The American Guild of Organists Committee on Professional Education

The American Guild of Organists (AGO) is the national professional association serving the organ and choral music fields. Founded in 1896 as both an educational and service organization, it sets and maintains high musical standards and promotes the understanding and appreciation of all aspects of organ and choral music. The purpose of the AGO is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members. The Guild currently serves approximately 20,000 members in more than 300 local chapters throughout the United States and abroad. The American Organist magazine, the official journal of the AGO and the Associated Pipe Organ Builders of America, reaches an audience of more than 24,000 each month.

The AGO’s Committee on Continuing Professional Education creates and promotes Guild programs as “education for a lifetime.” The primary responsibility of this committee is the planning of the biennial National Conference on Organ Pedagogy. In addition, the Committee works through the AGO’s Councillors for the Regions to encourage and promote the Guild’s professional certification program in sacred music. We welcome your input on future topics for conventions. Visit us online at Agohq.org.

American Guild of Organists
Eileen Guenther, DMA, President
Joyce Shupe Kull, FAGO, ChM, DMA, National Councillor for Education

Committee on Continuing Professional Education
David Heller, AAGO, DMA, Director
Janette Fishell, DMus

Kimberly Marshall, PhD
Charles Tompkins, DMA

The American Guild of Organists Committee on Professional Education

The Eastman Rochester Organ Initiative extends special thanks to the following generous supporters of the 2011 EROI Festival, “Improvisation and Organ Pedagogy.”

American Guild of Organists, Committee on Professional Education • Christ Church • Eastman School of Music • Encore Music Creations • EROI Working Committee • Mellon Foundation • Memorial Art Gallery • Rochester Chapter of the American Guild of Organists • Rochester Theater Organ Society • Sacred Heart Cathedral • Third Presbyterian Church • WXXI Public Broadcasting • Westfield Center
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. Since 2004, the Westfield has partnered with the Eastman School of Music as a cosponsor of the EROI Festival.

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
From the AGO Committee on Professional Education

On behalf of the Committee on Professional Education of the American Guild of Organists, I want to welcome you to the EROI Festival 2011: “Improvisation and Organ Pedagogy.” This conference, a joint venture between the American Guild of Organists and the Eastman Rochester Organ Initiative, has been in the planning stages for a number of years, and what a pleasure to finally see it come to fruition!

Over the years, many of our colleagues have expressed a desire for a conference that would address not only the growing interest of improvisation in our profession, but the pedagogical aspects of it as well. The members of C.O.P.E. could think of no better place to host this event than the Eastman School of Music and the city of Rochester, with its strong tradition of organ pedagogy and the diversity of instruments that would provide the backdrop to address this important topic in a thorough manner. There is, literally, something for everyone at this conference!

Best wishes for a marvelous time here in Rochester, and we hope to see you in Nashville at the 2012 National Convention of the American Guild of Organists!

David A. Heller
Director, Committee on Professional Education

From the Westfield Center

In the eighteenth and early nineteenth centuries, improvisation was the pinnacle of the musician’s art. As C. P. E. Bach wrote, it is principally in the improvisation of fantasies (fantasieren) that the keyboard player can best move the hearts of his or her listeners. Here, technical prowess, compositional skill, and the richness of the imagination come together in music that both thrills and delights the listener—apparently conjured out of the air in an instant but, as every improviser knows, in fact carefully prepared and often the result of many years of practice.

The art of “fantasizing” has recently undergone a renaissance among keyboard players of all types, but, perhaps uniquely among classical musicians, organists have maintained improvisation as part of an unbroken performance tradition: 1776, inaugurated at the 2008 festival. EROI’s current project is the installation of the 1862 E. & G. G. Hook Opus 308, in the chancel organ chambers of Christ Church. 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. For more information, visit www.esm.rochester.edu/eroi.
Improvisation is an essential tool in the organists’ kit, whether to introduce a hymn or to extend a prelude during a service, to explore a new instrument during an organ crawl, to demonstrate an organ’s beauties and idiosyncrasies to an eager visitor, or to bring a recital to a brilliant conclusion.

Vital to the organist’s art, improvisation is the perfect topic for the 2011 EROI Festival and for the AGO’s Sixteenth National Conference on Organ Pedagogy. The Westfield Center is glad to continue its relationship with EROI by cosponsoring this year’s Festival, with the generous support of the Andrew W. Mellon Foundation. With a distinguished group of guests, a wonderful array of discussions and masterclasses, opportunities for study and practice, and for enjoyment and inspiration, this promises to be another memorable Festival. Congratulations to the organizers, and courage to all who are here in Rochester this weekend as you dive in and take part!

With warm wishes,
Annette Richards
Executive Director, The Westfield Center

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From the Dean

Dear Friends,

Thank you for joining us for the tenth Eastman Rochester Organ Initiative (EROI) Festival. “Improvisation and Organ Pedagogy.” The Eastman School of Music is thrilled to partner with the American Guild of Organists for this special event. For many people in the twenty-first century, the word “improvisation” is mainly associated with jazz, but skill in improvising at the keyboard has been part of the organist’s repertoire for centuries. Some of the greatest composers for organ, from J.S. Bach to Olivier Messiaen, have been among its greatest improvisers, and much of their best music originated in this way.

This year’s EROI Festival celebrates the skill and imagination of great improvisation, whether on a majestic church organ or a theater organ. I guarantee you a weekend full of delightful, thrilling surprises never before heard, as world-renowned organists demonstrate their skill at original improvisations on Rochester’s impressive variety of instruments.

As always with the EROI Festival, we promise you will walk away inspired.

Douglas Lowry
Dean, Eastman School of Music
Welcome to Rochester, and to this special celebration of “Improvisation and Organ Pedagogy”! This year’s Festival is a unique collaboration joining the ongoing mission of three closely linked organizations: it marks the AGO’s sixteenth biennial conference in organ pedagogy, as well as Eastman’s tenth annual EROI conference, with additional support from the Westfield Center. 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 improvisation in its various contexts.

Improvisation has been a central part of the organist’s art throughout musical history, yet the process of improvising often seems forbidding or daunting at first. Many organists, intimidated by accounts of spectacular improvisations by Bach or Dupré, assume that improvisation requires a special talent unavailable to the ordinary musician. This week’s conference aims to dispel some of that mystique surrounding improvisation, revealing the various practices and techniques that yield such impressive results. A series of presentations will discuss the role of the improviser in various historical contexts, while others will focus more specifically on the tasks of pedagogy: what sorts of curricula will help students develop the skills they need to succeed as improvisers? Putting these ideas into practice, we will attend a series of hands-on workshops and masterclasses, and listen to a variety of performances by a cross-section of today’s leading improvisers. We hope that the diversity of musical styles and ideas at this festival will inspire you in your own explorations of improvisation.

This year’s AGO National Pedagogy Conference is also part of the ongoing work of the Eastman Rochester Organ Initiative, whose mission is to develop a collection of high-quality instruments in a variety of styles, as a resource for performance, teaching, and scholarship. The most visible achievements of this project have been the installation of an eighteenth-century 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. Conference attendees will have a chance to hear performances on both instruments during the festival. Other performances will feature the recently-installed Halloran All-Saints Organ at Sacred Heart Cathedral (Fritts op. 29, 2008) as well as the organ in the newly-renovated sanctuary at Third Presbyterian Church (Austin op. 2180). We are also particularly pleased to be able to include a special concert featuring the superb Wurlitzer organ at the Auditorium Theatre. For the past several years, our collaboration with the Rochester Theater Organ Society has been a great asset to Eastman’s program, providing a venue to explore another important historic style of organ music.

