



Time Play: Inventing Future Sounds and Scholarship in the Historical Keyboard Realm

Join us as we examine the creation of new music that expands the universe of roles and possibilities for musicians and instruments.



October 1-3, 2023

SCHEDULE OVERVIEW

Sunday, October 1 Night on the Downtown!

1:00 pm	Registration	Michigan Theater
2:00 pm	Carillon Studio Recital	Charles Baird Carillon in Burton Memorial Tower
2:30 pm	Theatre Organ Prelude: Stephen Warner	Michigan Theater
3:00 pm	"A Whole Note: Documentary screening and discussion"	Michigan Theater
5:00 pm	Dinner on your own	
6:45 pm	Organ Prelude: Nathan Mondry	First Congregational Church
7:00 pm	Opening Concert: Nuova Pratica	First Congregational Church

Monday, October 2 North and Central Campus

8:30 am	Registration	Earl V. Moore Music Building
9:15 am	Roundtable: "Becoming the Future"	Blanche Anderson Moore Recital Hall (BAM)
10:00 am	Break	
10:15 am	Presentation: "Technologies and Sacred Time"	BAM
10:45 am	Panel: "The Familiar & Unfamiliar in Organ Music of Eastern Europe"	BAM
11:30 am	Box Lunch preorders available for pick up	Pierpont Commons Student Union
12:00 pm	Lunchtime Concert: Carson Landry, Tiffany Ng, Jacqueline Dark	Ann & Robert H. Lurie Carillon
1:30 pm	"World Premiere Performance of an Electromagnetic Harpsichord"	Britton Recital Hall
2:00 pm	"Tuning Before and After Equal Temperament"	Britton Recital Hall
2:30 pm	"Fulgura Frango: The Harpsichord as a Lightning Rod of Inspiration"	Britton Recital Hall
3:00 pm	Coffee Break	Lobby
3:20 pm	Panel: "'Doing Diversity' Through Repertoire"	Britton Recital Hall
3:50 pm	Panel: "Inventing Future Sounds for Ceremonies"	Britton Recital Hall
5:00 pm	Carillon Masterclass: Linda Dzuris	Ann & Robert H. Lurie Carillon
6:00 pm	Dinner on your own	
8:00 pm	U-M Faculty Recital: <i>World premiere performance of Roshanne Etezady's TIMEPLAY for carillon, harpsichord, and organ</i>	Hill Auditorium

Tuesday, October 3 Central Campus

8:30 am	Registration	Hill Auditorium
9:00 am	Organ Department Student Recital	Hill Auditorium
9:30 am	Lecture-Recital: "New Approaches to Pitch"	Hill Auditorium
10:15 am	Coffee Break	Lower Lobby
10:30 am	Lecture-Recital: "Experimenting with Tempo and Time"	Hill Auditorium
11:00 am	Lecture-Recital: "Perpendicular Intersections"	Hill Auditorium
12:00 pm	Carillon Performance and Open Tower	Charles Baird Carillon in Burton Memorial Tower

Afternoon sessions in Hill Auditorium Honoring Dr. James Kibbie

1:30 pm	Darlene Kuperus and Larry Visser, "Honoring Dr. James Kibbie"	
2:00 pm	Linda Dzuris, "Where are They Now?"	
2:30 pm	Edward Maki-Schramm, "The Kibbie Scholarship: Stories From the Frontline of Fundraising"	
3:00 pm	Coffee Break	Lower Lobby
3:30 pm	Interview with Dr. James Kibbie by Jackson Merrill	
4:00 pm	Alumni Concert in Honor of Dr. James Kibbie	
5:45 pm	Dr. James Kibbie Retirement Celebration Banquet <i>Preregistration required</i>	Michigan League Ballroom
8:00 pm	Closing Recital: Bálint Karosi	Hill Auditorium

INCLUSIVE ACCESS GUIDE

Gender-Inclusive Restrooms

Central Campus

- **Michigan League:** Floor 3, Room 343 T, on the same floor as the Koessler Room.

North Campus

- **E.V. Moore Building:** Basement level, near Chip Davis Technology Studio, one floor above Blanche Anderson Moore Organ Recital Hall (location of Fisk organ)

Accessible Restrooms

Central Campus

- **Michigan League** - Floor 3, Room 343 T (gender-inclusive), on the same floor as the Koessler Room.

North Campus

- **E.V. Moore Building:** Main floor, 1363T (women)
- **E.V. Moore Building:** Main floor, 1364T (men)

Lactation and Personal Care Rooms

Central Campus

- **Michigan League:** The Reflection Room (3rd floor, room 347) can be used for lactation, quiet reflection, and devotional activities. Ask a conference organizer to unlock the room. The room can be locked from the inside for privacy.
 - There are walking-distance alternatives at the Rackham Building and North Quad.
Rackham: west wing/west end, 2nd floor, room 2521. Privacy Room with sink. Contact the Rackham Business Office at (734) 647-5927. North Quad: 6th floor of the Academic Tower, room 6432. Electrical outlet, small table, chair, privacy lock and sink. Contact Mariam Negaran at mnegaran@umich.edu or (734) 764-0147, or Susan Monroe, LSA Facilities, at simonroe@umich.edu or (734) 763-7372.

North Campus

- **E.V. Moore Building:** The Green Room, Moore 1337 (primarily used for performers), has a couch, chairs, separate bathroom, and sink. Contact Josh Chnier at chenierj@umich.edu or 734-764-6524.



*The use of all cameras and recording devices is strictly prohibited.
Please turn off or silence all cellular devices.*

CONFERENCE SITES



Michigan Theater, 603 E. Liberty Street

Charles Baird Carillon, 10th floor of **Burton Memorial Tower**, 881 N. University Avenue (on Ingalls Mall)

First Congregational Church, 608 E. William Street

Earl V. Moore Building, 1100 Baits Drive

including **Blanche Anderson Moore Hall**, **McIntosh Theatre**, **Britton Recital Hall**

Pierpont Commons Student Union, 2101 Bonisteel Boulevard

The Ann & Robert H. Lurie Carillon, 1230 Murfin Avenue (in Gerstacker Grove)

Hill Auditorium, 825 University Avenue

Michigan League Ballroom, 911 N. University Avenue

THANK YOU

The University of Michigan School of Music, Theatre & Dance

First Congregational Church of Ann Arbor

CEW + Frances and Sydney Lewis Visiting Leaders Fund

The School of Music, Theatre & Dance EXCEL Lab

The Institute for Research on Women & Gender (IRWC)

The Arts Initiative at the University of Michigan

The Marshall M. Weinberg Endowed Fund in Early Music

and all our presenters and performers.



ACTIVITIES IN ANN ARBOR

University of Michigan Museum of Art (free admission)
525 S State St (closed Mondays)

University of Michigan Kelsey Museum of Archaeology (free admission)
434 South State Street (closed Mondays)

U-M Hatcher Graduate Library exhibitions
913 S. University Avenue
Illustrating the Renaissance Book: From Illumination to Woodcut
Shadow and Light: Solidarity and Connection with Iraqi Academics
Manga no Ryokou: The “Manga Map” and A Journey Through the Art of Depiction
in Japanese Cartography

U-M Nichols Arboretum
1610 Washington Heights
(reachable from Central Campus by free Commuter North campus bus)

U-M Matthaei Botanical Gardens
1800 N Dixboro Rd (reachable by car)

U-M Music Residency: National Chinese Orchestra Taiwan
<https://smt.d.umich.edu/asian-music-festival/>

Happening @ Michigan, the U-M events calendar
<https://events.umich.edu/>

Explore Ann Arbor
<https://www.annarbor.org/things-to-do/>

Ann Arbor Art Center exhibits and sales by local artists
116 W Liberty St (closed Sundays)

CARILLON RECITAL

University of Michigan Carillon Students and Alumni

Sunday, October 1, 2023

2:00–2:30 pm

Charles Baird Carillon in Burton Memorial Tower

Selections performed by:

Eric Whitmer, Swenny Xue, and Dr. Jenna Moon

Suggested listening areas:

Ingalls Mall (benches available) or along E. Liberty Street while walking to the Michigan Theater



THEATRE ORGAN PRELUDE

Stephen Warner, organ

Sunday, October 1, 2023

2:30 pm

Barton Organ (Opus 245, 1927)

Michigan Theater

Stephen Warner has served Jefferson Avenue Presbyterian Church in Detroit as organist since 2002 and director of music since 2010. He also performs regularly at the Michigan Theater as well as giving silent film seasonal performances at several regional venues. He maintains an organ maintenance company serving customers all across southern Michigan. Having mentored with and continuing to operate with Kenneth Holden, Mr. Warner maintains more than a dozen Skinner and Aeolian Skinner pipe organs spanning from 1915-1967. In addition to work with Mr. Holden, Mr. Warner has also collaborated with Scott Smith Pipe Organs of Lansing, Michigan and J.L. Weiler and Associates of Chicago, Illinois on several projects. He has recently been retained as interim organ technician for the University of Michigan and serves on the board and organ maintenance team of the Detroit Theater Organ Society.

DOCUMENTARY SCREENING

Por Quem Os Sinos Tocam [A Whole Note]

Sunday, October 1, 2023

3:00 pm

Michigan Theater

This 80-minute documentary, directed by Pedro Marques, follows Portuguese sisters Ana and Sara Elias and their father Alberto as they raise funds to build the world's largest mobile carillon, eventually establishing CICO, a carillon and organ school in the scenic Portuguese town of Constância. *In Portuguese with English subtitles.*

Followed by an in-person discussion of "Doing and Researching Arts Entrepreneurship" with **Dr. Sara Elias**, Associate Professor of Entrepreneurship at the University of Victoria, and **Ana Elias**, Director of the International Center of the Carillon and Organ (CICO) in Portugal, chaired by **Dr. Melissa Coppola** (EXCEL Program Manager).

This event is supported by the CEW+ Frances and Sydney Lewis Visiting Leaders Fund, the School of Music, Theatre & Dance EXCEL Lab, and the U-M Institute for Research on Women & Gender (IRWG).

Ana Elias is a professional performing artist and teacher, with a passion for bridging her expertise in music, engineering, and pedagogy. Currently, she is the president of *CICO*, an international center for promoting the performing arts, headquartered in Portugal. She is also the artistic director of *FICOC*, *CICO*'s international festival 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." Moreover, she has a Master of Mining and Geological Engineering degree from the Instituto Superior Técnico in Lisbon, Portugal.

Ana has been recognized with several awards, including a second prize at the International Carillon Contest 'Queen Fabiola' in Mechelen. She was also the winner, with her sister Sara, of a prize that recognized young Portuguese people with innovative projects. Their project, mentored by their father Alberto, envisioned the promotion of the carillon, its music and the art of playing it, and foresaw developing and acquiring an innovative travelling carillon: the LVSITANVS Carillon.

Ana has played numerous carillon recitals in her native Portugal, as well as in several other European countries, Australia, New Zealand, Russia, and in the U.S.A. Many of these recitals were performed with Sara as part of the carillon duo LVSITANVS©. Ana is often invited as a performer and lecturer at diverse international carillon gatherings and festivals.

Currently, Ana can be seen driving the LVSITANVS Carillon around Portugal (and sometimes Spain) to perform concerts at various locations, and of different musical genres; her "co-pilot" (in the truck and in life) is only 5 years old, but is already following in her footsteps!

Dr. **Sara Elias** joined the University of Victoria Gustavson School of Business in 2016. She brings a passion for understanding how entrepreneurs use their imaginations to create novel ideas by reflecting on their past and present experiences as a means of shaping the future and by collaborating with customers, both real and imagined. Sara is also passionate about researching qualitative methodologies, striving for an in-depth understanding of researchers' experiences and challenges in the field as they engage in the process of "doing" qualitative research in organizations and management.

