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.
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 will extend 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 Rochester Organ Initiative of the Eastman School of Music is assembling a collection of new and historic organs unparalleled in North America. An incomparable teaching resource, this collection offers access to organs of diverse styles and traditions to talented young musicians from around the world. Tourists, scholars, and music lovers are drawn to Rochester to hear the varied sounds of these extraordinary instruments.

In its short twelve-year history, EROI has completed an initial phase that has included the placement of four magnificent instruments in downtown Rochester. A historic Italian Baroque organ was installed in the University of Rochester’s Memorial Art Gallery in 2005. The Craighead-Saunders organ, closely modeled after a Lithuanian organ built by Adam Gottlob Casparini in 1776, was constructed and installed in Christ Church in 2008, in cooperation with the Episcopal Diocese of Rochester. Eastman also owns two vintage nineteenth-century American instruments, an 1896 Hook and Hastings organ housed in St. Mary’s Church, and an 1893 Hook and Hastings organ restored and installed in the chancel organ chamber of Christ Church in the summer of 2012. The EROI Project continues to work towards expanding the collection of high-quality organs in the Rochester area. The next phase of the project includes the construction of a new French symphonic organ modeled on Aristide Cavaillé-Coll’s late nineteenth-century instruments, the renovation of the historic E. M. Skinner organ housed in the Eastman School’s Kilbourn Hall, and the restoration and replacement of the School’s fourteen practice organs.

A central component of the EROI Project is outreach and education. Each autumn, EROI presents the EROI Festival, an international academic conference that features the collection of instruments in Rochester. The event has grown from humble beginnings into one of the premier organ conferences in the world. In addition, EROI sponsors Eastman student community concerts at local churches throughout the academic year.
From the Westfield Center

With its synesthetic title referring both to the visual and the aural, *Spectrum of Sound*, the 2013 EROI Festival embraces the sensual and visual richness of the organ. From its very beginnings the instrument was meant to dazzle the eye as much as the ear; and this festival, running in tandem with the Westfield Center International Organ Competition and Academy proves that the multifaceted art glints ever more fabulously into our own time.

I am thrilled to see and hear this year’s Festival dedicate much of its energy to the flourishing organ arts of the twentieth and twenty-first centuries, with particularly deserving attention paid, if in arrears, to the great Anton Heiller, whose students Peter Planyavsky and Christa Rakich will contribute greatly to our proceedings. After the keynote address by Hans-Ola Ericsson, another performer-composer we are glad to have quartered in North America these days, the spirited Martin Herchenröder’s opening multimedia concert/event will explore the visual and sonic over the last half-century of organ culture, a survey capped with a world premiere by Michael Pelzel.

We are also honored to have another cherished contributor to the long history of the organ, William Bolcom, in attendance, a composer whose endlessly imaginative works have challenged and enlightened us. In addition to these and other luminaries, a range of outstanding concerts and scholarly papers promises to entertain, inspire, and provoke us over the intense days of the Festival.

Meanwhile, twelve talented young organists who have been selected to participate in the Westfield Center International Organ Competition will be exploring our chosen theme of Cosmopolitan Encounters, itself a fitting description of the EROI Festival. The destinations will be three of Central New York’s, indeed the world’s, greatest organs—in Rochester and at Cornell University two-hours to the southwest in the Finger Lakes region, long stretches of wine country intervening for picturesque and gustatory adventures. We have assembled an outstanding international competition jury willing, like the contestants themselves, to travel great distances to join us for an event motivated, we hope, less by the imperatives of competition than the impulse to learn from one another. The Festival and Competition come together in Saturday afternoon’s final round held on the Craighead-Saunders Organ in Christ Church in Rochester, and the following day’s winners’ recital back in Ithaca on the reconstruction of Arp Schnitger’s instrument for Charlottenburg Chapel in Berlin.

As outgoing Executive Director of the Westfield Center for Historical Keyboard Studies, it has been my privilege to collaborate for the past several years with my colleagues at Eastman on their heroic initiative; one of the chief lessons I will draw from the 2013 EROI offerings is that artistically conceived and carefully
executed instruments of any period welcome repertoires and performers from across the ages. This year’s Festival proves that, thanks to the diverse efforts and talents of performers, composers, scholars, and instrument makers, the organ’s spectrum of sound and sight will continue to expand on its outer edges, and that previously missed nuances will come into sharper resolution from amongst its endless colors.

Annette Richards
Executive Director, The Westfield Center for Historical Keyboard Studies
Professor and University Organist, Cornell University

FROM THE DEAN

Dear Friends,

Welcome to the twelfth Eastman Rochester Organ Initiative (EROI) Festival. Previous festivals have spotlighted such great organ composers of the past as Buxtehude, J. S. Bach, and Mendelssohn. This year we explore music written from 1940 to the present day – a period that has produced some of the most original, virtuosic, and colorful organ compositions in the repertoire. During this weekend, you will hear music by Messiaen and Hindemith, Ligeti and Cage, and many other composers.

Many of the organ world’s outstanding performers and scholars will be in Rochester for our Festival, which includes a keynote address by Hans-Ola Ericsson, recitals by members of Eastman’s brilliant organ faculty and distinguished guest artists, and two guest composers: Germany’s Martin Herchenröder and American Pulitzer Prize winner William Bolcom. We’ll also honor another major twentieth-century organ composer, Anton Heiller, who would have been 90 this year.

We are also pleased to include a number of events by our cosponsors during this Festival. The Westfield International Organ Competition and Academy will spotlight outstanding young performing talent; and two of our concerts are part of the First Niagara Rochester Fringe Festival, one of our city’s newest and most exciting cultural events.

As always with the EROI Festival, we promise you will leave intellectually edified and musically inspired.

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

We are thrilled that you have decided to join us for this year’s EROI Festival, “Spectrum of Sound: Aspects of Organ Music Since 1940.” We are mindful that many of you have taken the time to attend this Festival just as your academic programs, churches, and businesses are gearing up for a new program year, but nevertheless we are glad you are here, and are confident that our fabulous students and local volunteers will make this event an enriching experience for you.

Over the years, EROI festivals have taken many themes, but never before have we offered a program dedicated to the music of our time. This year’s event is meant to be a sampling of different topics and musical styles that is reflective of the eclecticism of twentieth-century organ culture.

We are pleased to welcome a fantastic lineup of performers, composers, and scholars, true movers-and-shakers in the world of contemporary organ music who will no doubt challenge and enlighten us in the coming days. We are also honored to overlap with two exciting events, the Westfield International Organ Competition and the Rochester Fringe Festival, which together will enrich and expand our program.

Thank you for coming. We look forward to sharing another memorable EROI Festival with you!

David Higgs, Chair and Professor of Organ
Edoardo Bellotti, Associate Professor of Organ, Harpsichord, and Improvisation
Nathan Laube, Assistant Professor of Organ
Annie Laver, EROI Festival Director and Instructor of Organ Literature and Keyboard Technique
Thursday, September 26

Memorial Art Gallery

1:00 p.m.  Pre-conference event:
Recital by Westfield Academy Participants
(free with gallery admission)

Walk Atrium, Eastman School of Music

2:00–5:00 p.m.  EROI Festival Registration

Hatch Recital Hall, Eastman School of Music

5:00 p.m.  Welcome Remarks
Jamal Rossi, Dean, Eastman School of Music
David Higgs, Chair, Department of Organ, Sacred Music,
and Historical Keyboards
Keynote address
Hans-Ola Ericsson: Is There a Future for New Sounds?
—The Organ as a Tool for the Twenty-first Century

Rochester Club Ballroom

6:00 p.m.  Light dinner reception

Christ Church

8:00 p.m.  Pre-concert talk by Martin Herchenröder

Christ Church

8:30 p.m.  Rhythm and Color: Organ Music 1962–2012
Organ recital and multimedia presentation
by Martin Herchenröder

Program

“Les Mains de l’Abîme” from Livre d’orgue
France, 1952  Olivier Messiaen (1908–1992)

Volumina

Extempore

Souvenir
USA, 1983  John Cage (1912–1992)

Woman Dancer Listening to the Organ in a Gothic Cathedral
Germany, 1990; world premiere 1992 by Martin Herchenröder  Wolfgang Stockmeier (b. 1931)
**Étude-bagatelle II**
Michael Pelzel (b. 1978)
Switzerland, 2013; revised version; world premiere

**Toccata and Lament**
Martin Herchenröder (b. 1961)
Germany – USA, 2008; written for the Craighead-Saunders Organ at Christ Church

**10:00 p.m.**  Bus from Christ Church to Radisson

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**FRIDAY, SEPTEMBER 27**

**Downtown United Presbyterian Church**

**9:00 a.m.–12:30 p.m.**  Paper Session I
Martin Herchenröder, moderator
Andrew Shenton: *What Does God Sound Like?*
*Symbolic Meaning and Systematic Registration in Messiaen’s Organ Works*
William Bolcom: *Confessions of a Non-Organist*
Amy Bauer: *Let the Disease Become the Cure: Ligeti’s Utopian Organ Works*
Hans Davidsson: *Performing Ligeti’s Volumina*

