



SCHOOL OF MUSIC,  
THEATRE & DANCE  
UNIVERSITY OF MICHIGAN

WESTFIELD CENTER  
FOR HISTORICAL  
KEYBOARD  
STUDIES

DIVERSITY &  
BELONGING:  
UNSUNG  
KEYBOARD  
STORIES

WOMEN IN JAZZ ELLEN ROWE OCTET

DECOLONIZING THE KEYBOARD CANON

MODERN INDIGENOUS MUSIC

LATIN AMERICAN MUSIC PIANIST ANA MARIA OTAMENDI & FRIENDS

AFRICAN DIASPORA KEYBOARD WORKS LEAH CLAIBORNE, KOLA OWOLABI, AND MORE

REIMAGINING WHAT IT MEANS TO #LOOKLIKEKEYBOARDIST

JANUARY 26–30, 2022 | ANN ARBOR, MICHIGAN

<https://westfield.org/keyboard-stories>

**Diversity & Belonging:  
Unsung Keyboard Stories  
Ann Arbor & Detroit, Michigan  
January 26–30, 2022**

**Welcome and Overview from the D&B Committee**

Our communities face crises of diversity and belonging, racial violence, sexual and gender harassment, and other forms of bigotry in both new and old forms. The COVID-19 pandemic has exacerbated these tensions and complicated our responses; at the same time, it has ushered in a new paradigm of virtual connection and digital presence that enables an unprecedented degree of inclusivity. Schools of music, concert halls, and cultural institutions around the world are questioning long histories of exclusion, and artists are newly empowered to recover and amplify the voices of historically marginalized groups.

The historical variety of the keyboard’s many interfaces—ranging across the organ, clavichord, harpsichord, carillon, piano, and their electronic descendants—offers multiple pathways to explore the unsung stories of musical artists who have been ignored or discounted. The Westfield Center and the University of Michigan School of Music, Theatre & Dance, in partnership with the Cornell Center for Historical Keyboards, the Sphinx Organization, the African American Cultural & Historical Museum of Washtenaw County, and the Michigan Theatre, are convening an in-person and online dialogue among keyboard scholars, performers, and instrument makers to expand and redefine the history of what it means to #LookLikeAKeyboardist.

At this conference, you will meet over 60 presenters and performers who take on topics of diversity, ethnicity, disability, and empowerment in keyboard music; music of the African diaspora; womxn in music; decolonizing and troubling the keyboard canon; and much more. We will also attend a day of the annual SphinxConnect conference virtually to support their goal of “transforming lives through the power of diversity in the arts.” Over the course of five days, participants will hear works that expand the keyboard canon, including world premieres of commissioned works by Karen Walwyn and Connor Chee; critical stories of our time—such as crisis and agency in Venezuela and endemic misogyny in Mexico—told via music; and engage with provocative plenary sessions by Kira Thurman and Leon Chisholm. We encourage you to greet old friends, meet new colleagues, and encounter people and resources that can support your future ventures in diversity and belonging. Welcome!

**D&B Committee:** Matthew Bengtson; Mark Clague, co-chair; Alissa Freeman, student chair; Joseph Gascho; Tiffany Ng; Kola Owolabi; Pamela Ruiter-Feenstra, co-chair; Louise Toppin

**Welcome from the Westfield and Cornell Centers for Historical Keyboards.** On behalf of the governing boards of the joint Westfield and Cornell Centers for Historical Keyboards, we welcome you to *Diversity and Belonging: Unsung Keyboard Stories*. By spotlighting historical personalities, peoples, and repertoires that our collective keyboard culture has long ignored or suppressed, this conference charts a new path—for our organization and for the profession at large—toward greater inclusivity and responsiveness. This is a watershed event for our organization, and we are delighted that you have chosen to participate. Over the next several days, we encourage you to sample liberally among the wide-ranging offerings, to renew friendships and make new connections, and to get inspired by the stories you’ll hear.

We’re delighted to be collaborating with the University of Michigan School of Music, Theatre & Dance and several leading area organizations, including Sphinx, the African American Cultural & Historical Museum of Washtenaw County, and the Michigan Theater. Kudos and warm thanks to the *Diversity and Belonging* committee, co-chaired by Pamela Ruiter-Feenstra and Mark Clague, for its inspired leadership and bold programming choices. And thanks, finally, to you, our fellow attendees, for supporting the mission of the Westfield-Cornell Center and this extraordinary conference.

Matthew Dirst & Annette Richards  
Co-Presidents of the Westfield and Cornell Centers for Historical Keyboards

**Welcome letter from Dean David Gier.** It is with excitement and gratitude that I welcome you to the School of Music, Theatre & Dance at the University of Michigan for *Diversity and Belonging: Unsung Keyboard Stories*. We often talk about the power of the performing arts to make our world a better place. By participating in this far-ranging and ambitious conference, you are contributing to that power. Your commitment of time and creativity to making the arts more accessible, more responsive, and more inclusive is a vital step forward.

As performers, scholars, and educators, we must take time to reflect on the gaps and silences in our own artistic practices, as individuals and as part of larger cultural organizations, from concert presenters to schools of music. Reflection must then lead to action. It strikes me that the keyboard is a particularly powerful vehicle through which to imagine new, diverse practices and to effect change. On one hand, the keyboard is itself a telling metaphor for the complexities and rewards of making great art when many parts work together as one. On the other, the keyboard is a tool used all over the world by individual artists to give voice to their own creativity and experience. Recent events—locally, nationally, and internationally—have made it imperative to examine, challenge, and expand our understanding of music on the University of Michigan campus and beyond.

Thank you for being part of *Diversity and Belonging: Unsung Keyboard Stories*. I trust these few days of performances, talks, and discussion will help you forge new connections, find new reper-

toire, and discover new allies. I hope too that the music and ideas you encounter not only change you as an artist and thinker, but make our musical world just a bit larger and more vibrant.

Sincerely,

David Gier, Dean, Paul Boylan Professor of Music  
School of Music, Theatre & Dance, University of Michigan

**Welcome letter from Vice Provost Sellers.** It is my great pleasure to welcome you to the *Diversity & Belonging: Unsung Keyboard Stories* conference at the University of Michigan.

I would like to sincerely thank you for your attendance at this year's conference as we continue to work towards the advancement of diversity, equity and inclusion. Your participation in this week-long session is a collective demonstration of our community's continued commitment to advancing DEI through the power of conversation, education, music, and the arts.

*Diversity & Belonging: Unsung Keyboard Stories* addresses the historical variety of the keyboard's many interfaces and provides multiple opportunities to explore the stories of unrecognized and marginalized musicians who have been ignored or discounted throughout history. By engaging and re-engaging with the legacies of these artists, we not only provide them with the recognition that they so richly deserve, but we also enrich our own lives and understanding of the music.

This week's conference also addresses the topics of diversity, ethnicity, disability, and empowerment in keyboard music from across the world. The arts are uniquely suited for such discussions of what it fundamentally means to be human which underlie all of our DEI efforts at the University of Michigan.

I hope this year's conference will inspire an even deeper commitment to this invaluable work as we transition into the next phase of institutional transformation.

Best wishes for an outstanding conference.

Sincerely,



Robert M. Sellers  
Vice Provost for Equity and Inclusion  
Chief Diversity Officer  
University of Michigan

**Welcome letter to students.** As the student member of the planning committee, I am thrilled to welcome you to the *Diversity & Belonging: Unsung Keyboard Stories* conference! Our decision to participate in this conference demonstrates a desire to take actionable steps towards inclusion in our careers. In this conference, we will have the opportunity to challenge our own notions about what it means to promote truly inclusive spaces in the keyboard world. We can all take this opportunity not only to learn together, but also to examine, question, and integrate our learning into what we do as artists and educators. Finally, gathering together for this conference gives us time to reflect upon our own identities, power, and privilege in the various communities in which we live, and to take the opportunity to lean into the discomfort of learning from others who hold different identities from ourselves.

Through acceptance and mutual understanding, we can change the landscape of classical music.

Sincerely,

Alissa Freeman, 4th year DMA student in Piano Pedagogy and Performance  
Conference Registrar and Student Chair

#### **Land Acknowledgment\***

At this conference, we are gathered on the homeland of the of the Anishinaabe: The Three Fires People who are the Ojibwe, Odawa, and Potawatomi,\*\* along with the neighboring Seneca, Delaware, Shawnee, and Wyandot nations, all original stewards of this land. The Three Fires People sustainably cared for the land, and for Michigami, the world's largest freshwater system, from which this region's Huron River watershed is fed. The land and waters, in turn, sustained them. Seventeenth-century European colonizers and their descendants violated the Three Fires People's existence, transmitted deadly diseases, usurped land and water, cheated them in trade deals, executed forced removal, and performed violence against them.\*\*\*

We offer respect to Indigenous people and gratitude for the gifts and wisdom they bring. We are committed to featuring and celebrating the work of artists who reflect these cultures, and to welcoming all audiences.

\* The D&B Committee referred to several prototypes in formulating this Land Acknowledgment, including the National Museum of the American Indian at <https://americanindian.si.edu/nk360/informational/land-acknowledgement>, the Native Governance Center at <https://nativegov.org/a-guide-to-indigenous-land-acknowledgment/>, U-M Professor Karen Stahler's Social Welfare Policy and Services class syllabus, the Metropolitan Museum at <https://www.metmuseum.org/perspectives/articles/2021/5/this-is-lenapehoking>, and the Lincoln Center Theater at <https://www.lct.org/about/land-acknowledgement/>.

\*\* See <https://www.aaanativearts.com/council-of-three-fires-confederacy>.

\*\*\* See <https://detroithistorical.org/learn/timeline-detroit/people-three-fires-1600-1699> and Donald L. Fixico, "The Alliance of the Three Fires in Trade and War, 1630–1812." *Michigan Historical Review* 20, no. 2 (1994): 1–23. <https://doi.org/10.2307/20173458>.

### Acknowledgment of Discriminatory History

Washtenaw County also has a history of exclusion and segregation of Black, Latinx, Asian, and Indigenous people, including redlining, denying home loans, and racially restrictive covenants.\* These unjust practices have led to ongoing inequities and disparities in housing, child care, food, health care, public transportation, education, employment, socioeconomics, and leadership.\*\*

These acknowledgments do not compensate for centuries of wrongful treatment. These statements establish accountability to continue to acknowledge the painful histories; to confront the racism from which the University of Michigan has benefited; to support Indigenous, Black, Asian, and Latinx businesses, scholarship, and creative endeavors; and to create collaborations and respectful relationships with any communities who suffer inequities.

### The Westfield Center's Statement on Diversity, Equity, and Inclusion

The Westfield Center is committed to Diversity, Equity, and Inclusion (DEI) across our membership, leadership, events, and publications, including conferences, scholarship, panels, performances, presentations, committees, pedagogy, and opportunities. We commit to braiding issues of representation and equity into discussions, nominations, and decisions. We embrace equity and diversity, and foster a respectful, inclusive climate for all individuals regardless of age, disability, employment status, ethnicity, gender identity, nationality, race, religion, sexual identity, size, socioeconomic status, and specialization. We will challenge and respond to any bias, harassment, and discrimination that occurs within our purview.

We acknowledge that the world of western art music has often excluded people of color and people with historically marginalized identities relating to their gender, religion, sexuality, education, socioeconomic status, and ability. In recognizing these injustices, we prioritize fair representation and inclusion in the membership, in leadership positions, and in the selection of presenters and performers at events. The Westfield Center will seek advice and follow best practices to advance DEI, and will update and publicly post DEI goals and assessments annually.

Westfield welcomes all, and offers each individual a place of inclusion and belonging. Through our active and ongoing commitment to diversity, equity, and inclusion, we strive to create sustaining solutions that optimize our potential as an organization of people who care deeply about historic keyboard building, performance, scholarship, and pedagogy.

DEI Committee: Matt Bengtson; Matthew Dirst; Sandra Mangsen; Tiffany Ng; Pamela Ruiter-Feenstra, chair

\* See the Washtenaw County Register of Deeds, in particular:

<http://ypsiarchivesdustydiary.blogspot.com/2012/02/racially-restrictive-covenants-in.html>[http://www.wwrplaw.com/media/news/15\\_Restrictive%20Covenants%20in%20Michigan\\_%20\\_00863433x7AF06\\_.pdf](http://www.wwrplaw.com/media/news/15_Restrictive%20Covenants%20in%20Michigan_%20_00863433x7AF06_.pdf)

[http://www.wwrplaw.com/media/news/18\\_Deed%20Restrictions%20in%20Michigan\\_%20\\_00326794x7AF06\\_.pdf](http://www.wwrplaw.com/media/news/18_Deed%20Restrictions%20in%20Michigan_%20_00326794x7AF06_.pdf)

\*\* See the web-based opportunity map of Washtenaw County, Michigan at [www.opportunitywashtenaw.org](http://www.opportunitywashtenaw.org). See also the 2017 Washtenaw Urban County Assessment of Fair Housing at <https://www.a2gov.org/departments/Housing/Documents/FINAL-2017WashtenawUrbanCountyAFHPlan9292017withoutAppendices.pdf> and the 2020 AAACF Washtenaw County Capital Research Report (Ann Arbor Area Community Foundation) at <https://www.aaacf.org/Portals/0/Uploads/Documents/Washtenaw%20Co%20Capital%20Report%202020.pdf>.

### D&B COMMUNITY STANDARDS

For the conference duration, we require both virtual and online attendees to comply with the following community standards:

- **Anti-hate.** We will not tolerate sexism, racism, ableism, ageism, xenophobia, homophobia, transphobia, fatphobia, or other hateful behaviors.
- **Learning and Unlearning.** We will be approaching sensitive topics that some participants may not have discussed in this setting before. As you read about and listen to each other's thoughts, work to create a culture of respect by helping all feel heard and understood. Take notes of your own defensive reactions, and use them to learn more deeply about a topic that may be challenging. Remain open to being held accountable for your impact on others. Additionally, recognize that those around you are human and make mistakes, but by attending, they are making a real effort to engage and learn. Rather than blaming and shaming, remember that all have been taught generalizations about other social identity groups that we can unlearn.
- **Engage actively.** To the best of your abilities, please engage actively in the conference sessions. This way, we will all establish a general understanding of each topic that we can build upon in conversations. At the same time, give more space than you take, or if you have been silent, challenge yourself to speak up.
- **Share experiences with specificity.** Recognize both the unique experiences that shape the way you view these topics, as well as the unique experiences that affect your conference peers. When we listen respectfully and share our experiences thoughtfully and with specificity, we invite understanding from others. For example, speak from the "I" perspective, instead of the generalizing "you" perspective (i.e. "when I'm..." rather than "when you're...").
- **Respect privacy and confidentiality.** Participants may share content that is sensitive and/or personal. Do not share other participants' stories, comments, or feelings outside of this conference unless given express permission.

*Note: Guidelines for Participation were written by consulting several sources created by the University of Michigan: the Diversity, Equity, and Inclusion Department at the School of Music, Theatre, and Dance, the Center for Research on Learning and Teaching, and the Spectrum Center; as well as Truth Hunter's Anti-Racist Training, Project Spectrum, and "20 Community Agreements" from the 2021 Academics for Black Survival and Wellness Training.*

This conference meets the standards of a **Zero Waste Event** as set by the U-M Office of Campus Sustainability.

