

## The Eastman School of Music is grateful to our festival sponsors:

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American Bach Society



EASTMAN  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

Westfield  
C E N T E R

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### THE AMERICAN BACH SOCIETY

The American Bach Society was founded in 1972 to support the study, performance, and appreciation of the music of Johann Sebastian Bach in the United States and Canada. The ABS produces *Bach Notes* and *Bach Perspectives*, sponsors a biennial meeting and conference, and offers grants and prizes for research on Bach. For more information about the Society, please visit [www.americanbachsociety.org](http://www.americanbachsociety.org).

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### 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 Center has partnered with the Eastman School of Music as a cosponsor of the EROI Festival. For more information visit [www.westfield.org](http://www.westfield.org).

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## 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 frequently visit 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. EROI's most recently completed project is the installation of the 1893 Hook & Hastings op. 1573, 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 Aristide Cavallé-Coll in historic St. Michael's Church. For more information, visit [www.esm.rochester.edu/eroi](http://www.esm.rochester.edu/eroi).

## FROM THE AMERICAN BACH SOCIETY

On behalf of the American Bach Society, I would like to extend a warm welcome to “Bach and the Organ,” a collaboration of the Eastman-Rochester Organ Initiative and the American Bach Society. This year’s festival draws upon the Eastman School of Music’s distinguished tradition of performance and teaching and the ABS’s strength in scholarship, and includes a diverse array of performances and reports on recent Bach scholarship. Devoting a biennial meeting of the ABS to Bach’s organ music—a central component of Bach’s compositional output as well as his career as a church musician—needs no explanation. The very first words of the obituary of J. S. Bach prepared by C. P. E. Bach and J. F. Agricola in 1750 are “The World-Famous Organist, Mr. Johann Sebastian Bach. . . .” By happy coincidence, the conference is taking place in the same year as the publication of Lynn Edwards Butler’s English translation of Christoph Wolff and Markus Zepf’s *The Organs of J. S. Bach: A Handbook*, published by the University of Illinois Press and sponsored by the ABS.

This year’s festival includes performances on a number of exceptional instruments, including the Craighead-Saunders Organ in Christ Church, and features solo organ pieces as well as works in which the organ constitutes part of the continuo ensemble. Matthew Cron’s dissertation, “The Obbligato Organ Cantatas of J. S. Bach in the Context of 18<sup>th</sup>-Century Practice” (Brandeis University, 2004), served as the inspiration for another key topic of the conference: the integral role of the organ in concerted sacred music of the Baroque. Cron also kindly provided performing scores for the three Gottfried Heinrich Stölzel cantatas. We are indebted to Paul O’Dette and Stephen Kennedy, directors of the Boston Early Music Festival Chamber Ensemble and Christ Church Schola Cantorum, respectively, for making performances of these rarely-heard pieces a reality.

Noted authority on the history of the organ as well as Bach’s music, Peter Williams, will deliver the keynote address, and other leading Bach scholars will present recent research on German organs and organists of Bach’s day, aspects of genre and musical style, performance practice, and Bach’s sons and students. David Schulenberg and George B. Stauffer will lead a panel discussion of new editions of Bach’s organ works, and ABS member and Indiana University Professor Daniel R. Melamed will respond to papers presented by students of Eastman Professor Daniel Zager in a music history “master class.”

I would like to express our appreciation to the members of the 2012 ABS Planning Committee, ABS Vice President Lynn Edwards Butler, Kerala J. Snyder, George B. Stauffer, and Russell Stinson, as well as Program Subcommittee members Kerala Snyder, Andrew Talle, and Stephen Crist, for the time and care they have devoted to planning the musicological component of the program and conferring with their counterparts on the faculty of the Eastman

School of Music, Hans Davidsson, David Higgs, William Porter, Daniel Zager, and Paul O'Dette. We are grateful to Douglas Lowry, Dean of the Eastman School of Music, and to the members of the EROI staff, including Annie Laver, who have handled the logistics associated with hosting the meeting, and to Annette Richards, Executive Director of the Westfield Center, for her support of this exceptional conference.

Mary Greer  
President, American Bach Society

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## FROM THE WESTFIELD CENTER

With its vibrant organ culture, spirited and discerning public, and the celebrated faculty and gifted students of the Eastman School of Music, Rochester is the perfect place to host the first-ever joint meeting of the American Bach Society and EROI, which the Westfield Center is proud to cosponsor. Lorenz Mizler convinced J. S. Bach to become the fourteenth member of his “corresponding society of musical science” in 1747; I like to think that some 265 years later, Bach would have agreed to join the festivities organized here in his honor. A young, time-travelling Bach might have walked through the hills and gorges of upstate New York, or perhaps hopped a barge along the Erie Canal, to hear the fine organs on the shores of the Great Lakes. Our current members have journeyed (rather more comfortably, I suspect) from the far corners of the United States and Europe, to come together for scholarly exchange, musical uplift, and convivial discussion. We look forward not just to learning more about Bach’s music and his engagement with the instrument of which he was the greatest master, but also to being buoyed by the richness of his legacy.

The Westfield Center is excited to continue its longstanding collaboration with the Eastman-Rochester Organ Initiative, as part of our mission to foster the study of keyboard music and its culture. Westfield’s program of conferences and publications, and our annual International Historical Keyboard Competition, brings together professionals, dedicated students, and the music-loving public to explore the organ, alongside the whole gamut of historical keyboard instruments and their music. Bach is the poster boy for such diverse interests: he was master of all the keyboard instruments of his time—from his private entertainments on the clavichord, to legendary improvisations on the then-new fortepiano before Frederick the Great, to his celebrated organ performances. We marvel still at his mastery of the diverse styles in his own oeuvre and his unmatched gifts for mining the past for the enrichment of present (and future) musical culture. I do not doubt that in the course of our four days together new light will shine on aspects of the musical science Bach pursued in his life and works. If I’m right, then this conference will have been a success!

Warm thanks are due to our colleagues in the ABS and in Rochester for their work in organizing this festival, and to the Andrew W. Mellon Foundation for the financial support that makes Westfield's activities possible. Above all, we are grateful to our presenters and participants for their toils and travels, and for the chance to share these events with an ever-widening circle of experts and enthusiasts.

With best wishes,  
Annette Richards  
Executive Director, The Westfield Center at Cornell University

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## FROM THE DEAN

Dear Friends,

Thank you for joining us for this exciting festival devoted to the myriad connections between the organ and the work of one of its greatest composers, Johann Sebastian Bach.

Bach probably never used the word “synergetic,” but it is an accurate description of “Bach and the Organ,” our collaboration with the American Bach Society. We welcome some of the world's great Bach scholars, and some of the greatest contemporary Bach performers, for a weekend that will include presentations of exciting new Bach scholarship, numerous concerts featuring music of Bach and his contemporaries on Eastman's magnificent instruments, master classes, liturgies, and other special events. All will shed light on the organ music of one of the greatest of Baroque masters.

As always with the EROI Festival—and with the music of Bach—we promise you will leave educated and inspired.

Douglas Lowry  
Joan and Martin Messinger Dean, Eastman School of Music

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## FROM THE ORGAN FACULTY

Welcome to this year's festival celebrating “J. S. Bach and the Organ”. This year we have a partnership among three closely linked organizations: the American Bach Society, holding their biennial conference; the Eastman School of Music, holding its eleventh annual EROI festival; and the Westfield Center, an important cosponsor of the festival since 2004. With the combined resources of all three organizations, this year's festival offers the chance to interact with some of the world's leading Bach experts in a variety of musical disciplines.

This week's events reflect many aspects of our current knowledge of Bach's music,

represented both in research and performance. The papers read at the conference, contributed by some of the world's leading Bach scholars, will offer a chance to hear the latest scholarship on Bach's music, and the concerts throughout the festival will provide an opportunity to hear contemporary performances on various instruments, historic and modern, appropriate to the aesthetic of that era. We hope that this dialogue between scholarship and performance will be illuminating, and will help to encourage new ways of thinking about this repertoire.

This year's 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) originally located in the Holy Ghost Church of Vilnius, Lithuania. Both instruments will be used during the festival, each providing important insight into Bach's performing environment: the Casparini organ represents an eighteenth-century Central German aesthetic with which Bach would have been familiar, and the Italian Baroque organ represents a school of organ playing that was an important influence on Bach's musical development. Concerts at the festival will also feature the recently-built Halloran All-Saints Organ at Sacred Heart Cathedral (Fritts op. 29, 2008), an instrument inspired by seventeenth-century Dutch models, as well as Eastman's pedal clavichord, modelled after an eighteenth-century original by Johann David Gerstenberg.

At the Sunday morning service at Christ Church we will also have a chance to hear a preview of the newly-restored 1893 Hook & Hastings op. 1573, installed this summer in the chancel organ chambers at Christ Church. This three-manual instrument is strikingly similar to the organ originally installed in Christ Church (Hook op. 308), and its American Romantic style adds another important historic voice to Eastman's collection of instruments. Both the Hook and Hastings and the Craighead-Saunders Organ are available as teaching and study instruments for the Eastman organ department, and are regularly used by the Christ Church music program, by the Schola Cantorum in their weekly service of Compline, and by visiting performers. Christ Church is one of our most versatile concert spaces, offering student or guest recitalists the opportunity to perform on either or both of the two instruments. The formal dedication of the new instrument will take place on November 30, and future EROI festivals will provide opportunities to learn more about this important instrument.

