

Westfield

E-NEWSLETTER OF THE WESTFIELD CENTER, VOLUME XVII, No. 1

A National Resource for the Advancement of Keyboard music, serving Professionals and the Public since 1979

The EROI Festival 2006 at the Eastman School of Music: A Review

by Daniel Zager,
Associate Professor of Musicology
Eastman School of Music

The Eastman Rochester Organ Initiative (EROI) is an ambitious long-range plan that aims to make the Eastman School of Music and the Rochester, New York metropolitan area a global center for organ performance, research, building, and preservation. The Italian baroque organ inaugurated during the 2005 EROI Festival marked the first concrete milestone in Phase One of EROI. A new instrument closely modeled after a 1776 instrument by Adam Gottlob Casparini in Vilnius, Lithuania will be installed in Christ Church (Episcopal) during 2007–2008. Designated as the “Craighead-Saunders Organ,” this instrument will be inaugurated in October 2008. The restoration 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, will complete the initial phase of this ten-year plan.

Central to implementing the vision of EROI is the annual EROI Festival, the first of which was held in 2002. The EROI Festivals bring together an international assembly of organ builders, performers, scholars, and students to explore specific topics each year and to confer on the progress of the various EROI-related projects currently underway. These annual Festivals have benefited greatly from the involvement of the Westfield Center, which supported the 2003 Festival and has cosponsored each Festival since then.

The hallmarks of EROI are collaboration among builders, performers, and scholars, and an inclusive embrace of diverse styles and traditions of organ building. Illustrative of this latter point of view was the theme for the EROI Festival 2006: “Aspects of American Organ Building in the Twentieth Century: Ernest M. Skinner and

John Brombaugh.” While these two American organ builders worked in vastly different styles they shared a commitment to the highest quality of organ building.

Preceding the opening concert on Thursday evening, October 12, Jamal Rossi, Interim Dean of the Eastman School of Music, presented the Alumni Achievement Award to Orpha Ochse, who on the following morning delivered a keynote address entitled “The American Organ in the Twentieth Century.” Following this panoramic



survey of organ building in twentieth-century America, Barbara Owens addressed the topic “E. M. Skinner—the Man,” while Jack Bethards provided a perspective on “E. M. Skinner—the Work.” Jonathan Ambrosino discussed the present state of Skinner’s opus 325 (1922) in Kilbourn Hall, while Thomas Murray adroitly demonstrated some of the sounds of this instrument. Bethards, Ambrosino, and Murray are all members of the EROI reference group that is guiding the restoration

of this historic instrument designed by Harold Gleason. Other Rochester-area E. M. Skinner organs featured at the conference included opus 517 (1925) at the Episcopal Church of St. Luke and St. Simon Cyrene, opus 655 (1927) at St. Paul’s Episcopal Church, and opus 711 (1928) at the Episcopal Church of the Ascension.

On Friday afternoon we convened at Rochester’s Sacred Heart Cathedral, which is the temporary home of John Brombaugh’s opus 9 (1972), formerly at the Ashland Avenue Baptist Church in Toledo, Ohio. The keynote speaker for this session was David Boe, Professor of Organ at the Oberlin College Conservatory of Music, who offered his perspective on “John Brombaugh: How It All Got Started.” Following this keynote address, John Brombaugh considered “The Concept of Opus 9” while George Taylor recounted “The Building of Opus 9.” As context for these three lectures, Mark Brombaugh preceded this session with a fine recital on opus 9, playing works by

Buxtehude, Böhm, Scheidemann, John Eggert, and J. S. Bach. A Saturday morning panel discussion moderated by Roger Sherman allowed panelists William Porter, David Boe, Munetaka Yokota, and Eastman doctoral organ student Erica Johnson (who was named a Westfield Scholar in 2004) to reflect further on “Aspects of the Organ Building of John Brombaugh.” Saturday evening brought another opportunity to hear opus 9, this time as played by Eastman organ faculty



members William Porter (works of Böhm, Hanff, and Bruhns), Hans Davidsson (works of Weckman, with members of the Christ Church Schola Cantorum for alternatim chant verses of a Magnificat setting), and David Higgs (Pachelbel and Pärt). A highlight of this recital was the collaboration by these performers to realize two organ duet transcriptions by Jacques van Oortmerssen of Mozart string works, with two accomplished dancers from Rochester City Ballet contributing further to this *Gesamtkunstwerk*.