Sara's primary research interests relate to exploring how novelty emerges from entrepreneurs' thoughts, perceptions, images, and actions, as well as from their interactions with the surrounding environment. Bridging the entrepreneurship and organizational aesthetics literatures, her work embraces philosophical assumptions such as relationality, interdependence, and intersubjectivity. Her most recent research examines how creative entrepreneurial processes unfold within a variety of arts entrepreneurship settings, shedding light on the processes of creative imagination and the co-creation of aesthetic value. Broadly, her research interests include creative entrepreneurial processes, entrepreneurial imagining, arts entrepreneurship, aesthetics in organizations and entrepreneurship, entrepreneurship as practice, and qualitative methodologies. Sara's primary teaching interests are in entrepreneurship, strategy, organizational behavior, and organizational theory. Both her teaching and research have been recognized with several awards. Her academic interests stem from her background in business, engineering, and music, as well as from her experience as an entrepreneur, music manager, performing artist, and managing director of Associação CICO, an international center for promoting the organ and carillon in the performing arts, headquartered in Portugal.

Sara is Associate Editor of the *Scandinavian Journal of Management* and is a member of the editorial boards of *Art, Culture & Entrepreneurship* and *Organizações & Sociedade*. She has also served as a Special Issue Co-Guest Editor at *Qualitative Research in Organizations and Management*. Sara has published in *Organization Studies*, *Organization Theory*, *Organization*, *Journal of Management Inquiry*, *Quarterly Journal of Austrian Economics*, *International Journal of Entrepreneurial Behavior & Research*, *Qualitative Research in Organizations and Management*, and *Organizational Research Methods*.



OPENING CONCERT

A Concert of Premieres: New Music – Old Styles

Sunday, October 1, 2023

First Congregational Church of Ann Arbor

6:45 pm

Nathan Mondry, organ prelude

7:00 pm

Nuova Pratica

Concerto IV in C Major

Allegro
Affettuoso
Allegro

Tsutomu William Copeland
b. 1998

Sonata a 4

Rebecca Stout Nelson
b. 1992

Sinfonia “L’Operetta”

Allegro
Intermezzo
Minuets I & II
Presto

Nathan Mondry
b. 1991

Trio en Sol pour la Flûte Traversière, Viole da Gambe et Clavecin

Andante
Allegro
Siciliano
Presto

Charlie Reed
b. 1993

Concerto II in D Major

Allegro
Andante. Dolce.
Allegro molto

Nicola Canzano
b. 1991



Nuova Pratica

Nicola Canzano, harpsichord
Will Copeland, violin
Nathan Mondry, organ
Rebecca Nelson, violin

Rafa Prendergast, violin
Charlie Reed, cello
Ellen Sauer, traverso
John Stajduhar, double bass

Nuova Pratica is an ensemble of composer-performers that believes the music of the past is an important part of the future. Born out of Juilliard's Historical Performance program, the members of Nuova Pratica specialize not only in the performance of European baroque music, but also in its composition and improvisation.

Nuova Pratica's aim is not only to provide audiences with new and exquisitely composed music in styles they know and love, but to explore fully the utility of these historical techniques by applying them to other kinds of music, to gain a deep understanding of the underpinnings of historical music by building upon methods to improvise it together, and to share what we find with any who are interested! By engaging this music so intimately, Nuova Pratica is doing something both intensely historical and brand new.

This program was made possible by a grant from the Arts Initiative at the University of Michigan, and the Marshall M. Weinberg Endowed Fund in Early Music.



ROUNDTABLE DISCUSSION

Becoming the Future

Monday, October 2, 2023

9:15 am

Blanche Anderson Moore Recital Hall

An open discussion with conference coordinators, faculty, and presenters about future play, scholarship and identity.



PRESENTATION

Chase Castle

Monday, October 2, 2023

10:15 am

Blanche Anderson Moore Recital Hall

**“Technologies and Sacred Time:
How the Piano Changed the Soundscape of American Evangelicalism”**

ABSTRACT

American evangelical composers have produced a continuous series of “new music” since the eighteenth century. Many of these new genres and styles have direct ties to social movements such as the First and Second Great Awakenings, where cultural paradigms dictated how composers and performers expressed their spiritual lives in a musical form. Scholars have explored the role between religious culture and music-making across the eighteenth and nineteenth centuries, but few have considered the role of music technology in these developments. Following the Civil War, most American homes and small churches included a reed organ and evangelicals used the instrument in their daily worship practices. By the turn of the twentieth century, however, reed organs had been largely replaced by the piano. How did this shift in keyboard technology shape evangelical music and performance?

This talk examines shifting keyboard technologies in late-nineteenth century America and argues that the modern piano influenced the style and performance of evangelical sacred music. As the reed organ declined in popularity in American homes and the piano became a popular instrument for middle-class

consumers, more hymns were written to include piano-oriented accompaniments. Evangelical composers and publishers capitalized on this transition by manufacturing and marketing pianos, too. While this conference draws attention to how new music expands the role and possibility of musicians and instruments, this paper acknowledges that the opposite also holds true: the evolution of musical instruments often influences the creation of new music.

Chase Castle is a Benjamin Franklin Fellow and PhD Candidate in Music at the University of Pennsylvania. His work explores American revivalism across the nineteenth century, focusing especially on the politics of race in American evangelical hymnody. His dissertation explores African American and white musical influences on the formation of the gospel hymn, a popular sacred genre that rose to prominence at the end of the nineteenth century. Unlike previous scholarship that often separates Black from white histories and treats African American music primarily in terms of spirituals, Castle's research casts a wider net to consider how racial politics played out in widespread, popular, sacred practices. Castle has published an article in *Journal of the Society for American Music*, is the recipient of several nationally-competitive fellowships, and has curated and been a recording artist for many exhibitions. He is also an active organist and choral conductor who spends most Sunday mornings at St. Mary's Church, Hamilton Village on the western edge of the University of Pennsylvania's campus.



LECTURE RECITAL

Ilona Kubiaczyk-Adler

Monday, October 2, 2023

10:45 am

Blanche Anderson Moore Recital Hall

“The Familiar and Unfamiliar in Organ Music of Eastern Europe”

Praeludium	Jan Podbielski ca 1650
Pro organo from the <i>Samogian Intavolatura</i>	Adam of Wągrowiec d. 1629
Melodia a 4 voc. (1595)	Johannes Fischer of Morąg
Vivace from “Trzy szkice” (Three sketches) 2010	Weronika Ratusińska *1977
Finale from “Karpacki freski” (Carpathian frescoes) 1985	Lesia Vasylivna Dychko *1939
Prelude and Fugue in A minor	Franšek Xaver Brixi 1732 – 1771
Fantasia g-moll	Johann Goried Müthel 1728-1788

ABSTRACT

The term "Eastern Europe" can represent a diverse group of countries, depending on geopolitical, societal, historical, or cultural perspectives. This lecture-recital aims at explaining some of the underlying logic for various concepts of Eastern Europe and broadening often implicit perspectives. A Polish organist living and working in the West for the last 17 years, Ilona Kubiaczyk-Adler attempts to shed light on constructs and biases Westerners tend to have about Eastern Europe and its culture.

The recital consists of works spanning the sixteenth through the twenty-first centuries. It displays the familiar and unfamiliar features found in music composed on the territories east of Germany. Most of the presented works have been circulating only in manuscripts, or published solely in their respective countries, and are rarely performed or recorded. This lecture-recital seeks to demonstrate a landscape

of cross-cultural references in music by composers from Latvia, Lithuania, Poland, Ukraine, and territories of former Prussia, enhanced by the use of a historically informed instrument.

Kubiaczyk-Adler suggests why this music is rarely performed outside of their countries of origin, and hopes that this lecture-recital will expand not only the current organ music repertoire but also our world perspective.

Ilona Kubiaczyk-Adler is a multi-faceted musician, concert organist, pianist, conductor, artistic director, and educator. In her career she has focused on shining a light on the works of underrepresented composers, music from Eastern Europe and Americas, and connections between early and contemporary music.

Her most exciting professional engagements happened at the Oude Kerk, Nieuwe Kerk, Orgelpark and Van Gogh Museum in Amsterdam, the Sint Laurenskerk in Alkmaar, the Issue Project Room in New York, *Right Brain Rising!* festival in Arizona, *Musica Moderna* festival in Łódź, with the US Air Force Strings at St. John's Episcopal in Washington DC, at the Göteborg International Organ Academy in Sweden, Westfield Conference at Cornell University in Ithaca, NY, and Princeton Theological Seminary in New Jersey.

She currently holds the position of the Director of Ministries in Music and Arts & Organist at the Pinnacle Presbyterian Church in Scottsdale, AZ, where she plays Richards & Fowkes organ, and promotes quality music and art in the Pinnacle Concert Series.

She graduated from Academy of Music in Łódź, Poland (MA), Conservatorium van Amsterdam in the Netherlands (MM), and Arizona State University (DMA). She worked as an Assistant Professor of Organ of AM in Łódź, and as a Teaching and Research Assistant at ASU. Her 2015 solo album *Antique Sound Palette*, recorded on the 1719 Hildebrandt organ in Pasłęk, Poland, and recordings she made on the Richards & Fowkes organ at Pinnacle were featured on the American Public Radio.

Ilona Kubiaczyk-Adler is represented by Windwerk Artists. www.kubiaczyk.pl



CARILLON RECITAL

Monday, October 2, 2023
12:00-12:30 pm
Ann & Robert H. Lurie Carillon

Women Composers in Performing Arts Technology:

Zeynep Özcan, Julie Zhu, and Jessica Wells

Carson Landry, carillon

Tiffany Ng, carillon

Jacqueline Dark, soprano (recorded track)

Allegro (2021)

Julie Zhu

Lumière (2022) for carillon and electronics

b. 1990

Carson Landry, Master of Music student in carillon

Yörük (Zeybek Rhythms on Bells) (2023) for carillon and electronics

Zeynep Özcan

World premiere

b. 1986

Tiffany Ng, carillon

as swiftly and fading as soon (2018)

Julie Zhu

Carson Landry

Seascapes (2019) for carillon and electronics

Jessica Wells

1. Coral City

b. 1974

2. Atlantis

3. Monsoon Gyre

North American premiere

Tiffany Ng, carillon

Jacqueline Dark, soprano (recorded track)

Alvin Hill, sound engineer



PROGRAM NOTES

Such as the meeting soul may pierce
In notes with many a winding bout
Of linked sweetness long drawn out,
With wanton heed, and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony;
...

from John Milton's *L'Allegro*

lumière means light, which can be described both as a wave and a particle. The carillon is known to swell, like a wave, but at the core of its mechanism, it is also a particle. It cannot sustain, truly. Each strike is discrete and cannot be muted or elongated. Only through repeated strikes can the note live on. *lumière* is about this duality. All of the electronics treatments for *lumière* extend and enhance the carillon from the instrument and performance itself. The samples playing through the speakers are a synthetic reinforcement of a psychoacoustic phenomenon that is perceived in the ear when two tones are sounded at the same time. Specifically, difference tones—a tone with the frequency of the difference between the frequencies of the two original tones—are triggered, providing a cocoon of bass harmonies for the soprano carillon. The performer also wears a ring that speaks to the laptop, the speed and position of which modulates the electronics live.

lumière was commissioned by the University of Chicago for the 2022 Congress of the Guild of Carillonneurs in North America Congress.

Yörük (Zeybek Rhythms on Bells) uses the carillon's range to mimic traditional Zeybek instruments while incorporating the pulsating 9/8 rhythmic Zeybek dance pattern. In Turkish, 'Yörük' refers to a Turkish ethnic group, mostly known for their nomadic lifestyle. The title highlights the piece's folk influences.

as swiftly and fading as soon is about the weather.