**12:30 p.m.**  Lunch

**1:30–2:30 p.m.**  Paper Session II
Christa Rumsey, moderator
Peter Planyavsky: *Organ Works of Hindemith and Heiller—Instruments, Theme Design, and Background*
Mark Steinbach: *Heiller Variations: Posthumous Discoveries* (recital)

**Program**
Works by Anton Heiller (1923–1979)

*Passacaglia in C* (1940/42); Doblinger, 1995

“Freu dich sehr, o meine Seele” (1977/78); published in *Choralvorspiele zu Liedern des dänischen Gesangsbuchs*; Doblinger, 1986

Vorspiel – Choral – Nachspiel
Kleine Partita über das dänische Lied “Den klare sol går ned” (1977); Doblinger, 1981

I. 
II. Etwas frei
III. Etwas bewegter
IV. Etwas frei, sehr breite Viertel
V. Anhang für Flöte solo: Breit (frei)
   Anne Harrow, flute

3:00–4:45 p.m. Master class with Christa Rakich and Peter Planyavsky:
   Heiller and Hindemith organ works performed by Westfield Academy participants

4:45–5:30 p.m. Panel discussion on Heiller’s pedagogy with former
   Heiller students
   Judy Glass, Peter Planyavsky, Christa Rakich, Christa Rumsey,
   Carolyn Skelton, John Skelton, panelists
   Jay Peterson, moderator

High Falls Event Center

5:45 p.m. Conference Banquet

7:30 p.m. Bus from High Falls to Asbury First United Methodist Church

Asbury First United Methodist Church

8:00 p.m. Organ concert by David Higgs, Nathan Laube, and
   Douglas Reed, with Aaron James and Andrea Venet
   Works of William Bolcom and William Albright

Program

Chorale Prelude William Albright (1944–1998)
   Douglas Reed

Whistler Nocturnes Albright
   Chelsea Snow
   Falling Rocket
   Nocturne in Blue and Silver
   Douglas Reed, assisted by Aaron James

Praeludium for Organ and Vibraphone William Bolcom (b. 1938)
   Nathan Laube, organ
   Andrea Venet, vibraphone
From *Gospel Preludes:*

Bolcom

I. What a Friend We Have in Jesus!
XI. Sweet Hour of Prayer
XII. Free Fantasia on “O Zion, Haste” and “How Firm a Foundation”

David Higgs

9:15 p.m. Bus from Asbury First United Methodist Church to Radisson

**Saturday, September 28**

8:30 a.m. Bus from Radisson to Asbury First United Methodist Church

*Asbury First United Methodist Church*

9:00– Master class with Jon Gillock: Messiaen organ works
10:30 a.m. performed by Eastman students

10:45 a.m.– Master class with William Bolcom: Bolcom organ
12:15 p.m. works performed by Eastman students

12:30 p.m. Bus from Asbury First United Methodist Church to Rochester Club Ballroom

*Rochester Club Ballroom*

12:45 p.m. Lunch

*Christ Church*

1:45– Westfield Competition Final Round
5:30 p.m.

*Rochester Club Ballroom*

5:30 p.m. Reception and announcement of winners

*Christ Church (repeated at 8:00 p.m., 9:00 p.m., 10:00 p.m.)*

7:00 p.m. *Spirits Within:* Stephen Kennedy, organ improvisation; Marla Schweppe, projection

7:35 p.m. Bus from Christ Church to Third Presbyterian Church

*Third Presbyterian Church*

8:00 p.m. Organ and chamber orchestra concert featuring music of Heiller and Bolcom
Peter Planyavsky, Hans-Ola Ericsson, and Nathan Laube, organ
Edoardo Bellotti, harpsichord
Eastman Graduate Chamber Orchestra, Chaowen Ting and Peter Planyavsky, conductors
PROGRAM

Nachspiel from *Vespers* (1977)  
Anton Heiller (1923–1979)

*Partita “Vater unser im Himmelreich”* (1948)  
Heiller

*Tanz-Toccata* (1970)  
Peter Planyavsky, organ  
Heiller

*Double Concerto for Organ, Harpsichord, and Chamber Orchestra*  
Heiller

   Hans-Ola Ericsson, organ  
   Edoardo Bellotti, harpsichord  
   Peter Planyavsky, conductor  
   Eastman Graduate Chamber Orchestra

*Intermission*

Improvisation on a submitted theme  
Peter Planyavsky, organ

*Humoresk*  
William Bolcom (b. 1938)  
Nathan Laube, organ; Chaowen Ting, conductor  
Eastman Graduate Chamber Orchestra

9:35 p.m.  
Bus from Third Presbyterian Church to Radisson with stops at Christ Church

SUNDAY, SEPTEMBER 29

Morning: Option to attend morning worship at area churches

*Cominsky Promenade, Eastman School of Music*

Noon  
Box lunches available

*Messinger Hall 1, Eastman School of Music*

12:45–2:00 p.m.  
Paper Session III  
Martin Herchenröder, moderator  
Lars Gjerde: *The Forbidden Organ Concert*: Egil Hovland’s *Elementa pro Organo in Context*  
Randall Harlow: *Hyperorgan: Augmented Reality, Affordances and the Ecology of the Wondrous Machine*
2:00 p.m.  Bus from Eastman to Sacred Heart Cathedral

**Sacred Heart Cathedral**

2:30 p.m.  Recital by Jon Gillock

**Program**

Organ works of Olivier Messiaen (1908–1992)

La Résurrection du Christ (from *Livre du Saint Sacrement*)

Prière du Christ montant vers son Père (from *L’Ascension*)

Méditation V (from *Méditations sur le Mystère de la Sainte Trinité*)

La Joie de la Grâce (from *Livre du Saint Sacrement*)

Essai sur l’Éternité bienheureuse (from *Diptyque*)

Offrande et Alléluia final (from *Livre du Saint Sacrement*)

4:00 p.m.  Bus from Sacred Heart Cathedral to Ithaca

(box dinners available on the bus)

**Anabel Taylor Chapel, Cornell University campus**

7:00 p.m.  Westfield Competition Winners’ Recital

Reception to follow

Bus returns to Rochester at the conclusion of the concert
### Organ Specifications

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

<table>
<thead>
<tr>
<th>CLAVIATURA PRIMA</th>
<th>CLAVIATURA SECUNDA</th>
<th>PEDALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>8’ Unda Maris</td>
<td>8’ Principal Amalel</td>
<td>16’ Principal Bass</td>
</tr>
<tr>
<td>8’ Bourdun</td>
<td>8’ Principal Major</td>
<td>16’ Violon Bass</td>
</tr>
<tr>
<td>8’ Principal</td>
<td>8’ Flaut Major</td>
<td>12’ Full Bass</td>
</tr>
<tr>
<td>8’ Hohlflaut</td>
<td>8’ Octava Bass</td>
<td>8’ Octava Bass</td>
</tr>
<tr>
<td>8’ Qyintathon</td>
<td>8’ Flaut &amp; Quint Bass</td>
<td>8’ Flaut &amp; Quint Bass</td>
</tr>
<tr>
<td>4’ Octava Principal</td>
<td>4’ Flaut Minor</td>
<td>4’ Super Octava Bass</td>
</tr>
<tr>
<td>4’ Flaut Travers</td>
<td>2’ Octava</td>
<td>16’ Posaun Bass</td>
</tr>
<tr>
<td>3’ Qyinta</td>
<td>2’ Wald Flöt</td>
<td>* Reconstructed</td>
</tr>
<tr>
<td>2’ Super Octava</td>
<td>2’ Flasch Flöt</td>
<td>† Added</td>
</tr>
<tr>
<td>2’ Flasch Flöt</td>
<td>1 3/5’ Tertia</td>
<td></td>
</tr>
<tr>
<td>1 3/5’ Tertia</td>
<td>1’ Mixtura IV-I</td>
<td></td>
</tr>
<tr>
<td>1’ Mixtura IV-I</td>
<td>8’ Vox Humana*</td>
<td></td>
</tr>
<tr>
<td>8’ Trompet</td>
<td>16’ Dulcian †</td>
<td></td>
</tr>
<tr>
<td>16’ Bourdun</td>
<td>8’ Vox Humana*</td>
<td></td>
</tr>
<tr>
<td>8’ Principal</td>
<td>2’ Wald Flöt</td>
<td></td>
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<tr>
<td>4’ Principal</td>
<td>2’ Flasch Flöt</td>
<td></td>
</tr>
<tr>
<td>4’ Flaut Minor</td>
<td>1 3/5’ Tertia</td>
<td></td>
</tr>
<tr>
<td>4’ Octava Principal</td>
<td>1’ Mixtura III-IV</td>
<td></td>
</tr>
<tr>
<td>4’ Flaut Travers</td>
<td>2’ Octava</td>
<td></td>
</tr>
<tr>
<td>3’ Qyinta</td>
<td>2’ Wald Flöt</td>
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<tr>
<td>2’ Super Octava</td>
<td>2’ Flasch Flöt</td>
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<td>2’ Flasch Flöt</td>
<td>1 3/5’ Tertia</td>
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<tr>
<td>1 3/5’ Tertia</td>
<td>1’ Mixtura IV-I</td>
<td></td>
</tr>
<tr>
<td>1’ Mixtura IV-I</td>
<td>8’ Vox Humana*</td>
<td></td>
</tr>
<tr>
<td>8’ Trompet</td>
<td>16’ Dulcian †</td>
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</table>

