The Eastman-Rochester Organ Initiative (EROI)

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 next major project was the installation of the Craighead-Saunders Organ, closely modeled after a Lithuanian organ built by Adam Gottlob Casparini in 1776, inaugurated at the 2008 festival. Future projects include the restoration of the historic Skinner organ housed in the Eastman School’s Kilbourn Hall; the ongoing restoration and replacement of the School’s fourteen practice organs; and the construction of a new instrument in the style of Cavaillé-Coll.

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 Festivals in 2006, 2008, and 2009, and is a cosponsor of the 2009 EROI Festival.

**From the Dean**

Dear Friends:

Thank you for joining us at the ninth Eastman Rochester Organ Initiative (EROI) Festival. This year we focus on one of the most fascinating, mysterious and challenging aspects of organ repertoire and pedagogy, the organist’s “world of the feet.” Included will be forays into the organist’s “teaching instruments,” the pedal clavichord, piano and harmonium. And, of course, special surprises, music composed with particularly challenging footwork in mind.

As always, we promise you will walk away inspired.

Douglas Lowry, Dean

Eastman School of Music

**From The Organ Historical Society**

Dear Friends:

On behalf of the Organ Historical Society and its National Council, I am pleased to welcome you to the ninth annual EROI symposium, Pedaling through Time, *New Perspectives on Pedal Technique*. The symposium provides an ideal vehicle for the exchange of new ideas and original scholarship. The principal goal of the Eastman-Rochester Organ Initiative is to bring scholars, performers, organbuilders, and aficionados of the organ together through the programming of high-quality events, and to celebrate a similar lively exchange of ideas. This year’s symposium for the first time will allow a hands-on learning experience for teachers and students alike.

The involvement of the foot as part of performance practice involving a discrete musical line is unique to music composed for the pipe organ and pedal keyboard instruments such as the piano and clavichord. This groundbreaking exploration of how the practice developed, its technique evolved, and how knowledge of historic pedal technique should influence informed performance practice will prove a fascinating study for musician and aficionado alike.
The Organ Historical Society is very pleased to cosponsor this year’s exploration of “musical feet” with the Westfield Center. The OHS extends its congratulations and best wishes to the Eastman School of Music on this auspicious occasion.

Scot Huntington
President, Organ Historical Society

From the Westfield Center

Making music with the feet is one of the strange things that organists, and virtually no other musicians, do. While we sometimes struggle with the demanding pedal-manual coordination of a trio sonata, or the contortions of a virtuosic pedal solo, at the same time we tend to take it for granted that our feet will be able to do what our hands can – and that they have always been able to do this. Long overdue is the opportunity for us to reflect more carefully on what it is that we do down there at the organ pedals.

So it is with great excitement that I look forward to this year’s EROI festival, with its focus on pedalling through history. Over the next few days we will be able to explore the multifaceted aspects of the history, technique and culture of the pedal, not only at the organ, but also at the clavichord and piano. There are many questions to ask, many new aspects to discover, and many ideas to share.

The Westfield Center is very glad to be able to take part in the 2010 EROI festival, and to join in welcoming this year’s gathering of performers and scholars, students and teachers, listeners and onlookers. Congratulations to the organizers, and warmest wishes to all for the exciting weekend to come.

Best wishes,

Annette Richards
Executive Director, The Westfield Center for Historical Keyboard Studies

From the Organ Faculty

Welcome to Rochester, and to this ninth EROI Festival! We hope that you will enjoy this opportunity to hear a wide variety of presentations, to enjoy performances by world-renowned players on exceptional instruments, and to explore the topic of pedal playing in its various historical contexts.

The topic of pedal playing has always been a central one in organ performance (and a source of endless fascination for non-organists!). The performer's approach to pedal technique has an immense impact on the physicality of performance, influencing their entire technical approach to the instrument. This year's festival will explore a variety of historical and contemporary pedal-playing styles, ranging from the seventeenth century to the present. It seems appropriate that an organ department established by the late Harold Gleason, whose famous organ method shaped American organ technique during the twentieth century, should help to carry on this important study into the twenty-first century.
The mandate of the Eastman Rochester Organ Initiative is to develop a collection of high-quality instruments in various historic styles, as a resource for performance, teaching and scholarship. The most visible achievements of this project have been the installation of an authentic Italian Baroque organ at the Memorial Art Gallery in 2005, and the construction of the Craighead-Saunders organ at Christ Church, a replica of a 1776 instrument by Adam Gottlob Casparini (1715-1788) in the Holy Ghost Church of Vilnius, Lithuania. Both instruments will be prominently featured in performance during this year's festival. The Italian baroque organ is the only full-sized baroque organ in North America and this fall we celebrate the fifth anniversary of its installation at the Memorial Art Gallery. Perhaps a less visible aspect of the EROI project, however, has been the exploration of the original practice instruments used by the great performers and pedagogues of past generations. The pedal clavichord, harmonium and pedal piano had a formative influence on the musicians who played them, and helped to shape their approach to the organ. These instruments also inspired a unique repertoire of their own, which is rarely heard today. During this year's festival, you will have an opportunity to hear performances and have firsthand experience with all three of these unique instruments: a replica of an eighteenth-century pedal clavichord, constructed by Göteborg Organ Art Center (GOArt) in Sweden under the leadership of Joel Speerstra; an original nineteenth-century Mustel harmonium; and a late nineteenth-century pedal piano. We hope that you will take full advantage of the opportunity to experience these fine instruments, which offer insight into the musical world of a bygone era while offering new performance possibilities for the future.

As a new feature this year, we offer an optional add-on day after the end of the festival proper, with a masterclass by celebrated French organist Olivier Latry, and an excursion to Ithaca to hear a preview of the new Schnitger-style organ at the Annabel Taylor Chapel. This exciting new instrument is based on research undertaken by Cornell University and GOArt at the University of Gothenburg. The culmination of years of work by Parsons Pipe Organ Builders and by lead designer and voicer Munetaka Yotoka, this instrument is sure to become a focal point for performance and research into the north German baroque organ repertoire.

We look forward to four days together, with more than fifteen presentations, many opportunities to hear Rochester's fine organs, fruitful discussions, and continuing friendships.