The title comes from Emily Brontë's poem, *High Waving Heather*:

...
Shadows on shadows advancing and flying,
Lightning-bright flashes the deep gloom defying,
Coming as swiftly and fading as soon.

Having previously written music for carillon and electronic track with the Art Music Award-nominated work "Moonfire" in 2016, I wanted to write a new work that utilised my increased knowledge of the instrument after having attended the World Carillon Congress in Barcelona in 2017. *Seascapes* is in three contrasting movements which take their inspiration from the sea, and use different moods to underscore the varied sonorities of the bells, from sparkling and twinkly to dark and dramatic. The addition of soprano Jacqueline Dark adds an operatic twist to the tracks, and the music was mixed by renowned film score mixer Evan McHugh ("Elvis").

Movement 1 – “Coral City” is inspired by snorkeling at Australia’s famous Lord Howe Island, a special place where tropical and sub-tropical fish coincide, and paints a picture of a teeming “city” of multicoloured fish darting in and out of the coral homes. The carillon is performed at its highest range where faster passages can be played.

Movement 2 – “Atlantis” uses underwater sounds and atmospheres to create a darker mood. Punctuated by an anvil-like percussion sound, the low bells toll for the underwater lost city’s inhabitants.

Movement 3 – “Monsoon Gyre” is all about the wind that lashes over the surface of the ocean. The cyclonic vortex is represented in the music with whirling figures in the carillon and electronic flurries.

Composers

Dr. Julie Zhu is a composer, artist, and carillonist. She entangles various media, from mural painting and sculpture to performance and video, and collaborates with artists from different fields to create experimental chamber experiences. As a carillonist, she concertizes around the world and was the resident carillonneur at Saint Thomas Fifth Avenue in New York City. Zhu studied at Yale University (BA mathematics, BA art), the Royal Carillon School (Diploma carillon performance), Hunter College (MFA art), and Stanford University (DMA composition). She is currently a U-M President’s Postdoctoral Fellow in the Department of Performing Arts Technology in SMTD.

Dr. Zeynep Özcan is an electronic music composer, educator, and author. She holds a Ph.D. in Music, an M.A. in History of Architecture, and a B.A. in Philosophy. She explores biologically inspired musical creativity, interactive and immersive environments, and generative systems. Her works have been performed and presented throughout the world in concerts, exhibitions, and conferences. As a musician, she sings, plays piano and electronics and performed with several bands and choirs. She is Assistant Professor of Music in the Department of Performing Arts Technology in SMTD. Beyond her university teaching, she contributes to secondary education and community education. She specializes in the implementation of software systems for music-making, audio programming, sonification, sensors and microcontrollers, novel interfaces for musical expression, and large-scale interactive installations. She is passionate about community building and creating multicultural and collaborative learning experiences for students through technology-driven creativity.

Composer and producer **Jessica Wells** was born in Florida and migrated to Australia at the age of 11. Her orchestral music and arrangements have been performed by Australia’s leading orchestras. Her two commissioned works for the Victorian Opera’s “Seven Deadly Sins” project featuring seven singers and a full orchestra were acclaimed as a highlight of the year in Melbourne’s art scene. Her *Moon Fire* for carillon with electronics and her orchestral work *Ainulindale* were nominated for Art Music Awards. Jessica also works as a producer on orchestral recordings as well as smaller ensembles and jazz and contemporary musicians. She has arranged and produced music for ABC Classics and many individual artists’ albums. She co-produces film recording sessions with composers, and recently produced the orchestral recordings of film soundtracks for Nigel Westlake’s *Paper Planes* and *Ali’s Wedding*.

NEW WORKS, TECHNIQUES & SOUNDS:
WORLD PERFORMANCES FOR PREPARED HARPSICHORD AND
ELECTRO/MAGNETIC HARPSICHORD

Monday, October 2, 2023
Britton Recital Hall

1:30 pm

**Current Music: The World Premiere Performance of an
Electro/Magnetic Harpsichord**

Performing Arts Technology Master's student Adam Schmidt and Associate Professor Joseph Gascho demonstrate and discuss an electromagnetically enhanced harpsichord.

2:00 pm

**Tuning Before and After Equal Temperament:
Quarter-Comma Meantone and Fractal Tuning:**

DMA harpsichord student Justin Wallace joins Joseph Gascho to discuss and demonstrate quarter-comma meantone, a 16th century temperament, and a newly designed fractal tuning system without octaves.

2:30 pm

Fulgura Frango: The Harpsichord as a Lightning Rod of Inspiration.

President's Postdoctoral Fellow and composer Julie Zhu and Joseph Gascho discuss and present the world premiere performance of Zhu's *Fulgura Frango*.



PRESENTATION

Michael Gancz

Monday, October 2, 2023

3:20 pm

Britton Recital Hall

**‘Doing Diversity’ through Repertoire:
Local Imaginations of the Global in Three Songbooks for the Carillon**

ABSTRACT

In this presentation, I examine the processes and politics of arranging and adapting folk musics for the carillon. I propose a reading of three recent compilations of such arrangements—*Global Rings* by Pamela Ruiters-Feenstra, *The Great Rotterdam Songbook* by Richard de Waardt, and *A New Carillon Book* by Ellen Dickinson—as indicators of the western carillon community’s reactions to the Black Lives Matter protests and the popularization of an institutionalized Diversity, Equity and Inclusion (DEI) concept. I trace the history of two melodies—the ‘Standard Arirang’ and the Ojibwe melody sometimes known as ‘Farewell to the Warriors’—from their ‘discovery’ by western colonial anthropologists through to their publications in these books. In these histories I encounter some difficult questions: who decided that these melodies belong in the public domain? How far removed are these adaptations—acoustically, socially and culturally—from their original form? Who is the audience for these books? Who takes the spotlight in their narrative? Does the performance of global folk music on the carillon promote diversity in and around the carillon? I expand from these case studies to the question of what an ethical carillon adaptation of nonwestern material can look and sound like, and what these additions to the repertoire suggest about the near future of the field. My discussion is supplemented by extensive interviews with cultural historians, musicologists, and performers, as well as the authors and editors of these books.

Michael Gancz (b.1999) graduated from Yale University in 2022 with a B.A. in music and an M.A. in music theory. A fellow of the Belgian American Educational Foundation, they spent the past year at the Royal Carillon School "Jef Denyn" in Mechelen, Belgium. This presentation is an adapted form of their capstone thesis for the Carillon School. Michael currently works as a researcher at the Mark Gerstein Laboratory, where they design novel machine-learning algorithms to analyze the evolution of cultural artifacts such as popular music. They are also a freelance composer, producer, and trombonist. Feel free to get in touch at michaelgancz.com.



LECTURE-RECITAL

Nicholas Vines and Grace Chan

Monday, October 2, 2023

3:50 pm

Britton Recital Hall

**“Inventing Future Sounds for Ceremonies:
Reimagining Ceremonial Music for the Organ & Carillon”**

Many keystones of the Western classical canon were commissioned for significant royal or aristocratic events such as births, deaths, marriages and coronations. This ceremonial music has historically diffused from “top down”, influencing ceremonial music for sacred and secular events such as graduations and civic celebrations in wider society. For the upcoming British Royal Coronation on the 6th May 2023: “a new commission for solo organ embracing musical themes from countries across the Commonwealth by Iain Farrington” We would like to explore how organ and carillon works are commissioned and composed for ceremonies in contemporary Australian society especially in a time when the idea of “Commonwealth” is evolving. This will involve reimagining and inverting the commissioning and creative process to explore how music for these ceremonial instruments can be inclusive, diverse and reflect the community in which the music is performed. The proposed work would be for carillon and offer an alternative to the coronation commission’s approach. Rather than ‘Commonwealth musical themes’ - which evoke old notions of nationhood and colonialism, as well as bring up issues of appropriation – the basis of the composition would be original melodies reflecting the multifaceted nature of individuals in a culturally diverse and egalitarian society such as Australia.

Nicholas Vines is an Australian composer particularly active at home and in the US. His compositions have been performed in Australia, North America, the UK, Europe, China and Japan by interpreters ranging from high school students to specialist new music ensembles. Published by Faber Music, Wirripang and the Australian Music Centre, his music has also been released on Navona and Move Records. Dr Vines has lectured in music at Harvard University and the Massachusetts Institute of Technology, having received a PhD from the former and other qualifications from the Universities of Sydney and New England. Presently, he is a senior master of academic extension at Sydney Grammar School, as well as an expert musicologist in legal context.

Grace Chan has a deep interest in the evolution of ceremony in contemporary society and how this can be reflected in Western institutional instruments such as the organ and carillon. She is a PhD Candidate at Sydney Conservatorium researching how the use of virtual reality experiences can contribute to the sustainability of organ and carillon culture at a local, national and global level. Grace studied at the National Carillon Canberra from 2018 to 2022. She is employed as an academic casual organist and carillonist at the University of Sydney War Memorial Carillon. Grace was recently shortlisted for the prestigious position of City Organist at the Sydney Town Hall William Hill and Son grand pipe organ.

CARILLON MASTER CLASS

Linda Dzuris

Monday, October 2, 2023

5:00 pm

Ann & Robert H. Lurie Carillon

Capacity in Lurie Tower is limited. Observers are invited to take the elevator to visit the second floor and view the largest bells, and to the third-floor outdoor walkway where they can walk around the keyboard enclosure. Standing room only may be available inside the keyboard enclosure.

Visitors subject to acrophobia are recommended to visit level 2 only. An optional spiral stairway between levels 2 and 3 allows for up-close views of some of the largest bells.



FACULTY RECITAL

Joseph Gascho, harpsichord

Tiffany Ng, carillon

Nicole Keller, Peter Sykes, & Jeremy David Tarrant, organ

Monday, October 2, 2023

8:00 pm

Hill Auditorium

Fulgura frango (2023)
for amplified harpsichord

Julie Zhu
b. 1990

Joseph Gascho, harpsichord

Suite pour orgue

I Introduction et Variation

II Scherzo

III Choral

Jehan Alain
1911-1940

Jeremy David Tarrant, organ

A Quaker Reader

A Secret Power

“When I came into the silent assemblies of God's people, I felt a secret power among them which touched my heart, and as I gave way unto it, I found the evil weakening in me and the good raised up . . .” — Robed Barclay

Ned Rorem
1923- 2022

The World of Silence

“There must be a hush from the din of the world's noises before the soul can hear the inward Voice; . . . a closing of the eyes to the glare and dazzle of the world's sights before the inward eye can see that which is eternally Real . . .” — Rufus Jones

There Is A Spirit That Delights To Do No Evil

Nicole Keller, organ

TIMEPLAY (2023)

World Premiere

Roshanne Etezady
b. 1973

Joseph Gascho, harpsichord

Nicole Keller, organ

Tiffany Ng, carillon

Sonate III für Orgel "Nach alten Volksliedern"

- I "Ach Gott, wem soll ich's klagen"
- II "Wach auf, mein Hort"
- III "So wünsch ich ihr"

Paul Hindemith
1895–1963

Peter Sykes, organ

Harpichordist **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.

Nicole Keller is Assistant Professor of Music at the School of Music, Theatre & Dance and University Organist at the University of Michigan. She is in demand as a concert artist, adjudicator, and clinician. She has concertized in the States and abroad in venues such as St. Patrick Cathedral, New York; Cathédrale Notre-Dame, Paris; Dom St. Stephan, Passau; St. Patrick Cathedral, Armagh, Northern Ireland; and The Kazakh National University for the Arts, Astana, Kazakhstan. Ms. Keller specializes in eclectic programs suited to instrument and audience with a desire to expand the listener's horizons, pairing familiar sounds and genres with less familiar ones. Her performances with orchestras includes concertos, works for small chamber orchestra, and large works involving organ, harpsichord, and piano. She has extensive experience as a chamber musician and as a continuo player, including many

performances of Bach's St. Matthew and St. John Passions, the Christmas Oratorio, and the Mass in B minor in addition to a host of cantatas and baroque chamber music.

