proportio-Curanta-Final
Danz Bewlin-Nachtanz
Tantz “Jesu du zartes Lämblein” - Proportio
Tantz-Nachtanz

Batalha on the 6th Tone
Anonymous
16th century

Introduction, Scherzo
and Fugue on B-E-A-T-E - 1993
Toni Zahnbrecher
b. 1959

Aria and Variations in A Minor
Aria, Variations 1-15
Johann Christoph Bach
1642-1703

Second Sonata - Op. 60
I. Improvisation
II. Invocation
III. Introduction and Fugue
Max Reger
1873-1916
4:15 PM

Concert:
Taylor & Boody Opus 57
Matthew Dirst
The First Presbyterian Church
21 Church Street, Pittsford
Organ Specification: Page 38

Sonata in D Major - Op. 65, no. 5
Andante
Andante con moto
Allegro maestoso

Felix Mendelssohn Bartholdy
1809-1847

Pastorale - BWV 590
Johann Sebastian Bach
1685-1750

Toccata II (Livre de 1649)
Capriccio V (Livre de 1656)
Johann-Jakob Froberger
1616-1667

Sonata in A Major - H 135
Allegro
Andante con Tenerezza
Allegretto

Carl Philipp Emanuel Bach
1714-1788

Trio in E-flat Major
Adagio
Un poco Allegro

Johann Ludwig Krebs
1713-1780

Four Fugues
B-flat Major
C Minor
D Major
D Minor
Wilhelm Friedemann Bach
1710-1784
6:30 PM

Conference Buffet
Rochester Plaza Hotel
70 State Street

9:00 PM

COMPLINE
William Porter,
Christ Church Schola Cantorum
Stephen Kennedy, Director
Sanctuary, Christ Church, Episcopal

MONDAY, OCTOBER 20
9:00 AM - 12:00 NOON

Symposium:
RECONSTRUCTION AS A MODEL FOR RESEARCH AND CREATION
Sanctuary, Reformation Lutheran Church
111 North Chestnut Street

Session II: A Process Reconstruction of the Casparini Organ

Opening Remarks
Research and Decision Making in the Process of Reconstruction
The Organ and the Eighteenth-Century Visual Aesthetic
Casparini’s Organ Pipe Scaling

Hans Davidsson
Mats Arvidsson, Hans Davidsson, Joel Speerstra
Monika May, Joel Speerstra
Niclas Fredriksson

Roundtable:
NEW MODELS FOR ORGAN PROJECT CONSULTING
Mats Arvidsson, Hans Davidsson, Steve Dieck, Bruce Fowkes,
Paul Fritts, Martin Pasi, George Taylor, Munetaka Yokota
I2:00 NOON

*Lunch Buffet*
Gymnasium, Reformation Lutheran Church

I:00 PM

*Concert:*
**EASTMAN ORGAN STUDENTS**
Sanctuary, Christ Church, Episcopal

Concerto in A Minor - BWV 593
Antonio Vivaldi/ J. S. Bach
1678-1741/1685-1750

*Wachet auf, ruft uns die Stimme* - BWV 645
J. S. Bach

JooSoo Son

Sonata in F Major - Wq 70/3, H 84
Carl Philipp Emanuel Bach
1714-1788

Ryan Enright

Prelude and Fugue in G Minor - WoO 10
Johannes Brahms
1833-1897

Robert Schumann
1810-1856

*Studies in Canonic Form for*
Pedal Piano or Organ - Op. 56

*III. Andantino-Etwas schneller*

*IV. Innig*

Christopher Petit

Festive Proclamation For Solo Organ
Performed in honor of the composer’s 80th birthday
Ryan Enright

Samuel Adler
b. 1928
2:15 PM - 6:15 PM

Session III: Reconstructing the Scaling and Voicing of the Casparini Pipes
Sanctuary, Reformation Lutheran Church

A Closer Look at Adam Gottlob Casparini’s Sound Concept
Paul Peeters

Roundtable:
THE PROCESS OF VOICING AND THE TEMPERAMENT OF THE CRAIGHEAD-SAUNDERS ORGAN
Emily Mills, David Baskeyfield, Christopher Petit, Munetaka Yokota, and Hans Davidsson

Workshop on Casparini’s Voicing Techniques
Munetaka Yokota

Roundtable:
QUESTION AND ANSWER SESSION WITH ORGAN BUILDERS AND RESEARCHERS
Moderator: Joel Speerstra

6:30 PM

Dinner Buffet
Rochester Club Ballroom
120 East Avenue

8:30 PM

Concluding Concert:
JACQUES VAN OORTMERSSEN AND LUDGER LOHLMANN
Christ Church, Episcopal

Fantasia in G Minor - BWV 542/1
Johann Sebastian Bach
1685-1750
Wir glauben all'an einen Gott, Vater - BWV 740
Allein Gott in der Höh sei Ehr - BWV 662

J. S. Bach

Sonata in A Minor - Wq.70 No.4
Allegro assai
Adagio
Allegro

Carl Philipp Emmanuel Bach
1714-1788

Herzlich lieb hab ich dich, o Herr

Johann Ludwig Krebs
1713-1780

Prelude in C Major

Johann Christoph Kellner
1736-1803

Jacques van Oortmerssen

Allein Gott in der Höh sei Ehr - BWV 664

J. S. Bach

Fantasy in F Minor - KV 594
Adagio
Allegro
Adagio

Wolfgang Amadeus Mozart
1756-1791

Sonata in B-flat Major - Op. 65, no. 4
Allegro con brio
Andante religioso
Allegretto
Allegro maestoso e vivace

Felix Mendelssohn

Ludger Lohmann
**Organ Specifications**

**Sacred Heart Cathedral**

296 Flower City Park, Rochester, New York

Paul Fritts & Company Organ Builders - Tacoma, Washington

Opus 26, 2008

<table>
<thead>
<tr>
<th>Pedal</th>
<th>Great</th>
<th>Swell</th>
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<tbody>
<tr>
<td>16’ Principal</td>
<td>16’ Principal</td>
<td>8’ Principal</td>
</tr>
<tr>
<td>16’ Subbaß</td>
<td>8’ Octave</td>
<td>8’ Gedeckt</td>
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<tr>
<td>8’ Octave</td>
<td>8’ Salicional</td>
<td>8’ Violdigamba</td>
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<tr>
<td>8’ Bourdon</td>
<td>8’ Traversflöte</td>
<td>8’ Voix Celeste (tc)</td>
</tr>
<tr>
<td>4’ Octave</td>
<td>8’ Rohrfflöte</td>
<td>4’ Octave</td>
</tr>
<tr>
<td>2’ Nachthorn</td>
<td>4’ Octave</td>
<td>4’ Rohrfflöte</td>
</tr>
<tr>
<td>2⅔ Mixture VI-VIII</td>
<td>4’ Spitzflöte</td>
<td>2⅔ Nasat</td>
</tr>
<tr>
<td>32’ Pousane</td>
<td>3’ Quinte</td>
<td>2’ Gemshorn</td>
</tr>
<tr>
<td>16’ Pousane</td>
<td>2’ Octave</td>
<td>1⅔ Terz</td>
</tr>
<tr>
<td>8’ Trompet</td>
<td>1⅓ Mixture IV-VI</td>
<td>1⅓ Mixture IV-VI</td>
</tr>
<tr>
<td>4’ Trompet</td>
<td>8’ Cornet V (c4)</td>
<td>16’ Fagott</td>
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</tbody>
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* Some pipes transmitted from other stops

