***Meet the Faculty!***

 **Peter Sykes**

His playing has variously been called “compelling and moving,” “magnificent and revelatory,” and “bold, imaginative, and amazingly accurate.” He has appeared in recital for the American Guild of Organists, the Southeastern Historical Keyboard Society, the Organ Historical Society, American Institute of Organbuilders, International Society of Organbuilders, at the Library of Congress, Boston Early Music Festival, Aston Magna Festival, New England Bach Festival, Portland Chamber Music Festival, New Hampshire Music Festival, and with Ensemble Project Ars Nova, The King’s Noyse, Musica Antiqua Köln, Blue Heron, and throughout the United States, including an appearance in Boston’s Jordan Hall as a featured soloist in the Bank of Boston Emerging Artists Celebrity Series. He is frequently heard on the nationally syndicated radio program “Pipedreams.”  Appearances include an all-Bach inaugural recital on a new organ built by Fritz Noack for the Langholtskirkja in Reykjavik, Iceland, Bach’s Goldberg Variations for the Cambridge Society for Early Music and at Music Sources in Berkeley, CA, Manuel de Falla’s Harpsichord Concerto with the Chameleon Arts Ensemble, the Schumann Piano Quintet on original instruments with the Van Swieten Quartet, Samuel Barber’s organ concerto “Toccata Festiva” and a pedal piano recital of works of Schumann and Alkan at Southern Adventist University in Collegedale, Tennessee. In March 2004 he was given the honor of performing the dedication recital on the newly restored 1800 Tannenberg two-manual organ in Old Salem, North Carolina, an event featured on the nationally broadcast television show CBS Sunday Morning. He was a member of the continuo team for the Boston Early Music Festival opera productions of Cavalli’s Ercole Amante, Lully’s Thésée and Psyché and Conradi’s Ariadne, and now directs its featured “Keyboard Day” mini-festival. He also appears regularly in concert and on recordings with Boston Baroque. With Christa Rakich he created “Tuesdays With Sebastian,” an independent two-year benefit concert series in which he and Ms. Rakich performed the entire keyboard works of Johann Sebastian Bach for the organ and harpsichord in thirty-four recitals. He has premiered new works by Dan Locklair, James Woodman, and Joel Martinson, and has performed well over twenty dedication recitals for new or rebuilt organs. He also performs frequently on the clavichord and was one of two featured players on this instrument at the 2009 Boston Early Music Festival. In May 2011 he performed clavichord recitals for the British and Dutch Clavichord Societies in London and Amsterdam, at Fenton House in London and the Cobbe Collection at Hatchlands, and for the “Party in the City” night of concerts as part of the International Music Festival in Bath.

His solo recordings include J. S. Bach’s complete Leipzig Chorales recorded on the Noack organ of the Langholtskirkja in Reykjavik, From The Heartland – Two Nordlie Organs in South Dakota,  Harpsichord Music of Couperin and Rameau, A Nantucket Organ Tour, MAXimum Reger: Favorite Organ Works, and Modern Organ Music, a disc of music by Hindemith, Heiller, Pinkham, Woodman, and Icelandic composers on the Noack organ in the Neskirkja in Reykjavik. His bestselling recording of his organ transcription of Holst’s orchestral suite The Planets was named Best of 1996 by Audio Review, a “Super CD” by Absolute Sound in 1999, and garnered accolades in every review. He appears on the Cambridge Bach Ensemble recording The Muses of Zion, performing organ works of Tunder and Buxtehude on the Fisk meantone organ of Wellesley College, the Music from Aston Magna recording of the oratorio The Triumph of Time and Truth, in which he performs the first known organ concerto movement of Handel, a recording of the organ concerto Cymbale of Julian Wachner, and the Grammy-nominated Boston Baroque recordings of Handel’s Messiah, Bach’s B-Minor Mass,  and Monteverdi’s Vespers. His most recent solo recordings include the dedication recital on the Tannenberg organ in Old Salem, available on the Raven label, and the complete Bach harpsichord partitas, available on the Centaur label.