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, William Porter, Hans Davidsson

## THURSDAY, SEPTEMBER 27

### *Cominsky Promenade, Eastman School of Music*

1:30–5:00 p.m. Registration

### *Hatch Recital Hall, Eastman School of Music*

2:30–4:30 p.m. Music history master class with papers by Eastman organ students  
Daniel R. Melamed, respondent

Margaret Harper: *Canon and Commandment in the  
Clavier-Übung, Part III*

Bryan Holten: *A Performer's Case-Study on Musical-Rhetorical  
Figures in the Music of Johann Sebastian Bach*

Tom Mueller: *A New Evaluation of "Wie schön leuchtet der  
Morgenstern," BWV 739*

### *Hatch Recital Hall*

5:00 p.m. Welcome remarks

Douglas Lowry, Joan and Martin Messinger Dean,  
Eastman School of Music

Mary Greer, President  
American Bach Society

Annette Richards, Executive Director  
Westfield Center

5:15 p.m. Panel discussion on the new Bach editions  
David Schulenberg and George Stauffer

### *Rochester Club Ballroom*

6:30 p.m. Light dinner reception

### *Christ Church*

8:00 p.m. Organ concert by Hans Davidsson, David Higgs, and  
William Porter

### *Recreation of Felix Mendelssohn's Organ Concert in Leipzig, 1840*

## PROGRAM

Works by Johann Sebastian Bach (1685–1750)

Introduction	William Porter
Fugue in E-flat Major, BWV 552/2	
Schmücke dich, o liebe Seele, BWV 654	Hans Davidsson
Prelude and Fugue in A Minor, BWV 543	David Higgs

*Intermission*

Passacaglia in C Minor, BWV 582  
Pastorale in F Major, BWV 590  
Toccatina in D Minor, BWV 565  
Improvisation (Freie Phantasie)

William Porter  
David Higgs  
Hans Davidsson  
William Porter

**FRIDAY, SEPTEMBER 28**

*Hatch Recital Hall*

**9:00 a.m.** Welcome  
Lynn Edwards Butler, Vice President  
American Bach Society

**9:30 a.m.** Keynote address  
Peter Williams, author of *The Organ Music of J. S. Bach*,  
*J. S. Bach: A Life in Music*, and editor of *The Organ Yearbook*

Andrew Talle (Johns Hopkins University): *The Daily Life of a German Organist around 1750*

Wm. A. Little (University of Virginia): *The Students of Bach: The Curious Case of Matthias Sojka*

**10:30 a.m.–Noon** Paper Session I: The Eighteenth-Century Organist  
Ruth Tatlow (Bach Network UK), moderator

*Rochester Club Ballroom*

**Noon–1:00 p.m.** Lunch

*Christ Church*

**1:00 p.m.** Concert by Eastman organ students

**PROGRAM**

Works by Johann Sebastian Bach

Prelude and Fugue in B Minor, BWV 544 Adrian Foster

From *Clavierübung III*:  
Allein Gott in der Höh' sei Ehr', BWV 676 Thatcher Lyman  
Wir glauben all' an einen Gott, BWV 680

Sonata no. 6 in G Major, BWV 530 Amanda Mole  
I. Vivace  
II. Lento  
III. Allegro

Ein feste Burg ist unser Gott, BWV 720  
Toccatà and Fugue in D Minor (“Dorian”), BWV 538

Oliver Wolcott

*Hatch Recital Hall*

**2:30–5:30 p.m.** Paper Session II: The Organ in Eighteenth-Century Germany  
Joel Speerstra (University of Göteborg), moderator

Lynn Edwards Butler (Vancouver, BC): *Bach’s Report on Johann Scheibe’s  
Organ for Leipzig’s St. Paul’s Church: A Reassessment*

Peter Wollny (Bach-Archiv Leipzig): *An Unknown Collection of Organ  
Dispositions from Bach’s Circle*

Gregory Butler (University of British Columbia): *The Trost Organ in  
Altenburg and Bach’s Clavierübung III as Manifestations of the Triunophilia  
of Duke Frederick III of Saxe-Gotha*

Michael Maul (Bach-Archiv Leipzig): *Johann Matthias Holzhey’s Fight  
for a New Instrument: Newly Discovered Documents about Organ Building,  
Playing, and Networking of Organists from Bach’s Thuringia*

*Inn on Broadway, Parlor Room*

**6:00 p.m.** Meeting of the ABS Advisory Board  
Dinner on your own

*Christ Church*

**8:00 p.m.** Organ recital by Jacques van Oortmerssen

**PROGRAM**

Works by Johann Sebastian Bach

Pièce d’Orgue, BWV 572

Canzona in D Minor, BWV 588

*Partite diverse sopra*

Sei gegrüßet, Jesu gütig / O Jesu, du edle Gabe, BWV 768

Toccatà, Adagio, and Fugue in C Major, BWV 564

## SATURDAY, SEPTEMBER 29

### *Hyatt Regency, Hanson Room*

7:45 a.m. Meeting of the ABS Editorial Board

### *Hatch Recital Hall*

9:00 a.m. –Noon Paper Session III: Chorales, Preludes, and Fugues  
Don O. Franklin (University of Pittsburgh), moderator

Robin A. Leaver (Yale University): *What Is the Significance of the Manuscript Choral-Buch Attributed to Bach in the Sibley Library?*

Russell Stinson (Lyon College): *Bach and the Varied Stollen*

Ellen Exner (University of South Carolina): *“Lent by me and never recovered”: Lost Homilius Manuscript Found*

David Schulenberg (Wagner College): *Preludes and Fugues by Bach? Questions of Text, Genre, and Attribution in the Organ Works*

### *Rochester Club Ballroom*

Noon–1:00 p.m. Lunch

### *Hatch Recital Hall*

1:00 p.m. Pedal clavichord recital by Joel Speerstra

## PROGRAM

*J. S. Bach at Home:* Works by Johann Sebastian Bach

Fantasia in G Minor BWV 542/I

Sonata Opus 1 no. 12 “La Follia” (Antonio Vivaldi 1678–1741)

*from* Well-tempered Clavier I

Praeludium and Fugue in E Minor, BWV 855

Praeludium and Fugue in D Minor, BWV 851

*from* the Leipzig chorales

An Wasserflüssen Babylon, BWV 653b

Nun komm, der Heiden Heiland, BWV 660

Sonata no. 5 in C Major, BWV 529

I. Allegro

II. Largo

III. Allegro



*Hatch Recital Hall*

**2:30 p.m. –5:30 p.m.** Paper Session IV: Organ and Harpsichord  
Daniel Zager (Eastman School of Music), moderator

Mary Oleskiewicz (University of Massachusetts, Boston): *Keyboards, Bachs, and Berlin: Keyboard Instruments and Members of the Bach Family at the Court of Frederick “the Great”*

Matthew Dirst (University of Houston): *Continuo Practice in the Bach Passions*

Paper Session V: The Organist as “Concertist”  
Stephen Crist (Emory University) moderator

Christoph Wolff (Harvard University): *Did J. S. Bach Write Organ Concertos? Apropos the Prehistory of the Cantata Movements with Obligato Organ*

Matthew Cron (Sudbury, MA): *Representations of Heaven in the Obligato Organ Cantatas of Johann Sebastian Bach*

*Christ Church*

**6:00 p.m.** Gala Concert: Festive cantatas with organ obbligato

Boston Early Music Festival Chamber Ensemble  
Eastman Collegium Musicum  
Christ Church Schola Cantorum

Paul O’Dette, *conductor*

Robert Mealy, *leader*

Stephen Kennedy, *choir master*

Ellen Hargis, *soprano*

Daniel Taylor, *countertenor*

Jason McStoots, *tenor*

Jesse Blumberg, *baritone*

William Porter, *organ (BWV 1054)*

Edoardo Bellotti, *organ (BWV 170, Stölzel cantatas)*

**PROGRAM**

*Das Volk so im Finstern wandelt*  
(Christmas 1728)

Gottfried Heinrich Stölzel  
(1690–1749)

Chorus: *Das Volk so im Finstern wandelt*

Recitative: *O, daß der Himmel doch zürisse* (Soprano, Tenor)

Duetto: *Heller Aufgang aus der Höhe* (Soprano, Tenor)

Recitative: *Gottlob, des aller höchsten Gnade* (Bass, Alto)

Duetto: *Heilge Nacht lasse deinen Glanz verehren* (Alto, Bass)

Recitative: *Doch Jesu, dem die Finsternissen* (Soprano, Alto, Tenor, Bass)

Chorale: *In diesem Lichte kannst du sehen*



Concerto for Organ, Strings, and  
Continuo in D major, BWV 1054

Johann Sebastian Bach

- I. [Allegro]
- II. Adagio e piano sempre
- III. Allegro

William Porter, *organ*

*Sind wir aber mit Christo gestorben* (Easter, 1730)

Stölzel

- Chorus: Sind wir aber mit Christo gestorben  
Duetto: Christi Todt ist unser Leben (Tenor, Bass)  
Duetto - Chorus: Ach wie süße wird der Trost im Sterben sein  
(Soprano, Alto)  
Chorale: Jesus, er mein Heiland lebt

*Vergnügte Ruh, beliebte Seelenlust*, BWV 170 (July 28, 1726)

Bach

- Aria: Vergnügte Ruh, beliebte Seelenlust  
Recitative: Die Welt, das Sündenhaus  
Aria: Wie jammern mich doch die verkehrten Herzen  
Recitative: Wer sollte sich demnach  
Aria: Mir ekelt mehr zu leben

Daniel Taylor, *countertenor*  
Gonzalo Ruiz, *oboe d'amore*  
Edoardo Bellotti, *organ*

*Stimmt an mit vollen Chören* (Feast of John the Baptist 1726)

Stölzel

- Chorus: Stimmt an mit vollen Chören  
Verse 1: Herr Gott, dich loben wir (Alto, Chorus)  
Verse 2: Herr Gott, wir danken dir (Tenor)  
Verse 3: Herr Gott, dich loben wir (Bass, Chorus)  
Verse 4: Herr Gott, wir danken dir (Soprano)  
Verse 5: Herr Gott, dich loben wir (Tenor, Chorus)  
Verse 6: Herr Gott, wir danken dir (Soprano, Chorus)

*The editions of the Stölzel cantatas were prepared for this performance by Matthew Cron.*

**BOSTON EARLY MUSIC FESTIVAL CHAMBER ENSEMBLE**

Robert Mealy, *violin I*  
Cynthia Roberts, *violin II*  
Laura Jeppesen, *viola*  
Phoebe Carrai, *cello*  
Robert Nairn, *violone*  
Gonzalo Ruiz, *oboe I and recorder*  
Geoffrey Burgess, *oboe II*