The Craighead-Saunders Organ is a reconstruction of the historical organ preserved at the Dominican Church in Vilnius, Lithuania, built in 1776 by Adam Gottlob Casparini (1715–1788). The instrument was copied with the following exceptions: a second tremulant was added; the empty slider at the back on the Claviatura Secunda windchest was supplied with a 16´ Dulcian; a manual to pedal coupler was added; and the compass was extended by two notes in the manuals and in the pedal. All parts were manufactured by GOArt at the University of Gothenburg in Sweden with the exception of the bells for the glockenspiel and zimbelstern, which were cast by the Whitechapel Bell Foundry in England, and the case carvings, which were documented and reproduced by New Energy Works, Farmington (NY), the same firm that also built the new timberframe balcony for the organ.
**Christ Church**  
141 East Avenue, Rochester, New York  
Hook & Hastings – Boston, Massachusetts  
Op. 1573 (1893)  
Restored by David Wallace, Gorham, Maine, with Mark Austin, Rochester, NY (2012)

<table>
<thead>
<tr>
<th><strong>GREAT</strong></th>
<th><strong>COUPLERS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>16´ Double Open</td>
<td>Swell to Great</td>
</tr>
<tr>
<td>Diapason</td>
<td>Choir to Great</td>
</tr>
<tr>
<td>8´ Open Diapason</td>
<td>Swell to Choir</td>
</tr>
<tr>
<td>8´ Doppel Flute</td>
<td>Great to Pedal</td>
</tr>
<tr>
<td>8´ Viola da Gamba</td>
<td>Swell to Pedal</td>
</tr>
<tr>
<td>4´ Octave</td>
<td>Choir to Pedal</td>
</tr>
<tr>
<td>3´ Twelfth</td>
<td>Detached and reversed console</td>
</tr>
<tr>
<td>2´ Fifteenth</td>
<td>2 combination pedals</td>
</tr>
<tr>
<td>Mixture III</td>
<td>Great to Pedal reversible</td>
</tr>
<tr>
<td>8´ Trumpet</td>
<td>Bellows signal</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>SWELL</strong></th>
<th><strong>PEDAL</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>16´ Bourdon</td>
<td>16´ Open Diapason (wood)</td>
</tr>
<tr>
<td>8´ Violin Diapason</td>
<td>16´ Bourdon</td>
</tr>
<tr>
<td>8´ Viola</td>
<td>8´ Violoncello</td>
</tr>
<tr>
<td>8´ Stop’d Diapason</td>
<td>16´ Trombone</td>
</tr>
<tr>
<td>4´ Violina</td>
<td>(W. A. Johnson, 1865)</td>
</tr>
<tr>
<td>4´ Flauto Traverso</td>
<td></td>
</tr>
</tbody>
</table>
MANUAL (compass: CDEFGA-c’’’)
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
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  

<table>
<thead>
<tr>
<th>GREAT</th>
<th>OBERWERK</th>
<th>COUPLERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>16´ Principal *</td>
<td>16´ Quintadeen</td>
<td>Swell to Great</td>
</tr>
<tr>
<td>8´ Octave</td>
<td>8´ Principal</td>
<td>Oberwerk to Great</td>
</tr>
<tr>
<td>8´ Salicional</td>
<td>8´ Gedackt</td>
<td>Oberwerk to Swell</td>
</tr>
<tr>
<td>8´ Traversflöte</td>
<td>8´ Quintadena</td>
<td>Great to Pedal †</td>
</tr>
<tr>
<td>8´ Rohrflöte</td>
<td>8´ Baarpijp</td>
<td>Swell to Pedal</td>
</tr>
<tr>
<td>4´ Octave</td>
<td>4´ Octave</td>
<td>Oberwerk to Pedal †</td>
</tr>
<tr>
<td>4´ Spitzflöte</td>
<td>4´ Offenflöte</td>
<td>* Some pipes transmitted from other stops</td>
</tr>
<tr>
<td>3´ Quinte</td>
<td>2 2/3´ Nasat</td>
<td>Variable Tremulants</td>
</tr>
<tr>
<td>2´ Octave</td>
<td>2´ Octave</td>
<td>Wind Stabilizer</td>
</tr>
<tr>
<td>1 1/3´ Mixture IV-VI</td>
<td>2´ Blockflöte</td>
<td>Combination action by Aug. Laukuff:</td>
</tr>
<tr>
<td>8´ Cornet V (c4)</td>
<td>2 2/3´ Sesquialtera II</td>
<td>300 Levels</td>
</tr>
<tr>
<td>16´ Trompet</td>
<td>1 1/3´ Mixture V-VII</td>
<td></td>
</tr>
<tr>
<td>8´ Trompet</td>
<td>8´ Hornet</td>
<td>14 General pistons,</td>
</tr>
<tr>
<td>8´ Baarpfeife</td>
<td>8´ Vox Humana</td>
<td>1-7 duplicated on toe studs</td>
</tr>
<tr>
<td></td>
<td>8´ Trompeta</td>
<td>7 Manual divisional pistons</td>
</tr>
<tr>
<td>SWELL</td>
<td>PEDAL</td>
<td>3 Pedal divisional toe studs</td>
</tr>
<tr>
<td>8´ Principal</td>
<td>16´ Principal *</td>
<td>Sequencer with Next pistons and toe stud</td>
</tr>
<tr>
<td>8´ Gedeckt</td>
<td>16´ Subbaß *</td>
<td>1 Sequencer Back piston and toestud</td>
</tr>
<tr>
<td>8´ Violdigamba</td>
<td>8´ Octave</td>
<td>† Coupler reversible toe studs</td>
</tr>
<tr>
<td>8´ Voix Celeste (tc)</td>
<td>8´ Bourdon</td>
<td>Manual Compass: 58 notes</td>
</tr>
<tr>
<td>4´ Octave</td>
<td>4´ Octave</td>
<td>Pedal Compass: 30 notes</td>
</tr>
<tr>
<td>4´ Rohrflöte</td>
<td>2´ Nachthorn</td>
<td>Temperament: Kellner</td>
</tr>
<tr>
<td>2 2/3´ Nasat</td>
<td>2 2/3´ Mixture VI-VIII</td>
<td></td>
</tr>
<tr>
<td>2´ Gemshorn</td>
<td>32´ Posaune *</td>
<td></td>
</tr>
<tr>
<td>1 3/5´ Terz</td>
<td>16´ Pousane</td>
<td></td>
</tr>
<tr>
<td>1 1/3´ Mixture IV-VI</td>
<td>8´ Trompet</td>
<td></td>
</tr>
<tr>
<td>16´ Fagott</td>
<td>4´ Trompet</td>
<td></td>
</tr>
<tr>
<td>8´ Trompet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8´ Hautbois</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Third Presbyterian Church
4 Meigs Street, Rochester, New York
Austin Organ Company – Hartford, Connecticut

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

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

CHOIR
16´ Quintaton
8´ Violin Principal
8´ Gedackt
8´ Flauto Dolce
8´ Flute Celeste
4´ Principal
4´ Koppelflöte
2 2/3´ Nazard
2´ Blockflöte
1 3/5´ Tierce
1 1/3´ Larigot
III Mixture
8´ Trumpet
8´ Clarinet
4´ Schalmei
Tremulant

SOLO
8´ Hohlflöte
4´ Rohrflöte
IV Mixture
8´ Trompette Militaire
8´ Cor Anglais
4´ Clairon Militaire
Cymbelstern
Tremulant

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

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

Multi-level SSL combination action with piston sequencer
40 generals per level
5 divisionals per manual

Manual compass: 61 notes
Pedal compass: 32 notes
Electro-pneumatic action
asbury first united methodist church
1010 east avenue, rochester, new york
austin organ company – hartford, connecticut
op. 2215 (1956)

**great**
16´ violone
8´ principal
8´ spire flute
8´ flûte harmonique
4´ octave
4´ flûte
2´ superoctave
v cornet
vi-viii mixture
8´ trumpet
4´ clarion

**swell**
8´ gambe
8´ voix celeste
8´ cor de nuit
4´ italian principal
2´ waldflöte
1 1/3´ quinta
iv fourniture
16´ basson
8´ trompette
8´ hautbois

**positiv**
8´ prestant
8´ bourdon
4´ octave
4´ baarpijp
2 2/3´ nazard
2 2/3´ sesquialtera ii
2´ doublet
iv-vi mixture
8´ cromorne
8´ trechterregal

**pedal**
32´ bourdon
16´ prestant
16´ bourdon
8´ octave
4´ superoctave
iv mixture
16´ trombone
8´ trumpet

**couplers**
swell to great
positiv to great
swell to positiv
great to pedal
swell to pedal
positive to pedal

tremulant
wind stabilizer
great to pedal reversible
two pairs of combination pedals, adjustable at the
console; on and off for each
stop jamb

**great**
16´ violone
8´ principal diapason
8´ diapason conique
8´ harmonic flûte
8´ gemshorn
4´ octave
4´ nachthorn
2 2/3´ octave quint
2´ super octave
2´ fourniture iv