He holds degrees from the New England Conservatory, where he studied with Gabriel Chodos, Blanche Winogron, Mireille Lagacé, Robert Schuneman, and Yuko Hayashi, and Concordia University in Montreal, where he studied with Bernard Lagacé. In 1978 he was winner of the Chadwick Medal from the New England Conservatory for outstanding undergraduate achievement; in the same year, he was a winner of the school’s annual concerto competition, playing the Harpsichord Concerto of Frank Martin. In 1983 he was the winner of the Boston Chapter American Guild of Organists Young Artists Competition; in 1986, winner of the Second International Harpsichord Competition sponsored by the Southeastern Historical Keyboard Society. He was the 1993 laureate of the Erwin Bodky Award for excellence in early music performance. In May 2005 he received the Outstanding Alumni award from the New England Conservatory for career achievement since graduation. In May 2011 he was honored by the St. Botolph Club Foundation with its Distinguished Artist Award, a major gift awarded annually to an artist who has demonstrated outstanding talent and an exceptional diversity of accomplishment; previous recipients include painter Edward Hopper, poets Elizabeth Bishop and Stanley Kunitz, sculptor Alexander Calder, and writers George V. Higgins, Annie Dillard, and Sissela Bok. The award letter characterized him as “one of the major musical intellects and imaginations of our time.”

In demand as a teacher and mentor of aspiring professional performers, he is Associate Professor of Music and Chair of the Historical Performance Department at Boston University. Since 1985 he has also served as Director of Music at First Church in Cambridge, Congregational. In September 2014 he joined the faculty of the Juilliard School as principal instructor of harpsichord. He has been adjudicator for competitions sponsored by the American Guild of Organists, the Royal Canadian College of Organists, and the Bach International Harpsichord Festival in Montreal as well as the Broadwood Harpsichord Competition in London and the Miami International Organ Competition. A member of the board of the Cambridge Society for Early Music, he is a founding board member and current president of the Boston Clavichord Society, and current president of the Westfield Center for Historical Keyboard Studies.

** David Buice** is Organist & Director of Music at Faith Lutheran Church, Seattle. Before relocating to the Pacific Northwest in 2017, he was Performing Artist-in-Residence at Oglethorpe University and Harpsichordist-in-Residence at the Oglethorpe University Museum of Art in Atlanta, Georgia.

His collegiate organ studies were with Warren Hutton at The University of Alabama, with Larry Smith at Converse College, and with John Hamilton at The University of Oregon. His harpsichord studies were with George Lucktenberg at Converse College and with John Hamilton at The University of Oregon. In Atlanta, he studied acting and theater with Eddie Levi Lee and at The Academy Theatre with Kerrie Osborne, Chris Kayser, and Frank Wittow.

He made his New York City debut in two recitals at The Metropolitan Museum of Art, playing the Museum’s historic 1830 Appleton pipe organ, as well as becoming the first solo harpsichordist to be presented on the exclusive Patrons Lounge Recital Series. He returned to The Metropolitan Museum of Art in 2004 to play a lautenwerck (lute-harpsichord) recital for the Patrons Lounge Series.

Other performances have included recitals and master classes at The University of Memphis and The University of Mississippi, and up the Atlantic coast to Washington, D.C. and New England, while his West Coast tours have taken him to Las Vegas, Nevada, and to numerous venues in California, including Berkeley, Claremont (Pomona College), Monterey, Oakland, San Diego, San Francisco, Redlands, and Malibu (Pepperdine University). His performances have been broadcast on Public Radio and Television as well as on the Turner Broadcast System. From 2001 to 2017, he played numerous historic keyboard performances on harpsichords, lautenwerck, clavichord, and fortepiano, at Oglethorpe University’s Museum of Art.

David Buice was a founding member of the Southeastern Historical Keyboard Society; he has also served on the Board of Directors for the Atlanta Early Music Alliance. His numerous awards and honors include a major grant from the Georgia Council for the Arts and the National Endowment, which commissioned for his use a concert harpsichord by Richard Kingston, heard in recitals and master classes throughout the southeast.

Recordings include *La Sylva and Other Seductions*, featuring his large Kingston harpsichord, *Go Calmly into Christmas* with Sally Chapman Phillips, Soprano, and *Heaven and Earth: Ancient Music for Relaxation and Meditation*, in which his playing of a lautenwerck (lute-harpsichord) by Anden Houben evokes the 17th-century use of the lute and its music to induce altered states for healing and enlightenment.