David Higgs, Hans Davidsson, William Porter
Thursday, November 11

**Christ Church**

3:00-5:30 p.m. Registration
5:30-6:30 p.m.
Opening remarks by Dean Douglas Lowry
David Yerseley: *The Invention of Musical Feet: Organ Pedals and the Early Modern Body*

**Rochester Club Ballroom**

6:30-8:00 p.m. Light Supper Reception

**Christ Church**

8:00 p.m. Festival Opening Concert: David Higgs, Hans Davidsson, William Porter

**Program**

Prelude and Fugue in D major, BWV 532      Johann Sebastian Bach (1685-1750)

Trio for 2 Claviers and Pedal in E-flat major      Johann Ludwig Krebs (1713-1780)

Fantasie in G minor      Johann Gottfried Müthel (1728-1788)

**Hans Davidsson**

Nun komm, der Heiden Heiland, BWV 659      Bach
Nun komm, der Heiden Heiland, BWV 660
Nun komm, der Heiden Heiland, BWV 661

*Sechs Stücke in kanonischer Form*, Op. 56      Robert Schumann (1810-1856)
   No. 5: Nicht zu schnell (B minor)
   No. 6: Adagio (B major)

*Sechs Fugen über den Namen B-A-C-H*, Op. 60      Schumann
   No. 1: Langsam—Nach und nach schneller und starker

**David Higgs**

Prelude and Fugue in G Major, Opus 109, Number 2      Camille Saint-Saëns (1835-1921)

Image improvisée      Federico Andreoni (b. 1978)

Prelude and Fugue, based upon Johann Sebastian Bach’s Pedal-Exercitium (fragment, BWV 598)      Improvisation

**William Porter**
Friday, November 12

**Christ Church, Pittsford**

**9:00-Noon** Pedal Techniques Through the Ages

Orpha Ochse: *American Pedal Technique in the 19th and 20th Centuries*
Andrew McCrea: *English Pedal Technique in the 18th and 19th Centuries*
Joris Verdin: *French Pedal Technique in the 18th and 19th Centuries*
Joel Speerstra: *German Pedal Technique in the 17th and 18th Centuries as Seen Through the Lens of the Pedal Clavichord*

Lunch Buffet

**First Presbyterian Church of Pittsford**

1:00 p.m. Concert: Christa Rakich

**Program**

Music of Johan Sebastian Bach (1685-1750)

Prelude and Fugue in A, BWV 536

Sonata No. 5 in C, BWV 529
   Allegro
   Largo
   Allegro

Chorale Preludes for the Advent and Christmas season from the *Orgelbüchlein*
   Nun komm, der Heiden Heiland, BWV 599
   Gott durch deine Güte, BWV 600
   Herr Christ, der ein'ge Gottes Sohn, BWV 601
   Lob sei dem allmächtigen Gott, BWV 602
   Puer natus in Bethlehem, BWV 603
   Gelobet seist du, Jesus Christ, BWV 604
   Der Tag, der ist so freudenreich, BWV 605
   Vom Himmel hoch, da komm' ich her, BWV 606
   Vom Himmel kam der Engel Schaar, BWV 607
   In dulci jubilo, BWV 608
   Lobt Gott, ihr Christen, allzugleich, BWV 609
   Jesu, meine freude, BWV 610
   Wir Christenleut', BWV 612
   Christum, wir sollen loben schon, BWV 611

Sonata No. 4 in E minor, BWV 528
   Adagio – Vivace
   Andante
Un poco allegro

Prelude and Fugue in A minor, BWV 543

**Christ Church, Pittsford**

**2:30-5:00 p.m.** Organ Methods of the 19th and 20th Centuries

Annelies Focquaert: *Lemmens' Pedal Technique as Seen Through his École d'Orgue and Sonatas*
Christopher Marks: *Dudley Buck and the Evolution of American Pedal Technique*
Wilma Jensen: *Development of the Gleason Methods: The Pedal Technique of Great Teacher-Performers of the 20th Century*

Eastman Graduate Student Panel: *Aspects of Pedal-playing in 19th Century America*
David Baskeyfield: *The William L. Viner Collection at Sibley Music Library*
John Allegar: *Developing Progressions: Organ Methods between Lemmens and Gleason*
Annie Laver: *The 1893 World's Columbian Exposition in Chicago: A window into the pedal-playing of concert organists at the turn of the century*

Orpha Ochse, respondent

**Rochester Club Ballroom**

**5:30 p.m.** Conference Banquet

**Christ Church**

**8:00 p.m.** Concert: David Yearsley, organ; Joris Verdin, harmonium; Christ Church Schola Cantorum, Stephen Kennedy, director

**Program**

Ascendo ad patrem
Arnolt Schlick (c. 1455 – after 1521)

Maria zart
Schlick

*Trio Sonata in G:*
Passacaille in G, HWV 399
Vivace, op. 5, no. 2
Allegro, BWV 530/2

Georg Frideric Handel (1685-1759)
Handel
Johann Sebastian Bach (1685-1750)

An Wasserflüssen Babylon, BWV 653b
Bach

Lord, to thee each night and day
from *Theodora*, HWV 68

Handel

Pedal Exercitium
J. S. Petri (1738-1808)

Fuga in D
Handel

**Intermission**
Prelude in C minor, from *L'Organiste pratique*  Alexandre Guilmant (1837-1911)

Magnificat: alternatim Gregorian chant and versets from *L'Organiste*  César Franck (1822-1890)

Offertorie in B major, from *Cinq Pièces*  Franck

Iste Confessor, Proper for November 11 alternatim chant and versets from *L'Organiste*  Franck

Méditation: “Recueillement,” from *Pièces pour Harmonium*  Guilmant

Sortie: “Scherzo” from *Pièces pour Harmonium*  Guilmant

**Ensemble:**

Members of the Christ Church Schola Cantorum, Stephen Kennedy, director

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<th>Tenor</th>
<th>Bass</th>
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Saturday, November 13

**Kilbourn Hall, Eastman School of Music**

**9:00 a.m.-11:00 a.m.** Practice Instruments Involving Pedals

- Kerala J. Snyder: *Buxtehude's Pedaliter Keyboard Works: Organ or Pedal Clavichord?*
- David Yeardsley: *German Pedaling in the Middle of the 18th Century: Johann Samuel Petri's Anleitung zur praktischen Musik (1767/1782)*
- Naomi Gregory: *Poeticizing Canons: Schumann's Six Studies in Canon Form for the Pedal Piano (op. 56) and the Romantic Fragment*
- Joris Verdin: *History of the French Harmonium*

**Christ Church**

**11:00 a.m.-12:30 a.m.** Harmonium Workshop with Joris Verdin

Repertoire: César Franck's *L'Organiste*

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<tr>
<th>Weston Jennings</th>
<th>Autumn Coe</th>
<th>Suite in D</th>
<th>Suite in G</th>
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Lunch Buffet

Eastman School of Music
1:30 p.m.-2:30 p.m., each session repeated at 2:30 p.m.-3:30 p.m.