**swell**
2/3´ cymbal iii
8´ harmonic trumpet
(ch.)
bells

**asbury first united methodist church**
1010 east avenue, rochester, new york
austin organ company – hartford, connecticut
op. 2215 (1956)

**great**
16´ violone
8´ principal diapason
8´ diapason conique
8´ harmonic flûte
8´ gemshorn
4´ octave
4´ nachthorn
2 2/3´ octave quint
2´ super octave
2´ fourniture iv

**swell**
16´ lieblich gedeckt
8´ geigen diapason
8´ rohr flöte
8´ viola da gamba
8´ viola celeste
8´ flauto dolce

**couplers**
8´ flauto celeste
4´ principal
4´ wald flöte
2´ gedeckt
1 1/3´ plein jeu iv
16´ contra fagotto
8´ trompette
8´ oboe
4´ clarion
tremolo
CHOIR
16´ Quintaten
8´ Spitz Principal
8´ Bourdon
8´ Dolce
8´ Dolce Celeste
4´ Prestant
4´ Koppel Flöte
2 2/3´ Nazard
2´ Doubletche
2´ Flageolet
1 3/5´ Tierce
2 2/3´ Larigot
8´ Harmonic Trumpet
8´ Clarinet
4´ Schalmei
Tremolo

SOLO
8´ Hohl Flöte
8´ Gamba
8´ Gamba Celeste
8´ Cornet V (tc)
1´ Mixture V
8´ English Horn
16´ Bombarde
8´ Trompette
4´ Clarion
Tremolo

PEDAL
32´ Contra Bourdon
16´ Bourdon
16´ Violone (Gt.)
16´ Lieblich Gedect (Sw.)
16´ Quintaten (Ch.)
8´ Principal
8´ Violone
8´ Spitzflöte
8´ Quintaten
8´ Gedeckt
4´ Choral Bass
4´ Block Flöte (Ext.)
2´ Flute
2´ Mixture III
16´ Bombarde
16´ Contra Fagotto (Sw.)
8´ Trumpet
4´ Clarion

COUPLERS
By stop tablets with affected divisions’ stops
Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Solo/Antiphonal to Pedal 8, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Solo/Antiphonal to Great 16, 8, 4
Swell to Choir 16, 8, 4
Solo/Antiphonal to Choir 8
Choir to Swell 8
Solo/Antiphonal to Swell 16, 8, 4
Solo/Antiphonal to Swell 4
Great to Solo 8
Swell to Solo 16, 8, 4
Swell to Solo 4
Choir to Solo 8, 4
Solo 16, 4, Unison Off
Swell 16, 4, Unison Off
Great 16, 4, Unison Off
Choir 16, 4, Unison Off
Digital capture system by Peterson Electro-Musical Products, Inc., 99 levels of memory.
Electro-mechanical stop movement
6 Thumb pistons to Solo
5 Thumb pistons to Antiphonal
8 Thumb pistons to Swell
8 Thumb pistons to Great
8 Thumb pistons to Choir
8 Pistons to Pedal plus
1-8 on toe studs
1-4 on thumb pistons
3 Pistons to intermanual couplers
6 General pistons
1-6 on thumb pistons and toe studs
Solo/Antiphonal to Pedal reversible thumb piston
Swell to Pedal reversible thumb piston and toe stud
Great to Pedal reversible thumb piston and toe stud
Choir to Pedal reversible thumb piston
Swell to Choir reversible thumb piston
Swell to Great reversible thumb piston
Pedal combinations on any manual piston via stop tablet
Piston sequencer with 99 steps
Next and previous thumb piston
Next toe stud
Crescendo pedal with 4 adjustable sequences with bar-graph indicator
Sforzando thumb piston and toe pedal with indicator light
General Cancel thumb piston

Manual compass: 61 notes
Pedal compass: 32 notes
Electro-pneumatic action
<table>
<thead>
<tr>
<th></th>
<th><strong>HAUPTWERK</strong></th>
<th><strong>RÜCKPOSITIV</strong></th>
<th><strong>PEDAL</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>16´ Quintadena</td>
<td>8´ Principal</td>
<td>16´ Principal</td>
</tr>
<tr>
<td></td>
<td>8´ Principal</td>
<td>8´ Gedact lieblich</td>
<td>8´ Octav</td>
</tr>
<tr>
<td></td>
<td>8´ Floite dues</td>
<td>4´ Octav</td>
<td>2´ Nachthorn</td>
</tr>
<tr>
<td></td>
<td>8´ Gedact</td>
<td>4´ Floite dues</td>
<td>II Rauschpfeife</td>
</tr>
<tr>
<td></td>
<td>4´ Octav</td>
<td>2´ Octave</td>
<td>IV Mixtur</td>
</tr>
<tr>
<td></td>
<td>4´ Violdegamb</td>
<td>2´ Waltflöit</td>
<td>16´ Posaunen</td>
</tr>
<tr>
<td></td>
<td>3´ Nassat</td>
<td>II Sesquialt</td>
<td>8´ Trompete</td>
</tr>
<tr>
<td></td>
<td>2´ SuperOctav</td>
<td>III Scharf</td>
<td>8´ Trompet</td>
</tr>
<tr>
<td></td>
<td>IV Mixtur</td>
<td>8´ Hoboy</td>
<td>4´ Trompet</td>
</tr>
<tr>
<td></td>
<td>8´ Trompete</td>
<td></td>
<td>2´ Cornet</td>
</tr>
<tr>
<td></td>
<td>8´ Vox humana</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tremulant</td>
<td>3 Sperrventile</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Compass: Manuals C, D – d³, Pedals C, D – d³</td>
<td>4 wedge bellows</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Temperament:</td>
<td>Werckmeister III</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pitch: a = 415</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Compass:** Manuals C, D – d³, Pedals C, D – d³

**Temperament:** Werckmeister III

**Pitch:** a = 415
**Presenter and Performer Biographies**

**Amy Bauer** is Associate Professor of Music at the University of California, Irvine. She received her Ph.D. in music theory from Yale University, and has published articles and book chapters on the music of Ligeti, Messiaen, the television musical, and issues in the philosophy and reception of modernist music. She has also given papers at national and international conferences on jazz, contemporary opera, spectral music, and cross-cultural issues in twentieth-century music. Her monograph *Ligeti’s Laments: Nostalgia, Exoticism and the Absolute* (Ashgate, 2011) provides a critical analysis of the composer’s works, considering both the compositions themselves and the larger cultural implications of their reception.

**Edoardo Bellotti** is Eastman’s newly appointed Associate Professor of Organ, Harpsichord, and Improvisation. He has extensive teaching experience, having taught organ, harpsichord and improvisation at several musical institutions and universities, including the Conservatory of Trossingen and the University of Bremen in Germany, the University of Udine, and the Conservatory of Trento in Italy. 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. He is a frequent guest lecturer at international conferences. 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 in Rochester.

Named 2007 Composer of the Year by *Musical America*, and honored with multiple Grammy Awards for his ground-breaking setting of Blake’s *Songs of Innocence and of Experience*, **William Bolcom** is a composer of cabaret songs, concertos, sonatas, operas, symphonies, and much more. He was awarded the 1988 Pulitzer Prize in Music for his *Twelve New Etudes* for piano.

As a pianist he has recorded for Advance, Jazzology, Musical Heritage, Nonesuch, Vox, and Omega. With his wife, mezzo-soprano Joan Morris, he has performed in concert for 40 years throughout the United States, Canada, and abroad.

Premieres in 2012 included: *Second Piano Quintet* by the Pro Arte Quartet and pianist Christopher Taylor in Madison, Wis.; *Chestnuts* [4 songs] by Emalie Savoy, soprano, Sasha Cooke, mezzo-soprano, Dimitri Pittas, tenor, Joshua Hopkins, baritone, and Warren Jones, piano in Carnegie Hall/New York; *Gettysburg, July 1, 1853* by Nathan Wyatt, baritone and Lucas Wong, piano in Los Angeles, CA; *Ninth Symphony* by Shepherd School Symphony Orchestra [Rice University], Larry Rachleff, conductor in Houston, TX; and *The Jersey Side* by soprano Christine Brewer and pianist Roger Vignoles in Wigmore Hall/London.

Bolcom taught composition at the University of Michigan from 1973-2008. Named a full professor in 1983, he was Chairman of the Composition Department from 1998 to 2003, and was
named the Ross Lee Finney Distinguished University Professor of Composition in the fall of 1994. He retired from teaching in 2008.

In addition to their performances, Bolcom and Morris have recorded over two dozen albums together. Their first, After the Ball, garnered a Grammy nomination for Joan Morris. Recent recordings include: two albums of songs by lyricist E. Y. “Yip” Harburg and Gus Kahn on Original Cast Records; Bolcom’s complete Cabaret Songs, written with lyricist Arnold Weinstein, on Centaur; and Someone Talked! Memories of World War II with tenor Robert White and narrator Hazen Schumacher.

