Eastman School of Music with the Organ Historical Society
and the Westfield Center presents

EROI FESTIVAL 2009

Mendelssohn and the
Contrapuntal Tradition

October 29 – November 1, 2009
Eastman School of Music
Rochester, New York
EROI Working Committee
Hans Davidsson, Professor of Organ and EROI Project Director • Peter DuBois, Director of the Sacred Music Diploma Program • David Higgs, Professor and Chair of the Organ Department • Robert Kerner, Eastman Organ Technician • Annie Laver, EROI Project Manager • Patrick Macey, Professor and Chair of the Musicology Department • Elizabeth W. Marvin, Professor of Music Theory • William Porter, Professor of Organ and Harpsichord • Kerala J. Snyder, Professor of Musicology Emerita • Jürgen Thym, Professor of Musicology Emeritus • Daniel Zager, Associate Dean and Head Librarian of Sibley Music Library.

EROI Festival 2009 Sponsors
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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 are coming to Rochester to hear the varied sounds of these extraordinary instruments. The Italian baroque organ inaugurated within the frame of the EROI Festival 2005 marked the first concrete milestone in EROI’s Phase One. The Craighead-Saunders Organ, closely modeled after a Lithuanian organ built by Adam Gottlob Casparini in 1776, which was inaugurated at the 2008 festival; the restoration of the historic Skinner organ housed in the Eastman School’s Kilbourn Hall; and the restoration and replacement of the School’s fourteen practice organs will complete the initial phase of this ten-year plan.

The Organ Historical Society

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

The Westfield Center was founded in 1979 by Lynn Edwards and Edward Pepe to fill a need for information about keyboard performance practice and instrument building in historical styles. In pursuing its mission to promote the study and appreciation of the organ and other keyboard instruments, the Westfield Center has become a vital public advocate for keyboard instruments and music. By bringing together professionals and an increasingly diverse music audience, the Center has inspired collaborations among organizations nationally and internationally. In 1999 Roger Sherman became Executive Director and developed several new projects for the Westfield Center, including a radio program, The Organ Loft, which is heard by 30,000 listeners in the Pacific Northwest; and a Westfield Concert Scholar program that promotes young keyboard artists with awareness of historical keyboard performance practice through mentorship and concert opportunities. In addition to these programs, the Westfield Center sponsors an annual conference about significant topics in keyboard performance. Since 2007 Annette Richards, Professor and University Organist at Cornell University, has been the Executive Director of Westfield, and has overseen a new initiative, the publication of Keyboard Perspectives, the Center’s Yearbook, which aims to become a leading journal in the field of keyboard studies. Westfield has cosponsored two previous conferences with the Eastman School of Music: “The Organ and the Pedal Clavichord” in 2004; and “The Italian Baroque Organ: Context, Instrument, Repertory, Performance” in 2005. Westfield also cosponsored the EROI Festival 2006 and 2008, and is a cosponsor of the 2009 EROI Festival.
FROM THE DEAN

Welcome to the eighth festival celebrating the Eastman-Rochester Organ Initiative. As you peruse the rich program, all centered on the bicentennial of Felix Mendelssohn-Bartholdy, I think you will be inspired by the variety of concerts and lectures that celebrate the prodigious musical gifts of this marvelous composer, with special attention paid, of course, to his deft skill at counterpoint.

This festival celebrates not only organ music, but the tradition of organ performance, practice, restoration, and scholarship. We are proud that Rochester is one of the world’s centers for this legacy, and we look forward to your attendance and participation. We would like to pay tribute to the many artist performers and scholars who are sharing their own special gifts.

Again, welcome.

Sincerely,
Douglas Lowry, Dean
Eastman School of Music

FROM THE ORGAN HISTORICAL SOCIETY

On behalf of the Organ Historical Society and its National Council, I am pleased to welcome you to the eighth annual EROI symposium, *Mendelssohn and the Contrapuntal Tradition*, celebrating the bicentennial of the composer’s birth.

The primary mission of the Organ Historical Society is to raise an awareness of the pipe organ and its cultural significance, primarily in the Americas, through a diversity of means including conservation, musical events, publication, and the promotion of research. The symposium provides an ideal vehicle for the exchange of new ideas and original scholarship. The principal goal of the Eastman-Rochester Organ Initiative is to bring scholars, performers, organbuilders, and aficionados of the organ together through the programming of high quality events, to celebrate a similar lively exchange of ideas. The magnificent new instrument built in the style of Adam Gottlob Casparini will provide an exciting vehicle for the experiencing of Mendelssohn's music afresh, in a way that would likely have been very familiar to the composer but largely foreign to modern ears.

The Organ Historical Society is very pleased to cosponsor this year’s celebration of the life and music of Felix Mendelssohn with the Westfield Center. The OHS extends its congratulations and best wishes to the Eastman School of Music on this auspicious occasion.

Sincerely,
Scot Huntington
President, Organ Historical Society
From the Westfield Center

When Felix Mendelssohn approached the organ, the King of Instruments, it was as a multifaceted performer and scholar. It was not enough to be a pianist and conductor, a composer and a collector—a fully-formed musician needed also to understand, and to play, the organ. Mendelssohn is the ideal focus, then, for an EROI festival and for the Westfield Center, for both Eastman and Westfield are committed to bringing together performance, scholarship, and keyboard study at the highest level, to foster not only excellent playing but also historical insight and new ideas that reach beyond the organ to the wider musical world.