As a teacher, Ms. Keller strives to foster and model a commitment to excellence in performance, scholarship and self-growth as students deepen their love of music and their instrument. Her students have been accepted into and attended prestigious graduate schools throughout the country and enjoy successful musical careers in a variety of settings.

Ms. Keller's work as a church musician includes work in with volunteer and professional choirs and instrumental ensembles devoted to the highest level of music for worship. She has created organ and choral scholar programs at small and mid-size parishes, developed successful children's choir programs, and has led choirs on tour in the states and abroad including choral residencies at Bristol Cathedral, U.K. and St. Patrick's Cathedral, Dublin, Ireland.

Ms. Keller received the Performer's Certificate and the Master of Music Degree in Organ Performance and Literature at the Eastman School of Music in Rochester, New York under the tutelage of David Higgs. While at Eastman, she studied continuo with Arthur Haas and improvisation with Gerre Hancock. She received the Bachelor of Music Degree in Piano Performance from the Baldwin Wallace Conservatory of Music in Berea, Ohio, where she studied piano with George Cherry and Jean Stell and organ with Margaret Scharf.

Tiffany Ng is Associate Professor of Music, Chair of the Department of Organ, and University Carillonneur at the University of Michigan. She holds a doctorate in musicology and new media studies from the University of California, Berkeley, and is the recipient of both the Shirley Verrett Award and the Henry Russel Award for faculty. Ng's concert career spans festivals in seventeen countries in Europe, Australia, Asia, and North America; her recordings appear on albums from innova, Late Music, Clear As Day, and Rockefeller Chapel; her score publications cover arrangements from Florence Price to Motown; and her masterclass teaching ranges from Yale to Eastman. She has premiered over 60 works, collaboratively pioneered models for audience-interactive carillon experiences, and significantly increased the diversity of composers writing for carillon as well as the American repertoire for carillon and electronics.

Ng's scholarly publications focus on race and gender in public soundscapes, queering keyboard studies, postcoloniality and bells, and connections between cold war technology and diplomacy to the historicist revival of organ and carillon building in America and the Netherlands. Her museum work includes an exhibit at the Yale University Collection of Musical Instruments and the catalog of the Mechelen Carillon Museum in Belgium. Ng holds a master's degree from the Eastman School of Music in organ performance, a diploma *magna cum laude* from the Royal Carillon School "Jef Denyn," and a bachelor's degree from Yale University in English and music. She serves on the boards of the Westfield Center for Historical Keyboard Studies and the Guild of Carillonneurs in North America (GCNA), on the Council of the American Musicological Society, and chairs the GCNA Archives Committee.

Peter Sykes, “a formidable organist who plays with artistry, subtlety, and insight,” is one of the most distinguished and versatile keyboard artists performing today. His live performances have been called “compelling and moving,” “magnificent and revelatory,” and “bold, imaginative, and amazingly accurate” - his solo recordings, ten CDs of music for organ, harpsichord and clavichord ranging from Buxtehude to Couperin, Bach (complete Leipzig Chorales and harpsichord Partitas), Reger, and Hindemith to his groundbreaking transcription for organ of Holst’s “The Planets,” have been called “satisfying and persuasive,” “hauntingly beautiful,” and “simply stunning.” He has taught at the Longy School of Music and the New England Conservatory, and currently teaches at the University of Michigan, The Juilliard School, and Boston University. He has given numerous masterclass presentations across the US and in Europe, and has been on the judges’ panel of many competitions, including the Miami, Mader, Jurow, Montreal, and Longwood competitions. For the past thirty-seven years he has been Music Director of First Church in Cambridge, Congregational in Harvard Square, playing its 1972 Frobenius organ. He has received numerous prizes and awards for his achievements, including the New England Conservatory’s Chadwick Medal and Distinguished Alumni Award, the Erwin Bodky Prize for Early Music, and the St. Botolph Club Distinguished Artist Award, and is a founding board member and current president of the Boston Clavichord Society. Later this season he will present solo recitals devoted to the works of Max Reger and William Byrd.

Jeremy David Tarrant has served as Organist and Choirmaster of the Cathedral Church of St. Paul (Episcopal) in Detroit since 2000. He is the founding director of the Cathedral Choir School of Metropolitan Detroit and is a former organ faculty member of Oakland University. He is a graduate of the University of Michigan, where he studied with Robert Glasgow and James Kibbie. Tarrant is an active concert organist and has performed widely in North America and France. His debut solo recording featuring Widor’s Symphonie VII was released in 2018 to enthusiastic critical acclaim. Jeremy David Tarrant is represented by Seven Eight Artists.



STUDENT RECITAL

University of Michigan Organ Students

Tuesday, October 3, 2023

9:00 am

Hill Auditorium

Tongues of Fire (2021)

Joanne S. Na
b. 1997

Lucia Skrobola

Bachelor of Music in Organ Performance & Sacred Music student

Canonic Variation and Fugue on 'Free at Last'

James Dalton
b. 1957

Nicholas Welch

Bachelor of Music in Organ Performance & Sacred Music student

Improvisation on "O frondens virga"

(Hildegard of Bingen)
1098–1179

David Stultz

Doctor of Musical Arts in Performance - Sacred Music student

Cinq interludes pour orgue

Alexandra Fol
b. 1981

I: Hélène Paul, mécène des arts (Canada)

II: Son Excellence Monseigneur L. Gendron, évêque de Saint-Jean-Longueuil (Canada)

III: Le projet Vital Organ Project (États-Unis)

IV: Christian Lane, organiste, directeur de musique à la paroisse All Saints Episcopal Parish à Brookline, MA (États-Unis)

V: M. l'abbé Robert Gendreau, directeur du Service de la pastorale liturgique au Diocèse de Montréal, QC (Canada)

Grace Jackson

Doctor of Musical Arts in Performance - Sacred Music student

COMPOSERS

James Dalton is an American composer and performer. He has been a professor of music theory at the Boston Conservatory at Berklee since 2000.

Dalton's compositions have been performed throughout the United States, Canada, and Europe by Transient Canvas, Scottish Voices, Sharan Leventhal, Stephen Altoft, Paul Ayres, Aaron Larget-Caplan, Donald Bousted, and Carson Cooman; and at such venues as the Kansas Symposium of New Music, Musiques Nouvelles (Lunel, France), EUROMicroFest, Sound (Festival of New Music, Scotland), and Akademie der Tonkunst (Darmstadt, Germany). Several of his guitar, organ, and carillon compositions appear in anthologies including most recently in *Organ Music for the Christmas Season* (2022, Tim Knight Music, UK). His carillon composition *Prelude on "Nettleton"* was performed at the funeral of Senator John McCain at the National Cathedral, Washington D.C. by Edward M. Nassor.

As a music theorist (as well as composer), Dalton's interests and research have ranged from palindromes and symmetrical musical structures to just intonation and microtonality. He has presented at conferences in the United States and abroad, including the Society for Ethnomusicology, the Society for American Music, "Beyond the Semitone" (Aberdeen, Scotland), the 17th International Music Theory Conference (Vilnius, Lithuania), and the Nova Contemporary Music Meeting 2018 (Lisbon, Portugal), and *Mikrotöne: Small is Beautiful* 2021.

The music of **Dr. Alexandra Fol** (DMus McGill University, MMus Eastman School of Music, BMus Boston University, CTh Princeton Theological Seminary) has been performed by ensembles such as the Montréal Symphony Orchestra, the Sofia Symphony Orchestra, the McGill Symphony, the orkest de ereprijs, the Orchestre de la Francophonie, the New Score Chamber Orchestra, the Sofia Wind Orchestra, the Orchestre à vents non-identifié (OVNI), Ensemble Paramirabò, El Perro Andaluz, the CYE ensemble, thingNY ensemble, the Orlando Contemporary Chamber Orchestra, the Gabrovo Chamber Orchestra, among many others. She has composed music for documentary movies, including "Ancient Thrace – Door to Immortality", sponsored by the NetHeritage fund of the European Union, and for various Thracian rituals.

Fol's works have appeared in CDs released by Gutenberg Publishing (Bulgaria) and Disques Benedictus (Canada) Winner of the 2021 Roberta Steven Award, Fol lives and works in Montréal as a composer, organist, pianist and conductor. She is the Music director and titular organist at St James United Church and serves on the board of LAUDEM, the Association of Liturgical Musicians of Canada. Her music is available through the Canadian Music Centre. In 2019 she was awarded a coat of arms by the Canadian Governor General.

For more information, please, visit: www.alexandrafol.wordpress.com and www.facebook.com/Fol1981

Joanne S. Na is a Korean-American composer who endeavors to create music that evokes human emotions, experiences, and places, and to share positive energy and hope through her music. Her output encompasses a diverse range of works including music for instrumental solo, voice, chamber ensemble, and orchestra.

Her works have received recognitions from the ASCAP, BMI, Oregon Bach Festival Composers Symposium, and Pacific Chamber Orchestra, and have received several awards including the 2021 NAFME Student Composers Competition, 2020 Seoul Grand Philharmonic Orchestra Composers Award, and Hwaum Project Academy Call for Scores. She has collaborated with renowned artists and ensembles including Grammy-winning soprano Estelí Gomez, soprano Arwen Myers, cellist Arlen Hlusko, clarinetist Wonkak Kim, 4X5 Piano Duo, Delgani String Quartet, Kenari Quartet, Helix! New Music Ensemble, Hwaum Chamber Orchestra, Pacific Chamber Orchestra, and UO Symphony Orchestra.

She earned a Bachelor of Music from Mason Gross School of the Arts, Rutgers University, where she studied with Scott Ordway, Charles Fussell, and Vadim Neselovskyi. She holds a Masters of Music from the University of Oregon where she studied with Robert Kyr and David Crumb. There, she was a Graduate Teaching Fellow in Composition and received the Outstanding Graduate Scholar Award. Currently, she is a DMA candidate in Composition at the University of British Columbia. More information on: www.joannena.com.



LECTURE RECITAL

Joseph Klein and S. Andrew Lloyd

Tuesday, October 3, 2023

9:30 am

Hill Auditorium

“New Approaches to Pitch in Three Recent Works for Historical Instruments”

ABSTRACT

Begun in 1997, the series of twenty-one short works for solo instrument based upon characters in Elias Canetti’s 1974 book, *Earwitness*, includes three works for historical keyboard instruments: *Der Gottprotz* for organ (2014), *Die Geruchschmale* for harpsichord (2022), and *Der Maestroso* for carillon (2022). These works employ unique approaches to the application of pitch material, which contribute to the distinctive quality of each character study. Both *Der Gottprotz* and *Der Maestroso* employ non-octave repeating scales: the former utilizes a scale based on the repeating interval cell <221> (M2-M2-m2), resulting in a pattern that repeats at the Perfect 4th and a scale that cycles every five octaves; the latter utilizes a scale based on the repeating interval cell <2123> (M2-m2-M2-m3), resulting in a pattern that repeats at the Major 6th and a scale that cycles every two octaves.

Die Geruchschmale utilizes a 23-tone microtonal scale that is based on two different tunings in just intonation. This system exploits the two manuals of the instrument—one tuned to an A fundamental and the other tuned to an Eb fundamental—resulting in microtonal variations ranging from 7 to 49 cents.

