



LUDUS CHRONALIS

Time, Cadence, and Temporality
in Keyboard Music

University of Michigan
Organ Conference
October 5-7, 2025

A photograph of a grand, ornate organ facade with intricate carvings and multiple tiers of pipes, set against a dark blue background.

CONTENTS

-
- 3 Schedule Overview
-
- 5 Inclusive Access Guide
-
- 6 Detailed Program
-
- 11 Recital Programs
-
- 25 Presenter and Artist Bios
-
- 31 About the Organ Department
-
- 31 Acknowledgements
-
- 32 Instruments Specs
-
- 35 About the Venues

SCHEDULE OVERVIEW

Sunday, October 5 – Central Campus

- 6:00 PM - 7:00 PM, Hill Auditorium Lobby – Registration
- 6:15 PM - 6:45 PM, Burton Memorial Tower – Student Carillon Recital – “Notes from the Clock Tower”
- 7:00 PM - 8:30 PM, Hill Auditorium Main Stage – Opening Concert – Nicole Keller, Opening Concert – “Cradle of Time”

Monday, October 6 – North Campus*

*Evening concert will take place near downtown Ann Arbor

- 8:30 AM - 12:00 PM, E.V. Moore Building, Brehm Pavilion – Registration
- 9:00 AM - 9:30 AM, E.V. Moore Building, McIntosh Recital Hall – Joseph Gascho and SMTD Early Music Ensembles – “Musical Time Machines: Ancient and Modern Techniques and Games”
- 9:45 AM - 10:30 AM, E.V. Moore Building, McIntosh Recital Hall – Plenary session with Dr. Christopher Anderson – “It’s About Time: Temporality, Permanence, and the Experience of Music”
- 10:45 AM - 11:30 AM, E.V. Moore Building, Blanche Anderson Moore Recital Hall – Student Performances
- 12:00 PM - 1:00 PM, Lurie Tower – Julie Zhu, recital – “Clapper Shock: A Carillon + Electronics Concert
 - Pre-requested boxed lunches will be distributed at the recital
- 1:30 PM - 2:15 PM, E.V. Moore Building, Blanche Anderson Moore Recital Hall – Michael Unger, lecture – “D’Anglebert’s Cadences: Pedagogical Lessons in Sonority, Ornamentation and Timing from Préludes non mesurés and Continuo Performance”
- 2:15 PM - 3:00 PM, E.V. Moore Building, Blanche Anderson Moore Recital Hall – David Stultz, improvisation and demonstration – “Improvising Baroque Chorale Partita Variations: Using Time, Rhythm, and Meter to Your Advantage”
- 3:00 PM - 3:15 PM, E.V. Moore Building, Brehm Pavilion – Coffee Break
- 3:20 PM - 4:05, E.V. Moore Building, Blanche Anderson Moore Recital Hall – Mikhail Grazhdanov, lecture – “Revisiting the Duple Meter Gigue from Froberger to Bach: Binary Beat Division and the Canarie Rhythm”
- 4:25 PM - 6:00 PM, E.V. Moore Building, Blanche Anderson Moore Recital Hall – Open console time
- 5:00 PM - 6:30 PM, Lurie Tower – Carillon masterclass with Alex Johnson
- 6:30 PM - 7:00 PM, Lurie Tower – Open tower time
- 7:00 PM - 8:00 PM Dinner break
- 8:00 PM - 9:00 PM, St. Andrew’s Episcopal Church – Organ and Chamber Ensemble Concert

Tuesday, October 7 – Central Campus

- 8:30 AM - 12:00 PM, Hill Auditorium Lobby – Registration
- 9:15 AM - 10:00 AM, Hill Auditorium Main Stage – Matthew Wachtman, recital – “Advent’ageous Music Through the Ages”
- 10:10 AM - 10:55 AM, Hill Auditorium Main Stage – Marc Hannaford, lecture – “Analyzing Timbre and Temporality in Amina Claudine Myers’s Organ Music”
- 11:10 AM - 11: 55 AM, Hill Auditorium Main Stage – Joseph Gascho, lecture – “Harpsichords to Hammonds: Secular and Sacred Keyboards Across and Between Centuries”
- 12:00 PM - 12:30 PM, Burton Memorial Tower – Open Tower Time with guided tours by Tiffany Ng
- 12:30 PM - 1:30 PM Lunch Break
- 1:30 PM - 2:20 PM, Hill Auditorium Main Stage – Nicole Keller and Chase Castle, lecture/performance – “The Sound and Silence of Early America in Ned Rorem’s Organ Music”
- Concurrent campus event – 1:20 PM - 2:00 PM, Lurie Tower – Pamela Ruiten-Feenstra, recital – “Global Rhythms”
- 2:30 PM - 3:20 PM, Hill Auditorium Main Stage – Joe Balistreri, lecture – “Essentially Free: How Debates about Gregorian Rhythm Transformed Liturgical Organ Music in Late 19th-century France”
- 3:30 PM - 3:45 PM Break
- 3:45 PM - 4:35 PM, Hill Auditorium Main Stage – Caroline Robinson and Hae Won Jang, lecture – “Sacred Proportions and Echoes of Time in Jean-Louis Florentz’s Laudes (Kidân Za-Nageh), Op. 5”
- 5:00 PM - 7:00 PM Dinner Break
- 7:00 PM - 7:45 PM, Burton Memorial Tower – Alex Johnson, guest recital – “Knock Knock, it’s 1510, Carillon Time”
- 8:00 PM - 9:00 PM, Hill Auditorium Main Stage – Caroline Robinson, concert – “Aesthetic Phrasing and Musical Phrasing through Organ History”

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)
- Walgreen Drama Center: Floor 1, Room 1236. On the same floor as Stamps Auditorium. (Closest to Lurie Tower)

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)
- Walgreen Drama Center: Floor 1, Room 1236. On the same floor as Stamps Auditorium. (Closest to Lurie Tower)

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, or request a key from Maizie's Kitchen & Market on the first floor. The room can be locked from the inside for privacy.

North Campus

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

DETAILED PROGRAM

Sunday, October 5

6:00 PM - 7:00 PM, Hill Auditorium Lobby – Registration

6:15 PM - 6:45 PM, Burton Memorial Tower – Student Carillon Recital – “Notes from the Clock Tower”

Works by Jamie D. Wilcutts, Jr., Laura Brackney, Julie Zhu, and more exploring concepts of time and meter.

7:00 PM - 8:30 PM, Hill Auditorium Mainstage – Opening Concert – Nicole Keller, – “Cradle of Time”

The “Cradle of Time” explores the explosion of a single moment, the stillness of eternity, and the suspension of time itself as lived experiences. Arvo Pärt's *Annum per annum* serves as the cradle that houses these temporal events expressed through the works of Rorem, Pärt, Bach, Howells, and Messiaen.

Monday October 6

8:30 AM - 12:00 PM, Brehm Pavilion – Registration

9:00 AM - 9:30 AM, McIntosh Recital Hall – Joseph Gascho and SMTD Early Music Ensembles – “Musical Time Machines: Ancient and Modern Techniques and Games”

Both in the precise ticking of nanoseconds and in the rubatic flowing of experiences and perceptions, time has been a playful and transcendent element of many kinds of musicking. Using examples from J.S. Bach's *Musical Offering* and contemporary works, this presentation will explore musicians and listeners engaging with both quantitative and qualitative aspects of time.

9:45 AM - 10:30 AM, McIntosh Recital Hall – Plenary session with Dr. Christopher Anderson – “It’s About Time: Temporality, Permanence, and the Experience of Music”

At the outset of his *Traité de Rythme*, Olivier Messiaen claims that musicians are by definition “rhythmicists” ultimately concerned with the ontology of time. His point revisits an ancient theme: in the Christian west, perhaps no single area of inquiry has had more fundamental bearing upon speculative and practical music than the philosophy of time. Since the Middle Ages and well into the modern period, writers have attempted not only to reconcile theological with philosophical positions about the nature of temporality, but also to understand the whole phenomenon of music from those perspectives. Questions about time, whether posed by Augustine or Einstein, have always been questions about music.