Schmitt Organ Recital Hall
Pedal Clavichord Recital/Workshop with Joel Speerstra
Repertoire: J. S. Bach's Trio Sonatas
1:30 p.m. Bryan Holten Sonata IV, movements I and II
Shinon Nakagawa Sonata V, movement II
2:30 p.m. Shinon Nakagawa Sonata V, movement III
Nathan Davy Sonata VI, movements II and III

Howard Hanson Hall
Pedal Piano Workshop with Joris Verdin
The Pedal Piano and Franck's Organ Works: A Means to an End
Same repertoire for both sessions:
David Baskeyfield Choral No. 2
Isaac Lee Prélude, Fugue et Variation

Kilbourn Hall
4:00 p.m.-5:30 p.m. Panel Discussion: Teaching Pedal Techniques to the Next Generation
David Higgs, William Porter, Hans Davidsson

St Michael's Church
8:00 p.m. Kilbourn Concert Series: Weser-Renaissance Bremen, Manfred Cordes, director

Program

Lobe den Herren: Works of Heinrich Schütz (1585-1672)

Lobe den Herren, meine Seele  
Psalmen Davids, 1619  
Soloists, ensemble, Schola Cantorum

Mein Herz ist bereit  
Symphoniae Sacrae II, 1647  
Soprano, 2 violins, organ

O Jesu, nomen dulce  
Kleine geistliche Konzerte II, 1639  
Tenor, organ

Wohl dem, der ein tugendsam Weib hat  
Hochzeitkomposition, 1618  
Soloists, ensemble
Oculi omnium in te sperant, Domine  
_Cantiones Sacrae, 1625_

Was hastu verwircket  
_Kleine geistliche Konzerte II, 1639_

Sehet an dem Feigenbaum  
_Geistliche Chor-Musik, 1648_

Ist nicht Ephraim mein theurer Sohn  
_Psalmen Davids, 1619_

**Intermission**

Ich hebe meine Augen auf  
_Symphoniae Sacrae III, 1650_

Fili mi, Absalon  
_Symphoniae Sacrae I, 1629_

Domine, labia mea aperies  
_Symphoniae Sacrae I, 1629_

Freut euch des Herren, ihr Gerechten  
_Symphoniae Sacrae II, 1647_

Es ging ein Sämann aus  
_Symphoniae Sacrae III, 1650_

**Ensemble**

Weser-Renaissance Bremen, Manfred Cordes, director

Ulrike Hofbauer, soprano  
Veronika Skuplik, violin
Alex Potter, alto  
Bjarte Eike, violin
Hans Jörg Mammel, tenor  
Wim Becu, sackbut
Harry van den Kamp, bass  
Regina Sanders, dulzian

Edoardo Bellotti, organ

Schola Cantorum of Christ Church, Stephen Kennedy, director

Soprano  
Alto
Jennifer Bellor  
Megan Berti
Alexandra Haille Calvert  
Katherine Evans
Naomi Gregory  
Honey Meconi
Anna Lenti  
Countertenor
Sarah McConnell  
Pat Crowe
Elizabeth Phillips
Amy Steinberg
Gabriel Fanelli
Stephen Kennedy (director)
Benjamin Matus

Tenor
Will Berman
Chris Gage
Erik Koski
Thatcher Lyman
Chris Petit
Robert Strebendt

Bass
Mark Austin
Mark Ballard
David Baskeyfield (assistant)
Christopher Huebner (coordinator)
Aaron James
Justin Maxey
Kyle Quarles
Steven Seigart

Sunday, November 14

*Eastman School of Music*

9:00 a.m.-11:30 a.m. Workshops for Registered Participants
Joris Verdin and Joel Speerstra, instructors
Pedal Clavichord: Schmitt Organ Recital Hall
Pedal Piano: Howard Hanson Hall
Harmonium: Room 428

*Sacred Heart Cathedral*

2:00 p.m. Rochester Celebrity Organ Recital Series: Olivier Latry

*Program*

Toccata and Fugue in F, BWV 540 Johann Sebastian Bach (1685-1750)

Choral doriens Jehan Alain (1911-1940)

Variations on "Lucis Creator" Jehan Alain

Cantilène Jean Langlais (1907-1991)

Scherzo Gaston Litaize (1909-1991)

Prelude and fugue in G minor, op. 7, no. 3 Marcel Dupré (1886-1971)

*Intermission*

Salve Regina (2007) Olivier Latry (b. 1962)

Improvisation on submitted themes

*Ensemble:*
Members of the Schola Cantorum of Christ Church, Stephen Kennedy, director

Soprano
Jennifer Bellor
Alexandra Haille Calvert
Naomi Gregory
Anna Lenti
Sarah McConnell
Elizabeth Phillips
Amy Steinberg

Alto
Megan Berti
Katherine Evans
Honey Meconi

Countertenor
Pat Crowe
Gabriel Fanelli
Stephen Kennedy (director)
Benjamin Matus

Memorial Art Gallery

5:30 p.m. Concert: Harry van der Kamp, bass; Veronika Skuplik, Bjarte Eike, violins; Edoardo Bellotti, organ

Program

Fantasia Ut re mi fa sol la
Musurgia Universalis, Rome, 1650
Johann Jacob Froberger (1616-1667)

De profundis clamavi
Staatsbib. Berlin Mus. Ms. 30 101
Nicolaus Bruhns (1665-1697)

Ciaconna
Selva di varie composizioni, Venedig, 1664
Bernardo Storace (16? – 17?)

Herr, nun lässest du deiner Diener
Symphoniae Sacrae II, Dresden, 1647
Heinrich Schütz (1585-1672)

Ich liege und schlafe
Kleine geistliche Konzerte II, Dresden, 1639

Hütet euch
Symphoniae Sacrae II, Dresden, 1647

Tastata – Fuga in basso continuo
London, Ms. Add. 31501
Bernardo Pasquini (1637-1710)

De Lamentatione Ieremiae Prophetae
Ms. de Sammlung Bokemeyer, Staatsbib. Berlin
Mus. Ms. 18883
Johann Rosenmüller (1619-1684)

Vox Domini super aquas
Ms. de Sammlung Düben, Universität Uppsala
vmhs 063:013
David Pohle (1624-1695)

Passacaglia
Johann Casper Kerll (1627-1693)
**Christ Church**

*8:30 p.m.* Candlelight Organ Concert

**Program:** Eastman organ students perform a concert of improvisations

David Baskeyfield  
Ryan Enright  
Steven Seigart  
Jonathan Wessler

*9:00 p.m.* Compline with the Christ Church Schola Cantorum, Stephen Kennedy, director

Monday, November 15

**Sacred Heart Cathedral**

*9:00 a.m.- Noon* Olivier Latry: Masterclass with Eastman Students

OR

*9:00 a.m.- Noon* Presentation on current haptics research at the University of Rochester

*Noon-10:00 p.m.* Excursion to Cornell University

Afternoon program:

*3:00-4:30 p.m.* Annette Richards: *A new organ for Annabelle Taylor Chapel*

*4:30-6:30 p.m.* Tour and demonstration of the Schnitger-style organ in Annabelle Taylor Chapel

*6:30 p.m.* Light Dinner

*7:30-8:30 p.m.* Demonstration of the Aeolian Skinner and Vicidomeni organs in Sage Chapel

**Organ Specifications**

**Christ Church**

141 East Avenue, Rochester, New York  
Craighead-Saunders Organ – GOArt (2008)

**CLAVIATURA PRIMA**

16′ Bourdun  
8′ Principal  
8′ Hohlflaut  
8′ Qvintathon  
4′ Octava Principal
4´ Flaut Travers  
3´ Qvinta  
2´ Super Octava  
2´ Flasch Flöt  
1 3/5´ Tertia  
1´ Mixtura IV-I  
8´ Trompet  

**CLAVIATURA SECUNDA**  
8´ Principal Amalel  
8´ Flaut Major  
8´ Iula  
8´ Unda Maris  
4´ Principal  
4´ Spiel Flöt  
4´ Flaut Minor  
2´ Octava  
2´ Wald Flöt  
1´ Mixtura III-IV  
16´ Dulcian †  
8´ Vox Humana*  

**PEDALL**  
16´ Principal Bass  
16´ Violon Bass  
12´ Full Bass  
8´ Octava Bass  
8´ Flaut & Quint Bass  
4´ Super Octava Bass*  
16´ Posaun Bass  
8´ Trompet Bass  
Two Tremulants  
II/I shove coupler  
I/Pedall coupler †  
Gwiazdy (Cymbelstern)  
Vox Campanorum  
(Glockenspiel, g0-d3)  
Bebny (drum stop)  
Calcant  
Manual Compass: 51 notes  
Pedal Compass: 27 notes  
Six wedge bellows  
Temperament: modified  
Neidhardt 1732, Dorf  
A4 = 465 Hz  
* Reconstructed  
† Added
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 Gothenburg 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.