Dominic Teresi, *bassoon*  
John Thiessen, *trumpet I*  
Nathan Botts, *trumpet II*  
Timothy Will, *trumpet III*  
Ben Harms, *timpani*  
Paul O'Dette, *theorbo*



## EASTMAN COLLEGIUM MUSICUM

Adrian Demian, Alexander Lee, Gregory Perrin,  
Jeremy Rhizor, Wendy Toh, *violin*  
Katie Hagen, *viola*  
Beiliang Zhu, *cello*  
Naomi Gregory, *harpsichord*

## MEMBERS OF THE CHRIST CHURCH SCHOLA CANTORUM (chorus for Stölzel cantatas)

*Canto:* Adelaide Boedecker, Sarah McConnell, Zorica Pavlovic  
*Alto:* Lydia Kirkpatrick, Reagan McNameeKing  
*Tenor:* Thatcher Lyman, Benjamin McCormack, David Chin  
*Bass:* Michael Anderson, Mark Austin, Mark Ballard

Stephen Kennedy, director  
Christopher Petit and Naomi Gregory, rehearsal accompanists  
Christopher Huebner and Christel Thielmann, German diction coaches

### *Rochester Club Ballroom*

**8:00 p.m.** Banquet for all participants  
Address by Mary Greer, President, American Bach Society

## SUNDAY, SEPTEMBER 30

### *Rochester Club Ballroom*

**9:30 a.m.** Breakfast and business meeting for ABS members

### *Christ Church*

**11:00 a.m.** Eucharist

Stephen Kennedy, director of music

Musicians include:

Geoffrey Burgess, baroque oboe  
David Higgs and William Porter, organists  
Christ Church Consort and Choir  
Chelsea Barton, organ scholar  
(Prelude begins at 10:50 a.m.)

### *Lunch on your own*

**1:15 p.m.** Bus departs from the Eastman School for Sacred Heart Cathedral

### *Sacred Heart Cathedral*

**2:00 p.m.** Organ recital by Robert Bates

### *Johann Sebastian Bach's Clavierübung III*



## PROGRAM

Prelude in E-flat Major, BWV 552/I

Kyrie, Gott Vater in Ewigkeit, BWV 669

Christe, aller Welt Trost, BWV 670

Kyrie, Gott heiliger Geist, BWV 671

Allein Gott in der Höh' sei Ehr', BWV 676

Dies sind die heil'gen zehn Gebot, BWV 678

Wir glauben all' an einen Gott, BWV 680

Vater unser im Himmelreich, BWV 682

Christ, unser Herr, zum Jordan kam, BWV 684

Aus tiefer Not schrei ich zu dir, BWV 686

Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt, BWV 688

Duetto No. 1 in E Minor, BWV 802

Duetto No. 2 in F Major, BWV 803

Duetto No. 3 in G Major, BWV 804

Duetto No. 4 in A Minor, BWV 805

Fugue in E-flat Major, BWV 552/II

**4:00 p.m.** Bus departs for Memorial Art Gallery

**5:30 p.m.** Memorial Art Gallery – Fountain Court

Recital on the Italian Baroque Organ by Edoardo Bellotti

## PROGRAM

### *Bach and the Italian Influence*

I. Frescobaldi's Heritage:

Toccatina in G Minor

Johann Adam Reincken (1643–1722)

Das alte Jahr vergangen ist, BWV 614

Johann Sebastian Bach (1685–1750)

Toccatina per la Levatione

Girolamo Frescobaldi (1583–1643)

(*Fiori Musicali*, 1635)

II. From Mode to Key: Corelli's influence

Praeludium in A Major, BuxWV 151

Dieterich Buxtehude (1637–1707)

Erbarm dich mein, o Herre Gott, BWV 721

Bach

Aria Quarta from

Johann Pachelbel (1653–1706)

“Hexachordum Apollinis,” 1699



### III. The Venetian Legacy

- Fugue, BWV 950 (Tomaso Abinoni, op. 1 no. 12, 1696) Bach  
Concerto VI delle Stravaganze (op. 4) Antonio Vivaldi (1678–1741)  
from “Anne Dawson’s Book”  
I. Allegro  
II. Largo  
III. Allegro

Toccatà in D Minor, BWV 913

Bach

#### *Memorial Art Gallery – Pavilion*

**6:30 p.m.** Light dinner reception

**8:15 p.m.** Bus departs for Christ Church

#### *Christ Church*

**9:00 p.m.** Compline sung by the Christ Church Schola Cantorum  
Stephen Kennedy, director  
(Organ prelude begins at 8:50 p.m.)

## MONDAY, OCTOBER 1

#### *Christ Church*

**9:00 a.m.–Noon** Jacques van Oortmerssen master class

## TUESDAY, OCTOBER 2

#### *Hatch Hall, Eastman School of Music*

**6:00 p.m. and** Boston Early Music Festival Chamber Ensemble  
**8:30 p.m.** Paul O’Dette, *director*  
William Porter, *harpsichord*

Please note: Tickets are required for this event. To purchase, visit the Eastman Theatre Box Office, 433 East Main Street. (585-454-2100 or [www.rpo.org](http://www.rpo.org))

## PAPER ABSTRACTS

### Session I: The Eighteenth-Century Organist

*The Daily Life of a German Organist around 1750*  
Andrew Talle (Johns Hopkins University)

The lives of eighteenth-century musicians are notoriously difficult to reconstruct from available sources. Application letters and audition protocols, employment and account ledgers document extraordinary events, and seldom offer much insight into the matters that concerned professional musicians on a daily basis. Historians have sought to develop a composite picture by amalgamating the details provided in many different sources, but the image that emerges is inevitably diffuse. A detailed account of the life of a single musician over an extended period of time would be a welcome addition to the historical record.

Through recent archival research in Germany, I was able to discover an account book kept by an organist active in the mid-eighteenth century named Carl August Hartung (1723–1800). Hartung's only prior mention in the scholarly literature stems from his having briefly taught composition and theory to the teenaged Louis Spohr. The discovery of this previously unknown account book, however, suddenly makes him the best-documented German organist of the century. On 358 pristine pages Hartung recorded nearly every *Pfennig* he spent and received between the ages of 29 and 42, while serving as an organist in Cöthen (1752–1760) and Braunschweig (1760–1765). Though his life was unique, many of the activities, challenges, and rewards documented in the book were familiar to thousands of other musicians throughout the eighteenth century. In this presentation I will present what is known of C. A. Hartung's biography on the basis of his account book, focusing in particular on his diverse sources of income; his relations with students, colleagues, patrons, and family members; and his fascination with the music of J. S. Bach.

*The Students of J. S. Bach: The Curious Case of Matthias Sojka*  
Wm. A. Little (University of Virginia)

The paper consists of two parts. The first, introductory part will review briefly the history of research into the pupils of J. S. Bach, beginning with Bach's obituary and Forkel, and extending down through B. F. Richter, to the findings of Hans Löffler, whose final list appeared in 1953. Almost sixty years have passed since Löffler's death, and his list, although still valuable, is seriously outdated. The emergence of new documents and information over the past six decades warrants a new and comprehensive lexicon of all students of Bach, based on both earlier findings and new materials that have come to light since 1953.



The second and preponderant part of the paper will focus on the Czech organist and composer, Matthias Sojka, who was presumably a student of Bach in the late 1740s. I shall concentrate my remarks on Sojka, since his case ideally illustrates several of the problems that are encountered in evaluating early sources, determining the reliability of manuscripts, both extant and lost, judging the veracity of contemporary eyewitness reports, as well as a number of other issues, in which local lore must be weighed against documentary evidence.

## **Paper Session II: The Organ in Eighteenth-Century Germany**

*Bach's Report on Johann Scheibe's Organ for Leipzig's St. Paul's Church: A Reassessment*  
Lynn Edwards Butler (Vancouver, BC)

In November 1717, Johann Sebastian Bach was engaged to examine the newly rebuilt and enlarged organ at the University of Leipzig's St. Paul's Church. According to contemporary reports, Bach not only declared the organ to be without any major faults but could not praise it enough, noting especially the organ's rare, recently invented stops. Modern scholarship, however, has tended to agree with the assessment of Johann Andreas Silbermann (nephew of Saxony's most famous organ builder, Gottfried Silbermann), who on a visit to Leipzig in 1741 declared: "The tone and workmanship do not accord with the report of Herr Capellmeister Bach; the Pedal reeds are not worth a damn (*kein Teuffel nutz*)."

Scholars interpret Bach's report, written immediately after the examination, as lukewarm at best and, at worst, as severely critical of Johann Scheibe, the local Leipzig organ builder who moved, rebuilt, and enlarged the organ in a two-phase project in the years 1710 to 1712 and 1715 to 1716.

Scheibe's letters to the University provide a rare, behind-the-scenes glimpse into the circumstances prevailing at the time of Bach's examination. They reveal that Bach's comments were not pro forma—merely following the guidelines and language established by Andreas Werckmeister, for example—but, rather, actively engaged issues then existing between the builder and the University of Leipzig. Drawing on archival materials, my paper will demonstrate that Bach was not so much criticizing Scheibe as acting on his behalf, thus confirming the assertion reported by Forkel that Bach's intervention on behalf of organ builders "went so far that, when he found the work really good and the sum agreed upon too small, so that the builder would evidently have been a loser by his work, he endeavored to induce those who had contracted for it to make a suitable addition—which he in fact obtained in several cases."

*An Unkown Collection of Organ Dispositions from Bach's Circle*  
Peter Wollny (Bach-Archiv Leipzig)

In the late 1990s, the Sächsische Landes- und Universitätsbibliothek Dresden acquired a remarkable eighteenth-century manuscript that contains an edited

and slightly modernized version of Michael Praetorius's treatise on testing and keeping a newly built organ. The manuscript, obviously intended for publication, is furnished with a preface by the Mühlhausen cantor Johann Lorenz Albrecht (1732–1773) and an appendix with fifty-six dispositions of organs from Thuringia. A second appendix contains even more dispositions and highly interesting comments of important organs from towns such as Altenburg, Dresden, Eisenach, Freiberg, Halle, Merseburg, and Rötha. While the main body of the manuscript was all written by a single scribe (probably J. L. Albrecht himself), the second appendix is a miscellany of letters and papers in different sizes and written by different hands. In my paper I will give a preliminary overview of this source and try to trace its origins and provenance. Finally, I will focus on the second appendix and try to show that the information presented here was gathered by a person from Bach's immediate circle, who systematically collected material on the important organs in central Germany.