Hans Davidsson is Professor of Organ at the Royal Academy of Music in Copenhagen. From 2001–2012 he served as Professor of Organ at the Eastman School of Music and Project Director of the Eastman Rochester Organ Initiative. From 1987–2005 he served as Professor of Organ at the School of Music at Göteborg University, and 1994–2009 as the Artistic Director of the Göteborg International Organ Academy (GIOA), and he was the founder of Göteborg Organ Art Center (GOArt). In 2007 he was appointed Professor of Organ at the Hochschule für Künste in Bremen, Germany. He performs and teaches at major festivals and academies throughout the world. He has made many recordings, including the complete works of Dieterich Buxtehude and Matthias Weckmann, both on the Loft label.

Hans-Ola Ericsson was born in Stockholm in 1958. He studied composition and organ mainly in Stockholm and Freiburg, but later also in the USA and in Venice. Most influential among his teachers have been Klaus Huber, Brian Ferneyhough, and Luigi Nono. In 1989 Hans-Ola Ericsson was appointed visiting professor in the church music and organ area at the School of Music in Piteå at Luleå University of Technology, Sweden, a position he has held since then. In the summer of 1990 he was instructor at the summer course for new music in Darmstadt (Darmstädter Ferienkurse) and was awarded the prestigious Kranichsteiner Musikpreis. He has held guest professorships in Riga, Copenhagen, Helsinki, and Amsterdam, as well as lectured and performed at a large number of leading organ festivals and academic symposia worldwide, persistently campaigning for the quality of new music and its right to be heard. In 1996 Hans-Ola Ericsson was appointed permanent guest professor at the Hochschule für Künste in Bremen, Germany. In 2012 Hans-Ola Ericsson was appointed University Organist and the new Chair of the Organ & Church Music Area in the Schulich School of Music at McGill University in Montreal.

Hans-Ola Ericsson has given concerts throughout Europe as well as in Russia, Japan, Korea, the USA, and in Canada. He has made numerous recordings including a highly acclaimed complete recording of Olivier Messiaen’s organ music. In 1999 the influential German magazine Die Zeit named this complete recording one of the 111 most important recordings for the next millennium. Music from the twentieth century has been in focus for Ericsson’s recordings, mostly on the Scandinavian label BIS, however also recordings of organ and chamber music from the romantic and the baroque era have been very well received.

Currently, Hans-Ola Ericsson is working on an extensive recording project focusing on chamber and organ solo works by Johann Sebastian Bach for the Norwegian record label Euridice. These recordings will be released during 2011, 2012, and 2013. Hans-Ola Ericsson has been engaged in extensive work together with, among others, John Cage, György Ligeti, Bengt Hambraeus, and Olivier Messiaen on the interpretation of their works for organ. He is frequently engaged as a jury member in international organ competitions.

During the last decade, a number of compositions by Ericsson have been
premiered. Among these the following can be mentioned: In 2000 his organ mass *The Four Beasts’ Amen* for organ and electronics was commissioned and premiered for the inauguration of the prestigious research organ in Göteborg (GOArt). *Höga visan – en kyrkoopera* (Song of Songs – a Church Opera) for two singers, two dancers, one actor, percussion, electronics, and organ was premiered in 2004. In 2008 *Sub speciae aeternitatis* for piano, percussion, and chamber orchestra was premiered by Norrbotten Chamber Orchestra and also broadcast by the Swedish National Radio. In 2009 incidental music to Hans Henny Jahnn’s play *Neuer Lübecker Totentanz* for 9 actors, percussion, electronics, and organ was premiered and performed in Herford, Lübeck, and Hamburg. In 2011 a *Stabat Mater* for women’s choir, four clarinets, two percussionists, and organ was premiered in Bodø, Norway, being a commission from the Norwegian Board of Culture.

Beside his artistic and pedagogical activities, Ericsson is also deeply involved in different projects aiming at either restoration of historical organs or innovative organ building projects. He served as the project leader of the “Övertorneå-project”, an exhaustive documentation, two reconstructions, and a restoration of the most important instrument of the Swedish Baroque, the organ of the German Church in Stockholm, a project that took place between 1992 and 1999.

At the School of Music in Piteå, Sweden, he worked as the project leader with an innovative organ project which resulted in an organ for the twenty-first century, inaugurated in October 2012. In the spring of 2000 he was named a member of the Royal Swedish Academy of Music, and he received the Swedish Society of Composers interpretation prize in 1999. He was from 2002 until 2006 Principal Guest Organist of the Lahti Organ Festival in Finland. From 2005 until 2011 he was artistic consultant for the Bodø International Organ Festival in Norway. In 2009 he was awarded the wine knighthood of the German town of Oppenheim.

Press and public alike acclaim American organist Jon Gillock for his sensitive and moving performances. He is especially fond of performing the “French spiritual repertoire.” This includes the music of such composers as François Couperin, Maurice Duruflé, Nicolas de Grigny, César Franck, Charles Tournemire, Louis Vierne, and, of course, Olivier Messiaen and Johann Sebastian Bach.

Jon Gillock earned the BM and MM degrees at the University of Arkansas in Fayetteville and the DMA at The Juilliard School in New York City. He also studied with Olivier Messiaen at the Paris Conservatory. A friend of Messiaen and one of his preferred interpreters, Gillock gave premieres of several of Messiaen’s works for organ in New York City, across the United States, and in Japan. He gave the first New York performance (1975) and the first Japan performance (2008 in Tokyo) of Messiaen’s complete organ works and many of the first performances of *Livre du Saint Sacrement* from the composer’s manuscript before it was published. During 2008 he celebrated Messiaen’s centenary around the world with concerts, masterclasses, and lectures. He has also given many concerts of Messiaen’s music at Messiaen’s church in Paris, Église de la Saint-Trinité. He is known internationally as an authority on this repertoire. His book, *Performing Messiaen’s Organ Music: 66 Masterclasses*, was published by Indiana University Press in 2009. It has been acclaimed internationally as one of the most important writings about these works.

Jon Gillock has established an international career not only as a performer but also as a master teacher. Now a resident of Paris, he has been a member of the organ faculties of both The Juilliard School and the Manhattan School of Music in New York City and Montclair State University in Upper Montclair, New Jersey. From 2004–2009 he participated as Artist Faculty with Yuko Hayashi in the Boston Organ Academy. Since 2011 he has been a member of the faculty, along with Dennis...
Keene, in the Ascension Organ Academy, Church of the Ascension, New York City. He has also served as a jury member of international organ competitions.

In 2011 Gillock began recording Messiaen's complete organ works for release on CD, having found the ideal instrument for this project, the new French organ by Pascal Quoirin at Church of the Ascension in New York. To date, Méditations sur le Mystère de la Sainte Trinité and Livre du Saint Sacrement have been recorded and will be available soon. These will be the first recordings on this important new organ.

Jon Gillock was named International Performer of the Year, 1999–2000, by the New York City Chapter of the American Guild of Organists. Among the awards he has received for his recordings are the Diapason d’Or and the 10 de Répertoire in France and the Preis der Deutschen Schallplatten Kritik in Germany. He is a member of the Artistic Committee of the Association Grand Orgue Trinité Messiaen, Eglise de la Sainte-Trinité, Paris.

Lars Gjerde, from Aure, Norway, earned his doctoral degree in organ performance with David Higgs and Hans Davidsson at the Eastman School of Music in Rochester, New York, where he also received a master’s degree and the Sacred Music Diploma. At Eastman, Lars studied organ literature with Hans Davidsson, harpsichord and improvisation with William Porter, and jazz piano with Tony Caramia. Lars taught secondary organ lessons at Eastman and sang alto with the Christ Church Schola Cantorum under Stephen Kennedy. Lars received degrees in music and German from Augustana College of Liberal Arts (Sioux Falls, South Dakota) and the Edvard Grieg Academy of Music (Bergen, Norway). At Augustana, Lars served as the Chapel Organist, sang with the concert and chamber choirs, and accompanied choral and opera ensembles. He was Organist and Choir Director at First Methodist Church in Bergen, where he also sang with the distinguished Bergen Domkantori under Magnar Mangersnes. Lars was a Second National Winner in the Music Teachers National Association Collegiate Organ Competition, and he earned Honorable Mention in the Reuter/Augustana Arts National Undergraduate Organ Competition. He has won numerous music and academic scholarships. Lars has participated in academies and performed around America and Europe, and he has played on the National Public Radio show Pipedreams. Lars is Director of Music at Bethesda Lutheran Church in New Haven, Connecticut, where he is also chapter dean and regional convention coordinator for the American Guild of Organists. He performs and teaches privately through Encore Music Creations. For more information visit www.LarsGjerde.com

Judy Glass is Professor of Organ at Southern Adventist University in Collegedale, Tennessee.

From 1971–1973 she was an organ student of Anton Heiller at the Vienna Academy of Music. She has been a participant in the International Organ course in Haarlem, Holland for six summer sessions and the North German Organ Academy for eight.

During Mrs. Glass’s tenure at Southern Adventist University five mechanical-action organs have been built and installed by John Brombaugh. The four-manual, 73-stop organ in the campus church is the Anton Heiller memorial organ. This organ was dedicated in 1986. Peter Planyavsky composed and performed his composition “In Memoriam A.H.” for the dedication.