## LIVESTREAMING INFORMATION

For our virtual participants, we offer livestreaming via Westfield's YouTube channel. To access the streaming, go to <https://www.youtube.com/channel/UC4AelEic7r6y61UAQFCnspg>. Please note that certain events will not be livestreamed due to copyright restrictions. We invite you to peruse the collection of pre-recorded videos on pages 85–87 in this program book, offered to you from presenters and the planning committee. The full schedule of livestreams will be clarified on Westfield's YouTube channel, and emailed to you just before the conference begins. Please tune in to the pre-conference virtual social hour on Sunday, January 23 at 3 p.m. EST at <https://umich.zoom.us/j/98092806349>. Register for SphinxConnect (\$0 option available) at <https://hopin.com/events/sphinxconnect2022/registration>. At this site, you can see the in-process schedule and tune into the sessions you choose on Friday, January 28.

## D&B PLENARIES

**Kira Thurman**

**“Hazel Harrison’s 1904 Debut with the Berlin Philharmonic”**

**Friday, January 28, 4:30 p.m.**

**Kira Thurman** analyzes the historic occasion of African American pianist Hazel Harrison’s debut with the Berlin Philharmonic in 1904. Placing it within a greater transatlantic context of musical networking and racial formation, Thurman demonstrates both the brilliant musicianship of Hazel Harrison and also the ways in which gendered and racist practices of musical reception shaped her career and how people listened to her. A pioneering pianist, Harrison’s multivalent legacies demand a reevaluation of Black pianists and keyboard musicians in the history of western art music.

**Leon Chisholm**

**“Organs of Dysphoria: Passing Notes on Diversifying Historical Keyboard Advocacy”**

**Saturday, January 29, 11:00 a.m.**

From the academy to the conservatory to the Church, organs and historical keyboards are embedded in institutions that have long histories of tightly controlling ways of being, speaking, knowing, and doing. These institutions require that diverse players modulate their identities to appease this orthodoxy. Reflecting on his twenty years as a “passing” transman in the early music and organ worlds, **Leon Chisholm** calls on historical keyboard advocacy groups to reconsider programming that perpetuates the instruments’ association with exclusionary institutions. Recentering the countercultural aspect of the early music movement can guide the creation of exciting advocacy programs rooted in inclusion.

## D&B SCHEDULE

*Note that this schedule is subject to change*

### **Wednesday 26 January: Diversity in Organ and Piano Music: Gender, Ethnicity, Disability**

Early dinner on your own in Ann Arbor [nearby Courtyard Shops]

[Moore Building, Britton Hall (main level)]

6:30 p.m. Welcome! Mark Clague & Pamela Ruiters-Feenstra, U-M/Westfield Co-Chairs; Joyce Hunter, Deborah Meadows: verbal introduction to the African American Cultural and Historical Museum of Ann Arbor and Underground Railroad video.

## CONCURRENT SESSIONS

[Moore Building, Britton Hall]

Matthew Bengtson, session chair

7:00 U-M Piano Studio Concert

7:45 Alissa Freeman, “A New Liberation: Exploring the Works of Classical Era Women Composers” [Lecture-recital, Walter fortepiano]

8:15 Patricia García Gil, “Not Only Muses: Three Women Composers Linked to Spain” [Lecture-recital, Erard & Walter fortepianos]

8:45 Agnieszka Zick, “Emilie Mayer’s D Minor Piano Sonata” [Lecture-recital, 1866 Erard]

[Moore Building, Blanche Anderson Moore Hall (lowest level)]

James Kibbie, session chair

7:00 U-M Organ Studio Recital

7:45 Olivia Adams, “Loud and Clear: The Piano Music of Black, Indigenous, and Women of Colour in Pedagogical and Performance Literature” [paper]

8:15 Andrew Meagher, “Game Changers: Visually Impaired Organists” [Lecture-recital]

8:45 Sarah Simko, “Living Voices” [Lecture-recital, C. B. Fisk organ]

### **Thursday 27 January: The How & Where of Diversity & Belonging**

[First Congregational Church, 608 E. William St. intersecting with State St. Please use the southeast entrance.]

*With thanks to FCC for generously co-sponsoring this event*

### **Venezuela in Stories and Music**

Pamela Ruiters-Feenstra, moderator

9:00 a.m. Welcome & Overview

9:15 Ana María Otamendi, piano; Horacio Contreras, cello; and Reinaldo Moya, composer: “Venezuelan Crisis and Agency via Music.” [Lecture-recital]

9:45 Panel & performance: Reinaldo Moya; Maria Castillo, flute; Sandra Jackson, clarinet; Simón Gollo, violin; Horacio Contreras, cello; Derek Weller, double bass;

Ana María Otamendi, piano; Jean Carlo Ureña, percussion; Valeria de Luna-Kent, mezzo-soprano; Marielba Núñez, journalist & documentary poet; and Régulo Stabilito, conductor: “Venezuela in Stories and Music.”

10:45 Break [45 minutes, walk to the Michigan League for coffee, registration, & sessions]

[Michigan League, Koessler Room (3rd floor)]

Tiffany Ng, session chair

11:30 Ana Avila, Tracie Mauriello, Marielba Núñez, and Pamela Ruitter-Feenstra, “Collaborative Investigative Composing (CIC): Stories of Social Injustices, Resilience, and Agency Told via the Arts.” (Content warning: gender violence, humanitarian crises, the aftermath of a school shooting, and healing)

12:15 p.m. Pamela Ruitter-Feenstra Carillon Concert. “CIC Stories of Social Injustices & Agency.” World premiere of Karen Walwyn’s “Lavender Rainbow.”

12:45 Lunch on your own in downtown Ann Arbor [2 hours]

[Michigan League, Vandenberg Room (3rd floor)]

**A Nuanced History / A Challenging Present**

3:00 Coffee [30 minutes]

Paper session, Annette Richards, session chair

2:45 Tilman Skowronek & Hester Bell Jordan, “A Woman in the Workshop: Conflicting Tales of Nannette Streicher”

3:30 Anne Laver, “Women Organists at the 1901 Pan-American Exposition in Buffalo”

4:00 Saraswathi Shukla, “The Harpsichordist in 2021: Systemic Challenges to Inclusion and Diversity”

4:30 Break [30 minutes]

5:00 U-M Carillon Studio Recital: Broadening the Carillon Repertoire

Christine El-Hage, Courtney Greifenberger, Jessie Houghton, Kevin Huang, Michelle Lam, Zoe (Kai Wai) Lei, Jackson Merrill, Michael Ngan, Oscar Nollette-Patulski, Xiaoying Pu, Christina Toeller, and Jacob Wang

5:30 Dinner on your own in downtown Ann Arbor [2 hours]

[Take the blue bus from downtown to north campus or meet promptly at 7:30 p.m. in front of Hill Auditorium to receive transportation in committee members’ cars]

[Moore Building, Britton Hall]

8:00 p.m. The Reverón Piano Trio performs Latin American works as Ana María Otamendi will be awarded U-M’s Emerging Artist award. Ana María Otamendi, piano; Simón Gollo, violin; and Horacio Contreras, cello

**Friday 28 January: “Transforming Lives Through the Power of Diversity in the Arts”—SphinxConnect**

[Michigan League, Vandenberg Room (3rd Floor)]

9 a.m. Coffee and registration

9:30–11:00 Panel Discussion: Decolonizing the Keyboard Canon. Louise Toppin, moderator, with panelists Leah Claiborne, Connor Chee, and Ana María Otamendi

11:00 Lunch on your own [90 minutes]

[Michigan League, Vandenberg Room (3rd Floor)]

Mark Clague, moderator

12:30–4:30 p.m. Welcome to SphinxConnect.\* D&B participants view and discuss three SphinxConnect livestream sessions together.

12:40–1:40 “Young, Gifted, and Bold: The Power of Emerging Leaders in Culture Change”

2:00–3:00 “Dare to Impact: Collecting and Combining Cross-Sector Forces to Achieve Greater Impact”

3:20–4:20 “Signaling Forward: Association of Allied Doers”

**4:30 Kira Thurman, Friday plenary. “Hazel Harrison’s 1904 Debut with the Berlin Philharmonic”**

\*Virtual participants: The 12:30–4:20 sessions will not be livestreamed. Instead, you may access links to the SphinxConnect sessions when you register here (note the \$0 option) <https://hopin.com/events/sphinxconnect2022/registration>. Kira Thurman’s plenary at 4:30 will be livestreamed on Westfield’s YouTube page <https://www.youtube.com/user/WestfieldCenter>.

5:15 Dinner on your own in Ann Arbor [2 hours]

[7:30 Take the blue bus from downtown to north campus or meet promptly at 7:30 in front of Hill Auditorium to receive transportation in committee members’ cars]

[Walgreen Drama Building, Stamps Auditorium]

**8:00 p.m. Keyboard Headliner: Karen Walwyn Piano Recital**

**Saturday 29 January: Reimagining What It Means to #LookLikeAKeyboardist**

8:30 a.m. Moore Building, Soderquist Atrium, Registration Desk

9–11:00: Tours of the Stearns Collection of Musical Instruments with Joe Gascho (6 people at a time, 30 minutes each; sign up at registration)

[Moore Building, Britton Hall]

Tiffany Ng, session chair

9:15 Mark Clague, “The Imperative for Recording Black Music: *Pianist Natalie Hinderas Plays Music by Black Composers* (1971)”

9:45 Kola Owolabi, “The Black Muse: Organ Repertoire by Composers of African Heritage”  
10:35 Break [25 minutes]

**11:00 Leon Chisholm, Saturday plenary. “Organs of Dysphoria: Passing Notes on Diversifying Historical Keyboard Advocacy”**

[Moore Building, Soderquist Atrium]  
11:45: Box lunches from Songbird Café

[Moore Building, Britton Hall]  
Pamela Ruiter-Feenstra, session chair  
1:00 p.m. Connor Chee, “A Modern Indigenous Approach to Piano Composition”  
1:30 Joel Schoenhals, “Sandpaintings: A Newly Commissioned Piano Work by Navajo Composer Connor Chee”: Q&A with Chee & Schoenhals  
2:20 Leah Claiborne Lecture Recital, “Composers of the African Diaspora for Piano and Pedagogy”

3:10–3:40 Break [30 minutes]

3:45–5:00 Jazz masterclass with Ellen Rowe, Marion Hayden, and Allison Miller [Student trio: piano, bass, drums]  
5:00–5:30 Matthew Bengtson Piano Recital: Roberto Sierra’s “Estudios rítmicos y sonoros”  
5:30 Break [30 minutes]

[Moore Building, Hankinson Hall]  
6:00 Catered Dinner [90 minutes]. Annette Richards & Matthew Dirst: Remarks on the Future of Diversity for the Westfield Center and the Cornell Center of Historical Keyboards

[Walgreen Drama Building, Stamps Auditorium Exterior]  
7:30 Tiffany Ng performs the world premiere of Navajo carillon music by Connor Chee on the Ann & Robert H. Lurie Carillon, outside Stamps Auditorium. The program will be repeated twice: from 7:35–7:45 p.m. and from 7:45–7:55 p.m. Please listen once and then enter Stamps.

[Walgreen Drama Building, Stamps Auditorium]  
**Women in Jazz Improvisation**  
8:00 Ellen Rowe Octet Concert. “Momentum: Portraits of Women in Motion”

**Sunday 30 January: Troubling the Carillon, Organ, and Harpsichord Canons**

9:00 a.m. Water & snacks [30 minutes], Moore Building, Soderquist Atrium

[Moore Building, Blanche Anderson Moore Studio]  
Kola Owolabi, session chair  
9:30 Kimberly Marshall & Alexander Meszler, “A Global Context for the World’s Oldest Instrument”

10:00 Tiffany Ng, “Finding Our Audiences: Diversifying Public Soundscapes Through Carillon Activism”

10:30 Break [20 minutes]

[Moore Building, Britton Hall]  
10:50 Joseph Gascho, “Expanding Repertoire: Transcriptions and Works Inspired by Élisabeth Jacquet de la Guerre”

11:45 Break [30 minutes]

[Meet in Soderquist Atrium, board Golden Limousine]  
12:15–2:15 p.m.: Deborah Meadows, Ann Arbor African American Cultural & Historical Museum: Underground Railroad Tour with box lunch

[Moore Building, Britton Hall]  
1:00–3:00 Karen Walwyn masterclass with U-M Piano Studios

[Hill Auditorium]  
4:00 p.m. [Sphinx Orchestra Concert with EXIGENCE](#) [University Musical Society; pre-purchase your own tickets at <https://ums.org>. Note that all attendees will be required to wear a face mask and show proof of vaccination or a negative COVID-19 PCR test.] *All-Black and Latinx orchestra of top professionals, promoting works by Black and Latinx composers. Sphinx’s vocal ensemble, EXIGENCE, joins the orchestra for Joel Thompson’s “Seven Last Words of the Unarmed,” memorializing the last words spoken by seven African-American men killed by police or other authority figures.*

[Event location: YouTube]

**On-Demand Video Stream: Seeing Women Keyboard Performers & Builders Anew Virtual Panel**

Alissa Duryee, “‘Who was the Organist?’ and Other Questions for the Pregnant and Postpartum Keyboard Player.” <https://youtu.be/J9AxTitRBHI>  
Abigail Lindo, “Simone on the Keys: A Protest Dressed in Black Feminine Identity.” <https://youtu.be/CRT9vk-NxLc>  
Tilman Skowroneck & Hester Bell Jordan, “A Woman in the Workshop: Conflicting Tales of Nannette Streicher.” <https://www.youtube.com/playlist?list=PLqskdv-b6yzQOYBHoEnoNhN0aU2zxMVke>

*Note: This virtual panel features presentations by Call for Proposals awardees who could not make travel arrangements to present in person. Please enjoy an extensive list of additional on-demand streaming videos towards the end of this program book.*

**Pre-conference Virtual Social Hour**

Sunday, January 23 at 3 p.m. EST: Virtual Social Hour [Alissa Freeman & Joe Gascho, with the D&B Committee]. <https://umich.zoom.us/j/98092806349>

**Post-conference Black silent film**

Michigan Theater, 233 S. State St., Ann Arbor, and the “Golden-Voiced Barton Organ” (Spring date TBA)

Oscar Micheaux, “Within Our Gates,” a pivotal race film with Black director, producer, and actors. Stephen Warner, theater organist. Pre-show talk by film scholar Professor Novotny Lawrence.

**D&B PRESENTATIONS & PERFORMANCES**

*Listed in alphabetical order of presenters' last names*

**Olivia Adams, paper**

**“Loud and Clear: The Piano Music of Black, Indigenous, and Women of Colour in Pedagogical and Performance Literature”**

“Cannons secure institutions and institutions secure canons”—bell hooks. When conservatory repertoire lists dictate what pianists teach and perform, we ensure a gendered and racially biased narrative where the voices of Women of Colour are not present. This paper presentation introduces graded works by women BIPOC composers from preparatory to professional pianists. I present over 50 years of data points from multiple music conservatories which prove that the conservatory piano curriculum has an intersectionality problem and what we can do about it. While BIPOC women are missing from conservatory repertoire lists, they are not silent, they are loud and clear.