*The Trost Organ in Altenburg and Bach's Clavierübung III as Manifestations of the Triunophilia of Duke Frederick III of Saxe-Gotha*  
Gregory Butler (University of British Columbia)

In September of 1739 J. S. Bach played on the recently completed Trost organ in the Schlosskirche in Altenburg and attested to its excellence. Published at the end of the same month, the composer's monumental published collection of organ music, *Clavierübung III*, has always been linked with Bach's performance on that occasion although there is no proof to support such a hypothesis. At the same time, Bach scholars have pointed to the Trinitarian symbolism, some of it overt, which permeates the collection.

The richly adorned cartouche mounted above the key desk of the Trost organ includes a dedication by the *Landherr* of Saxe-Gotha, Duke Frederick III, headed by the words "to the triune glory of God." Eighteenth-century biographies of the prince make mention of his obsession with the Trinity and the symbolism around it, and in the Staatsbibliothek, Berlin there is a bibliographic entry for a pamphlet (no longer extant) referring to the *triumphilia* of the duke ("die dreifache Fürstenlust") as part of his birthday celebrations in 1740. In this paper I will link the façade of the Trost organ and a portion of the *Clavierübung III* collection that appears to have existed as a discreet entity independent of the collection as a whole with the *triumphilia* of the patron for whom both works of art were created.

*Johann Matthias Holzhey's Fight for a New Instrument: Newly Discovered Documents about Organ Building, Playing and Networking of Organists from Bach's Thuringia*  
Michael Maul (Bach-Archiv Leipzig)

The subject of my paper is Johann Matthias Holzhey (d. 1728), town organist in Schleusingen in southern Thuringia and apparently an ancestor of the south-German family of organ builders. Holzhey so far has not played any role in Bach scholarship and in musicology in general. To be sure, Holzhey neither left any

compositions (at least none have come down to us), nor does his name appear in the known Bach documents. What makes him nevertheless an important, if not unique, figure among the Thuringian organists is the fact that he left numerous manuscript documents about organ building, organ playing, and networking of organists. These documents originated from his continuous efforts and petitions to his supervisors to have a new organ built in his church, which kept him busy for more than twenty years. Since Holzhey was a student of Johann Michael Bach, his documents are of great value especially for Bach scholarship. And indeed among the numerous Thuringian organists that Holzhey asked for support for his plans to get a new organ at Schleusingen, we also find the name of the young Johann Sebastian Bach.

### **Paper Session III: Chorales, Preludes, and Fugues**

*What Is the Significance of the Manuscript Choral-Buch*

*Attributed to Bach in Sibley Library?*

Robin Leaver (Yale University)

In September 1936 Eastman's Sibley Library acquired a mid-eighteenth-century manuscript Choral-Buch identified on the spine, in a contemporary hand, as "Sebastian Bach's Choral-Buch." Similarly, in a different eighteenth-century hand, the titlepage declares: "Sebast. Bach, 4 Stimmiges Choralbuch." Contrary to this information, the melodies appear with figured bass, rather than with fully written-out inner parts. The chorales are given in a sequence similar to that found in contemporary Gesangbücher—beginning with the Sundays, festivals, and celebrations of the church year. The anthology was apparently intended as a source of organ accompaniments for congregational singing.

Spitta examined the manuscript briefly and concluded: "The volume exhibits, neither in Bach's handwriting nor in the composition of the chorales, a single trace of Bach's style or spirit." In 1981 Hans-Joachim Schulze examined the manuscript and identified the hand on the spine as that of Carl August Thieme (1721–1795), a pupil of Bach at the Thomasschule between 1735 and 1745. More recently, however, significant doubts have been raised about this identification. The watermark suggests a Dresden origin, dating from sometime around 1740.

The paper offers a description of the manuscript, an overview of its content, and a discussion of its significance as a possible witness to the practices of the circle of organists who studied with Bach in the 1740s.

*Bach and the Varied Stollen*

Russell Stinson (Lyon College)

This paper addresses an unexplored aspect of Bach's organ chorales, namely, his tendency when arranging tunes in bar form (AAB) to write a varied repeat of the "A" section of the melody, known as the *Stollen*, rather than restating it note for note. In writing bar-form chorales for the organ, Bach takes this tack



about a fourth of the time—and in a total of twenty-one different works—which apparently is a far higher percentage than in his vocal compositions. The reason for this discrepancy has to do with chronology and compositional influence, for most of Bach's organ works that include a varied *Stollen* seem to have been written at a very early date and in imitation of the north-German organ school. The latter conclusion is based on a survey of literally hundreds of bar-form organ chorales by Bach's predecessors and contemporaries.

Bach's preference for the varied *Stollen* is at its strongest in his so-called Neumeister chorales, where the variation techniques range from ornamentation to the use of a "migratory" cantus firmus. In the case of the miscellaneous chorale "Herzlich tut mich verlangen," BWV 727, Bach may have varied the *Stollen* to symbolize the chorale text, as Buxtehude does in his setting of "Durch Adams Fall." In "O Lamm Gottes, unschuldig," BWV 656, and the much later "Allein Gott in der Höh sei Ehr," BWV 676, invertible counterpoint is employed, in the manner of Johann Gottfried Walther.

*"Lent by me and never recovered": A Lost Homilius Manuscript Found*  
Ellen Exner (University of South Carolina)

Sometime before 1944, a rare manuscript of chorale preludes by one of J. S. Bach's students went missing from the private collection of Prof. George Benson Weston of Harvard University. Weston left a note about it on the single prelude he had personally copied out from it among items he later bequeathed to the Harvard Music Library. Somehow the lost manuscript made its way to the music library at Smith College where it remained relatively undisturbed until 2002.

A formal study of the manuscript (VZOR H753) revealed that it contains several previously unknown chorale preludes by Gottfried August Homilius (1714–1785), many of which call specifically for organ plus obbligato instrument. The scribal hand and paper type indicate that the manuscript was produced in Homilius's immediate circle during his lifetime, rendering the collection a reliable witness to his compositional output and contemporary practice. Although Homilius is not famous among musicians today, his position in eighteenth-century musical life, as the Dresden Kreuzkantor and then Music Director in Dresden, identifies him as one of the most prominent Protestant composers in the German-speaking lands—arguably more prominent in his time than J. S. Bach. Although Homilius's chorale preludes for organ alone are of interest in themselves, the number of obbligato preludes in this collection contribute substantially to the information we have concerning the diversity of practice in chorale preluding among Bach's students.

*Preludes and Fugues by Bach? Questions of Text, Genre,  
and Attribution in the Organ Works*  
David Schulenberg (Wagner College)

Of eighteen works traditionally designated Bach's "preludes and fugues" for organ, at least seven comprise something other than two distinct, paired movements.

Eight or more exist in alternate versions whose chronology or authorship is uncertain; two are probably misattributed. Serious textual errors have been perpetuated; most editions incorporate anachronistic ornaments and other details.

Originally diverse in genre, these compositions were reworked over the course of Bach's career; the very idea of the two-movement prelude and fugue emerged in the process. Some nevertheless retained echoes of the seventeenth-century multi-sectional prelude; the transformation of certain pieces to conform with the new genre was probably completed only by copyists.

Nineteenth- and twentieth-century editors continued an eighteenth-century tradition of "improving" texts that began with Bach himself. But posthumous embellishment and updating of notation, accidentals, and voice-leading reflected later assumptions about musical style and performance practice. A fuzzy understanding of music history and of Bach's style—originally within the same small circle of Berlin organists—may also have led to the misattribution of two pieces, including the D Minor "toccata and fugue."

Case studies of mistaken readings of text, genre, and authorship show that these were plausible at the time because each conformed with an accepted view of Bach's style, if not of Bach himself. To avoid repeating such mistakes, editing might be viewed as an exercise as much in reception history as in establishing a text; understanding past editorial decisions is an essential part of the process.

### **Paper Session IV: Organ and Harpsichord**

*Keyboards, Bachs, and Berlin: Keyboard Instruments and Members of the Bach Family at the Court of Frederick "the Great"*

Mary Oleskiewicz (University of Massachusetts, Boston)

2012 marks the 300th anniversary of the birth of King Frederick "the Great" (1712–1786). This presentation reevaluates Frederick as a keyboard collector and patron of keyboard music, identifies keyboard instruments (extant and lost) on which members of the Bach family may have performed, and illustrates the architectural spaces in which the Bachs or their music was heard.

Frederick studied harpsichord as a youth and collected keyboard instruments throughout his life. As Crown Prince and later king he maintained eight residences; one or more spaces in each were designed as music rooms. The most famous, in the palace of Sanssouci, was completed in 1747, shortly before J. S. Bach's visit.

Frederick furnished each music room with a keyboard instrument. Palace inventories and court records document the makers, types, cost, and precise locations of many instruments, among them fortepianos, harpsichords, and spinets that Frederick purchased from various German and English makers. He also inherited several instruments, including the Schnitger organ built for Charlottenburg.



My presentation will also address Frederick's sisters Amalia and Wilhelmine as keyboardists and patrons of keyboard music at court. Like Frederick, Amalia both commissioned and received dedications of keyboard works by Bach family members; she also commissioned two house organs.

*Continuo Practice in the Bach Passions*  
Matthew Dirst (University of Houston)

Over the last twenty years, “dual accompaniment” continuo has become common among leading practitioners of the Bach cantata repertory. More suggestion than prescription, this idea (as expounded in the literature by Laurence Dreyfus and others) generally results in the realization of rhythmically active bass lines on the harpsichord and sustained lines on the organ, with both instruments occasionally sounding together. Performances of the Bach Passions, in contrast, still rely overwhelmingly on organ as the sole chordal continuo instrument, despite original harpsichord and lute parts for these works and compelling evidence that Bach used the harpsichord regularly in his church music.