She received her Bachelor of Music and Master of Music degrees from the University of Texas in Austin, and afterwards was a postgraduate student at Texas Tech University. A native Texan, Mrs. Glass is a member of Mu Phi Epsilon and was nominated to Pi Kappa Lambda. In 1986 Judy was given special recognition as one of the outstanding teachers at Southern Adventist University. She was also awarded a Distinguished Service Medallion in 1988.
Mrs. Glass has given concerts across the United States and in many of the famous cathedrals of Europe. One of her concerts in Austria was the annual memorial concert for Anton Heiller, on the organ named in his memory. In 1993 she performed Horatio Parker’s Organ Concerto in St. Stephen’s Cathedral in Vienna, which was conducted by Peter Planyavsky.

Judy has been the organist for First Presbyterian Church in Chattanooga since 1973 and Organ professor at Southern Adventist University and organist for the campus church since 1975.

As a performer-scholar Randall Harlow’s interests range from empirical performance research to the Inuit organ tradition, organ transcription repertoire, and the twenty-first century avant-garde. His presentations at conferences at Harvard and Cornell Universities, the Westfield Center, Society for Music Perception and Cognition, Göteborg International Organ Academy (GOArt), and Eastman Rochester Organ Initiative Festival span topics in empirical keyboard psychohaptics research and hyperorgan design. His doctoral thesis focused on recent experimental organ design, with a prospectus for new design dimensions relevant to twenty-first century compositional aesthetics. Past research projects include the first comprehensive documentation and study of the pipe organ culture of Greenland. In 2008 the Eastman School of Music awarded him the annual Presser Music Award for “demonstrating excellence and outstanding promise for a distinguished career in the field of music.”

As a performer, Randall Harlow maintains an intense focus on contemporary music and currently serves on the national Committee for New Music Competitions and Commissions of the American Guild of Organists. His numerous world and North American premieres include compositions by Stephen Ingham, John Anthony Lennon, Ron Nagorcka, Sven-David Sandström, Kaikhosru Sorabji, and Karlheinz Stockhausen, among others.

Also an avid performer with orchestra, Dr. Harlow has performed concertos by Lou Harrison, Chen Yi, and the North American premieres of organ concertos by Petr Eben, Tilo Medek, and Giles Swayne. He is also a leading pioneer in promoting electroacoustic composition for the organ, including premieres of works for organ with live-electronics by Steve Everett, René Uijlenhoet, Steven Rice, and Taylan Cihan. In 2012 he premiered new works by faculty and students in concerts at the Eastman School of Music and Cornell University and performed in improvisation with the Cornell Avant Garde Ensemble (CAGE). Exercising another interest, this year Dr. Harlow will record his own organ transcription of Franz Liszt’s complete Études d’exécution transcendante, becoming the first person ever to perform these legendary works on the organ.

Randall Harlow holds the Doctor of Musical Arts degree from the Eastman School of Music in addition to graduate and undergraduate degrees from Indiana and Emory Universities. His principal teachers have included Hans Davidsson, Timothy Albrecht, Christopher Young, and William Porter in improvisation. Additional studies include summer organ academies in Canada, Sweden, and England, while international performances have taken him to England, Russia, and Greenland. He has recently served on the faculties of Nazareth College and Cornell University and is currently Visiting Professor of Organ and Music Theory at the University of Northern Iowa. Randall Harlow is represented by Crimson Concert Artists.

Anne Lindblom Harrow is the Associate Professor of Flute and Piccolo at the Eastman School of Music. She is solo flutist with the Lake Placid Sinfonietta, the professional summer chamber orchestra of the Adirondacks. Formerly principal flutist of the Florida West Coast Symphony Orchestra, Anne has performed with the Rochester Chamber Orchestra, the Rochester Philharmonic,
the Buffalo Philharmonic, the Savannah Symphony, and at the Skaneateles and Spoleto festivals.

Composer, organist, and scholar Martin Herchenröder has been teaching as a professor of composition, music theory, and organ at Siegen University in Germany since 1994. His compositions have been performed in Europe, Asia, and America, by groups including the Augsburg Philharmonic orchestra, the Nordwestdeutsche Philharmonie, the Philharmonia Hungarica, and other orchestras, and such soloists as Markus Stockhausen (trumpet), Alban Gerhardt and Michael Sanderling (cello), Hans Davidsson and Werner Jacob (organ), the Arditti String quartet, and others, recorded on CD and broadcast by European and North American radio stations. He received commissions from German cities and orchestras, and from the WDR Radio and Television at Cologne; he is the recipient of awards and grants for his music (among others: Deutscher Musikrat, Märkisches Stipendium, DAAD, and Fulbright). His compositions have been published by Bärenreiter / Kassel and other publishers.

His repertoire as a solo organist comprises works from the Renaissance to the music of our time, with accents on the compositions of J. S. Bach and music of the twentieth-century; with many first performances. He recorded works of various centuries for the WDR broadcasting corporation (Cologne) and CD companies (Koch Schwann, FFFZ, and others). Additionally, Martin Herchenröder works as a musicologist: his main publications deal with contemporary organ music (including his book on György Ligeti’s organ works and his edition of the late works by Bengt Hambraeus), contemporary music, and music theory.

In 1998 he was invited as a guest artist to the University of British Columbia in Vancouver B.C., Canada; since 2008 he has been regularly visiting the Eastman School of Music, University of Rochester, as a guest professor in the organ and composition departments. He gave classes and lectures at various schools and universities around the world, including Musikhochschule Köln, Musikhochschule Bremen, the University of Chicago, McGill University, Montreal, and The Juilliard School of Music, New York.

Martin Herchenröder studied organ (with Ludger Lohmann and Wolfgang Stockmeier), music theory and composition (with Jürg Baur and Hans Werner Henze), as well as music education and church music at the Cologne Musikhochschule, and engaged in supplementary studies in musicology and German at the Cologne University.

One of America’s leading concert organists, David Higgs is also Professor of Organ and Chair of the Department of Organ, Sacred Music, 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 Delos International, Gothic, Pro Organo, and Loft labels. Mr. Higgs hold degrees from the Manhattan School of Music, and the Performer’s Certificate from the Eastman School of Music.

Born in Toronto, Aaron James is a doctoral student of Edoardo Bellotti at Eastman, completing a dual-degree program in organ performance and musicology (PhD/ DMA). Previous studies were with Hans Davidsson and Michel Bouvard at Eastman and with Paul Merritt at the University of Western Ontario, where he received the Faculty of Music Gold Medal. He has won numerous prizes and scholarships for his organ playing, including first prize in
the 2011 RCCO National Organ Playing Competition, and first prizes in the 2010 Osborne and Fairclough Competitions; most recently, he was a finalist in the 2012 Franz Schmidt International Organ Competition (Kitzbühel, Austria). He performs regularly as an organ recitalist in both Canada and the United States, and has appeared as a soloist with the Eastman Graduate Chamber Orchestra, the Toronto Youth Wind Orchestra, and the Rochester Philharmonic Orchestra. A regular performer of modernist and contemporary music, Aaron curates Eastman’s Contemporary Organ Music Festival; recent premieres include works by Emily Hall, Martin Herchenröder, Michael Nyman, Daniel Ochoa and Kyle Quarles. He is a Fellow of the Royal Canadian College of Organists (Willan Prize 2012).

Aaron’s most recent research focuses on issues of genre, theological symbolism and devotional culture in the sixteenth-century motet, with recent and upcoming research presentations at McGill University, the University of Sheffield (U.K.) and the annual meeting of the Renaissance Society of America (NYC). Aaron’s writing has appeared in various print and electronic publications, including the musicology journal Nota Bene, for which he served a term as editor-in-chief. He is presently organist at Holy Cross Anglican Church (Webster, NY).

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. Stephen established the Office of Compline at Christ Church in 1997, and in that same year he founded the Christ Church Schola Cantorum. This acclaimed ensemble specializes in the performance of ancient sacred choral music and chant as well as contemporary music and choral improvisation. The group has been featured in various national radio broadcasts, appeared in international festivals and concerts, and collaborated with ensembles such as the Boston Early Music Festival Chamber Ensemble, and Manfred Cordes and Ensemble Weser-Renaissance Bremen. The Schola has recorded for Arsis and Loft labels.

Stephen has appeared 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 U.S. and abroad. He is also a composer of choral, instrumental, and chamber music, and has collaborated in performances with dancers and choreographers. In 2004, Stephen was commissioned by Jamey Leverett and the Rochester City Ballet to compose Luma Voci, a dance score of computer-generated sounds with an overlay of vocal improvisation, and was featured in the RCB’s New York City debut concerts.

A star among young classical musicians, concert organist Nathan Laube has quickly earned a place among the organ world’s elite performers. In addition to his busy performing schedule, Mr. Laube is dedicated to mentoring the next generation of young organists, and has recently joined the faculty of the Eastman School of Music as Assistant Professor of Organ.

Mr. Laube has been a featured performer at the 2009, 2011, and 2012 national conventions of the Organ Historical Society. He was also a featured performer at three regional conventions of the American Guild of Organists in 2013. Many of his live performances have been featured on American Public Media’s program, “Pipedreams.”

