

# Westfield

NEWSLETTER OF THE WESTFIELD CENTER

VOLUME XVII, No. 3, JULY 2005

**"HAIL, BRIGHT CECILIA!" — (IN OMAHA, THAT IS)**  
*Barbara Owen & Kerala Snyder*

**T**he collaborative conference between the Westfield Center, University of Nebraska, and National Music Museum began close up and personal in the organ loft of St. Cecilia's Cathedral on the evening of Tuesday, April 5, when **Martin Pasi's** splendid new organ was admirably put through its paces by **William Porter**. Of three manuals and 55 stops, this organ is designed to authentically cover a wide range of the musical bases, with 29 stops in dual temperament (well-tempered/meantone) and 15 enclosed in a swellbox. Porter's improvisations demonstrated the organ's versatility in everything from colorful north German variations to lush Franco-romantic fantasies. And did I mention the rolling six-second reverberation time of this handsome marble interior?



*Susan Ferré at  
the keydesk of  
the Pasi organ.*

(Continued on next page)

The following day was spent 100 or so miles north of Omaha at the fabled National Music Museum (formerly known as Shrine to Music) in Vermillion, SD. Entitled “A Temperamental Journey,” the day’s program was planned by **Susan Ferré** and curator **John Koster** to showcase some of the museum’s enviable collection of restored keyboard instruments, many of them assembled for the occasion in a single large room, and all tuned in various temperaments suitable to their period.



*Susan Ferré and ensemble with German harpsichord*

Space does not permit a detailed description of the veritable embarrassment of riches that unfolded, beginning with **David Dahl**’s performance of music by Merula, Frescobaldi, Froberger and himself on two 17th century Italian harpsichords and a cheerful octave virginal, each tuned in a different meantone variant. This was followed by a group of Iberian works performed by **Susanne Skyrn** on an early piano – one of your editor’s favorites – built 1767 by Manuel Antunes of Lisbon, and tuned in Vallotti’s temperament. **Maryse Carlin** then played Scarlatti, Seixas and Soler on a 1780 Portuguese harpsichord, also in Vallotti, and Couperin and Haydn on two English instruments, a pleasingly “plummy” 1798 Kirckman harpsichord and an 1829 Broadwood piano, both tuned in the Young temperament popular in the early 19th

century. Lunch was followed by a delightful demonstration of a 1785 German harpsichord (tuned in Rameau temperament) by **Susan Ferré**, assisted by Baroque violinist Margret Gries and gambist Charles Lang, in ensemble music by deMondonville, LeClair, and Rameau. Next came **Christa Rakich**, performing on two spinets, a Haward of 1689 (in modified meantone) and a bright-sounding 1785 Silbermann (in Silbermann’s sixth-comma), on which she delighted all with a sparkling

performance of Bach’s Fifth French Suite. **Gregory Crowell** then treated us to the gentle sounds of clavichords from Sweden (1770) and Germany (1804), the first tuned in fifth-comma meantone, the second in equal temperament – an interesting aural juxtaposition. Another instrument of unusual interest was the crisp-sounding c1784 *Tangentenflügel* by Späth and Schmah, tuned in Niedhardt’s circulating temperament, upon which **Ulrika Davidsson** performed music of Haydn and C. P. E. Bach.

At mid-afternoon we moved to other parts of the well-designed museum to hear two one-manual organs. **Christa Rakich** played works by Zeuner and Telemann on the 1786 Swiss house organ by Looßer, demonstrating different stops and combinations in an improvised chorale partita. Rakich and **David Dahl** then

demonstrated, partly with improvisations, a classically-designed organ of 1808 by the German-American builder Christian Dieffenbach. Back in the main room, there was an informal demonstration of a partially-restored 17th century Hanss chest organ, the square metal pipes of which sparked the interest of organ-builders present, along with a mid-19th century Alexandre harmonium, played by **Susan Ferré**. Following supper, we were treated to a splendid full-length program of early 19th century music by Moscheles, Beethoven, Rossini and Schubert, played by **Andrew Willis** on a fine c1815-20 Viennese fortepiano (with seven pedals, including “Turkish” drum and bells) by Anton Thÿm. Your editor was particularly delighted with the three Schubert *Moments Musicaux*, which

seemed so “right” for the instrument, and were sensitively performed.