This spring we look forward to the installation of another new organ in Rochester, as well as the restoration of the organ at St Paul’s Episcopal Church. As you read this,
the organ at St Paul’s (E. M. Skinner op. 655) is undergoing a complete cleaning and restoration, and will be fully functioning later this year; it will be a great benefit to the school and to the greater Rochester community to have access to this superb example of Skinner’s work. The EROI Working Committee has also secured another fine American instrument—Hook and Hastings op. 1573—which will be installed in the chancel of Christ Church in spring 2012. This instrument, dating from 1893, will have thirty ranks altogether across three manuals and pedal, including some replacement pipework from Hook op. 308 (1862) and other American instruments of the period. The new organ will be installed in the empty organ chambers adjacent to the current chancel, which originally housed an organ of a similar size and style to op. 1573. Both the Hook and Hastings and the Craighead-Saunders Organ will be available as teaching and study instruments for the Eastman organ department, and will be regularly used by the Christ Church music program, by the Schola Cantorum in their weekly service of Compline, and by visiting performers. Christ Church stands to become one of our most versatile concert spaces, offering student or guest recitalists the opportunity to perform on either or both of the two instruments. We hope that you’ll join us September 27–30, 2012, to hear the new organ and to participate in next year’s EROI conference, “Bach and the Organ,” a special festival copresented by the American Bach Society.

We look forward to four days together, with a wide selection of presentations and workshops, many opportunities to hear Rochester’s fine organs, fruitful discussions, and continued friendships.

David Higgs, Hans Davidsson, William Porter
CONFERENCE SCHEDULE

THURSDAY, NOVEMBER 10

Cominsky Promenade, Eastman School of Music

3:00-5:00 p.m.  Registration; Book and CD sales

Kilbourn Hall, Eastman School of Music

5:00-6:00 p.m.  William Porter, Keynote Address:
Why Is Improvisation So Difficult?

Rochester Club Ballroom

6:00-8:00 p.m.  Cocktails and hors d’oeuvres reception

Christ Church

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

PROGRAM

Praeludium in C  Georg Böhm (1661–1733)

Herr Jesu Christ dich zu uns wend (Chorale Cycle with 6 Verses)  Böhm

Hans Davidsson

Organ Sonata No. 1 (1937)  Paul Hindemith (1895–1963)
Mässig schnell
Lebhaft

William Porter

Etuden in kanonischer Form für  Robert Schumann (1810–56)
Orgel oder Pedalklavier, Op. 56

Studies in the Form of Canons for Organ or Pedal Piano (1845)
  No. 5: Nicht zu schnell (B minor)
  No. 6: Adagio (B major)

Preludium und Fuge über den Nahmen B–A–C–H  Franz Liszt (1811–86)

David Higgs
Friday, November 11

Hatch Recital Hall, Eastman School of Music

9:00-Noon Michael Dodds: *Contexts and Strategies for Organ Improvisation in Seventeenth Century Roman Catholic Liturgy*

William Marvin: *Storms and Sonatas: Improvisation in Nineteenth Century France*

Rudolf Lutz: *Working with Models*

Gerre Hancock: *Improvisation in Twentieth Century America*

Charles Tompkins, moderator

Rochester Club Ballroom

Noon-1:00 p.m. Lunch

Christ Church

1:00 p.m. Concert: Pamela Ruiter-Feenstra, William Porter, Rudolf Lutz

Third Presbyterian Church

2:30 p.m. Panel Discussion: *What do we mean by improvisation? In what ways has the term changed over time?*

Rudolf Lutz, Michael Dodds, Sophie-Véronique Cauchefer-Choplin, David Peckham, David Arcus?

David Higgs, moderator

3:15 p.m. Workshop: Jeffrey Brillhart and Sophie-Véronique Cauchefer-Choplin

4:30 p.m. Concert: Gerre Hancock

Auditorium Theatre

8:00 p.m. Concert: David Peckham, William Porter

Onstage reception and open console
Saturday, November 12

Sacred Heart Cathedral

9:00 a.m. Workshop: Jeffrey Brillhart and Sophie-Véronique Cauchefer-Choplin

10:45 a.m. Concert: Jeffrey Brillhart, William Porter, Sophie-Véronique Cauchefer-Choplin

Hatch Recital Hall, Eastman School of Music

1:45 p.m. Lecture: Resources for Teaching Improvisation
Pamela Ruiter-Feenstra

2:45 p.m. Panel Discussion: Developing an Improvisation Curriculum
Rudolph Lutz, Sophie-Véronique Cauchefer-Choplin, Jeffrey Brillhart, Denise Lanning, Pamela Ruiter-Feenstra, John Shannon

4:00 p.m. Lecture: Improvisation Resources: Theory and Practice
Daniel Zager
Charles Tompkins, moderator

Hyatt Regency Hotel

5:00 p.m. Cocktail hour, Book sales and signing
6:00 p.m. Banquet

Third Presbyterian Church

8:00 p.m. Concert: David Arcus, Sophie-Véronique Cauchefer-Choplin, Jeffrey Brillhart
SUNDAY, NOVEMBER 13

Morning
Option to attend worship services featuring improvisation. Please see information packet for a list of churches.

Sacred Heart Cathedral

2:00 p.m.  Rochester Celebrity Organ Recital Series: Bruce Neswick

American Music on an American Organ

PROGRAM

Improvisation on a submitted theme

Toccata (1940)  Leo Sowerby (1895–1968)
Cantilena  Richard Wayne Dirksen (1921–2003)

  Michael
  “...there was war in heaven. Michael and his angels fought against the dragon.” Revelation 12:7
  Gabriel
  “Messenger of God – messenger of the Annunciation”
  Raphael
  “It is God who heals – Archangel of healing”
  Uriel
  “God is my light – Archangel of light”

INTERMISSION

Te Deum Laudamus (1981)  David Hurd (b. 1950)
  Toccata – The Acknowledgment
  Four Fantasies – The Adoration
  Recitative and Hymn – The Humbling
  Introduction, Fugue and Chaconne – The Opening of Heaven
Variations on *Ora Labora*  
Gerre Hancock (b. 1934)

Improvisation on a submitted theme

*Memorial Art Gallery*

**5:30 p.m.**  Each program repeated at 6:30 p.m.  
*Ballroom*  
Tony Caramia: No Harm in Harmonizing!—A Jazzy Approach  
to the Harmonization of Spirituals  
*Fountain Court*  
Annie Laver: Italian Baroque Organ Demonstration

