The 58th Annual Organ Conference at The University of Michigan

TRAILBLAZERS: WOMEN’S IMPACT
ON ORGAN, CARILLON, HARPSICHORD, AND SACRED MUSIC

--- Saturday, September 29 --
First Presbyterian Church of Ann Arbor (1 on map)
1432 Washtenaw Ave., Ann Arbor

4:00 PM Competition: 7th Annual Improvisation Competition

--- Sunday, September 30 --
First Presbyterian Church of Ann Arbor

4:00 PM: Sing Justice! Proclaim Justice! Hymnody in Word and Song by Women Poets and Composers
Hymn Fest with Dr. Scott Hyslop & Rev. Kendra Mohn

8:00 PM: Works of Catherine McMichael (newly commissioned), Pamela Decker and Rachel Laurin
Recitalists: Dr. James Kibbie & Dr. Kola Owolabi, organ; Prof. Joan Holland, harp; Susan Clark Joul, soprano

--- Monday, October 1 ---
Hill Auditorium (2 on map)

8:30 AM: Registration

9:00 AM: Ladies Be Good: One Guy’s Overview of Women Organists and Composers
Presenter: Michael Barone

10:00 AM: Call Me Fran: Harpsichordist Francis Elaine Cole
Presenter: Sylvia Wall

--- Tuesday, October 2 ---
Hill Auditorium

8:30 AM: Registration

9:00 AM: An evolution of women’s role in the carillon world and its implications for arts entrepreneurship
Presenters: Ana Elias & Dr. Sara Elias

Lecturer/Recitalist: Dr. Calvert Johnson

--- Wednesday, October 3 ---
Hill Auditorium

11:15 AM: The ‘Solo’ Keyboardist: When You’re the Only ______ In Your Workplace - Professional Perspectives
Moderator: Dr. Tiffany Ng

--- Thursday, October 4 ---
Hill Auditorium & Burton Memorial Tower (2 on map)

7:00 PM: Emma Lou Diemer’s “Reflections from the Tower”
Baird Carillon Recitalist: Margaret Pan

8:00 PM: Music by Women Composers
Recitalists: Students of Dr. James Kibbie & Dr. Kola Owolabi

--- Friday, October 5 ---
Hill Auditorium & Burton Memorial Tower (2 on map)

4:00 PM: Music by Women Composers
Recitalists: Students of Dr. James Kibbie & Dr. Kola Owolabi

--- Closing Performances ---
Hill Auditorium & Burton Memorial Tower

--- Closing Performances ---
Hill Auditorium & Burton Memorial Tower

This year’s conference is sponsored by:
SMTD Faculty Research Fund; SMTD Office of Diversity and Inclusion; University of Michigan Office of Research; The American Center of Church Music, Dr. Timothy Huth, Director; Dr. James Hammann; Dr. Barbara Furin Sloat; The Armbruster Fund at the University of Michigan

Special Thanks to: First Presbyterian Church of Ann Arbor; First Congregational Church of Ann Arbor; Ann Arbor Chapter of the American Guild of Organists
Sing Justice! Proclaim Justice!
Hymnody in Word and Song by Women Poets and Composers
Dr. Scott M. Hyslop & Rev. Kendra Mohn, recitalists & presenters

Description: Events of recent history have clearly demonstrated to us how little we have progressed in the areas of social justice - justice for women, justice for sexual orientation, justice for race and creed are to name but a few of these areas which seem to populate newspaper headlines, television news feeds and social media. The church triumphant cannot remain mute in the face of these societal ills and issues, but must stand strong and with a clear voice proclaim justice for all - justice for all creation. This hymn festival will present a variety of hymns which address these issues with texts written by women poets and authors as well as settings by women composers. It will be our hope to present the best of what these voices have to offer for the edification of all who hear their words and music.

Bios:
Scott M. Hyslop's educational background includes the DMA in Organ/Church Music at The University of Michigan, where he was a student of Marilyn Mason, a Master's Degree in Church Music from Concordia University- River Forest, IL, and a Bachelor of Music Degree from the University of Wisconsin - River Falls. In addition to his formal studies, he studied with Paul Manz through the Lutheran School of Theology at Chicago and the Paul Manz Institute of Church Music in Chicago. He has also had additional study in organ performance with Maurice Clerc at the Cathedral of St Benigne in Dijon, France. As a composer, Hyslop has studied with Conrad Dejong, Richard Hillert, James Aikman, and is a Melodious Accord Fellow, having studied choral composition with the noted American composer Alice Parker. Dr. Hyslop has numerous compositions for voices, organ, and instruments published with a variety of publishing houses. His biography on Paul Manz “The Journey Was Chosen: The Life and Work of Paul Manz” was published in June of 2007 by MorningStar Music Publishers. His book, “The Precious Gift: the Hymns, Carols and Translations of Henry L. Lettermann, (2013), received the Award of Commendation from the Concordia Historical Institute in November of 2014, and in January of 2017 his Middle School Choir at St. Lorenz were sang the treble choir portion for the North American premiere of Sir Karl Jenkins Cantata Memoria: For the Children of at Carnegie Hall in New York City. He has served congregations in Minneapolis, MN, Chicago, IL, and Stuart, FL. Dr. Scott Hyslop presently serves as the Director of Parish Music at St. Lorenz Lutheran Church in Frankenmuth, MI. He is also a member of the Board of Directors for Lutheran Music Programs, which is the home for Lutheran Summer Music, as well as a past member of the Board of Directors for the Association of Lutheran Church Musicians, and the advisory board for the Center for Church Music based at Concordia University in Chicago. He and his family reside in Birch Run, MI.