**Baroque Chamber Orchestra of the  
University of Michigan School of Music, Theatre & Dance  
Aaron Berofsky and Joseph Gascho, directors**

**“Expanding Repertoire: Transcriptions and Works Inspired by  
Élisabeth Jacquet de la Guerre”**

Concerto Grosso in D Major (from the Trio Sonata in D Major)	Trans. Xenia Gilbert
Cello Sonata in D Major (from the Violin Sonata in D Major)	Trans. Eva Lymenstull
Performed by Eva Lymenstull	
Suite from Céphale et Procris	Trans. Caitlyn Koester
Performed by Caitlyn Koester	
Concerto Grosso in B-flat Major (from the Trio Sonata in B-flat Major)	Trans. Nicola Canzano
Tombeau pour l’incomparable Mme. de la Guerre	Nicola Canzano
Performed by Joseph Gascho	

**Matthew Bengtson, piano performance**  
**“Roberto Sierra’s ‘Estudios rítmicos y sonoros’”**

*12 Estudios rítmicos y sonoros* (2017)

No. 1  
No. 2  
No. 3  
No. 4  
No. 7  
No. 8  
No. 9  
No. 5  
No. 6

Roberto Sierra  
(b. 1953)

[Edition: Subito Music (ASCAP). [http://store.subitomusic.com/index.php?main\\_page=product\\_info&products\\_id=8276](http://store.subitomusic.com/index.php?main_page=product_info&products_id=8276)]

**Connor Chee, piano lecture-recital**  
**“A Modern Indigenous Approach to Piano Composition”**

Navajo Vocable for Piano No. 1  
Navajo Vocable for Piano No. 5  
Navajo Vocable for Piano No. 8  
Navajo Vocable for Piano No. 9  
Navajo Vocable for Piano No. 12

Connor Chee  
(b. 1987)

[Edition: <https://www.wildsaguarorecords.com/online-store/Digital-Sheet-Music-The-Navajo-Piano-Full-Score-p355254976>]

**Notes**

Traditional Diné (Navajo) chants were used as sources of inspiration for these piano compositions, which were originally released on Connor Chee’s album *The Navajo Piano* in 2014. These pieces draw from the rhythms, forms, melodies, and methods of development used in traditional Navajo music. Some of the pieces are close transcriptions of the songs, while other pieces focus only on elements such as rhythm and recurring melodic patterns.

The *Navajo Vocables for Piano*, composed in 2014, are based on traditional Navajo Corn Grinding Songs, as well as chants from the Navajo Enemy Way Ceremony. The term “vocables” refers to the non-lexical syllables used in Indigenous chants to carry melodic lines. In this collection, the vocables have been transferred to the piano, bringing what was once a strictly oral tradition to a new outlet.

The *Navajo Vocables for Piano* were composed as three sets of four. The first and last sets (numbers 1–4 and 9–12) are based on Navajo Corn Grinding Songs, while the middle set (numbers 5–8) is based on songs from the Navajo Enemy Way Ceremony. In this sense, the *Navajo Vocables for Piano* can be performed as a complete set in 3 movements. However, this is not required or expected.

**Mark Clague, paper**  
**“The Imperative for Recording Black Music:**  
**Natalie Hinderas Pianist Plays Music by Black Composers (1971)”**

The problem of the classical canon—a monolithic, unchanging hierarchy of musical works and its attendant valuing the creativity of white, usually European men over all others—is a question of not only knowledge and privilege but of an impoverished cultural well of artistry itself. Works by composers of color and women have suffered historically from substandard hearings in performances limited by insufficient rehearsal time and systemic cultural bias that views their works as artistically less than. Cultural chauvinism thus perpetuates a limited aesthetic archive in self-reinforcing circularity as prejudice creates musically limited performances of non-canonic work that further deplete the imaginations of performers resulting in yet more poor performances.

Released in 1971, the double LP *Natalie Hinderas Pianist Plays Music by Black Composers* was a courageous feat of musical activism that recharged the cultural wellspring. That it existed at all thrust conventional wisdom into disarray. In response, a storm of controversy sprang up in the pages of *The New York Times*, *High Fidelity* magazine, and *The Saturday Review*. Her album celebrated the humanity of nine Black male composers, some of whom—William Grant Still, Olly Wilson, and George Walker—have become better known in the fifty years since its release. Yet it also featured composers who remain obscure, such as Arthur Cunningham, Hale Smith, and Talib Rasul Hakim. More radical still was the profound artistry that Hinderas brought to these recorded performances. To believe so deeply in the artistic value of this music was itself a disruptive act. Her recordings deliver the same artistic commitment that she demonstrated in recital at New York’s Town Hall and in celebrated concerto performances with the Philadelphia Orchestra, Chicago Symphony, the Cleveland Orchestra and others.

As a result, Hinderas represents a powerful model of musical activism for today—especially for the individual keyboard artist—alerting us to the political potential of the singular act of recording. When created with signal artistic commitment, a recording—say a performance uploaded to YouTube—can make a difference. Quality recording is not only a neglected and vital repertory, but adds value to the collective repository of artistry and thus builds the imagination upon which audiences, critics, and other musicians rely. This paper examines the history of Hinderas’s engagement with the music of Black composers and the reception of her landmark recording in order to recognize her pioneering achievement, to recover some neglected works of the piano repertory, and to offer her efforts as inspiration for musicians today.

**Leah Claiborne, piano lecture-recital**  
**“Composers of the African Diaspora for Piano and Pedagogy”**

Selections from *Spiritual Suite for Piano* Margaret Bonds  
 [Edition: *Spiritual Suite for Piano*, ed. Louise Toppin. (1913–1972)  
 (Ann Arbor, MI: Videmus, 2020). Available from [www.classicalvocalrep.com](http://www.classicalvocalrep.com)]

Selections from *Four Seasonal Sketches* (1973) Betty Jackson King  
 [Edition: Jacksonian Press, <https://www.bettyjacksonking.com>] (1928–1994)

Selections from *In the Bottoms Suite* Nathaniel Dett  
 [Edition: *Four Early 20th Century Piano Suites by Black Composers*, (1882–1943)  
 ed. Joseph Smith. (G. Schirmer). Available from <https://sheetmusicplus.com>]

Selections from *24 Negro Melodies* Samuel Coleridge Taylor  
 [Edition: [IMSLP07288-Coleridge-Taylor - 24 Negro Melodies \(piano\).pdf](https://www.imslp.org/doc/view/IMSLP07288-Coleridge-Taylor_-_24_Negro_Melodies_(piano).pdf)] (1875–1912)

**Alissa Freeman, piano lecture-recital**  
**“A New Liberation: Exploring the Works of Classical-Era Women Composers”**

The formation of the classical music “canon”—a collection of pieces that has been deemed to have higher value than others—has happened throughout a history that favored white, male composers of European descent, resulting in the exclusion of composers holding other identities in classical music. As a doctoral student in Piano Pedagogy and Performance, my research has illuminated a critical gap in keyboard repertoire: the music written by women of the classical era is largely unexplored due to its inaccessibility for most pianists and piano teachers.

HerClassical is a new online project that seeks to promote music by women of the classical era through new editions, videos, and other resources. This lecture-recital will introduce the HerClassical project and the way it is being used to highlight classical-era women. I will show examples from the website to demonstrate how this and similar platforms can be useful to pedagogues and performers, and encourage attendees to use this as a model for developing further resources. While exploring the website, I will perform brief excerpts from various works. Additionally, I will discuss the lives and compositions of two composers, Josepha Barbara Auernhammer and Maria Hester Park, in greater depth.

Six Variations on The Theme of “Der Vogelfänger bin ich ja” Josepha Barbara Auernhammer  
 (1758–1820)

A Waltz Maria Hester Park  
 (1760–1813)

**Notes**

Josepha Barbara Auernhammer was an Austrian composer and pianist. She is one of the greatest examples of a keyboardist and composer whose works demonstrate a classical-era virtuoso style. Her works are unique in their difficulty—her variations certainly match if not surpass the playing level required to perform any variations by Mozart, who was her teacher, and with whom she frequently performed in concerts.

Auernhammer’s works bear some resemblance to works written in Clara Schumann’s early career, and perhaps this is a hint at a similar struggle the two women may have shared in their attempts to establish themselves as pianists in Austria and Germany during a time when their gender inhibited their success. For these two women to succeed on stage, they had to demonstrate extraordinary skill on their instruments—and of similar importance they had to do this through their own compositions. While this was a highly valued skill for performers in the 18th and 19th centuries, a juxtaposing ideal that women were not meant to compose made this arena especially difficult for women. The struggle is audible in Auernhammer’s variations, which demonstrate lighthearted melodic themes with pyrotechnic variations. The theme from this set of variations was written by Mozart in his opera, *Die Zauberflöte*.

Maria Hester Park was well known during her time as a composer, singer, keyboardist, and piano teacher. Though some of her prominence has faded since, her compositions stand as a testament to her musicianship. Her pieces are elegant and it is no surprise that they were frequently performed across England in drawing rooms. They are pleasant to listen to and though they offer some challenges to performers, they fit the instrument (particularly the early English instrument) well. Of the women composers from this era, her output for the keyboard is one of the largest: she composed at least ten piano sonatas, a concerto, and other short pieces.

*A Waltz* was published in 1805 by Lavenu & Mitchell, one of the leading music publication companies of the early 19th century. That her publications were being sold by this company certainly speaks to the reputation Maria Hester Park held as both a teacher and performer. The cover page of *A Waltz* states that the piece was “composed and respectfully dedicated to Lady Mary Bentinck.” The grandiose introduction to the waltz certainly demonstrates this air of respect. This piece is one of the earliest examples of a keyboard piece that was designated by the composer as a waltz from this region. Park’s *A Waltz* was written in 1801, which was just ten years after the waltz dance reached England in the early 1790s.

**Patricia García Gil, lecture-recital**  
**“Not Only Muses”**

Sonata in A Major Marianne von Martinez  
 Allegro (1744–1812)

Rondo-Adagio  
 Tempo di minuetto  
 [Edition: Marianne von Martinez, “Keyboard Sonata in A Major,” *Alte Meister*, Vol. 3. (Leipzig: Breitkopf & Härtel: E. Pauer, ca. 1878)]

*Deux pièces pour piano* Pauline García Viardot  
Gavotte (1821–1910)  
[Edition: Pauline Viardot, “Gavotte,” *Deux pièces pour piano* (Paris: Au Ménestrel-H. Heugel, ca. 1885)]

*Petit Suite: Obras para piano* Rosa García Ascot  
Allegro (1902–2002)  
Allegretto  
[Edition: Rosa Garcia Ascot, “I. Allegro and III. Allegretto,” from *Petit Suite: Obras para piano*.  
(Valencia: Ed. Piles - Critical Edition Ignacio Clemente, 2019)]

#### Notes

Marianne von Martinez was a woman composer in the Vienna of Haydn and Mozart. Her harpsichord playing was compared to that of C. P. E. Bach. The works of Pauline García Viardot were of professional quality. Franz Liszt declared that, with her, the world had finally found a woman composer of genius. Rosa García Ascot was an exponent of Manuel de Falla’s music as a concert pianist and his last disciple; she was also a student of Granados and Pedrell.

Women’s music has often been presented only in association with that of more famous men, discounting the independent merit of their work. We cannot undo the past, but we can work towards building a richer picture of art history, celebrating the enrichment that emerges from mutual influences.

These three women had great influence on the careers of many well-known European composers through the role they played as *salonnières*, inspiring hosts of heterogeneous gatherings where the attendees discussed literature, philosophy, music, science, and politics. They were not only muses, but also leading figures in the musical life of their time as active and highly accomplished performers and composers.

Marianne made her way as a freelance musician, became a member of the *Accademia Filarmonica* of Bologna, and established an eminent reputation throughout Europe. Pauline was an eclectic artist who pursued an internationally successful career; most of her music was published during her lifetime. Rosa, a student of Nadia Boulanger, was a member of the Group of Eight, a group of musicologists and composers similar to *Les Six* in France, fighting against conservatism in music.

Women changed the course of musical history; their fearlessness, perseverance, commitment to compositional craft, and courage to speak up for themselves have produced music that is increasingly garnering the respect it deserves.

#### Anne Laver, paper

##### “Women Organists at the 1901 Pan-American Exposition in Buffalo”

The 1901 Pan-American Exposition in Buffalo, New York marks an important milestone for women organists in the United States. For the first time in the history of the world’s great fairs, event planners made a concerted effort to engage women to perform on the official organ

recital series. This paper will introduce the six women organists who performed at the exposition, explore the social and educational trends that shaped this event, and comment on the disconnect between representation of women performers and that of women composers, who were almost entirely absent from the 197 exposition concert programs.

#### Kimberly Marshall & Alexander Meszler, organ lecture-recital “A Global Context for the World’s Oldest Instrument”

Deuil Angoisseus, *Buxheim Orgelbuch* Anonymous  
[Arr. K. Marshall from the EDM edition and the facsimile] (c. 1455)

Partite Diverse di Follia (excerpts) Bernardo Pasquini  
[Editions: Andromeda; CEKM] (1637–1710)

Introit: Jesu Ye, O Ye (based on an Owo song) Thomas Ekundayo Phillips  
Two Offertory Sentences (Yoruba texts) (1884–1969)  
[Arr. K. Marshall & A. Meszler, from harmonizations in Godwin Sadoh’s dissertation, “Thomas Ekundayo Phillips: The Doyen of Nigerian Church Music.”]

Sortie, Opus 96 Mel Bonis  
[Edition: Armiane] (1858–1937)

#### Andrew Meagher, organ lecture-recital “Game Changers: Visually-impaired Organists”

Ascendo ad Patrem meum Arnolt Schlick  
[Edition: Schlick, *Orgelkompositionen*, ed. Rudolf Walter. (c.1455–1460–after 1521)  
(Hildesheim: Schott). Available from <https://sheetmusicplus.com>]

Miniature Jean Langlais  
[Edition: *The Marilyn Mason Music Library*, Vol. 1. (1907–1991)  
(St. Louis, MO: MorningStar Music Publishers. <https://www.morningstarmusic.com/marilyn-mason-music-library-volume-1.html>)  
*Commissioned by and dedicated to Marilyn Mason; performed in her memory*

#### Notes

Throughout the history of the pipe organ, visually impaired musicians have exacted profound influence on the art form. From Francesco Landini (c. 1325–1397) to living composers such as Jean-Pierre Leguay (b. 1939) and U-M alumnus John Vandertuin (b. 1957), blind organists have contributed game-changing innovations to the technique, literature, and construction of the instrument. While visually impaired organists were and still are active as church musicians

and performers in Canada, Italy, Spain, Germany, and England, France has produced the majority of these inspiring artists who overcame their disabilities to become historically significant musicians. This is due to the influence of Louis Braille (1809–1852), who was an accomplished organist. Braille’s influence led to the establishment of an organ class at the National Institute for Blind Children in Paris, a program that produced many fine organists including Louis Vierne (1870–1937) and Jean Langlais (1907–1991).

In this lecture/demonstration, I will discuss the historical achievements of blind organists and the accommodations they use(d) to do their work. I will explore reasons why visually impaired persons have been embraced in the organ world for centuries, while they continue to face immense discrimination when attempting other musical pursuits.