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<thead>
<tr>
<th>Couplers</th>
<th>Oberwerk</th>
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<tr>
<td>Variable Tremulants</td>
<td>16’ Qvintadeen</td>
</tr>
<tr>
<td>Wind Stabilizer</td>
<td>8’ Principal</td>
</tr>
<tr>
<td>Manual Compass: 58 notes</td>
<td>8’ Gedactk</td>
</tr>
<tr>
<td>Pedal Compass: 30 notes</td>
<td>8’ Quintadena</td>
</tr>
<tr>
<td>Temperament: Kellner</td>
<td>8’ Baarpipi</td>
</tr>
</tbody>
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Combination action by Aug. Laukuff:

300 Levels
14 General pistons,
1-7 duplicated on toe studs
7 Manual divisional pistons
3 Pedal divisional toe studs
Sequencer with Next pistons and toe stud
1 Sequencer Back piston and toe stud
† Coupler reversible toe studs
THE FIRST PRESBYTERIAN CHURCH
21 CHURCH STREET, PITTSFORD, NEW YORK
Taylor & Boody Organbuilders - Staunton, Virginia
Opus 57, 2008

PEDAL
16’ Subbaß
8’ Violonbaß
4’ Octave
16’ Posaune
8’ Trompete

HAUPTWERK
8’ Principal
8’ Groß Gedackt
8’ Quinta dena
8’ Flöt Traver (c’)
4’ Principal Octave
4’ Flöt
3½’ Terz (c’)
3’ Quinte
2’ Super Octave
1½’ Mixtur III-IV
8’ Trompete

HINTERWERK
8’ Flüt Amabile
8’ Lieblich Gedackt
8’ Viola di Gamba
4’ Flöt Douce
4’ Salicet
3’ Fistel Quint
2’ Hohlflöß
8’ Vox Humana

COUPLERS
Hinterwerk to Hauptwerk
Hauptwerk to Pedal
Tremulant
Manual Compass: 54 notes
Pedal Compass: 30 notes
Temperament: Neidhardt 1732, Grosse Stadt
The Boston Early Music Festival (BEMF) is universally recognized as a leader in the field of early music. Since its founding in 1980 by leading practitioners of historical performance in the United States and abroad, BEMF has promoted early music through a variety of diverse programs and activities, including an annual concert series that brings early music’s brightest stars to the Boston and New York concert stages, and the biennial week-long Festival and Exhibition recognized as “the world’s leading festival of early music” (The Times, London). Through its programs BEMF has earned its place as North America’s premier presenting organization for music of the medieval, Renaissance, and baroque periods and has secured Boston’s reputation as “America’s early music capital” (The Boston Globe).

One of BEMF’s main goals is to unearth and present lesser-known baroque operas performed by the world’s leading musicians armed with the latest information on period singing, orchestral performance, costuming, dance, and staging. BEMF operas reproduce the baroque’s stunning palette of sound by bringing together today’s leading operatic superstars and a wealth of instrumental talent from across the globe to one stage for historic presentations, all zestfully led from the pit by the BEMF Artistic Co-Directors Paul O’Dette and Stephen Stubbs.

Most recently, BEMF initiated a project to record some of its ground-breaking work in the field of baroque opera; the first in this series, the 2003 Festival centerpiece Ariadne, by Johann Georg Conradi, was met with enormous audience and critical praise, including a nomination for a 2005 Grammy Award for Best Opera Recording. BEMF followed this recording with the release of Jean-Baptiste Lully’s Thésée in June 2007, which was nominated for a 2007 Grammy Award for Best Opera Recording in December. Lully’s Psyché—centerpiece of the 2007 Festival—was released in May 2008. All three BEMF opera recordings, on the CPO (Classic Produktion Osnabrück) label, are available at www.bemf.org.

Some of the most magical musical moments at the biennial Festival occur during one of the dozen or more concerts presented around the clock, which often feature unique, once-in-a-lifetime collaborations and programs by the spectacular array of talent assembled for the Festival week’s events. In 1989 BEMF established an annual concert series bringing early music’s leading soloists and ensembles to the Boston concert stage to meet the growing demand for regular world-class performances of early music’s beloved classics and newly discovered works. BEMF then expanded its concert series in 2006 when it extended its performances to New York City’s newly renovated Gilder Lehrman Hall at The Morgan Library & Museum, providing “a shot in the arm for New York’s relatively modest early-music scene” (The New York Times).

The nerve center of the biennial Festival, the Exhibition, is the largest event of its kind, showcasing over one hundred early instrument makers, music publishers, service organizations, schools and universities, and associated colleagues. Every other summer, hundreds of professional musicians, students, and enthusiasts come from around the world to purchase instruments, restock their libraries, learn about recent musicological developments, and renew old friendships. For four days, they visit the Exhibition booths to browse, discover, and purchase, and attend the dozens of symposia, master classes, and demonstration recitals, all of which encourages a deeper appreciation of early music and strengthens relationships between musicians, participants, and audiences.

Gregory Butler is Senior Professor of Music at the School of Music, University of British Columbia in Vancouver, and past president of the American Bach Society. He is the author of J. S. Bach’s Clavier-Übung III: The Making of a Print and numerous articles on the first editions of Bach’s works. He has also written extensively on Bach’s concertos, and a book-length study on the concerted works is presently nearing completion. He is collaborating with his wife, Lynn Edwards Butler, on a study of the Leipzig organs and organ works of Bach.

Lynn Edwards Butler is an organist and organologist. Her studies of historic instruments began in 1976, when she was awarded a Canada Council grant to study with Harald Vogel in Germany, and have continued during travels and concertizing in the United States, Europe, and Mexico. She cofounded and for twenty years directed the Westfield Center, a non-profit organization that promotes classical keyboard instruments. Loft Recordings has published her “J. S. Bach: Festival Chorales” CD, recorded on Deerfield’s Richards & Fowkes organ. Recent scholarly
articles have been on Stertzing’s organ for the Georgenkirche in Eisenach (forthcoming in this year’s *Bach-Jahrbuch*); on J. S. Bach’s use in his organ chorales of the term “à 2. Clav. et Pedal;” and on Scheibe’s organ for Leipzig’s St. Paul’s Church. She continues to research the history of central German organ building in the first half of the eighteenth century as part of a joint project (“Bach as Organist in Leipzig”) she has undertaken with her husband, musicologist Gregory Butler. As current vice-president of the American Bach Society, Ms. Butler is Program Chair of the 2010 meeting on “Bach and his German Contemporaries.”