Rev. Kendra Mohn is Lead Pastor at Trinity Lutheran Church, Fort Worth, TX, where she has been on staff since 2010. Previously, she served Mt. Zion Lutheran in Wauwatosa, WI, as Associate Pastor and then Interim Senior Pastor. She has served in a variety of capacities in the Northern Texas-Northern Louisiana Synod of the Evangelical Lutheran Church in America (ELCA). including Chair of the Leadership Development Team, Faculty at the Parish Lay Mission Academy, and Keynote Bible Study Leader at Synod Assembly. She is committed to lifting up female leaders in the church, working as an academic mentor for seminarians and serving as an internship supervisor. She coordinates the John H. Tietjen Speaker Series at Trinity, and is a frequent presenter and teacher for retreats and events.

Mohn is also a PhD candidate in Biblical Studies at Brite Divinity School at Texas Christian University. Her academic work focuses on the ways that gender and power intersect in the New Testament. While at Brite, she has also taught courses, earned the certificate in Women and Gender Studies, and completed program studies in pedagogy at TCU’s Koehler Center. Additionally, she holds degrees from Luther Seminary, St. Paul, MN (M.Div), the University of Pittsburgh, Pittsburgh, PA (MA- Historical Musicology), and Luther College, Decorah, IA (BA-Cello Performance and Communication/Linguistics).
She is a member of the Board of Regents for Texas Lutheran University, and past member of the Alumni Board of Luther Seminary. A native of Iowa, she is married to Rev. Erik Gronberg, PhD, Bishop of the Northern Texas-Northern Louisiana Synod of the ELCA. They have 3 children and a rescue cat and reside in the Westcliff neighborhood of Fort Worth.

Works of Catherine McMichael, Pamela Decker and Rachel Laurin
Dr. James Kibbie & Dr. Kola Owolabi, organ; Prof. Joan Holland, harp; Susan Clark Joul, soprano, recitalists

Bios:
James Kibbie is professor and chair of the Organ Department and university organist at the University of Michigan. He also maintains a full schedule of concert, recording, and festival engagements throughout North America and Europe, including appearances at the Cathedral of Notre Dame in Paris, Royal Festival Hall in London, Dvořák Hall in Prague, and Lincoln Center in New York. During Kibbie's month-long concert tour of the Soviet Union in 1991, Pravda hailed him as “a marvelous organist, a brilliant interpreter.” A frequent jury member of international organ competitions, he has himself been awarded the Grand Prix d’Interprétation at the prestigious International Organ Competition of Chartres, France, and is also the only American to have won the International Organ Competition of the Prague Spring Festival in Czechoslovakia.

Kibbie's performances have been broadcast on radio and television in the U.S., Canada, and Europe. His extensive discography includes Merrily on Hill recorded on the famed Skinner organ in Hill Auditorium, Ann Arbor, the complete Clavierübung III by Bach recorded on the Létourneau organs of the Cathedral of St. Catharines, Ontario, Canada, works of Dieterich Buxtehude performed on the historic 1687 Schnitger organ of Norden, Germany, and discs of music by Franck, Alain, Tournemire, Sowande, Buck, Morrison, and 20th-century Czech composers. Kibbie’s “audio holiday cards,” recorded on the Létourneau organ in his residence and issued as free Internet downloads, are a popular annual tradition.

Kibbie is internationally renowned as an authority on the organ music of Johann Sebastian Bach. He has performed the complete cycle of Bach organ works in a series of eighteen recitals and is in constant demand as a Bach recitalist and clinician. His recent recordings of the complete Bach works on historic baroque organs in Germany have been welcomed with enthusiastic critical and audience acclaim. Thanks to generous support from Dr. Barbara Furin Sloat in honor of J. Barry Sloat, U-M is offering Kibbie's recordings of all 274 Bach works as free Internet downloads on the Block M Records website.

Kibbie's students perform frequently in concerts, competitions, and workshops in the U.S. and abroad. His former students hold key positions in college teaching and church music nationally. Among the honors he has received, Kibbie is particularly proud of the James Kibbie Scholarship, endowed in 2004 by former students, family, and friends to support students majoring in organ performance and church music.

Kola Owolabi is associate professor of Organ at the University of Michigan in Ann Arbor. There he teaches courses in organ, improvisation and sacred music. From 2006-14, he taught at Syracuse University and served as University Organist. He also held positions as sub-dean and dean of the Syracuse Chapter of the American Guild of Organists.

Owolabi has had an active career as a solo recitalist, including performances at St. Thomas Church Fifth Avenue in New York, St. James Episcopal Church in Los Angeles, The Memorial Art Gallery in Rochester, NY, St. Paul's Anglican Church in Toronto, Cornell University, Pacific Lutheran University, and The University of Notre Dame. International venues include the University of the West Indies in Mona, Jamaica and Église du Bouclier in Strasbourg, France. He was a featured performer at the American Guild of Organists National Convention in Boston in June 2014, performing three recitals at Methuen Memorial Music Hall. He also performed a concert for the Organ Historical Society Convention in Syracuse in August 2014. He has performed numerous concerts as organist and harpsichordist with the Grammy-nominated vocal ensemble Seraphic Fire and Firebird Chamber Orchestra, based in Miami, FL. He has released two solo CD recordings on the Raven label-Sacred Expressions: Twentieth-Century Music for Organ featuring works by Olivier Messiaen, Petr Eben, and Calvin Hampton performed on the historic Holtkamp organ at Syracuse University and Jacques Boyvin: Four Suites from the
Second Livre d’Orgue (1700), performed on the 1732 Andreas Silbermann organ in Saint-Maurice Abbey, Ebersmunster, France.