The first part of this paper offers a historical explanation for this anomaly, whose roots can be traced back to ideas about Bach, the organ, and continuo practice that became widespread in the early nineteenth century, when the Matthew and John Passions (though not the cantatas) were revived. This significantly expands Dreyfus's (1987) critique of the bias against harpsichord in Bach's sacred music, which he ascribes largely to Philipp Spitta's long influence. The second part of this paper proposes various ways of highlighting, in our own practice, the distinct roles that Bach and his contemporaries assigned to the primary continuo instruments in such music. My principal interest here is the subtle distinction between organ and harpsichord continuo in German concerted music, as suggested by the music itself and as described by writers of this time, including Heinichen, Mattheson, Kittel, and others.

### **Paper Session V: The Organist as “Concertist”**

*Did J. S. Bach Write Organ Concertos? Apropos the Prehistory of the Cantata  
Movements with Obligato Organ*  
Christoph Wolff (Harvard University)

Bach's cantata movements involving obligato organ and his harpsichord concertos are well documented by original manuscripts. There exist, however, no musical sources that transmit concertos by Bach composed for organ with orchestral accompaniment. At the same time, one must wonder whether there may not be at least some indirect evidence for such works.

This paper will discuss the implications of a Dresden newspaper report from September 1724 that describes Bach performing concertos on the new Silbermann organ of the Sophienkirche with instrumental accompaniment. Moreover, a reexamination of the manuscript for the D Minor concerto BWV 1052a, prepared

by C. P. E. Bach, suggests that this version of the concerto is not an independent keyboard arrangement by Bach's second son of a lost d-minor violin concerto, but rather an early version of BWV 1052 by the composer himself. A similar case can be made for the concerto BWV 1053 so that the compositional history of J. S. Bach's keyboard concertos appears in a new light.

*Representations of Heaven in the Obligato Organ Cantatas of J. S. Bach*  
Matthew Cron (Sudbury, MA)

Among J. S. Bach's surviving sacred cantatas there are eight instrumental movements where the organ takes on an obbligato role. Primarily in concerto form and often found in later harpsichord concertos, these movements are well-known examples of Bach's use of the organ in concerted works. Less well known are the remaining twenty-five movements from the extant cantatas, where the organ adds an obbligato line to an aria, duet, or chorus. While the use of a concerto movement in an obbligato organ cantata appears to be unique to Bach, there are several hundred arias, duets, and choruses with obbligato organ found in sacred cantatas written by other eighteenth-century composers. The text and music of these other obbligato organ cantatas provide valuable insight into Bach's use of the organ in concerted works with voices.

This paper will focus on one aspect of the eighteenth-century obbligato organ cantata: the organ as a representation of heaven. Through an examination of iconography, treatises, and specific cantatas by Bach and his contemporaries, I will argue that this association of the organ with heaven informs our understanding of Bach's use of the organ in his sacred cantatas.

# ORGAN SPECIFICATIONS

## Christ Church

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

### CLAVIATURA

#### PRIMA

16' Bourdun  
8' Principal  
8' Hohlflaut  
8' Qyintathon  
4' Octava Principal  
4' Flaut Travers  
3' Qyinta  
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 crafted 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.



## Christ Church

Hook & Hastings, op. 1573 (1893)  
Restored by David Wallace, Gorham, Maine;  
with Mark Austin, Rochester, New York (2012)

### Great

16' Double Open  
Diapason  
8' Open Diapason  
8' Doppel Flote  
8' Viola da Gamba  
4' Octave  
3' Twelfth  
2' Fifteenth  
3 rks. Mixture  
8' Trumpet

### Swell

16' Bourdon  
8' Violin Diapason  
8' Viola  
8' Stop'd Diapason  
4' Violina  
4' Flauto Traverso  
2' Flautino

8' Cornopean

8' Oboe  
Tremolo

### Choir

8' Geigen Principal  
8' Dulciana  
8' Melodia  
4' Flute d'Amour  
2' Piccolo  
8' Clarinet TC  
Tremolo

### Pedal

16' Open Diapason (wood)  
16' Bourdon  
8' Violoncello  
16' Trombone  
(W. A. Johnson, 1865)

### Couplers

Great to Pedal  
Swell to Pedal  
Choir to Pedal  
Swell to Great  
Choir to Great  
Swell to Choir  
  
Manual Compass: 58 notes  
Pedal Compass: 27 notes  
Detached and reversed console  
2 combination pedals  
Great to Pedal reversible  
Bellows signal  
Tracker action with tracker-  
pneumatic on notes 1-24 of  
Great and Swell

## Memorial Art Gallery, University of Rochester

500 University Avenue, Rochester, New York  
Italian Baroque organ by unknown builder (c. 1660-1770)  
Restored by Gerald Woehl, Marburg, Germany (2005)

### Manual

(compass: CDEFGA-c<sup>m</sup>)  
Principale bassi 8 (C wood, from  
D in façade)  
Principale soprani 8  
Ottava (4')  
Decimaquinta (2' treble  
reconstructed pipes)  
Decimanona (1 1/3')  
Vigesima Seconda (1')  
Vigesima Sesta e Nona  
(1/2' and 1/3')  
Flauto in ottava (4')  
Flauto in duodecima (2 2/3')  
Flauto in XVII (1 3/5', from F)  
Voce Umana (from D)  
Tromboncini bassi  
Tromboncini soprani

### Pedal

(pull-down compass: CDEFGA-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 (birdsong)  
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 (c4)  
16' Trompet  
8' Trompet  
8' Baarpfeife

### Swell

8' Principal  
8' Gedeckt  
8' Viol di gamba  
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' Gedackt  
8' Quintadena  
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' Posaune  
8' Trompet  
4' Trompet

### Couplers

Swell to Great  
Oberwerk to Great  
Swell to Oberwerk  
Great to Pedal †  
Swell to Pedal  
Oberwerk to Pedal †

\* Some pipes transmitted  
from other stops

Variable Tremulants  
Wind Stabilizer  
Manual 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  
Sequencer Back piston  
and toe stud  
Coupler reversible toe studs



## PRESENTER AND PERFORMER BIOGRAPHIES

**Robert Bates** is Professor of Organ at the Moores School of Music, the University of Houston. He received his PhD in musicology from Stanford University, where he also served as University Organist. He is currently a Fellow of the Institute of Sacred Music and Senior Research Scholar at Yale University, where he is completing a book on the history of the French Renaissance organ, based on builders' contracts from the sixteenth century. He has won prizes for organ performance in Fort Wayne, San Antonio, Detroit, and Bruges, and has also been awarded the Prix d'Excellence and the Prix de Virtuosité from the class of Marie-Claire Alain. A sought-after recitalist, he has performed solo recitals at many universities and churches throughout the United States, Mexico, Japan, and in Europe. He has recorded the complete organ works of Brahms, Daquin, and Correa de Arauxo (to be released). His three-CD set *Viaticum* contains eight of his own compositions. A live performance from the National Convention of the American Guild of Organists in 2000 is available on CD (*Robert Bates in Recital at Lagerquist Hall*, Gothic Recordings). He has recently recorded the complete works of Jehan Titelouze on an historic organ built in 1630 in Bolbec, France. Dr. Bates was recently the consultant for two major organ installations in the Houston area, an organ by Martin Pasi in the new Co-Cathedral of the Sacred Heart, and an organ by Paul Fritts at St. Philip Presbyterian Church. His music is published by Wayne Leupold Editions (ECS Publishing, Boston). He is represented by Penny Lorenz Artist Management.

**Edoardo Bellotti** is Professor of Organ at the Hochschule für Künste in Bremen, Germany, and is Visiting Professor of Organ at the Eastman School of Music during the Fall of 2012. A virtuoso organist and renowned improviser,

Bellotti performs at leading festivals and concert venues throughout the world. He is currently collaborating in a project of new organ music and visual art in Milan, in conjunction with the art installation of the American minimalist Dan Flavin. He has performed the complete works of César Franck, and has worked with orchestras in Italy and abroad, performing a wide spectrum of repertoire, including the Italian premiere of *Satyagraha* by Philip Glass. He is also considered a leading expert in the performance of Renaissance and Baroque keyboard music. He combines his international performing career with musicological research and teaching, publishing articles as well as new critical editions of music of the seventeenth and eighteenth centuries and he is a frequent guest lecturer at international conferences. He has been professor of organ at several important music schools in his native Italy and in Germany. He has made several critically acclaimed recordings on historical instruments, including *Promenade* (Loft Recordings), a recording of organ repertoire and original improvisations on the Eastman School of Music's Italian Baroque organ at the Memorial Art Gallery.

Baritone **Jesse Blumberg** is equally at home on opera, concert, and recital stages. Some of his recent engagements include *Niobe, Regina di Tebe* at Boston Early Music Festival, Bernstein's *Mass* at London's Royal Festival Hall, and performances with the New York Festival of Song. He has performed roles at Minnesota Opera, Pittsburgh Opera, Utah Opera, and Boston Lyric Opera, and made concert appearances with American Bach Soloists, Los Angeles Master Chorale, Charlotte Symphony, Apollo's Fire, and the Vail Valley Music Festival. Jesse has toured with the Mark Morris Dance Group and the Waverly Consort, and has performed recitals for the Marilyn Horne Foundation. An active



performer of new music, he has premiered important works by Lisa Bielawa, Tom Cipullo, and Ricky Ian Gordon, and works closely with several other renowned composers as a new member of the Mirror Visions Ensemble. His 2011–2012 season included debuts with Anchorage Opera and the Georgia Symphony Orchestra, and return engagements with American Bach Soloists, New York Festival of Song, and TENET/Green Mountain Project. Jesse is also the founder and artistic director of Five Boroughs Music Festival, which brings chamber music of many genres to every corner of New York City.