The Christ Church Schola Cantorum of Rochester, New York, was founded by Stephen Kennedy in order to provide a service for the community in which music and liturgy were seamlessly interwoven. Since its inception in 1997, the Schola has performed the Office of Compline every Sunday evening from October through April under Kennedy’s direction. Specializing in music of the baroque and Renaissance, the ensemble has been featured in various festivals and concert series, including the annual Eastman-Rochester Organ Initiative Festival and the Rochester Early Music Festival. The ensemble is also devoted to new music, and it has commissioned, premiered, and recorded works by a growing list of composers. Its 2004 debut album, distributed by Gothic Records, has garnered considerable critical acclaim. The group’s most recent recording of music by David Conte was released last month on the ARSIS label. The Schola comprises Rochester-area musicians and Eastman School of Music faculty and students, all of whom volunteer their time and talent. The Schola is also a course in Eastman’s Sacred Music program. Members of the Christ Church Schola Cantorum are Sarah Allen, Jen Bellor, Marrlee Burgess, Tyler Cassidy-Heacock, Anna Lenti, Emily Mills, Amanda Mole, John Morabito, Elenna Mullins, Amy Steinberg, Erica Washburn, Mark Edwards, Gabriel Fanelli, Lars Gjerde, Lisa Jadwin, Jeff Kemspkie, JooSoo Son, Jordan Wilson, Ryan Enright, Thatcher Lyman, Joel Morehouse, Scott Perkins, Chris Petid, Fredrik Tobin, Michael Unger, Joey Wilgenbusch, Mark Ballard, David Baskeysfield, Nathan Davy, Alden Gatt, Michael Goodman, Christopher Huebner, Daniel Pickens-Jones, Malcolm Merriweather, Samuel Mehr, Brandon Santini, Steven Seigard, and Lee Wright.

Craig Cramer is Professor of Organ at the University of Notre Dame. He holds degrees from Westminster Choir College and the Eastman School of Music, where he earned the Doctor of Musical Arts degree in organ performance. One of the most traveled organists of his generation, Cramer maintains an active recital career across the United States and in Europe. Widely known as a distinguished teacher, Cramer was recently recognized by the University of Notre Dame with a Kanab Award for Excellence in Teaching. He was recently named a Fellow of the Nanovic Institute for European Studies at Notre Dame.

Cramer’s performances are frequently heard on the nationally syndicated program “Pipedreams” (American Public Radio); he has twelve CD recordings to his credit. His next CD, a recording on the Paul Fritts organ at St. Joseph Cathedral in Columbus, will appear later this year on the JAV label.

Gregory Crowell is University Organist and Affiliate Professor of Music at Grand Valley State University, and Director of Music of St. Mark’s Episcopal Church in Grand Rapids, Michigan. He has appeared as organist, harpsichordist, clavichordist, lecturer, and conductor throughout Europe, Canada, Japan, and the United States. He has performed in many festivals and conventions, including the Boston Early Music Festival, Ars Antiqua Chicago, the Valparaiso Bach Institute, regional conventions of the American Guild of Organists, six national conventions of the Organ Historical Society, the Chamber Music Festival of Saugatuck, the Boston Clavichord Society, and numerous meetings of the Southeastern and Midwestern Historical Keyboard Societies. In the spring of 2000 Dr. Crowell performed and lectured in the Bach Organ Festival held at St. Luke’s in Tokyo, during which time he also served as visiting scholar at Rikkyo University in Tokyo. In July 2006 Crowell was invited to speak on interdisciplinary models of teaching music history at Oxford University as part of the Oxford Round Table.

Crowell has also published widely on subjects related to early keyboard music and repertoire in such periodicals as *The Diapason*, *The American Organist*, *Harpsichord and Fortepiano*, *Clavichord International*, *The Tracker*, and *De Clavicordio*.

Dr. Crowell holds degrees from the New England Conservatory of Music and the University of Cincinnati. His teachers include Brigitte Böhmer Dubiel, Roberta Gary, Yuko Hayashi, Bernard Lagacé, and Harald Vogel. Dr. Crowell is President of the
Midwestern Historical Keyboard Society and he performs under the auspices of Independent Concert Artists.

**Hans Davidsson** is Professor of Organ at the Eastman School of Music, and Project Director of the Eastman-Rochester Organ Initiative (EROI). Since 2007, he has served also as Professor of Organ at the Bremen Hochschule für Künste, Fachbereich für Musik in Germany. He is the founder of the Göteborg Organ Art Center (GOArt) in Sweden, and continues as the Artistic Director of the Göteborg International Organ Academy. He performs and teaches at major festivals and academies throughout the world. He has made many recordings, most recently the complete works of Dieterich Buxtehude on the Loft label.

**Steven Dieck** this year celebrates his 35th year with C. B. Fisk and his 15th as its president. Under his leadership, the company has tackled numerous ambitious new instruments. Four concert hall organs have been completed under Steve’s watch, along with several instruments in academic concert halls, and many church instruments. In addition to his participation in a number of organ conferences, Steve is a past President of the Associated Pipe Organ Builders of America (APOBA), has served as Vice-President of the International Society of Organbuilders (ISO), and is a member of the EROI Casparini Reference Group. Always interested in different styles of organbuilding and exploring ways of making instruments ever better, Steve is delighted to be a part of the diverse, challenging, and dedicated group of people who comprise C. B. Fisk.

**Matthew Dirst** is the first American to win major international prizes in both organ and harpsichord, including first prize at the National Young Artist Competition of the AGO in 1990. About his recent performances of the Bach Goldberg Variations, critics have noted that “he illuminated the contrapuntal wizardry, but also radiated the joy of this most life-affirming music” (Dallas Morning News) with performances that were “of irresistible rhythmic impulse,” “technically dazzling, and deeply moving” (Houston Chronicle). Dirst is Associate Professor of Music at the Moores School of Music, University of Houston, where he teaches courses in music history and performance practice and directs the university’s Collegium Musicum; he also serves as artistic director of the period instrument ensemble Ars Lyrica Houston and as organist of St. Philip Presbyterian Church in Houston. His degrees include a PhD in musicology from Stanford University and degrees in organ and sacred music from the University of Illinois and Southern Methodist University. A Fulbright scholar to France, he received the coveted Prix de Virtuosité in both organ and harpsichord with teachers Marie-Claire Alain and Huguette Dreyfus. The author of numerous articles on the music of Bach and its reception, he is the author of *Bach as Idea: Strategies in the Reception of the Keyboard Works, 1750–1850*, forthcoming from Cambridge University Press.

Organist **Ryan Enright** hails from Montreal, where he completed the Bachelor and Master of Music degrees in organ performance at McGill University under John Grew, as well as the Artist Diploma under William Porter. In addition, a fruitful year was spent with the latter pursuing a project in liturgical organ improvisation. His previous teachers have included Marc-André Doran, Gaston Arel, and Jean LeBuis. He received first prizes at the Quebec Organ Competition (2004), the 2007 RCCO National Organ Playing Competition (Edmonton, 2007), and the Canada Music Competition for organ for those nineteen years and under (1998). Ryan is passionate about improvisation and has taken masterclasses on the subject with Gerre Hancock, Theo Brandmuller, Thierry Escaich, and William Porter. He has served as assistant organist at Christ Church Cathedral (2002–2005), Director of Music at St. Philip’s Church, Montreal West (2005–2007), and Music Ministry Intern at Downtown United Presbyterian Church, Rochester (2007–2008). Ryan is in the second year of a Doctor of Musical Arts degree at the Eastman School of Music, where he studies with William Porter and plays continuo for the Collegium Musicum.