In this Mendelssohn bicentennial year, 2009, Westfield is proud to be part of a conference that promises exciting and productive exchanges among outstanding scholars and players, and that explores the ever-fascinating range and depth of Mendelssohn’s organ music on Rochester’s landmark instruments. A warm welcome to conference presenters and participants, to performers, speakers, and, just as importantly, listeners — and heartfelt congratulations to the organizers of what promises to be another memorable EROI festival.

Sincerely,
Annette Richards
Executive Director, The Westfield Center

From the Organ Faculty

The eighth EROI Festival celebrates the bicentennial of Felix Mendelssohn-Bartholdy (1809-1847) with an international conference and festival titled Mendelssohn and the Contrapuntal Tradition.

Last year we celebrated the inauguration of three new organs in Rochester: the new 24-stop two-manual organ by Taylor and Boody for the First Presbyterian Church of Pittsford; the large new organ by Paul Fritts and Company of three manuals and 53 stops for Sacred Heart Cathedral (Roman Catholic); and finally the long-awaited debut and inauguration of the Craighead-Saunders Organ in Christ Church. The Craighead-Saunders Organ, built by the Göteborg Organ Art Center (GOArt) at the University of Göteborg in Sweden, is a two-manual, 33-stop organ named for David Craighead and Russell Saunders, two venerable professors of organ at the Eastman School of Music. The result of a six-year interdisciplinary research project on the processes of eighteenth-century organ building, the organ is a scientific reconstruction of an organ from 1776 built by Adam Gottlob Casparini (1715-1788) for the Holy Ghost Church in Vilnius, Lithuania. Casparini learned organ building in central Germany and worked as a journeyman with Tobias Heinrich Gottfried Trost (1680-1759), and participated in the building of the famous organ in the Altenburg Castle Church (1736-39), an organ that both Johann Sebastian Bach and Gottfried Silbermann played and praised.
At the inaugural recital of the Craighead-Saunders Organ many people were surprised and delighted with how well the music of Mendelssohn sounded on the new organ. In fact, we discovered something new, that the organ gives us a new perspective on 19th-century German organ music. Although we knew that Mendelssohn had a close affinity to the Silbermann organs in Rötha, and to the organs in central Germany, we had not yet had the opportunity in this country to hear his music on an organ that in all respects represents the central German style. The well-known organ scholar and editor of the Novello Mendelssohn edition, Wm. A. Little, who was in the audience at the inauguration, mentioned that he was about to finish his new book *Mendelssohn and the Organ* and reminded us that in 2009 Mendelssohn’s anniversary would be celebrated worldwide. We asked whether he would be willing to serve as advisor for an EROI Festival devoted to Mendelssohn, and he graciously offered to serve in this capacity. In 1996, Wm. A. Little visited Eastman as replacement faculty for Kerala J. Snyder, and we are pleased to welcome him back to Eastman for the EROI Festival. It seemed logical and important to us to offer everyone the opportunity to hear all of Mendelssohn’s organ works on the new Craighead-Saunders organ, to hear leading Mendelssohn scholars talk about his organ music, its culture and context, the contrapuntal tradition, and to discuss performance practice issues. We are grateful to all presenters and performers at this year’s festival for their willingness to join us and celebrate Mendelssohn’s anniversary in this way. We also thank the Westfield Center and the Organ Historical Society for cosponsoring this event.

At the end of the festival, Sunday, November 1, we offer you the opportunity to hear some of the significant organs in our city played and demonstrated by our students, and to hear results from the ongoing studies on mechanical keyboard actions, their possible influence on the organ sounds, and our perception of organ touch. The new organ has become a focal point for research on key touch characteristics, and the presentations will present preliminary results from this new research field.

Welcome to Rochester and the eighth EROI Festival. We look forward to four days together, with more than fifteen presentations, many opportunities to hear the new organs, fruitful discussions, and continuing friendships.

David Higgs  
Hans Davidsson  
William Porter
Thursday, October 29

Hyatt Regency

2:30–5:30 p.m. Registration

5:30–6:30 p.m. Opening Remarks by Dean Douglas Lowry

Wm. A. Little: Mendelssohn and the Organ

6:30–8:00 p.m. Light Supper Reception

Christ Church

8:30 p.m. A re-creation of Mendelssohn’s organ recital at the Thomaskirche in Leipzig in 1840

David Higgs, Hans Davidsson, William Porter

Program

Introduction

William Porter

Fugue in E-flat Major, BWV 552/2

Johann Sebastian Bach (1685–1750)

Schmücke dich, o liebe Seele, BWV 654

Hans Davidsson

Prelude and Fugue in A Minor, BWV 543

David Higgs

Intermeision

Passacaglia in C Minor, BWV 582

William Porter

Pastorale in F Major, BWV 590

David Higgs

Toccata in D Minor, BWV 565

Hans Davidsson

Improvisation (Freie Phantasie)

William Porter
Friday, October 30

Third Presbyterian Church

9:00-Noon
Keynote Lecture
R. Larry Todd: Mendelssohn and the Contrapuntal Tradition