First Presbyterian Church, Pittsford
21 Church Street
Taylor & Boody Organbuilders – Staunton, Virginia
Opus 57, 2008

Hauptwerk
8´ Principal
8´ Groß Gedackt
8´ Quintadena
8´ Flöt Traver (c’)
4´ Principal Octave
4´ Flöt
3 1/5´ Terz (c’)
3´ Quinte
2´ Super Octave
1 1/3´ Mixtur III-V
8´ Trompete

Hinterwerk
8´ Flöt Amabile
8´ Lieblich Gedackt
8´ Viola di Gamba
4´ Flöt Douce
4´ Salicet
3´ Fistel Quint
2´ Hohlflöt
8 ´Vox Humana

Pedal
16´ Subbaß
8´ Violonbaß
4´ Octave
16´ Posaune
8´ Trompete

Couplers
Hinterwerk to Hauptwerk
Hauptwerk to Pedal

Tremulant
Manual compass: 54 notes
Pedal compass: 30 notes
Temperament: Niedhart 1732, Grosse Stadt

Memorial Art Gallery, University of Rochester
500 University Avenue
Italian Baroque organ by unknown builder (c.1770)
Restored by Gerald Woehl, Marburg, Germany (2005)

Manual
(compass: CDEFGA-c”)
Principale bassi 8 (C wood, from D in façade)
Principale soprani 8
Ottava [4ft]
Decimaquinta [2ft treble reconstructed pipes]
Decimanona [11/3ft]
Vigesima Seconda [1ft]
Vigesima Sesta e Nona [1/2ft and 1/3ft]
Flauto in ottava [4ft]
Flauto in duodecima [22/3]
Flauto in XVII [13/5ft, from F]
Voce Umana [from D]
Tromboncini bassi
Tromboncini soprani

Pedal
(pull-down compass: CEFGA-g sharp)
Contrabassi 16 (C, D, E, F, G, A, B flat, B, c)
[new: c sharp, d sharp, f sharp, g sharp]
Tiratutti [Ripieno]
Uccelliera
Tamburo [c sharp, d sharp, f sharp, g sharp]
Restoration completed by organ-building and restoration workshop of Gerald Woehl, Marburg (Lahn), Germany. Restoration team: Gerald Woehl, Monika May, Simon Buser, Felix Kurt. Reconstruction of Tromboncini: organ-building workshop of Giovanni Pradella, Berbenno di Valtellina (SO) in Italy

Sacred Heart Cathedral
296 Flower City Park, Rochester, New York
Paul Fritts and Company Organ Builders – Tacoma, Washington
Opus 26, 2008

Great
16’ Principal *
8’ Octave
8’ Salicional
8’ Traversflöte
8’ Rohrflöte
4’ Octave
4’ Spitzflöte
3’ Quinte
2’ Octave
1 1/3’ Mixture IV-VI
8’ Cornet V (e4)
16´ Trompet
8’ Trompet
8’ Baarpfeife

Swell
8’ Principal
8’ Gedeckt
8’ Violdigamba
8’ Voix Celeste (tc)
4’ Octave
4’ Rohrflöte
2 2/3’ Nasat
2’ Gemshorn
1 3/5’ Terz
1 1/3’ Mixture IV-VI
16´ Fagott
8’ Trompet
8’ Hautbois

Oberwerk
16´ Qvintadeen
8’ Principal
8’ Gedaetk
8’ Quintadlena
8’ Baarpijp
4’ Octave
4’ Offenflöte
2 2/3’ Nasat
2’ Octave
2’ Blockflöte
2 2/3’ Sesquialtera II
1 1/3’ Mixture V-VII
8’ Trompet
8’ Vox Humana
8’ Trompeta

Pedal
16´ Principal *
16´ Subbaß *
8’ Octave
8’ Bourdon
4’ Octave
2’ Nachthorn
2 2/3’ Mixture VI-VIII
32’ Posaune *
16´ Pousane
8’ Trompet
4’ Trompet

**Couplers**
Swell to Great
Oberwerk to Great
Oberwerk to Swell
Great to Pedal †
Swell to Pedal
Oberwerk to Pedal †

* Some pipes transmitted from other stops

Variable Tremulants
Wind Stabilizer
Manaul Compass: 58 notes
Pedal Compass: 30 notes
Temperament: Kellner

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

**St. Michael’s Church**
124 Evergreen Street, Rochester, New York
John Brombaugh and Associates, Opus 9 (1972)

**Great - Manual I**
16’ Bourdon
8’ Præstant
8’ Holpijp
4’ Octave
4’ Spielflöte
2’ Octave
Mixture III-X
8’ Trumpet *

**Ruckpositive - Manual II**
8’ Gedackt
4’ Præstant
4’ Rohrflöte
2’ Octave
1 1/3’ Quinte
Sesquialtera II
8’ Musette

**Pedal**
16’ Subbass
8’ Octave
16’ Fagot
8’ Trumpet *
Couplers
Great - Pedal
Positive - Pedal
Positive - Great
Tremulant
* Great stop playable in Pedal by transmission
- Some pipes common with another stop

Keyboard compasses: Manuals, 56 notes: C - g”'; Pedal, 30 notes: C - f’, AGO concave-radiating style
Mechanical key action, suspended; mechanical stop action; attached keydesk
Solid wood slider windchests and wind system with large wedge bellows
Windpressure: 90 mm water column
Originally in Werckmeister III, Builder retuned the organ to Kellner’s “Bach” temperament in 1995.