Thursday we were back in Omaha, at the Cathedral Cultural Center, where the morning sessions were devoted to a wrap-up and discussion of the previous day. **John Koster** led off with a description of the keyboard collection at the museum, many of the instruments being as yet unrestored and in storage, although more will be displayed after a forthcoming expansion. The organs in the collection need further work, but for now have been left in whatever temperament and tuning they had on arrival. Of interest was Koster’s study of clues to pitch and temperament in old instruments, particularly in the fretting of clavichords, and in reed organs, which tend to be unusually stable. He admitted to being partial to the Vallotti temperament, and observed that one must resist tuning old pianos with original strings too often, for fear of breaking strings already showing signs of metal fatigue. The panel discussions touched upon subjects such as the differing opinions on what manner of temperament Bach preferred, and the differences between temperaments used on stringed instruments and organs. **Martin Pasi** described Kristian Wegscheider’s 20-note well-tempered octave, used in the dual-temperament stops of the St. Cecilia organ, how the change between temperaments was effected by a two-slider system, and the problems that had to be solved in chest design and pipe layout.

The next segment, entitled “The Organ as Mirror of Religion and Culture,” began in the afternoon with a short program on the Pasi organ by **Marie Rubis Bauer** and **Kevin Vogt**, respectively organist and Schola Cantorum director of the Cathedral. De Grigny’s *Veni Creator* settings and

David Dahl  
plays the  
Dieffenbach  
organ



Sweelinck's *Ut Re Mi Fantasia* illustrated the two temperaments (as well as the organ's suitability for French and Dutch music), framing a recitation of Dryden's *Song for St. Cecilia's Day* and an 8th century setting of *Ut quæant laxis* by singers from the Schola, suitably enhanced by the to-die-for acoustics. **Quentin Faulkner** of the University of Nebraska was the first speaker, who traced the introduction of the organ – originally a secular instrument – into the church in the 8th and 9th centuries, and speculated upon the role of its symbolic ramifications in this transition. By the 10th century it had developed to the point where its practicality was also becoming evident, yet it seems always to have been associated with abstract ideas of unity, divine harmony and rationality, as well as both transcendence and immanence. Faulkner also digressed on the matter of number symbolism, especially in Bach. He was followed by **Calvin Bower** of Notre Dame University, who carried the topic of signs and symbols further into a more general view of musical aesthetics, particularly in Christian platonism, with its seeking for transcendent order and a reality beyond the senses. Liturgical music should not be an end in itself, but a sign that leads beyond itself to that higher reality, beyond the "now." But bad music cannot be a sign of the transcendent!

The evening recital, played by **Hans Davidsson** and **David Dahl**, provided us with a little taste of that transcendentalism. Bach's *Praeludium in E-flat* (BWV 552) and Lübeck's *Praeludium in E* both displayed the power of the organ, framing *Dies sind die heil'gen zehn Gebot* from Bach's *Clavierübung III*, and followed by Dahl's 2003 *Italian Suite*, composed expressly for a meantone instrument. After an intermission, the



Martin Pasi,  
builder of the  
St. Cecilia  
organ

second half began with Dunstable's motet, *Veni Sancte Spiritus*, sung from the front by members of the Schola, with **Quentin Faulkner** playing the instrumental tenor on a small **Gene Bedient** organ. This was followed by verses from Weckmann's *O Lux Beata Trinitas*, and another *Clavierübung* chorale (*Vater Unser im Himmelreich*) framed by a Lübeck *Praeludium* and Bach's *Fugue in E-flat major* (BWV 552).