Christoph Wolff: The Bach Tradition Among the Mendelssohn Ancestry

Russell Stinson: Observations on Mendelssohn’s Reception of Bach’s Organ Works

Lunch Buffet

Christ Church

1:30 p.m.
Concert: Eastman Students

Program

Prelude and Fugue in C Minor, op. 37 (1837)  Felix Mendelssohn-Bartholdy (1809-1847)
Choralvariationen: “Wie groß ist des Allmächt’gen Güte” (1823)  Thatcher Lyman
Prelude in D Minor (1820)  Jonathan Wessler
Allegretto in D Minor  David Baskeyfield
Andante [Sanft] in D Major (1823)  Jonathan Wessler
Sonata VI in D Minor, op. 65 (1845)
  Choral
  Andante sostenuto
  Allegro molto
  Fuga
  Finale  David Baskeyfield
Allegro maestoso vivace in D Major (1844/1845)  Jonathan Wessler
Andante con moto in G Minor (1833)
Prelude in C Minor [Andante] (1841)  Thatcher Lyman
Nachspiel in D Major (1831)  Jonathan Wessler
**Friday, October 30**

**Christ Church**

3:00-3:45 p.m. Laurence Libin: *The Jewish Background to Mendelssohn’s Organ Works*

4:30-6:00 p.m. Jacques van Oortmerssen: Lecture Demonstration and Masterclass on Mendelssohn Performance Practice Issues, including Tempo, Registration, and Articulation

**Rochester Club Ballroom**

6:00-8:00 p.m. Dinner

**Christ Church**

8:30 p.m. Concert: Delbert Disselhorst with Eastman Chorale; William Weinert, conductor

**Program**

_Ehre sei Gott_  
*Felix Mendelssohn-Bartholdy*

_Heilig_  
_Eastman Chorale_

_Denn er hat seinen Engeln befohlen_  
_Eastman Chorale_

_Volles Werk [Passacaglia] (1823)_  
_Delbert Disselhorst_

_Two Fugues for the Organ [Duets]_  
_Fugue in C Minor (1835)_  
_Fugue in D Major (1834-1835)_  
_Delbert Disselhorst and David Higgs_

_Fugue in E Minor (1839)_  
_Delbert Disselhorst_

_Hear My Prayer_  
_Anna Lenti, soprano_  
_Michael Unger, organ_  
_Eastman Chorale_
INTERMISSION

*Allegro [Choral and Fugue]* (1844)

*Fugue in F Minor* (1839, rev. 1844)

Delbert Disselhorst

*Ave Maria*

*Jube Domine*

*Hora est*

Eastman Chorale

*Sonata IV in B-flat*, op. 65

*Allegro con brio* (earlier version)

*Andante con Marcia* (earlier version of *Andante religioso*)

*Allegretto*

*Fuga* (early version of *Allegro maestoso e vivace*)

Delbert Disselhorst

Eastman Chorale

*Soprano*

Kyeol Lee
Anna Lenti
Deanna Joseph
Gabrielle Guidi
Rachel Beninghof
Kim Collison
Emma Grettenberger
Emily Jensen
Zhibing Huang
Amanda Hays
Rieza Petruzzi
Elza Picasso-Hobin

*Alto*

Katy Hylton
Sarah Frook
Julia Park
Natalie Ballenger
Kristine Moore
Kendra Wienecke
Sophia Fedderson
Kelsey Hayes
Kerry Flanagan
Erin Schmura
Reilly Nelson
Lauren McAllister

*Tenor*

Kevin Delany
David Morgan
Dominick Corbacio
Robert Strebendt
Jack Sengelaub
Brian Giebler
Alexander Turpin
Greg Ristow
Thomas Petrino
David Weygandt
Ryan Workman

*Bass*

Josh Rosenberg
Cameron Latchford
Will Berman
Nick Wiggins
Siddharth Dubey
Garrett Rubin
Michael Hanley
Jamal Moore
Leo Lai
Jorge-andres Camargo
Geoffrey Penar
Jin Woo Park
Matthew DiDonna
Garrett Obrycki
Saturday, October 31

Hyatt Regency

9:00 a.m.–Noon Celia Applegate: Mendelssohn as Mediator: Varieties of Musical Protestantism in Great Britain and Germany

Nicholas Thistlethwaite: “He Ought to Have a Statue”: Mendelssohn, Gauntlett, and the English Organ Reform

Wm. A. Little: A Minor Mendelssohnian Mystery: The Curious Case of the Credo and the Nachspiel

John Michael Cooper: Music History as Sermon: Style, Form, and Narrative in Mendelssohn’s “Dürer Cantata”

Lunch Buffet

Christ Church

1:30 p.m. Concert: The Three Professors

Program

Prelude and Fugue in D Minor, op. 37 (1837) Felix Mendelssohn-Bartholdy

Sonata IV in B-flat, op. 65 (1845)
  Allegro con brio (later version)
  Andante religioso (later version)
  Allegretto
  Allegro maestoso e vivace (later version)
  William Porter

Sonata V in D Major, op. 65 (1845)
  Andante
  Andante con moto
  Allegro maestoso

Sonata II in C Minor/Major op. 65 (1845)
  Grave – Adagio
  Allegro maestoso e vivace
  Fuga
  Hans Davidsson

Allegro moderato maestoso in C Major

Andante in F Major

Sonata I in F Minor, op. 65 (1845)
  Allegro moderato e serioso
  Adagio
  Andante recitativo
  Allegro assai vivace
  David Higgs
Christ Church