**Quentin Faulkner** is Larson Professor Emeritus of Organ and Music Theory/History at the University of Nebraska–Lincoln. He has presented numerous organ recitals throughout the United States and in Europe (in particular, on historically significant organs), and has also served for three semesters as visiting professor at the Evangelische Hochschule für Kirchenmusik in Halle, Germany. His research into aspects of J. S. Bach’s keyboard technique has produced the book, *J. S. Bach’s Keyboard Technique: A Historical Introduction* (Concordia, 1984) and the edition *Basic Bach* (Wayne Leupold Editions, 1997), a volume containing the *Orgelbüchlein*.
and three free works, supplied with fingerings and information on performance practice. He has also authored a book, *Wiser than Despair* (Greenwood Press, 1996) on the history of ideas in church music.

Dr. Faulkner's most recent book is *The Registration of J. S. Bach's Organ Works* (Wayne Leupold Editions, 2008). He is presently completing a translation of Jacob Adlung's *Musica mechanica organi* (1768), the most comprehensive source on the organ in central Germany during Bach's lifetime. He is also Performance Issues Editor for a new complete edition of Bach's organ works, to be published by Wayne Leupold Editions.

Bruce Fowkes was born in 1958 in Salt Lake City, Utah. He became interested in the organ as a boy after attending a concert at the Mormon Tabernacle. He studied organ with Douglas Bush at Brigham Young University and with James Drake at Utah State University. While studying in Provo he did an apprenticeship with Michael Bigelow & Company. After college he worked in London, England with Matthew Copley, where he studied voicing and was able to study many historic English organs. In 1983 he returned to the United States and worked with Michael Bigelow and John Brombaugh & Associates, where he met and worked with Ralph Richards. In 1988 he and Richards formed their own company in Ooltewah, Tennessee. They have since produced sixteen instruments together. They are currently building their opus 17, a 47-stop organ for The Episcopal Church of the Transfiguration in Dallas, Texas.

Niclas Fredriksson is employed by the Swedish National Heritage Board as the office's expert on pipe organs. He holds a diploma in church music from the Malmö Conservatory. He has extensive practical experience in organ building and has especially worked on restorations and documentations of historical organs. Fredriksson has had a key role within the six-year-project “Swedish organ research with regards to the needs of conservation,” a research project funded by the Swedish National Heritage Board in fruitful cooperation with GOArt.

Paul Fritts was born in Tacoma, Washington in 1951. Pipe organs have been a significant part of his life from an early age, along with studies that included music and violin performance. From 1966 through 1980 he worked with his father, completing projects throughout Washington and Alaska. He then formed a partnership with Ralph Richards to build mechanical action organs. The Fritts-Richards shop built eight organs in the period 1980-86. By 1985 the workshop was well equipped to make virtually every component of the organs, including the pipes. The partnership was reorganized as a sole proprietorship at the end of 1986. The recent installation at Sacred Heart Cathedral in Rochester, New York is the twenty-ninth instrument built by the firm. He and nine associates build mechanical action, classically inspired organs at the Tacoma workshop, where the next instrument is underway for St. Phillip Presbyterian Church in Houston, Texas. This organ will be completed by the end of 2009.

Roberta Gary is Professor of Organ at the University of Cincinnati’s College-Conservatory of Music, where she teaches organ, a graduate seminar in organ literature, and organ pedagogy. She is also Head of the Division of Keyboard Studies. Her Bachelor of Music (piano) and Master of Music (organ) degrees are from the College-Conservatory of Music. She was awarded the Performer’s Certificate and the Doctor of Musical Arts degree from the Eastman School of Music. Teachers have included Wayne Fisher, David Craighead, Arthur Poister, Bernard Lagacé, William Porter, Harald Vogel, and Edward Parmentier.

One of this country’s most highly regarded organists, Gary has performed throughout the United States as well as in Canada and Europe. Particular specialties have ranged from Liszt, Reubke, Franck, and Messiaen to Bach, Buxtehude, and the meantone repertoire. An additional interest has been movement and ease in playing; she and her husband Thom Miles, both certified Andover Educators, present workshops on body mapping, and on the topic “What Every Organist Needs to Know about the Body.” Her CD of Liszt and Reubke appeared on the ARSIS label in 2001, followed by one of César Franck in 2005. Her recording of *Art of Fugue*, performed on the Brombaugh organ of First Presbyterian Church in Springfield, Illinois, will be released this fall. Dr. Gary is represented by Independent Concert Artists.

David Higgs is Professor of Organ and Chair of the Organ and Historical Keyboards Department at the Eastman School of Music. One of America’s leading concert organists, he performs and teaches extensively throughout the United States and abroad, and has inaugurated many important new instruments including St. Stephan’s Cathedral, Vienna; the Meyerson Symphony Center, Dallas; the Church of St. Ignatius Loyola in New York.
York City; and recently Kilkenny Cathedral in Ireland. He has recorded for the Delos, Gothic, Pro Organo, and Loft labels.

Stephen Kennedy is Director of Music and Organist at Christ Church, Rochester, Instructor of Sacred Music at the Eastman School of Music, Instructor of Organ for Eastman’s Community Music School, and Instructor of Piano at Nazareth College. He has also served as director of music and advisor for diocesan conventions of the Episcopal Church, and special liturgies for Colgate Rochester Divinity School. Stephen has appeared in many venues as organ soloist in programs of standard repertoire, as well as in recitals consisting solely of improvisations. He has been a performer and lecturer for local and regional events of the American Guild of Organists, and has given workshops on choral music, chant, and improvisation in the United States and abroad. He is also a composer of choral, instrumental, and chamber music as well as a collaborative musician, having recently composed music for choreographer Jamey Leverett and the Rochester City Ballet, and Jim Hansen of SUNY Brockport’s dance department. Stephen is also a countertenor and specializes in teaching early vocal and choral music.

Tanya Kevorkian, PhD, is Associate Professor of History at Millersville University. She also engages extensively with music and musicology. Her first book, *Baroque Piety: Religion, Society, and Music in Leipzig, 1650–1750*, was published in 2007 by Ashgate Press. The book was awarded the American Bach Society’s 2008 William H. Scheide Prize. She is working on a second book on the social history of music in Germany during the baroque period.

Robin A. Leaver is internationally recognized as a hymnologist, musicologist, liturgical expert, Bach scholar, and Reformation specialist, who has authored numerous books and articles in the cross-disciplinary areas of liturgy, church music, theology, and hymnology. A primary area of Professor Leaver’s research is Lutheran church music, in which he has made significant contributions to Luther, Schütz, Bach, Brahms, and other studies. A festschrift was recently published in his honor, *Theology and Music: Essays in Honor of Robin A Leaver*, edited by Daniel Zager (Scarecrow Press); his major study, *Luther’s Liturgical Music: Principles and Implications* (Eerdmans) was published in 2007; and his latest book, *A Communion Sunday in Scotland ca. 1780: Liturgies and Sermons*, is forthcoming. Professor Leaver has taught at Wycliffe Hall, Oxford; Westminster Choir College, Princeton; Drew University, Madison; and is currently visiting professor at the Juilliard School, New York City; and at Queen’s University, Belfast, Northern Ireland. His honors include: Winston Churchill Fellow, Honorary Member of the Riemenschneider Bach Institute, and Fellow of the Royal School of Church Music. He is a past president of the Arbeitsgemeinschaft für Hymnologie and of the American Bach Society. He holds the D. theol., Rijksuniversiteit Groningen, the Netherlands.