Friday's two sessions belonged to **Hans Davidsson**, who began by carrying forward the symbolism theme, suggesting that the full-spectrum sound of the medieval Blockwerk organ was an analogy of the "Harmony of the Spheres" that was purported to influence human life. From there he progressed to the timeless language of proportion – the "golden mean" – in technology and art down to the present century. Symbolism and the concept of "organ as metaphor" continued to influence even the secular organs of the 19th century, and, later, the "reformers" of the

*Orgelbewegung*. In the 21st century, new issues appear, related to new music and questions of restoration, conservation, and replication – even replication of non-existent organs, which is essentially what the North German organ recently built in Göteborg is.

After an extended lunch break, during which attendees had the opportunity to try out the Pasi organ (I really liked what it would do with older French music!), Davidsson concentrated on the latest project at Eastman. This is to replicate not a non-existent organ, but an existing and fairly well preserved Casparini organ in Vilnius, Lithuania, which has recently been extensively documented and studied by scholars, engineers and organbuilders. Part of this exercise is to get a better grasp of the largely unrecorded “living language” of design and architectural idioms generally accepted in the period, but always individually interpreted. Following the end of this session, all returned to the Cathedral to hear Solemn Vespers chanted by the Schola, interspersed with organ improvisations by **Susan Ferré**. In a darkening 20th century Cathedral, in an American city founded in the 19th century, the timelessness of plainsong evoked a far distant epoch of unquestioning faith and uncomplicated life. The symbolism of sound persists.

—*Barbara Owen*

**S**aturday morning’s session began with a theological discussion about the organ by **Father Anthony Ruff**. Responding to the earlier talks by Calvin Bower and Quentin Faulkner, he argued that the Roman Catholic Church had been moving away from Neoplatonism since the 1920s and characterized the Enlightenment shift as one

from “world-consciousness” to “self-consciousness.” Rather than responding to it with acquiescence, despair, or resistance, he proposed an apologetic for the organ in today’s church and world in which it is tied to the liturgy and not only reflects Neoplatonic order but also represents the utter mystery of God. The organ, however, is a gift of God, like the sacraments, that is provisional, not absolute, for only God is ultimate. Like Gregorian chant, the organ and organ literature should not be used as ammunition in a battle, but can be agents of conversion, yielding love, delight, reconciliation, and community. The morning session, and the University of Nebraska’s conference “The Organ as Mirror of Religion and Culture,” concluded with a panel discussion to which all the conference leaders contributed.

In the afternoon, the Westfield Center’s enveloping Symposium on Temperament, Sound, and Symbolism resumed from where it had left off Thursday morning. **Ibo Ortgies** shared the results of his recently defended dissertation at Göteborg University, “The Practice of Organ Tuning in North Germany in the 17th and 18th Centuries and its Relationship to Contemporary Musical Practice,” in which he argues that the organs in North Germany were tuned in meantone until late in the 18th century. The famous organists who worked in those churches, such as Buxtehude, Reincken, and Lübeck, normally improvised on these organs, rather than playing repertory, and their compositions that have come down to us were mainly teaching pieces for their students to practice on the pedal clavichord and emulate in their own compositions. He punctuated his talk with excerpts of works by Buxtehude played on the North German meantone organ in

Göteborg without the use of its subsemitones, which met the ears with widely varying degrees of pleasure and pain.

**Charles Brown** delivered the final lecture on the Organ as Symbol, leading us on a circuitous pilgrimage through a series of “round barns” representing folk religion, biblical story-telling, and anthropology. In his most startling image, he demonstrated that one could read an anthropologist’s discussion of the mask in African culture and substitute the word “organ” for “mask.” Coming from an entirely different theological perspective from Anthony Ruff, he nevertheless came to a similar conclusion: that the organ is a symbol of the cosmic beyond, the living symbol of the life of the world to come, and that we must build organs that are recognizable as the City of God. But panelists in the concluding discussion, “Communicating the Vision,” pointed out that for many people the organ works as a symbol for the sinister, witness the frequent playing of Bach’s *D-minor Toccata* for Halloween. So we concluded the talking part of the conference not with a