The **Boston Early Music Festival (BEMF)** is universally recognized as a leader in the field of early music. Since its founding in 1980 by leading practitioners of historical performance in the United States and abroad, BEMF has promoted early music through a variety of diverse programs and activities, including an annual concert series that brings early music's brightest stars to the Boston and New York concert stages, and the biennial week-long Festival and Exhibition, recognized as "the world's leading festival of early music" (*The Times*, London). Through its programs BEMF has earned its place as North America's premier presenting organization for music of the Medieval, Renaissance, and Baroque periods and has secured Boston's reputation as "America's early music capital" (*The Boston Globe*).

The **Boston Early Music Festival Chamber Ensemble** was established in October of 2008 for the dedication of the Craighead-Saunders Organ as part of the Eastman-Rochester Organ Initiative in Rochester, New York, and delighted the public a month later at the inauguration of the Boston Early Music Festival Chamber Opera Series—which debuted in Boston with a semi-staged production of John Blow's *Venus and Adonis* and Marc-Antoine Charpentier's *Actéon*. The

BEMF Chamber Ensemble is a unique and intimate subset of the three-time Grammy-nominated BEMF Orchestra, and its creation was inspired not only by BEMF's annual Chamber Opera Series productions—which require far fewer instrumental forces than the thirty or more instrumentalists the BEMF Orchestra typically uses for BEMF's biennial, fully staged Baroque operas—but also by invitations from numerous colleague organizations. Depending upon the size and scale of the project at hand, the BEMF Chamber Ensemble is led by BEMF Artistic Directors Paul O'Dette and/or Stephen Stubbs, and features an assortment of the best Baroque instrumentalists from around the world.

**Gregory Butler** is Professor Emeritus of Musicology at the School of Music, University of British Columbia in Vancouver, and past president of the American Bach Society. He is the author of *J. S. Bach's Clavier-Übung III: The Making of a Print* and numerous articles on the first editions of Bach's works. He has also written extensively on Bach's concertos, and a book-length study on the concerted works is presently nearing completion. He is collaborating with his wife, Lynn Edwards Butler, on a study of the Leipzig organs and organ works of Bach. His interest in the instrumental music of Mozart's Salzburg years has led most recently to research on the Mannheim-Salzburg trip of 1777–78.

**Lynn Edwards Butler** is an organist and organologist with a special interest in the Baroque. She has played concerts on fine tracker organs in Canada, the United States, Europe, and Mexico, and is a Loft Recordings artist. In 1979 she cofounded and for the next twenty years directed the Westfield Center for Historical Keyboard Instruments. She has served as vice president of the American Bach Society from 2008 to 2012. Author of



numerous articles on the organ, Butler is currently writing a book-length study of organ builder Johann Scheibe of Leipzig. Her translation of *The Organs of J. S. Bach: A Handbook* (by Christoph Wolff and Markus Zepf) was published in 2012.

The **Christ Church Schola Cantorum** was founded in 1997 by Stephen Kennedy for the purpose of performing the weekly Office of Compline at Christ Church. The intent 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 each Sunday evening 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. Their 2004 debut recording was originally distributed by Gothic Records and has garnered considerable critical acclaim; it has been recently reissued and is available through the church. 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 by Loft Recordings in 2012. Currently in production is a recording of 19th-century French accompanied choral music (several works recorded for the first time ever) with Belgian keyboardist Joris Verdin playing Eastman’s vintage Mustel harmonium. 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.

**Matthew Cron** is a musicologist and organist with a PhD from Brandeis University. He has taught at Harvard University, the New England Conservatory of Music, and at Rutgers University, and has designed websites and online courses for Harvard University, the New England Conservatory of Music, and the University of Massachusetts, Amherst. He is presently Director of Music and Organist at Immanuel Lutheran Church of Amherst, a member of the Arts Online faculty of Rutgers University, and a Research Assistant at Harvard University.

**Hans Davidsson** served as professor of organ at the Eastman School of Music, and project director of the Eastman-Rochester Organ Initiative (EROI) from 2001 to 2012. From 1987 to 2005, he served as professor of organ at the School of Music at Göteborg University, and from 1994 to 2009 as the Artistic Director of the Göteborg International Organ Academy (GIOA), and he is the founder of the Göteborg Organ Art Center (GOArt). In 2007 he was appointed professor of organ at the Hochschule für Künste Bremen, and he is also the Director of the Arp Schnitger Institut für Orgel und Orgelbau at the same institution. In 2011 he was appointed Professor of Organ at the Royal Danish Academy of Music in Copenhagen, and in the fall of 2012, he started his work as a full-time faculty member at this institution. 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.

**Matthew Dirst** is the first American musician to win major international prizes in both organ and harpsichord, including first prize at the American Guild of Organists



Young Artist Competition (1990) and second prize at the Warsaw International Harpsichord Competition (1993). Noted for his stylish playing and conducting of Baroque music in particular, Dirst serves as Artistic Director of the Grammy-nominated period-instrument ensemble *Ars Lyrica* Houston and as Associate Professor of Music at the University of Houston. His degrees include a PhD in musicology from Stanford University and the *prix de virtuosité* in both organ and harpsichord from the French National Conservatory, where he spent two years as a Fulbright scholar. His publications on the music of J. S. Bach and its reception include a recent book from Cambridge University Press entitled *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn*.

**Ellen Exner** is Assistant Professor of Music at the University of South Carolina. She earned her PhD from Harvard University in 2010 with a dissertation entitled “The Forging of a Golden Age: King Frederick the Great and Music for Berlin, 1732 to 1756.” Current projects include editing the 1779 St. Luke Passion for the Carl Philipp Emanuel Bach: Complete Works Edition through the Packard Humanities Institute. Exner is also at work on a book manuscript based on her dissertation. As time permits, she freelances on modern, Baroque, and early classical oboes.

**Adrian Foster** holds the degree Bachelor of Music in composition from the University of Georgia, where he was a Presser Scholar. He is currently in his second year of studies for the degree Master of Music in organ performance and literature at the Eastman School of Music. His principle teachers have been William Porter, David Burton-Brown, Jolene Davis, and Gregg Bunn for organ; and Adrian P. Childs for composition. As a composer he has written music for the University of Georgia Philharmonic Orchestra and was a finalist in the 2010 ASCAP/Morton Gould Young

Composer Awards. As the keyboardist for the University of Georgia Collegium Musicum, Adrian accompanied the group at the 2011 Early Music America Young Performer’s Festival, in conjunction with the Boston Early Music Festival.

Soprano **Ellen Hargis** is one of America’s premier early music singers. She has worked with many of the foremost period music conductors of the world, including Andrew Parrott, Gustav Leonhardt, Daniel Harding, Jane Glover, Nicholas Kraemer, Harry Bickett, Simon Preston, Paul Hillier, Craig Smith, and Jeffrey Thomas. She has performed with the Saint Paul Chamber Orchestra, Washington Choral Arts Society, Long Beach Opera, Freiburg Baroque Orchestra, Tragicomedia, the Seattle Baroque Orchestra, and Emmanuel Music and the Mark Morris Dance Group. Ellen Hargis has performed at many of the world’s leading festivals including the Adelaide Festival (Australia), Utrecht Festival (Holland), Resonanz Festival (Vienna), Tanglewood, Festival Vancouver, the Berkeley Festival (California), and is a frequent guest at the Boston Early Music Festival. A prolific recording artist, she has recently recorded Bach’s St. Matthew Passion, and her recording of Lully’s *Thésée* and Conradi’s *Ariadne*, for CPO, were both nominated for a Best Opera Grammy Award. Ms. Hargis is also a stage director specializing in historical staging and movement. She is Stage Director in Residence for Haymarket Opera Company in Chicago, and is a frequent lecturer on Baroque gesture and rhetoric. Ellen Hargis teaches voice at Case Western Reserve University in Cleveland, is a Visiting Artist at the Eastman School of Music, and is Artist-in-Residence with the Newberry Consort at the University of Chicago and Northwestern University.

One of American’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 Orpheus 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 the Delos International, Gothic, Pro Organo, and Loft labels. Mr. Higgs holds degrees from the Manhattan School of Music, and the Performers' Certificate from the Eastman School of Music.

**Thatcher Lyman** holds degrees from Oberlin College and Conservatory in Oberlin, Ohio, the University of York, England, and the Eastman School of Music in Rochester, New York, where he is pursuing a DMA degree in Organ Performance under Dr. Hans Davidsson. His past organ teachers include James David Christie and Haskell Thomson. In 2009 Thatcher received Eastman's Gerald Barnes Award for Excellence in Pipe Organ. He was a finalist for the 2010 John R. Rodland Memorial Scholarship and won third prize in the 2012 American Guild of Organists' National Young Artists' Competition in Organ Performance (NYACOP). He is Director of Music at St. Mary's Church, and Assistant Director of the Schola Cantorum of Christ Church, both in downtown Rochester.

**Stephen Kennedy** is Director of Music and Organist of Christ Church, Rochester, Instructor of Sacred Music at the Eastman School of Music, and Instructor of Organ for Eastman's Community Music School. He is the founder and director of the Christ Church Schola Cantorum, a vocal ensemble that specializes in the weekly performance of Compline at Christ Church. This ensemble

is also offered as a course at the Eastman School of Music, has been featured in various national radio broadcasts, and has recorded on the ARSIS and Loft labels.

Stephen has appeared often as organ soloist in programs of standard repertoire as well as recitals consisting solely of improvisations. He has performed and lectured for local and regional events of the American Guild of Organists, and has given workshops on choral music, chant, and improvisation in the United States and abroad. He is also a composer of choral, instrumental, and chamber music, and has collaborated on numerous occasions with dancers and choreographers. 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.

**Robin A. Leaver** is Emeritus Professor of Sacred Music at Westminster Choir College, where he taught for almost twenty-five years; currently Visiting Professor at the Institute of Sacred Music, Yale University, and at Queen's University, Belfast, Northern Ireland. He is a past president of both the Internationale Arbeitsgemeinschaft für Hymnologie and the American Bach Society, and the author of numerous books and articles in the cross-disciplinary areas of liturgy, church music, theology, and hymnology, published in four continents, with significant contributions to Luther, Schütz, and Bach studies.