3:00-5:30 p.m.  Jacques van Oortmerssen: Lecture Demonstration and Masterclass (continued from Friday)

Christ Church

8:30 p.m.   Concert: Jacques van Oortmerssen with the Christ Church Schola Cantorum; Stephen Kennedy, director

Program

Prelude and Fugue in C Minor, BWV 546    Johann Sebastian Bach
Jacques van Oortmerssen

Aus tiefer Noth schrei'ich zu dir, op. 23, no. 1    Felix Mendelssohn-Bartholdy
Choral
Fuga
Aria    Scott Perkins, tenor
Choral    Trio: Elena Mullins, alto; Robert Strebendt, tenor; Daniel Pickens-Jones, baritone
Choral
Christ Church Schola Cantorum
David Baskeyfield, organ

Sonata III in A Major, op. 65 (1845)
Con moto maestoso
Andante tranquillo
Jacques van Oortmerssen

Sechs Sprüche für achtstimmigen Chor, op. 79
1. Weihnachten
2. Am Neujahrstage
3. Am Himmelfahrtstage
Christ Church Schola Cantorum

Andante in D Major [with Variations]
Jacques van Oortmerssen

Sechs Sprüche für achtstimmigen Chor, op. 79 (continued)
4. In der Passionszeit
5. Im Advent
6. Am Karfreitage
Christ Church Schola Cantorum

Prelude and Fugue in G Major, op. 37 (1837)
Jacques van Oortmerssen
**Soprano**
Sarah Allen
Jen Bellor
Alexandra Haile Calvert
Kayleen Follman
Anna Lenti*
Amy Steinberg

**Tenor**
Ryan Enright
Jeff Kempskie
Thatcher Lyman
Scott Perkins*
Chris Petit
Robert Strebendt

**Alto**
Katherine Evans
Gabriel Fanelli
Lars Gjerde
Lisa Jadwin
Honey Meconi
John Morabito
Elena Mullins*

**Bass**
Mark Ballard
David Baskeyfield*
Nathan Davy
Alden Gatt
Christopher Huebner
Daniel Pickens-Jones*
Brett Judson
Sam Mehr
Kevin Pearl
Brandon Santini
Steven Seigart

*Denotes soloist
**SUNDAY, NOVEMBER 1**

*Christ Church*

**11:00-12:30 p.m.** Eucharist for All Saints’ Day with Mendelssohn repertoire

*Various Locations*

**1:00-5:00 p.m.** Organ Demonstrations

1:00 p.m.  Memorial Art Gallery  
Demonstration of the 18th-Century Italian Baroque Organ  
Annie Laver

2:00 p.m.  St. Michael’s Church (RC)  
Demonstration of the John Brombaugh Organ, Opus 9  
Daniel Aune

3:00 p.m.  St. Mary’s Church (RC)  
Demonstration of the Hook & Hastings Organ, Opus 1697  
Naomi Gregory and Michael Unger

4:00 p.m.  Tour of Eastman School Practice Organs and Harmonium  
Demonstration  
Ryan Enright

*Schmitt Organ Recital Hall*

**5:00-6:30 p.m.** Haptics Research Presentation

Presentations by: Hans Davidsson  
Randall Harlow  
Jack Mottley  
Joel Speerstra  
Alan Woolley  
Munetaka Yokota

*Christ Church*

**8:30 p.m.** Candlelight concert: *A Concert of Improvisations for Organ*  
William Porter

**9:00 p.m.** Compline with the Christ Church Schola Cantorum;  
Stephen Kennedy, conductor
# Organ Specifications

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

<table>
<thead>
<tr>
<th><strong>CLAVIATURA PRIMA</strong></th>
<th><strong>CLAVIATURA SECUNDA</strong></th>
<th><strong>PEDALL</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>16´ Bourdun</td>
<td>8´ Principal Amalel</td>
<td>Manual Compass: 51 notes</td>
</tr>
<tr>
<td>8´ Principal</td>
<td>8´ Flaut Major</td>
<td>Pedal Compass: 27 notes</td>
</tr>
<tr>
<td>8´ Hohlfaut</td>
<td>8´ Iula</td>
<td>Six wedge bellows</td>
</tr>
<tr>
<td>8´ Qvintathon</td>
<td>16´ Octava Bass</td>
<td>Temperament: modified</td>
</tr>
<tr>
<td>4´ Octava Principal</td>
<td>8´ Flaut &amp; Quint Bass</td>
<td>Neidhardt 1732, Dorf</td>
</tr>
<tr>
<td>4´ Flaut Travers</td>
<td>4´ Super Octava Bass*</td>
<td>A4 = 465 Hz</td>
</tr>
<tr>
<td>3´ Qvinta</td>
<td>16´ Posaun Bass</td>
<td>* Reconstructed</td>
</tr>
<tr>
<td>2´ Super Octava</td>
<td>8´ Trompet Bass</td>
<td>† Added</td>
</tr>
<tr>
<td>2´ Flasch Flöt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 ⅓´ Tertia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1´ Mixtura IV-I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8´ Trompet</td>
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</table>