Jamey Leverett, artistic director of Rochester City Ballet, is a former principal dancer with the company, where she performed major roles in Timothy Draper’s *Nutcracker* and had the lead role in Draper’s *Firebird* choreographed for her. She received her principal ballet training from Timothy Draper, with additional training at the New York State Summer School of Arts and the Pennsylvania Ballet School Summer Intensive.

Ms. Leverett has done extensive choreography for Rochester City Ballet. Her acclaimed works include *Little Red: The Ballet, Inner Voices, Catharsis, La Vista Del Sol, and Gershwin in the Park*. Ms. Leverett has been a lecturer in the Dance Department at SUNY Brockport as well as a judge and teacher at National Dance Masters of America Conventions.

In the spring of 2000, a ballet Ms. Leverett created for the South East Alabama Dance Company was selected for performance at the gala performance of the South East Regional Ballet Festival. Ms. Leverett was named “The Emerging Female Choreographer” of the festival and was honored with an invitation and full scholarship to the “Art of Craft” choreography conference in Dallas, Texas.

In 2000, 2002, and 2005, Ms. Leverett’s choreography was chosen for “Ballet Builders, New Choreographers on Pointe,” a choreographer’s showcase in New York City. Additionally, her work was performed at the Jackson International Ballet Competition, where she choreographed two contemporary solos for the Women’s Junior Champion, Sarah Lane.

Ms. Leverett currently teaches master classes throughout the United States, and holds the position of Artistic Director of The Timothy M. Draper Center for Dance Education. In 2003, after fifteen years of working with and training under the watchful eye of Timothy Draper, she was named the Artistic Director for the Rochester City Ballet.
Laurence Libin is President of the Organ Historical Society, Honorary Curator of Steinway & Sons, and emeritus research curator at The Metropolitan Museum of Art. A Life Fellow of the Royal Society of Arts, he received the Anthony Baines Memorial Prize from the Galpin Society (UK) in 2006 for services to organology. He is active internationally as a lecturer and consultant to cultural institutions, most recently presenting the plenary address for the conference “Harmonia mundi: Los instrumentos sonoros en Iberoamerica, siglos XVI-XIX” in Guadalajara.

Born in 1954, Ludger Lohmann studied organ at the Cologne Musikhochschule with Wolfgang Stockmeier and harpsichord with Hugo Ruf. His artistic development was greatly influenced by further organ studies with Anton Heiller in Vienna and Marie-Claire Alain in Paris.

After having taught for several years at the Cologne Musikhochschule (while still a student), he was appointed Professor of Organ at the Musikhochschule in Stuttgart in 1983, at the same time taking up the position of titular organist at the city’s Catholic cathedral. In 1989 he was guest professor at the University of Hartford, Connecticut.

Lohmann holds a doctorate in musicology. His thesis, “Articulation on Keyboard Instruments of the 16th to 18th Centuries,” is widely respected as an important reference work, and he is regarded as being one of the leading authorities in the field of early music performance practice. Over the last years his activities as a researcher have been focused mainly on the performance practice of German romantic organ music. He is involved in the Göteborg Organ Art Center at the University of Göteborg, Sweden, as a senior researcher.

He began his career as an international recitalist by winning several organ competitions, the most important being the Competition of the German Broadcasting Corporations in Munich in 1979, and the Grand Prix de Chartres in 1982.

Lohmann’s recordings span the whole organ repertoire from early music to works by contemporary composers. He enjoys a worldwide reputation as a sought-after recitalist and teacher, and is frequently asked to serve on the jury for international organ competitions.

Monika May, instrument builder and restorer, was in charge of the historical-method painting of the Craighead-Saunders Organ. She lives in Marburg/Lahn, Germany, where she has had her own workshop since 1979. She received her fundamental training in harpsichord building from Rainer Schütze (Heidelberg). Her work with fortepianos began through training in instrument restoration at the Germanic National Museum in Nuremberg. Since 1981 she has also worked with organs, in close cooperation with the organ workshop of Gerald Woehl, Marburg. Monika May brings her copies of harpsichords and fortepianos to exhibits around the world. She most often builds instruments on special order from professional musicians and concert halls throughout Europe, Asia, and America. Gustav Leonhardt, Malcolm Bilson, Robert Levin, Jos van Immerseel, Andreas Staier, Ton Koopmann, and Ulrika Davidsson are among the excited performers and owners of instruments from her workshop.

One of America’s leading historical string players, Robert Mealy has been praised for his “imagination, taste, subtlety, and daring” (Boston Globe). He has appeared at music festivals from Berkeley to Belgrade, and from Melbourne to Versailles, has toured with the Mark Morris Dance Group, and has accompanied Renée Fleming on the David Letterman Show. He has performed with the New York Collegium, ARTEK, Early Music New York, the Clarion Society, The King’s Noyse, Quicksilver, and Fortune’s Wheel. Mr. Mealy has led the Boston Early Music Festival Orchestra in two Grammy-nominated recordings and several festival seasons and will be concertmaster and soloist for the BAM revival of Jonathan Miller’s staged Matthew Passion this spring. He has taught at Harvard University and was recently appointed a full professor (adjunct) at Yale University; he will also be joining the faculty of Juilliard’s new historical performance department. In 2004 Mr. Mealy received Early Music America’s Binkley Award for outstanding teaching at both Harvard and Yale.

Johan Norrback studied church music and organ at the Sibelius-Academy in Finland with Olli Porthan and Jaana Ikonen. He continued his studies in Göteborg with Hans Davidsson and Jacques van Oortmerssen. In 2002 he defended his doctoral thesis in musicology dealing with tuning and temperament in Bach’s organs. He has been working within GOArt since 1996, and from 2002 he was director of studies for the master’s program at the Academy of Music and Drama at the University of Göteborg. After a short period as acting principal, he was appointed director of GOArt in 2007. Since July 2008 Norrback is Vice-Dean of the Faculty of Fine, Applied, and Performing Arts, University of Göteborg.
Paul O’Dette has been called “the clearest case of genius ever to touch his instrument” (Toronto Globe and Mail). He has given solo concerts at major international festivals across the world, while maintaining an active international career as an ensemble musician. Best known for his recitals and recordings of virtuoso solo lute music, Mr. O’Dette has made more than 130 recordings, many of which have been nominated for Gramophone’s “Record of the Year” Award; The Bachelor’s Delight: Lute Music of Daniel Bacheler was nominated for a Grammy as “Best Solo Instrumental Recording in 2007.” In addition to his activities as a performer, O’Dette is an avid researcher, having worked extensively on the performance and sources of seventeenth-century Italian and English solo song, continuo practices, and lute technique. He has published numerous articles on issues of historical performance practice, and co-authored the John Dowland entry in the New Grove Dictionary of Music and Musicians. O’Dette is Professor of Lute and Director of Early Music at the Eastman School of Music and Artistic Co-Director of the Boston Early Music Festival.