Owolabi is a published composer and has received commissions from the Royal Canadian College of Organists and the Catholic Archdiocese of Toronto. His solo organ composition Dance was selected for the Royal Canadian College of Organists National Competition in August 2013, where all of the finalists performed this composition. His choral works have been performed internationally by ensembles such as the Santa Cruz Chorale, CA, Nashville Chamber Singers, Illinois Wesleyan University Choir and the Elmer Isler Singers in Toronto.

In 2002, Owolabi was awarded the second prize and audience prize at the American Guild of Organists National Young Artists Competition in Organ Performance. He holds degrees in organ performance and choral conducting from McGill University, Montreal, Yale University, and Eastman School of Music. His former teachers have included Bruce Wheatcroft, John Grew, Martin Jean, Thomas Murray, Hans Davidsson, and William Porter.

Ladies Be Good: One Guy’s Overview of Women Organists and Composers
Michael Barone, presenter

Bio: Building upon a curiosity which began in his teens, Michael Barone has been involved with the pipe organ for more than 50 years. As host and senior executive producer of Pipedreams, he is recognized nationally for his outstanding contributions to the world of organ music. Pipedreams began in 1982, and it remains the only nationally distributed weekly radio program exploring the art of the pipe organ. Michael's talent and commitment have been recognized with numerous awards, including the American Guild of Organists President's Award in 1996, the Distinguished Service Award of the Organ Historical Society in 1997 and the 2001 ASCAP-Deems Taylor Award. In November 2002 he was selected for induction to the Minnesota Music Hall of Fame.

“Call Me Fran:” Harpsichordist Francis Elaine Cole
Sylvia Anjanette Wall, presenter

Description: The objective of the presentation is to remember and record the legacy of Dr. Francis Elaine Cole, harpsichordist. In addition to the 1973 International Harpsichord Society Festival at Westminster Choir College, Dr. Cole organized numerous harpsichord festivals throughout the United States. She was born in Cleveland, Ohio on July 12, 1937 and died on January 24, 1983 in New York, New York. She earned degrees in music from Miami University in Ohio and a doctorate in music education from Columbia Teachers College. (Dissertation: "Bach’s 'Goldberg Variations': A Descriptive Study and Analysis.") Dr. Cole taught on the faculty of Westminster Choir College, Queens College New York and Temple University. She was also a participant in the Affiliate Artists Program sponsored by Xerox and Texaco. Dr. Cole was featured as a music critic and commentator for CBS Sunday Morning.

The entire festival was under the direction of Dr. Francis Cole who set the tone of the week when she opened the first program with the words “Call me Fran.” Fran Cole played the first formal recital with works by Bach, Couperin, Scarlatti and Rameau. She played her own transcriptions of works by Bartok and American black composers Nathaniel Dett and Howard Swanson...I can honestly say that the Westminster Choir College Harpsichord Festival was the most educational, productive, entertaining and musically satisfying six days I have ever spent. The harpsichord world owes a great debt of thanks to Fran Cole who conceived this idea a number of years ago and worked tirelessly to bring it together. She selected the finest talent in the harpsichord world and did the incredibly difficult job of juggling schedules to make it possible for us to hear and meet all these artists during an all-too-brief period of six days. -Hal Haney

Bio: Sylvia Anjanette Wall, is a native of Smithfield, North Carolina. Ms. Wall holds an MFA in Creative Writing-Nonfiction from The New School University in New York where she completed her thesis, “The Beginning of the End,” a memoir and stories about growing up in the segregated South during the process of school integration. The thesis was completed under the tutelage of novelist and essayist Darryl Pinckney. “Southern Fried Chicken,” her commentary on the 1971 Chicken Processing Plant fire in Hamlet, North Carolina that killed 25 minority

Ms. Wall is pursuing a second Masters’ degree in Sacred Music at the University of Michigan where she studies in the organ studio of Dr. James Kibbie. She previously served as Organist and Choirmaster at St. Simon of Cyrene Episcopal Church, Cincinnati, Ohio; Trinity-St. John’s Episcopal Church, Hewlett, New York; and, St. Thomas Episcopal Church, Windsor, North Carolina. Ms. Wall has performed at the Indiana University Sacred Music Workshop and in the concert series at The Episcopal Church of the Transfiguration in New York City. In 2017, Ms. Wall joined the University of Michigan Organ Study Tour in the performance of the Nicholas de Grigny Mass at the Church of St. Maurice in Ebermunster France.

Introduction to the Organ Works of Judith Bingham
Dr. Anne Laver, presenter

Description: Judith Bingham is a highly-respected British composer with a catalogue of over 300 works, including 20-some published works for organ. Her careful attention to her craft, her successful approach to the instrument, and the accessibility of her works to a broad audience are all rationale for further study. Additionally, Ms. Bingham has gained considerable recognition in her home country and has worked with some of the most accomplished British organists, but her organ music is not widely known outside Britain. This lecture-recital will serve as an introduction to Ms. Bingham's organ music that will include a brief biography of the composer, her approach to registration, musical language, choice of subjects, form and structure, texture, harmony, and rhythm. The presentation will include performances of one or more of the composer's shorter works and excerpts, chosen in collaboration with conference planners so as not to repeat pieces already part of the conference. This lecture-recital will draw on extensive direct communication with Ms. Bingham, as well as publications by Stephen Farr and Marjorie Monroe-Fischer.