The Craighead-Saunders Organ is a research copy of the historical organ preserved at the Dominican Church in Vilnius, Lithuania, built in 1776 by Adam Gottlob Casparini (1715-1788). The instrument was copied with the following exceptions: a second tremulant was added; the empty slider at the back on the Claviatura Secunda windchest was supplied with a 16´ Dulcian; a manual to pedal coupler was added; and the compass was extended by two notes in the manuals and in the pedal. All parts were manufactured by GOArt at the University of Gothenburg in Sweden with the exception of the bells for the glockenspiel and zimbelstern, which were cast by the Whitechapel Bell Foundry in England, and the case carvings, which were documented and reproduced by New Energy Works, Farmington (NY), the same firm that also built the new timberframe balcony for the organ.
Memorial Art Gallery, University of Rochester
500 University Avenue
Italian Baroque organ by unknown builder (c.1770)
Restored by Gerald Woehl, Marburg, Germany (2005)

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

**Pedal**
(pull-down compass: CDEFGA-g sharp)
Contrabassi 16 (C, D, E, F, G, A, B flat, B, c)
[new: c sharp, d sharp, f sharp, g sharp]

Tiratutti [Ripieno]
Uccelliera
Tamburo [c sharp, d sharp, f sharp, g sharp]

Restoration completed by organ-building and restoration workshop of Gerald Woehl, Marburg (Lahn), Germany. Restoration team: Gerald Woehl, Monika May, Simon Buser, Felix Kurt. Reconstruction of Tromboncini: organ-building workshop of Giovanni Pradella, Berbenno di Valtellina (SO) in Italy
St. Mary’s Church
15 St. Mary’s Place, Rochester, New York
Hook & Hastings Company — Boston, Massachusetts
Opus 1697 (1898)

PEDAL ORGAN
16’ Subbass

GREAT ORGAN (I)
8’ Open Diapason
8’ Melodia
8’ Dulciana (TC)
8’ Octave

SWELL ORGAN (II)
8’ Stopped Diapason
8’ Viola
4’ Harmonic Flute
8’ Oboe (TC)

COUPLERS
Swell to Great
Swell to Great 8va
Great to Pedal
Swell to Pedal

Manual Compass: 58 notes
Pedal Compass: 30 notes
Mechanical action
Tremulant
9 Stops
9 Ranks
458 Pipes
St. Michael’s Church  
124 Evergreen Street, Rochester, New York  
John Brombaugh and Associates, Opus 9 (1972)

<table>
<thead>
<tr>
<th>GREAT - MANUAL I</th>
<th>RUCKPOSITIVE - MANUAL II</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>16´ Bourdon</td>
<td>8´ Gedackt</td>
<td>16´ Subbass</td>
</tr>
<tr>
<td>8´ Præstant</td>
<td>4´ Præstant</td>
<td>8´ Octave</td>
</tr>
<tr>
<td>8´ Holpijp</td>
<td>4´ Rohrflöte</td>
<td>16´ Fagot</td>
</tr>
<tr>
<td>4´ Octave</td>
<td>2´ Octave</td>
<td>8´ Trumpet *</td>
</tr>
<tr>
<td>4´ Spielflöte</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2´ Octave</td>
<td>1 ½´ Quinte</td>
<td>Couplers</td>
</tr>
<tr>
<td>Mixture III-X</td>
<td>Sesquialtera II</td>
<td>Great - Pedal</td>
</tr>
<tr>
<td>8´ Trumpet *</td>
<td>8´ Musette</td>
<td>Positive - Pedal</td>
</tr>
</tbody>
</table>

* Great stop playable in Pedal by transmission  
- Some pipes common with another stop

Keyboard compasses: Manuals, 56 notes: C - g"; Pedal, 30 notes: C - f", AGO concave-radiating style
Mechanical key action, suspended; mechanical stop action; attached keydesk
Solid wood slider windchests and wind system with large wedge bellows
Windpressure: 90 mm water column
Originally in Werckmeister III, Builder retuned the organ to Kellner’s “Bach” temperament in 1995.
Celia Applegate is Professor of History at the University of Rochester. She has written extensively on German nationalism and national identity with particular attention to senses of places and practices of music. She is the author of *A Nation of Provincials: The German Idea of Heimat* (1990) and *Bach in Berlin: Nation and Culture in Mendelssohn’s Revival of the St. Matthew Passion* (2005), and co-editor with Pamela Potter of *Music and German National Identity*. She currently serves as President of the German Studies Association and is a member of the editorial board of Oxford University Press’s book series on The New Cultural History of Music.

David Baskeyfield is a second-year doctoral student at Eastman in the studio of David Higgs. He read law at St John’s College, Oxford, where he held the college’s organ scholarship, directing or accompanying the college choir in two weekly services of choral Evensong and receiving organ lessons from John Wellingham and David Sanger. He subsequently spent a year as organ scholar of St. Patrick’s Cathedral and Christ Church Cathedral in Dublin, accompanying and occasionally directing the cathedrals’ respective choirs of men and boys and mixed voices for daily services of choral Evensong. He is currently assistant organist at St. Paul’s Episcopal Church in downtown Rochester and enjoys access more often than is healthy to the very splendid Wurlitzer organ in the Auditorium Theatre.