Jacques van Oortmerssen has been a prominent figure in the organ world for many years. Internationally renowned for his versatility and for his performances of the music of J. S. Bach, van Oortmerssen studied first in Rotterdam, where he completed his soloist diplomas for organ, as a student of André Verwoerd, and for piano, as a student of Elly Salomé. Thereafter he undertook postgraduate study with Marie-Claire Alain in Paris. He was awarded the Prix d’Excellence in 1976. He was appointed Professor of Organ at the Amsterdam Conservatory in 1979, at an exceptionally young age, and, in 1982, succeeded Gustav Leonhardt as Organiste-Titulaire of the Waalse Kerk in Amsterdam.

Jacques van Oortmerssen enjoys an international reputation as both soloist and pedagogue, in which context he is regularly invited to teach at universities and conservatories throughout the world.

A former visiting Professor of Organ at the universities of Göteborg and Helsinki, as well as at the Conservatory of Lyon, van Oortmerssen was nominated Guest Professor of Organ (Betts Fellow) at the University of Oxford during the academic year 1993-94. He regularly performs throughout Europe, North and South America, Africa, Japan, and South Korea, and is frequently invited to play at prestigious international festivals such as the BBC Proms, the City of London Festival, and the Prague Spring Festival. As a recording artist, van Oortmerssen has been featured on more than fifty CD releases for prominent international labels, as well as broadcasting on both radio and television. He is presently under contract to Challenge Classics, for whom he is recording the complete organ works of J. S. Bach, a project which has generated significant international interest and recognition.

Martin Pasi received his first formal experience in organ building during a four-year apprenticeship with the Rieger Company in his native Austria. He immigrated to the United States in 1981 and worked with several organ builders before starting his own business in 1990. Since then, eighteen instruments have been completed ranging in size from a three-stop continuo to a large three-manual organ. His company employs a small group of craftsmen who make virtually all components for the instruments.

Paul Peeters studied musicology at Utrecht University, where he specialized in organology (main teachers: Prof. Dr. Maarten Albert Vente and Dr. Jan van Biezen). He studied organ with Kees van Houten and Jacques van Oortmerssen, and attended courses with Klaas Bolt, Harald Vogel, and Jean-Claude Zehnder.

Between 1983 and 1991 he was the editor of the Dutch organ journal Het Orgel, and from 1989 to 1995 he worked as the director of the Nederlandse Toonkunstenaarsraad, an organization for professional musicians. He edited a number of books and wrote numerous articles on organ-related topics.

In 1995 he emigrated to Sweden, and was appointed librarian and coordinator of documentation at the Göteborg Organ Art Center (GOArt) at the University of Göteborg. From 2004-2007 he served GOArt as its director. Currently, he is working on a doctoral dissertation: “French and German Organ Building in the 19th Century. Comparison Studies of the Sound Concepts of Cavaille-Coll and Walcker.” Early in 2008, he was appointed project leader of the Göteborg International Organ Academy.

He was a board member of the International Association of Organ Documentation (IAOD) from its foundation in 1990, and became its president in 2006.

Christopher Petit is currently a doctoral student of David Higgs at the Eastman School of Music. From Akron, Ohio, he earned a BA in Art History from the College of Wooster. At Wooster, he was awarded a grant to travel to France for his thesis on the Labyrinth at Chartres.
Cathedral. Also at Wooster, he began organ studies with John Russell and studied piano with Eastman alumnus and composer Brian Dykstra.

After several years working as a tennis instructor in Ohio, Chris came to Eastman for his master’s degree in organ performance. He was recently awarded third prize in the 2008 Dublin International Organ Competition, and was a recipient of Eastman’s Barnes Award for pipe organ performance. Currently he teaches secondary organ lessons, is the Director of Music at St. Paul’s Lutheran Church, Pittsford, and is the University of Rochester Chapel organist.

William Porter is Professor of Organ and Harpsichord at the Eastman School of Music, and also teaches in the organ department at McGill University in Montreal, where he lives. Widely acclaimed as a performer and teacher in the United States, Canada, and Europe, he has also achieved international recognition for his skill in improvisation in a wide variety of styles, ancient and modern, and recently, on the theatre organ. He has many recordings on the Loft and Proprius labels. In addition to teaching organ and harpsichord, he teaches weekly improvisation classes to Eastman organ students.

Tandy C. Reussner, DMA, received her Bachelor of Music and Doctor of Musical Arts degrees in organ performance from the University of Kansas. In 1986-87, she was awarded a Fulbright Scholarship to Freiburg, Germany, and then received her Master of Music degree in organ performance from the Eastman School of Music. She has studied with James Higdon, John Ditto, Zsigmond Szathmary, David Craighead, and David Higgs.

Winner of two national organ competitions, Dr. Reussner has released two CDs of live performances from the Bales Organ Recital Hall in Lawrence, Kansas, Live at Bales and Christmas at Bales. She recently released a choral arrangement of Bach’s aria from the Christmas Oratorio, “Schlafe, mein Liebster” (Santa Barbara Press), and her doctoral dissertation, “David Craighead: Portrait of an American Organist,” is the basis for her soon-to-be-released book, published by Scarecrow Press. Dr. Reussner and her husband, Lee, make their home in Lawrence with their daughters, Liesel and Hannah. She plays part-time for a local church, performs regularly, and keeps track of her busy family (not necessarily in that order!). She is truly honored to be a part of such an historic occasion as this EROI festival.

Annette Richards divides her time between musical scholarship and performance. Born in London, Ms. Richards holds a bachelor’s degree in English from Corpus Christi College, Oxford, where she served as organ scholar. In 1991 she received the prestigious Performer’s Degree in Organ from the Sweelinck Conservatorium, Amsterdam; four years later she was awarded the PhD in musicology from Stanford.

As a performer, Ms. Richards is a specialist in music of the Italian and North German baroque; she also regularly performs music from the virtuosic nineteenth- and twentieth-century repertories, and has won prizes at international festivals and competitions, including the Dublin International Organ Competition and the Bruges Early Music Festival. Her CD recording of the complete works of the eccentric seventeenth-century central German composer Melchior Schildt, recorded on the historic organ at Roskilde Cathedral, Denmark, is on the Loft label.

Ms. Richards’s scholarly work is marked by its interdisciplinarity, and has focused on late-eighteenth-century music and its relationship with the visual and literary arts. Along with dance historian Mark Franko, she edited Acting on the Past: Historical Performance Across the Disciplines (2000); her monograph, The Free Fantasia and the Musical Picturesque, which explores the intersections between musical fantasy and the landscape garden in late eighteenth-century German music culture, came out in 2001 from Cambridge University Press. Ms. Richards is the editor of C. P. E. Bach Studies (Cambridge University Press, 2006) as well as co-editor with David Yearsley of the complete organ music of C. P. E. Bach for the new Complete Edition of C. P. E. Bach’s works. She has received numerous awards and fellowships for her work, including most recently a Mellon Foundation New Directions Fellowship, and a fellowship from the Alexander von Humboldt foundation.