This talk isolates a pair of parallel inquiries into the relationship between temporality and human experience. Does time operate on its own as an objective reality, or only as an aspect of events that human subjects receive as occurring “in time”? On the other hand, can musical time be abstracted in space, as in music writing (notation), or is the event of music too purely experiential to accommodate the illusion of its permanence? However academic these distinctions may seem, tacit assumptions about them permeate contemporary western-dominant perceptions of sound, music, and music-making—and by extension, pedagogies and cultural practices of music.

10:45 AM - 11:30 AM, Blanche Anderson Moore Recital Hall – Student Performances

Organ students perform works of Bach, Wammes, Bruhns, and improvise on the Fisk mechanical-action organ designed after the Gottfried Silberman organ at St Gerogenkirche in Rötha, Germany.

12:00 PM - 1:00 PM, Lurie Tower – Julie Zhu, recital – “Clapper Shock: A Carillon + Electronics Concert

Carillonist Julie Zhu will premiere *Song for Erik*, an inventive carillon composition written by Swiss-Italian composer Simone Conforti that takes inspiration from the crunching sound of stopped clappers, which informs the harmonic spectrum of the electronics. Simone Conforti is a celebrated acousmatic composer and flutist based in Paris where he teaches computer music at IRCAM. The rest of the program are also premieres of compositions written by Zhu's students in her intermedia seminar NOISE.

1:30 PM - 2:15 PM, Blanche Anderson Moore Recital Hall – Michael Unger, lecture – “D’Anglebert’s Cadences: Pedagogical Lessons in Sonority, Ornamentation and Timing from Préludes non mesurés and Continuo Performance”

Jean-Henri d’Anglebert’s 1689 publication, *Pièces de Clavecin*, offers a rich study of French keyboard performance practices from the late seventeenth century, both from its repertoire, as well as the brief ‘Principes de l’Accompagnement’ which closes the collection. As a renowned teacher and performer in solo, chamber and operatic contexts, the link between his semi-measured préludes and continuo performance practice is worthy of examination, and could offer pedagogical perspectives to harpsichord continuo performers today. From the performance practices from the late seventeenth century, both from its repertoire, as well as the brief ‘Principes de l’Accompagnement’ which closes the collection. As a renowned teacher and performer in solo, chamber and operatic contexts, the link between his semi-measured préludes and continuo performance practice is worthy of examination, and could offer pedagogical perspectives to harpsichord continuo performers today. From the préludes, one experiences a sensory engagement with both touch and sound, instrument response, and flexible approaches to phrase shaping. In connecting the préludes to continuo practice (and continuo practice to the préludes), specific compositional and performance practice parameters reveal themselves for students today: texture, arpeggiation, ornamentation and timing.

2:15 PM - 3:00 PM, Blanche Anderson Moore Recital Hall – David Stultz, improvisation and demonstration – “Improvising Baroque Chorale Partita Variations: Using Time, Rhythm, and Meter to Your Advantage”

This is a presentation and demonstration outlining ideas for improvising contrasting chorale-based variations, influenced by German Baroque traditions and methodology. Any one of them, such as the bicinium or ornamented chorale, could be used liturgically to follow a choral anthem, serve as a prelude with the intent of introducing a new tune, or within any element of sacred music improvisation. This demonstration will unpack common figurations, timing of cadences, experimentation with time and meter, two through four voice texture, and effective treatment of a cantus firmus that overcomes the fear of improvising counterpoint.

3:00 PM - 3:15 PM, Brehm Pavilion – Coffee Break

3:20 PM - 4:05, Blanche Anderson Moore Recital Hall – Mikhail Grazhdanov, lecture – “Revisiting the Duple Meter Gigue from Froberger to Bach: Binary Beat Division and the Canarie Rhythm”

To most people, the concept of a Gigue in simple duple meter is a contradiction in terms. Yet pieces titled “Gigue” notated in duple meter with “simple” binary division appear in harpsichord repertoire from Johann Jakob Froberger to Johann Sebastian Bach and continue to puzzle performers and musicologists alike. A number of scholars, including Robert Donington, Ray McIntyre, Michael Collins, Howard Ferguson, and Lucy Hallman Russell, have advocated for tripletization of giges notated in duple meter. Others such as Frederick Neumann, Lex Silbiger, and David Schulenberg, however, consider the duple gigue to be a separate genre and insist that performers should interpret the notation literally. Meredith Little’s Grove article is non-committal, simply commenting that “many Baroque giges present formidable problems to the modern interpreter, and scholars are still debating the question of whether the many giges notated with duple subdivisions of the beat (i.e. in C, cut C, 2/4) should be played in the uneven rhythms of a triple subdivision”. Based on indirect evidence such as known practices of rhythmic alteration, stylistic traits of the gigue as a dance and musical form, 17th-century French lute performance practice, and a close study of duple gigue repertoire itself, I will argue that the duple meter notation of giges reflects a notational convention rather than a distinct genre, and therefore binary notation should be tripletized in performance.

4:25 PM - 6:00 PM, Blanche Anderson Moore Recital Hall – Open console time

5:00 PM - 6:30 PM, Lurie Tower – Carillon masterclass with Alex Johnson

6:30 PM - 7:00 PM, Lurie Tower – Open tower time

7:00 PM - 8:00 PM Dinner break

8:00 PM - 9:00 PM, St. Andrew’s Episcopal Church – Organ and Chamber Ensemble Concert

Members of the Organ Department Faculty join with students from the Baroque Chamber Orchestra to perform a range of 18th century European and contemporary American works, including the sinfonia to J.S. Bach’s sacred cantata *Gottes Zeit ist die allerbeste Zeit*, his *Concerto for Two Harpsichords in C major*, and Joseph Gascho’s homage to J.S. Bach and Terry Riley, *In B*.

Tuesday, October 7

8:30 AM - 12:00 PM, Hill Auditorium Lobby – Registration

9:15 AM - 10:00 AM, Hill Auditorium Main Stage – Matthew Wachtman, recital – “Advent’ageous Music Through the Ages”

This recital program explores the intersection of time, cadence, and liturgical themes through a variety of historical and contemporary settings of the Advent hymn *Veni Redemptor gentium* and its German counterpart *Nun komm der Heiden Heiland*. The selected repertoire traces the evolution of this chant from its earliest plainsong form through its rich baroque ornamentation and into contemporary interpretations. The variety of settings reflect on how musical temporalities— from chant's timeless flow to the rhythmic intricacies of later arrangements—shape our understanding of sacred song. Opening with the original chant, attributed to Ambrose of Milan's, the program moves through Samuel Scheidt's intricate organ variations, Johann Gottfried Walther's baroque treatment, and two of J.S. Bach's many chorale preludes on the Advent tune, each reflecting distinct notions of time not only through their distinct eras, but also through their unique pacing, ornamentation, and rhythmic choices.

The exploration continues with Marcel Dupre's brief setting from his 79 Chorale Preludes and Eva-Maria Houben's eerie take on the chorale, examining how more modern sensibilities approach the hymn with perhaps more emphasis on text painting. The program culminates with Paul Manz's celebrated settings of *Savior of the Nations, Come*, illuminating the relationship between a mortal time and the expression of anticipation of the divine. Through this presentation of organ repertoire, the recital highlights how time on a micro-level functions as a powerful tool for expressing liturgical and theological themes within each work, while looking at a distance provides a rich reflection on how one chant evolved across several centuries, to inform the sacred spaces of each setting.

10:10 AM - 10:55 AM, Hill Auditorium Main Stage – Marc Hannaford, lecture – “Analyzing Timbre and Temporality in Amina Claudine Myers’s Organ Music”

This talk examines Amina Claudine Myers's “Ode to My Ancestors” from her solo release *Solace of the Mind* (2025, Red Hook Records). This recording combines Myers's Hammond B3 Organ and spoken word in a rich interplay of sonic and semantic meaning. I meditate on Myers's recording as a means of teasing out some relationships between musical temporality, timbre, spirituality, and embodiment. Music analysis in this framework articulates relationships between Myers's creative intentions, the sonic artifact, and listeners' subjectivity. To make these connections, I survey Myers's background in both church music and the Association for the Advancement of Creative Musicians (AACM). I further extend this line of thinking by dialoging with Kevin Quashie's recent formulation of Blackness in terms of quietness. This dialogue helps position Myers's recording in terms of a contemporary and newly expansive understanding of Black sound.