Mr. Laube recieved his Master’s Degree in Organ Performance from the Musikhochschule in Stuttgart, Germany, where he studied with Ludger Lohmann under the auspices of a German DAAD Fellowship Study Scholarship. While in
Stuttgart, he studied improvisation with Jürgen Essl, and harpsichord with Jörg Halubek.

As a recipient of a William Fulbright Grant, Mr. Laube spent the 2010-2011 academic year studying with Michel Bouvard and Jan Willem Jansen at the Conservatoire à Rayonnement Régional de Toulouse, where he earned Prix de Spécialisé with the mention “Très Bien” and “Félicitations du Jury” – the two top honors – in addition to the Prix François Vidal from the city of Toulouse.

Mr. Laube earned his Bachelor of Music Degree at the Curtis Institute of Music in Philadelphia, where he studied organ with Alan Morrison and piano with Susan Starr. Upon graduating, he received the Institute’s two highest awards, the Landis Award for Excellence in Academics and the Aldwell Award for Excellence in Musical Studies. During his time at the Curtis Institute, he also served as an Assistant Organist at the Wanamaker Grand Court Organ at Macy’s Department Store in downtown Philadelphia, where he was featured in 2005 on WRTI's Radio’s broadcast of “The Wanamaker Organ Hour” playing many of his original transcriptions. A native of Chicago, Mr. Laube’s early studies were with Donna Fortney (piano), Dr. Elizabeth Naegele (organ), and Dr. Louis Playford (piano and music theory) at the Chicago Academy for the Arts.

Jay Peterson was music professor, music chair, and college organist at MacMurray College, Jacksonville, Illinois, for over thirty years. He was twice chosen for teaching excellence awards and for National Endowment for the Humanities summer seminars, on the topics of Ghanian drumming and Schubertian lieder accompaniments. Jay especially enjoyed taking student groups on study tours to various parts of the world, including Bali (Indonesia), Italy, and New York City. He regularly taught courses in non-Western musics and produced two recordings (1990 and 2002) that featured the widely acknowledged 1952 Aeolian-Skinner organ in Merner Chapel at MacMurray College—both available from the OHS catalogue. His academic degrees are from Eastman as a student of David Craighead (BM with performer's certificate and MM) and from the University of Illinois (DMA). He was a Fulbright Scholar in Vienna, Austria, where he studied organ with Anton Heiller and harpsichord with Isolde Ahlgrimm. Jay has also undertaken several periods of study at the North German Organ Academy with Harald Vogel and at Sweden's GOArt. He has extensive experience as a collaborative pianist and for sixteen years was music director and conductor of the Springfield (IL) Choral Society. He currently serves as Organ Associate at Christ Church (Episcopal) in Winnetka (a Chicago north shore community) and has accompanied the parish choir in week-long residencies at Canterbury Cathedral and Yorkminster, U.K.

Peter Planyavsky was born in 1947 in Vienna where he studied organ and church music with Anton Heiller. He then worked for one year in the workshop of a major Austrian organ builder, and for another year he served as Abbey Organist at Schlägl, Austria. From 1969 until 2004, he worked at St. Stephan’s Cathedral, Vienna, from 1983 to 1990 in the position of Music Director, otherwise as Cathedral Organist. From 1980 until 2012, Planyavsky was Professor for Organ and Improvisation at the University for Music and Drama in Vienna, with the additional function as Head of the Church Music department from 1996 to 2003.

Peter Planyavsky also undertakes a full schedule as a recitalist, coach in workshops and masterclasses, and as a member of juries. He has toured North America, Japan, Australia, South Africa, and most European countries; and he has recorded numerous CDs and records. As a conductor, Peter Planyavsky has performed the great works of sacred music. He is now putting an emphasis on concertos for organ and orchestra, having conducted several premier performances.
in Austria of concertos by Horatio Parker, Jean Guillou, Jean Langlais, Howard Hanson, and Leo Sowerby. In recognition of his work as an artist, Planyavsky has won several prizes and awards. Among his books, Katholische Kirchenmusik (2010) and a biography of Anton Heiller (2009) have gained special attention.

Concert and recording artist Christa Rakich directs the music program at St. Mark the Evangelist Church in West Hartford, Connecticut. She has also served on the faculties of New England Conservatory, Westminster Choir College, Brandeis University, and the University of Connecticut, and as Assistant University Organist at Harvard. Her Artist-in-Residencies have included the University of Pennsylvania and First Lutheran Church in Boston. She was recently appointed Artist-in-Residence at the Congregational Church of Somers, which will house a new organ by Richards-Fowkes in 2014.

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

A prizewinner at international organ competitions (notably Bruges 1976), Rakich has received particular acclaim for her interpretations of the music of J. S. Bach. With keyboardist Peter Sykes, she performed a complete cycle of Bach’s keyboard works in a series of 34 concerts from 2003 to 2005 aptly named Tuesdays with Sebastian. The concerts raised a total of $20,000 for Boston area charities. The series will repeat in 2014-2015.


Douglas Reed has performed in the United States, Europe, and the Far East. He is a Professor Emeritus of Music and the University Organist at the University of Evansville where he has taught since 1975. Reed has made numerous recording premieres of William Albright’s music on the Eastman School of Music’s American Music Series (Albany Records), ARKAY, and EQUILIBRIUM labels. His recording of Albright’s early organ compositions on the Hill Auditorium organ at the University of Michigan is slated for release on BlockM Records.

Reed has been responsible for the University of Evansville’s commissioning of two compositions by William Albright: Four Fancies for Harpsichord (1979), with the support of the Mesker Music Trust, and Symphony for Organ (1986) with the support of the Indiana Arts Commission and the National Endowment for the Arts. The University of Evansville also commissioned Cantata Sancta for choir, vocal soloists, and chamber ensemble (2000), with the support of the Friends of UE Music, from Eastman emeritus professor, Sydney Hodkinson, whom Reed had earlier commissioned for Papillons, Book III (1984).

The Evansville Chapter of the American Guild of Organists has commissioned William Bolcom to write a work for organ and brass quintet in celebration of Reed’s ongoing teaching career. The new work will be premiered by Reed and the Canadian Brass in April, 2015.

Douglas Reed has written numerous articles for The Diapason and The American Organist, and his chapter, “North American Organ Music after 1800,” appears in The Cambridge Companion to the Organ. He holds Bachelor and Master of Music degrees in organ performance from the University of Michigan where his
principal teachers were Robert Clark and Robert Glasgow. As a student of Russell Saunders, he earned the Doctor of Musical Arts degree and the Performer’s Certificate from the Eastman School of Music, where his dissertation topic was “The Organ Works of William Albright: 1965-1975.”

Christa Rumsey was born and educated in Vienna, Austria. At age 18 she became a student of Anton Heiller and graduated from the Vienna Academy for Music and the Performing Arts in 1966 with a degree in Organ Performance. She migrated to Australia as the wife of Australian organist David Rumsey. Together they were instrumental in establishing Organ Festivals in Adelaide, South Australia, and later the highly successful Sydney Organ Festivals. At these festivals Christa Rumsey appeared regularly as a recitalist, lecturer, and teacher. In subsequent years she performed and taught at organ festivals in Melbourne, Perth, Adelaide, Canberra, and Ballarat. She has recorded for Australia’s National Broadcaster ABC FM radio and appeared with both the Sydney and the Adelaide Symphony Orchestras. In Sydney she held the position as Organist and Director of Music at the Anglican Church of St. Alban (Epping) and taught the organ at a number of Sydney churches. In 1977 she joined the teaching staff of the Sydney Conservatorium of Music.

In 1980 Christa Rumsey moved to Adelaide, South Australia, to take up the full-time position of Lecturer in Organ and Musicology at the Flinders Street School of Music and also became a part-time organ teacher at the Elder Conservatorium (Adelaide University). She was President of the Organ Music Society of Adelaide for twenty years, as well as Editor of its Newsletter for twelve years. During her Adelaide years she was Artistic Director of a number of organ festivals and served on the Organ Advisory Panel of Adelaide Town Hall from its inception in 1989 until she moved to Tasmania in 2009. During the European summers she regularly travelled to Europe and played organ recitals in Austria, Germany, and Switzerland. Given her major interest in the music of J. S. Bach, Christa Rumsey was invited to prepare and present four one-hour programmes on “Symbolism in the Music of Bach” for ABC Classic FM to mark the 300th anniversary of Bach’s birth (1985). She prepared and presented similar programs for national radio featuring the life and work of her own teacher Anton Heiller, the French composer Jehan Alain, and the late works of Brahms.

Christa Rumsey retired from full-time work in 1998, but continues as a freelance teacher. In 2009 she moved to Hobart, Tasmania, where she served as Secretary and Newsletter Editor for the Hobart Organ Society and instigated a number of highly successful Celebrity Organ Recitals in conjunction with the University of Tasmania and the Conservatorium of Music.

Marla Schweppe is a professor in the School of Design at the Rochester Institute of Technology. Early in her career she designed for theatre, television, and movies in New York City and other theatres around the country. She traveled through four continents and over 30 countries designing for Jennifer Muller and the Works, a contemporary dance company. She did her graduate work in computer graphics and animation and has been teaching computer graphics and animation for 30 years at Ohio State University, the School of the Art Institute of Chicago, Northwestern University, and RIT. Her current creative work includes the incorporation of digital graphics in both live and virtual performances.