Bio: Anne Laver performs frequently in the United States and Europe, and has been a featured recitalist and clinician at regional and national conventions of the American Guild of Organists, the Organ Historical Society, the Society for Seventeenth Century Music, the Eastman Rochester Organ Initiative Festival, and the Westfield Center for Historical Keyboard Studies. In 2010, she was awarded second prize in the prestigious American Guild of Organists’ National Young Artist Competition in Organ Performance (NYACOP).

Anne is Assistant Professor of Organ and University Organist at Syracuse University's Setnor School of Music. In this role, she teaches organ lessons and classes, serves as artistic director for the Malmgren Concert Series, accompanies the Hendricks Chapel Choir, and plays for chapel worship services and special university events. Prior to her appointment at Syracuse, Anne served as Instructor of Healthy Keyboard Technique and Organ Repertoire, and Coordinator of Organ Outreach Programs at the Eastman School of Music in Rochester, New York. She has over fifteen years of experience in church music, having led volunteer and professional choir programs in a variety of parishes in upstate New York, Wisconsin, and The Netherlands.

Anne is passionate about advocacy for the organ and the encouragement of young organists. To that end, she has served as director for various youth programs in the Rochester area, including a Pipe Organ Encounter Advanced in 2013, the Eastman Summer Organ Academy in 2014, and a Summer of Opportunity youth employment program in 2014. She also hosts frequent organ demonstrations on the Syracuse University campus and surrounding community. Anne is active on a number of national and local organizations in the organ field. She is chair of the Editorial Resources Committee of the American Guild of Organists, member of the Board of Directors of the Organ Historical Society, secretary of the Westfield Center for Historical Keyboard Studies and a member of the Executive Committee of the Syracuse Chapter of the American Guild of Organists.

Anne Laver studied organ with Mark Steinbach as an undergraduate student at Brown University, and spent a year in The Netherlands studying with Jacques van Oortmerssen at the Conservatory of Amsterdam. While pursuing masters and doctoral degrees at the Eastman School of Music, she studied with Hans Davidsson, William Porter, and David Higgs.
Élisabeth Jacquet de la Guerre: Claveciniste Extraordinaire
Dr. Joseph Gascho & Students, recitalists

Bio: Harpsichordist Joseph Gascho joined the U-M School of Music, Theatre & Dance’s Department of Organ in September 2014 as an assistant professor.

Gascho enjoys a multifaceted musical career as a solo and collaborative keyboardist, conductor, teacher, and recording producer. Featuring his own transcriptions of Bach, Handel, and Charpentier, his recent debut solo recording was praised in the American Record Guide for “bristling with sparkling articulation, subtle but highly effective rubato and other kinds of musical timing, and an enviable understanding of the various national styles of 17th and 18th century harpsichord music.”

In 2002, Gascho won first prize in the Jurow International Harpsichord Competition. As a student of Webb Wiggins and Arthur Haas, he earned masters and doctoral degrees in harpsichord from the Peabody Conservatory and the University of Maryland, where he also studied orchestral conducting with James Ross.

Recent performing highlights include performing with the National Symphony at Carnegie Hall, the Mark Morris Dance Group, and the Kennedy Center Opera Orchestra, and conducting Idomeneo for the Maryland Opera Studio. He has also conducted numerous operas from Monteverdi to Mozart for Opera Vivente.

At the Oberlin Conservatory’s Baroque Performance Institute, Gascho conducts the student orchestra, coaches chamber music, and teaches basso continuo. A strong proponent of technology in the arts, he has used computer-assisted techniques in opera productions, in a recent recording with the ensemble Harmonious Blacksmith and percussionist Glen Velez, and in his basso continuo classes.

In demand as a recording producer, Gascho has recently produced sessions and recordings for Pomerium, the Folger Consort, Trio Pardessus, the 21st Century Consort, Ensemble Gaudior, Three Notch’d Road, pianist/composer Haskell Small, Cantate Chamber Singers, and the Washington Master Chorale.

“Sylvia’s Little Black Book:” An intimate View into the Pioneering Life of Harpsichordist Sylvia Marlowe
Dr. Christina Scott Edelen, presenter

Description: Sylvia Marlowe was a pioneering American harpsichordist from the early to mid-twentieth century who established a world-wide reputation as a performer of both modern and historic repertoire. A virtuosic and dedicated musician, she spent her career commissioning new solo and ensemble repertoire for the harpsichord from many of the most important and active composers of her time. Throughout her career she developed close and lasting personal and professional relationships with the likes of Igor Stravinsky, Ned Rorem, Elliott Carter, and Virgil Thomson, to name just a few. Some of the pieces she commissioned, such as the Carter Quartet (1952), have become iconic works of the 20th century. A woman engaged in a passionate and vibrant cultural life, Sylvia’s commitment to a relevant and modern harpsichord and a life-long engagement with living composers place her at the vanguard of forward-thinking women in the arts. As a pivotal woman harpsichordist, Sylvia inspired me to travel to New York to meet with her former student who had inherited many of her papers. Through the lens of these unique documents from her personal archive, such as her address book, photos, reviews, and programs, Dr. Edelen will present a vivid and intimate image of Sylvia in her essential role as an innovative promoter of the 20th century harpsichord and its repertoire. Dr. Edelen will perform selections of her commissioned works, and play excerpts from recordings by Ms. Marlowe.