11:10 AM - 11: 55 AM, Hill Auditorium Main Stage – Joseph Gascho, lecture – “Harpsichords to Hammonds: Secular and Sacred Keyboards Across and Between Centuries”

Featuring demonstrations of some of the newest and oldest instruments in U-M's Stearns Collection, this lecture will explore a wide range of keyboard instruments and their histories of clarifying and blurring the boundaries of secular and sacred music.

12:00 PM - 12:30 PM, Burton Memorial Tower – Open Tower Time with guided tours by Tiffany Ng

Tour and try out the 43-ton Charles Baird Carillon (53 bells, John Taylor & Co., 1936). The bell chamber may be accessed via a combination of elevator and stairs. Take the elevator to the highest floor possible (floor 8), and then climb two flights of stairs (39 steps) to the bell chamber (floor 10). Hearing protection earmuffs are provided for visitors. Built in 1936, the Charles Baird Carillon is not ADA accessible.

12:30 PM - 1:30 PM Lunch Break

1:30 PM - 2:20 PM, Hill Auditorium Main Stage – Nicole Keller and Chase Castle, lecture/performance – “The Sound and Silence of Early America in Ned Rorem’s Organ Music”

This lecture recital explores the interplay of sound and silence in Ned Rorem's *A Quaker Reader* (1977), a cycle of eleven organ pieces inspired by early Quaker writings. Raised within Quaker silence yet drawn to Catholic sound, Rorem sought in this work to reconcile his spiritual inheritance with his musical craft. Each movement is prefaced with an epigraph—from John Greenleaf Whittier's meditations on “First-Day Thoughts” to Robert Barclay's testimony of a “secret power”—that illuminates the paradox of composing “a blaze of silence.” Nicole Keller and Chase Castle show how *A Quaker Reader* embodies tensions between tradition and modernity through live performance excerpts, readings from Rorem's diaries, and contextual discussion. By revisiting the premiere history and subsequent performances of *A Quaker Reader*, this lecture recital situates Rorem's work within broader questions of early American religious soundscapes and the aesthetic potential of silence as both absence and presence in musical practice.

Concurrent campus event – 1:20 PM - 2:00 PM, Lurie Tower – Pamela Ruiter-Feenstra, recital – “Global Rhythms”

Works inspired by rhythms from México, Perú, Puerto Rico, and Bulgaria. Visitors may take the elevator to the second and third floors during the recital.

2:30 PM - 3:20 PM, Hill Auditorium Main Stage – Joe Balistreri, lecture – “Essentially Free: How Debates about Gregorian Rhythm Transformed Liturgical Organ Music in Late 19th-century France”

From the 1870s to the 1920s, plainchant performance practice in France and Belgium transitioned from slow-moving mensural rhythm to free-flowing, text-driven rhythm, then to a complete system of structured free rhythm proposed by the monks of Solesmes. While much has been written about these developments in chant itself, scant attention has been given to the organ accompaniment treatises that flowed from and influenced developments in chant rhythm. Musicians including Dom Joseph Pothier, Dom André Mocquereau, César Franck, Alexandre Guilmant, Charles-Marie Widor, Louis Vierne, Charles Bordes, Vincent D’Indy, and Amédée Gastoué engaged chant accompaniment directly, either by writing chant accompaniments, writing about chant accompaniments, or writing music directly influenced by the polemics around chant accompaniment.

This talk explores a number of chant accompaniment treatises, demonstrating how the placement of chord changes was a critical front line in the battles over plainchant rhythm. It shows how the debates found in accompaniment treatises influenced and were influenced by concurrent developments in French and Belgian organ literature. It also explores fundamental questions of the nature of rhythmic movement and its relationship to the expression of musical meaning, particularly in sacrosanct liturgical texts. The diverse approaches taken in these treatises (including some uniquely creative outlying sources) provide musicians today with helpful questions to consider when seeking to make relevant and convincing performances of texted music.

3:30 PM - 3:45 PM Break

3:45 PM - 4:35 PM, Hill Auditorium Main Stage – Caroline Robinson and Hae Won Jang, lecture – “Sacred Proportions and Echoes of Time in Jean-Louis Florentz’s *Laudes (Kidân Za-Nageh)*, Op. 5”

Jean-Louis Florentz (1947-2004) had a great curiosity and deep respect for non-Western cultures, and he began traveling to Africa in the 1970s to conduct musicological research. In the 1980s, he took four voyages to Kenya, during which he taught composition and West African music at Kenyatta College (Nairobi).

Florentz’s Op. 5, *Laudes*, subtitled *Kidân Za-Nageh*, is the central section of a Marian triptych composed from 1979-1988. These three works draw from religious prayers, rituals, and music from the Ethiopian Orthodox Christian liturgy. The first of Florentz’s three major organ compositions, *Laudes* stands out in the triptych as a piece for solo instrument bookended by large-scale ensemble works. The music from *Laudes* is Florentz’s reimagining of the Ethiopian Orthodox Morning Office (prayer service) and is inspired by musical extracts from all over Africa.

Florentz was fascinated by religious numerology and mathematical structures, particularly the Fibonacci sequence and the closely related golden ratio. Florentz believed that these so-called digital foundations could establish an equilibrium and ensure harmonious contours in a musical work, as they do in nature. This lecture-demonstration will feature excerpts from the seven movements of *Laudes* that incorporate these structures on both micro- and macro-levels. The demonstration will also explore passages characterized by dance-rhythms, ostinato patterns, and temporal structures arising from African instrumental practice. At the same time, it will investigate the ways in which the composer creates a sense of timelessness through novel textures and timbres. Finally, practical issues of tempo in performance will be discussed.

5:00 PM - 7:00 PM Dinner Break

7:00 PM - 7:45 PM, Burton Memorial Tower – Alex Johnson, guest recital – “Knock Knock, it’s 1510, Carillon Time”

Good luck finding the beat in these time-oriented selections across the ages of carillon music – 1510 being the birthyear of the carillon. In Arthur Meulemans’ *Toccata*, downbeat versus upbeat clarity is constantly obscured. In *Aqua*, breath-based time, a series of short gestures separated by a duration determined entirely by listening and breathing. Matthias Vanden Gheyn, the first composer from whom exists written music for a carillonist to perform, wrote a series of preludes that make very idiomatic use of the different registers of the carillon. The result: near perpetual motion in the treble bells. Next, flexible time (rubato): Jef Denyn’s *Preludium in D*, a highly romantic work by the founder of the Royal Carillon School in Belgium, the world’s first school for carillon. The four movements of Werner Van Cleemput’s *3 Sonneries & 1 Bis* each use a different rhythmic or temporal syntax. The first movement makes delightfully clunky use of gestures and accents that

obscure the underlying meter, the second movement is freer and airier, the third movement fits very clearly and vigorously into its time signature, and the finale is a constant accelerando. The final piece, *Absorptions*, is seven systems, seven little worlds into which the performer is to settle and explore before moving on. Each world has a direction, specific enough for coherence, vague enough to allow the performer room to explore, for example: ‘wobbly walking’, ‘a chord, very occasionally’, and ‘turbulent tremolo’. Meditative time.

8:00 PM - 9:00 PM, Hill Auditorium Main Stage – Caroline Robinson, concert – “Aesthetic Phrasing and Musical Phrasing through Organ History”

The organ at Hill Auditorium boasts a 130-year history since its initial construction by Farrand and Votey at the 1893 Columbian Exposition in Chicago. After its installation in Hill Auditorium shortly after the building’s completion in 1913, the instrument was augmented and updated in three notable renovations during the twentieth century to reflect changing aesthetic preferences. This program presents various styles of organ repertoire as it aligns with phases of the instrument’s past and present. In doing so, the program also examines the way those phases synchronized with the prevailing musical aesthetic, particularly through the lens of rhythm and metrical treatment. The program begins with early Romantic composer Alexandre Boëly, who combined Baroque and Classical forms with the lyricism and pathos of the nineteenth century. Following the Romantic compositions are two composers who rose professionally during the Orgelbewegung, incorporating a multiplicity of influences into their works: Anton Heiller employs Baroque textures and registrations while invoking irregular rhythmic structures reminiscent of *Le Sacre du Printemps*, while UM composer William Bolcom imprints a gospel tune through unhurried, kaleidoscopic chords supported by pedal punctuation and a solo-reed ostinato. Minimalist procedures in Nico Muhly’s *Fast Cycles* complete the brief tour of the Hill organ’s aesthetic lineage. The second half of the program explores temporality in the Christian liturgical year through Marcel Dupré’s *Symphonie-Passion*. Having first improvised the work at an inaugural recital of the Wanamaker organ in 1921 (the same decade as E.M. Skinner’s large-scale renovation at Hill Auditorium), Dupré synthesized ancient Latin chant, jazz idioms, ground bass, and toccata form in a grand showcase of cosmopolitan styles and rhythmic framing.