**7:30 p.m.**  *Ballroom*  
Light dinner reception

*Christ Church*

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

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**MONDAY, NOVEMBER 14**

*Sacred Heart Cathedral*

**9:00–11:45 a.m.**  Masterclass with Bruce Neswick
# Organ Specifications

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

<table>
<thead>
<tr>
<th><strong>Claviatura Prima</strong></th>
<th><strong>Claviatura Secunda</strong></th>
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<tbody>
<tr>
<td>16’ Bourdun</td>
<td>8’ Principal Amalel</td>
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<tr>
<td>8’ Principal</td>
<td>8’ Principal</td>
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<tr>
<td>8’ Hohlflaut</td>
<td>8’ Flaut Major</td>
</tr>
<tr>
<td>8’ Qvintathon</td>
<td>8’ Flaut Major</td>
</tr>
<tr>
<td>4’ Octava Principal</td>
<td>4’ Octava Bass</td>
</tr>
<tr>
<td>4’ Flaut Travers</td>
<td>8’ Flaut &amp; Quint Bass</td>
</tr>
<tr>
<td>3’ Qvinta</td>
<td>4’ Super Octava Bass*</td>
</tr>
<tr>
<td>2’ Super Octava</td>
<td>16’ Posaun Bass</td>
</tr>
<tr>
<td>2’ Flasch Flöt</td>
<td>16’ Posaun Bass</td>
</tr>
<tr>
<td>1 3/5’ Tertia</td>
<td>8’ Iula</td>
</tr>
<tr>
<td>1’ Mixtura IV-V</td>
<td>8’ Unda Maris 4’</td>
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<tr>
<td>8’ Trompet</td>
<td>8’ Trompet Bass</td>
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</tbody>
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<tr>
<th><strong>Pedall</strong></th>
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<tr>
<td>16’ Principal Bass</td>
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<tr>
<td>16’ Violon Bass</td>
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<tr>
<td>12’ Full Bass</td>
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<tr>
<td>8’ Octava Bass</td>
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<tr>
<td>8’ Flaut &amp; Quint Bass*</td>
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<tr>
<td>16’ Posaun Bass</td>
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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.
Third Presbyterian Church
4 Meigs Street, Rochester, New York
Austin Organ Company – Hartford Connecticut
Opus 2180 (Built 1952, new console & revisions 1991)
79 ranks/4 manuals

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

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

Solo
8´ Hohlflöte
4´ Rohrflöte
IV Mixture
8´ Trompette Militaire
8´ Cor Anglais
4´ Clarion Militaire
Cymbelstern
Tremulant

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

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

Choir
16´ Quintaton
8´ Violin Principal
8´ Gedackt
8´ Flauto Dolce

Multi-level SSL combination action with piston sequencer
40 General pistons
5 Manual and pedal divisional pistons
**Sacred Heart Cathedral**  
296 Flower City Park, Rochester, New York  
Paul Fritts and Company Organ Builders – Tacoma, Washington  
Opus 26, 2008

<table>
<thead>
<tr>
<th>Great</th>
<th>Oberwerk</th>
<th>Couplers</th>
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<tbody>
<tr>
<td>16´ Principal *</td>
<td>16´ Quintadeen</td>
<td>Swell to Great</td>
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<tr>
<td>8´ Octave</td>
<td>8´ Principal</td>
<td>Oberwerk to Great</td>
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<td>8´ Salicional</td>
<td>8´ Gedactk</td>
<td>Oberwerk to Swell</td>
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<tr>
<td>8´ Traversflöte</td>
<td>8´ Quintadener</td>
<td>Great to Pedal †</td>
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<td>8´ Rohrflöte</td>
<td>8´ Baarpijp</td>
<td>Swell to Pedal</td>
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<td>4´ Octave</td>
<td>4´ Octave</td>
<td>Oberwerk to Pedal †</td>
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<td>4´ Spitzflöte</td>
<td>4´ Offenflöte</td>
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<td>3´ Quinte</td>
<td>2 2/3´ Nasat</td>
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<td>2´ Octave</td>
<td>2´ Octave</td>
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<tr>
<td>1 1/3´ Mixture IV-VI</td>
<td>2 2/3´ Sesquialterna II</td>
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<tr>
<td>8´ Cornet V (c4)</td>
<td>1 1/3´ Mixture V-VII</td>
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<tr>
<td>16´ Trompet</td>
<td>8´ Trompet</td>
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<tr>
<td>8´ Baarpfeife</td>
<td>8´ Vox Humana</td>
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<td>8´ Trompeta</td>
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<td>8´ Gedeckt</td>
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<td>8´ Violdigamba</td>
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<td>8´ Voix Celeste (tc)</td>
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<td>2 2/3´ Nasat</td>
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<td>2´ Gemshorn</td>
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<td>1 3/5´ Terz</td>
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<td>1 1/3´ Mixture IV-VI</td>
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<td>8´ Trompet</td>
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<td>8´ Hautbois</td>
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<td><strong>Pedal</strong></td>
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<td>16´ Subbaß *</td>
<td>Combination action by Aug.</td>
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<td>16´ Trompet</td>
<td>8´ Octave</td>
<td>Laukuff:</td>
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<td>8´ Trompet</td>
<td>4´ Octave</td>
<td>300 Levels</td>
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<td>8´ Baarpfeife</td>
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<td>14 General pistons,</td>
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<td>1-7 duplicated on toe studs</td>
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<td>7 Manual divisional pistons</td>
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<td>3 Pedal divisional toe studs</td>
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<td>Sequencer with Next pistons</td>
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<td>and toe stud</td>
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<td>1 Sequencer Back piston</td>
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<td>and toe stud</td>
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<td>† Coupler reversible toe studs</td>
</tr>
</tbody>
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* Some pipes transmitted from other stops

Variable Tremulants  
Wind Stabilizer  
Manaul Compass: 58 notes  
Pedal Compass: 30 notes  
Temperament: Kellner
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)
[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
YWurlitzer Organ
Auditorium Theatre
885 East Main Street, Rochester, New York
RTOS-Grierson 4/23 Wurlitzer, Opus 1951 (1928)

**Accompaniment**
- 8´ English Horn *
- 8´ Tuba Mirabilis *
- 8´ Trumpet *
- 8´ Tuba Horn *
- 8´ Diaphonic Diapason
- 8´ Horn Diapason *
- 8´ Tibia Clausa *
- 8´ Tibia Clausa
- 8´ Clarinet
- 8´ Saxophone *
- 8´ Gamba
- 8´ String *
- 8´ Viol D’Orchestre (2 Rks)
- 8´ Violin (2 Rks)
- 8´ Oboe Horn *
- 8´ Quintadena *
- 8´ Flute
- 8´ Vox Humana *
- 8´ Vox Humana
- 4´ Octave (Horn Diap) *
- 4´ Piccolo
- 4´ Gambette
- 4´ Viol (2 Rks)
- 4´ Violin (2 Rks)
- 4´ Flute
- 4´ Vox Humana *
- 4´ Vox Humana
- 2-2/3´ Twelfth (Flute)
- 2´ Piccolo (Flute)
- 8´ Piano *
- Sub Harp *
- Harp *
- Solo Chrysoglott *
- Chrysoglott
- Snare Drum *
- Tambourine *
- Castanets *
- Chinese Block *
- Tom Tom *
- Cymbal *
- Octave
- Solo To Accompaniment