Christ Church Schola Cantorum of Rochester, New York, was founded by Stephen Kennedy in order to provide a service for the community in which music and liturgy were seamlessly interwoven. Since its inception in 1997, the Schola has performed the Office of Compline every Sunday evening from October through April, under Kennedy’s direction. The Schola is also a course in Eastman’s Sacred Music Diploma program. Specializing in music of the Baroque and Renaissance, the ensemble has been featured in various festivals and concert series, including the annual EROI Festival and the Elmira College Concert Series. The ensemble is also devoted to new music, and it has commissioned, premiered, and recorded works by a growing list of composers. Its 2004 debut album, distributed by Gothic Records, has garnered considerable critical acclaim. The group’s most recent recording, of music of David Conte, was recently released on the ARSIS label. Minnesota Public Radio and Richard Gladwell’s *With Heart and Voice* have featured the Schola in national broadcasts. The Schola is comprised of Rochester-area musicians and Eastman School of Music faculty and students, who volunteer their time and talent.

John Michael Cooper is Professor of Music and holder of the Margaret Root Brown Chair in Fine Arts at Southwestern University (Georgetown, Texas). A Fulbright scholar, Dr. Cooper has authored contributions in a variety of journals and books on subjects ranging from Baroque timpani performance practices to the music of Richard Strauss, with emphasis on life, works, and contemporary and posthumous reception of Felix Mendelssohn-Bartholdy. Performances and CD recordings of his editions of unknown and little-known works by Felix Mendelssohn and Fanny Hensel have earned him a place at the forefront of the community of scholars of 19th-century music. Most important among these are a facsimile edition of the complete autograph sources of Mendelssohn’s “Italian” Symphony, the first complete edition of the revised version of that work (Wiesbaden, 1997 and 2001), the first source-critical editions of Mendelssohn’s Op. 69 and Op. 78 motets (Kassel, 2006), and a new Urtext edition of Mendelssohn’s oratorio *Paulus/St. Paul* (Kassel, 2007). Dr. Cooper is also the author of *Felix Mendelssohn Bartholdy: A Guide to Research* (New York, 2001) and *Mendelssohn’s “Italian” Symphony* (Oxford,

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

**Delbert Disselhorst** was a member of the University of Iowa faculty from 1970 to 2008. He holds both the Bachelor of Music degree and Master of Music degree in organ from the University of Illinois. As a recipient of a Fulbright grant, he studied at the Hochschule für Musik in Frankfurt am Main, Germany, where he was a student of Helmut Walcha. He earned the Doctor of Musical Arts degree from the University of Michigan, where he was awarded the Palmer Christian citation as a distinguished graduate organ student. His teachers include Jerald Hamilton, Mildred Andrews Boggess, Marilyn Mason, and Russell Saunders. He also coached with Catharine Crozier and Michael Radulescu. As a concert artist, Disselhorst has performed in the United States, Canada, Europe, and Korea. He has been a featured recitalist for regional and national conventions of the American Guild of Organists. His recordings include works by Rorem and Pinkham for the Arkay label and the *Harmonische Seelenlust* of G. F. Kauffmann for Pro Organo Records.

**Eastman Chorale** is a select ensemble of singers from the Eastman School of Music performing a variety of the finest choral repertoire from the past five centuries, ranging from Renaissance masterworks to first performances of compositions from the 21st century. The Chorale consists primarily of students in vocal performance, music education and conducting. The choir has presented invitational performances at NCCO, ACDA, and MENC conferences. Repertoire in recent years has ranged from music of Bach, Palestrina, and Brahms to works of Dominick Argento, Steven Stucky, Arvo Pärt, and George Rochberg. The Chorale participates in annual recordings of selected compositions by Eastman student composers, and collaborates regularly with the Eastman-Rochester Chorus and Eastman orchestras in performances of the monuments of the repertoire for chorus and orchestra.

A native of California, **Randall Harlow** holds degrees in organ performance from Indiana and Emory Universities where his principal teachers included Christopher Young and Timothy Albrecht. He is currently finishing a Doctor of Musical Arts degree at the Eastman School of Music under the guidance of Professor Hans Davidsson.

As a performer, Mr. Harlow maintains an intense focus on contemporary music and is a new pioneer of electroacoustic organ composition. World and North American premieres include compositions by Petr Eben, Steve Everett, John Anthony Lennon, Tilo Medek, Ron Nagorcka, Kaikhosru Sorabji, Karlheinz Stockhausen, Giles Swayne, and René Uijlenhoet, among others. International performances include recitals at major cathedrals in England, the Festival of Organ and Chamber Music in Sochi, Russia, and a recent series of public recitals throughout Greenland.
Recent research projects include the first comprehensive documentation and study of the pipe organ culture of Greenland and a paper for the 2009 Göteborg International Organ Academy Symposium examining the future prospects for haptics keyboard research. His forthcoming doctoral thesis focuses on recent experimental organ design, with a prospectus for new design dimensions relevant to 21st-century compositional aesthetics.

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

Stephen Kennedy is Director of Music and Organist of Christ Church, Rochester, and Instructor of Sacred Music and Music Theory at the Eastman School of Music. He is also Instructor of Organ for Eastman’s Community Music School.

Stephen established the Office of Compline at Christ Church in 1997; at the same time he founded the Christ Church Schola Cantorum, which specializes in the weekly performance of that Office as well as early sacred choral music and chant, contemporary music, and choral improvisation. The group has been featured in various national radio broadcasts, and their recordings are available through Gothic records as well as the Arsis label.