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MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

University of Michigan Organ Conference
**Ludus Chronalis: Time, Cadence, and Temporality in
Keyboard Music and Sacred Spaces**

CARILLON STUDENT RECITAL

Notes from the Clock Tower

Sunday, October 5, 2025
Charles Baird Carillon, Burton Memorial Tower
6:15 PM

- Festival Prelude** (1934) Gladys Watkins
(1884-1939)
arr. John Knox
Sarah Penrose (MS, Information- User Experience Design)
- Pastel in Bronze** (1976) Albert Gerken
(b. 1938)
Joseph Antrim (MSE, Biomedical Engineering)
- A Chopinesque Prelude** (2015) Geert D'hollander
(b. 1965)
Bjorn Brodin-Olson (BSE, Mechanical Engineering, Music Minor)
- Cloudlands** (2022) Laura Brackney
(b. 1993)
Meghan Wysocki (BA, Music, Anthropology- Medical)
- Temenos** (1990/2022) Jamie D. Wilcutts, Jr.
Austin Zhu (PhD, Economics)
- Circle in Square** (2015) Julie Zhu
(b. 1990)
Adam Lenhart (MM, Carillon and Early Keyboard Instruments)

Program Notes

This program was drafted and created by the artist in support of their performance
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Program Notes

“Festival Prelude,” composed by Gladys Watkins in 1934, unfolds over change-ringing rounds in the pedals, setting the pace for more varied treble themes. With its festive title and processional character, the work evokes celebration and renewal, capturing both the close of one chapter and the promise of a new beginning.

Albert Gerken’s *Pastel in Bronze* (1974) plays with time through tempo and recitativo, which combine with the octatonic scale to form a blurry and uncertain portrait of the carillon. Gerken creates the pastel image with repetition that pushes and pulls the meter and holds listeners in as the piece consistently dodges tonic resolution.

“A Chopinesque Prelude,” from Geert D’hollander’s *The Wellesley Carillon Studies*, is inspired by Chopin’s Prelude in C minor, op. 28. It evokes a contemporary Romantic style, shadowed by memories of Chopin’s piano idiom.

Laura Brackney’s *Cloudlands* (2022) offers a glimpse into the carillon’s ability to weave two different timelines into a single, experimental work. The steady treble ostinato both competes with and provides a foundation for the more flowing, asynchronous temporality of the melodic gesture. Brackney envisions the ‘cloudlands’ as a place of dreams, of impractical speculation, and of unreal skies. (Mayo Clinic Dolores Jean Lavins Center for Humanities in Medicine, 2022.)

Temenos comes from the Greek word meaning a sacred space; the area around a Greek temple that is “cut-off” (*τέμνω*—the verb form to cut-off or separate) from the ordinary.
Carl

Jung used the word *Temenos* to describe a space in which one can safely engage the unconscious. I give you an invitation into this *Temenos*. The carillonneur will open the gate for you. (JDW)

Circle in Square, composed by University of Michigan assistant professor Dr. Julie Zhu, takes its inspiration from the 49-bell carillon layout first popularized by Jef Denyn’s instrument in Mechelen, Belgium. The number 49 is a perfect square (7×7) with no other factors, and supplies the mathematical and musical framework for this composition, which consists of seven short etudes. Zhu maps the bells onto a 7×7 grid and inscribes circles within progressively smaller grids (1×1 through 7×7) to determine which notes are used in each of seven short etudes. Zhu crafts short, expressive movements, utilizing these mathematically determined notes, which are used in a similar style to pitch collections. The strict method of pitch derivation contrasts with the fluidity of the music, which explores *rubato*, *accelerando*, and *ritardando* to create flexibility in time.



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**Ludus Chronalis: Time, Cadence, and Temporality in
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NICOLE KELLER, ORGAN

Cradle of Time

Sunday, October 5, 2025

Hill Auditorium

7:00 PM

Annum per annum: Einleitung

Arvo Pärt
(b. 1935)

A Secret Power *from* A Quaker Reader

Ned Rorem
(1923-2022)

“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...” — Robert Barclay

Annum per annum: K

Arvo Pärt

The World of Silence *from* A Quaker Reader

Ned Rorem

“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

Annum per annum: G

Arvo Pärt

Pari intervallo (1980)

Arvo Pärt

Annum per annum: C

Arvo Pärt

Prelude Fugue in E-flat Major, BWV 552 Johann Sebastian Bach
(1685-1750)

Annum per annum: S

Arvo Pärt

Rhapsody in C-sharp minor, Op. 17, No. 3 Herbert Howells
(1892-1983)

*This program was drafted and created by the artist in support of their performance
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Annum per annum: A

Arvo Pärt

La Nativité du Seigneur

IX. Dieu parmi nous

Olivier Messiaen

(1908-1992)

Annum per annum: Coda

Arvo Pärt

University of Michigan Organ Conference
**Ludus Chronalis: Time, Cadence, and Temporality in Keyboard Music and
Sacred Spaces**

ORGAN STUDENT RECITAL

*Monday, October 6, 2025
Blanche Anderson Moore Recital Hall
10:45AM*

Toccatà in C, BWV 564 Johann Sebastian Bach
(1685-1750)

Lucia Skrobola, BM student

Miroir (1989) Ad Wammes
(b. 1953)

Benjamin Sidoti, BMA student

Praeludium e-moll Nicolaus Bruhns
(1665-1697)

Latimer Rogland, BMA student

Improvisation David Stultz, DMA candidate

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SCHOOL OF
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UNIVERSITY OF MICHIGAN

University of Michigan Organ Conference
Ludus Chronalis: Time, Cadence, and Temporality in Keyboard Music and Sacred Spaces

JULIE ZHU, CARILLON + ELECTRONICS

Monday, October 6, 2025
Ann and Robert H. Lurie Carillon
12:00 PM

A Song for Erik *World Premiere*

Simone Conforti
(b. 1979)

Bonhoeffer's Disappointment *World Premiere*

Latimer Rogland
(b. 2004)

Noise/Nuisance *World Premiere*

Mary Denney
(b. 2001)

Untitled *World Premiere*

Joshua Cheng
(b. 2003)

Julie Zhu is a composer, artist, and carillonneur. Technology – from artificial intelligence to live sound processing, sensors, and virtual reality – often support her work, which seeks to reveal and amplify underlying mathematical structures and gentle noises through innovative intermedia instrumentation and diverse chamber experiences.

Her music has been featured on Radio France's *Création Mondiale* and at various institutions such as GEMM Festival Propagations Marseille, IRCAM Paris, ICST Zürich, Sansusī Latvia, Tetramatyka Lviv, Carnegie Hall, among others.

Zhu's research on music and AI focuses on the project *Deep Drawing*, which tests the machine's capabilities for bringing the intricate noises of drawing and writing to visual life. Other long term projects include *Talking Pupils*, a VR Opera centered on the experience of the visually impaired, and the *Bell Resonator*, a device to sustain the sound of the bell.

As a carillonneur, Zhu regularly performs on the Burton and Lurie Tower at the University of Michigan and concertizes in the summer. During her time as a visual artist in New York City, she was the resident carillonneur at Saint Thomas Church Fifth Avenue.

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Simone Conforti is a composer, computer music designer, wind instrument performer, and software developer, holds a PhD in Media Studies and a Master's degree in Flute and Electronic Music Composition. He is currently a Computer Music Designer and Professor at IRCAM. He has previously taught Electroacoustic Composition and Computer Music at the conservatories of Cuneo and Florence, and worked as a tutor and designer at the Venice Biennale's CIMM.