**Tiffany Ng, carillon recital**  
**“Towering House: Newly Commissioned Navajo Carillon Works by Connor Chee”**  
**Ann & Robert H. Lurie Carillon**

Melody for Kinyaa’áanii No. 1	Connor Chee
Melody for Kinyaa’áanii No. 2	(b. 1987)
<i>World premieres</i>	
[Edition: <a href="https://www.connorchee.com">https://www.connorchee.com</a> ]	

**Notes**

Kinyaa’áanii (pronounced KEY-yuh-AH-nee) translates as “towering house,” one of the original four clans of the Diné (Navajo) people. It is Chee’s second clan.

*Ng will perform the program twice, from 7:35–7:45 p.m. and from 7:45–7:55 p.m. Please listen once to the outdoor program on the Lurie Carillon, which is outside Stamps Auditorium, and then enter Stamps to find a seat.*

**Tiffany Ng, paper**  
**“Finding Our Audiences:**  
**Diversifying Public Soundscapes Through Carillon Activism”**

I joined the University of Michigan in 2015. A year into my career performing daily recitals as University Carillonist, I realized that the convenience of programming canonical carillon repertoire, most of which was written by white male composers, had transformed me into the loudest daily amplifier of white patriarchy on campus. Our diverse but captive listeners, who cannot “opt out” of our outdoor recitals, deserve better. And our carillon students deserve better models of how to build meaningful relationships with the increasingly diverse communities they will someday serve. In this talk, I share my journey in community with my students and colleagues towards a more diverse and inclusive public soundscape. Along the way, I share how co-creation

and co-authorship, “crowdsourcing” community ideas, intentionally diverse commissioning, widening our sense of time from the Christian liturgical calendar to a cultural and allyship solidarity calendar, and building community even against occasional pushback all became part of my story of building a more inclusive soundscape at the University of Michigan and beyond.

**Ana María Otamendi (piano), Horacio Contreras (cello), & Reinaldo Moya (composer),**  
**lecture-recital**  
**“Venezuelan Crisis and Agency via Music”**

The Venezuelan diaspora is common knowledge, having started after 1999 when Hugo Chávez became president. The presenters were born and raised in Venezuela, emigrated in the early years of the regime, and have devoted their careers to perform, record, catalog, compose, and publish the rich Latin American repertoire. For this reason, they wish to present a lecture-recital around two Venezuelan works that illustrate the history of Venezuelan music in the 21st century: *Misceláneas* by Inocente Carreño (1919–2016) and *Diáspora* by Reinaldo Moya (b. 1984).

By exploring these two works that bookend the Venezuelan crisis, we wish to explore how music has been affected by it, and the role of artists during difficult times. We hope to tell a story of the Venezuelan people, who continue to be resilient, hopeful, and committed to their artistry.

Canción sin Palabras No. 2, from <i>Misceláneas</i> (2000)	Inocente Carreño (1919–2016)
--	---------------------------------

<i>Diáspora</i> (2019) [Edition: <a href="http://smd.subitomusic.com/ReinaldoMoya">http://smd.subitomusic.com/ReinaldoMoya</a> ]	Reinaldo Moya (b. 1984)
---	----------------------------

**Notes**

Canción sin Palabras No. 2 is the second piece of a set of three short pieces (*Misceláneas*) for cello and piano written by Venezuelan composer Inocente Carreño (1919–2016), one of the most relevant Venezuelan composers of the twentieth century. The work is very brief, with a lyrical character, tonal language and romantic style. Carreño studied composition under Venezuelan composer, musicologist and pedagogue Vicente Emilio Sojo (1887–1974), and also studied the trumpet and the French horn, an instrument he played for over 25 years in the Venezuelan Symphony Orchestra. In addition, he was a renowned pedagogue and conductor. His output includes popular and academic compositions in many genres: orchestra, voice and piano, chamber music, choral music, as well as works for guitar and many compositions for piano. The most popular among his works is the symphonic poem *Margariteña*, composed in 1954 in a romantic style.

**Notes about *Diáspora* from composer Reinaldo Moya**

*Diáspora* is my first work of chamber music written expressly for Venezuelan musicians. I was excited when we worked out the commission, and it immediately got me thinking about our

common Venezuelan identity and heritage. Especially in the early days of 2019, being a Venezuelan away from home was a strange mix of worry, sadness, nostalgia, disappointment, hope, and many other emotions. The Venezuelan crisis was very much in my mind as I wrote this work, but I didn't want to feel like I was minimizing (or cheapening) the very real suffering going on in Venezuela by trying to somehow depict the situation directly in my music. I opted instead to approach the writing of this work from a perspective that I know: that of being a Venezuelan abroad and trying to communicate with family still left at home, attempting to get news and information, and generally feeling helpless and worried. *Diáspora* is then a work that is personal, but one that looks at a tragedy in an oblique way.

The work's two movements have resilience at their core. Venezuelans are famously optimistic and good-natured. We always look for ways to joke around so that we can release the tension in a situation. It is this persevering spirit that continues to help Venezuelans get through this crisis. This resilience is manifested differently in each movement. In the first movement, "Bululú Rucaneao," a traditional Venezuelan merengue pattern is heard constantly, but in ever-changing contexts. A bululú is a typical Venezuelan word for a mess, a throng of people. Rucaneao relates to the 5/8 pattern that is often found in merengues from Caracas. These merengues are often happy and elegant dances. In this movement, elegance is mixed in with irony and bitterness. It is common for other rhythms to glide over this relentless 5/8 pattern, and in "Bululú Rucaneao" this is exactly what happens, but these accompanying rhythms become more complicated. The nature of the conflict in this work is rhythmic, not harmonic. I see this movement as representing the good humor and character that most Venezuelans have, even in the face of adversity.

The second movement is titled "Todo bien, miijo": Passacaglia. In this movement, I explore the experience of trying to communicate with family members who are still living in Venezuela, and having to wonder if they're telling you the whole story about what they're experiencing. They say: "Todo bien, miijo," everything is good, my son. But those on the outside know that things are far from good. This is how Venezuelans approach the crisis: they keep on keeping on, and they simply say "todo bien, miijo." To represent this, I chose to write a passacaglia, where a harmonically ambiguous melody is heard throughout the movement. Sometimes quite clearly, others almost hidden. I think of this passacaglia melody as the subtext in these phone conversations: the sadness, desperation, and worry that all Venezuelans living in the crisis experience on a daily basis. Many other melodies, textures and rhythms surround this passacaglia melody, sometimes overwhelming it, other times supporting it before the whole thing appears to break down.

*Diáspora* is my humble attempt to process my own feelings about this situation. It is not my intention to try to represent the entirety of this crisis in one piece of chamber music. Rather, *Diáspora* is a way for me to get in touch with certain emotions that I would rather not face head on.

**"Venezuela in Stories and Music," performance & panel**  
**Régulo J. Stabilito (conductor), Marielba Núñez (narrator),**  
**Valeria de Luna-Kent (mezzo soprano), Maria Fernanda Castillo (flute),**  
**Sandra Jackson (clarinet), Simón Gollo (violin), Horacio Contreras (cello),**  
**Derek Weller (double bass), Ana María Otamendi (piano), &**  
**Jean Carlo Ureña (percussion)**

La Boca del Dragón (The Mouth of the Dragon) (2021) Marielba Núñez (b. 1967) &  
 A Collaborative Investigative Composition Pamela Ruitter-Feenstra (b. 1961)  
 [Edition: CHI Press; <https://pamelaruitterfeenstra.com/compositions>]

Resistencia y Resiliencia (2018) Alfredo Rugeles  
 [Edition: contact [alfredorugeles@gmail.com](mailto:alfredorugeles@gmail.com)] (b. 1949)

### Notas sobre "La Boca del Dragón"

Inmersa en una crisis humanitaria, Venezuela está experimentando una migración forzada: millones de personas buscan la forma de escapar de un país donde el acceso a comida y medicinas es cada día más difícil. Una de las rutas de esta migración es el cruce por vía marítima, en sencillos botes conocidos como peñeros, del pequeño estrecho que separa la población de Güiría, en el oriente venezolano, de la vecina isla de Trinidad. Es un trayecto muy corto pero durante él hay que atravesar un canal de aguas turbulentas, tan peligroso para los navegantes que fue bautizado por Cristóbal Colón como Boca del Dragón.

En abril y mayo de 2019, dos peñeros cuyos pasajeros eran emigrantes de Venezuela naufragaron en ese viaje a Trinidad. Un total de 60 personas desaparecieron, la mayoría mujeres adolescentes. Se teme que hayan sido víctimas de trata de personas pero alrededor de lo ocurrido solo hay misterio. La pieza "La Boca del Dragón" intenta recrear esa historia y mantener viva la memoria de estos naufragos de destino incierto que afrontaron peligros inimaginables en busca de una esperanza.

La profundidad y extensión de la crisis humanitaria venezolana, así como la censura sistemática y la persecución de la libertad de expresión que ejerce el gobierno autoritario de Venezuela, fueron la base de la búsqueda de la periodista y escritora Marielba Núñez de nuevas formas de narrar lo que está ocurriendo en su país. Encontró en ese camino la conjugación de dos tendencias artísticas: la poesía documental, que permite contar historias reales a través del lenguaje poético, y la composición investigativa colaborativa (CIC), en la que se relatan, mediante la música y el cine, historias de injusticias sociales de las cuales poco se ha informado. "La Boca del Dragón" es la primera pieza que combina ambas expresiones artísticas.

"La Boca del Dragón" comienza con textos de poesía documental en los que un diálogo sobre hechos documentados se yuxtapone con las muchas preguntas sin respuesta. Cuando el poema documental se hace más denso, Ruitter-Feenstra utiliza para la CIC un enfoque de partitura cinematográfica, que enmarca el texto y despeja el espacio para el orador. En ciertos momentos, durante el clímax de la historia, la poesía se detiene y la música toma el control e involucra todas las fuerzas del ensamble. Las campanas repican 60 veces para recordar a los pasajeros desaparecidos.

En lugar de recibir apoyo gubernamental para encontrar respuestas a la infinidad de preguntas pendientes, los padres de los pasajeros desaparecidos han sido amenazados anónimamente cuando han intentado avanzar en las investigaciones. Como reconocimiento al dolor de los padres, “La Boca del Dragón” concluye con la tradicional canción de cuna venezolana “Dormite mi niño”, que fue compilada y arreglada por el músico y compositor venezolano Vicente Emilio Sojo (Guatire, 1887–Caracas, 1974). Sojo compiló y armonizó más de 200 canciones populares y tradicionales de Venezuela y es considerado uno de los baluartes de la música venezolana del siglo 20th.

#### Notes on “La Boca del Dragón”

Immersed in a humanitarian crisis, Venezuela is experiencing a forced migration: millions of people are looking for a chance to escape from a country where the access to food and medicine is more difficult each day. One of the routes of this migration is the small strait that separates the population of Güiria in eastern Venezuela by sea from the neighboring island of Trinidad. People cross this way in simple and small boats known as *peñeros*. Although it is a very brief journey, it is necessary to navigate across a channel of turbulent waters. Already in the 15th century, this channel crossing was so dangerous for sailors that it was christened by colonizer Christopher Columbus as “La Boca del Dragón” (“The Mouth of the Dragon”).

In April and May of 2019, two *peñeros* with tens of migrants from Venezuela were shipwrecked on that trip to Trinidad. A total of 60 people disappeared, mostly adolescent women, and it is feared that they have been victims of human trafficking. Mystery surrounds the story like a shroud. The piece “La Boca del Dragón” recreates the tragic story to try to keep alive the memory of these migrants of uncertain destiny who faced unimaginable dangers in search of hope.

The depth and extent of the Venezuelan humanitarian crisis, as well as the systematic censorship and persecution of freedom of expression practiced by the authoritarian government of Venezuela, formed the basis of the journalist and writer Marielba Núñez’s search for new ways to narrate what is happening in her country. She was drawn to two cross-disciplinary arts: documentary poetry, in which stories are reported through poetry, and Collaborative Investigative Composing (CIC), in which underreported stories of social injustices and agency are reported via music and film. “La Boca del Dragón” is the first piece to combine both artistic expressions.

“La Boca del Dragón” opens with documentary poetry in a narrated dialogue in which the documented facts of the story are juxtaposed with the many unanswered questions. When the documentary poetry is densely represented, Ruitter-Feenstra uses a film score approach to the CIC, painting the text while clearing space for the speaker. At certain reflective or climactic moments in the story, the poetry pauses, and the music takes over, engaging the full forces of the ensemble. The bells toll 60 times to remember the missing passengers.

Instead of receiving governmental support to find answers to the myriad remaining questions, the parents of the missing passengers received anonymous threats when they inquired. To acknowledge the grief of the parents, “La Boca del Dragón” concludes with the traditional soothing Venezuelan lullaby “Dormite mi niño,” which was compiled and arranged by Venezuelan musician and composer Vicente Emilio Sojo (Guatire, 1887–Caracas, 1974).<sup>\*</sup> Sojo compiled and arranged more than 200 popular and traditional songs of Venezuela and is considered one of the most important figures of 20th-century Venezuelan music.

<sup>\*</sup>“Sojo, Vicente Emilio.” *Diccionario de Historia de Venezuela*. Fundación Empresas Polar. Caracas, Venezuela. Accessed 21 November 2019. <http://bibliofep.fundacionempresaspolar.org/dhv/entradas/s/sojo-vicente-emilio/>.