single vision, but with many new and wonderful insights to bring back to our work with the organ in the real world. The fitting musical conclusion to this most unusual and interesting conference was given by **Robert Bates**, who demonstrated that a dual-temperament organ is not just for early music by offering a brilliant concert of works by living composers: Arvo Pärt, Joan Tower, György Ligeti, Naji Hakim, and two works of his own. For his “Charon’s Oar” he provided a graphic score, with various curves depicting the slower, bass motion of the oar and the faster movements of the waves above it. And we were treated to the first performance of his latest work, composed specifically for this organ, “Chromatic Fantasy: Twenty-four variations in meantone.” Saint Cecilia must have been well pleased with all the beautiful sounds that emanated from Martin Pasi’s remarkable new organ in her church in Omaha, and with the inspiration that it gave to all the discussions that took place around it.

—Kerala Snyder

*Ibo Ortgies gives a paper*



## THE WESTFIELD CONCERT SCHOLAR PROGRAM

*Carole Terry*

**E**rica Johnson was selected as the Westfield Concert Scholar for the 2004-2005 academic year. She will play a series of three concerts at Princeton University Chapel (May 13th), Lagerquist Hall at Pacific Lutheran University (June 21st) and Memorial Church at Stanford University (June 23rd). In the fall of 2003 Erica began the Doctor of Musical

Arts program at the Eastman School of Music, where she studies organ with **Hans Davidsson** and harpsichord with **William Porter**. She is a student leader of the Eastman Rochester Organ Imitative (EROI). She is also the organist of the Church of the Blessed Sacrament in Rochester, NY, where it is her privilege to play the 1922 Wurlitzer (church) organ.

Erica is a native of Winston-Salem, NC, where she began her musical training with **John** and **Margaret Mueller** and completed her secondary studies at the North Carolina School of the Arts. She continued her education at Oberlin College and Conservatory, graduating in 1999 with a Bachelor of Arts degree in Economics and Bachelor of Music degree in Organ Performance. Organ instruction was under **Haskell Thomson**. A subsequent two-year residence in Boston afforded her the opportunity to work as Organ Scholar at the Memorial Church of Harvard University while concurrently studying towards her Master of Music degree at the New England Conservatory, where she studied with **William Porter**. With the assistance of a generous grant from the Frank Huntington Beebe Fund for Musicians in 2001, Erica investigated historical keyboard technique and instruments in Bremen, Germany for two years. At the Hochschule für Künste she studied organ with **Harald Vogel** and harpsichord with Carsten Lohff, and spent most of her weekends exploring historical instruments in Ostfriesland and Niedersachsen, particularly those of Arp Schnitger. In August of 2002 she was awarded second prize in the Norddeutsche Rundfunk International Organ Competition, which was held in three rounds on the seventeenth-century organs of Basedow, Stade, and Norden.

**To nominate a potential Westfield Concert Scholar, please observe the following criteria.** *The nominee must be a full time student currently enrolled in an undergraduate or graduate program in keyboard performance who plays organ, harpsichord, clavichord, or fortepiano. Nomination process: A teacher who is a Westfield member must submit a letter of recommendation to the committee by September 15, 2005. Notification of the scholar recipient will made by November 1. Mail recommendation letters to the Concert Scholar Committee, The Westfield Center, 1122 East Pike Street, PMB 1389, Seattle, WA. 98122. Please send a second copy to Carole Terry, 1157 22nd Avenue East, Seattle, WA. 98112. The John Ernest Foundation will fund and coordinate transportation for three venues, one of which is Palo Alto, California.*

*The three concerts should be scheduled and completed within the academic year of the host institutions. Hosting venues will supply room and board, and hospitality and opportunities for the scholar to interact with other students and faculty. The scholar will receive a written document regarding the engagements and protocol, including the names and addresses of their hosts in order to thank them by letter.*