This presentation will explore how these varied pitch systems allow for a fresh approach to three keyboard instruments with long and rich histories and extensive repertoires. The presentation will feature a live performance of *Der Gottprotz* by S. Andrew Lloyd.

Born in Los Angeles in 1962, **Joseph Klein** is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria... like a sonic tickling with counterpoint gone awry” (NewMusicBox) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (The Wire)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, whether as a component of the extra-musical references or as an organic outgrowth of the musical narrative itself. Literature is another important influence on his work, with recent compositions based on the writings of Franz Kafka, Elias Canetti, Alice Fulton, W.S. Merwin, Milan Kundera, and John Ashbery.

Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984). His composition teachers have included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

S. Andrew Lloyd, whose music has been described as “monumental, hair-raising, and leaving you agape in awe” (*Classical Music Sentinel*), is a concert organist and composer, and the Bess Hieronymus Endowed Fellow and Assistant Professor of Organ and Composition at the University of Texas at San Antonio, as well as the 2019/2020 Marlin K. Jensen Artist in Residence at the University of Utah, having previously worked at the University of North Texas.

As a recipient of a Barlow Endowment commission and winner of the first Ariel Bybee Endowment Commission Competition for a collection of art songs written for soprano Rachel Willis-Sørensen, Lloyd’s compositions have been performed all over the world including the Cathédrale de Notre Dame de Paris, the National Cathedral in Washington DC, Riverside Church New York, Trinity Church and Methuen Hall Boston, the Salt Lake Tabernacle, Moscow Catholic Cathedral in Russia, and venues in South Africa, Taiwan, and Switzerland.

Lloyd’s works have been performed by many notable ensembles and performers including Hungarian pianist Éva Polgár, Rick Bjella and the San Antonio Chamber Choir, Jerry McCoy and the Fort Worth Chorale, Ryan Chatterton and the Choral Artists of Fort Worth, Salt Lake Tabernacle organist Richard Elliott, Steve Durtschi and the Cantorum Chamber Choir, baritone Jeffrey Snider, violinist Julia Bushkova, tenor William Joyner, and soprano Jennifer Youngs.

A recording of Lloyd’s monumental art mass, *Christus* was released in 2017 on the Neumark label, and featured on *Pipedreams* public radio in December of 2018.

LECTURE RECITAL

Edith Yam

Tuesday, October 3, 2023

10:30 am

Hill Auditorium

“Experimenting with Tempo and Time: Nineteenth-Century Performance Practice on the Organ”

ABSTRACT

In the past few decades, many musicians have become interested in recovering the historical performance practice of the music we play, based on evidence from primary sources. The Baroque HIP (Historically Informed Performance) movement for example relies on written evidence such as treatises, performance reviews, letters, and diary entries. Nineteenth century performance practice, on the other hand, can draw on a much larger trove of important primary sources: recordings. Early recordings of musicians from the late nineteenth and early twentieth centuries reveal a surprising difference of interpretation styles compared to the approach of most players today. While there are not as many recordings of organists compared to other musicians until later in the twentieth century, I argue that through experimenting tempo and time, recordings of other musicians provide tangible, albeit indirect, aural evidence for how the organ was played at the time, evidence that bears on the practice of anyone playing nineteenth-century repertoire. To illustrate my argument, I also include my own performances applying nineteenth-century performance practice techniques to a selection of pieces.

Australian-born **Edith Yam** is currently a Doctor of Musical Arts student at the Eastman School of Music in Rochester, New York, where she studies organ with Prof. David Higgs. She also serves as his teaching assistant, and teaches secondary organ for which she is extremely passionate. Edith holds a Bachelor of Music degree (with First Class Honours) from the Sydney Conservatorium of Music where she studied with Philip Swanton. Further studies have taken Edith to Europe where she completed an exchange semester during her undergraduate years at the Hochschule für Künste in Bremen where she studied with Klaus Eichhorn, and a Master’s degree from the Conservatorium van Amsterdam where she studied with Pieter van Dijk and Matthias Havinga.

Edith has played in masterclasses of Jacques van Oortmerssen, Louis Robilliard, Lorenzo Ghielmi, Michel Bouvard, Olivier Latry, and Arvid Gast (just to name a few). She was recently selected as an Organ Historical Society’s Biggs Scholar to further her research on nineteenth century Performance practice on the organ.

LECTURE RECITAL

Crista Miller

Tuesday, October 3, 2023

10:30 am

Hill Auditorium

“Perpendicular Intersections: Trajectory of the Organ Arts Viewed in Recent Selected BiCultural Contexts”

ABSTRACT

Several organist-composers of the past looked outside Europe for new source material for improvisation and composition: Marcel Dupré and Charles Tournemire expressed knowledge of the 72 carnatic modes, for example, but were outsiders looking in. In our time, Pamela Decker has used the organ to comment musically on a unique environment, while residing in the Arizona desert. However, one recent group of organ composers began life as resident members of a non-Western culture, and then embarked on formal European music study as young adults. These composers, otherwise unconnected, have infused organ writing with their own cultural idioms, even though the instrument might be obscure in their original culture (and their oeuvre). For organ audiences, multicultural expression has often been received as an enriching force and source of fresh sound.

What does the organ music of Pamela Decker, Naji Hakim (Lebanon), Fela Sowande (Nigeria), P. Q. Phan (Vietnam), and Louis Ballard (Cherokee/Quapaw) tell us about the future capacity of our instrument? What are some brief explanations of cultural elements used by each of these composers? Our instrument serves as a bridge between peoples in the SOL Festival in Lebanon, or in local Vietnamese church communities in Houston, Texas. How can each listener aim to increase the number of such impacts using new music as a springboard?

Hailed by *Gramophone Magazine* for her “superlative artistry” and “effortless virtuosity and musical intelligence,” **Crista Miller** is the Director of Music at Houston’s Co-Cathedral of the Sacred Heart. There she led the committee responsible for Martin Pasi’s 2010 Opus 19 landmark organ. She directs the professional Schola Cantorum, Cor Jesu, the concert series and Amicis Cor Musica.

An active solo organist, Dr. Miller has performed in 11 countries and 27 states of the USA. Her double-CD *Bonjour and Willkommen: A Franco-German Debut*, features nearly 500 years of two national schools. Available from Acis Productions, this recording is noted by Choir and Organ and International Organists’ Review, as “ambitious, admirable and a very good advocate for the performer.” Publications of her research on Naji Hakim’s music are published in *Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire* and in *ORGAN: Journal für die Orgel*. She is a sought-after conference presenter, executive board member, consultant and an advocate of contemporary composition. An active adjudicator, her organ students have won competition and

scholarship prizes in Texas, North Carolina, Connecticut and Oklahoma. Many of her Co-Cathedral Music alumni now serve in leadership in other cathedrals and higher education.

Crista earned the DMA in organ performance from the Eastman School of Music where she served the Eastman Rochester Organ Initiative (EROI) project under Hans Davidsson. She earned the Master of Music from the University of Houston (Robert Bates), and a B.S. in Chemical Engineering from Oklahoma State University, studying organ with Gerald Frank.



CARILLON RECITAL

Christine El-Hage, carillon

Tuesday, October 3, 2023

12:00-12:30 pm

Charles Baird Carillon in Burton Memorial Tower

Vertigo (2022)

Grace Coberly
b. 1999

Christine El-Hage

Doctoral Candidate in Organ: Sacred Music

Wa Habibi

Traditional Lebanese Maronite Hymns

arr. Christine El-Hage

Followed by open tower time until 12:30 pm.

Take elevator to 8th floor, then climb two flights of stairs to the belfry.

PROGRAM NOTES

Vertigo is an exploration of size in sound. Just as a carillon's stature is large, so are its dynamic capability and its prospective audience, whether willing or not. *Vertigo* realizes that largeness and its inherent unpredictability through unruly broken chords, mismatched bells, and notes that ring out into empty space.

Wa Habibi is a traditional Arabic Syriac hymn that is sung during Good Friday, the day Christians acknowledge as when Jesus Christ was crucified. The words of this hymn are meant to be sung by Mary, the mother of Jesus. She is speaking to him in despair, trying to understand why her son's life has been taken away. It is a hauntingly beautiful hymn, simply portraying a mother's love of her child.

Ana L'Oum El Hazina is a traditional Lebanese Maronite hymn that is typically sung on Good Friday, the day in which Jesus Christ was crucified and died. The title translates to "I am the Mourning Mother", which refers to Mary, mother of Christ, mourning the loss of her son. It is a lament, in which she is crying out in hope that the death of her son will save the world. Lebanese singer Fairuz's recordings and performances of this hymn, and many other Good Friday Maronite hymns, have become an important part of the Easter season for the majority of Middle Eastern Christians.

Grace Coberly is a Massachusetts-based composer, singer, and educator with a passion for human connection. Above all, they seek to create musical experiences that are accessible to audiences of any background. Grace's work has been performed across the United States and Europe, including commissions from Chicago Fringe Opera, Latin School of Chicago, Heritage Chorale of Oak Park, IL, and All Saints Church of Worcester, MA. Recent honors include being named a finalist in ASCAP's Morton Gould Young Composer Awards Competition (2022), a performance winner of the EXTENSITY Commission (2022), and a semi-finalist for the American Prize in Composition (vocal chamber music division, 2023). An alum of Connecticut Summerfest and Wildflower Composers Festival, Grace completed their undergraduate studies in music and linguistics at Haverford College; they are now working towards their master's in music education at George Mason University. When not making music, they enjoy doing yoga, roasting vegetables, and playing with their cat. Read more about their work at gracecoberly.com.

Christine El-Hage Walters is a doctoral candidate pursuing a Doctor of Musical Arts in Sacred Music at the University of Michigan. In 2021, she received a Master of Music degree in Sacred Music from U-M, where she was awarded the Marilyn Mason–William Steinhoff Scholarship in support of her studies.

Christine holds a Bachelor of Music Education from Wayne State University, where she graduated *magna cum laude* and received various scholarships for piano and academic excellence.

Christine has been teaching Elementary General Music in the Dearborn Public Schools district since 2017. She was at Allen Park Presbyterian Church for over 17 years as their lead organist and choir director, but is now organist and choir accompanist at Assumption Grotto Catholic Church in Detroit, Michigan. Christine also maintains a private studio of piano and organ students. In her spare time, Christine enjoys traveling, shopping, and spending time with her husband and dog.



ALUMNI PRESENTATIONS IN HONOR OF DR. JAMES KIBBIE

Tuesday, October 3, 2023

Hill Auditorium

1:30 pm

Darlene Kuperus and Larry Visser

Honoring Dr. James Kibbie:

Master Pedagogue, Brilliant Performer & Dedicated Department Chair



2:00 pm

Linda Dzuris

On Dr. James Kibbie's Alumni: "Where Are They Now?"



2:30 pm

Edward Maki-Schramm

"The Kibbie Scholarship: Stories From the Frontline of Fundraising"



4:00 pm

Interview with Dr. James Kibbie

By Jackson Merrill

ALUMNI PRESENTER BIOGRAPHIES

Dr. Darlene Kuperus has enjoyed a versatile career in music. She has served as a full-time church music director; organist; pianist; conductor; chamber musician; concert manager; and teacher. Dr. Kuperus is currently the Director of Music and Organist at Trinity Lutheran Church in East Grand Rapids. She works with the adult choir; handbell choir; serves as artistic director for the active "Celebration of Music" concert series; and oversees the music ministry of the church. She has recently returned to Grand Rapids after having spent the bulk of her career in the Ann Arbor area and southeast Michigan.

In the fall of 2016, Kuperus 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 presentations include: ""Leading Ladies....Lasting Legacies: Emma Lou Diemer, Marilyn Mason and Alice Parker""; and ""Current Practices in Christian Churches: Observations of Clergy and Church Musicians"" which was based on a survey of professionals from around the country.