His research spans interactive and multimedia art, sound spatialisation, virtual acoustics, noise masking, and generative music. He has held research roles at the University of Basel, HEM Geneva, HEMU Lausanne, and MARTLab in Florence. Co-founder of MUSICO and Soundive, and formerly co-founded MusicFit and MUSST.



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University of Michigan Organ Conference
**Ludus Chronalis: Time, Cadence, and Temporality in
Keyboard Music and Sacred Spaces**

ORGAN AND CHAMBER ENSEMBLE

*Monday, October 6, 2025
St. Andrew's Episcopal Church
8:00 PM*

The Musical Offering, BWV 1079 Johann Sebastian Bach
I. Ricercar á 3 (1685-1750)
II. Diverse Canons

Concerto in C Major for Two Harpsichords, BWV 1060 J.S. Bach
I. [Allegro]
II. Adagio ovvero Largo
III. Fuga. Vivace

Joseph Gascho and Cheonmi Park, harpsichords

Intermission

Gottes Zeit ist die allerbeste Zeit, BWV 1060 J.S. Bach
I. Sinfonia

Entropy Rainbow Joseph Gascho
(b. 1973)

In B J.S. Bach/Terry Riley (b. 1935)/Joseph Gascho

The Baroque Chamber Orchestra

Violins

Iris Danek
Noah Ghosh
Sophia Heaton
Naomi Fan
Evan Schuman
Eric Yun

Violas da braccio

and gamba
Spencer Quarles
Joseph Reichelt

Cello

Youngeun Lee

Keyboards

Joseph Gascho
Zachary Slotkin

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University of Michigan Organ Conference
**Ludus Choralis: Time, Cadence, and Temporality in
Keyboard Music and Sacred Spaces**

MATTHEW WACHTMAN, ORGAN

‘Advent’ageous Music Through the Ages

Tuesday, October 7, 2025

Hill Auditorium

9:15 AM

Veni Redemptor gentium, SSWV 149	Samuel Scheidt (1587-1654)
I. Versus 1	
II. Versus 3 Choralis in Alto	
III. Versus 4 Choralis in Tenor	
Nun komm der Heiden Heiland	Dietrich Buxtehude (1637-1707)
Nun komm der Heiden Heiland <i>From Orgelchoräle</i>	Johann Gottfried Walther (1684-1748)
Nun komm der Heiden Heiland, BWV 699	Johann Sebastian Bach (1685-1750)
Nun komm der Heiden Heiland, BWV 599 <i>From Das Orgelbüchlein</i>	Johann Sebastian Bach (1685-1750)
Nun komm der Heiden Heiland, F. 38, 1	Wilhelm Friedemann Bach (1710-1784)
Nun komm, der Heiden Heiland, Op. 67, No. 29	Max Reger (1873-1916)
Maintenant que vienne le Sauveur des Paiens	Marcel Dupre (1886-1971)
Savior of the Nations, Come	Paul Manz (1919-2009)
I. Setting I	
II. Setting II	
III. Setting III	

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Program Notes

This recital program explores the intersection of time, cadence, and liturgical themes through a variety of historical and contemporary settings of the Advent hymn *Veni Redemptor gentium* and its German counterpart *Nun komm der Heiden Heiland*. The selected repertoire traces the evolution of this chant from its earliest plainsong form through its rich baroque ornamentation and into contemporary interpretations. The variety of settings reflect on how musical temporalities— from chant's timeless flow to the rhythmic intricacies of later arrangements— shape our understanding of sacred song. Opening with the original chant, attributed to Ambrose of Milan's, the program moves through Samuel Scheidt's intricate organ variations, Johann Gottfried Walther's baroque treatment, and two of J.S. Bach's many chorale preludes on the Advent tune, each reflecting distinct notions of time not only through their distinct eras, but also through their unique pacing, ornamentation, and rhythmic choices.

The exploration continues with Marcel Dupre's brief setting from his 79 Chorale Preludes and Eva-Maria Houben's eerie take on the chorale, examining how more modern sensibilities approach the hymn with perhaps more emphasis on text painting. The program culminates with Paul Manz's celebrated settings of *Savior of the Nations, Come*, illuminating the relationship between a mortal time and the expression of anticipation of the divine. Through this presentation of organ repertoire, the recital highlights how time on a micro-level functions as a powerful tool for expressing liturgical and theological themes within each work, while looking at a distance provides a rich reflection on how one chant evolved across several centuries, to inform the sacred spaces of each setting.



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ALEX JOHNSON, CARILLON

Knock Knock, it's 1510, Carillon Time

Tuesday, October 7, 2025
Charles Baird Carillon, Burton Memorial Tower
7:00 PM

Toccata (1964)	Arthur Meulemans (1884-1966)
Aqua (2024)	Alex Johnson (b. 1997)
Preludio No. 3	Matthias Vanden Gheyn (1721-1785)
Preludium in d	Jef Denyn (1862-1941)
3 Sonneries & 1 Bis (1973)	Werner Van Cleemput (1930-2006)
Absorptions (2025) <i>world premiere</i>	Alex Johnson

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Program Notes

Good luck finding the beat in these time-oriented selections across the ages of carillon music – 1510 being the birthyear of the carillon. In Arthur Meulemans' *Toccata*, downbeat versus upbeat clarity is constantly obscured. In *Aqua*, breath-based time, a series of short gestures separated by a duration determined entirely by listening and breathing. Matthias Vanden Gheyn, the first composer from whom exists written music for a carillonist to perform, wrote a series of preludes that make very idiomatic use of the different registers of the carillon. The result: near perpetual motion in the treble bells. Next, flexible time (rubato): Jef Denyn's *Preludium in d*, a highly romantic work by the founder of the Royal Carillon School in Belgium, the world's first school for carillon. The four movements of Werner Van Cleemput's *3 Sonneries & 1 Bis* each use a different rhythmic or temporal syntax. The first movement makes delightfully clunky use of gestures and accents that obscure the underlying meter, the second movement is freer and airier, the third movement fits very clearly and vigorously into its time signature, and the finale is a constant accelerando. The final piece, *Absorptions*, is seven systems, seven little worlds into which the performer is to settle and explore before moving on. Each world has a direction, specific enough for coherence, vague enough to allow the performer room to explore, for example: 'wobbly walking', 'a chord, very occasionally', and 'turbulent tremolo'. Meditative time.



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CAROLINE ROBINSON, ORGAN

Aesthetic Phasing and Musical Phrasing
through Organ History

Tuesday, October 7, 2025

Hill Auditorium

8:00 PM

Fantaisie et fugue, Op. 18, No. 6	Alexandre Boëly (1785-1858)
Harmonies du soir, Op. 72, No. 1	Sigfrid Karg-Elert (1877-1933)
Gospel Prelude on “What a Friend We Have in Jesus”	William Bolcom (b. 1938)
Tanz-toccata	Anton Heiller (1923-1979)
Fast Cycles	Nico Muhly (b. 1981)
Symphonie-passion, Op. 23	Marcel Dupré (1886-1971)
I. Le Monde dans l’attente du Sauveur	
II. Nativité	
III. Crucifixion	
IV. Résurrection	

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Program Notes

The organ at Hill Auditorium boasts a 130-year history since its initial construction by Farrand and Votey at the 1893 Columbian Exposition in Chicago. After its installation in Hill Auditorium shortly after the building's completion in 1913, the instrument was augmented and updated in three notable renovations during the twentieth century to reflect changing aesthetic preferences. This program presents various styles of organ repertoire as it aligns with phases of the instrument's past and present. In doing so, the program also examines the way those phases synchronized with the prevailing musical aesthetic, particularly through the lens of rhythm and metrical treatment. The program begins with early Romantic composer Alexandre Boëly, who combined Baroque and Classical forms with the lyricism and pathos of the nineteenth century. Following the Romantic compositions are two composers who rose professionally during the *Orgelbewegung*, incorporating a multiplicity of influences into their works: Anton Heiller employs Baroque textures and registrations while invoking irregular rhythmic structures reminiscent of *Le Sacre du Printemps*, while UM composer William Bolcom imprints a gospel tune through unhurried, kaleidoscopic chords supported by pedal punctuation and a solo-reed ostinato. Minimalist procedures in Nico Muhly's *Fast Cycles* complete the brief tour of the Hill organ's aesthetic lineage. The second half of the program explores temporality in the Christian liturgical year through Marcel Dupré's *Symphonie-Passion*. Having first improvised the work at an inaugural recital of the Wanamaker organ in 1921 (the same decade as E.M. Skinner's large-scale renovation at Hill Auditorium), Dupré synthesized ancient Latin chant, jazz idioms, ground bass, and toccata form in a grand showcase of cosmopolitan styles and rhythmic framing.