## NEWS, OPPORTUNITIES, AND EVENTS

### June 11, 2005

**Connecticut Early Music Festival**, Evans Hall, Connecticut College, New London, Conn. At 8:00 p.m. Dongsok Shin will give the premier performance of keyboard concertos by J. S. Bach and Giovanni Benedetto Platti on a newly made copy of a piano by the Florentine builder Giovanni Farrini from the early 1730s. In pre-concert remarks David Sutherland, builder of the piano and a student of the early history of the piano, will explain his proposal that such instruments played a critical role in the development of the keyboard concerto. For ticket information see this website: [www.ctearlymusic.org](http://www.ctearlymusic.org)

### June 17, 2005

The **Boston Early Music Festival** is sponsoring a "North German Organ Mini-Festival" in three sessions from 9:00 a.m. to 4:30 p.m., exploring the changing concepts of fantasia from Sweelinck to C. P. E. Bach. Performances and improvisation on the **Richards & Fowkes** organ in the First Lutheran Church will be given by **William Porter**, **Hans Davidson**, and **Edoardo Bellotti**. There will also be lecture discussions on improvisation and question and answer periods focusing on the organist as contrapuntists, preacher and orator. The Early Music Festival & Exhibition runs from June 13 to 19, and its featured performance is Johann Mattheson's 1710 opera, *Boris Goudenow*. Further information may be obtained at [www.bemf.org](http://www.bemf.org).

### July 3—13, 2005

**Accademia Barroca W. Hermans**, Arrone, Italy, in collaboration with the University of Washington in Seattle and Pacific Lutheran University, will hold a symposium on "Dutch & German Baroque Music with an Italian Flavor, and Italian Music in its original setting." Presenters and recitalists include Fabio Ciofini, **Paul Tegels**, and **Carole Terry**. For information on schedule, repertoire lists, and registration, go to [www.hermansfestival.it](http://www.hermansfestival.it).

### July 12—18, 2005

The **Organ Historical Society** will hold its annual convention in southeastern Massachusetts, with headquarters at the Radisson Hotel in Brockton. Organs to be heard range from an early 19<sup>th</sup> century Hook to a 1967 Flentrop, and major evening recitals are open to the public. For further information, see the OHS website: [www.organsociety.org](http://www.organsociety.org).

### July 19—26, 2005

**Boston Organ Academy** (formerly Old West Organ Academy), led by **Yuko Hayashi** and Jon Gillock, offers a week of intensive master classes and recitals, and is open to only ten participants, although auditors are also welcome. For further information contact Margaret Angelini, registrar, [Phrygian@aol.com](mailto:Phrygian@aol.com).

### August 6, 2005

The **Bach International Organ Competition for Young Organists** is organized by St. Mark's Evangelical Lutheran Church in Huntsville, Alabama, USA, to promote young musicians who are interested in organ performance. The Competition is open to young organists of all nationalities. The "2005 Bach International Organ Competition for

*Young Organists*” will be held at St. Mark’s Evangelical Lutheran Church, 200 Longwood Dr. SE, Huntsville, AL, 35801. For further information call 256-539-4361 or e-mail: [music@stmarkshsv.org](mailto:music@stmarkshsv.org)

### August 31—September 2, 2005

The newly founded **Internationale Dieterich-Buxtehude Gesellschaft (IDBG)** will sponsor a celebration of the 300<sup>th</sup> anniversary of Johann Sebastian Bach’s historic walk from Arnstadt to Lübeck this fall, featuring lectures and concerts in Arnstadt (August 31), Lüneburg (September 1), and Lübeck (September 2–4). Most participants will travel by bus in considerably less time than it took Bach, but if there is sufficient interest **Kerala Snyder** will lead a group of walkers September 2 on a short portion of the road Bach walked, between Hornbek and Mülln, that remains in its original state. She first did this walk from the banks of the Elbe north of Lüneburg to Lübeck in 1985 and wrote about it in the December, 1986 issue of the *Musical Times*: “To Lübeck in the Steps of J. S. Bach.” The article contains a map of the route. Further details concerning this event are posted on the IDBG web site, [www.dieterich-buxtehude.org](http://www.dieterich-buxtehude.org). Those who would like to support the IDBG’s activities by becoming active members can do so through this web site; there one can also subscribe to the electronic newsletter, which comes in both German and English.