Bio: Hailed as a “superb harpsichordist” by the Kansas City Star, Dr. Christina Scott Edelen brings a depth of experience, knowledge, and virtuosity to keyboard performance and teaching in a career spanning three decades in the United States and Europe. On organ, harpsichord, clavichord, and fortepiano, Ms Edelen has performed as soloist and in numerous ensembles, concert series and festivals. She studied at the Indiana University Early Music Institute and the Royal Conservatory in The Hague, and was a finalist at the Bodky International Competition. Ms. Edelen is a popular teacher and lecturer, and has served on the faculties of Baylor University and the University of Houston. She holds a PhD in 17th century English Musical philosophy, and has published articles in both the US
Women, Italy, and the *Queen* of Instruments

Letizia Romiti, recitalist

**Bio:** Letizia Romiti studied with Luigi Benedetti at the conservatory of Milan, where she was awarded the diploma in organ, harmony and counterpoint. She proceeded to Milan University, where she took her degree, with a thesis on the organ Masses of Cavazzoni. She has also obtained further diplomas - in harpsichord from the conservatory of Brescia, where she studied with Fiorella Brancacci, and in Gregorian chant from the conservatory of Turin, where she studied with Wally Pallizzari and Fulvio Rampi. She attended for five years the courses given by Luigi Ferdinando Tagliavini at the Accademy for Early Italian Organ Music in Pistoia, and also attended courses given by Keneth Gilbert, Anton Heiller, and Ton Koopman, amongst others. She has contributed articles to musical journals and newspapers, and has published a book, "Historical Organs in the city of Alessandria".

She has given recitals all over Europe, U.S.A. and the former Soviet Union. Important venues in which she has played include Leipzig Neue Gewandhaus, Berlin Schauspielhaus, Kiev Opera Theatre, Dijon Semaines Internationales d’Orgue, Naples Festival Internationale di Musica Classica, Festival Slovenske Historiche Organy, Saragossa Jornados Internacionales de Organo, Turin Settembre Musica. Cambridge Summer Recitals, “I concerti dell’Accademia di Musica per Organo” di Pistoia, festivals in Lyons, Cervo, Sion, and Genoa 2004, as well as the cathedrals of Bordeaux, Bellinzona, Seville, Malaga, Constance, Chester, Warsaw, and Oliwa. She has recorded c.d.s on the Serassi organ in Valenza cathedral, and the Bonetta-Ramasco organ in Vallo di Caluso. Together with other players she has contributed to a live c.d., made on historical organs of Slovakia. Recently she recorded together his teacher, Luigi Benedetti past organist of Milan Cathedral, a CD with Mozart organ works (two and four hands) and a CD for “TACTUS” on the historic and rare “Giuliani” organ in Gronona (AL). She also recorded for “TACTUS”, as first world recording, the organ works of Carlo Mosso (1931 – 1995), awarded with FIVE stars by the prestigious music magazine “Musica”, and published them for “berben” editions together with Marco Santi.

She has given masterclasses on early Italian organ music, both in Italy and elsewhere. She is professor of organ in Alessandria conservatory. She plays regularly in duo with Elena Romiti (oboe and cor anglais), with his own teacher Luigi Benedetti, former organist in Milan Cathedral, with orchestras, chamber and vocal ensembles. Since 1978 she has been artistic consultant for the province of Alessandria, organizing organ concerts on historical organs in the area.

Emma Lou Diemer's "Reflections from the Tower"

Margaret Pan, recitalist

**Bio:** Margaret Pan began studying carillon in 2007 with Robin Austin at Princeton University and passed the carillonneur’s exam of the Guild of Carillonneurs in North America (GCNA) in 2008. She graduated from the Royal Carillon School in Mechelen, Belgium in 2012 as a student of Eddy Marien, Koen Cosaert, and Erik Vandvoornt, and spent autumn 2015 as a carillon fellow with Geert D’hollander at Bok Tower Gardens in Lake Wales, Florida.

Currently, Margaret is a freelance carillonneur in the Boston area, practicing and performing regularly at Cohasset and Norwood. She has given recitals across the United States, Canada, Belgium, and the Netherlands, including at the 2013 International Carillon Festival in Springfield, Illinois and the 2014 GCNA congress in Denver, Colorado. Margaret won first and second prizes respectively at international carillon competitions in Springfield, Illinois (2017) and Groningen, The Netherlands (2012). She also serves as juror on the GCNA exam committee.

Margaret holds physics and astrophysics degrees from MIT and Caltech and has returned to MIT for research on planetary dynamics and planet formation in our and other solar systems.
An evolution of women’s role in the carillon world and its implications for arts entrepreneurship
Dr. Ana L. S. T. A. Elias & Dr. Sara R. S. T. A. Elias, presenters

Description: The first woman carillonist – Adèle Colson – officially attained her diploma in Belgium in 1929, until which time the carillon world was, quite exclusively, a man’s world. In 1933, the fourth woman carillonist – Nora Johnston – graduated from the same school in Belgium, the ‘Jef Denyn’ Royal Carillon School. However, after graduation, she struggled with becoming an official carillonist in the UK, of where she was a native, as at the time, this was a man’s job and men dominated the profession. Given Nora’s passion for the carillon, she refused to abide by such constraints and decided to create her own carillon – the first traveling carillon in the world. Since then, and although initially slowly, the number of women carillonists has increased throughout the years. Currently, we start to see a more balanced number of women and men carillonists, with a tendency for the number of women carillonists to continue to increase. In the Iberian Peninsula, for example, of the four carillonists holding a diploma, three are women. And in Portugal, the international center for the carillon and the organ, was created in 2011 by two women carillonists, who have also designed and acquired what is currently the largest traveling carillon in the world; and, in their carillon school, the majority of their students are also women. These are some of the points that we intend to cover in our lecture, which will begin with an historical evolution of women’s role in the carillon world, leading up to a discussion of the current state-of-affairs of the profession in Portugal. We then broaden the perspective to share how these women’s entrepreneurial practices have been explored by academics to understand, for example, how women entrepreneurs engage their imaginations to create something unique that affects the world in unparalleled ways. We conclude with key insights on how entrepreneurship may help women artists follow their passion and continue to strive in the carillon world.