**Presenter and Performer Biographies**

**David Baskeyfield** is a doctoral student at the Eastman School of Music. He read Law at St John's College, Oxford, and held the college's organ scholarship. Following a year as organ scholar at both of the Anglican cathedrals in Dublin, he began a Master's degree at Eastman, where he now continues in the studio of Prof. David Higgs and studies improvisation with Prof. William Porter. He has participated in masterclasses given by Marie-Claire Alain, Eduardo Bellotti, Stephen Bicknell, Michel Bouvard, Kevin Bowyer, David Briggs, Mel Butler, Bine Katrine Bryndorff, Hans Davidsson, Marie-Bernadette Dufourcet-Hakim, David Goode, Naji Hakim, David Higgs, Matthew Halls, Nicolas Kynaston, Jon Laukvik, Ludger Lohmann, Jacques van Oortmerssen, Anne Page, James Parsons, William Porter, Joel Speerstra, Thomas Trotter and Harald Vogel. In February 2010 he won first prize and audience prize at the Miami International Organ Competition. He was also awarded first prize and audience prize in the 2010 AGO National Competition in Organ Improvisation, held at the National Convention in Washington DC. He has been broadcast multiple times
on American Public Media's Pipedreams, playing both legitimate and theater organ music. In Rochester he continues to be active as a solo performer, accompanist, continuo player and occasional cocktail pianist. He also enjoys frequent access to the large Wurlitzer organ in the Auditorium Theatre downtown, and has recently gone some way to legitimising this private indulgence in being elected to serve as a director on the Board of the Rochester Theatre Organ Society. He cooks, keeps Malawi cichlids and enjoys heavy red wine.

**Edoardo Bellotti** is well renowned as an expert in Renaissance and Baroque keyboard music, especially improvisation and continuo technique. He is Organ Professor at the Hochschule für Kunst und Musik of Bremen (Germany), and has been invited for seminars and master-classes by several Music Institutions and Universities in Europe, USA, Canada, Japan and Korea. He combines performing in concerts and recitals with musicological research, publishing articles and texts, critical editions of keyboard compositions of the XVIIth and XVIIIth centuries and participating, with personal contributions, in international conferences. Since 2001 he has been Artistic Director of the Smarano International Organ Academy (Italy). He has made several recordings on historical instruments, which have received critical acclaim.

“The Christ Church Schola Cantorum… sings beautifully” – Fanfare, Jan/Feb 2010, Colin Clarke. The Christ Church Schola Cantorum 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. The Schola is also a course in the Eastman School of Music’s department of Sacred Music. 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 Elmira College Concert Series. The ensemble is also devoted to new music, and it has commissioned, premiered, and recorded works by a growing list of composers. Minnesota Public Radio and “With Heart and Voice” have featured the Schola in national broadcasts. Its 2004 debut album, distributed by Gothic Records has garnered considerable critical acclaim. The group’s second CD of the music of David Conte on the ARSIS label was made due to the request of the composer. A recording of works by Felix Mendelssohn will be released this year on Loft Recordings. The Schola, directed by Stephen Kennedy, is comprised of Rochester-area musicians and Eastman School of Music faculty and students, all who volunteer their time and talent.

**Manfred Cordes**, a specialist in the music of the 16th and 17th centuries, is respected both as a musicologist and practicing musician. He completed doctoral studies in Music Education, Church music, Organ, Voice, and Classics. His doctoral dissertation had as its focus the relationship between pitch and affect in the music of the Renaissance. In 1994, Manfred Cordes joined the faculty of the Hochschule für Künste in Bremen, Germany, as Professor of Music Theory, Counterpoint, and Ensembles. He has subsequently served as Dean of the Music Department (1996-2005), and Director of the school (2007-present).

**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 part-time 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.

The Norwegian violinist Bjarte Eike is a leading musician within the early music field. He studied violin at the Grieg Academy in Bergen and baroque violin with Richard Gwilt in London, where he received "Distinction" (highest mark). Bjarte Eike was Artist in residence at the International Festival in Bergen 2008 and at the Nordwind festival for modern performing arts in Berlin in 2009. He is a founding member of the internationally acclaimed ensemble Baroque Fever, and works as a freelance violinist and concertmaster all over Europe in ensembles such as Concerto Copenhagen, Concerto Palatino, I Fagiolini, Cantus Cölln, Weser-Renaissance, Dunedin Consort, Caecilia-Concert, Arte dei Suonatori, Altrapunta and Bergen Barokk. He is also the Artistic Director of the newly formed Norwegian baroque ensemble Barokksolistene, designed as a dynamic platform where excellent musicians can meet. Through his way of playing he manages to open the baroque music to a wide audience, delivering performances with a modern and new approach. Eike plays in cross over formations such as the Magnetic North Orchestra, a free improvising string trio called Stryk!, and has developed the project SIWAN together with composer Jon Balke and the Moroccan jazz singer Amina Aloua. Bjarte Eike has participated in a large number of recordings on labels like ECM, Chandos, Harmonia Mundi, CPO and BIS. He teaches baroque violin at the Norwegian Academy of Music and is a guest teacher at the Royal Danish Music conservatory.

Organist Ryan Enright has participated in musical and liturgical circles in Montreal and, since 2007, Rochester. He received first prizes at the RCCO National Organ Playing Competition (Edmonton, 2007), the Quebec Organ Competition (2004), and the Canadian Music Competition (1997). An advocate for keyboard improvisation, he has discovered its revelatory and living nature, which can benefit the musician and music lover alike. Ryan can be heard improvising regularly in church and in concert.

As continuo player, he has performed with ensembles of different sorts: in Rochester, he has worked alongside Paul O'Dette and Christel Thielmann in the Collegium Musicum and, most recently, with the vocal ensemble Voices, directed by William Weinert. Ryan received the Bachelor, Master and Artist Diploma degrees in organ performance from McGill University under John Grew and William Porter. He has studied improvisation with Julian Wachner and William Porter and continuo with Hank Knox. His desire to understand the instruments for which the organ repertoire and their performance practices has led him to attend keyboard academies in Holland, Italy, Finland and Montreal. In 2005 he enjoyed taking a tour to play important instruments in France.

Ryan is a candidate for the Doctor of Musical Arts in Organ Performance and Literature at the Eastman School of Music where he studies with William Porter and is organist of Gates Presbyterian Church.

Annelies Focquaert obtained her Masters degree in organ playing in 2001 with Joris Verdin at the Royal Conservatory of Antwerp, Belgium. She continued studying at the Ghent Orpheus Institute, where she was a laureate in 2006 with a research project on Jacques-
Nicolas Lemmens. In February 2008 she began a research project at the AUHA (Association of University and Highschools of Antwerp) on the foundation of the Lemmens Institute in Mechelen, which she completed in March 2009. At the same time she started a Doctorate in the Arts on J.N. Lemmens, at the same institute.

After working as a music teacher, she became project coordinator of the Study Centre for Flemish Music in Antwerp in 2005. She is organist at the historical organ of Longueville (1690). She regularly plays organ concerts in Belgium and France and has accompanied choirs and ensembles both on organ and harmonium.