#### ©Marielba Núñez’s Documentary Poetry on “La Boca del Dragón”

[a select portion; used with permission]

##### *Características oceanográficas del flujo en la terrible Boca de Dragón, Venezuela*

*El canal de Boca de Dragón  
donde mueren los sueños  
es una extensión marina de infinitos  
11 km de ancho  
que separa por secretos abismos Venezuela de la  
isla de Trinidad  
y conecta al golfo de Paria  
amado por los dioses  
con el mar Caribe.*

*Se caracteriza por tener una depresión  
tectónica  
de más de 200 metros de profundidad.*

No es tu tarea, me dijeron, tener las respuestas  
No es mi tarea, pero me desgarran las preguntas  
preguntas que no pueden ser respondidas  
por mediciones  
ni por *isopicnas*  
ni por gráficos

Sabemos que estas aguas son inusualmente  
dulces  
que en ellas pelea el Orinoco  
una porción al océano  
y que a su llegada sube  
desde las profundidades  
lo incomprendido,  
aquello que habita  
olvidados abismos  
secretos que seguimos buscando,  
incansables,  
entre las olas de este encuentro  
entre aguas dulces y salobres  
donde se diluye toda esperanza

##### *Oceanographic characteristics of the current in the terrible Boca de Dragón, Venezuela*

*The Boca de Dragón channel  
where dreams die  
is an infinite  
11 km wide marine extension  
that separates Venezuela from the island of  
Trinidad by secret abysses  
and connects  
the god-loved Gulf of Paria  
to the Caribbean Sea.*

*It is characterized by a tectonic depression of more  
than 200 meters deep.*

It is not your task to have the answers, they told me  
It is not my task, but I am torn by the questions  
questions that cannot be answered  
by measurements  
or by *isopycnals*  
or by graphics

We know that these waters are unusually sweet  
that in them the Orinoco fights  
a portion to the ocean  
and that as it arrives  
misunderstanding rises  
from the depths  
that which inhabits  
forgotten abysses  
secrets that we keep looking for,  
tireless,  
among the waves of this meeting  
between sweet and brackish waters  
where all hope is diluted

**Numeral Caso Güiria**

*Dos embarcaciones  
Jhonaily José #23deAbril  
y Ana María #16deMayo*

Dos embarcaciones,  
dos pequeños puntos en medio de la nada

Dos pequeños puntos en medio del todo

Nombres de mujeres, nombres arrastrados  
por las aguas de lo incierto

Dos fechas,  
dos giros de la Tierra

Dos gritos en el vacío de Paria

*Procedencia: Güiria  
Destino: Trinidad y Tobago*

Sabemos de dónde partieron  
sabemos de sus planes  
de sus bitácoras cubiertas de cirios  
de sus esperanzas de supervivencia

Sabemos a dónde querían llegar

a la tierra perdida de los colibríes  
cerca como una aleta desprendida  
lejana como un faro que se enciende  
en la oscura noche del trópico

*60 personas desaparecidas*

*1 adolescente fallecida*

60 historias inconclusas

1 hilo roto para siempre  
en medio del azul impassible

**Hashtag Case Güiria**

*Two boats  
Jhonaily José #April23  
and Ana María #May16*

Two boats,  
two little dots in the middle of nowhere

Two small points in the middle of everything

Names of women, names dragged  
through the waters of uncertainty

Two days,  
two rotations of the Earth

Two cries in the void of Paria

*Origin: Güiria  
Destination: Trinidad and Tobago*

We know from where they departed  
we know about their plans  
of their logs covered with candles  
of their hopes of survival

We know where they wanted to go

to the lost land of the hummingbirds  
as nearby as a detached fin  
as far away as a lighthouse that burns  
in the dark night of the tropics

*60 missing persons*

*1 teenager who died*

60 unfinished stories

1 thread broken forever  
in the middle of the impassive blue

*2 búsquedas tardías*

*paralizadas*

*sin resultado*

solo el rumor del oleaje  
la marea que se eleva

*las autoridades continúan  
sin actuar y en silencio*

el pozo  
que se traga nuestras súplicas

*#¿QuéPasóEnGüiria?*

~

Decían que un suceso terrible y reciente había  
ocurrido para abrir el paso desde Paria.

*Los peñascos que en cordillera en interminables  
sucesiones asoman sobre las aguas desde la costa  
firme hasta la punta más meridional de la isla de  
Trinidad,*

la tierra deseada por tantos

*las Bocas de los Drágos y la dirección y  
construcción de la serranía de Paria y Trinidad,  
todo hace creer que la tradición indígena era  
cierta y no muy remoto el monstruoso suceso.*

Mi pregunta entonces  
es si hay territorios proféticos  
si en el inicio de los tiempos  
ya estaba escrito  
el horror de ciertos precipicios  
si ya se vislumbraba el dolor  
por los que nunca regresaron

*2 late searches*

*paralyzed*

*without result*

just the rumor of the surge  
the rising tide

*the authorities continue  
without acting and in silence*

the well  
that swallows our pleas

*#WhatHappenedInGüiria?*

~

They said that a terrible and recent event had  
occurred that opened the path from Paria.

*In endless successions in the mountain range,  
the rocks look out over the waters from the  
mainland to the most southern tip of the island  
of Trinidad,*

the land desired by so many

*the Mouths of the Dragons and the direction and  
construction of the mountain range of  
Paria and Trinidad, everything makes us  
believe that the indigenous tradition was true  
and the monstrous event not too far away.*

My question then  
is whether there are prophetic territories  
whether in the beginning of time  
the horror of certain precipices  
was already written  
whether the pain for those  
who never returned  
was already visible

si había una memoria del porvenir  
whether there was a memory of the future

si se escuchaban los llantos de tragedias sin  
testigos  
whether the cries of tragedy were heard  
without witnesses

Mi pregunta es si los navegantes  
que recorren paisajes abisales  
con un grito ahogado en los labios  
experimentan visiones premonitorias  
y supieron desde el principio de los años cuáles  
preguntas hoy nos atormentan  
My question is whether navigators  
who run through abyssal landscapes  
with a gasp on the lips  
experience premonitory visions  
and they knew from the beginning of the years  
the questions that torment us today

Mi pregunta es si al nombrar estos parajes  
marineros y cartógrafos dictaron  
una advertencia  
que decidimos no escuchar  
My question is whether by naming these places  
sailors and cartographers dictated  
a warning we chose not to hear

testamentos

profecías olvidadas

testaments

forgotten prophecies

~

~

Para cruzar a la otra orilla  
hay que esperar a entrada la noche

To cross to the other shore  
you have to wait late at night

Huir entre sombras

Flee into shadows

A estas horas el mar es una mancha oscura

At these hours the sea is a dark stain

Sus fauces nos esperan

Their jaws await us

A veces hay que enfrentar a un monstruo para  
escapar de otros  
que matan lentamente

Sometimes you have to face one monster  
to escape others  
that kill slowly

Eso haces cuando te subes a este bote

That's what you do when you get on this boat

Dicen que para llegar a destino  
hay que recorrer 73 kilómetros

They say that to get to the destination  
you have to travel 73 kilometers

73 kilómetros pueden ser eternos

73 kilometers can be eternal

Cuatro horas sobre madera curtida  
todos apretujados y en silencio  
mientras los motores zumban y el peñero  
salta sobre serpientes rojas

Four hours on seasoned wood  
all crowded and silent  
while the engines hum and the boat  
jumps over red snakes

El otro lado no está lejos

The other side is not far

No está lejos  
casi parece que se podría tocar  
con la punta de los dedos

It is not far  
it almost looks like you could touch it  
with your fingertips

Pero antes hay que atravesar  
la boca que temen hasta los más osados  
la que engulle a los viajeros

But first you have to go through  
the mouth that even the bravest fear  
the one that gobbles up travelers

*Es como estar rodeado por paredes de agua*

*It's like being surrounded by walls of water*

Al fondo se escucha el bramido del dragón  
más antiguo que el tiempo

In the background you can hear the roar of the  
dragon older than time

~

~

*No tiene nombre  
lo que uno está sintiendo  
siete meses después*

*It has no name  
what one is feeling  
seven months later*

No tiene nombre  
Este no saber

It has no name  
This not knowing

*Si comen  
Si se murieron*

*Whether they eat  
Whether they died*

Si duermen en una cama por la noche  
Si tienen pesadillas de naufragio  
en la boca del drago

Whether they sleep in a bed at night  
Whether they have nightmares of shipwrecks  
in the mouth of the dragon

No sabemos nada

We know nothing

Lo innombrable

The unnamable

*Estamos a la deriva  
como se dice*

*We are adrift  
as they say*

No sabemos a dónde nos conducen  
las aguas turbulentas  
hasta dónde podemos sumergirnos  
debajo de estas superficies  
si aquí nadan temibles reptiles  
de pieles oscuras y frías

como el olvido

**“Dormite mi niño”**

Dormite mi niño  
que estás en la cuna  
que no hay mazamorra  
ni leche ninguna.

Dormite mi niño  
que estás en la hamaca  
que no hay mazamorra  
ni leche de vaca.

We don't know where  
the turbulent waters lead us  
how far we can dive  
beneath these surfaces  
whether swimming here are fearsome reptiles  
with skin as dark and cold

as oblivion

**“Dormite mi niño”**

O sleep now, my baby  
You are in the cradle  
We have no more crumbs left  
Nor milk we can ladle.

O sleep now, my baby  
You are in the hammock  
We have no more crumbs left  
We have no more cow's milk.

**Notes on “Resistencia y Resiliencia”**

“Resistencia y Resiliencia” (2018) for chamber ensemble was written under the support of the Rockefeller Foundation, following an Artistic Residence held at the Bellagio Center in Italy, from May 31 to June 14, 2018 and concluded in Caracas, Venezuela, on the 3rd of September, 2018. The work is dedicated to my dear wife Diana Arismendi.

The main motivation for the composition of this work has been the resistance with which the Venezuelan people have had to face the difficult times of social, political and economic crisis that we are currently experiencing and that we have suffered for years, and how resilience, the capacity a person or a group has to recover from adversity to continue projecting the future, how human beings adapt positively to adverse situations, tragedies, traumas, threats or stress, and how overcoming bad moments and traumatic experiences allow us to survive within so much chaos, lamentations and sorrows...

Our wonderful stay in the extraordinary and paradisiacal Bellagio Center of Italy allowed us to concentrate and be inspired by the musical creation, to listen to multiple songs of an immense variety of birds, to perceive daily the resounding bells of the church of this beautiful town of Lombardy, located in the north of Italy, in front of the beautiful lake of Como. This wonderful experience allowed us to write a music that not only tries to transmit moments of anguish, tension and fear, like the ones lived during the protests made by the Venezuelans from April to July of 2017, through bombs, shots, tear gas, shouts, laments and slogans, but at the same time to communicate states of hope and faith in a better country, where peace reigns, with coexistence in frank concord and harmony. That is why it has probably resorted, in addition to the characteristic free atonal language, to melodies that evoke songs of birds, to sounds of toads and crickets singing under the moon of our tropical Caribbean, to tubular bells that remember the calls to mass, such as the Hail Mary (Ave Maria) and the passing of the hours of the church of Bellagio, and even to a textual quotation of our national anthem “Gloria al Bravo Pueblo” that appears dismembered within the musical discourse, among other reiterative and coloristic musical elements that constitute the general structure of the work.

For all those aspects, “Resistance and Resilience” is probably a song of protest, of bitterness and tension, but at the same time, it is a prayer of faith, trust and hope for a better future for our beaten and beloved country, Venezuela.

© Alfredo Rugeles, Caracas, October 23, 2018

**Kola Owolabi, organ recital**

**“The Black Muse: Organ Repertoire by Composers of African Heritage”  
Performed on the Paul Fritts organ, 2017 (IV/70), Basilica of the Sacred Heart  
and Paul Fritts organ, 2004 (II/35), DeBartolo Performing Arts Center,  
University of Notre Dame**

Tocatta on Veni Emmanuel (1996)  
[Edition: *The ECS/AGO African-American Organ Series*.  
Boston: E. C. Schirmer Music Company, 1996. Catalog No. 5122.]

Adolphus Hailstork  
(b. 1941)

Te Deum Laudamus (1982) David Hurd  
 III. Recitative and Hymn: The Humbling (b. 1950)  
 [Edition: Lagny/Marne, France: Musik Fabrik, n.d. Catalog No. 5122.  
 Available as digital download on <https://sheetmusicplus.com>.]

Three Impromptus, Opus 78 (1911) Samuel Coleridge-Taylor  
 Allegro ma non troppo (1875–1912)  
 Molto moderato  
 Allegro molto  
 [Edition: Masters Music Reprint Edition. Boca Raton, FL: Masters Music Publications, 2006.]

Four Spirituals:  
 \*Joshua Fit de Battle Ob Jericho (1955) Fela Sowande  
 (1905–1987)

\*\*Kum Ba Yah (2001) Adolphus Hailstork  
 (b. 1941)

\*Wade in Duh Wadduh, Opus 41, No. 4B (1996) William Farley Smith  
 (1941–1997)

\*\*Oh, Freedom (2001) Adolphus Hailstork

[Edition: \*King of Kings, Volume 2: Organ Music of Black Composers, Past and Present. Edited by James Abbington. GIA Publications, 2009. <https://www.giamusic.com/store/resource/king-of-kings-volume-2-print-g7489>.]

[Edition: \*\*Laudate! Volume 6. Edited by James W. Kosnik. Saint Louis: Concordia Publishing House, 2001.]

#### Notes

Adolphus Hailstork's (b. 1941) prolific output includes solo works for piano, organ and harp, as well as vocal, chamber music and orchestral works. A graduate of Howard University, Manhattan School of Music, and Michigan State University, Hailstork also studied at the American Institute at Fontainebleau with Nadia Boulanger. Hailstork served as Professor of Music and Composer-in-Residence at Norfolk State University in Norfolk, Virginia. His orchestral works have been performed and recorded by the New York Philharmonic, Chicago Symphony, Detroit Symphony, and Baltimore Symphony. His *Toccata on Veni Emmanuel* for organ was published in 1996, as part of the African-American Organ Series, a joint venture of the American Guild of Organists and ECS Publishing. *Kum Ba Yah* and *Oh Freedom* were published as part of a group of six spirituals arranged for organ by Hailstork, in Volume 6 of *Laudate* (Concordia Publishing House, 2001). Hailstork later arranged three of these spirituals for orchestra.

David Hurd (b. 1950) is Organist and Music Director at the Church of St. Mary the Virgin in New York City. Previously, he taught at the General Theological Seminary of the Episcopal Church in New York City from 1976 until 2016. Hurd's setting of the *Te Deum* was commissioned by Larry King, who premiered the piece at Riverside Church in New York City in 1982. This four-movement work lasts almost 40 minutes in duration, and incorporates varied techniques such as toccata, fugal writing, chaconne and a 12-tone row. While all four verses incorporate phrases from the Gregorian chant setting of the *Te Deum*, the third movement, "The humbling," makes greater use of the Christmas chant, "Divinum mysterium" (Of the Father's love begotten). This verse is a reflection on the words, "When thou tookest upon thee to deliver man, thou didst humble thyself to be born of Virgin." This movement begins as an extended, meditative flute solo. The same theme is then repeated as a descant to the two chant melodies (which appear in the alto and tenor registers), harmonized by lush chords on soft strings stops.

Samuel Coleridge-Taylor's (1875–1912) mother was from England and his father was from Sierra Leone. He was one of Charles Villiers Stanford's favorite pupils at the Royal College of Music in London (a distinction he shared with Herbert Howells). Coleridge-Taylor was professor of composition at Trinity College, London and was conductor of the Handel Society of London. He was very influenced by the writings of W. E. B. Du Bois, which fostered his ideas on pan-Africanism. His compositions inspired an African American group of singers to form the Coleridge-Taylor Choral Society in Washington, DC. Coleridge-Taylor visited the United States and conducted this group in 1904 and 1910, performing concerts in Boston, Detroit, New York City, and Norfolk, Connecticut. The *Three Impromptus*, Opus 78, for organ are in the style of romantic character pieces for piano. While the subtly chromatic harmony lends a gentle lyricism to this music, the third movement also features the energetic rhythms of African dance traditions.

Nigerian composer Fela Sowande (1905–1987) received his early musical training as a choirboy at Christ Church Cathedral in Lagos, where he took organ lessons with the choir director, Thomas King Ekundayo Phillips. Later, Sowande was inspired by radio broadcasts of Duke Ellington's music, and he developed skills as a jazz pianist. Sowande moved to London in 1934 to study civil engineering but focused on musical studies at University of London and Trinity College of Music. While in London, he met J. Rosamund Johnson, who introduced Sowande to music by African American composers, including Robert Nathaniel Dett. This led Sowande to arrange several spirituals for organ, including *Joshua Fit De Battle Ob Jericho*. Sowande moved back to Nigeria in 1953, where he became Director of Music for the Nigerian Broadcasting Corporation. He emigrated to the United States permanently in 1968 and held faculty positions at Howard University in Washington, DC, and the University of Pittsburgh.