**Accompaniment Second Touch**
- 8´ English Horn *
- 8´ Tuba Mirabilis *
- 8´ Trumpet *
- 8´ Tuba Horn *
- 8´ Diaphonic Diapason
- 8´ Tibia Clausa *
- 8´ Clarinet
- 4´ Piccolo (2 Rks) †
- 8´ Piano *
- Sub Harp *
- Glockenspiel Octave *
- Cathedral Chimes *
- Triangle *
- Great Octave To Acc 2t
- Solo To Acc 2t

**Great**
- 16´ English Horn (TC) *
- 16´ Bombarde *
- 16´ Trumpet (TC) *
- 16´ Ophicleide *
- 16´ Diaphone
- 16´ Diaphonic Horn
- Diapason *
- 16´ Tibia Clausa *
- 16´ Tibia Clausa (TC)
- 16´ Clarinet (TC)
- 16´ Orchestral Oboe (TC) *
- 16´ Kinura (TC) *
- 16´ Saxophone (TC) *
- 16´ Major Strings (2 Rks) †
- 16´ Minor Strings (4 Rks)
- 16´ Oboe Horn (TC) *
- 16´ Quintadena (TC) *
- 16´ Bourdon
- 16´ Vox Humana (TC) *
- 16´ Vox Humana (TC)
- 8´ English Horn *
- 8´ Tuba Mirabilis *
- 8´ Trumpet *
- 8´ Tuba Horn *
- 8´ Diaphonic Diapason
- 8´ Horn Diapason *
- 8´ Tibia Clausa *
- 8´ Tibia Clausa
- 8´ Clarinet
- 8´ Orchestral Oboe *
- 8´ Kinura *
- 8´ Saxophone *
- 8´ Gamba
- 8´ String *
- 8´ Viol D’Orchestre (2 Rks)
- 8´ Violin (2 Rks)
- 8´ Oboe Horn *
- 8´ Quintadena *
- 8´ Flute
- 8´ Vox Humana *
- 8´ Vox Humana
- 5-1/3´ Fifth (Tibia)
- 4´ Octave (Diaph Diap)
- 4´ Octave (Horn Diap) *
- 4´ Piccolo *
- 4´ Piccolo
- 4´ Gambette
- 4´ String *
- 4´ Viol D’Orchestre (2 Rks)
4′ Violin (2 Rks)
4′ Flute
3-1/5′ Tenth (Tibia)
2-2/3′ Twelfth (Tibia) *
2-2/3′ Twelfth (Tibia)
2-2/3′ Twelfth (Flute)
2′ Piccolo (Tibia) *
2′ Piccolo (Tibia)
2′ Fifteenth (Vdo)
2′ Piccolo (Flute)
1′ Fife (Flute)
8′ Piano *
4′ Piano *
Sub Harp *
Harp *
Sub Xylophone *
Xylophone *
Glockenspiel *
Chrysoglott
Sub Octave
Unison Off
Octave
Solo To Great

Great Second Touch
16′ English Horn (TC) *
8′ English Horn *
Solo To Great
Solo To Great Pizzicato

Orchestral
16′ English Horn (TC) *
16′ Bombarde *
16′ Trumpet (TC) *
16′ Ophicleide *
16′ Diaphone
16′ Tibia Clausa *
16′ Tibia Clausa (TC)
16′ Saxophone (TC) *
16′ String Ensemble
(6 Rks) †
16′ Vox Humana (TC) *
16′ Vox Humana (TC)
8′ English Horn *
8′ Tuba Mirabilis *
8′ Trumpet *
8′ Tuba Horn *
8′ Diaphonic Diapason
8′ Tibia Clausa *
8′ Tibia Clausa
8′ Clarinet
8′ Orchestral Oboe *
8′ Kinura *
8′ Saxophone *
8′ Major Strings (2 Rks) †
8′ Minor Strings (4 Rks)
8′ Oboe Horn *
8′ Quintadena *
8′ Vox Humana *
8′ Vox Humana
4′ Piccolo *
4′ Piccolo
2-2/3′ Twelfth (Tibia) *
2-2/3′ Twelfth (Tibia)
2′ Piccolo (Tibia) *
2′ Piccolo (Tibia)
1-3/5′ Tierce (Tibia) *
1-3/5′ Tierce (Tibia)
Sub Octave
Unison Off
Octave
8′ Piano *
Sub Harp *
Xylophone *
Glockenspiel *
Solo Chrysoglott *
Solo Chrysoglott *
Sleigh Bells *
Cathedral Chimes *

Solo
8′ English Horn *
8′ Tuba Mirabilis *
8′ Trumpet *
8′ Tuba Horn *
8′ Diaphonic Diapason
8′ Tibia Clausa *
8′ Tibia Clausa
8′ Clarinet
8′ Orchestral Oboe *
8′ Kinura *
8′ Saxophone *
8′ Major Strings (2 Rks) †
8′ Minor Strings (4 Rks)
8′ Oboe Horn *
8′ Quintadena *
8′ Vox Humana *
8′ Vox Humana
4′ Piccolo *
4′ Piccolo
2-2/3′ Twelfth (Tibia) *
2-2/3′ Twelfth (Tibia)
2′ Piccolo (Tibia) *
2′ Piccolo (Tibia)
1-3/5′ Tierce (Tibia) *
1-3/5′ Tierce (Tibia)
Sub Octave
Unison Off
Octave
8′ Piano *
Sub Harp *
Xylophone *
Glockenspiel *
Solo Chrysoglott *
Solo Chrysoglott *
Sleigh Bells *
Cathedral Chimes *

Pedal
32′ Contra Tibia (Res) *
16′ Bombarde *
16′ Ophicleide *
16′ Diaphone
16′ Tibia Clausa *
16′ Diaphonic Horn
Diapason *
16′ Gamba
16′ Bourdon
8′ English Horn *
8′ Tuba Mirabilis *
8′ Tuba Horn *
8′ Diaphonic Diapason
8′ Tibia Clausa *
8′ Horn Diapason *
### Chamber Disposition