PRESENTER AND ARTIST BIOS



Christopher Anderson is a scholar and organist with particular interests in early musical modernism, German history and philosophy, the organ's position in Western culture, and the composer Max Reger. He has written extensively on Reger and his music in two monographs (*Max Reger and Karl Straube: Perspectives on an Organ Performing Tradition*, Ashgate 2003; and *Selected Writings of Max Reger*, Routledge 2006) and many essays in international journals. He has translated into English the second volume of Jon Laukvik's *Historical Performance Practice in Organ Playing* (Carus, 2010) and edited the first complete survey of organ music in the twentieth century (*Twentieth-Century Organ Music*, Routledge 2011). An exhaustive critical biography of the twentieth-century virtuoso organist and Leipzig Thomaskantor Karl Straube (*Karl Straube 1873–1950: Germany's Master Organist in Turbulent Times*) appeared in 2022 with the Eastman

Studies in Music, University of Rochester Press. Christopher Anderson is currently writing a cultural history of the organ in the United States.

Anderson is Associate Professor of Sacred Music at Southern Methodist University, Dallas (TX), where he teaches courses in history and analysis in the Perkins School of Theology and the Meadows School of the Arts. He has taught adjunctively at the Eastman School of Music, University of Rochester (NY), and chairs the Publications Advisory Committee for the Organ Historical Society's publishing program. He holds the PhD in Performance Practices from Duke University.



Recognized for “especially moving” interpretation (*The American Organist*) and “impressive technique and bristling enthusiasm” (*The Diapason*), **Joe Balistreri's** organ performances include conventions, university conferences, and orchestral collaborations. Joe was named one of *The Diapason's* inaugural “20 under 30.” In 2016, Joe was appointed visiting lecturer of Gregorian chant and organ at the University of Michigan. From 2011 to 2021, Joe was Coordinator of Music Ministries for the Archdiocese of Detroit, serving as a resource and community facilitator for parish musicians and clergy. He also was Director of Music at Blessed Sacrament Cathedral, where he was principal organist, directed the choirs, and lead the Cathedral Cultural Series. Joe developed the choral program and facilitated the Sistine Chapel Choir's 2017 visit to Detroit. Joe is particularly proud of starting the Cathedral Choir

Academy and the Schola Cantorum Detroitensis. Joe recently earned a Doctorate in Musical Arts from Sacred Music Notre Dame with a concentration in organ, studying with Dr. Kola Owolabi. He also holds degrees from the University of Michigan under the mentorship of Dr. James Kibbie. He currently serves as Director of Music of historic St. Matthew Catholic Church in Detroit and Cantorial Keyboardist for Temple Beth-El, the oldest Reform congregation in Michigan.



Laura Brackney is a composer and sound artist interested in creating and exploring sonic ecosystems. She is also an educator, working as an Assistant Professor of Instruction in Music Theory and Aural Skills at Texas State University. Laura's work has been performed at events such as the 2024 Mise-En Festival, the 51st National Flute Association Convention, the 2022 MATA Festival, the Subtropics XXV Festival, the Blanton Museum of Art's SoundSpace series, the 78th Anniversary of the UT Kniker Carillon, the Look and Listen Festival by Grit Collaborative & Oh My Ears, and has been performed by groups such as the AURORA trio, Gamelan Lipi Awan, and Quince Ensemble. Her work has been commissioned by the Mayo Clinic, the Arizona Contemporary Music Ensemble, the Chicago Youth Symphony Orchestra, the Bullock Texas State History Museum, the New Media Art and Sound Summit, the Portland

Youth Philharmonic, and the Texas Flute Society, among others. In 2020, her string quartet *Desertification* won 1st Prize in the Mykytyn Distinguished Composition Award. In 2021-2022, Laura served as the Composer-in-Residence for the Arizona State University Wind Ensemble. In addition to traditional concert music, she has created music for theater, film, fixed media, and bicycle installations. She studied Music Theory and Composition at Southwestern University, completed her master's degree at Texas State University, and earned her Doctor of Musical Arts in Composition at Arizona State University.



Chase Castle is a music historian. He is currently a Robert M. Kingdon Fellow in the Institute for Research in the Humanities at the University of Wisconsin-Madison. His research explores race and popular culture in American religious music during the nineteenth and twentieth centuries. Castle uses material archives and affect theory to show how music operates in cultural history. His articles have been published by leading journals in Musicology and History. Castle received a PhD in Music from the University of Pennsylvania in 2024. He is also an active organist and choral conductor.



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.



Mikhail Grazhdanov is a multi-keyboardist from Russia. Currently he is pursuing a DMA in historical performance at Case Western Reserve University, where he studies with Peter Bennett (harpsichord), Jonathan Moyer (organ), and Francesca Brittan (fortepiano). Prior to his time at CWRU Mikhail received a Master's of Music from Cleveland Institute of Music as a Fulbright scholar (Piano Performance, 2021) and a Specialist degree from Moscow State Conservatory (Piano Performance and Pedagogy, 2018). Mikhail regularly performs in the Cleveland area as a harpsichordist, fortepianist, and organist, both as a soloist and in ensembles. With soprano Andréa Walker, Mikhail performs as Duo CPE, appearing in the EMA Emerging Artists Showcases at the Early Music America Summit 2024 in Cleveland and the Boston

Early Music Festival 2025, and at festivals including the Early Music Seattle Spring Festival 2025 and Forte/Piano 2025 at Cornell University. In the summer of 2024 he participated in two major early music competitions: the 10th Mae and Irving Jurow International Harpsichord Competition in Montreal (most promising semi finalist prize) and the Musique Antique Fortepiano Competition in Brugge (semifinals).



Marc Hannaford is a scholar who investigates performance, improvisation, identity, politics, and music theory, primarily in relation to twentieth- and twenty-first-century American music. His publications appear in *Theory & Practice*, *Music Theory Spectrum*, *Music Theory Online*, and *The Journal of the Society for American Music*, among other places. His book-in-progress explores Black Americans' music theoretical contributions in the 20th century, connecting these theories of musical structure to creative practice, racial and gender politics, and institutional power. This book is under advanced contract at the University of Chicago Press. He received an Emerging Scholar Publication Award from the Society for Music Theory for his 2021 article, "Fugitive Music Theory and George Russell's Theory of Tonality," and a 2024 Henry Russel Award from the University of Michigan, the University's highest award for faculty members at their

early to mid-career stages. Finally, Marc is an improvising pianist and electronic musician who has performed and/or recorded with Tim Berne, Ingrid Laubrock, Marion Hayden, Tom Rainey, Anna Webber, Tony Malaby, and William Parker.



Hae Won Jang is a highly accomplished musician and dedicated educator who currently serves as an organ instructor at the Interlochen Center for the Arts and its summer camp and at Michigan State University. With a profound love for music and a commitment to excellence, she brings a wealth of knowledge and passion to her roles. Hae Won holds a Master of Music in Sacred Music and Harpsichord Performance from the University of Michigan, along with doctorate and master's degrees in piano performance and a Master of Music in Choral Conducting from Michigan State University. In addition to her university commitments, she serves as the Organist and Associate Music Director at St. Thomas Aquinas Catholic Church and St. John Student Center Parish in East Lansing, where she has dedicated over a decade of service. Her contributions to the musical worship experience, performances in recitals, and efforts

to foster a sense of community through music have been invaluable. Beyond her church and academic responsibilities, Hae Won actively collaborates with various artists and musicians, engaging in artistic partnerships with chamber ensembles, vocalists, instrumentalists, and others to create unique and inspiring musical experiences. As a passionate advocate for music education, Hae Won Jang warmly shares her extensive knowledge, guiding aspiring musicians with patience and nurturing. Her humble and inspiring demeanor motivates students and congregation members alike, enriching the artistic and spiritual dimensions of the community.