Kuperus returned to teach at the University of Michigan as Visiting Faculty member for the 2020-2021 academic year. She taught both sacred music classes as well as private instruction. Darlene has spent over 30 years as a church musician in positions at Lutheran, Methodist and Presbyterian Churches. As an ecumenical church musician, she has led music in a variety of contexts. Her undergraduate degree is from Calvin College in Grand Rapids, MI. Darlene earned Master and Doctoral degrees in Church Music at the University of Michigan where she studied with Dr. James Kibbie (organ) and Dr. Michele Johns (Sacred Music).

Edward Maki-Schramm, MM '93, DMA '99, has built a multi-faceted career since leaving graduate school at UM. He is the Organist-Choirmaster of Christ Church Detroit, the Artistic Director-Conductor of the Community Chorus of Detroit, and a Senior Major Gift Officer at the Detroit Institute of Arts.

At Christ Church Detroit, Dr. Maki-Schramm leads a collaborative musical team of paid professional musicians with three choirs and is serving on the Capital Campaign Committee. He is the founder and Director of the Detroit Vocal Ensemble and the Detroit Choral Festival hosted by the church. He has performed organ recitals on world-renowned, historic organs overseas and is recognized as an authority on European organs, currently leading sought-after, curated organ tours of his design.

Since his inaugural season with the Community Chorus of Detroit in 2012, the chorus has grown in both vision and size to its current standing as a premier musical ensemble in the region. He also serves as the artistic leader on the chorus' biennial international performance tours, which have included such venues as the Cathedral of Notre Dame in Paris, Chartres Cathedral, and St. Paul's Cathedral in London.

His work with the Detroit Institute of Arts, a cultural touchstone which is in the top five museums of our country, involves working with individuals to help build the museum's endowed operating fund and secure funding for current exhibitions in the six to eight figure range.

Linda Dzuris became Clemson's first University Carillonneur in 1999 and is Chair of the Department of Performing Arts. Additionally, Dzuris is a North American Carillon School performance instructor, established in 2013 as an affiliate and American representative of the Royal Carillon School 'Jef Denyn' in Mechelen, Belgium. She received her BM, MM, and DMA degrees in organ performance and church music studying with James Kibbie at the University of Michigan. Carillon study was also done in Ann Arbor, MI, with additional instruction at The Netherlands Carillon School in Amersfoort, NL. Dzuris is Vice-President of the Guild of Carillonneurs in North America (GCNA) and has been a featured guest artist in carillon concert series throughout the United States, The Netherlands, France, and Switzerland. In 2017, Dzuris performed concerts on behalf of the GCNA at the 19th World Carillon Federation (WCF) Congress held in Barcelona, Spain, and currently serves as a North American delegate to the WCF. American Carillon Music Editions and the Yale Guild of Carillonneurs publish her original carillon compositions.

Larry Visser's musical career combines a church position, performing, and composing. He has been Minister of Music and Organist at LaGrave Avenue Christian Reformed Church in downtown, Grand Rapids, Michigan since 1999. In this role, he plays the organ for a majority of services, accompanies choirs, and oversees the administration of the church's extensive music ministry. Larry has produced several recordings during his tenure at the church, including two solo organ discs and three additional recordings, each dedicated to a specific season of the liturgical church year that feature the church's vocal and handbell choirs as well as solo instrumentalists.

Larry's formal education took place at Calvin University (BA, 1989, Music History, Theory and Composition) and the University of Michigan School of Music, Theatre and Dance (MM, 1991, Church Music and Organ; DMA, 1995, Organ Performance). Upon graduating from Calvin University, Larry was awarded the highest honor given by the Music Department, the Anna Bruinsma Music Award. While a student at the University of Michigan, Larry served as a graduate student teaching assistant, studied harpsichord, and participated in the world's most prestigious organ competition, the Grand Prix de Chartres held in Paris and Chartres, France, at which he was awarded a finalist medal. His organ teachers were Dr. John Hamersma and Dr. James Kibbie. From 2003-2010, Larry served as an adjunct faculty member at Calvin University teaching private organ lessons and studio classes.

Larry has been a published composer of organ and choral music since the mid-1990s. His organ music is published by Leupold Editions and MorningStar Music Publishers, and his choral music is represented by both Leupold Editions and within GIA's Calvin Institute of Christian Worship Music Series. His anthem Peace I Give to You, composed while a student at U of M for Dr. Michele Johns, has been sung by choirs around the globe. Larry is the recipient of first-prize awards in hymn tune composition competitions both in the United States and internationally.

Larry holds memberships in the American Guild of Organists and the Hymn Society in North America and Canada.

ALUMNI RECITAL

In Honor of Dr. James Kibbie

Tuesday, October 3, 2023

4:00 pm

Hill Auditorium

Organ Sonata No.5, Op. 111
iii. Allegro maestoso

Josef Rheinberger
1839-1901

Gregory Hand

Variations sur un thème de Clément Jannequin, JA 118

Jehan Alain
1911-1940

Jackson Merrill

Prière, Op. 20

César Franck
1822-1890

Sarah Simko

Ciacona in e minor, BuxWV 160

Dieterich Buxtehude
1637-1707

Brandon Spence

Prélude pour Orgue

Olivier Messiaen
1908-1992

Andrew Herbruck

from *Cinq Improvisations* (1930)
I. Petite rapsodie improvisée

Charles Arnoud Tournemire
1870-1939

from *12 Tangos Ecclesiasticos* (2000)
XI. Tango de undécimo tono a modo de bossanova

Guy Bovet
b. 1942

from *Quatrième Symphonie*, Op. 32 (1914)
VI. Final

Louis Victor Jules Vierne
1890-1937

Jason Alden

Gregory Hand is Associate Professor of Organ at the University of Iowa. Prior to this appointment he held the position of University Chapel Organist at Northwestern University, where he also taught in the Music Theory department. He was awarded the Doctor of Musical Arts degree from the University of Michigan, where he studied organ with James Kibbie and harpsichord with Edward Parmentier.

Dr. Hand is in high demand as a performer and pedagogue. He has given recitals and masterclasses in the United States, France, Spain, Germany and Brazil, and served on the jury for national and international organ competitions, including the Internationale Orgelwoche Nürnberg (ION), the Mikael Tariverdiev Organ Competition and the Sursa National Organ Competition.

His debut CD, *The Complete Gospel Preludes of William Bolcom* on the Naxos label marked the world premiere recording of all twelve of these landmark pieces. Critics praised the recording as “stunning” (*American Record Guide*) and noted the “sonorous and probing performances” (Gramophone), and the “brilliance of his technique” (allmusic.com).

He is also very active as a harpsichordist and continuo player. Past engagements include performing as harpsichord soloist for Bach’s Brandenburg Concerto no. 5 with the Des Moines Symphony, and providing continuo accompaniment for Vivaldi’s Four Seasons with the Des Moines Symphony and Anne Akiko Meyers, Giulio Cesare with the Lyric Opera of Chicago, and Ritorno d’Ulisse with Chicago Opera Theater.

Jackson Merrill is Assistant Director of Music and Organist of Christ Church Grosse Pointe and is active as an organist and choral musician, performing locally, nationally, and internationally. Merrill studied organ with James Kibbie and Todd Wilson at the University of Michigan where he was awarded the Marilyn Mason Scholarship, the Patricia Barret Ludlow Memorial Scholarship in Organ, and the Chris Schroeder Graduate Fellowship. He has twice been a featured presenter for the University of Michigan Organ Conference, including a recital in which he performed the complete organ works of Nicolaus Bruhns. Merrill was honored by *The Diapason* as a member of their "20 under 30 Class of 2021" which "recognizes young talents in the fields of organ and harpsichord performance, organ and harpsichord building, carillon, and church music." Merrill serves on the Board of Directors for the Detroit chapter of the American Guild of Organists.

Dr. Sarah Simko serves as Associate Organist and Communications Coordinator at the Cathedral Church of St. Paul, in Detroit, Michigan. She is the Adjunct Faculty Instructor of Organ at Madonna University, Livonia, Michigan where she also teaches theory classes.

Dr. Simko is a recipient of a Presser Foundation Graduate Award for the purpose of creating a comprehensive set of recordings of organ music by living American female composers. The goal of this project is to expand the accessibility of a rich, and overlooked body of repertoire. More information, including purchasing information for this series of three CDs, can be found under the "Living Voices" tab on her website, sarahsimko.com.

During her time at the University of Michigan, Dr. Simko served as a Research Assistant for a team headed by Dr. Kibbie, and Dr. Daniel Forger from the Department of Mathematics. This collaborative project focused on how the brain processes music, through detailed study of the Johann Sebastian Bach’s Six Sonatas (BWV 525-530). Recorded rehearsals and performances of the Sonatas were

processed using big data analysis techniques. In conjunction with this work, Dr. Simko has given coaching sessions on these Sonatas. This project concluded in Summer, 2019.

Brandon Spence is a native of Norfolk, Virginia. When not serving as Minister of Music at Gloria Dei ELCA Lutheran Church (Hampton, Virginia), he may be found relaxing quietly in the confines of his home in Grand Rapids. Brandon has always had a love of learning. This is evidenced by the academic credentials which he holds: Bachelor of Science, (Old Dominion University), Master of Music (The University of Michigan-Church Music), Master of Music (The University of Michigan-Organ Performance), Doctor of Musical Arts (The University of Michigan), Certificate (The University of Notre Dame- Liturgical Studies). Organ studies were done under the tutelage of Marilyn Mason, Robert Glasgow and James Kibbie. Additional studies and performances have taken him to Israel, Spain, Portugal, France, England and Italy.

Dr. Spence spends his free time training in martial arts, weightlifting, boxing and biking.

Andrew Herbruck is the Director of Music Ministries at First Presbyterian Church of Birmingham, a position he has held since 2013. Prior to his appointment in Birmingham, he spent eight years as Director of Music at Grosse Pointe Woods Presbyterian Church. He received his undergraduate and graduate degrees from the University of Michigan's School of Music in organ and church music, studying with Dr. James Kibbie. Andrew is a member of the American Guild of Organists and currently serves as the Dean of the Detroit Chapter.

Jason Alden is a native of Rockford, Illinois, and a graduate of Elmhurst College, Valparaiso University, and the University of Michigan. His organ instructors have included Lorraine Brugh, Martin Jean, Robert Glasgow, James Kibbie, and Karl Schrock. He also studied harpsichord with William Eifrig, Jr., and Edward Parmentier.

Dr. Alden lived in Costa Rica from 1999-2003 while he performed the restoration of two organs from 1890 by the Belgian firm of Pierre Schyven. His documentation of the organs of Costa Rica was published in *The Tracker*. His doctoral research project, Perriola: The Roy Perry Organ Project, focused on the Æolian-Skinner pipe organs of Roy Perry.

Dr. Alden served on the faculty of Elmhurst College (Illinois) as Teaching Associate in Organ, and has also held the position of Assistant Professor of Music and University Organist at Concordia University in Ann Arbor (Michigan). He is a popular recitalist and has presented concerts throughout the United States and Latin America, France, and Spain, including performances at the East Texas Organ Festival and numerous national conventions for the Organ Historical Society. His performances have also been heard on the nationally syndicated radio program Pipedreams.

His most recent recording project *Louis Vierne: 1913-1914* is presently scheduled for release at the end of 2023. His previous CD, French Organ Music, performed on the Juget-Sinclair organ at Christ the King Catholic Church in Dallas, Texas, was released in January of 2016 on the Raven label.

Since 2007, Dr. Alden has been the proprietor of Alden Organ Service in Plano, Texas.