<table>
<thead>
<tr>
<th>Compass</th>
<th>Rank</th>
<th>Notes</th>
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<tbody>
<tr>
<td><strong>Main (Audience Left)</strong></td>
<td></td>
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</tr>
<tr>
<td>(16–2)</td>
<td>Flute / Bourdon</td>
<td>(97)</td>
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<tr>
<td>(8–2)</td>
<td>Viol d’Orchestre</td>
<td>(85)</td>
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<td>(8–4)</td>
<td>Viol d’orch Cel</td>
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<td>(8–4)</td>
<td>Violin</td>
<td>(73)</td>
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<td>(8–4)</td>
<td>Violin Celeste (TC)</td>
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<td>(8)</td>
<td>Clarinet</td>
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<td>(8)</td>
<td>Vox Humana</td>
<td>(61)</td>
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<tr>
<td>(8–2)</td>
<td>Tibia Clausa</td>
<td>(73)</td>
</tr>
<tr>
<td>(16–4)</td>
<td>Gamba</td>
<td>(85)</td>
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<tr>
<td>(16–8)</td>
<td>Diaphonic Diapason</td>
<td>(73)</td>
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<tr>
<td></td>
<td>Chrysoglof ***</td>
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<td></td>
<td>Bird ***</td>
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<td></td>
<td>Main Trem</td>
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<td></td>
<td>Tibia Clausa Trem</td>
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<td></td>
<td>Vox Humana Trem</td>
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<tr>
<td></td>
<td>Gamba/Diaph Trem</td>
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<tr>
<td><strong>Solo (Audience Right)</strong></td>
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</tr>
<tr>
<td>(8)</td>
<td>Quintadena</td>
<td>(61)</td>
</tr>
<tr>
<td>(16–4)</td>
<td>Diaph. Horn Diap.</td>
<td>(85)</td>
</tr>
<tr>
<td>(8)</td>
<td>Solo String</td>
<td>(61)</td>
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<tr>
<td>(16–2)</td>
<td>Tibia Clausa</td>
<td>(97)</td>
</tr>
<tr>
<td>(16–8)</td>
<td>Tuba Mirab. / Bomb.</td>
<td>(73)</td>
</tr>
<tr>
<td>(16–8)</td>
<td>Tuba Horn / Oph.</td>
<td>(73)</td>
</tr>
<tr>
<td>(8)</td>
<td>Kinura</td>
<td>(61)</td>
</tr>
<tr>
<td>(8)</td>
<td>Oboe Horn</td>
<td>(61)</td>
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<tr>
<td>(8)</td>
<td>Orchestral Oboe</td>
<td>(61)</td>
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<tr>
<td>(8)</td>
<td>Brass Trumpet</td>
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<td>(8)</td>
<td>Brass Saxophone</td>
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<td>(8)</td>
<td>**Solo Vox Humana</td>
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<tr>
<td>(8)</td>
<td>**Post Horn</td>
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<tr>
<td>**Glockenspiel/Bells</td>
<td>(37)</td>
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<tr>
<td>**Tuned Sleigh Bells</td>
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<tr>
<td>Chimes</td>
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<td>Toy Counter/Effects</td>
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<td>**Piano (Midi)</td>
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<tr>
<td>Harp/Marimba ***</td>
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<tr>
<td>**Chrys/Vibraphn ***</td>
<td>(49)</td>
<td></td>
</tr>
<tr>
<td>Xylophone ***</td>
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<td>**Solo Reeds Trem</td>
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<tr>
<td>**Solo Flues Trem</td>
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</tbody>
</table>
Pedal/Accomp Trap Select #2
Celestes Off
Viols d’orch Off
32’ Tibia becomes 32’ Bourdon
Marimba Reit
Glock/Xylo Reit
Great Sostenuto Off
Piano Sustain On
Master Swell On

* Effects Buttons
  13 Push Buttons For Effects

Combination Setter Controls
  (Right Swingout Tray)

Push-Buttons
  Operator (Projector. Adv., Etc)
  Spare / Assignable Trap
  Undo
  Crescendo - Alternate
  Show
  Clear
  Copy
  Crescendo - Standard
  Up
  Lock
  Down

Accessory Controls
  60 rangeable manual pistons
  5 rangeable toe stud pistons
  9 rangeable divisional cancel bars
    on stop rails
  General cancel
  7 toe studs for effects
  2 keycheek effects buttons
  2-stage traps pedal
  Left and right thunder
  2 balanced swell pedals
  Adjustable crescendo
  2-stage sfzorzando
  Sostenuto/sustain kick switch

Note: solo sub and super octave couplers are accumulative when coupled to other manuals.

* Indicates ranks/trems located in solo chamber
† Indicates ranks/trems located in both chambers
**Presenter and Performer Biographies**

**David Arcus** is Chapel Organist and Associate University Organist at Duke University, where he participates in nearly 200 services and events annually. He holds degrees from the Oberlin Conservatory of Music and the School of Music at Yale University, where he earned his Doctor of Musical Arts degree. He has received awards in composition and improvisation competitions, and he is in demand as a solo recitalist, having performed throughout the United States, Europe, and Great Britain. He has also toured with the Duke Chapel Choir in Great Britain, Poland, The Czech Republic, Spain, and China, and he has appeared as organist with the North Carolina Symphony Orchestra. He has served on the faculties of St. Mary’s School, Duke University, and the University of North Carolina at Chapel Hill.

Dr. Arcus’s recitals have included premieres of new works by well-known composers such as Aaron Jay Kernis and Dan Locklair. He is frequently commissioned to write new works for organ and choir, and he is also active as clinician, teacher, lecturer, and conductor. His compositions are published by Concordia, Hinshaw, and Wayne Leupold Editions. His CD, *The Organs of Duke Chapel*, is on the Gothic label.

**Jeffrey Brillhart** is Director of Music and Fine Arts at Bryn Mawr Presbyterian Church, Bryn Mawr, PA and a member of the music faculty at Yale University, where he teaches organ improvisation. He is also Artistic Director of Philadelphia’s famed Singing City Choir. A proud native of Iowa, his teachers include organists Carl B. Staplin, Arthur Poister, Russell Saunders, and pianist Barbara Lister-Sink. Further studies with Olivier Latry and Philippe Lefebvre in organ improvisation led to his winning first prize in the American Guild of Organists’ National Competition in Organ Improvisation in 1994.

His organ, teaching, and conducting engagements have taken him throughout America, Europe, and South America, with engagements in Paris, Philadelphia, San Diego, Seattle, Birmingham, Waco, Chicago, Pittsburgh, New York City, Iowa City, Des Moines, Walla Walla, and Worcester. He has presented masterclasses at the Eastman School of Music, the Curtis Institute of Music, the University of Alabama, Furman University, and Westminster Choir College. His improvisation textbook, *Breaking Free*, will be published by Wayne Leupold Editions in 2011.

**Tony Caramia** is Professor of Piano at the Eastman School of Music, where he is Director of Piano Pedagogy Studies and Coordinator of the Class Piano Program. In May 2003 he was a guest on Marian McPartland’s “Piano Jazz” on NPR. He has adjudicated at the Young Texas Artists Music Competition, the American Jazz Piano Competition for the American Pianists Association, and for the Crescendo Music Awards. In September of 2007 he was privileged to participate in the dedication concert on the new “Sorel” Steinway at SUNY Fredonia, in honor
of his former teacher, Miss Claudette Sorel. He received the 2010 Outstanding Achievement Award from SUNY Fredonia.

Mr. Caramia is featured in the *Yamaha Clavinova on Campus* series, is a Contributing Editor for *Clavier Companion Magazine*, and is on the Editorial Committee of *American Music Teacher*.

He has conducted numerous workshops in jazz piano for teachers at MTNA national and state Conventions, the International Association for Jazz Educators (IAJE) Teacher Training Institutes, the National Piano Teachers Institute, and the International Workshops. He has lectured and performed at the European Piano Teachers Association International Conference in London, the Australian Piano Pedagogy Conference in Adelaide, the Institute of Registered Music Teachers National Conference in New Zealand, and the International Stride Summit in Switzerland.

A strong advocate of theme recitals, he has presented multimedia tributes to composers Harold Arlen and Richard Rodgers, and the extraordinary pianist Cy Walter. He was a featured performer at the prestigious Rochester International Jazz Festival, the National Conference on Keyboard Pedagogy, and the 50th Anniversary Celebration of the New School for Music Study.