**Wm. A. Little** was born, raised, and educated in Boston, where he was a student of George Faxon and served as his assistant at The Church of the Advent and St. Paul's Cathedral. Other teachers included Everett Titcomb, Hugo Leichtentritt, and later Carl Weinrich and Robert Noehren. After receiving his PhD from the University of Michigan, his academic career began at Williams College, continued at Tufts University,

then at the University of Virginia from 1966 until 1996, when he retired as Professor of German and Music Emeritus. Much of Little's research has focused on the organ music of Felix Mendelssohn Bartholdy. In 1986 he was among the first to gain access to the Mendelssohn manuscripts in Kracow, Poland, that were presumed to have been lost in World War II. Subsequently, he published a critical edition of the *Complete Organ Works of Mendelssohn* (London: Novello, 1987–1990, 5 vols.). A companion volume to his edition of the organ works, *Mendelssohn and the Organ*, published by Oxford University Press (2010), was awarded the Organ Historical Society's first book award in 2011. Little has published widely on the organ works of Mendelssohn, Bach, Liszt, and Brahms, and he has lectured frequently at conferences and symposia in the United States, England, and Germany.

**Michael Maul** studied musicology, journalism, and business administration at the University of Leipzig. He received his doctorate in 2006 from the Albert-Ludwig University in Freiburg and was awarded the Gerhart-Baumann prize and the Award of the Sächsische Musikbund for his doctoral dissertation on Baroque opera in Leipzig 1693–1720 (published in 2009). He has published widely on various aspects of Bach's biography, on music of the seventeenth and eighteenth centuries, and has made several important discoveries including the aria "Alles mit Gott und nichts ohn' ihn" (BWV 1127) and the "Weimarer Orgeltabulatur." Maul is a lecturer at the University of Leipzig and the Musikhochschule Leipzig and a member of the directorate of the *Neue Bachgesellschaft*. In 2012 he published a book on the history of the Thomasschule Leipzig: *Dero berühmter Chor'—Die Leipziger Thomasschule und ihre Kantoren (1212–1804)*.

**Jason McStoots** has performed around the world and throughout the United States in

opera, oratorio, and recital. He has been described by critics as "a natural, a believable actor, and a first-rate singer," "light and bluff, but neither lightweight nor bland, and with exemplary enunciation," and as having "a silken tenor voice" and "sweet, appealing tone." Recent appearances include a Japanese tour of Bach's St. Matthew Passion and his European debut in the *Christmas Oratorio*, with the Bach Ensemble in Belgium, both under the direction of Joshua Rifkin; Monteverdi's *The Return of Ulysses* and the 1610 Vespers, in Seattle under Stephen Stubbs's direction; and Handel's *Acis and Galatea* with the Boston Early Music Festival. He has appeared with such groups as Boston Lyric Opera, Pacific Musicworks, Boston Camerata, Handel Choir of Baltimore, New Haven Symphony, Tragicomedia, and the Tanglewood Music Center. He can be heard on recordings with Blue Heron, Cut Circle, and Handel and Haydn, as well as on the Grammy-nominated recording of Lully's *Pysché* and on the newly released discs of works of Charpentier and John Blow with the Boston Early Music Festival on the CPO label. McStoots is also a voice teacher and up-and-coming stage director. He teaches at Brandeis University, where he recently restarted the dormant opera workshop project. He has staged productions of Purcell's *Dido and Aeneas*, Strauss's *Die Fledermaus*, and Menotti's *Amahl and the Night Visitors*.

**Robert Mealy** is one of America's most prominent historical string players; his playing has been praised by the *Boston Globe* for its "imagination, taste, subtlety, and daring." He has recorded and toured with many ensembles both here and in Europe, including Les Arts Florissants, Tafelmusik, American Bach Soloists, Sequentia, and Tragicomedia. A frequent concertmaster and soloist in New York, Mr. Mealy performs regularly in Trinity Wall Street's weekly series of Bach cantatas. He has led the Boston Early Music



Festival Orchestra since 2004 in three Grammy-nominated recordings and many festival performances, including a special appearance in Fall 2009 at Versailles. He has also toured to Moscow with the Mark Morris Dance Group, and accompanied Renée Fleming on the David Letterman Show. A devoted chamber musician, he directs Quicksilver, whose debut CD was hailed as “breakthrough of the year” by the *Huffington Post*. He is also a member of the King’s Noyse and the Medieval quartet Fortune’s Wheel. Mr. Mealy was recently appointed Director of Historical Performance at The Juilliard School. He is also a professor at the Yale School of Music, where he directs the postgraduate Baroque ensemble. In 2004 he received Early Music America’s Binkley Award for outstanding teaching and scholarship. He has recorded over eighty CDs on most major labels.

**Daniel R. Melamed** is Professor of Musicology at the Indiana University Jacobs School of Music. He is the author of *Hearing Bach’s Passions* and *J. S. Bach and the German Motet*, co-author (with Michael Marissen) of *An Introduction to Bach Studies*, and editor of the essay collections *Bach Studies 2* and *J. S. Bach and the Oratorio Tradition* (Bach Perspectives, 8). He has published articles on Bach, the Bach family, and Mozart opera, and edited musical works from the seventeenth and eighteenth centuries. He has served as an editor of the *Journal of Musicology* and as vice president of the American Bach Society.

**Amanda Mole** is originally from Holden, Massachusetts and is currently pursuing a Doctor of Musical Arts studying with David Higgs at the Eastman School of Music. In May of 2011, Amanda graduated from the Yale Institute of Sacred Music and the School of Music with a Master of Music degree in Sacred Music and Organ Performance. In addition to her degree, Amanda was the only candidate

in her class to receive the Church Music Studies certificate. Prior to Yale, she earned a Bachelor of Music degree at Eastman studying with William Porter. Amanda has also participated in master classes with Jon Laukvik, Ludger Lohmann, and Harald Vogel, among others. She is a five-time winner of the American Baptist Scholarship and a seven-time winner of the National Religious Music Week Scholarship. Amanda currently serves as the Director of Music at Christ Episcopal Church in Pittsford, New York.

**Paul O’Dette** has been described as “the clearest case of genius ever to touch his instrument” (*Toronto Globe and Mail*). He has given solo concerts at dozens of major international festivals across the world while maintaining an active international career as an ensemble musician. Best known for his recitals and recordings of virtuoso solo lute music, Mr. O’Dette has made more than 130 recordings, many of which have been nominated for *Gramophone’s* “Record of the Year” Award; *The Bachelor’s Delight: Lute Music of Daniel Bacher* was nominated for a Grammy as “Best Instrumental Soloist Performance (without Orchestra)” in 2006. Mr. O’Dette is also active conducting Baroque operas. In 1997 he directed performances of Luigi Rossi’s *L’Orfeo* with Stephen Stubbs at Tanglewood, the Boston Early Music Festival (BEMF), and the Drottningholm Court Theatre in Sweden. They have since codirected all BEMF operatic performances, including Cavalli’s *Ercole Amante* (1999), Lully’s *Thésée* (2001) and *Psyché* (2007), Conradi’s *Ariadne* (2003), Mattheson’s *Boris Goudenow* (2005), Monteverdi’s *L’incoronazione di Poppea* (2009), and Steffani’s *Niobe, Regina di Tebe* (2011). Three of these operas have been recorded on the CPO label, and all three were nominated for a Grammy in the “Best Opera Recording” category: *Ariadne* in 2005, *Thésée* in 2007, and *Psyché* in 2008. Mr. O’Dette has also conducted



performances of Cavalli's *Apollo e Dafne* and *La Virtù de' Strali d'Amore*, Clarke's *Island Princess*, and Franck's *Cecrops*. In addition to his activities as a performer, Paul O'Dette is an avid researcher, having worked extensively on the performance practices and sources of seventeenth-century Italian and English solo song, continuo practices, and lute music. He has published numerous articles on issues of historical performance practice, and co-authored the John Dowland entry in the *New Grove Dictionary of Music and Musicians*. Paul O'Dette is Professor of Lute and Director of Early Music at the Eastman School of Music and Artistic Co-Director of the Boston Early Music Festival.

**Mary Oleskiewicz**, Associate Professor at the University of Massachusetts, is a performer on historical and modern flutes and an authority on the music of Johann Joachim Quantz, Frederick "the Great," and the Bach family. In 2011 she published a major new study reevaluating Frederick's court music and personnel and those of Brandenburg-Schwedt: "Music at the Court of Brandenburg-Prussia" (in *Music at German Courts*, Boydell and Brewer). She has contributed critical editions to Carl Philipp Emanuel Bach: The Collected Works as well as articles for the *Grove Dictionary of Musical Instruments*, the *Händel-Lexikon*, and other publications. For two years Mary resided in Berlin as a Research Fellow of the Alexander von Humboldt Foundation, and taught musicology as Visiting Professor at the University of the Arts Berlin (UdK). She has also held fellowships from the Deutscher Akademischer Austausch Dienst (DAAD) to research music at the eighteenth-century Saxon court. Her recordings appear on the Hungaroton Classic and Naxos labels; in 2012 she received critical acclaim for the recording Quantz: Seven Flute Sonatas (HCD 32617). For the tercentenary of King

Frederick's birth (2012) she has released Seven Flute Sonatas by Frederick "The Great" (HCD 32698), recorded in the historic music room of Sanssouci Palace. Her edition of these works is forthcoming from Breitkopf & Härtel.

**Jacques van Oortmerssen** has been a prominent figure in the organ world for many years. He is internationally renowned for his versatility and particularly for his performances of the music of J. S. Bach. He was appointed Professor of Organ at the Amsterdam Conservatory in 1979, at an exceptionally young age, and, in 1982, succeeded Gustav Leonhardt as Organiste-Titulaire of the Waalse Kerk in Amsterdam.