### September 11—14, 2005

**AGO National Pedagogy Conference**, University of Notre Dame, Notre Dame, Indiana. This conference will focus on works of Dieterich Buxtehude in anticipation of the Buxtehude year in 2007. Presenters include **Kerala Snyder, John Brock**, Leon

Couch, Michael Dodds, **Ibo Ortgies**, and **Pamela Ruiter-Feenstra**. Performers include John Brock, Matthew Dirst, **James David Christie, Craig Cramer, William Porter, Christa Rakich, David Yearsley** and Wolfgang Zerer. The Pedagogy conference will be part of the year-long events to celebrate the new **Fritts** Organ at Notre Dame, 2-35, 2004. For registration information, go to

<http://marketplace.nd.edu/cce/>

### October 13—17, 2005

**Esteyfest 2005**, Estey Organ Museum, Brattleboro, Vt. A celebration of the work of the Estey Organ Co., makers of reed organs and pipe organs in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Sponsored by the Estey Organ Museum, Brattleboro Historical Society and Reed Organ Society. The program will include exhibits, lectures, recitals on both reed and pipe organs, a shape-note singing concert, and a tour of the Pease Collection of Historical Instruments. For a descriptive packet and registration information, email [president@esteyorganmuseum.org](mailto:president@esteyorganmuseum.org).

### October 17—19, 2005

Eastern Michigan University, Ypsilanti, Michigan

#### **Eighth Annual Improvisation Symposium**

Theme: *Viva L’Italia!*

Presenter: **Edoardo Bellotti**, world-renowned organist, harpsichordist, improviser, and pedagogue, and editor of multiple scholarly editions of Italian keyboard works will perform a recital on a 17<sup>th</sup>-century De Zenti harpsichord in EMU’s Pease Auditorium on Tuesday, October 18, at 7.30 p.m.

**Bellotti** will also give masterclasses on Italian repertoire and improvisation, and coach chamber ensembles at Eastern

Michigan, October 17–19. This event is co-sponsored by EMU's Organ Development Fund, Friends of Chamber Music at Pease, and the Ann Arbor chapter of the American Guild of Organists. For more information, and to register to play in the masterclasses, please contact **Pamela Ruiter-Feenstra** at [pruiterf@emich.edu](mailto:pruiterf@emich.edu). Telephone: 734.487.1314.

**November 10–13, 2005**

**Instituto de Organos Históricos de Oaxaca (IOHIO)** will be holding its fifth International Organ and Early Music Festival, and a conference on "Music in Oaxacan Convents during the 18<sup>th</sup> Century." Included will be papers by **Calvert Johnson**, Aurelio Tello, Anne Staples and others, visits to historic Oaxacan organs, and recitals by Calvert Johnson, Andrés Cea Galán, José Suárez and others. For further information go to [www.iohio.org](http://www.iohio.org).

**WESTFIELD SUSTAINING  
DONORS FOR 2004-2005**

**Archangel** (\$5,000 +)

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Susan Ferré  
William Peterson

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David Dahl  
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Kathryn Habedank  
Roy F. Kehl  
William Porter and Ellen Aitken  
Carole Terry

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Wolff and Associates

**Eastman School of Music and Westfield Center**



present the



**Eastman Rochester Organ Initiative  
Inaugural Festival for the Italian Baroque  
Organ**

**October 9–16, 2005, Rochester, New York, U.S.A.**

**The Newly Restored Eighteenth–Century Italian Organ (anonymous builder) at  
the  
Memorial Art Gallery**

**Sunday October 9  
Inaugural Concerts (Monteverdi Vespers)**

**Monday October 10 – Wednesday October 12  
Performances and Masterclasses**

**Thursday October 13 – Sunday 16  
Symposium on the Italian Baroque Organ**

For more information and registration, visit [www.rochester.edu/Eastman/EROI](http://www.rochester.edu/Eastman/EROI)