Bios:
Ana L. S. T. A. Elias is carillonist, co-founder, artistic director, and teacher at the CICO - International Center for the Carillon and the Organ. Ana obtained her music diploma, with emphasis in Piano, from the Gregorian Institute of Lisbon, Portugal. She graduated with “Great Distinction” from the ‘Jef Denyn’ Royal Carillon School in Mechelen, Belgium and obtained her Master of Music degree in Carillon from the Lemmensinstituut in Leuven, Belgium. At the Mechelen Conservatory, Ana earned her Organ diploma with “Great Distinction.” She also possesses a Master of Mining and Geological Engineering degree from the Instituto Superior Técnico in Lisbon, Portugal. Bridging her knowledge in both music and engineering, Ana co-designed and acquired the largest traveling carillon in the world – the LVSITANVS Carillon. She is an active promoter of the carillon and organ arts, by performing concerts, workshops, and lectures, not only in Portugal, but also worldwide.

Sara R. S. T. A. Elias is an Assistant Professor of Entrepreneurship at the University of Victoria’s Peter B. Gustavson School of Business and a Research Associate at the University of Missouri’s Center for the Study of Organizational Change. She is also a carillonist, co-founder, and managing director at the CICO - International Center for the Carillon and the Organ. She is an active promoter of the carillon and organ arts, by performing concerts, workshops, and lectures worldwide, as well as by conducting research projects in this area. Sara’s research interests, which lie at the intersection of the arts and business, include arts entrepreneurship, creative entrepreneurial processes, entrepreneurial imagination, aesthetics in organizations and entrepreneurship, and qualitative methodologies. Sara has published in Qualitative Research in Organizations and Management, Organizational Research Methods, and Organization Studies.

LIVING LEGENDS....LASTING LEGACIES:
Emma Lou Diemer, Marilyn Mason, and Alice Parker
Dr. Darlene Kuperus, presenter
Description: Three American women born right before the Depression. Three women with distinguished and highly successful careers as musicians. Three women who began their musical journeys during the post-WWII era, a time when women’s career goals were often pushed aside so that men could find jobs after returning from the war. Yet none of these women let that stop them from pursuing their talents and dreams.
Each synthesized several roles in their career including composer, conductor, teacher, professor, and performer. They are musical legends whose work made a profound and lasting impact on choral, organ, carillon and sacred music. Each received numerous awards and honors including from organizations such as the American Guild of Organists; the National Endowment for the Arts; and ASCAP.

These women display unparalleled passion, energy and single-minded devotion to their art. What qualities do they have in common and what can be learned from their immense, collective success? As we examine their journeys we will hear examples of their compositions or works that they commissioned. And in the process we will reflect on how these trailblazers can inform our own careers and performances.

Bio: Darlene Kuperus is a versatile musician. Over the span of her career she has served as a full-time church music director, an organist, pianist, conductor, chamber musician, and concert manager. She is currently the Assistant Music Director/Accompanist at the First United Methodist Church of Plymouth, MI. She is also a piano and organ instructor at the Fine Arts Academy at the church.

In the fall of 2016 she was a Visiting Faculty member in the University of Michigan Organ Department during the sabbatical of Dr. James Kibbie, Department Chair. She is a frequent presenter at the Annual Conference on Organ Music at the U of M. Her most recent presentation was titled "Current Practices in Christian Churches: Observations of Clergy and Church Musicians" which was based on a survey of professionals from around the country.

Darlene has spent over 30 years as a church musician in positions at Lutheran, Methodist and Presbyterian Churches. She has conducted the Community Chamber Singers since 1997. Under her direction this ensemble has performed Handel's “Messiah” each December and accompanied by professional orchestra and soloists. In addition, she has conducted performances of other major choral works such as Mozart's “Requiem”; Faure's “Requiem”; Haydn's “Lord Nelson Mass”; Robert Ray's “Gospel Mass”; Rutter's “Feel the Spirit” among others.

Her chamber music performances as an organist and pianist include collaborations with local professional musicians for various concert series offerings. Her undergraduate degree is from Calvin College in Grand Rapids, MI. Darlene earned Master's and Doctoral degrees in Church Music at the University of Michigan. She is a board member of the American Guild of Organists/Ann Arbor Chapter.