Andrew Shenton is a scholar, prize-winning author, performer, and educator based in Boston, Massachusetts. Born in England, his first professional music training was at The Royal College of Music in London, where he studied under a scholarship from The Royal College of Organists. While at the RCM he read for a B.Mus. degree at London University and was an organ
scholar at St. Paul’s Cathedral. After graduating he was appointed Director of Music at St. Matthew’s Church in Northampton and Lecturer in the Humanities at Leicester University.

Andrew Shenton moved to the United States to study for a Master’s degree at the Institute of Sacred Music, Worship and the Arts at Yale University, and then for a Ph.D. in musicology at Harvard University.

Dr. Shenton has a Master’s degree in organ performance from Yale, and holds the Fellowship diploma of the Royal College of Organists. He has given recitals in such venues as King’s College, Cambridge, Westminster Abbey, St. Paul’s Cathedral, London, St. Thomas Church Fifth Avenue (New York debut), and Washington National Cathedral. He has toured extensively in Europe and the US as a conductor, recitalist, and clinician, and his two solo organ recordings have received international acclaim.

In addition to diplomas in both piano and organ, Dr. Shenton holds the Choir Training diploma of the Royal College of Organists. He has been the recipient of numerous scholarships and awards, including a Harvard Merit Fellowship, Harvard’s Certificate of Distinction in Teaching, and a Junior Fellowship from the Humanities Foundation at Boston University. He has given more than forty premières by composers such as Geoffrey Burgon, Joe Utterback, John Tavener, Judith Weir, and Stephen Feigenbaum.

Moving freely between musicology and ethnomusicology, Shenton’s work is best subsumed under the heading ‘music and transcendence.’ This is demonstrated, for example, by his recent and ongoing work in popular music, which includes an essay that analyses the acoustic ecology of rave music as a way of negotiating an ecstatic experience (Fordham University Press, 2013), and lectures and writing on how hip-hop has become a complex soundscape that signals religious identity, notably for Christians and Muslims. A subsidiary to this work is his interest in how sound studies deal with issues of cognition, and the physical and mental elements of transformation and transcendence. His pioneering work on Olivier Messiaen includes a monograph *Olivier Messiaen's System of Signs* (Ashgate, 2008), which won the 2010 Miller Book Award; and a collection of essays which he edited entitled *Messiaen the Theologian* (Ashgate, 2010). More recently his work on Arvo Pärt includes several lectures and recitals, and publications such as *The Cambridge Companion to Arvo Pärt* (CUP, 2012), which he edited.

Dr. Shenton is Artistic Director of the Boston Choral Ensemble and Director of Music at St. Peter’s Episcopal Church in Weston, Massachusetts. At Boston University, Dr. Shenton holds appointments in the School of Theology, School of Music (College of Fine Arts), and College of Arts and Sciences. He is an Associate Professor of Music, the James R. Houghton Scholar of Sacred Music, Director of the Master of Sacred Music program, and Director of the Boston University Messiaen Project (BUMP).

Carolyn Day Skelton is Faculty Emerita at Phillips Academy, Andover, where she was School Organist and Instructor of Music for 32 years. During the summer months she has been the organist of Emmanuel Church in Manchester-by-the-Sea, Massachusetts since 1984.

Mrs. Skelton is a native of Omaha, Nebraska and holds a Bachelor of Arts degree, cum laude with high distinction in music, from Hastings College, Hastings, Nebraska and a Master of Music degree from the New England Conservatory of Music. In addition, she attended the Academy of Music in Vienna as a Fulbright Scholar and Union Theological Seminary School of Sacred Music in New York City. Her teachers include Warren Scharf, James Tallis, Anton Heiller, Alec Wyton, and Donald Willing.
Carolyn Skelton has performed numerous solo organ and harpsichord recitals in addition to duet recitals with her husband, John, throughout the New England area, in the Midwest and the South, on the West Coast, and in Germany.

John Skelton, a native New Englander, received Bachelor and Master of Music degrees from the New England Conservatory of Music. He studied with Donald Willing and Daniel Pinkham, and in Vienna with Anton Heiller. He has performed at conventions of the American Guild of Organists and the Organ Historical Society. He was Director of Music at Maple Street Congregational Church, UCC, in Danvers, Massachusetts for 28 years in addition to teaching organ at the University of New Hampshire and the University of Massachusetts at Lowell for 34 years. He is a Trustee of the Methuen Memorial Music Hall in Methuen, MA., home of an internationally-renowned organ recital series, and since 1983 has been Chairman of the Program Committee.

Mark Steinbach is University Organist, Curator of Instruments, and Lecturer in Music at Brown University, where he teaches applied organ and music theory and performs his wildly popular “Midnight at Sayles Hall” organ recitals. He also serves as Organist and Choirmaster of historic St. Paul’s Church in Wickford, Rhode Island.

Mr. Steinbach has performed solo recitals in Austria, Germany, Italy, Boston, New York, Washington, D.C., and San Francisco. A passionate advocate of new music for the organ, he regularly programs works by contemporary composers. He performed the world premiere of Daniel Pinkham’s Odes at the American Guild of Organists Regional Convention I, and most recently the U.S. premiere of Nico Muhly’s O Antiphon Preludes at Brown University. He has performed at National Conventions of The Organ Historical Society, the Piccolo Spoleto Festival, the International Organ Festival at the Oude Kerk in Amsterdam, and the Courmayeur, Bolzano, Storici Organi della Valsesia, and Picena international organ festivals in Italy. Mr. Steinbach has been featured on National Public Radio’s All Things Considered performing on the 1640’s English cabinet organ in Wickford, Rhode Island, the oldest church organ in use in the United States.

Mr. Steinbach earned the bachelor of music degree from the University of Kansas, where he was a student of James Higdon. As a Fulbright scholar he studied with Peter Planyavsky in Vienna. He earned the master of Music and Doctor of Musical Arts degrees from the Eastman School of Music, where he studied organ with David Craighead and harpsichord with Arthur Haas.

Mr. Steinbach’s recording Organ Works of Anton Heiller (2013) is his first with Loft Recordings.

Conductor Chaowen Ting currently serves as Conducting Fellow of the Rochester Philharmonic Orchestra and Assistant Conductor of the Eastman Philharmonia. Winner of the 2009 International Conductors’ Workshop and Competition in Macon, Georgia, she recently received the Bruno Walter scholarship and participated in the Cabrillo Festival of Contemporary Music as Conductor Fellow in the summer of 2013. Former positions include Conductor and Music Director of the Cincinnati Sinfonietta, Conductor of the Mercer/Macon Symphony Youth Orchestra, and Apprentice Conductor of the Macon Symphony Orchestra. Ms. Ting is also active as a guest conductor and has worked with la Orquesta Filarmónica de Honduras (Honduras), Macon Symphony Orchestra (USA), Mihail Jora Bacău Philharmonic (Romania), and the St. Petersburg Chamber Philharmonic (Russia).

In addition to her love of symphonic repertoire, Ms. Ting also has a passion for opera. Her productions have received honors from the National Opera Association’s Opera Production Competition. A native
of Taiwan, Ms. Ting received her Master of Music in conducting from the University of Cincinnati’s College-Conservatory of Music, and she is currently pursuing her doctoral degree under the tutelage of Professor Neil Varon at the Eastman School of Music.

Andrea Venet is a marimba and percussion artist specializing in contemporary and classical solo and chamber percussion literature. Andrea has performed as a soloist, chamber, and large ensemble musician across the United States and in Europe. Her percussion duo, Escape 10, actively performs around the country and will be releasing an album of new marimba duo works and commissions in 2013. Escape 10 will also be the featured performers at Virginia Tech University in October of 2013. As a marimba soloist, she recently was awarded 2nd Prize at the PAS KoSA Solo marimba competition at NYU in New York City in the Spring of 2013. She made her second European appearance in the prestigious 5th Annual Marimba Competition in Stuttgart, Germany in 2008, and competed in the Perkumania Paris International Marimba Competition in 2006. She has performed in Showcase concerts and clinics at the Percussive Arts Society International Convention (PASIC) three times, the fourth time coming in the fall of 2013 with the Eastman Percussion Ensemble. As a performer she has been part of three tours across the United States with the six-time World Champions Santa Clara Vanguard Drum and Bugle Corps. Andrea has also performed in concert with the Grammy award winning alternative band TOOL with the Gilbert Drumline in 2001. Ms. Venet has an extensive and successful background as a teacher and adjudicator. A strong supporter and performer of both standard and new percussion repertoire, she is active in adapting music from pop and mainstream genres for percussion and chamber ensembles. She is active as a percussion arranger for competitive high school percussion programs throughout the country.

Ms. Venet is currently pursuing her Doctorate in Performance and Literature at the Eastman School of Music. Andrea holds a Masters and Bachelors Degree in Percussion Performance from Rutgers University and Arizona State University, respectively. Ms. Venet is a member of the Innovative Percussion Educational Team, a Majestic Artist, and is a member of the Percussive Arts Society.