Alex Johnson is the seventh University Carillonneur of the University of Chicago. In this role, he regularly plays the seventy-two bell, one-hundred ton Laura Spelman Rockefeller Memorial Carillon for Sunday services, weddings, convocations, and other major university events. He also instructs and advises the twenty members of the UChicago Guild of Carillonneurs, a student organization which provides the campus most of its carillon music during the week. Alex serves the Guild of Carillonneurs in North America as chair of the Arrangements & Transcriptions Subcommittee of Music Publications and as a juror for the Johan Franco Composition Committee. Alex has performed across North America, Europe, and Australia, and he is an avid composer, improviser, and supporter of new music.

Previously, Alex taught high school math in Austin, Texas, where he played and taught the carillon informally at the University of Texas. Alex graduated *summa cum laude*

from the Royal Carillon School 'Jef Denyn' in Belgium, and before that he studied in residency as the Carillon Fellow at Bok Tower Gardens in Lake Wales, Florida. Alex began his carillon studies at the University of Rochester, from where he obtained a degree in Physics. During his college years, he studied gamelan and mbira music at Eastman School of Music, and he spent a semester abroad studying and playing the carillon in Australia at the University of Sydney. In 2019, Alex won 1st Prize Overall, Best Performance of a Work by a Belgian Composer, and the Improvisation Competition at the 8th iteration of the most prestigious carillon competition, the International Queen Fabiola Carillon Competition, held in Mechelen, Belgium. Besides carillon, Alex enjoys cooking and spending time with nature, which, as a Hyde Park local, means spending lots of time at the Point.



Nicole Keller (University of Michigan) 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 (she/her/hers) is an associate professor of music and university carillonist at the University of Michigan School of Music, Theatre & Dance. A "virtuoso" (HKSNA) in command of a range of expression from "eerie sonance" (Diapason) to "jumpy athleticism" (Chicago Classical Review), she has been featured in concerts and festivals across eighteen countries in Europe, Australia, Asia, and North America, dedicated a newly expanded carillon, and taught masterclasses at Yale, Eastman, and across the U.S. As a committed advocate of broadening the carillon repertoire, she has premiered over 60 works by composers including Connor Chee, Sarah Davachi, Yvette Janine Jackson, Wilbert Roget II, and Jasmine Barnes, and through her commissions and publications enriched the diversity of repertoire for solo carillon and for carillon with electronics. Ng is editor-in-chief of CarillonWomen.org, a comprehensive resource on women in carillon history. Her scholarly articles, which appear in *Keyboard Perspectives* and the *Bulletin of the Guild of Carillonneurs in North America*, seek to diversify carillon repertoire and to queer organ history, and her music scores are performed across the globe. Her album *Dark Matters: Carillon Music of Stephen Rush* was hailed as a "revelation...by turns

soulful and dancelike” (The WholeNote), and her playing opens Sarah Davachi’s *Two Sisters*, A2IM’s 2022 Self-Released Record of the Year. The granddaughter of Cantonese opera playwright King Che Ng, she holds a doctorate in musicology from the University of California, Berkeley, and additional degrees from the Eastman School of Music, Yale University, and the Royal Carillon School ‘Jef Denyn’ where she studied with Geert D’hollander. Her awards include the University of Michigan’s Shirley Verrett Award, Henry Russel Award, and Institute for the Humanities Fellowship, the GCNA Ronald Barnes Memorial Scholarship, the E. Power Biggs Fellowship of the Organ Historical Society, the Consortium for Faculty Diversity Predoctoral Fellowship, and the Belgian American Educational Foundation Fellowship. She serves on the boards of the Westfield Center for Historical Keyboard Studies and the Guild of Carillonners in North America, and co-chairs the latter’s Franco Composition Committee.



Organist and church musician **Dr. Caroline Robinson** has been featured as a solo recitalist across the United States and internationally in Europe and China. Her playing has been broadcast multiple times on American Public Media’s “Pipedreams,” “Pipedreams LIVE!,” and Philadelphia-based public radio station 90.1 WRTT’s Wanamaker Organ Hour. She has been a featured performer at conventions of the Organ Historical Society, the East Texas Pipe Organ Festival, and the American Guild of Organists. Dr. Robinson is Assistant Professor of Organ at the University of Michigan. Previously she served as Organist and Associate Choirmaster at the Cathedral of St. Philip in Atlanta, where she shared organ playing and accompanying responsibilities and led the cathedral’s RSCM-based Chorister program. She is an active continuo player with early music ensembles, having performed at the Rochester

Early Music Festival, San Francisco’s American Bach Soloists Academy, and the Atlanta Baroque Orchestra. Dr. Robinson completed her undergraduate work at the Curtis Institute of Music, where she studied with Alan Morrison. Aided by a grant from the J. William Fulbright fellowship fund, Caroline studied organ and harpsichord at the Conservatoire à Rayonnement Régional de Toulouse. Caroline holds the Doctor of Musical Arts and the Master of Music in Organ Performance and Literature from the Eastman School of Music, where she studied with David Higgs. Dr. Robinson also received from Eastman the Performer’s Certificate and the Advanced Teaching Certificate in Theory Pedagogy.



David Stultz, originally from Chattanooga, TN, graduated in 2021 with a bachelor’s degree in organ performance from the University of Tennessee, Knoxville, under Dr. Edie Johnson and in 2023, a master’s in sacred music with Dr. Kola Owolabi at the University of Notre Dame. Currently, David is pursuing a three-year doctoral program at the University of Michigan in Ann Arbor under professor Nicole Keller. Additionally, he studied advanced organ improvisation with Dr. Bálint Karosi. David currently serves as the Director of Music and Organist at the First Presbyterian Church of Dearborn. One of David’s most notable achievements includes winning first prize in the 2021 Southeast Regional AGO Competition for Young Organists. Out of over thirty applicants worldwide, he was also selected along with seven other candidates to compete in the 2024 Haarlem, Netherlands International Competition in Organ Improvisation.



Originally from Toronto, Canada, **Michael Unger** is a multiple award-winning performer who appears as a soloist, orchestral and chamber musician in North America, Europe, Japan, and South Korea. Since 2013, he is Associate Professor of Organ and Harpsichord at the University of Cincinnati College-Conservatory of Music. He is a First Prize and Audience Prize winner of the National Young Artists’ Competition of the American Guild of Organists, a First Prize winner of the International Organ Competition Musashino-Tokyo, and a Second Prize and Audience Award winner of the International Schnitger Organ Competition on the historic organs of Alkmaar, the Netherlands. Recent organ and harpsichord collaborations include Cincinnati Symphony Orchestra, Cincinnati Opera, Indianapolis Baroque

Orchestra, The Vivaldi Project, Incantare and Catacoustic Consort. He received favorable international reviews for his debut solo recordings under the Naxos and Pro Organo labels, and his performances have been broadcast on North American and European radio. He holds a Doctorate of Musical Arts with Performers' Certificate from the Eastman School of Music, where he was a student and teaching assistant of David Higgs and William Porter, and recipient of the school's Jerald C. Graue Musicology Fellowship. He is also a Gold Medal graduate of the University of Western Ontario, and his post-graduate teachers include Roberta Gary in Cincinnati and Jean-Baptiste Robin in Versailles, France.



Matthew Wachtman is an active organist from Defiance, Ohio. He currently serves as Director of Music and Worship at St. Martin's Lutheran Church in Archbold, OH. There, he oversees a vibrant music program, conducts the Chancel Choir, and curates the concert series. He was also recently appointed to the faculty of the Baldwin Wallace University Conservatory of Performing Arts as Lecturer of Organ. Matthew earned the Master of Music degree in Organ Performance at the Indiana University Jacobs School of Music studying with Dr. Christopher Young. While at IU, he was appointed Graduate Assistant of the organ department where he managed day-to-day activities and maintained the university's first-rate instruments. He received the Bachelor of Music degree in Keyboard Performance (organ) at the Baldwin Wallace University Conservatory of Music under the tutelage of Nicole Keller.