Dr. Calvert Johnson, recitalist

Description: Florence Price (1887-1953) is well established as an excellent early twentieth-century trailblazing composer for the organ. Classically trained in the European art music tradition, the native of Little Rock, Arkansas, graduated in 1906 at the top of her class as an organ major at New England Conservatory, where she composed a number of works for organ, piano, and orchestra. After her move to Chicago in 1926, she was inspired by the Harlem and Chicago Renaissance movements to incorporate style elements of African and African-American music into her own symphonies, art songs and arrangements of Spirituals, chamber music, and pieces for organ and piano. While her early works for organ (First Sonata, 1927) demonstrate the use of models such as Felix-Alexandre Guilmant's First Sonata, her later works effortlessly combine African juba rhythms, jazz improvisatory elements and harmonies with European structure (Suite No. 1, 1942). Recently, a treasure trove of presumed lost manuscripts has been found at Price's lake house outside of Chicago. Among them are a masterful and challenging Passacaglia and Fugue, late 1920s, and a number of short works, most of them not previously known. Inspired by Bach's Passacaglia and Fugue, Price opens with an eight-measure statement of her passacaglia theme in the pedal, and proceeds to follow Bach's example in developing her work with motives similar to those used by Bach. This lecture recital will feature a performance of the newly found works, and a lecture comparing the two passacaglias by Price and Bach.

Bio: CALVERT JOHNSON: Professor of Music Emeritus and College Organist at Agnes Scott College (Decatur/Atlanta, 1986-2011), Johnson champions the works of composers from under-represented groups, including women, Blacks, Hispanics, Asians, and Middle Eastern. He was challenged to perform organ works by Black
women by African-American students at the college, and he found Florence Price to be a stellar composer, writing very idiomatically for her own instrument, the organ. With permission from her family, he edited, published (ClarNan), and recorded (Calcante) her organ works.

Johnson serves as Organist at First Presbyterian Church, Marietta GA. He earned his BA at Kalamazoo College (Magna cum laude and Phi Beta Kappa), and MM and DM (organ) at Northwestern University. He studied with Xavier Darasse at the Toulouse Conservatoire on a French Fulbright (Premier Prix). He has performed throughout the USA and Europe, Japan and Mexico. Wayne Leupold Editions publishes his books on the historic performance practices of Spain, Italy, England, and the Netherlands, as well as the earliest known Mexican organ music. His editions of women composers for organ, harpsichord, and piano are published by ClarNan, Vivace Press, Hildegard Publishing, and G. K. Hall. He has also released recordings on the Calcante, Raven, Albany/Troy, and Fleur de Son labels.

In addition to serving as national Treasurer and Councillor for Finance and Development of the American Guild of Organists (2008-2014), Johnson has served as a member of the Commission on Anti-Racism of the Episcopal Diocese of Atlanta, Chair of the Board of Directors of ArtReach Foundation, Chair of the Committee on Cultural Inclusion of the College Music Society, and Vice-President of the Board of the Leupold Foundation. In his community of Big Canoe GA, he is Chair of the Knowledge [lecture] Series, Conservation Committee, and the Wellness Collaborative's Community Center Committee. In 2016 he received the Distinguished Achievement Award from Kalamazoo College.

The 'Solo' Keyboardist:
When You're the Only _______ In Your Workplace - Professional Perspectives
Dr. Tiffany Ng, moderator

Bio: Tiffany Ng is an assistant professor of Carillon and University carillonneur at the University of Michigan, Ann Arbor. An energetic advocate of contemporary music, she has premiered or revived two dozen pieces by emerging and established composers from Ken Ueno to Kaikhosru Sorabji, pioneered models for interactive “crowdsourced” carillon performances and environmental data-driven sound installations with Greg Niemeyer, Chris Chafe, Ed Campion, and Ken Goldberg, and through her composer collaborations significantly increased the American repertoire for carillon and electronics. Her concert career has taken her to festivals in a dozen countries in Europe, Asia, and North America, including Berkeley's 2015 Campanile Centennial, Stanford's 2014 CCRMA anniversary festival, the 23rd International Carillon Festival at Bok Tower Gardens, Florida, the 2014 International Carillon Festival Barcelona, and the 2008 Post-Congress Festival of the World Carillon Federation. At U-M, she is a faculty affiliate in the LSA Digital Studies program.

Dr. Ng's previous positions include visiting professor of Music History at St. Olaf College, associate carillonneur at the University of California, Berkeley, and instructor of Carillon at the University of Rochester. Her musicology dissertation, “The Heritage of the Future: Historical Keyboards, Technology, and Modernism,” explores the carillon and organ in terms of music technology, the Early Music movement, and the Cold War in America and the Netherlands, drawing on media studies, urban planning, legal history, and the history of military electronics to reevaluate the Organ Reform Movement and the postwar use of carillons as diplomatic and urban planning technologies.

Ng holds a licentiate diploma magna cum laude from the Royal Carillon School “Jef Denyn” where she studied with Geert D’hollander, a PhD from UC Berkeley where she studied with Richard Taruskin (musicology and new media), a master's degree from the Eastman School of Music where she studied with William Porter (organ), and a bachelor’s degree from Yale University (English and music). A semi-permanent exhibition of bells that she curated is on display at the Yale University Collection of Musical Instruments. She is former assistant director of the Women in Music Festival and the Contemporary Organ Music Festival in Rochester, New York, author of the multimedia catalog of the Municipal Carillon Museum of Mechelen, Belgium, and an advisory board member of the nascent Asian Guild of Carillonneurs and Bellringers.
Ng’s awards include the Ronald Barnes Memorial Scholarship for Carillon Studies, the E. Power Biggs Fellowship of the Organ Historical Society, the Consortium for Faculty Diversity Fellowship, the UC Berkeley Arts Research Center Fellowship, the Westfield Center for Early Keyboard Studies paper award, and the Belgian American Educational Foundation Fellowship.