**See schedule below.**

## **The Newly Restored Eighteenth-Century Italian Organ (anonymous builder)**

### **Sunday October 9**, Inaugural Concerts:

- 1:00 p.m. Concert: Hans Davidsson, David Higgs and William Porter  
3:00 p.m. Concert: Tragicomedia and Concerto Palatino (Paul O'Dette, director)  
Monteverdi Vespers (The Lutheran Church of the Incarnate Word)  
8:00 p.m. Recital: Harald Vogel

## **Masterclasses and Performances**

### **Monday October 10**, Frescobaldi–Pasquini–Concertos–Improvisation

- 9:00–10:00 a.m. Lecture demonstration (Italian and German repertory): Harald Vogel  
10:30–Noon Masterclass: Harald Vogel  
1:30–2:30 p.m. Lecture Demonstration (Frescobaldi): Edoardo Bellotti  
3:00–5:00 p.m. Masterclass: Edoardo Bellotti  
8:00 p.m. Recital: Italian and German Baroque  
Harald Vogel at the Bozeman organ (Asbury First United Methodist Church)

### **Tuesday October 11**

- 9:00–10:00 a.m. Lecture demonstration (Frescobaldi): Edoardo Bellotti  
10:30–Noon Masterclass: Edoardo Bellotti  
1:30–2:30 p.m. Lecture demonstration (Improvisation): Edoardo Bellotti  
3:00–5:00 p.m. Masterclass: Edoardo Bellotti  
8:00 p.m. Concert: *Fiori e Fioretti del Frescobaldi*  
Edoardo Bellotti and Schola Cantorum Christ Church (Stephen Kennedy, director)

### **Wednesday October 12**

- 9:00–10:00 a.m. Lecture demonstration (Pasquini): Edoardo Bellotti  
10:30–Noon Masterclass: Edoardo Bellotti  
1:30–2:30 p.m. Lecture demonstration (Improvisation): Edoardo Bellotti  
3:00–5:00 p.m. Masterclass: Edoardo Bellotti  
8:00 p.m. Concert: TBA

### **Thursday October 13**

- 10:00–Noon Open Benches at Memorial Art Gallery and Lutheran Church of the Incarnate Word  
1:30–2:30 p.m. Lecture demonstration (Italian Concerto): Edoardo Bellotti  
3:00–5:00 p.m. Masterclass: Edoardo Bellotti

## **EROI SYMPOSIUM 2005**

### **The Italian Baroque Organ: Context, Instruments, Repertory, Performance**

- 6:00 p.m. Registration, reception  
8:00 p.m. Welcome, Introduction and Demonstration of the Organ

### **Friday, October 14**

- 9:00 a.m. **Art and Music in Baroque Italy**  
Nancy Norwood: Italian Baroque Paintings in the Fountain Court  
Edoardo Bellotti: Italian Organ Cases from the Sixteenth- to the Eighteenth-Century  
Roger Freitas: Serious Wit: The Seventeenth-Century Italian Cantata  
Alexander Silbiger: Frescobaldi's Two Books of Toccatas: Monuments of Art or  
Student Exercises?  
12:15 p.m. **Lunch concert:** Paul O'Dette, lute  
2:00 p.m. **Organ and Harpsichord**  
Eastman's new Italian Organ (Edoardo Bellotti, Hans Davidsson and Gerald Woehl)  
The Mondini Harpsichord at Memorial Art Gallery (Monika May, Rob Kerner and  
William Porter)  
Willard Martin: Introduction to the *Cembalo Cromatico*

8:00 p.m. Christopher Stembridge: Lecture-Recital *Consonanze Stravaganti* - Music for the *Cembalo Cromatico*  
**Evening concert:** Hans Davidsson, David Higgs and William Porter