CLOSING RECITAL

Bálint Karosi, organ

Tuesday, October 3, 2023

8:00 pm

Hill Auditorium

Te Deum, Op. 11	Jeanne Demessieux 1921-1968
Ricercare à 6 voci from the Musical Offering, BWV 1079	J. S. Bach 1685-1750
Persistent Particles (2022, US Premiere)	João Pedro Oliveira b. 1959
Prelude and Fugue No. 2 in A on B-A-C-H (2022)	Bálint Karosi b. 1979
Amazing Grace from <i>Gospel Preludes, Book Two</i>	William Bolcom b. 1938
Improvisation on KIBBIE	Bálint Karosi
Hungarian Rock (1979)	György Ligeti 1923-2006
Sonata Eroica, Op. 94	Joseph Jongen 1873-1953

PROGRAM NOTES

Along with her virtuosic organ etudes, **Demessieux's Te Deum Op. 11** is one of the handful masterworks by the young French composer that has claimed its proper place in modern concert programs. It is a work clearly conceived for the concert stage, with virtuosic flair and a harmonic invention very much her own. The bold opening presents the Te Deum motif in octaves with cascading chords, followed by variations alternating tenderness and exuberant energy. The thirty-six year old Demessieux reveals her fully-developed personal style in this seven-minute work, utilizing the variegated resources of a Cavaillé-Coll instrument. The Te Deum motif is accompanied by a series of widely-voiced major chords in parallels that constitute the piece's unique sonic identity. These intervals (widely spaced 5th and 6ths), introduced in the first variation, are akin to the Sesquialtera stops of Baroque organs. Demessieux uses this sonority to mark the rich French symphonic tradition with yet another personal touch.

The *Ricercare à 6 voci* from the Musical Offering has no equivalent in Bach's monothematic works of the 1740's, partly because it is the only such piece in his, or any composer's *œuvre* with six equivalent voices, that is fully playable with two hands. Christoph Wolff posits in Bach's Musical Universe that Bach remained skeptical about the latest galant trends across Europe toward contrapuntal music, with which his son Carl Philipp Emmanuel Bach and the younger generation identified, and allegedly once remarked "It is Prussian Blue! It Fades!" Bach's adherence to "made-to-last" counterpoint, such as the *Ricercare*, widely published and dedicated to the King of Prussia, certainly would have provided a unique opportunity to make his case. Today's performance will be an arrangement for organ with pedals, following the romantic, orchestral tradition of Bach interpretation utilizing the full resources of a romantic organ. This approach is best exemplified by Reger's Bach transcriptions. The use of the pedal for gravitas, registration and manual changes for color, and the occasional soloing out the "royal theme" in inner voices will hopefully contribute to - and not distract from - the articulation of the musical architecture of this eight-minute work.

Persistent Particles by the Portuguese-American composer João Pedro Oliveira is a textural composition that defies our expectation for traditional harmonic development. It primarily operates through gestural figures and exotic registrations to create a meditative listening experience. All pitches in the first three minutes are derived from a single heptachord (7-34b in Allen Forte's pitch class classification system) that is progressively altered by the addition of several new pitches, or "particles." These particles grow in significance and thus gradually alter the sonic nature of gestures. The composer writes:

Persistent Particles is based on multiple heterophonies that develop throughout the piece, where several notes (particles) are reiterated in different moments, becoming persistent in the flow of the harmonic texture. The piece also uses several combinations of complex rhythmic structures, creating some hesitant flow in the melodic lines and heterophonies, somehow referencing the uncertainty of the movements of the "sub-atomic" particles that are projected in space when an atom is split.

Persistent Particles was commissioned by St. Martin Cultural Platform for the BRANDNEU 2022 Festival and today's performance is its US premiere.

My **Preludes of Fugues on B-A-C-H** were commissioned by Martin Schmeding for the 2022 Boston Bach International Organ Competition. Candidates were required to play one of them for the semifinals at Old West Church in Boston. The set is loosely based on miscellaneous preludes and fugues of Bach's Well-Tempered Clavier, arranged in a succession of tonalities outlining Bach's four letters: Bb Major, A Minor, C Major, and B Minor. The Prelude and Fugue in A is based on the second permutation of the letters, A-C-H-B, and is the only one of the set in a minimalist style. The opening interplay between open fifths is softly enhanced by the A-C-H-B motif in the pedal. The fugue starts with the same motif, developing it further with ascending fifths in a swung, jazz-like character in irregular meters, typical of Bulgarian music.

William Bolcom taught composition at the University of Michigan for over thirty years, during which he composed four books of his *Gospel Preludes*, each containing three works based on traditional American tunes. **Amazing Grace** is the largest setting within this collection, written in Theme and Variations form. The five variations incorporate distinct and contrasting styles - from gospel, theater-organ, Baroque (quoting Bach's Canonic Variations on "Von Himmel hoch" BWV 769) and jazz to atonal. *The Gospel Preludes* were conceived with the sonic possibilities of the Hill Auditorium organ in mind, in a jazzy-blues style of gospel piano music. Bolcom, who was primarily a pianist, often collaborated with the organist-composer William Albright, who was his colleague at the UM composition department. Bolcom dedicated his 1967 *Black Host for pipe organ, percussion and tape* to Albright, because "Bill was a whiz at the organ and electronics so I wrote for his abilities." *Amazing Grace* exhibits a great variety of styles of a truly eclectic American composer, who is immersed in jazz, gospel and folk music, and who has a deep understanding of European tradition of harmony, counterpoint and formal development. The composer writes:

My *Gospel Preludes* are, many of them, an evocation of Black-Church organ style, written in part to get organists to work hard on getting a rhythmic sense developed. So many players are too loose for me in that regard, which might work for Reger, for example, but not for this music.

Taking a chance with **improvisation** in a concert is always risky, even for a seasoned improviser. Having a plan helps, but only as a guideline that is often thrown out the window in the heat of the moment. Tonight, I am venturing into something I rarely do: a free improvisation on an atonal subject that I derived from the letters of James Kibbie's first and last names, using a system similar to Duruflé's. In order to introduce an additional element of chance, I have asked Dr. Kibbie to provide a second theme just before the improv. We will see what happens next.



Hungarian-born György Ligeti is widely considered one of the most influential avant-garde composers of the 20th century. His orchestral works from the 1960's — such as *Atmospheres*,

Lontano, and Requiem —impacted the development of 20th-century music, in both classical and popular genres. Stanley Kubrick included the Kyrie from his Requiem in his iconic score for 2001: A Space Odyssey, which became one of the best-known science fiction movies of all times. Originally written for the harpsichord, **Hungarian Rock** is a *Chaconne*, in which the left hand repeats an ostinato pattern throughout the entire piece, with free, Hungarian-inspired motives in the right hand. The result is a technically demanding polytonal and polyrhythmic piece, inspired by the player piano pieces by the Mexican composer Conlon Nancarrow. The form is an inverted variation, where the folkish theme is distorted by extensive variation until the very end, when it is presented as a simple chorale.

Known for his 1926 *Symphonia Concertante* for organ and orchestra, Joseph Jongen was a child prodigy and a prolific composer, whose work deserves to be heard more today. It is puzzling why his **Sonata Eroica** is not getting more performances. A work of symphonic proportions, published by Leduc in 1930 as Op. 94, benefits from the very best influences of the French, English and German traditions, including the *Modes*, variations, an expressive theme, and a pure, contrapuntal *Fugato*. It is a compositional tour-de-force by the mature, fifty-seven year old composer, lasting about eighteen minutes. The opening pedal toccata is riveting, and the subsequent introduction holds you in suspense for about two minutes until the sonata reaches the first of five climactic moments. Harmonically, this section is over a G pedal, which is a tritone apart from the principal tonal area of C# Minor. Mirroring motion in the dense chords add to the harmonic tension. The theme, presented on the Voix Céleste, is followed by two variations that lead to yet another fully developed climax with truly exhilarating harmonic progressions. A calm section with strings and a lyrical flute solo then provides temporary respite before the brilliant transition and exuberant thematic development leading into the final fugue, which Jongen modestly calls *Fugato*.

Dr. Balint Karosi has been Cantor and Director of Music, Classical at Saint Peter's Church in Midtown Manhattan since 2015. After winning the 2008 Bach Prize in Leipzig, Balint has been in demand as a recitalist and clinician worldwide, known for the interpretation of Bach's music and his Baroque-style improvisations. His recording portfolio includes three albums by Hungaroton, including his original orchestral works, and thirteen albums of the complete works for organ by J. S. Bach. Balint has recently joined the faculty of the Organ Department at the University of Michigan, where he will be teaching organ literature, church music and improvisation, starting August 2023.

Dr. Karosi's compositions include the reconstruction of Bach's lost St Mark's Passion for Saint Peters, four organ concerti, two operas, cantatas, choral, orchestral, and instrumental works. His eight volumes of organ works are published by the Leupold Foundation. His *Toccatà in Memory of Bartók* was the compulsory work for the 2022 NYACOP competition, his *Kodály Triptych* won the first prize of the Hungarian Philharmonia's 2022 composition competition, and, in 2023, his organ concerto *Syöjätär* has been awarded the Kaija Saarijaho prize and the prize of the Finnish National Composer Award in Helsinki, Finland.

Bálint has studied at the Liszt Academy in his native Budapest, Hungary, the Conservatoire Supérieure in Geneva, Switzerland, and at the Oberlin Conservatory in Ohio. He earned his DMA in composition at the Yale School of Music in 2017.

MICHIGAN THEATER ORGAN

Barton Organs, Op. 245, 1927
3 manuals, 13 ranks, 949 pipes

MAIN CHAMBER (Left Side)

16' Tuba - 85 pipes
16' Diaphonic Diapason -
85 pipes
8' Viol d'Orchestra -
85 pipes
8' Viol Celeste - 73 pipes
16' Bourdon/Flute -
97 pipes
8' Clarinet - 61 pipes
Chrysoglott Harp - 49 notes

SOLO CHAMBER (Right Side)

8' Trumpet - 61 pipes
8' Oboe Horn - 61 pipes
8' Orchestra Oboe -
61 pipes
8' Kinura - 61 pipes
8' Solo String - 61 pipes
16' Tibia Clausa - 97 pipes
8' Vox Humana - 61 pipes
Marimba Harp - 49 notes
Xylophone - 37 notes
Glockenspiel - 37 notes
Cathedral Chimes - 25 notes
Toy Counter

PEDAL

32' Pedal Resultant
16' Tibia Clausa
16' Bourdon
16' Tuba
8' Diaphone
8' Flute
8' Tibia Clausa
8' Tuba
8' Cello
4' Flute

PEDAL 2ND TOUCH

16' Tuba
8' Diaphone
Bass Drum
Cymbal
Snare Drum
Kettle Drum
Thunder

ACCOMPANIMENT

16' Vox Humana (TenC)
16' Clarinet (TenC)
16' Contra Viola (TenC)
8' Diaphonic Diapason
8' Clarabel Flute
8' Tibia Clausa
8' Oboe Horn
8' Vox Humana
8' Clarinet
8' Tuba
8' Kinura
8' Viol D'Orchestre
8' Viol Celeste
8' Solo String
4' Accomp. To Accomp.
4' Orchestral Flute
4' Tibia Clausa
4' Violin
4' Violin Celeste
2 2/3' Twelfth
2' Flautino
8' Marimba Harp
8' Chrysoglott
Tambourine
Castanets
Chinese Wood Block
Tom Tom
Cymbal

ACCOMPANIMENT 2ND

TOUCH

8' Trumpet
8' Tibia Clausa
8' Tuba
4' Glockenspiel
Triangle
8' Solo to Accomp.