Sophie-Véronique Cauchefer-Choplin was born in Nogent-le-Rotrou, France. She grew up in a musician family where she received piano instruction as a small child. After completing piano, organ (Gérard Letellier), and harmony courses at the École Nationale de Musique of Le Mans, she entered the Conservatoire National Supérieur de Musique of Paris, where she studied the organ with Rolande Falcinelli. She was awarded first prizes in organ, improvisation, harmony, fugue, and counterpoint (in the classes of Jean Lemaire, Michel Merlet, and Jean-Claude Henry). In 1980 she received a prize from the French Ministry of Culture.

Cauchefer-Choplin was named titular organist of the Grand Orgue of Saint Jean-Baptiste de la Salle in Paris in 1983. In 1985 she added the position of co-titular organist of the Grand Orgue of Saint Sulpice Paris with Daniel Roth. In 1990, after advanced teaching by Loïc Mallié, she became the first woman to win the second prize in improvisation at the Chartres International Organ Improvisation Competition.

Sophie-Véronique has an extensive international career, having given recitals in Europe, Russia, Japan, Singapore, China, Iceland, United States, Canada and Australia. Since 1998 she has given masterclasses in improvisation (Dallas, Chicago, New York, Washington, Minneapolis, Tokyo, Hong Kong, Singapore, Melbourne, Sydney, etc. and in many French places) and she has led organ improvisation course (Biarritz, London). Since September 2008 she has been Organ Professor at the Royal College of Music in London. She is regularly invited as a judge in national and international organ competitions (AGO National Convention—Chicago 2006, Biarritz 2007, Angers 2008, Chartres International Competition...
2008). She was Guest Organist at Yale University in November of 2010.

She is considered by her peers to be one of the best improvisers of her generation. Her compact discs of Bach, Mendelssohn, Brahms, Franck, Rheinberger, Messiaen, Grunenwald, and Roth, along with her recorded improvisations have garnered high praise. Her most recent recording (Mendelssohn, Bédard) received a “5 diapasons” award in June 2008.

“The Christ Church Schola Cantorum...sings beautifully” Fanfare, Jan/Feb 2010. The Schola was founded in 1997 by Stephen Kennedy for the purpose of performing the weekly Office of Compline at Christ Church. The intention was to provide a service to the community in which musical art and liturgy were seamlessly interwoven. Since its inception, the Schola has performed the Office of Compline on Sunday evenings from October through April. Participation in the Schola is offered for course credit at the Eastman School of Music. Specializing in Renaissance and Baroque music, the ensemble has been featured in various festivals and concert series, including the annual Eastman Rochester Organ Initiative Festival. The ensemble is also devoted to choral improvisation and to new music, having 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 on many occasions. Its reissued 2004 debut recording was originally distributed by Gothic Records and has garnered considerable critical acclaim. The Schola’s second CD of the music of David Conte was released in 2008 on the ARSIS label. A recording of Mendelssohn's choral and organ works featuring the Schola Cantorum and the Craighead Saunders Organ at Christ Church will be released on the Loft recording label in 2012. Several new recording projects are currently in planning stages. The Schola is comprised of parishioners of Christ Church, Rochester-area musicians, and Eastman School of Music faculty and students, all who volunteer their time and talent.

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 served as Artistic Director of the Göteborg International Organ Academy from 1994-2010. Recently, he was appointed Professor of Organ at the Royal Danish Conservatory of Music, where he will begin teaching in the fall of 2012. 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.

Michael Dodds serves as head of music history at the University of North Carolina School of the Arts, where he also conducts the UNCSA Wind Ensemble. A specialist in Bar-
oque music, Dodds completed his Ph.D. in musicology at the Eastman School of Music, where his musicology mentors included Kerala Snyder and Alfred Mann. Dodds majored in violin at the Wheaton College Conservatory of Music in Wheaton, Ill., serving as concertmaster and winning the annual concerto competition in his freshman year. His violin teachers include Lee Joiner, Zvi Zeitlin, and Sylvia Rosenberg, while his conducting mentors include Henry Charles Smith, Paul Wiens, and Alfred Mann.

In recent conference papers and articles, Dodds has explored contexts for improvisation in Counter-Reformation liturgy, fugal procedures in Bach Passion choruses, parallels between cartography and music theory in the age of discovery, performance practices at Florence’s cathedral in the Baroque era; instructions for organists in Renaissance and Baroque plainchant manuals, implicit epistemologies in modal theory, the relationship between the Phrygian mode and E minor in Baroque music, fugal improvisation in the North German Baroque, competing systems of modal thought in the Baroque, and transposition practices in “alternatim” psalmody in the seventeenth century. He is writing a book on the role of the organ in Baroque office liturgy, examining particularly the manner in which the so-called *tuoni ecclesiastici* mediate between vocal and instrumental ways of conceptualizing tonal space during the transition from modes to keys.

International experiences have figured prominently in Dodds’ personal and artistic development. He spent most of his childhood in the eastern rainforest of Peru, where his parents served as medical missionaries. Later he worked for the United Nations in Vienna, Austria, and more recently spent a research sabbatical in Florence, Italy. Dodds is the recipient of numerous awards and fellowships, including a UNCSA Excellence in Teaching Award as well as Fulbright and NEH research fellowships. Dodds also serves as director of music ministries at First Presbyterian Church of Winston-Salem. He is married to Jane, a portrait artist; they have five children.

**Gerre Hancock**, one of America’s most highly acclaimed concert organists and choral directors, is Professor of Organ and Sacred Music at The University of Texas at Austin, where he and Dr. Judith Hancock are directing the Organ Performance and Sacred Music Center programs; they teach organ and are developing a curriculum for the study of Sacred Music. Prior to this appointment, Dr. Hancock held the position of Organist and Master of Choristers at Saint Thomas Church Fifth Avenue in New York City where, for more than thirty years, he set a new standard for church music in America. Previous to his time at Saint Thomas Church, he held positions as Organist and Choirmaster of Christ Church Cathedral in Cincinnati, where he also served on the Artist Faculty of the College-Conservatory of Music, University of Cincinnati, and as Assistant Organist at St. Bartholomew’s Church, New York City.

Dr. Hancock received his Bachelor of Music degree from the University of Texas and his Master of Sacred Music degree from Union Theological Seminary in New York, from which he received the Unitas Distinguished
Alumnus Award. A recipient of a Rotary Foundation Fellowship, he also studied in Paris and during this time was a finalist at the Munich International Music Competitions. His organ study has been with E. William Doty, Robert Baker, Jean Langlais, and Marie-Claire Alain.

A Fellow of the American Guild of Organists, Gerre Hancock has been a member of its National Council and is a founder and past president of the Association of Anglican Musicians. He has served on the faculty of The Juilliard School in New York City and taught improvisation on a visiting basis at the Institute of Sacred Music, Yale University, and The Eastman School of Music. In 1981 he was appointed a Fellow of the Royal School of Church Music and in 1995 was appointed a Fellow of the Royal College of Organists. Gerre Hancock has received honorary Doctor of Music degrees from the Nashotah House Seminary, and The University of the South at Sewanee, Tennessee. In 2004 he was awarded the Doctor of Divinity degree (Honoris causa) from The General Theological Seminary in New York, and honored in a ceremony at Lambeth Palace in London, where he was presented the Medal of the Cross of St. Augustine by the Archbishop of Canterbury. His biography appears in The New Grove Dictionary of Music and Musicians, 2nd edition, and the New York City Chapter of the American Guild of Organists has given him the International Distinguished Performer of 2010 Award.