Her current projects include a study of musical portraiture in the eighteenth century, focusing on her recent discovery of the extensive portrait collection of C. P. E. Bach, and a book on music and the Gothic imagination, tentatively titled “Music on the Dark Side of 1800,” which explores the dark hermeneutics of musical life in the age of European enlightenment and revolution. Annette Richards is the Executive Director of the Westfield Center for Historical Keyboard Studies, and Professor of Music and University Organist at Cornell University.
The Rochester City Ballet (RCB), founded in 1987 by Timothy M. Draper, is a non-profit, education corporation. The company presents a full season of quality dance to diverse audiences and helps keep the arts alive by presenting performances to educate and entertain adults and children at community events and special RCB performances. The RCB has created at least twenty new ballets including Firebird, Don Quixote, Cinderella, and the annual Nutcracker.

Larry Smith is a member of the organ faculty at the Jacobs School of Music, Indiana University, Bloomington, Indiana. For many years he maintained a career as a concert organist of national recognition, having performed solo recitals for three consecutive national American Guild of Organists’ conventions in 1982, 1984, and 1986.

Dr. Smith began his study of the organ in Guttenberg, Iowa, with John G. Lammers. Dr. Smith was graduated from Drake University, Des Moines, Iowa, (BM 1965), studying with Russell Saunders. He continued formal educational degrees at Syracuse University, Syracuse, New York (MM 1967) as a student of Arthur Poister, and was graduated from the Eastman School of Music, with a Doctor of Musical Arts degree, studying with David Craighead; he also earned that school’s prized Performer’s Certificate in organ.

Dr. Smith served on the faculties of Converse College, Spartanburg, South Carolina, and Kent State University, Kent, Ohio. Prior to his work in academe he was full-time Director of Music at the First United Methodist Church in Des Moines, Iowa. He serves as chair of the organ department in the Jacobs School of Music.

A native of Seoul, South Korea, JooSoo Son started taking piano lessons at age 6, and continued her piano studies with SunOk Ham. She began playing the organ when she was 17 under EunJoo Seo, and obtained a Bachelor of Music degree in organ from the Korean National University of Arts, where she studied with Dr. Ja-Kyung Oh and Jin Kim.

Currently, JooSoo studies with Dr. Hans Davidsson at the Eastman School of Music. Having completed her Master of Music degree in 2006, she continues her studies as a doctoral student in Organ Performance and Literature. Her interests include sacred music, accompanying, and harpsichord, which she studies with Dr. Ulrika Davidsson. In 2007, she joined the Schola Cantorum of Christ Church in Rochester, NY, and received the Peter B. Knock Sacred Music Award, which is given annually to a musician in sacred music. JooSoo has been an active church musician, and is presently the organist at the Greece United Methodist Church and the Korean Bethel Presbyterian Church, both in Rochester.

Kerala J. Snyder is Professor Emerita of Musicology at the Eastman School of Music. She has also taught at Yale University and the Hartt School of Music, worked as Senior Researcher at the Göteborg Organ Art Center, and served as organist at a number of churches. She studied at Wellesley College, Harvard Divinity School, and Yale University, where she received the PhD in Music History. She is widely acknowledged as a leading expert in German baroque music, particularly the music of Dieterich Buxtehude. For her work in this area she received the Buxtehude Prize from the city of Lübeck, Germany, in 1990, and was made an honorary member of the Society for Seventeenth-Century Music in 2007. Among her publications are the books Dieterich Buxtehude: Organist in Lübeck (its second edition newly translated into German as Dieterich Buxtehude: Leben, Werk, Aufführungspraxis); The Organ as a Mirror of its Time: North European Reflections, 1610-2000; and The Organist as Scholar: Essays in Memory of Russell Saunders; as well as numerous articles in journals and in The New Grove Dictionary of Music and Musicians. Leaping from the seventeenth to the twenty-first century, she served as founding Editor-in-Chief of the on-line Journal of Seventeenth-Century Music from 1995 to 2003, and is co-editor of the on-line Düben Collection Database Catalogue at Uppsala University in Sweden.

Joel Speerstra is a senior researcher and founding member of the Göteborg Organ Art Center, and has served as the research coordinator for the Craighead-Saunders Organ project. His dissertation for Göteborg University, published by University of Rochester Press, has been a point of departure for an ongoing research program at GOArt’s Organ Research Workshop, studying and replicating models of historical keyboard instruments to be used as tools for musicians to further develop their skills in performing on the historical organ. Speerstra teaches organ and clavichord at the Academy of Music and Drama at Göteborg University, and also performs regularly on the pedal clavichord and the organ in Europe and the United States. Speerstra studied organ and clavichord with Harald Vogel on DAAD and Watson Scholarships after graduating from Oberlin, where he
studied with William Porter, David Boe, and Lisa Goode Crawford. Before joining GOArt he also completed a master's degree in organ with William Porter and Yuko Hayashi at New England Conservatory in Boston, and an apprenticeship in instrument building with John Barnes in Edinburgh.

George B. Stauffer is Dean of the Mason Gross School of the Arts and Professor of Music History at Rutgers University. Educated at Dartmouth College, Bryn Mawr College, and Columbia University, he is known for his writings on the music of the baroque era and the life and works of J. S. Bach in particular. He has published eight books including most recently J. S. Bach: The Mass in B Minor (Yale University Press, 2003) and The World of Baroque Music (Indiana University Press, 2006). He is currently at work on the volume Why Bach Matters for Yale University Press.

Stauffer has held Guggenheim, Fulbright, ACLS, and Bogliasco fellowships and has contributed to the Bach-Jahrbuch, The New Grove Dictionary of Music and Musicians, The New York Times, and many other American, European, and Asian publications. He is a former president of the American Bach Society and currently serves as General Editor of its publications.

As an organist, Stauffer studied with Robert Elmore, John Weaver, and Vernon de Tar, and served as Chapel Music Director and University Organist at Columbia University from 1977 to 1999. He is currently General Editor for the Wayne Leupold Edition of the complete organ works of J. S. Bach.

George Taylor is an organ builder who learned his trade as an apprentice in Hamburg under Rudolf von Beckerath. Following that, he was a partner in John Brombaugh & Company, and since 1977 has been president of Taylor and Boody Organbuilders in Staunton, Virginia. The firm has completed some sixty organs in the United States and Japan, including a three-manual mean-tone organ with sub semi-tones for Yale University and the restoration of three nineteenth-century instruments.

Jürgen Thym is Professor Emeritus of Musicology at the Eastman School of Music, where he served as musicology department chair from 1982 to 2000. He has lectured, both in the United States and abroad, and published on the music of Beethoven, Schubert, Schumann, Wolf, Weill, and others (mostly on text-music relationships in German Lieder). He is the co-editor of several volumes in the Arnold Schoenberg Gesamtausgabe and co-translator of music theory treatises by Kirnberger and Schenker. In 1983 he received ASCAP's Deems-Taylor Award. His most recent book is Construction of Freedom, a translation (with Thomas Donnan) and edition of selected writings of Luca Lombardi (2006) and Of Poetry and Song: Approaches to the Nineteenth-Century Lied (to be published in 2009 by the University of Rochester Press).