**An Evening of Doris Humphrey and J.S. Bach: Romantic Post-Modernism in Dance and Music**

A collaboration of the Organ Department and the Dance Legacy Project directed by Jillian Hopper and Christian Matijas-Mecca, featuring Professor James Kibbie (organ), the University of Michigan's Baroque Chamber Orchestra (Directors: Joseph Gascho and Aaron Berofsky) and Dancers from the University of Michigan Department of Dance

The Dance Legacy Project’s inaugural season marks the first time that Doris Humphrey’s Air (1928), Passacaglia and Fugue in C Minor (1938), and Brandenburg Concerto No. 4 (1958/59) will be presented in a single concert with live music, reflecting the theme of the Conference: Trailblazers: Women’s Impact on Organ, Carillon, Harpsichord, and Sacred Music.

Humphrey is one of North America’s preeminent pioneers in twentieth-century modern dance and one of the first women to lead her own company of professional dancers. Her love for the music of J.S. Bach is woven through her work. Talented dance students and faculty from the University of Michigan and Eastern Michigan University will perform three seminal dances spanning four decades of Humphrey's influential career.

These works are filled with hope, joy, and the harmony of dancing together. Presenting the legacy of Humphrey's work will provide an historical connection to many of today’s master works. In addition, the creative process of staging these works together will provide an impactful and unique creative experience for students, faculty, performers, and audience. The beauty and power of Humphrey's work will transport, connect, and inspire this community, while sustaining an important dimension of our shared dance heritage.

The dancers have trained in the Humphrey Technique through an experiential learning process. This intensive process will deepen the performers’ understanding and execution of Humphrey's choreography, bringing her work into direct relation to present-day lives. Setting these works to live music performed on the organ by James Kibbe, Professor of Music and by the University of Michigan's Baroque Chamber Orchestra will honor the full creative force of Humphrey's vision.

**Bios:**

A leading researcher and pianist in the area of dance music studies, Christian Matijas-Mecca has served as musical repetiteur in the staging of dances by Balanchine, Graham, Weidman, Taylor, Dean, and Lubovitch and has accompanied for directors and artists from such dance companies as the New York City Ballet, Bolshoi Ballet, Cullberg Ballet, Mark Morris Dance Group, Martha Graham Dance Company, Paul Taylor Dance Company, Trisha Brown Dance Company, Miami City Ballet, and many others. Most memorable for him, he collaborated with director Robert Benedetti on his restaging of Marc Blitzstein's play, The Cradle Will Rock, both in Ann Arbor and Las Vegas. Matijas-Mecca has also built a reputation as a composer for dance and has composed works that include a commissioned score for the Alvin Ailey Dance Company, Existence Without Form (2006), that was choreographed by Uri Sands. With U-M alumnus and pianist Ilya Blinov, Matijas-Mecca also maintains an active concert career beyond dance, and through their partnership, the RusCa Piano Duo, he regularly performs the music of Stravinsky, Gavrilin, and Ravel in concerts in the United States and Canada.

Matijas-Mecca has presented conference papers at professional societies in England, Ireland, Finland, France, Taiwan, Canada, and the U.S. and he has also been a speaker at London’s Royal Academy of Dance. In 2011, he was invited to present a lecture-recital at the Jane Austen House and Museum in Chawton, England, where he performed a selection of music drawn from Austen's personal music library on the author's 1810 Clementi piano. More recently, Matijas-Mecca's research interests have focused on popular music, and he has begun preliminary research on a book that will focus on Detroit's Invictus and Hot Wax Records labels, founded by Holland-Dozier-Holland and active in the 1970s. He is also under contract to write The Words and Music of Brian Wilson, which is slated to appear in print in 2016 as part of the Praeger Singer-Songwriter series.
Matijas-Mecca joined the University of Michigan in 1998 after having served for several years on the faculty at Interlochen Arts Academy. He currently teaches classes in accompanying for dance, the history of dance music, sophomore seminar, music for dance, and the introduction to graduate research. He also serves as the director of the dance BFA curriculum. A native of Los Angeles, Matijas-Mecca earned undergraduate and graduate degrees at the University of Southern California, where he studied piano under Bernardo Segall and Harpsichord and Early Music Performance under James Tyler and Malcolm Hamilton.

Jillian Hopper is a lecturer in dance and regular rehearsal director for the Department of Dance at the University of Michigan School of Music, Theatre & Dance. She specializes in the dance technique of Doris Humphrey with the aim of preserving the technique for future generations as a trustee of the Doris Humphrey Foundation, UK (England). She has taught the technique professionally for the University of Michigan (current), Hillsdale College (current), Eastern Michigan University, Middlesex University (London, UK) The Place (London, UK) and Northern School of Contemporary Dance (Leeds, UK). As rehearsal director for U-M, Hopper has had the pleasure of rehearsing guest works by Richard Alston, Lucinda Childs, Monica Bill Barnes, Alessio Silvestrin, and Alex Springer and Xan Burley.

Hopper received her BA choreography from Middlesex University London, UK and her MFA Dance Performance from the University of Michigan. In her own work, Hopper explores ritualistic movement concepts with an emphasis on nature's powerful spirituality. She has performed in works by Monica Bill Barnes, Sidra Bell, Peter Sparling, Jessica Fogel, Bill DeYoung, Amy Chavasse, Tracy Halloran Pearson, and many of her own compositions throughout the Midwest and Europe.

Hopper has been teaching ballet and modern dance professionally for ten years. She believes a strong foundation is a key component to dance as an art form and fully enjoys sharing the American legacy of modern dance with her students. She currently resides in Ann Arbor, MI with her husband and daughter.