Matthew has performed in masterclasses with Chelsea Chen, Dr. Timothy Olsen, Alan Morrison, and Todd Wilson. He is regularly invited to play recitals on prominent concert series across the country, including appearances at Rosary Cathedral (Toledo), First United Methodist (San Diego), and the AGO Young Artist Series (Muskegon). Matthew earned first prize in the 2019 AGO/Quimby Young Organist Cleveland Chapter Competition and was also the winner of the undergraduate prize in the 2020 Immanuel Lutheran Church Organ Scholar Competition in Evanston, IL. An author and composer, Matthew was published by the Bach Journal (2021) and MorningStar Music (2023). Learn more at matthewwachtman.weebly.com.



Jamie Dawson Wilcutts has been a Choirmaster/Organist for 40 years and started writing music at the age of 15. He began his academic career majoring in voice and composition. Later, Jamie studied organ with John Holtz at The Hartt School of Music, University of Hartford; Robert Plimpton at Bryn Mawr Presbyterian Church and participated in Master Classes of Anthony Newman and Marie-Claire Alain. Jamie has received composition commissions from The L'Alt Baroque Quartette, Hartford, CT, in the '70's; The Fairmount Brass, Philadelphia, PA in the 80's; St. Paul's Episcopal Church, Chester PA, Holy Trinity Church, West Chester, PA in the '90's. In 2011, Jamie won the American Choral Directors' Assoc.-PA (ACDA) Composition Contest with his SATB choral work *Deus Meus*.



Julie Zhu (University of Michigan) is a composer, artist, and carillonist. Technology – from artificial intelligence to live sound processing, sensors, and virtual reality – often support her work, which seeks to reveal and amplify underlying mathematical structures and gentle noises through innovative intermedia instrumentation and diverse chamber experiences.

Her music has been featured on Radio France's "Création Mondiale" and at various institutions such as GMEM Festival Propagations Marseille, IRCAM Paris, ICST Zürich, Sansusī Latvia, Tetramatyka Lviv, Carnegie Hall, among others.

Zhu's research on music and AI focuses on the project Deep Drawing, which tests the machine's capabilities for bringing the intricate noises of drawing and writing to visual life. Other long term projects include *Talking Pupils*, a VR Opera centered on the

experience of the visually impaired, and the Bell Resonator, a device to sustain the sound of the bell. As a carillonist, Zhu regularly performs on the Burton and Lurie Tower at the University of Michigan and concertizes in the summer. During her time as a visual artist in New York City, she was the resident carillonneur at Saint Thomas Church Fifth Avenue.

The University of Michigan Organ Department

The Department of Organ prepares gifted musicians for versatile careers as organists, church musicians, harpsichordists, and carillonists. The faculty—eminent performers and scholars with a broad range of specializations—share a profound commitment to teaching. Career preparation includes development of artistry, technique, scholarly research, and the ability to play music of all periods with integrity, informed by historical performance practices and the department's rich collection of instruments. Students may further choose from multiple opportunities for specialization and enrichment. Studies in improvisation and a graded curriculum in sacred music expose students to multiple genres reflecting diverse cultures and liturgical traditions. Harpsichord students develop strengths in both solo and continuo playing, engaging in extensive chamber music opportunities such as the Baroque Chamber Orchestra. Carillon students study repertoire from early music to new experimental works and music by underrepresented composers, becoming seasoned performers via regular recitals on the University's two concert-class carillons. Internationally known for developing talent, the Department of Organ has produced musicians with successful careers as performers, educators, and sacred music practitioners at prominent institutions across the country.

Thank You

The University of Michigan School of Music, Theatre & Dance

The University of Michigan Arts Initiative

St. Andrew's Episcopal Church



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)

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'

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)

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)

ST. ANDREW'S EPISCOPAL CHURCH – OPUS 25 ORGAN



Opus 25

Built by Richards, Fowkes & Co.

Specification & Construction Details

Great

58 notes C-a'''

Principal	16'	burnished 98% lead
Octave	8'	hammered lead
Spielflöte	8'	hammered lead
Salicional	8'	90% tin
Octave	4'	hammered lead
Flöte	4'	hammered lead
Quinte	3'	28% tin alloy
Octave	2'	28% tin alloy
Tierce	1-3/5'	28% tin alloy
Mixture	IV	28% tin alloy
Trompet	8'	hammered lead
Vox humana	8'	90% tin alloy

Swell

58 notes C-a''' enclosed

Principal	8'	hammered lead
Gedackt	8'	hammered lead
Viola da Gamba	8'	90% tin alloy
Celeste t. c.	8'	90% tin alloy
Octave	4'	hammered lead
Rohrflöte	4'	hammered lead
Nasat	3'	hammered lead
Waldflöte	2'	28% tin alloy
Tierce	1-3/5'	28% tin alloy
Mixture	IV	28% tin alloy
Dulcian	16'	hammered lead
Oboe	8'	90% tin alloy

Pedal

30 notes C-f'

Principal	16'	Great
Subbaß	16'	wood
Octave	8'	Great
Spielflöte	8'	Great
Octave	4'	Great
Posaune	16'	copper and hammered lead
Trompet	8'	Great

Accessories

Couplers

Great to Pedal, Swell to Pedal, Swell to Great

Tremulant affects the entire organ

Balanced swell pedal

Temperament: Neidhardt for a small city 1732

Wind Pressure: 70mm

About the Venues

Hill Auditorium

825 N University Ave, Ann Arbor, MI 48109

The famed E. M. Skinner/Æolian-Skinner organ in Hill Auditorium is available to University of Michigan students and faculty for teaching, practice and performances. The organ, named in honor of Henry Simmons Frieze, Professor of Latin and first president of the University Musical Society, is the focal point of the auditorium's unique parabolic interior. Behind the façade of non-speaking pipes are 120 ranks plus an additional 4 ranks in the Echo division above the central skylight, totaling 7,599 speaking pipes.

Blanche Anderson Moore Recital Hall

Earl V. Moore Building

1100 Baits Dr, Ann Arbor, MI 48109

As part of the 1985 expansion of the Moore Building, SMTD added this small recital and rehearsal hall and its C. B. Fisk organ, modeled after the instruments of the Gottfried Silbermann (1683-1753), whose organs were a favorite of J.S. Bach. It is now known as the Marilyn Mason Organ, named for the renowned organ professor who led the Department of Organ for 66 years.

McIntosh Theatre

Earl V. Moore Building

1100 Baits Dr, Ann Arbor, MI 48109

Designed primarily for opera and musical theatre, the McIntosh Theatre is also used for choral, orchestral, and other ensembles. The theatre was added to the Moore Building in 1985 and received a complete acoustical upgrade in 2015, providing students with a professional quality rehearsal and performance space.

Burton Memorial Tower

230 N Ingalls St, Ann Arbor, MI 48109

Designed by Albert Kahn, the Burton Memorial Tower is located on Central Campus on Ingalls Mall. It houses the Charles Baird Carillon (53 bells weighing 43 tons in total, including a 12-ton bourdon, John Taylor & Co, 1936), classrooms, and faculty offices for some members of the Department of Musicology. Burton Memorial Tower is named for University president Marion Leroy Burton (1920–1925).

Ann and Robert H. Lurie Carillon

1230 Murfin Ave, Ann Arbor, MI 48109

The Ann and Robert H. Lurie Carillon was built in 1996 on the university's North Campus. A gift to the School of Engineering from the Robert and Ann Lurie Family Foundation, it contains 60 bells, with the lowest bell (bourdon) weighing 6 tons. The Royal Eijsbouts Bell Foundry of Asten, The Netherlands, cast the bells. The tower was built to the design of Charles Moore (AB 1947, Hon Arch Ph.D. 1992) and Arthur Anderson.

Saint Andrew's Episcopal Church

306 N Division St, Ann Arbor, MI 48104

St. Andrew's is the oldest church building in continuous use in Ann Arbor. On October 2, 2022, St. Andrew's celebrated the blessing and dedication of the new Richards, Fowkes & Co. organ, Opus 25.



ORGAN

UNIVERSITY OF MICHIGAN