Jacques van Oortmerssen enjoys an international reputation as both soloist and pedagogue, in which context he is regularly invited to teach at universities and conservatories throughout the world. A former visiting Professor of Organ at the universities of Gothenburg and Helsinki, as well as at the Conservatory of Lyon, van Oortmerssen was nominated Guest Professor of Organ (Betts Fellow) at the University of Oxford during the academic year 1993–94. In 2012 he received an Honorary Doctorate from the Sibelius Academy in Helsinki. He regularly performs throughout Europe, North and South America, Africa, Japan, and South Korea, and is frequently invited to play at prestigious international festivals such as the BBC Proms, the City of London Festival, and the Prague Spring Festival. As a recording artist, van Oortmerssen has been featured on more than fifty CD releases for prominent international labels, as well as broadcasting on both radio and television. He is presently under contract to Challenge Classics, for whom he is recording the complete organ works of J. S. Bach; a project which has generated significant international interest and recognition.

**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.

**David Schulenberg** is the author of *The Keyboard Music of J. S. Bach* and of the textbook and anthology *Music of the Baroque*. Among his numerous other publications are editions of keyboard sonatas and concertos by Carl Philipp Emanuel Bach and articles on music by William Byrd and Johann Jacob Froberger. His book *The Music of Wilhelm Friedemann Bach* appeared in 2010 in honor of the composer's three hundredth birthday; he is currently working on a book on the music of C. P. E. Bach (born in 1714). Schulenberg has received grants and fellowships from the American Bach Society, the American Council of Learned Societies, and the Japan Society for the Promotion of Science. Vice-president of the Boston Clavichord Society, he has recorded as a harpsichordist and fortepianist on several CDs with baroque flutist Mary Oleskiewicz. Schulenberg is chair of the Music Department at Wagner College in New York City; he also teaches in the Historical Performance program at The Juilliard School. His edition of the preludes and fugues of J. S. Bach is forthcoming in the new Breitkopf & Härtel series of the composer's organ works. Further editions, articles, and tools

for Bach research are online at <http://www.wagner.edu/faculty/dschulenberg/>.

**Joel Speerstra** teaches organ and clavichord at the Academy of Music and Drama at the University of Gothenburg, where he is also a researcher and the publications director at the Göteborg Organ Art Center. He is active as an instrument builder, performer, and musicologist. He studied organ with William Porter and David Boe at Oberlin Conservatory before continuing in Europe on several grants that allowed him to study organ and clavichord with Harald Vogel, as well as instrument building with John Barnes. His doctoral project led to the reconstruction of the Gerstenberg pedal clavichord, and a book published in 2004 by the University of Rochester Press: *Bach and the Pedal Clavichord: An Organist's Guide*. He has given performances and presentations for the British, Boston, and German Clavichord Societies, and the international clavichord symposia in Magnano. Speerstra is also a regular member of the Organ Academies in Gothenburg and Smarano. His research on the pedal clavichord was recently awarded the national prize in musicology from the Swedish Academy of Music.

**George B. Stauffer** is Dean of the Mason Gross School of the Arts and Professor of Music History at Rutgers University. Educated at Dartmouth College, Bryn Mawr College, and Columbia University, he is known for his writings on the music of the Baroque Era and the life and works of J. S. Bach in particular. He has published eight books, including most recently *J. S. Bach: The Mass in B Minor* (Yale University Press, 2003) and *The World of Baroque Music* (Indiana University Press, 2006). He is currently at work on the volume *Why Bach Matters* for Yale University Press. Stauffer has held Guggenheim, Fulbright, ACLS, and Bogliasco fellowships and has contributed to *Bach-Jahrbuch*, *The New Grove Dictionary of*

*Music and Musicians*, *The New York Times*, and many other American, European, and Asian publications. He is a former president of the American Bach Society and currently serves as General Editor of its publication. As an organist, Stauffer studied with Robert Elmore, John Weaver, and Vernon de Tar, and served as Chapel Music Director and University Organist at Columbia University from 1977 to 1999. He is currently General Editor for the Wayne Leupold Edition of the complete organ works of J. S. Bach.

**Russell Stinson** is the Josephine Emily Brown Professor of Music and College Organist at Lyon College in Batesville, Arkansas. His numerous publications on the music of J. S. Bach include monographs on the Orgelbüchlein and the Great Eighteen chorales. His latest book, *J. S. Bach at His Royal Instrument: Essays on His Organ Works*, is scheduled for publication this fall by Oxford University Press.

**Andrew Talle** is a member of the musicology faculty at the Peabody Conservatory and a Gilman Scholar at The Johns Hopkins University. He studied cello and linguistics at Northwestern University and musicology at Harvard University. He is currently working on a book about the role of keyboard playing in German society in the early eighteenth century. His research is focused on J. S. Bach and seeks to illuminate the role Bach's music played in the lives of those who bought, sold, played, or heard it while the composer was still alive. He currently is editing *Bach and His German Contemporaries* (Bach Perspectives, 9) and a collection of excerpts from travel diaries written between 1700 and 1750 that feature the city of Leipzig, a project supported by a grant from the Alexander von Humboldt Foundation.

An exclusive recording artist for Sony Classical Masterworks, **Daniel Taylor** is one of the most sought-after countertenors

in the world and recognized as Canada's finest. He appears on more than 100 recordings on Sony, DG Archiv, Decca, Harmonia Mundi, BIS, Analekta, Teldec, Erato, and Universal. Daniel has performed with the New York Metropolitan Opera, Glyndebourne, Rome Opera, San Francisco Opera, Welsh National Opera, Montreal Opera, Canadian Opera, at the Edinburgh Festival and at the Royal Albert Hall/BBC Proms. He recently took a role in the world premiere of the Robert Lepage staging of Thomas Ades's *The Tempest*. He works with the Tonhalle Zurich, Toronto, Gothenburg, Rotterdam, St. Louis, and Cleveland Orchestras. In recital he has sung at the Wigmore Hall, in Beijing, Barcelona, and across North America. Daniel sang on Parliament Hill for Queen Elizabeth and the Prime Minister of Canada. Daniel is a Professor of Voice and Head of Early Music at the University of Toronto, Visiting Professor at the University of Ottawa, and Artist-in-Residence at the Opéra de Montréal. Daniel is Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music, which performs more than thirty concerts every year in concert halls all over the world. He is also Artistic Director of the Quebec International Festival of Sacred Music.

**Peter Williams** is a former student of Thurston Dart (Cambridge) and Gustav Leonhardt (Amsterdam), and currently a Vice President of the Royal College of Organists. His professorship in performance practice was the first at a British university (Edinburgh), where he was Director of the Russell Collection of Harpsichords, instigator of the Ahrend organ, and Dean of Music Faculty. From 1985 to 2001, he was Arts & Sciences Distinguished Professor at Duke University, North Carolina, and university organist. The LittD Cantab. was conferred on him in 1982 for publications. Peter Williams's playing has mostly been

on harpsichord, his writing mostly on organs. His first book was *The European Organ 1350–1850*. Other publications include *The Organ Yearbook* (which he founded in 1969), the organ articles for *The New Grove*, the two-volume *Figured Bass Accompaniment*, the handbook *Bach: Goldberg Variations*, the three-volume *The Organ Music of J. S. Bach* (now available in a revised edition), and a fundamentally new biography *J. S. Bach. A Life in Music*. His own favourite, perhaps, is *The Chromatic Fourth over Four Centuries of Music*. Forthcoming are *The King of Instruments* (for OHS) and *A New Theory of Music*. His editions include Eulenburg pocket scores (the *Art of Fugue* and *Musical Offering*, and Handel's op. 4 and op. 7 organ concertos).

Organist **Oliver Wolcott** is a senior undergraduate student in organ performance at the Eastman School of Music, where he studies the organ with David Higgs, as well as improvisation and harpsichord with William Porter. A native of Charlottesville, Virginia, Oliver has performed at several important venues, including National City Christian Church in Washington, DC; chapel of St. John's College in Cambridge, England; the Jack Singer Concert Hall in Calgary, Alberta; and Roskilde Cathedral in Denmark. He has won prizes in several competitions sponsored by the American Guild of Organists. For three years he was an annual guest on Central Virginia Radio WTJU's show devoted to the pipe organ, "The King of Instruments" hosted by Michael Latsko. In 2008, Oliver played the Charlottesville premiere of Stephen Paulus's work "Blithely Breezing Along," commissioned for the 2008 AGO "Organ Spectacular."

**Christoph Wolff** is Adams University Research Professor at Harvard University. Born and educated in Germany, he studied organ and historical keyboard instruments, musicology, and art history

at the Universities of Berlin, Erlangen, and Freiburg, taking a performance diploma in 1963 and the Dr. Phil. in 1966. He taught the history of music at Erlangen, Toronto, Princeton, and Columbia Universities before joining the Harvard faculty in 1976. At Harvard he served as Chair of the Music Department, Acting Director of the University Library, and Dean of the Graduate School of Arts and Sciences. He currently serves as Director of the Bach-Archiv Leipzig, President of the Répertoire International des Sources Musicales, and on the faculty of The Juilliard School. The recipient of many awards and several honorary degrees, he is a Fellow of the American Academy of Arts and Sciences, the American Philosophical Society, the Sächsische Akademie der Wissenschaften, and an honorary member of the Mozarteum Salzburg. He has published widely on the history of music from the fifteenth to the twentieth centuries. His most recent books, *The Organs of J. S. Bach: A Handbook* (with Markus Zepf, trans. Lynn Edwards Butler) and *Mozart at the Gateway to His Fortune: Serving the Emperor, 1788–1791*, were published in 2012.

**Peter Wollny** (PhD Harvard University) is deputy director and senior research fellow at the Bach-Archiv Leipzig and lecturer (Privatdozent) at Leipzig University. He has also taught at Humboldt-Universität Berlin, Technische Universität Dresden, and the Musikhochschule Weimar. He has edited several volumes of the *Neue Bach-Ausgabe*, is executive editor of C. P. E. Bach: *The Collected Works*, and is editor of the *Bach-Jahrbuch*. He has published widely on the music of the seventeenth to nineteenth centuries and recently finished a book-length study on the reception of Italian sacred vocal music in seventeenth-century Germany.



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