Dr. Hancock’s consummate skill is clearly apparent in his concert appearances. Possessing a masterly interpretive ability, he is an artist of taste, warmth, perception, and style. A featured recitalist and lecturer at numerous regional conventions of the American Guild of Organists, and at their national conventions in Philadelphia, Cleveland, Boston, Washington, DC, Detroit, Houston, and New York City, he also represented the AGO as recitalist at the Centenary Anniversary of the Royal College of Organists in London. Considered the finest organ improviser in America, Dr. Hancock has been heard in recital in many cities throughout the United States, Europe, South Africa, and Japan. On occasion he performs in duo recitals with his wife, Judith Hancock.

Compositions by Dr. Hancock are published by Oxford University Press. His compositions for organ and chorus are widely performed and his textbook, Improvising: How to Master the Art, is used by musicians throughout the country. He has recorded for Gothic Records, Decca/Argo, Koch International, and Priory Records, both as a conductor of The St. Thomas Choir and as a soloist.

One of America’s leading concert organists, David Higgs is also Professor of Organ and Chair of the Department of Organ and Historical Keyboards at the Eastman School of Music, where he has been a member of the faculty since 1992. He performs extensively in North America and abroad, and has inaugurated many important new instruments. His performances with numerous ensembles have included the Chamber Music Society of Lincoln Center, the Or-
pheus Ensemble, Chanticleer, and the Empire Brass. He performs, teaches, and adjudicates at many of the world’s major festivals and competitions, and has recorded for Delos International, Gothic, Pro Organo, and Loft labels. Mr. Higgs hold degrees from the Manhattan School of Music, and the Performers’ Certificate from the Eastman School of Music.

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 for Eastman’s Community Music School, as well as dance accompanist at the College at Brockport (SUNY), and the Rochester City Ballet. 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 the ARSIS and Loft labels.

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 United States and abroad. He is also a composer of choral, instrumental, and chamber music as well as a collaborative musician. Kennedy 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 United States and in Europe.

Denise Lanning, FAGO, graduated from the University of Cincinnati College-Conservatory of Music, receiving the Bachelor of Music and Master of Music degrees in organ performance. Her major teachers were Wayne Fisher, David Mulbury, and Roberta Gary. She has served churches in Kentucky, Ohio, Washington, and Colorado as music director and organist. She is Director of Music and Organist at St. Thomas Episcopal Church, Denver, is a past Dean of the Denver AGO Chapter, and is currently Chapter examination coordinator.

Ms. Lanning has performed numerous solo organ concerts, has appeared as featured organist with Ars Nova Singers of Boulder, CO as part of their commemoration of the birth year of Maurice Duruflé, and has played on the Denver AGO Chapter Messiaen and Mendelssohn tributes.

She served as Region VI education coordinator from 1998–2005, and was director of Denver Pipe Organ
Encounter 2005. In 2006 she was appointed to the Committee on the New Organist (CONO) and now serves as Director. Her interest in improvisation led her to participate in Eastman’s Improvfest in 2004 and 2006, followed by further study with Gerre Hancock. Ms. Lanning has written an entry level improvisation text titled *In the Beginning...An Encounter with Improvisation at the Organ*, published by Wayne Leupold.

**Annie Laver** is the EROI Project Manager and Co-instructor of Organ Literature at the Eastman School of Music. She recently completed the Doctor of Musical Arts in organ performance at the Eastman School of Music. As part of her program of study, Annie developed a new methodology for tracking historical programming trends, which she used in a doctoral essay entitled, “Blending the Popular and the Profound: Organ Concerts at the 1893 Worlds Columbian Exposition.” Her teachers have included Hans Davidsson and William Porter (Eastman), Jacques van Oortmerssen (Conservatory of Amsterdam), and Mark Steinbach (Brown University). Annie’s playing has been recognized with a number of awards and honors, including second prize in the American Guild of Organists’ National Young Artist Competition in Organ Performance (NYACOP). She has performed in Sweden, France, Germany, and The Netherlands, as well as the eastern United States. Annie also serves as music director and concert series coordinator for two historic city churches: St. Luke and St. Simon Cyrenne Church (Episcopal) and St. Michael’s Church (RC).

**Rudolf Lutz** was appointed artistic director of the foundation J. S. Bach-Stiftung St. Gallen in 2006. In view of its plan to perform Bach’s complete vocal works, Lutz established the Schola Seconda Pratica, an orchestra of experienced musicians, as well as a permanent ensemble of soloists and choristers. Lutz is lecturer in improvisation at the Schola Cantorum Basiliensis, the University of Old Music, Basle; and in thorough-bass at the University of Music, Basle. From 1998–2008 he taught oratorio studies at the University of Zurich. In St. Gallen, Rudolf Lutz is organist of the church St. Laurenzen Kirche, a post he has held since 1973. He is also conductor of the St. Galler Kammerensemble, which he has led since 1986. From 1986 to 2008 he conducted the Bach-Chor St. Gallen. Lutz is a highly-sought specialist in historical improvisation techniques for both concerts and workshops. He is also active as a piano accompanist, harpsichordist, and composer. In 2002 the world premiere of his oratorio *An English Christmas* was performed in the church St. Laurenzen Kirche in St. Gallen to critical acclaim. Lutz is in great demand for concerts and international symposiums on improvisation and performance practice. He is a regular guest lecturer and concert improviser at the Conservatoire National Supérieur Musique et Danse in Lyon, the International Organ Academy in Romainmôtier, the La Folia festival in Rougemont, and the Orpheus Institute in Gent. In late 2007, he was lecturer and improviser at a symposium on European organ culture in the time of Mendelssohn organised by the Bach.
Archiv in Leipzig. In 2007 and 2009 he was invited to the renowned Bach festival in Ansbach as a performer and improviser. In close cooperation with the DRS II Kulturclub and Dr. Arthur Godel, former director of Radio DRS II, Lutz has led several literary-musical projects and liturgical symposiums. In 2008 and 2009 he was invited by the Kulturclub DRS to be a guest speaker on the topic of Bach cantatas. In 2006 Lutz was awarded the culture prize of the canton of St. Gallen.

William Marvin is Associate Professor of Music Theory at the Eastman School of Music. In addition to his work on French organ repertoire and improvisation, his research engages tonal and formal compositional strategies in eighteenth- and nineteenth-century opera, extensions of Heinrich Schenker’s theory of tonality, studies of counterpoint in Broadway musicals, and the pedagogy of aural musicianship, including improvisation. He has presented lectures at regional, national, and international conferences, and his published work can be found in The Journal of Musicology, The Journal of Music Theory Pedagogy, Intégral, Music Theory Online, and in books published by Oxford University Press, Ashgate, and Palgrave-Macmillan. Bill is not an organist.