William Farley Smith (1941–1997) was minister of music at St. Mark's United Methodist Church in New York. He served as a consultant in development of the United Methodist Hymnal, 1989, and arranged many of the spiritual and black gospel hymns in that hymnal. His collection *Songs of Deliverance* (1996) contains organ arrangements of 16 spirituals. While some are very simple preludes, others such as *Wade In Duh Wadduh* are more elaborate, with striking rhythmic features and harmony.

### The Reverón Piano Trio

Simón Gollo, (violin), Horacio Contreras (cello), & Ana María Otamendi (piano)

Trio Romántico (1912) Manuel Ponce (1882–1948)

Allegro enérgico  
Andante Romántico  
Scherzo  
Allegro Moderato

[Edition: [https://imslp.eu/files/imglnks/euimg/1/11/IMSLP595393-PMLP957886-Ponce - Piano Tr%C3%ADo Romántico.pdf](https://imslp.eu/files/imglnks/euimg/1/11/IMSLP595393-PMLP957886-Ponce_-_Piano_Tr%C3%ADo_Rom%C3%A1ntico.pdf)]

La Hamaca (The Hammock) (2021) Ricardo Lorenz (b. 1961)

Trio Op. 35 (1926) Joaquín Turina (1882–1949)  
Prélude et Fugue  
Thème et Variations  
Sonate

[Edition: Salabert]

### Ellen Rowe Octet, concert

#### “Momentum: Portraits of Women in Motion”

Selections from Momentum: Portraits of Women in Motion Ellen Rowe (b. 1958)

“Ain’t I A Woman”  
“R. F. P. (Relentless Forward Progress)”  
“The Soul Keepers”  
“Anthem”  
“The First Lady (No, Not You, Melania)”  
“The Guardians”  
“Game, Set and March”  
“Song of the Meadowlark”  
“The Supremes”

[Unpublished. See <https://ellenrowe.com>]

#### Notes

Each piece on this album is a tribute to women heroes of mine in disciplines ranging from music to social justice, environmental advocacy, sports and politics. While I am frequently asked about musical influences, I rarely get to talk about the many other amazing women who have had a profound influence on me. This *Momentum* album is a celebration of their courage, talent, tenacity and grace.

“Ain’t I A Woman” (I am freely borrowing the title of Sojourner Truth’s 1851 speech) is a hymn to all the unsung heroines of the civil rights movement, including women like Septima Clark, Fannie Lou Hamer, Mary Bethune Cook, Daisy Bates and Rev. Dr. Pauli Murray, to name just a few. Their fierce advocacy for the rights of the oppressed deserves much wider recognition! I was embarrassed to realize how little I knew of them and am a better person for having done research on them in the composition of this piece.

“R. F. P. (Relentless Forward Progress)” is written in honor of the great distance runners Joan Benoit Samuelson (winner of the first Olympic Women’s Marathon in 1980), Meghan “The Queen” Canfield Laws, a superb ultra-distance trail runner who in her mid-50s is still winning races, and Gunhild Swanson, an ultra-runner who at the age of 70 finished under the 30-hour cut-off at the Western States 100-mile Trail Race. Running is a huge part of my life and these women are my inspirations and in Meghan’s case, my online coach.

“The Soul Keepers” pays tribute to the late great pianist and composer Geri Allen, my friend and colleague at University of Michigan for many years, and the woman that she considered a major influence and inspiration, the brilliant Mary Lou Williams. I attempted to combine Mary Lou’s boogie-woogie style with some of Geri’s angular harmonies. Geri was also a leader in the movement to support and encourage more young women to play jazz.

When I was in my teens I was drawn to folk-rock music, in addition to classical and jazz. Carole King and Joni Mitchell were extremely important to me for their piano playing, melodic and harmonic sophistication and the power of their lyrics. “Anthem” is dedicated to them, and allowed me to include the wonderful clarinetist Janelle Reichman on the album.

“The First Lady (No, Not You Melania)” was written immediately after Donald Trump’s inauguration in 2017. Michelle Obama was, and is, the epitome of class and grace and a very powerful role model for young women everywhere.

One of the first groups I was a part of in elementary school was called PYE, which stood for Protect Your Environment. The adviser was a wonderful science teacher of mine named Deborah Hill and she, in addition to my mother, created a fierce need in me to appreciate the outdoors and protect all the flora and fauna therein. Jane Goodall and Dian Fossey have been two of the staunchest protectors of animal rights and their environments ever. Dian Fossey gave her life trying to save the lives of endangered mountain gorillas in Rwanda. “The Guardians” is my heartfelt tribute to them.

Tennis played a large role in my life in junior high and high school and one of my most cherished memories is the night that Billie Jean King beat Bobby Riggs. I took my father’s old cornet and snuck over to my neighbor’s house to serenade the budding young male chauvinist there with a bad but heartfelt rendition of “Taps.” Both Billie Jean and Martina fought endlessly for equal pay for women tennis players and led the way for future gay and lesbian athletes. Martina also championed weight training and nutrition for female athletes, areas that had mostly been the province of male athletes to that point. “Game, Set and Match” is dedicated to them and I also celebrated the language of some of my favorite funk/fusion horn bands of that era.

The last tune on the album, “Song of the Meadowlark” was written at Ucross, a beautiful artists’ colony in northeastern Wyoming. My cabin opened out onto a stunning high plains vista complete with creeks, tall grasses and lots of attendant birds. My mother was an avid birder and encouraged me to listen for bird calls as we hiked in the white mountains of New England. The song of the western meadowlark was ubiquitous in that part of Wyoming and as a gift to the Ucross Foundation, I wove it into a jazz waltz.

**Pamela Ruiter-Feenstra, carillon concert**  
**Collaborative Investigative Composing (CIC): Stories of Social Injustices & Agency**

**An Artistic Response to the Pandemic**

Healing Bells (2020) Jet Schouten (b. 1980) & Pamela Ruiter-Feenstra (b. 1961)

**Venezuela’s Totalitarian Government & Humanitarian Crises**

Landscapes of Crisis in Venezuela (2021) Marielba Núñez (b. 1967) & Pamela Ruiter-Feenstra  
 Llanto de Tepuyes (Tepuyes’ Tears)

**Gender Violence**

Indolencia de Género (Gender Indolence) (2021) Ana Avila (b. 1974) & Pamela Ruiter-Feenstra  
 Agencia Creciente (Agency Crescendo)  
 Metro Asfixia (Metro Asphyxiation)

**The Aftermath of Gun Violence**

Nurturing Healing Love Tracie Mauriello (b. 1971) & Pamela Ruiter-Feenstra  
 Rubber ducks & toy soldiers–Bullied; Tragedy strikes like lightning bolts–  
 Grieving–Looking upward to the clouds

[Editions: <http://pamelaruiterfeenstra.com/compositions>]

**The Personal Life of Florence B. Price**

Lavender Rainbow Karen Walwyn (b. 1962)  
*World Premiere*  
*Commissioned by Pamela Ruiter-Feenstra for the D&B conference*

[Edition: <http://karenwalwyn.com>]

**Notes**

At Collaborative Investigative Composing (CIC), award-winning journalists, film-makers, and composers collaborate to tell underreported stories of social injustices via music and film. Our current projects include inequities Mexican immigrants experience, humanitarian crises in Venezuela, democracy dismantled in Belarus, grave misogyny in Mexico, the aftermath of gun violence in the U.S., and community-building artistic responses to the pandemic.

We use journalistic sound practices to debunk misinformation; counter censorship; lift up silenced voices; and reveal the agency, resilience and gifts of people who have been marginalized. We tell the stories through community-engaging live music performances and short documentary films. Through our innovative cross-disciplinary and anti-racist collaboration, we call for public awareness and action.

Dutch journalist and U-M Knight Wallace Fellow Jet Schouten and I (Pamela Ruiter-Feenstra) co-composed “Healing Bells” in 2020 to respond artistically to the COVID-19 virus and to stand up to social viruses including anti-Asian attacks, racism, homophobia, and misogyny. At the time of the Black Plague, bells were considered to have healing properties. In “Healing Bells,” the carillonist moves her hands in a circular “viral spiral” motion mirroring the shape of the virus. The dissonant viral motive alternates with a Ukrainian lament (“Plyve Kacha”) arranged for carillon. Eventually the music of the lament weakens the viral theme, in solidarity with scientists and healthcare workers, and as a metaphor of the power of the arts to build connections and break down barriers. Carillonists world-wide collaborated in the global (six-continent) premiere of “Healing Bells” on May 21, 2020, the UNESCO World Day for Cultural Diversity, Dialogue, and Development. To view some videos from the global premiere, see:

- <https://www.facebook.com/PeaceCarillons/videos>
- <https://youtu.be/1rkcQHODM3Y>
- <https://youtu.be/IJr67PZ-rXo>

“Llanto de Tepuyes” (Tepuyes’ Tears) opens with vast waterfalls glissandoing down shelves of rock formations in Venezuela’s National Park in Canaima. Once a pristine ecosystem teeming with rare species and home to the indigenous Pemón people, Canaima is now devastated by government-opportunist gold-mining. Pemón are displaced, pure waters are contaminated, and a unique habitat is destroyed. The wondrous flat-topped Tepuyes Mountains weep as they overlook the once-protected Canaima region, a UNESCO heritage site. *Short documentary:* <https://youtu.be/0y4if7653kg>.



Funding has been made possible by The Puffin Foundation, Ltd.

“Caminantes” depicts thousands of migrants who have no choice but to flee Venezuela’s humanitarian crises on foot. Food is scarce, the healthcare system is collapsing, unemployment and inflation continue to skyrocket, and the average monthly income is four dollars. The Caminantes, or Walkers, face a dangerous journey due to extreme weather conditions and border violence between Venezuela and Colombia, and beyond. *Short documentary:* <https://youtu.be/QxdEZmbpHvM>. Funding for the documentary has been made possible by the Puffin Foundation, Ltd. [“Caminantes” is featured in the presentation and livestream, not the concert.]

“Indolencia de género” (“Gender indolence”) in Mexico features stories of gender violence that resonate worldwide. In “Agencia Creciente” (“Agency Crescendo”), Ana Avila tells her story of domestic abuse, and the growing agency she felt from obtaining a restraining order to feeling physically safe until emotional freedom and healing came. Ana continued to cultivate this agency as she worked with battered women at GIRÉ, a human rights feminist organization in Mexico City.

In the crowded Mexico City metro, women are routinely sexually assaulted and harassed. The music of “Metro Asfixia” (“Metro Asphyxiation”) paints the sounds of moving subway cars, women saying ¡ALTO! (STOP!), and screeching brakes. Ana Avila and some friends stood up to gender violence by dressing in shapeless black robes and walking around with orange placards that read, “El Metro es público. ¿Mi cuerpo? ¡NO!” (“The metro is public. My body? NO!”) and “¿Me tengo que vestir así para que me respetes?” (“Do I have to dress like this for you to respect

me?”). In the music, their two mantras are set syllabically in organum and in counterpoint. After the public demonstration, city officials mandated that men and women ride in separate trains, a solution that neither held men accountable nor required a change in their misogynistic behavior.

“Nurturing Healing Love” are the three words Scarlett Lewis discovered written on the kitchen chalkboard. Her vibrant six-year-old son Jesse, who loved rubber ducks and toy soldiers, wrote those words before he was murdered in the Sandy Hook Elementary School massacre in Newtown, CT on December 14, 2012. Tracie Mauriello arrived in Newtown that day in the immediate aftermath of the shooting. Not forgetting Sandy Hook after the breaking news, Mauriello returned a year later to find out how families were doing in Newtown, just 16 miles from her hometown. In the story of a town’s resilience,\* Mauriello reveals the loss, love and resilience of Scarlett Lewis. Inspired by Jesse’s chalkboard message, Scarlett founded the Choose Love movement for schoolteachers and students to get at the roots of bullying and isolation that often plague gun violence perpetrators. With Choose Love, teachers and students learn to express and manage their emotions, handle adversity, feel connected, and have healthy relationships.

Notes by CIC

“Lavender Rainbow” tells a story of triumph, devastation, and the rebirth of the life of Florence Price. Born in Little Rock, Arkansas on April 9, 1887, Price won first prize in the Wanamaker Competition with her Symphony in E Minor, becoming the first woman composer of African descent to have a work performed by a major symphony orchestra. At home, Florence’s parents initially were flourishing economically. Her father was a dentist who had white clients and her mother was a music teacher.

At age 14, Florence graduated as high school valedictorian. She was accepted into the New England Conservatory, where her mother insisted Florence hide her heritage and disguise herself as Latina to help her have a safer and more secure life. Compositionally, Dvořák was a huge influence on her, and he encouraged bringing in all heritage into her composing. She began to utilize the spiritual in her writings as well as characteristics from the cakewalk, a dance step danced by slaves on the plantation grounds, and other features from the African American musical traditions.

Upon her return to Arkansas, things at home began to change when the Jim Crow laws began to permeate black life in a very difficult and devastating manner economically, culturally, and financially. Her family wealth diminished. Her father died penniless as he lost the bulk of his dental practice. Most of his patients were white patients and he was unable to keep them during the Jim Crow laws. Florence’s mother decided to return to her home state and left Florence in Arkansas. It is assumed that her mother escaped into a life where she did not reveal her African heritage, as did her brother.

Florence briefly moved to Atlanta to teach, returning to Little Rock when she and her husband married. After the John Carter lynching in 1926, which left the body of John Carter tragically hanging in front of her husband’s law office, they moved to Chicago. The couple had two daughters and eventually the parents divorced. Florence continued writing, teaching piano,

\* Tracie Mauriello, “Newtown, One Year Later,” Pittsburgh Post-Gazette, December 7, 2013. <https://newsinteractive.post-gazette.com/longform/stories/sandyhook/>.

playing organ for silent movies, and advocating for the performances of her works up to the day of her death. Upon her death on June 3, 1953, although Florence’s music continued to receive performances, her music was presumed to be lost for over 30 years. In 2006, the majority of her music was found in her abandoned home. The music was transferred to the Special Collections at the University of Arkansas in Fayetteville, AK.

Price’s music is now published by Schirmer Publications.

Notes by Karen Walwyn. To read more on Florence Price, please visit <https://florenceprice.com>.