The final concert of the Festival was presented by Francesco Cera on the eighteenth-century Italian organ located at the University of Rochester's Memorial Art Gallery. Cera played works by Frescobaldi, Michelangelo Rossi, Bernardo Pasquini, Froberger, Kerll, and Muffat.

A variety of performances by Eastman organ students, tours of area churches and their organs, panel discussions pertaining to the various EROI projects, and a peaceful concluding Compline service at Christ Church all played their part in making this EROI Festival a memorable one. Mark your calendars for the 2007 EROI conference: October 11–14, with a focus on new dimensions in organ documentation and conservation, and a celebration of the organ music of Dieterich Buxtehude (ca. 1637–1707) during this anniversary year.

NEWS

Westfield Scholar: Call for Nominations

The Westfield Concert Scholar award, given annually, is a three-concert tour designed to give talented young keyboard players an opportunity to perform on excellent historical instruments located throughout the country. The award is based on the concept of "student mentoring" and experiential learning, and as such, is intended to develop the student's skills as a performer and also his or her ability to meet and successfully interact with people in a professional and social context. It is assumed that the studio teacher will 1) help with program selection and preparation, 2) discuss stage etiquette, 3) discuss the student's role as a Westfield ambassador, 4) remind the student to communicate with and thank the sponsoring individuals.

To nominate a potential Westfield Concert Scholar, please observe the following criteria.

1. 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.
 2. Nominees must be nominated by a teacher who is a Westfield member.
- Nominations may be submitted with a letter of recommendation by May 10, 2007 to Dr. Carole Terry, Chair of the Westfield Concert Scholar Committee, 1157 22nd

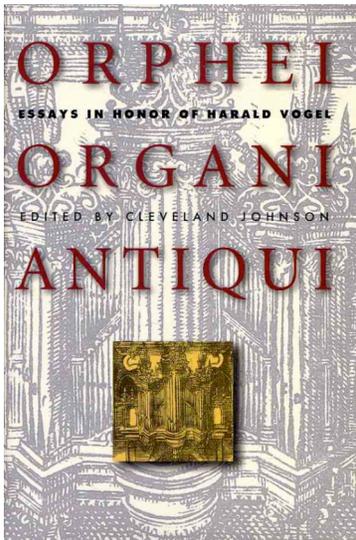
Avenue East, Seattle, Washington 98112, or email to cterry@u.washington.edu. A second copy should be sent to the Westfield Center offices, c/o Prof. Annette Richards, Department of Music, Lincoln Hall, Cornell University, Ithaca, NY 14853, or email to ar34@cornell.edu.

Notification of the scholar recipient will be made by May 31st.

2006 Westfield Scholar Plays Three Concerts

The 2006 Westfield Concert Scholar, Balint Karosi, played a concert at Pomona College on September 20, 2006; First Lutheran Church in Boston on October 28, 2006; at Southern Methodist University on October 30, 2006. Balint is a native of Hungary and currently studies with James David Christy at Oberlin.

Festschrift in Honor of Harald Vogel



On June 7, 2006, in Victoria, B.C., Cleveland Johnson presented Harald Vogel with *Orphei Organi Antiqui*, "for the Orpheus of the Historic Organ," to celebrate his multifaceted career and visionary endeavors over the past four decades. This *Festschrift* publication, in honor of Vogel's sixty-fifth birthday, brings together twenty-one articles and essays on topics reflecting the extensive spectrum of his interests. The volume begins with writings about Harald Vogel — the man, teacher, performer, and scholar. Further contributions deal with issues of keyboard literature, performance practice, improvisation, congregational singing, organ restoration, and organ culture.

Contributing authors include John Brombaugh, Elizabeth Harrison, Masakata Kanazawa, Axel Unnerbäck, Michael Belotti, Konrad Brandt, Pieter Dirksen, Frederick K. Gable, Sverker Jullander, Klaas Bolt, Wim Kloppenburg, Keith Hill & Marianne Ploger, William Porter, Laurence Libin, Lynn Edwards Butler & Gregory Butler, Felix Friedrich, Ibo Ortgies, Paul Peeters, Edward Charles Pepe, Bruce Shull, Joel Speerstra. The collection is edited by Cleveland Johnson.