Concert organist Bruce Neswick is one of America’s major talents in the field of organ performance and is especially noted for his superb ability as an improvisateur, a craft that only a few organists in the United States have made their specialty. His playing is widely recognized for its inci-
siveness, vitality, and expressiveness. His refined skill at improvisation has won him three first prizes—from the 1989 San Anselmo Organ Festival, the 1990 Boston American Guild of Organists’ national convention, and the 1992 Rochette Concours at the Conservatoire de Musique in Geneva, Switzerland. His compact disk recording, on the Raven label (available from Towerhill-Recordings), features an improvised organ suite.

Mr. Neswick is a member of the church music and organ faculty at Indiana University and previously was Director of Music at the Cathedral Church of St. John the Divine in New York City. As a recitalist, Mr. Neswick has performed extensively throughout the United States and Europe and has been a featured performer at national and regional conventions of the American Guild of Organists.

He has composed for several performers and churches throughout the United States, and his organ and choral music is published by Paracllete, Augsburg-Fortress, Selah, Vivace, Plymouth, and St. James presses. A great number of his service music, hymns, and hymn arrangements appear in hymnals found in churches of many denominations.

David Peckham has been performing as a theatre and concert organist for over thirty years. He has played for several conventions of the American Theatre Organ Society, including this year’s event based in Providence, RI. He has also toured in Canada, the UK, and Australia. Peckham studied classical organ as a high school student with Albert Zabel in Elmira,
NY and went on to study with David Craighead at the Eastman School. Upon graduation, he returned home to join his parents’ pipe organ service business which now cares for over fifty instruments across New York State. Mr. Peckham has also created scores for several silent films, a process utterly dependent upon fluid improvisation and that marvelous nexus of an audience reacting to a film. David Peckham has been organist at the First United Methodist Church in Horseheads, NY since 1985 and has recently added the duties of choir director. He has also been Resident Organist at the Clemens Center (Elmira, NY) for many years; this restored 1925 movie theatre is a local treasure and will soon be reverberating to the sounds of its renovated Marr & Colton theatre organ.

William Porter is Professor of harpsichord and organ at the Eastman School of Music in Rochester, New York, and also teaches organ and improvisation at McGill University in Montreal. He holds degrees from Oberlin College and Yale University. Widely known as a performer and teacher in the United States and Europe, he is a leader among keyboardists working towards a recovery of a historical and instrument-based approach to musical performance, and has achieved international recognition for his skill in improvisation in a wide variety of styles. He has taught and performed at most of the world’s leading festivals and academies, and has recorded extensively on the Gasparo, Proprius, BMG, and Loft labels.

Keen on astute aural perception, soul-connecting creativity, and translucent sound, Pamela Ruiter-Feenstra freelances as improviser, pedagogue, organist, harpsichordist, clavichordist, conductor, composer, Fleur de Son Classics recording artist, and author. From 1989–2008, she served as Professor of Music at Bethany College and Eastern Michigan University, and from 1996–2002 as Senior Researcher at the Göteborg (Sweden) Organ Art Center. Ruiter-Feenstra performs solo recitals throughout North America and Europe, early music concerts with Voci dell’Anima, and presents and teaches improvisation courses on historical instruments nationally and internationally. Ruiter-Feenstra is developing a series of improvisation pedagogy books: Muse, a multidisciplinary early childhood music curriculum; Improvisation Encounters, an improvisation tutor for high school and early college keyboard students; and Bach and the Art of Improvisation (CHI Press, 2011–12), available at www.pamelaruiterfeenstra.com. Ruiter-Feenstra has been presented on Pipedreams, The Organ Loft, the BBC, and Swedish National Radio. CDs include Tunder Organ Works (www.arkivmusic.com), Bach and Improvisation (www.gothic-catalog.com), and Froberger on the 1658 De Zentis (www.fleurdeson.com).

John R. Shannon was born and raised in Charlotte, NC, the son of a prominent piano teacher and a public school math teacher. He received a bachelors degree from Davidson College and a masters and Ph.D. in musicology from the University of North Carolina at Chapel Hill. His principal
musicological interest has been organ music of the seventeenth century. For over a quarter of a century he was a faculty member at Sweet Briar College, where he taught a wide variety of courses in music and European intellectual history. He took early retirement to pursue other interests and now lives in Elkin, NC.


**Charles Boyd Tompkins** is University Organist and Professor of Music at Furman University, Greenville, South Carolina. A member of the Furman faculty since 1986, he teaches organ, harpsichord, music theory, and church music, and serves as coordinator of keyboard studies.

Originally from the Washington, DC area, Tompkins's undergraduate study was at the Eastman School of Music, where, as a student of Russell Saunders, he received the Bachelor of Music degree with High Distinction and the Performer's Certificate in organ. He subsequently received the Master of Music degree from the University of Michigan, studying under Robert Glasgow, and the Doctor of Music Arts degree from Eastman, where he continued his organ studies with Russell Saunders and was a harpsichord student of Lenora McCroskey.

Tompkins has presented organ recitals and workshops at major churches and universities throughout the United States, and has been a featured artist at national and regional conventions of the American Guild of Organists, the College Music Society, and the Music Teachers National Association. He recently performed a series of programs in France and Switzerland, including a recital at the Cathedral of Notre Dame, Paris, and was a featured recitalist for the 2011 national convention of the Association of Anglican Musicians. His performances have been broadcast nationally on American Public Media's Pipedreams, including the 1986 Twin Cities premiere of Olivier Messiaen's monumental cycle *Méditations sur le Mystère de la Sainte Trinité* at the Cathedral of St. Paul. Critics have praised his “brilliant technique and musicianship” (*The American Organist*), “fine sense of control (and) flair for instrumental color” (Charleston, West Virginia Gazette), and “secure command...growing more impressive as the demands became more fierce” (Washington, DC Star-News). Tompkins debut CD, *Solemnity and Joy*, was released in 2001 on the Pro Organo label.

An active church musician throughout his career, Tompkins has held a number of positions, including Organist, Christ Church, Rochester, NY; Organist and Director of Music, Hamline United Methodist Church, St. Paul, MN (in a joint appointment as Assistant Professor of Music at Hamline University); and Organist
of Westminster Presbyterian Church, Greenville, SC. Since 1997 he has been Organist for Greenville’s historic First Baptist Church, where he presides over the largest pipe organ in the state of South Carolina, an 86-rank instrument by Casavant Frères, Ltée.

Daniel Zager is Associate Dean and Head Librarian, Sibley Music Library; Associate Professor of Musicology (part-time); and Affiliate Faculty Member, Organ Department at the Eastman School of Music. He earned the BMus (Organ) and the MA (Library Science) at the University of Wisconsin–Madison, and the MA and PhD (Musicology) at the University of Minnesota. His publications include chapters in Orlando di Lasso Studies (Cambridge University Press, 1999) and Orlandus Lassus and His Time (Alamire, 1995), and articles in Current Musicology and Notes. He served as editor of Notes: Quarterly Journal of the Music Library Association (1992–1997); Cross Accent: Journal of the Association of Lutheran Church Musicians (2000–2002), and Music and Theology: Essays in Honor of Robin A. Leaver (Scarecrow Press, 2007). He has served as Organist/Music Director for Lutheran churches in Wisconsin, Minnesota, Ohio, Illinois, and North Carolina.

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