**Joel Schoenhals, piano lecture-recital**  
**“Sandpaintings: A Newly Commissioned Piano Work by Navajo Composer**  
**Connor Chee”**

Sandpaintings for Piano

- Sandpainting for Piano No. 1 (White Shell)
- Sandpainting for Piano No. 2 (Eastern Clouds)
- Sandpainting for Piano No. 3 (Eastern Lightning)
- Sandpainting for Piano No. 4 (Eastern Mountain)
- Sandpainting for Piano No. 5 (Turquoise)
- Sandpainting for Piano No. 6 (Southern Clouds)
- Sandpainting for Piano No. 7 (Southern Lightning)
- Sandpainting for Piano No. 8 (Southern Mountain)
- Sandpainting for Piano No. 9 (Abalone)
- Sandpainting for Piano No. 10 (Western Clouds)
- Sandpainting for Piano No. 11 (Western Lightning)
- Sandpainting for Piano No. 12 (Western Mountain)
- Sandpainting for Piano No. 13 (Jet)
- Sandpainting for Piano No. 14 (Northern Clouds)
- Sandpainting for Piano No. 15 (Northern Lightning)
- Sandpainting for Piano No. 16 (Northern Mountain)

Connor Chee  
(b. 1987)

[Edition: [www.connorchee.com](http://www.connorchee.com)]

**Notes**

When composing the music for my album *Scenes from Dinéyah*, I knew that I wanted to have a visual aspect to the album through a series of music videos. Along the same lines of that visual inspiration, I decided to refer to some traditional Diné visual art for this commission: sandpaintings. Sandpaintings are created by carefully sprinkling different colored sand to create paintings. Traditionally, they serve a curative purpose, and are used in a variety of ceremonies. Unlike the Diné sandpaintings one might see displayed for aesthetic and artistic purposes, the healing sandpaintings contain sacred elements, and they exist only during the ceremony. I feel a strong

parallel with music here, in that they only exist while the ritual is performed. While there are sacred sandpaintings that should not be used or created outside of ceremony, I took inspiration from several common elements in sandpaintings: sacred stones, clouds, lightning, and the sacred mountains.

The number four is sacred to the Diné, and this is often related to the four directions. In that sense, many sandpaintings will depict elements four times—once in each direction. In the traditional dwelling (known as a hogan), the door always faces East to greet the rising sun. When entering, you must always move clockwise around the center of this circular dwelling. Some sandpaintings share this format, having a circle with an opening towards the East, and the sandpaintings within shown in each of the four directions. For this piece, I began by writing the four pieces based on the Eastern direction, and developed these pieces as the cycle moves clockwise through all four directions.

The theme for each piece is carefully related to its counterparts in each direction. Just as a sandpainting might depict a mountain in each direction that rotates as it is drawn, these musical pieces have the same theme that “rotates” through a series of inversions and permutations. The final pieces, representing the North, are the final form of each theme. In this sense, once the music has been played to completion from East to North, each theme has found balance in its true form—just as traditional sandpaintings serve to bring balance to life.

It was a great honor to work with Joel Schoenhals on these pieces. He has delved deep into learning about the Diné culture as he has learned this music, and I am grateful he brings such respect, authenticity, and immense talent to these pieces.

Notes by Connor Chee

#### **Saraswathi Shukla, paper**

##### **“The Harpsichordist in 2021: Systemic Challenges to Inclusion and Diversity”**

For decades, musicologists have sought to address early music’s diversity problems by expanding the canon to include composers like Strozzi and Jacquet de La Guerre and introducing audiences to singers and instrumentalists of the past, but the demographic of musicians has not evolved in parallel. Women and minorities struggle to survive discriminatory programming policies and a punishing pay gap, and they disproportionately bear the burden of expanding the canon, even as early music has rejoined the mainstream classical music industry and benefited from its globalization. Numerous initiatives currently encourage women and minorities to participate in ensembles and orchestras—even if they cannot necessarily keep them in the industry—but the profile of solo keyboardists, particularly harpsichordists, has largely remained the same.

Antidiscrimination legislation can address a lack of diversity, but the core prejudices at the heart of an industry are often magnified at its highest levels. Soloists are the leaders of early music, bear the greatest individual responsibility on stage, and earn the highest wages among instrumentalists. My preliminary statistics reveal that about 20% of ensembles programmed in the U.S. and Europe are directed by women and only 10–20% of harpsichord recitals are given by women (for comparison, the International Monetary Fund estimated that only 18% of firms

worldwide were led by women in 2020). Moreover, of the harpsichordists who are programmed in the U.S., the ones most consistently reinvented are based in Europe, where artists benefit from more consistent social support and an early music community that is fully integrated into government-run cultural initiatives. Despite the attempts of American organizers and institutions to seek diversity, successful soloists in America are most often vetted and approved first by European cultural institutions, whose priorities can be at cross purposes with the ideological values of their American counterparts. This paper draws on my own statistics and studies to unpack some of the systemic challenges early music faces in promoting gender and racial diversity among soloists in a globalized early music market.

#### **Sarah Simko, organ lecture-recital** **“Living Voices: Organist-Composers”**

*Exodus: Suite for Organ*

Sharon J. Willis

I. Chronicles: Passacaglia

(b. 1949)

[Edition: Wayne Leupold]

Three Taiwanese Folksongs

Chelsea Chen

II. The Cradle Song

(b. 1983)

[Edition: Wayne Leupold]

Tocatta and Fugue

Emma Lou Diemer

[Edition: Zimbel Press]

(b. 1927)

#### **Notes**

The organ can be a challenging instrument for which to compose, particularly without an in-depth study of the mechanics of the instrument. This lecture-recital looks at a selection of works from living women composers who also perform as organists. The lecture introduces the composers, their organ works, and offers suggestions for approaching contemporary repertoire.

#### **Tilman Skowronek & Hester Bell Jordan, paper**

##### **“A Woman in the Workshop: Conflicting Tales of Nannette Streicher”**

“Nannette Streicher has been marginalized by history,” writes Patricia Morrisroe in the *New York Times*, adding, “many Beethoven scholars, perhaps finding it inconceivable that an 18th-century woman could build a piano, have turned Andreas into the manufacturer and Nannette into his shadowy helpmate.”\* Is this a dated viewpoint? Have modern researchers not been able to restore Streicher to her rightful place?

\* Patricia Morrisroe, “The Woman Who Built Beethoven’s Piano,” *The New York Times*, November 6, 2020. [www.nytimes.com/2020/11/06/arts/music/beethoven-piano\\_amp.html](https://www.nytimes.com/2020/11/06/arts/music/beethoven-piano_amp.html).

The answer would be yes, if our concern about her marginalization was not a real one, dating back to Streicher’s own time. By Streicher herself, only letters have come down to us, and for her public image we must rely on texts authored by others. And although Streicher received acknowledgment and praise during her lifetime, some sources also offer confusing statements about her visibility. Facts are filtered and meaning adjusted according to the writer’s outlook, projections and prejudices and the reader’s presumed interests. My question, accordingly, is not *what* such documents seek to tell us about Streicher’s achievements but *how* they go about telling—or not telling—it.

But will the outcome not just be re-confirmation of what we already know: that Streicher lived in a male-dominated society, populated by some unsympathetic actors? In the larger framework of women’s marginalization by history, this may be true. But a look at recent publications about Streicher suggests that in our corner of the field, this kind of work nevertheless still needs to be completed. Inconsistencies in the sources still often slip past only half-acknowledged and the selective survival of documents that emphasize Streicher’s role in the workshop remains largely unaddressed. The gap between what the documents say and what one could call her “everyday visibility” towards customers still only receives passing attention. At the very least, I hope to refine my own previous pronouncements about who did what when in the Streicher workshop.

**University of Michigan Carillon Students of Tiffany Ng in Recital  
“Broadening the Carillon Repertoire”  
Charles Baird Carillon**

**Christine El-Hage, Courtney Greifenberger, Jessie Houghton, Kevin Huang, Michelle Lam,  
Zoe (Kai Wai) Lei, Jackson Merrill, Michael Ngan, Oscar Nollette-Patulski, Xiaoying Pu,  
Christina Toeller, & Jacob Wang**

**Selections from *The Navajo Piano* (2014) by Connor Chee,  
arranged by the composer**

Navajo Prelude No. 1	Connor Chee (b. 1987)
	Jacob Wang Undergraduate major in Piano Performance
Navajo Prelude No. 2	Zoe (Kai Wai) Lei Doctoral student in Organ: Sacred Music
Navajo Prelude No. 3 Navajo Vocabale No. 8	Christine El-Hage Doctoral student in Organ: Sacred Music

[Edition: [www.connorchee.com](http://www.connorchee.com)]

**From *Global Rings*, ed. Pamela Ruiter-Feenstra**

Go Down, Moses / Sometimes I Feel Like A Motherless Child (2020)	African American Spirituals arr. Pamela Ruiter-Feenstra
	Courtney Greifenberger Undergraduate major in Computer Science
Alishan De Gu Niang	Taiwanese folk song arr. Deanna Shih
	Kevin Huang Master’s student in Bioinformatics

[Edition: <http://pamelaruiterveenstra.com/global-rings>]

**Trailblazing Twentieth-Century Women Composers**

Allegretto	Florence Price (1887–1953) arr. Tiffany Ng
[Edition: <i>Short Organ Works by Florence Price</i> (2019) American Carillon Music Editions]	
	Zoe (Kai Wai) Lei Doctoral student in Organ: Sacred Music
Jerusalem, from <i>Triptiek</i> (1951)	Johanna Bordewijk-Roepman (1892–1971)
[Edition: Donemus (1959)]	
Meidansje (1920)	Catharina Van Rennes (1858–1940)
	Michelle Lam Doctoral student in Economics

**Selections from *Music by Black Composers* (forthcoming), ed. Tiffany Ng  
Courtesy of the Music by Black Composers Project of the  
Rachel Barton Pine Foundation**

Just So In The North (1767)	Ignatius Sancho (1729–1780) arr. Jason Moy and Tiffany Ng
	Oscar Nollette-Patulski Undergraduate dual major in Music and Creative Writing & Literature
Had I Never Known Thee (1858)	Thomas J. Martin arr. Rachel Barton Pine and Tiffany Ng

La Despidida (The Farewell) Filipe Gutiérrez (y) Espinosa (1825–1899)  
arr. Rachel Barton Pine and Tiffany Ng  
Xiaoying Pu  
Doctoral student in Computer Science & Engineering

The Boy with the Axles in His Hands (1866) Thomas Greene “Blind Tom” Wiggins  
(1849–1908)  
arr. Rachel Barton Pine and Tiffany Ng  
Christina Toeller  
Undergraduate dual major in Biopsychology and Music

Mele Sue (1986) Kenneth Kafui (b. 1951)  
arr. Rachel Barton Pine and Tiffany Ng  
Michael Ngan  
Undergraduate dual major in Architecture and Music

Balada (1884) Francisca “Chiquinha” Gonzaga (1847–1935)  
arr. Rachel Barton Pine and Tiffany Ng  
Jessie Houghton  
Undergraduate major in Computer Science

La Puertorriqueña: Reverie (1896) Sister Marie Seraphine Gotay (1865–1932)  
arr. Rachel Barton Pine and Tiffany Ng  
Jackson Merrill  
Master’s student in Organ Performance

#### Notes

Today’s performances mark the premiere of Connor Chee’s new carillon arrangements of selections from his landmark book *The Navajo Piano* (2014).

Johanna Bordewijk-Roepman was a self-taught Dutch composer who wrote for formats from solo instruments to orchestra. She and her husband Ferdinand Bordewijk were part of an artists’ movement that resisted Nazi collaboration.

The short, lively dance “Meidansje” (1920) by Dutch composer Catharina Van Rennes was the first carillon composition by a woman ever published.

Please visit the following *Music By Black Composers* page for composer biographies:  
<https://tinyurl.com/2p978znh>.

#### University of Michigan Organ Department Student Recital Christine El-Hage, Cecilia Kowara, Zoe (Kai Wai) Lei, Jackson Merrill, Abraham Wallace, & Mi Zhou

Variations on “Great Are Thy Mercies” Erma Lee Wai Shan  
(Hymn Tune: “Song of Hoe,” traditional Chinese folk tune) (b. 1980)  
[Edition: ESLWS on Sheet Music Plus Press, 2017]  
Zoe (Kai Wai) Lei  
Doctoral student in Organ: Sacred Music

Retrospection (An Elf on a Moonbeam) Florence Beatrice Price  
[Edition: *Music of Florence Beatrice Price*, Volume 2, ClarNan Editions, 1995] (1887–1953)  
Christine El-Hage  
Doctoral student in Organ: Sacred Music

When the Children Cry... Wei Gu  
*World premiere* [Unpublished] (b. 1991)  
Mi Zhou  
Doctoral student in Organ Performance

Arietta Thomas H. Kerr  
[Edition: *African-American Organ Music Anthology*,  
Volume 1, ed. Mickey Thomas Terry, MorningStar Music Publishers, 2000] (1915–1988)  
Jackson Merrill  
Master’s student in Organ Performance

Prelude on I Am Thine, O Lord Monte Thomas  
[Edition: *King of Kings*, Volume 3, ed. James Abbington, GIA Publications, 2017]  
Cecilia Kowara  
Undergraduate dual major in Organ Performance & Sacred Music and Voice

Two Studies on Chant Melodies Adolphus Hailstork  
Pange Lingua (b. 1941)  
Divinum Mysterium  
[Edition: Theodore Presser Co., 2016]  
Abraham Wallace  
Doctoral student in Organ: Sacred Music

**University of Michigan Piano Department Student Recital**  
**Katherine Benson, Alissa Freeman, Forrest Howell, Khanh Nhi Luong,**  
**Catherine Moore, Ceren Su Sahin, & Allison Shinnick**

Nocturne in B major, Op. 165	Cécile Chaminade (1857–1944)
Allison Shinnick (DMA student)	
Bunches of Flowers of Vietnam (2009) No. 4, “Buom hoa” (Butterfly and Flower) No. 5, “Trong Com” (Drums)	Dang Huu Phuc (b. 1953)
[Edition: Vietnam Composers Association: <a href="https://hoinhacsi.vn/khi-nhac/chum-hoa-viet">https://hoinhacsi.vn/khi-nhac/chum-hoa-viet</a> ]	
Khanh Nhi Luong (DMA student)	
10 Turkish Folk Songs (selections) Horon Halay	Cemal Reşit Rey (1904–1985)
[Edition: Music Education Publication, or Müzik Eğitimi Yayınları]	
Ceren Su Şahin (DMA student)	
Barcarolle in E-flat, Op. 71 [Edition: Eugène Demets]	Mel Bonis (1858–1937)
Forrest Howell (DMA student)	
Eight Bible Vignettes No. 4, Barcarolle of Tears	Nathaniel Dett (1882–1943)
Catherine Moore (BM student, Music Education)	
Four Sketches, Op. 15 No. 3, Dreaming No. 4, Fireflies	Amy Marcy Cheney Beach (1867–1944)
Katherine Benson (DMA student)	
Un bal en rêve, Op. 26 [Edition: Paris: Heugel]	Teresa Carreño (1853–1917)
Alissa Freeman (DMA student)	

**Karen Walwyn, piano performance**

Florence B. Price, born in Arkansas in 1887, graduated from high school at the age of 14. She immediately pursued her formal music education in Boston where she enrolled in the New England Conservatory of Music. She was the first to graduate with both a degree in Piano Performance and in Organ Performance.

After graduating in 1906, she returned to Arkansas and held several teaching positions until 1927. After much racial distress and one very famous lynching of John Carter, she and her family migrated north to Chicago, Illinois and went on to win first prize in the Wanamaker National Composition Competition. This led to the first performance in history of a symphonic work by a female African American composer within the walls of a national symphony orchestra.

Price wrote over 400 works for piano, symphony orchestra, voice, and organ, along with many solo and ensemble works, at least half of which were discovered in 2009 by Darrell and Vicki Gadwood. Her *Concerto in One Movement* was recorded by Dr. Karen Walwyn with the New Black Music Repertory Ensemble (Albany Records) as the premiere recording.