**Saturday, October 15**

9:00 a.m. **Organ and Clavichord**  
Annette Richards and David Yearsley: Cornell University's Vicedomini Organ  
David Yearsley: An English Catholic in Rome: Peter Philips's Organ Music  
Annette Richards: Elevation Toccata and Painting in Frescobaldi's Rome  
Joel Speerstra: The Italian Clavichord Tradition: Form and Function  
Pamela Ruiten-Feenstra: *Con gravità e leggiadria*: Aspects of Technique and Invention in the Toccatas of Gabrieli, Merulo, and Diruta

1:00 p.m. **Lunch concert** Eastman students

2:00 p.m. **The Italian Organ in the Liturgy**  
Edoardo Bellotti: Organ and Liturgy in Italy from the Council of Trent to the Eighteenth Century  
Daniel Zager: Vespers Hymnody as a Context for Organ Composition and Improvisation in Sixteenth- and Early Seventeenth-Century Italy  
Workshop on Psalm Tones and Church Tones (Kerala Snyder and Stephen Kennedy, with Eastman students)

5:30 p.m. **Vespers for St. Andrew** – Organ Music by Bernardo Pasquini and Chant  
Edoardo Bellotti and Christ Church Schola Cantorum (Stephen Kennedy, director)

**Evening: Festive Italian dinner with performance of vocal music from Trento in Italy by Il Virtuoso Ritirivo from Trentino, Italy**

**Sunday, October 16**

1:00 p.m. **Lunch Concert:** Annette Richards and David Yearsley

2:30 p.m. **The Italian Organ in America: Multiple Perspectives on Organ Building and Restoration**  
Hans Davidsson, moderator; Edoardo Bellotti, Steven Dieck, Bruce Fowkes, Paul Fritts, Martin Pasi, William Porter, Roger Sherman, George Taylor, Gerald Woehl, Munetaka Yokota among others

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

## EROI Festival 2005 Registration

Name: \_\_\_\_\_

Address: \_\_\_\_\_

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**Voce Umana – Inaugural Concerts (Monteverdi Vespers)**

Sunday October 9

Regular: \$60

Special (early registration 7/25/05; Westfield member, students and seniors): \$50

**Principale – Performances and masterclasses**

Monday October 10 – Wednesday October 12

Regular: Active \$150; Auditor \$100

Special (early registration 7/25/05; Westfield member, students and seniors): Active \$135; Auditor \$85

**Mezzo Ripieno – Symposium on the Italian Baroque Organ**

Thursday 13 – Sunday 16 October 9–16

Includes five concerts, two box lunches, and festive Italian dinner

Regular: \$245

Special (early registration 7/25/05; Westfield member, students and seniors): \$215

**Ripieno – EROI Festival 2005 Complete**

October 9–16

Regular: Active \$445; Auditor \$395

Special (early registration 7/25/05; Westfield member, students and seniors): Active \$390; Auditor: \$340

Please make checks payable to:

EROI Festival 2005, Eastman School of Music

Return this form with payment to:

Dr. Hans Davidsson

Eastman School of Music

26 Gibbs Street

Rochester, NY 14604

Mark the envelope “EROI Festival 2005”

The Memorial Art Gallery and the Episcopal Diocese of Rochester are partners of the Eastman–Rochester Organ Initiative

The EROI Festival 2005 is sponsored by:

Eastman School of Music, Westfield Center, Cornell University, The Lutheran Church of the Incarnate Word, The Italian Cultural Institute in New York City, The Italian-American Community in Upstate New York, The Schola Cantorum of Christ Church, Christ Church (Episcopal), Third Presbyterian Church, Asbury First United Methodist Church, GOArt, Göteborg University, The Rochester Chapter of the American Guild of Organists, Gerald Woehl Orgelbau, Parsons Pipe Organ Builders; Paul Fritts and Co. Organ Builders, Richards Fowkes & Co. Organ Builders, C.B. Fisk, Inc; Taylor and Boody Organ Builders, Flentrop Orgelbouw BV, Associazione Culturale Mons. Celestino Eccher and the Smarano Organ Academy, Trentino in Italy, The Regional Government of Trentino, Loft and Gothic Recordings, The Joseph Rippey Trust Fund

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