Harald Vogel is recognized as a leading authority on the interpretation of German organ music from the Gothic, Renaissance, and the baroque periods. As the director of the North German Organ Academy, which he founded in 1972, he teaches historical performance practice on the original instruments. Since 1994, he has also held a professorship at the Hochschule für Künste in Bremen. Harald Vogel has led many masterclasses at conservatories and universities throughout the world, whereby he has influenced innumerable organists and organ builders. As superintendent of church music and organ advisor for the Reformed Church, he is responsible for a large number of historical organs in northwest Germany. As an expert in organ building, he has been a consultant for many organ building projects, including restorations and new organs. Examples include the organs at Stanford University's Memorial Church, St. Paul's in Tokyo, and Göteborgs Örgryte nya kyrka.

Among Vogel's many recordings are those on historical instruments made for Radio Bremen between 1961 and 1975. These recordings today have particular value as historical documentations. In 1981, he founded the Dollart Festival, the first European festival for early music that crosses national borders.

Harald Vogel's publications include Organs in Lower Saxony (Hauschild-Verlag, 1997) and The Organ Region of East Frisia (SKN-Verlag, 1996). He has edited the Tabulatura nova, by Samuel Scheidt (Breitkopf).

John R. Watson's formal education was in music, and the first half of his career was split between church music and keyboard instrument making. Thirty-two keyboard instruments bear his name, including three in daily use at Colonial Williamsburg Foundation, where he has been Conservator of Instruments and Mechanical Arts since 1988. His lecture “The Restorative Conservation of Organs: A Conceptual Roadmap” was the keynote address for the 2007 EROI Festival. Publication of his book, Artifacts in Use: the Paradox of Restoration and the Conservation of Organs, is anticipated in the coming months.
Active as a performer on organ, clavichord, harpsichord, and fortepiano in North America and Europe, David Yearsley was educated at Harvard College and Stanford University, where he received his PhD in Musicology in 1994. That same year he became the only musician ever to win all major prizes at the Bruges Early Music Festival. Mr. Yearsley’s most recent CD (from Musica Omnia) is All Your Cares Beguile: Songs and Sonatas from Baroque London, with violinist Martin Davids; his other recordings of seventeenth- and eighteenth-century organ music are available on the Loft label. Mr. Yearsley has written numerous articles on European musical culture in the seventeenth and eighteenth centuries, and his work has appeared in leading scholarly journals such as the Journal of the American Musicological Society, Music & Letters, Early Music, and Eighteenth-Century Music. His widely-praised book Bach and the Meanings of Counterpoint came out in 2002 from Cambridge University Press. Mr. Yearsley has been an Alexander von Humboldt Fellow at the Humboldt University in Berlin and a Wenner–Gren Foundation Fellow at the University of Göteborg in Sweden. For more than fifteen years he has been music at the University of Minnesota and has published chapters and articles in the area of Renaissance music, focusing particularly on the Latin sacred music of Orlando di Lasso (1532–1594) in the context of post-Tridentine liturgical rites. At Eastman he teaches in the Sacred Music Diploma program as well as in Musicology.

In 2003, the Youth Choir of the Church of the Nativity of the Blessed Virgin Mary was formed by Pastor-Dean, Gintaras–Antanas Jonikas, in the city of Radviškis, Lithuania. The Director of the choir for the past six years has been Aurelija 'aknien. The choir has 37 members, ranging from ages 10 to 26, mostly high school and college students, 23 of whom have come to Rochester to be part of the Centennial Celebration of St. George Roman Catholic Lithuanian Church, to participate in the dedication of the Craighead–Saunders Organ, and to sing at Sacred Heart Cathedral.

In its six-year existence, the choir has participated in religious concerts and song festivals not just throughout Lithuania, but also in Germany and Poland. The highlight for the choir is their annual pilgrimage to Šiluva, a site well known for the apparition of the Blessed Mother four hundred years ago, to sing in the church celebrations. In addition they take part in all festivities at the Hill of Crosses, a unique religious site with over 60,000 various crosses, located in the Šiauliai district, proclaimed by UNESCO as a masterpiece of the Heritage of Humanity.

Due to the popularity of the choir, their first CD was released in 2005 called Paliesk Mano Siel (Touch My Soul). Two years later, they released their second CD, Baltos Meils Kaldos, a compilation of religious Christmas hymns.

Daniel Zager is Associate Dean and Head Librarian of Sibley Music Library, Associate Professor of Musicology (part-time), and Affiliate Faculty Member in the Organ Department at the Eastman School of Music. Previously he was Music Librarian and Adjunct Associate Professor of Music at the University of North Carolina at Chapel Hill, and Conservatory Librarian and Lecturer in Musicology at the Oberlin College Conservatory of Music. He has served as organist for Lutheran congregations in Wisconsin, Minnesota, Pennsylvania, Ohio, Illinois, and North Carolina. He earned the PhD in musicology at the University of Minnesota and has published chapters and articles in the area of Renaissance music, focusing particularly on the Latin sacred music of Orlando di Lasso (1532–1594) in the context of post-Tridentine liturgical rites. At Eastman he teaches in the Sacred Music Diploma program as well as in Musicology.
This program is set in Centaur, a typeface designed by Bruce Rogers in 1914 for the Metropolitan Museum of Art. Rogers derived the type from the fifteenth-century letter of Nicolas Jenson, a French-born engraver, printer, and typographer who spent the majority of his life in Venice and is credited with developing the first model “roman” typeface. The italic was designed by Frederic Warde, based on a sixteenth-century typeface of Ludovico degli Arrighi. Centaur was released for general use in 1929 by Monotype Corporation, Ltd.
2008–2009 Season in Boston


Collegium Vocale Gent with Kristian Bezuidenhout, fortepiano
October 18: The Haydn Songbook

Hespèrion XXI directed by Jordi Savall, viola da gamba
October 25: Music from the Time of Cervantes

BEMF Chamber Opera Series
November 29: Venus and Adonis by Blow and Actéon by Charpentier

Venice Baroque Orchestra directed by Andrea Marcon
with Giuliano Carmignola, violin
January 17: Music of Vivaldi, Albinoni, and Galuppi

Sarasa Ensemble
with Dominique Labelle, soprano and Michael Chance, countertenor
February 7: Music of Handel, Purcell, and Pergolesi’s Stabat Mater

Concerto Palatino directed by Bruce Dickey and Charles Toet
with James David Christie, organ
February 14: A Magnificent Noise: Music from Venice to Hamburg

Petra Müllejans, violin and Kristian Bezuidenhout, fortepiano
March 21: Mozart Sonatas and Variations

The Tallis Scholars directed by Peter Phillips
April 3: Music for Double Choir by Palestrina, Lassus, and others

2008–2009 Season in New York


Venice Baroque Orchestra
January 18: Music of Vivaldi, Albinoni, and Geminiani

Sarasa Ensemble with Dominique Labelle and Michael Chance
February 9: Music of Handel, Purcell, and Pergolesi’s Stabat Mater

Petra Müllejans and Kristian Bezuidenhout
March 24: Mozart Sonatas and Variations

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