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

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

Laurence Libin is editor-in-chief of The New Grove Dictionary of Musical Instruments, honorary curator of Steinway & Sons, and emeritus research curator at The Metropolitan Museum of Art. A Life Fellow of the Royal Society of Arts and past president of the Organ Historical Society, he received the Anthony Baines Memorial Prize from the Galpin Society (UK) in 2006 and the Curt Sachs Award from the American Musical Instrument Society in 2009.

A specialist in German organ music of the 18th and 19th centuries, Wm. A. Little is Professor of German and Music Emeritus at the University of Virginia and editor, Felix Mendelssohn Bartholdy: Complete Works for the Organ in 5 volumes (Novello: 1987-1990). He received the LTCL in Organ Performance from Trinity College, London, a PhD in German from the University of Michigan, an MA from Harvard, and a BA from Tufts. He taught German at Williams College and Tufts, where he was Department Chair. He moved to the University of Virginia in 1966 to chair the German Department. From
1970-1978, he edited The German Quarterly, the principal journal for German studies in the United States. He has lectured and published widely in the United States and abroad, with particular emphasis on the life and works of Felix Mendelssohn. His most recent book, Mendelssohn and the Organ, to be published by Oxford University Press, is scheduled to appear in 2010.

**Thatcher Lyman** graduated from the Oberlin Conservatory of Music with a Bachelor of Music degree in Organ Performance in 2005. He also received a Bachelor of Arts degree in Mathematics from Oberlin College. While there, he studied organ with Haskell Thomson and James David Christie. Thatcher received his Master of Music degree in 2008 from the Eastman School of Music, where he is continuing studies in the doctoral program with Hans Davidsson. He has played in master classes for Daniel Roth, Jean Pierre LeGuay, Marie-Louise Langlais, Lionel Rogg, and Jon Laukvik. He won First Prizes in both the Cleveland Chapter and Region V levels of the AGO Regional Competition for Young Organists in 2005. Thatcher also holds a Master of Arts degree in Ensemble Singing with distinction from the University of York, England. He is Director of Music at Immanuel Evangelical Lutheran Church in Webster, New York and sings regularly with the Christ Church Schola Cantorum of Rochester.

**Jack Mottley** has been on the University of Rochester faculty since 1986, and has won several awards and recognition for teaching, most recently the Edward Peck Curtis Award for Excellence in Undergraduate Teaching in 2005. He has served in many Department and University positions, including a nine-year stint as Associate Dean for Undergraduate Programs of the School of Engineering and Applied Sciences (1996-2004).

After receiving a Bachelor's degree in the Austin Scholars program at Austin College, he attended Washington University in St. Louis and earned Master's and PhD degrees in physics. His principal research area was in ultrasonic tissue characterization, with additional work in materials characterization as well. More recently his interests have turned toward acoustics and performance issues, with research just beginning in musical acoustics and haptics applied to music performance, and also to institutional research, to find patterns in the way students move through the University that might help to identify problems or opportunities as early as possible.

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

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

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

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

A native of Athens, Georgia, **Russell Stinson** holds a BMus degree in organ performance from Stetson University and a PhD in musicology from the University of Chicago. He is currently the Josephine Emily Brown Professor of Music and College Organist at Lyon College, Organist-Choirmaster at St. Paul’s Episcopal Church in Batesville, Arkansas, and, for the 2009 fall semester, Gerhard Herz Visiting Professor of Bach Studies at the University of Louisville. He also serves on the editorial board of *Bach Perspectives*, a series published by the American Bach Society. Stinson’s research in European archives has been supported by grants from the International Research and Exchanges Board, the Deutscher Akademischer Austauschdienst, and the American Bach Society. His numerous publications on the music of J. S. Bach include books on the *Orgelbüchlein* and *Great Eighteen Chorales* and *The Reception of Bach’s Organ Works from Mendelssohn to Brahms*, all published by Oxford University Press. He is at present writing a monograph entitled *New Perspectives on Bach’s Organ Works*.

**Nicholas Thistlethwaite** is a leading authority on the history and use of the organ in England. In addition to writing *The Making of the Victorian Organ* (1990) and co-editing *The Cambridge Companion to the Organ* (1999), he has published many other monographs, articles, and reviews relating to organs, organists, church music, and liturgy. Dr. Thistlethwaite was a teaching member of the Music Faculty in the University of Cambridge for some years, and has served on various public and voluntary bodies in the UK, including the Cathedral Fabric Commission for England and the British Institute of Organ Studies (of which he was Secretary and subsequently Chairman).

He is a member of the Association of Independent Organ Advisers. His projects as organ consultant include a new organ for St John’s College, Cambridge; the reconstruction of the Hill organs in Birmingham Town Hall and Eton College Chapel; and the restoration of historic instruments in Buckingham Palace, St. Ann Limehouse,
and Reading Town Hall. Current projects (2009) include the restoration of the Richard Bridge organ (1734) in Christ Church Spitalfields and the Lincoln organ (1821) in Thaxted Parish Church.

Dr. Thistlethwaite is an Anglican priest, and is Sub Dean and Precentor of Guildford Cathedral.

