

Marijim Thoene is a native Californian and moved to Ann Arbor, a Mecca for organists, to work on a DMA in Church Music and Organ Performance. She continues to thrive in this rich community of kindred spirits. She has also studied organ at the Queen's College in Oxford, the Organ Academy in Pistoia, and early Spanish organ music at the University of Salamanca. She has served as Organist/ Director of Music in churches in Baltimore, Maryland, Oxfordshire, England, Washington, D.C, the village of Manchester, Michigan and New Orleans, Louisiana. She is currently Organist/ Director of Music at the First Presbyterian Church in Ypsilanti, Michigan where church services have been maintained through live streaming during the pandemic. She has enjoyed exploring alternative styles of worship during this time, for example on Mother's Day she helped direct the singing of a Greek resurrection hymn and the reading of the dramatic poem, "On the Resurrection" by Romanos the Melodist a 6th-century hymn writer and poet who was one of the official singers in Hagia Sophia in Constantinople. In his poem women are celebrated as "trumpeters of Christ's resurrection."

She has played recitals in major cities in the U.S., Central and South America, and Europe. One of her favorite sacred performance spaces is the Cathedral of St. John the Divine in New York City, and she has especially enjoys playing in churches in Poland where organ music is celebrated.

Her commissioned organ works reflect her fondness for "international sounds" as well as medieval liturgy and include Habakkuk, Opus 434 by Alan Hovhaness; Songs of Creation for Native American Flute and Organ by Jay Vosk; Adoro te by Gordon Atkinson; Powwow Suite for Flute and Organ by Judith Vander; and Woman of the Apocalypse Crowned with Stars by Jiri Teml. These works, with the exception of Woman of the Apocalypse, are included in her C.D.s *Mystics and Spirits* and *Wind Song* for Flute and Organ, both recorded on the Dobson organ at St. Joseph Abbey, St. Benedict, Louisiana.

She is also a medievalist, and is currently working on a performance edition of the Hours of St. Cecilia as it was sung from the Beaupré Antiphony of 1290 created for Cistercian nuns in the abbey at St.-Marie at Beaupré in the diocese of Cambrai. Her book, an English translation of *Livre de la vigne nostre Seigneur* (The Vineyard of Our Saviour), a medieval treatise on the end of time, MS. Douce 134, co-translated with the late Guy Mermier, Professor Emeritus of French at the U of MI, is scheduled to be published on-line the end of this summer by the University of Michigan. The manuscript contains 76 engaging illuminations on paradise and hell, which the Bodleian Library has graciously permitted to accompany the translation.