**Naomi Gregory** holds degrees in music (B.A. Hons, first class) and musicology (M. Phil.) from the University of Cambridge, where she was Organ Scholar at Sidney Sussex College. After graduation, Naomi was appointed Organist and latterly, Head of Academic Music at Sherborne School for Girls, Dorset, UK. She moved to Rochester, NY in 2006 to begin a joint program in musicology (PhD) and organ performance and literature (DMA) at the Eastman School of Music. Naomi is a recipient of the Robert L. and Mary L. Sproull Fellowship of the University of Rochester. In May 2008, she was awarded the Eastman School of Music Graduate Teaching Assistant Teaching Prize. Naomi has participated in organ masterclasses and academies in England, Europe and Canada. In July 2010, she was awarded a scholarship to attend the Organ Academy of the Musikhochschule, Stuttgart, where she studied with Ludger Lohmann and Bernhard Haas. Naomi currently serves as Organist and Director of Music at First Baptist Church of Penfield, NY.

**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 City; and recently Kilkenny Cathedral in Ireland. He has recorded for the Delos, Gothic, Pro Organo, and Loft labels.

**Wilma Jensen** is well known as an outstanding recitalist, church musician and teachers. As Professor of Organ at Indiana University, among other schools, she has shaped a generation of outstanding organists. Her concert career has taken her throughout the U.S. and around the world, including tours of Norway, Sweden, Denmark, West Germany, France, Poland, England and The Netherlands. Dr Jensen recently played at Notre Dame Cathedral in Paris for the fourth time.

A graduate of the Eastman School of Music, she was a pupil of Catharine Crozier and Harold Gleason. Jensen is the choirmaster/organist Emerita at St. George's Episcopal Church in Nashville, Tenn., where she served for nineteen years. She has made critically acclaimed recordings, both as an organ soloist and in the role of conductor with the St. George’s Choir. Under her direction, the St. George’s Choir was invited to sing for the National Convention of the American Choral Directors Association (ACDA) and an extended tour in Europe.

**Stephen Kennedy** is Director of Music and Organist of Christ Church, Rochester, and Instructor of Sacred Music at the Eastman School of Music. He is also Instructor of Organ
Stephen established the Office of Compline at Christ Church in 1997; at the same time he founded the Christ Church Schola Cantorum that specializes in the weekly performance of that Office as well as early sacred choral music and chant, contemporary music, and choral improvisation. The group has been featured in various national radio broadcasts, as recorded for ARSIS and LOFT records.

Stephen has appeared in many venues as organ soloist in programs of standard repertoire as well as 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 and chant and improvisation in the U.S. and abroad. He is also a composer of choral, instrumental, and chamber music as well as a collaborative musician. He recently composed Luma Voce, a dance score of computer-generated sounds with an overlay of vocal improvisation for Jamey Leverett and the Rochester City Ballet. He has also performed organ improvisations in collaboration with James Hansen of SUNY Brockport’s dance department. He has served as director of music and advisor for Diocesan Conventions of the Episcopal Church, special liturgies for Colgate Rochester Divinity School, and Bexley Hall Episcopal Seminary, Rochester.

In his spare time, Stephen is also a visual artist. His paintings have gained the attention of art collectors across the US and in Europe.

Olivier Latry, titular organist of the Cathedral of Notre-Dame in Paris, is one of the world’s most distinguished organists. From 1981 until 1985 Olivier Latry was titular organist of Meaux Cathedral, and at age 23 he won a competition to become one of the three titular organists of the Cathedral of Notre-Dame in Paris. From 1990 until 1995 he taught organ at the Academy of Music at St. Maur-des-Fossés, where he succeeded his teacher, Gaston Litaize. Since 1995 he has taught at the Paris Conservatory, where he has succeeded Michel Chapuis.

Mr. Latry maintains a worldwide performing career having performed in more than fifty countries on five continents. He also has made numerous critically-acclaimed recordings on the BNL, Deutsche Grammophon, Ondine, Cypres, and JAV recording labels, and has co-authored a book on Olivier Messiaen: L’oeuvre d’orgue d’Olivier Messiaen, Olivier Latry and Loïc Mallié (Carus-Verlag 2008). A recipient of numerous awards and honors, Olivier Latry received the Prix Del Duca (Institut de France – Académie des Beaux-Arts) in 2000, the 2006 Honorary Fellowship from the North and Midlands School of Music (UK), and the 2007 Honorary Fellowship from the Royal College of Organists (UK). In April of 2009 he was named International Performer of the Year by the New York City Chapter of the American Guild of Organists, and in June 2010 he received an honorary Doctor of Music degree from McGill University in Montreal, Canada.

During the fall of 2010 Mr. Latry is based in the United States serving as Visiting Professor of Organ at the Oberlin College Conservatory of Music, and will also perform concerts in Salt Lake City UT, Norfolk VA, Plano TX, Denver CO, Los Angeles CA, Seattle WA, Chicago IL, La Crosse WI, Oberlin OH, Rochester NY, and San Francisco CA.
Annie Laver is pursuing a doctoral degree at the Eastman School of Music, where she serves as project manager for the Eastman Rochester Organ Initiative (EROI), primary coordinator of the annual EROI Festival, and graduate instructor of organ. Annie’s teachers have included Hans Davidsson and William Porter (Eastman), Jacques van Oortmerssen (Conservatory of Amsterdam), and Mark Steinbach (Brown University). Recent honors include second prize in the 2010 National Young Artist Competition in Organ Performance (NYACOP), a 2008 Alan Laufman Research Grant from the Organ Historical Society, and numerous church music awards. Annie is music director St. Luke and St. Simon Cyrene Church in downtown Rochester.

Christopher Marks is Assistant Professor of organ at the University of Nebraska-Lincoln. From 1999 to 2006, he taught organ and served as University Organist at Syracuse University. He holds degrees from University of Richmond (B.M., piano), University of Illinois at Urbana-Champaign (M.M., piano and M.M., organ), and the Eastman School of Music (D.M.A., organ), where he studied with Michael Farris. His performances have garnered him top prizes in competitions, including the Arthur Poister Competition, the San Marino Competition, the Fort Wayne Competition, and the Mader Competition. Marks has been hailed for his “style and assurance” in performance. His interest and skill with historic American instruments has led to four appearances at conventions of the Organ Historical Society. His latest recording is Organ Works of Seth Bingham, Vol. 1 “Unto the Hills”. This critically acclaimed recording is the first to be devoted solely to the organ music of Bingham, who was a prominent New York composer and organist. Marks organized the first-ever Pipe Organ Encounter Advanced in Lincoln, July 6-11, 2008. He has participated as a teacher in eight other Pipe Organ Encounters. He currently serves on the Committee on the New Organist for the American Guild of Organists, on the National Council of the Organ Historical Society, and as Director of the Lincoln Organ Showcase.

Andrew McCrea is a Professor of Academic Studies at the Royal College of Music, London, and Director of Academic Development at the Royal College of Organists, which includes oversight of the RCO’s examination programme and its Library and Archive. He is also the editor of the Royal College of Organists’ annual research journal. Andrew studied organ at the Royal College of Music, is a graduate of the University of London, and undertook postgraduate studies at Amsterdam Conservatorium (organ) and Reading University (organ historiography). He has published a number of articles on aspects of British organ repertoire and performance practice (for the Journal of the British Institute of Organ Studies, The Royal College of Organists Yearbook and RCO Journal, and Cambridge University Press’s Cambridge Companion to the Organ) and on the history of organ-building in the Baltic States (The Nordic-Baltic Organ Book: History and Culture, GOArt: Gothenburg, 2003).