R. Larry Todd is the author of Mendelssohn: A Life in Music (Oxford University Press), named best biography of 2003 by the Association of American Publishers, and described in the New York Review of Books as “likely to be the standard biography for a long time to come” (a German translation has recently appeared from Reclam/Carus Verlag as Felix Mendelssohn Bartholdy: Sein Leben, Seine Musik). Arts & Sciences Professor of Music and former chair of the Music Department at Duke University, where he has taught for three decades, Todd has published widely on nineteenth-century music, with a focus on Mendelssohn and his sister Fanny Hensel, as well as essays on Haydn, Robert and Clara Schumann, Liszt, Brahms, Richard Strauss, and Webern; a volume of his collected Mendelssohn essays has recently appeared from Routledge. He is a former fellow of the John Hope Franklin Humanities Institute and recipient of fellowships from the Guggenheim Foundation and National Humanities Center. His new biography of Fanny Hensel, titled Fanny Hensel, the Other Mendelssohn, will appear from Oxford University Press later this year.

Since 1994, William Weinert has served as Professor of Conducting and Director of Choral Activities at the Eastman School of Music, where he conducts the Eastman Chorale and the Eastman-Rochester Chorus and supervises the masters and doctoral programs in choral conducting. He has conducted throughout Europe and the United States, as well as in the Far East, and has served throughout the country as a clinician and an adjudicator, as well as giving conducting master classes in North America, Europe and Asia. Ensembles under Weinert’s direction have performed at conferences of the National Collegiate Choral Organization, the American Choral Directors’ Association, and MENC: The National Association for Music Education. Weinert has also served as editor of the American Choral Review since 1998.

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

**Christoph Wolff** is Adams University 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 as Professor of Music; William Powell Mason Professor of Music, 1985-2002; and Adams University Professor, 2002-. At Harvard he served as Chair of the Music Department (1980-88, 90-91), Acting Director of the University Library (1991-92), and Dean of the Graduate School of Arts and Sciences (1992-2000).

Recipient of various international prizes and several honorary degrees, he holds an honorary professorship at the University of Freiburg and memberships in the American Academy of Arts and Sciences, the American Philosophical Society, and the Sächsische Akademie der Wissenschaften. He currently serves as Director of the Bach-Archiv in Leipzig and President of the Répertoire International des Sources Musicales.


**Dr. Alan Woolley** received his Ph.D from the Music department of the University of Edinburgh in June 2006, however most of his work was done in the Acoustics and Fluid Dynamics Group of the School of Physics and Astronomy. His thesis was entitled “The Physical Characteristics of Mechanical Pipe Organ Actions and how they Affect Musical Performance.” It set out to start answering the question of whether organists can influence the initial transient of a note by the way in which they move the key. It concluded that, although players do vary their key movement, the differences are in the part of the key movement before the pallet (the valve admitting air to the pipes) starts opening and thus the effect on the pipe speech is minimal.

Alan received a BSc in Applied Physics from the Lanchester Polytechnic, Coventry, in 1976. He then qualified as an accountant and spent 20 years in public sector finance before obtaining an MA in Organ Historiography from the University of Reading in 2000 with a dissertation entitled “Actions and Reactions, a review of the design practices incorporated into mechanical actions built during the last forty years”. The conclusions from this work led directly to his research at Edinburgh.

He is now working as Postdoctoral Research Fellow on a three year project funded by the Arts and Humanities Research Council. He has made several visits to Göteborg, Sweden to research organ key touch characteristics. He is also working with the Eastman School of Music and the Fraunhofer Institut für Bauphysik in Stuttgart.
Munetaka Yokota is an organ researcher and builder at GOArt, at the University of Göteborg, Sweden. He held primary responsibility for pipe making and voicing in the Craighead-Saunders Organ project. He has been associated with the sound of European historic organs since his youth. His ten years of training in organ building includes studying with Hiroshi Tsuji (Japan) and John Brombaugh (USA).

As artist-in-residence at California State University, Chico, he reinvented and materialized the medieval “on-site construction” to understand how a large organ construction project was undertaken then. This was applied also in the church setting in Yuba City, California. As guest professor at Göteborg University, he performed the research and reconstruction of a large four-manual, north German Hanseatic city organ. He was responsible for the sound-related aspects, including field research of historic organs, coordination of scientific research, acoustical design, pipe making, voicing, and tuning. He has continued working as a senior researcher and organ builder at GOArt and as a lecturer throughout the world.

He is currently working on the new organ project for Cornell University after his research and design on Schnitger’s organ in the Berlin Charlottenburg castle.

Daniel Zager is Associate Dean and Head Librarian of Sibley Music Library, Associate Professor of Musicology (part-time), and Affiliate Faculty Member in the Organ Department at the Eastman School of Music. Previously he was Music Librarian and Adjunct Associate Professor of Music at the University of North Carolina at Chapel Hill, and Conservatory Librarian and Lecturer in Musicology at the Oberlin College Conservatory of Music. He has served as organist for Lutheran congregations in Wisconsin, Minnesota, Pennsylvania, Ohio, Illinois, and North Carolina. He earned the PhD in musicology at the University of Minnesota and has published chapters and articles in the area of Renaissance music, focusing particularly on the Latin sacred music of Orlando di Lasso (1532–1594) in the context of post-Tridentine liturgical rites. At Eastman he teaches in the Sacred Music Diploma program as well as in Musicology.
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