GREAT

16' Trumpet
16" Tibia Clausa
16' Tuba
16' Diaphonic Diap. (TenC)
16' Oboe Horn (TenC)
16' Vox Humana (TenC)
16' Clarinet (TenC)
16' Viol d'Orchestre (TenC)
8' Diapason

8' Concert Flute
8' Tibia Clausa
8' Oboe Horn
8' Vox Humana
8' Clarinet
8' Orchestra Oboe
8' Tuba
8' Kinura
8' Trumpet
8' Viol d'Orchestre
8' Viol Celeste
8' Solo String
16' Great to Great
4' Great to Great
16' Solo to Great
4' Principal
4' Flute
4' Tibia Clausa
4' Viole d'Orchestre
4' Viole Celeste
4' Solo String
2 2/3' Tibia Twelfth
2 2/3' Nazard
2' Piccolo
2' Piccolo Tibia
1/3/5' Tierce
8' Marimba Harp
8' Chrysoglott
8' Xylophone
8' Cathedral Chimes
4' Glockenspiel
4' Orchestra Bells

GREAT 2ND TOUCH

16' Tuba
8' Tibia

SOLO

16' Tibia Clausa
16' Vox Humana
16' Tuba
8' Diaphonic Diapason
8' Tibia Clausa
8' Oboe Horn
8' Vox Humana
8' Orchestral Oboe
8' Tuba
8' Kinura

8' Trumpet
8' Solo String
8' Viol d'Orchestre
4' Tibia Clausa
4' Cornet
8' Xylophone
8' Cathedral Chimes
4' Glockenspiel
4' Orchestra Bells

TREMULANTS

Main
Solo
Tibia
Vox

COMBINATION PISTONS

Accompaniment 8
Great 8
Solo 6

TOE STUDS

Fire Gong
Siren
Steamboat Whistle
Auto Horn
Bird Song
Sforzando

SWELL SHOES

Division I (Main)
Division II (Solo)
Master
Crescendo

THE FIRST CONGREGATIONAL CHURCH OF ANN ARBOR

Karl Wilhelm (Opus 97, 1985)
54 ranks, 2,625 pipes, 3 manuals, 39 stops

II. Hauptwerk

16' Bourdon
8' Prinzipal
8' Hohlflöte
4' Oktave
4' Spitzflöte
2 2/3' Quinte
2' Superoktave
IV-V Mixtur
V Cornet
8' Trompete

8' Gedackt
4' Prinzipal
4' Rohrflöte
2 2/3' Nazard
2' Doublette
1 3/5' Tierce
1 1/3' Larigot
III Scharf
8' Cromorne
Tremulant (Hauptwerk and Oberwerk)

III. Swell

8' Rohrflöte
8' Gambe
8' Celeste
4' Prinzipal
4' Nachthorn
2' Waldflöte
IV Mixtur
III Cornet
16' Basson
8' Trompette
8' Hautbois
I. Oberwerk
Tremulant

Pedal

16' Prinzipal
16' Subbass
8' Prinzipal
8' Subbass
4' Choralbass
IV Rauschpfeiffe
16' Posaune
8' Trompete
4' Schalmei

THE MARILYN MASON ORGAN – BLANCHE ANDERSON MOORE HALL

C.B. Fisk, Inc., Gloucester, MA, Op. 87, 1985

Hauptwerk (56 notes)

Bordun 16'
Principal 8'
Rohrflöte 8'
Octava 4'
Spitzflöte 4'
Quinta 3'
Octava 2'
Mixtur V 1 1/3'
Cornet III 2 2/3' (from middle c)
Trommete 8'

Oberwerk (56 notes)

Gedackt 8'
Quintadena 8'
Principal 4'
Rohrflöte 4'
Nasat 3'
Octava 2'
Gemshorn 2'
Tertia 1 3/5'

27 stops, 35 ranks

Suspended mechanical key action; mechanical stop action

Temperament: one-fifth comma modified meantone

Pitch: a=440

Winding at 75mm pressure by electric blower or by bellows operated by an assistant (cal-cant)

Quinta 1 1/2'

Sifflet 1'

Mixtur III 1'

Chalumeau 8'

Pedal (30 notes)

Principalbaß 16'
Octavenbaß 8'
Octavenbaß 4'
Posaunenbaß 16'
Trommetenbaß 8'

Couplers

Oberwerk to Hauptwerk (shove coupler)

Hauptwerk to Pedal

Oberwerk to Pedal

Tremulant

Klingel (to signal the calcant)

FRIEZE MEMORIAL ORGAN – HILL AUDITORIUM

Farrand & Votey Organ Company, Detroit, MI, Op. 700, 1893 (FV)

Hutchings Organ Company, Boston, MA, 1913 (H)

Skinner Organ Company, Boston, MA, Op. 664, 1927 (Sk)

Æolian-Skinner Organ Company, Boston, MA, Op. 664-A, 1955 (A-Sk)

Great (61 notes)

Principal 16' (A-Sk)
 Bourdon 16' (Pedal)
 Principal 8' (A-Sk)
 Rohrflöte 8' (A-Sk)
 Octave 4' (A-Sk)
 Spitzflöte 4' (A-Sk)
 Octave 2' (A-Sk)
 Rauschquint II (A-Sk)
 Mixture IV-VI (A-Sk)
 Scharf IV (Gustav S. Bier, 1961)
 Posaune 16' (Sk)
 Trumpet 8' (Sk)
 Clarion 4' (Sk)
 Trompette 8' (Verschuren, 1959)
 Clairon 4' (Verschuren, 1959)

Swell (61 notes, enclosed)

Bourdon 16' (Sk)
 Dulciana 16' (Sk)
 Principal 8' (A-Sk)
 Rohrflöte 8' (A-Sk)
 Flûte Harmonique 8' (A-Sk)
 Quintadena 8' (FV)
 Viole de Gambe 8' (A-Sk)
 Viole Celeste 8' (from CC) (A-Sk)
 Voix Celeste II 8' (Sk)
 Flauto Dolce 8' (Sk)
 Flute Celeste 8' (from TC) (Sk)
 Octave 4' (A-Sk)
 Flûte Harmonique 4' (A-Sk)
 Unda Maris II 4' (Sk)
 Octavin 2' (A-Sk)
 Mixture VI (A-Sk)
 Cornet IV (from TC) (A-Sk)
 Bombarde 16' (A-Sk)
 Trompette 8' (Masure Frères 1955)
 Oboe 8' (Sk)
 Vox Humana 8' (FV)
 Clairon 4' (A-Sk)
 Tremulant

Positiv (61 notes)

Principal 8' (A-Sk)
 Gedeckt 8' (A-Sk)
 Octave 4' (A-Sk)

Koppelflöte 4' (A-Sk)
 Octave 2' (A-Sk)
 Blockflöte 2' (A-Sk)
 Quint 1 1/3' (A-Sk)
 Mixture IV-VI (A-Sk)
 Cymbel III (A-Sk)
 Trumpet 8' (A-Sk)

Choir (61 notes, enclosed)

Gamba 16' (FV)
 Diapason 8' (Sk)
 Concert Flute 8' (FV)
 Gamba 8' (FV)
 Gedeckt 8' (A-Sk)
 Dulcet II 8' (Sk)
 Kleine Erzähler II 8' (Sk)
 Gemshorn 4' (FV)
 Flute 4' (FV)
 Nasat 2 2/3' (A-Sk)
 Blockflöte 2' (A-Sk)
 Terz 1 3/5' (A-Sk)
 Siffelöte 1' (A-Sk)
 Bassoon 16' (Sk)
 French Trumpet 8' (Solo)
 Bassoon 8' (Sk)
 Cromorne 8' (A-Sk)
 Rohrschalmei 4' (A-Sk)
 Harp
 Celesta
 Tremulant

Solo (61 notes, enclosed)

Stentorphone 8' (FV)
 Flauto Mirabilis 8' (Sk)
 Gamba 8' (Sk)
 Gamba Celeste 8' (Sk)
 Octave 4' (H)
 Orchestral Flute 4' (Sk)
 Contra Tuba 16' (Sk)
 Heckelphone 16' (Sk)
 Tuba 8' (Sk)
 French Trumpet 8' (Sk)
 Orchestral Oboe 8' (Sk)
 Corno di Bassetto 8' (Sk)
 Heckelphone 8' (Sk)
 Clarion 4' (Sk)

Tuba Mirabilis 8' (Sk)
 Tremulant

Echo (61 notes, enclosed)

Gedeckt 8' (FV)
 Muted Viole 8' (FV)
 Unda Maris 8' (FV)
 Vox Humana 8' (Sk)
 Tremulant
 Chimes

Pedal (32 notes)

Diapason 32' (FV)
 Violone 32' (Sk)
 Principal 16' (A-Sk)
 Diapason 16' (FV)
 Violone 16' (FV/Sk)
 Principal 16' (Great)
 Bourdon 16' (?)
 Gamba 16' (Choir)
 Bourdon 16' (Swell)
 Dulciana 16' (Swell)
 Principal 8' (A-Sk)
 Diapason 8' (FV)
 Cello (Violone) 8' (Sk)
 Gedeckt (Bourdon) 8'
 Bourdon 8' (Swell)
 Octave 4' (A-Sk)
 Gedeckt (Bourdon) 4'
 Gedeckt (Bourdon) 2'
 Rauschquint II (A-Sk)
 Mixture IV (A-Sk)
 Scharf IV (A-Sk)
 Bombarde 32' (Sk)
 Ophicleide 16' (Sk/A-Sk)
 Posaune 16' (Great)
 Bombarde 16' (Swell)
 Bassoon 16' (Choir)
 Heckelphone 16' (Solo)
 Trumpet 8' (Sk/A-Sk)
 French Trumpet 8' (Solo)
 Clarion 4' (Sk/A-Sk)
 Bass Drum (Sk)
 Tympani (Sk)
 Chimes (Echo)

CHARLES BAIRD CARILLON

The 53-bell Charles Baird Carillon was cast by John Taylor & Co. in Loughborough, England in 1935 and features deeply resonant bells with strong minor third partials. The instrument is built on a 12-ton bourdon bell, transposes down four semitones, and is missing one bass semitone. The tower stands on the border between campus and downtown Ann Arbor. There is a matching Taylor practice keyboard.

ANN & ROBERT H. LURIE CARILLON

The 60-bell Ann & Robert H. Lurie Carillon, built in 1996, features Eijsbouts bells in concert pitch, with a six-ton bourdon bell sounding G2 and one missing bass semitone. It anchors a verdant square on North Campus. There is a matching electronic practice keyboard.

SINGLE MANUAL HARPSICHORDS

The six Single Manual Harpsichords include the following:

- Flemish Harpsichord by David Sutherland, 1977, CC–d'''; 8',8'; A415/440
- French Harpsichord by Willard Martin, GG–e'''; 8',8'; A415/440
- German Harpsichord by Keith Hill and Philip Tyre, 1980, GG–d'''; 8',8'; A415/440
- Italian Harpsichord by Barbara and Thomas Wolf, CC–d'''; 8',8'; A415/440
- Italian Harpsichord by Alton Clark, 2006, GG–c'''; 8',8'; A415/440
- Lute Harpsichord by Willard Martin, GG–d'''; 8',8',4'; A392/415/440

DOUBLE MANUAL HARPSICHORDS

Double Manual Harpsichords include:

- French Harpsichord by William Hyman, 1976, FF–f'''; 8',8',4'; A415/440
- French Harpsichord by Peter Fisk, FF–g'''; 8',8',4'; A415/440
- German Harpsichord by Keith Hill, FF–g'''; 8',8',4'; A415/440
- Franco-Flemish Harpsichord by William Dowd, FF–f'''; 8',8',4'; A392/415/440

NOTES