Orpha Ochse is Professor of Music Emerita at Whittier College, Whittier, California. A graduate of Central College (1947) and the Eastman School of Music (1948, 1953), she held several teaching positions before moving to California in 1957. Subsequently, she was Director of Music at the First Congregational Church, Pasadena, California, and Lecturer in Music at the California Institute of Technology. She joined the Whittier College faculty in 1969, and retired from teaching in 1987.
Dr. Ochse's activities in the organ profession have included research studies in various aspects of organ playing and organ history. Her books are: The History of the Organ in the United States (1975), Organists and Organ-playing in 19th-Century France and Belgium (1994), Austin Organs (2001), a revised edition of David Smith's Murray M. Harris (2005), and Schoenstein & Co. Organs (2008). In 2006 she received the Distinguished Alumni Award from the Eastman School of Music, and in 2008 the Distinguished Service Award from the Organ Historical Society.

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 the Eastman alumnus and composer Brian Dykstra.

After working as a tennis instructor in Ohio, Chris came to Eastman for his Master's degree in organ performance. He was awarded third prize in the 2008 Dublin International Organ Competition, was a finalist in the 2009 Kotka International Organ Competition, Finland, and was a recipient of Eastman's Barnes Award for pipe organ performance. Currently he is Director of Music at St. Paul's Lutheran Church, Pittsford, and is a member of the Christ Church Schola Cantorum.

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.

Concert and recording artist Christa Rakich directs the music program at St. Mark the Evangelist Church in West Hartford, CT. She has also served on the faculties of Westminster Choir College, Brandeis University, and the University of Connecticut, and as Assistant University Organist at Harvard. Her Artist-in-Residencies have included the University of Pennsylvania and First Lutheran Church in Boston.

As a Fulbright Scholar, Christa Rakich studied for two years with Anton Heiller at the Hochschule für Musik in Vienna, Austria. She holds Bachelor’s degrees in Organ and German from Oberlin College (Phi Beta Kappa). After receipt of her Master’s degree with honors from New England Conservatory, she was asked to join the faculty there, where she taught for many years.

A prizewinner at international organ competitions (notably Bruges 1976), Rakich has received particular acclaim for her interpretations of the music of J.S. Bach. With keyboardist Peter Sykes, she performed a complete cycle of Bach’s keyboard works in a series of 34 concerts from 2003 to 2005 aptly named Tuesdays With Sebastian. The concerts raised a total of $20,000 for Boston area charities. With keyboardist Susan Ferré, Rakich is a founding performer of the Big Moose Bach Festival in Berlin, New Hampshire. Recordings
include Bach’s Clavierübung III, Leipzig Chorales and Trio Sonatas. Further details may be found at www.bachleipzigchorales.com and www.bachtrios.com.

In her work as a music historian and keyboard player, Annette Richards draws on her training in English literature, art history, musicology, and musical performance. Musical and visual aesthetics and criticism are of particular interest to her, as is music in literature, and changing attitudes and approaches to performance in the late eighteenth and early nineteenth centuries. Her book *The Free Fantasia and the Musical Picturesque* (Cambridge, 2001) explores the intersections between musical fantasy and the landscape garden in late eighteenth- and early nineteenth-century music culture, ranging across German-speaking Europe to England. Other topics on which she has written include Mozart and musical automata, the German keyboard song and solitude, and Haydn and the grotesque. She is the editor of *CPE Bach Studies* (Cambridge, 2006), and, with David Yearsley, and of the Organ Works of C. P. E. Bach for the new complete edition (Packard Humanities Institute, 2008). She is also the founding editor of *Keyboard Perspectives*. Prof. Richards is currently working on two projects: a reconstruction of the extraordinary collection of musical portraits belonging to C. P. E. Bach, and a book that expands on her work on death, fantasy, and the grotesque to explore the dark hermeneutics of musical life in the age of European enlightenment and revolution - - Music and the Gothic on the Dark Side of 1800.

As a performer Annette Richards specializes in music of the Italian and North German Baroque, and has played concerts on numerous historic and modern instruments in Europe and the United States. She also regularly performs music from the nineteenth and twentieth centuries, and has won prizes in international competitions including the 1992 Dublin International Organ Competition and first prize for organ duo with David Yearsley at the Bruges Early Music Festival in 1994. Her CD *Melchior Schildt and the North German Organ Art* (on the Loft label) was recorded on the historic organ at Roskilde Cathedral, Denmark.

Prof. Richards has won numerous honors, including fellowships at the Stanford Humanities Center, the Getty Center in Santa Monica and at the Society for the Humanities at Cornell. She has also held a New Directions Fellowship from the Mellon Foundation and a fellowship from the Alexander von Humboldt Foundation.

At Cornell Prof. Richards teaches courses on eighteenth- and early nineteenth-century music aesthetics and criticism; intersections between music and visual culture; music and the uncanny; the undergraduate history survey; music of the Baroque; and the organ and its musical culture, as well as organ performance. She has organized several conferences and concert festivals at the university, including "German Orpheus: C. P. E. Bach and North German Music Culture" (1998) and "British Modernism" (2003).

Prof. Richards is also the Executive Director of the Westfield Center for Historical Keyboard Studies.

A native of Syracuse, New York, Steven Seigart is currently in his third year at the Eastman School of Music, where he is pursuing a degree in organ performance, studying with David Higgs. Steven has been the recipient of various scholarships at Eastman, and was the winner of the 15th L. Cameron Johnson Memorial Organ Competition (Storrs, CT). He is currently the Music Apprentice at Christ Church, Rochester, where he has the privilege of playing the
Craighead-Saunders organ, a scientific reconstruction of the 1776 Casparini organ in Vilnius, Lithuania. As a result of his interest in improvisation of various styles, his improvisations were featured in *Pipedreams Live!* at the Eastman School of Music (aired on NPR on 10/19/09). Steven is also active as a composer, and premiered his first commissioned choral anthem at St. David’s Episcopal Church (DeWitt, NY) last August. He has also recently been commissioned to write a piece for harp, which will have its premiere in April of 2011.

Baroque violinist Veronika Skuplik received her training at the Folkwang Hochschule in Essen and the Hochschule für Künste, Bremen (formerly the Akademie für Alte Musik), as well as the Westfälische Wilhelms Universität Münster. She is a sought-after soloist in some of the leading early music ensembles, namely chelycus, Movimento, la dolcezza, Concerto Palatino, Weser-Renaissance Bremen, and l’Arpeggiata. Tours, guest professorships, and recordings have taken Veronika all over Europe, Israel, and the United States. Veronika Skuplik has shown an affinity to the repertoire of the 17th century, characterized by the close proximity between song, affect, and experimentation. The expressive art of her musicianship has been frequently praised by colleagues, audiences, and music critics around the world.

Kerala J. Snyder is Professor Emerita of Musicology at the Eastman School of Music, University of Rochester. 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 Ph.D. 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, was made an honorary member of the Society for Seventeenth-Century Music in 2007, and recently received an honorary doctorate from Gothenburg University in Sweden. 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.