Since 1994, Vogel has held a professorship at the Hochschule für Künste in Bremen where he continues a distinguished career of teaching and research reaching back more

than thirty years. His North German Organ Academy, founded in 1972, has facilitated the research and exploration of historic keyboard instruments by international performers and scholars. As Superintendent of Church Music and Organ Advisor for the Reformed Church in Northwest Germany, and as an organ consultant worldwide, he has been pivotal in many landmark restorations of historic organs and in the building of new instruments inspired by historic examples. These instruments are documented in his many recordings, most recently on the Organeum and Loft Recordings labels, and his earlier Radio Bremen recordings (1961-73) remain some of the most important sound documents of their kind. His print publications include *Orgeln in niedersachsen* (Hauschild-Verlag, 1997), *Orgellandschaft Ostfriesland* (SKN-Verlag, 1996), and a new edition of Samuel Scheidt's *Tabulatura nova* (Breitkopf, 1994-2002).

To order your copy of *Orphei Organi Antiqui* and for more information, contact:

**The Westfield Center
Post Office Box 505
Orcas, Washington 98280
Tel: 888-544-0619 (toll free)
Fax: 435-203-2511
E-mail: info@westfield.org
www.westfield.org**

EVENTS

June 20-25, 2007, The Oberlin Summer Organ Academy for High School Students, will be taught by Professors David Boe and James David Christie. Students will receive daily private lessons and master classes. There will be faculty recitals as well as student performances during the Academy. Students will have access to the French Symphonic organ in Finney Chapel built by Charles Fisk (2001), the North German-Dutch 17th century style organ in Warner Concert Hall built by Flentrop (1974), and the Renaissance meantone organ in Fairchild Chapel built by John Brombaugh (1981). For more information, contact Anna Hoffmann, Director of Conservatory Summer Programs, e-mail: anna.hoffmann@oberlin.edu or telephone: 440-775-8044.

July 2-5, 2007, Baltimore, Maryland, Region III Convention of the AGO, includes an historical Vespers service based on that from c. 1703 in Lübeck. This event will be performed in honor of the 300th anniversary of Dietrich Buxtehude's death and will include two Buxtehude cantatas, the Magnificat of Giovanni Rovetta—Monteverdi's successor at St. Mark's in Venice, the Magnificat Primi Toni, BuxWV 203, as well as the hymns prescribed by the Lübeck hymnal of 1703 for the Feast of the Visitation. The service was reconstructed by Thomas Spacht, with consultation from Kerala Snyder, and includes her performing edition of one of the cantatas. After a catered dinner at Christ Lutheran Church, where this service will be held, there will be a recital by James David Christie on the new 82 rank Andover Organ.

July 9-19, 2007, McGill Summer Organ Academy, will celebrate the tercentenary of the death of Dieterich Buxtehude and the centenary of the birth of Rudolf von Beckerath. Montreal is the location of three of Beckerath's most important organs in North America and the Academy will host presentations on the important role of Beckerath's instruments for our understanding of the North German organ. Kerala Snyder, one of the leading Buxtehude scholars, will be featured as the keynote speaker. Other concerts include Buxtehude's chamber music, solo cantatas, choral works and organ music. For more information, see <http://www.music.mcgill.ca/~organ/> or contact Naomi Struik, Executive Director, e-mail: organ@music.mcgill.ca or telephone 514-398-5530.

July 17-27, 2007, The Westminster Historic Organ Program and the Organeum offer an Organ Tour, *Buxtehude and Bach in context of the European Organ Culture*, to the famous instruments between Leipzig, Brandenburg, Erfurt, Dresden and Prague. For more information, see <http://www.westminster.edu/staff/harrisea/WHOP/index.html> or email harrisea@westminster.edu.

Submissions to the Newsletter can be sent to:
Elizabeth Harrison, Box 154, Westminster College
New Wilmington, PA 16172
E-mail: harrisea@westminster.edu, Schnitger2@yahoo.com