**Michael Unger**, originally from Toronto, Canada, is the Director of Music at Rochester’s Lutheran Church of the Incarnate Word, and is the instructor of Eastman’s graduate organ literature seminar classes. He completed Masters’ degrees in organ and harpsichord at Eastman as a student and teaching assistant of David Higgs and William Porter. In 2007, he was awarded Eastman’s Jerald C. Graue Musicology Fellowship, and at present he is completing doctoral studies in organ. As an organist, he won awards in numerous national and international competitions, including First and Audience Prize at the 2008 AGO National Young Artists Competition in Organ Performance (NYACOP), First Prize at the 2008 International Organ Competition Musashino-Tokyo, and Second and Audience Prize at the 2009 International Schnitger Organ Competition in Alkmaar.

**Harry van der Kamp** enjoys a reputation as one of the early music world’s leading bass-baritones. His rich career spans almost 40 years and has taken him all over the world, from New York to Peking. He has performed with leading Baroque specialists such as Gustav Leonhardt, Nikolaus Harnoncourt, Ton Koopman, William Christie, Sigiswald Kuijken, Franz Brüggen, Jos van Immerseel, René Jacobs, Hermann Max, Philippe Herreweghe.

His 30 or so opera roles in Europe and the United States exhibit a wide range of expertise, from Monteverdi to Mozart, and 20th century works by Ezra Pound, Stephan Wolpe, Paul Hindemith, Claude Vivier (*Reves d’un Marco Polo*), Alexander Knaifel (*Alice in Wonderland*) and Rob Zuidam (the Tanglewood success *Rage d’Amour*).

Harry van der Kamp's depth and expressivity are demonstrated in over a hundred recordings, including a Grammy nomination in 2008 for the part of Aegée in Lully’s *Thésée*. His discography includes collaborations with some of the world's foremost directors, such as Gustav Leonhardt, Stephen Stubbs, Andrew Lawrence-King, and Roland Wilson.

Vocale, Weser Renaissance, Capella Ducale, and the Huelgas Ensemble. He has also taken on leadership roles in a variety of ensembles, among them Cappella Amsterdam, for which we was a founding member, and the Netherlands Chamber Choir, artistic director. He currently tours with his own ensemble Gesualdo Consort Amsterdam, performing Madrigal repertoire of the 16th and 17th century. The group’s focus is the neapolitan repertory of „Volcanic Music“ (Musica Vulcanica). Among the group's many recordings on the SONY label have been highly praised and rewarded. The ensemble recently completed a 17 CD set of Jan Pieterszoon Sweelinck's vocal works under the Spanish label Glossa. The initial recordings (The Secular Works) were awarded the prestigious Edison Award 2009 and the full series was presented to Her Majesty the Queen of the Netherlands in October 2010. The consort has begun a new project to reconstruct and record Gesualdo’s complete works.

Harry van der Kamp is currently Professor of Voice at the Professor at the Hochschule für Künste in Bremen, Germany. He is frequently in demand for masterclasses and guest professorships at prestigious European academies. He has also served on the jury for a number of vocal competitions, the International Johann Sebastian Bach Competition.
in Leipzig and the Mendelssohn Competition Berlin. He is also a sought-after conductor, appearing with the Kapel van de Lage Landen, Cappella Amsterdam, and the Netherlands Chamber Choir.

**Joris Verdin** is both organist and musicologist. This combination is the reason for his preference of reviving forgotten music at the same time as he creates contemporary compositions. He has recorded over forty CDs as a soloist, spanning many musical eras and styles. After various activities as accompanist, arranger and producer he now focuses on the organ as well as the harmonium and has become internationally reputed as a specialist. He teaches at the Royal Conservatory of Antwerp and the University of Leuven, Belgium. Master classes, musical editions and articles are an important part of his activities. Amongst them are the first complete edition of César Franck harmonium works and the first handbook of harmonium technique.

The Spanish town Torre de Juan Abad (Ciudad Real) appointed Joris Verdin as honorary organist of the historical organ built by Gaspar de la Redonda in 1763. Obtained Diapason d’Or (France) and Cecilia-award (Belgian Press) in 2001. A compilation of his organ works was recorded in 1998 (RIC 233442). Some 40 CDs reflect his work as a soloist. Musician of the year of the Flanders Festival 2002. Since 2007, collaborator at the "Voix Célestes" Program at the Fondation Royaumont, France.

The ensemble **Weser-Renaissance Bremen** is a leader in the interpretation of 16th and 17th century music and is regularly invited to perform at the most prestigious early music festivals in Europe. The group’s impressive number of CDs, often including newly discovered treasures of the Renaissance and early Baroque periods, have been enthusiastically received by the music world.

Weser-Renaissance Bremen consists of internationally recognized vocalists and instrumental specialists in early music. While the exact make-up of the group varies according to the specific demands of the repertoire, the goal is to present an inspiring, musicologically sound rendition of our rich musical heritage for the present day.

**Jonathan Wessler** currently is in his third year of study at the Eastman School of Music, pursuing a Doctor of Musical Arts degree in organ performance with William Porter. He previously earned the Bachelor of Music degree in organ performance from the Oberlin Conservatory of Music and the Master of Sacred Music degree from the University of Notre Dame. Past teachers include Sherry Seckler, Christiaan Tceuwen, David Boe, and Craig Cramer. In addition, he has performed in master classes with Marie-Louise Langlais, Daniel Roth, Olivier Latry, Michel Bouvard, Hans Fagius, and Jon Laukvik. Jonathan holds the Colleague certificate from the American Guild of Organists and was a finalist in the 2007 Arthur Poister Organ Competition. He serves as the assistant organist at Third Presbyterian Church in Rochester, New York, and as the principal continuo player for the Peoria Bach Festival in Peoria, Illinois, where he also has been a featured performer on the organ and the harpsichord. Jonathan is a six-year alumnus of the acclaimed Lutheran Summer Music Academy and Festival. He lives in Rochester with his wife, Joy, and their one-year-old daughter, Julia.

Active as a performer on organ, clavichord, harpsichord, and fortepiano in North America and Europe, **David Yearsley** was educated at Harvard College, where he studied American history, and at Stanford University, receiving his Ph.D. in Musicology there in 1994. In the
years since, Mr. Yearsley has written numerous articles on European musical culture in the 17th and 18th 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* appeared in 2002 from Cambridge University Press. *Bach’s Feet: The Organ Pedals in European Culture* is due out from the same press in 2011. His recordings, the most recent of which is *All Your Cares Beguile: Songs and Sonatas from Baroque London*, are available from the Loft and Musica Omnia labels. 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 Gothenburg in Sweden. For nearly two decades he has been music critic for America’s last newspaper, the *Anderson Valley Advertiser*; his weekly on-line column, The Musical Patriot, can be read at Counterpunch.org. A long-time member of the pioneering synthesizer trio Mother Mallard’s Portable Masterpiece Company, he is Professor of Music at Cornell University.