In the Land O’ Cotton Suite	Florence Price
I. At the Cotton Gin	(1887–1953)
II. Dreaming	
III. Song Without Words	
IV. Dance	

[Edition: Florence Beatrice Price, *Three Suites for Piano*, ed. Barbara Garvey Jackson. Fayetteville, AR: ClarNan Editions, A Division of Classical Vocal Reprints. <https://www.classicalvocalrep.com/products/Three-Suites-for-Piano-384533.html>]

Child Asleep	
[Edition: Florence Price, <i>Child Asleep</i> , ed. John Michael Cooper. G. Schirmer Inc. <a href="https://www.wisemusicclassical.com/work/61126/Child-Asleep--Florence-Price/">https://www.wisemusicclassical.com/work/61126/Child-Asleep--Florence-Price/</a> ]	

Arkansas Jitter	
[Edition: Florence Price, <i>Arkansas Jitter</i> , ed. Barbara Jackson. ClarNan Editions, A Division of Classical Vocal Reprints.]	

Sonata in E minor	
I. Andante; Allegro	
II. Andante	
III. Scherzo-Allegro	
[Edition: Florence Price, <i>Sonata in E-Minor</i> . G. Schirmer, 1997. <a href="https://www.classicalvocalrep.com/products/Sonata-in-E-minor-Piano-Solo-312548.html">https://www.classicalvocalrep.com/products/Sonata-in-E-minor-Piano-Solo-312548.html</a> .]	

A Journey from Afar; from <i>Mother Emanuel: Charleston</i>	Karen Walwyn
[Edition: <a href="https://www.karenwalwyn.com">https://www.karenwalwyn.com</a> ]	

## Notes

### **Suite: *In the Land O' Cotton: I. At the Cotton Gin***

This suite begins with an Allegro movement, in 2/4 meter, and in A-flat major. The meter and tempo both signal a quick dance movement. Harmonically, Price writes the outer sections (the form is ABA' Coda) in A-flat major. What historically gives her music a nostalgic, even slightly somber character, is her ability to use harmonically ambiguous relationships over pedal points. As an example, the opening two measure introduction clearly implies A-flat major with the open fifths on A-flat and E-flat. The right hand, however, provides a little dissonance, with the C (the third of A-flat major), and the F.

The opening section of the work consists of a bar-form (mm. 1–16), where the melodic material has several key motives. First, the repeated quarter notes, the leap of a minor third (E-flat to C in the beginning), and the eighth-triplet sixteenth rhythmic motive. This last motive gives the melody its improvisatory vocal sound, almost as though the tune is being whistled offering an implied narrative scheme of the title of the suite and this particular piece.

Interestingly, the B section uses rising minor third motives in its melodic material. Price's melody in this section also employs sixteenth notes, which give the music a vocal and quasi-improvisatory character as well. Not unlike the A section, Price uses bar form to create phrase relationships in this part.

The transition back to A' is carefully constructed like the opening. The coda uses a descending series of fourths/fifths to travel down the register of the piano. Ultimately, the coda borrows from both the A and B sections (which we have seen are thematically and motivically unified) to round off the final measures of the work. Price's opening dance in this suite reflects her stylistic characteristics of rhythmic motives, half-step motives, minor thirds, large scale harmonic structure, and enharmonic reinterpretations of notes to make smooth but unrelated chromatic shifts.

### ***In the Land O' Cotton: II. Dreaming***

Remarkably, this piece, in E-flat major (V of A-flat), has the same opening harmonic ambiguity as does "At the Cotton Gin." The left hand establishes E-flat major on beats two and four (the piece is in 4/4). But a punctuated, strong-beat eighth rest on beats one and three, along with a C-minor triad on the off-beat eighth note, creates an add6 harmonic palette. Another similarity has to do with the melodic repeated notes, the rising and falling minor third (G-B-flat-G), and the opening bar form in m. 7. In other words, Price literally uses the same compositional palette for "Dreaming," but with a very different expressive result. As the name of the movement implies, this lovely song transports one's imagination. The real dreaming aspect of this music comes from Price's lovely melodic chromaticism, heard in falling half-steps throughout the work, as well as her innovative use of registers to create an appropriate sound context.

### ***In the Land O' Cotton: III. Song Without Words***

Again, right away, Price taps into melodic motives from previous movements in this suite. Repeated notes followed by a falling stepwise third in the key of F major occur literally in the first two measures. Considering her structural key scheme, A-flat, E-flat, and now F major, Price has

moved to the vi overall harmonic area for this movement. Interestingly, the vi area, and FM specifically, has a particular association. One should remember that Beethoven's Pastoral Symphony No. 6 is in F Major, so this key choice is extremely appropriate.

Her chosen texture here, unlike many of Felix Mendelssohn's *Songs Without Words*, which this work definitely alludes to in its title, is hymn-like, and prayer-like. Set in phrases that are clearly defined, and normally four measures long, the work behaves almost like a Bach chorale, where one could imagine fermatas at the end of each "verse" were there words in the music. Set in an ABA' Coda form, the coda also includes some imitation in lower voices (à la Bach and Mendelssohn), and ends with a low left-hand F, not unlike one would imagine a spiritual ending.

### ***In the Land O' Cotton: IV. Dance***

In this E-major movement (which is a half-step away from the previous movement's F major, and also the key of the middle section of the first movement!), Price again creates a lively dance using cyclic motives from previous movements. In 2/4 meter, the off-beat left hand chords punctuate a fiddle-like tune in the right hand. This tune incorporates motives such as the minor third and repeated notes.

The initial A section has an internal form of aba' while the large middle B section is quite interesting: it is a quasi-transposition of A into A-flat major, but each phrase is slightly modified melodically, more chromatic harmonically, and the transition back to the A' section is expectedly chromatic and unstable. Moving to A-flat of course is the *opposite* harmonic gesture from the first movement, making this a formal palindrome of sorts. What is more ingenious is how Price, not unlike say Beethoven's compositional process, creates so much expressively varied music with so little motivic material.

Given Price's cultural background, what makes this dance so energetic and vibrant is the rhythmic material of the melody. The syncopated sixteenth-dotted eighth note is used in ragtime traditions quite a bit, and here, it has the same jovial expressive energy. The entire suite closes with a coda, marked Presto, that cascades down the piano five octaves. This massive registral space helps to close off the movement, and the entire suite, with a rousing finish!

Dr. Lia Abbott, Author  
Dr. Barbara Jackson, Editor

### **Child Asleep**

A lovely character piece written for her own daughter, *Child Asleep* from the outset resonates the peace, warmth, and love that the title invites. A completely intimate portrait of a sleeping soul, Price invites us into her musical depiction by writing "Tendrement" for the performer. Concerning her musical materials, Price chooses F major, a 3/4 waltz time signature, and piano/pianissimo opening dynamics.

The opening phrase is constructed with simple melodic materials, and somewhat ambiguous harmonic materials, creating an impressionistic backdrop for this beautiful work. Not unlike many of her more advanced works, Price's melodic ideas are often completely inseparable from other musical elements such as harmony, texture, rhythm, etc. This is the case here. The right

hand uses two opening chords on eighth notes: G minor and A minor, while the left hand begins with a C octave and an A-minor chord. On the last two beats of measure one, the right hand has four rising melodic eighths—CDEA. For a piece “in” F major, there is not a single F to be heard. The C is the dominant of F, which makes sense, but again, the A-minor chords imply either an add6 or a first inversion A-minor harmony. Either way, this creates a dreamy atmosphere with apparent falling series of melodic eighth notes, like a subtle rocking or breathing motion.

The B section is more chromatic and slightly more animated and intense than the A section.

There is a small coda, marked pp, that borrows motives from the opening phrases. Rising and falling thirds make one think “Go to sleep” in their rhythmic and melodic construct. Or, possibly, the parent is singing softly, “I love you.” A hymn-like final chord, spanning over three octaves and marked pp finishes this touching tribute to her daughter.

Dr. Lia Abbott, Author  
Dr. Barbara Jackson, Editor

### Arkansas Jitter

A wonderfully evocative work, this dance is set in 2/4 meter in the key of C major. Written in an ABA’ Coda form, the opening A material utilizes cakewalk rhythms (even rhythmic accompaniment with syncopated melody) as well as juba-influenced material (syncopated accompanimental patterns). These two musical concepts eventually merged to help create ragtime. Not unlike some of her other music, the melody is often very much embedded into the accompaniment. For instance, in the opening measures, the rising arpeggiated motive is at once accompanimental and melodic. You cannot “take out” the melody and find the accompaniment, or vice versa.

Another interesting aspect of this piece is her harmonic chromaticism, usually presented with half-steps. The half-step, as we have seen, is a key part of Price’s compositional style, and this piece is no exception.

The contrasting B section is in the relative A minor, and has a separate melody and accompaniment texture with exciting chromatic passages ultimately leading to its climatic end with the syncopated nature of rhythmic material characteristic of Price’s vibrant voice.

Dr. Lia Abbott, Author  
Dr. Barbara Jackson, Editor

### Sonata in E Minor

#### Overarching Contexts to Explain the Sonata’s Unique Passages

To understand some of Price’s sonata form processes, a brief understanding of her one movement piano concerto and her symphonic compositions will illustrate some of these procedures. Written a year after the sonata and the E-minor Symphony, the three works share similarities in large gestures and textures. According to Rae Linda Brown, the concerto is organized in three sections—with an overarching Romantic spirit. The first has a spiritual-like theme, while the second section is in a call and response form, “of many African-American folk melodies,” and the

third section is in a modified rondo, “based on the rhythm of antebellum folk dances.”\* She also points out that the introduction of the concerto “begins with thematic fragments of the primary theme,” not unlike the opening Andante of the sonata.\*\* The sonata is slightly different, in that Price uses almost a developing variation procedure (like Brahms) to construct thematic material in the movement proper. In both the concerto and the sonata, dotted rhythms are prominent, as is chromaticism, something that Brown says “places her music closer to that of her contemporaries.”\*\*\* At one point Brown says also that “his section is one of the best examples of the musical independence of African-American composers in the early twentieth century. They often utilized and transformed classic/romantic musical structures into forms that became personal expressions and intrinsic reflections of their cultural heritage.”\*\*\*\* Finally, another point of comparison is that the concerto uses “the most common poetic structure found in African-American folk music (call and response) in which a solo line alternates with a refrain.”\*\*\*\*\* It is this author’s contention that the very same call and response idea resonates in the sonata as well. Price composed a great deal of vocal music, and given that in her culture rhythm and singing was an important part of life in general, much of her sonata form approach comes from these significant elements.

The symphony was obviously in her compositional consciousness as well, and many of the larger gestures heard throughout the work can be accounted for in terms of orchestral/soloist types of texture and gestures. Linda Holzer writes, “Price’s Sonata in E Minor is unique for the solo piano repertoire of its time in that it is a synthesis of elements of Negro folk music with elements of nineteenth-century virtuoso Romanticism within sonata form.”\*\*\*\*\*

#### Movement 1: Andante-Allegro (Excerpts of analysis by Dr. Lia Abbott)

The opening of the sonata features a slow introduction, Andante, which provides nearly all of the motivic substance of the entire work. Dotted rhythms and repeated notes appear immediately in measure 1, as does a large registral span of four octaves. Further, the melodic content of measure one features steps and skips by a third, both of which are treated extensively. Syncopation (which is incredibly prominent throughout the sonata) happens in measure 3. In measure 6, Price begins incorporating a half-step sliding bass line which again permeates the entire sonata proper. Arpeggios begin at the end of measure 6, something which will be expanded in the outer movements.

Expressively, the introduction establishes a world of orchestral, grand gestures from the outset, in addition to foreshadowing the motivic substance of the entire piece. When Price begins to move harmonically in m. 6ff., she imbues the music with a sense of urgency and virtuosic brilliance.

After the dramatic power of the introduction, the primary theme enters mezzo piano, in

\* See Rae Linda Brown, “The Woman’s Symphony Orchestra of Chicago and Florence B. Price’s Piano Concerto in One Movement,” in *American Music*, Vol. II, No. 2 (Summer 1993), p. 192.

\*\* Ibid., p. 192.

\*\*\* Ibid., p. 193.

\*\*\*\* Ibid., p. 197.

\*\*\*\*\* Ibid., p. 199.

\*\*\*\*\* See Linda Holzer, *Selected Solo Piano Music of Florence B. Price* (1887-1953), D. M. diss., The Florida State University, 1995, p. vi.

the middle register of the piano. The theme features a repeated note in m. 13, as well as syncopation and stepwise motion, and is harmonized diatonically. In measure 20, Price uses the third skip again from the introduction, which helps bring the melodic line back down to its original register. Overall, the tune is lyrical, and the rhythmic syncopations give it energy. The transition can be accounted for in two phases where Price manages to have lyrical moments combined with symphonic episodes or utterances in the assimilation of the African-American spiritual (call-response) tradition. Literally, Price is making musical room for these moments of repose within the sonata form.

With unstable harmonies and the virtuosic interruption before the close of the Exposition, one could explain it as a cadenza-like outburst. Price adapts sonata form in a unique way to integrate African-American musical traditions; the explanation of this sequential music as a cadenza-like episode can still be captured under the heading of closing material.

Linda Holzer characterizes the “Development, lacking truly developmental treatment of material, is less compelling. Only 66 bars long, it is characterized by sequential treatment of melodic fragments from the Exposition. The stepwise chromatic modulations, sweeping through different registers of the keyboard via left-hand arpeggios, seem forced.”\* Her view is entirely plausible in terms of traditional sonata form principles. If one is open to the idea that Price’s work takes structural liberties in order to make room for socio-cultural musical influences, then perhaps the Development’s perceived weaknesses can actually be heard as positives in the right context. Interestingly, Price writes “Development” in pencil in the manuscript.\*\* Clearly she would have known this, but it seems interesting that she took the time to write it down. One wonders if it was part of her process in terms of thinking about how the material moves in a linear fashion. Price’s development, as Linda Holzer noted, is not overtly “developmental.” Why? Essentially because Price begins developing from the moment she put pencil to paper. She takes advantage of not having to work through motivic transformations in order to explore harmonic and textural colors—in a word, sound. This development is a soundscape. It might even be considered background music as contrast to a highly lyrical Exposition and upcoming Recapitulation. It is anti-lyrical, instead choosing to act as a harmonic palette for Price to create a musical portrait of her culture.

The Recapitulation, which begins in m. 198, is straightforward. Interestingly, the same material of the transition (mm. 82–86) reappears in mm. 232–240, but extended. The expressive genre for the end of this movement is a triumphant resolution. The Presto tempo, the huge registral (orchestral) span of the keyboard, the virtuosic passagework, and the fortissimo/sforzando dynamic all contribute to this dramatic close. And, this kind of texture resonates back to the slow introduction, now transformed into its virtuosic complement.

### **Movement 2: Andante**

Price’s middle movement is perhaps the gem of the entire sonata in terms of expressive depth. Set in rondo form, Price perhaps borrows from the tradition of Beethoven’s *Pathétique* Sonata, Op.

\* See Holzer, p. 57.

\*\* Florence Price, Piano Sonata in E Minor, piano manuscript. Florence Price Papers Addendum (MC988a), box 4. Special Collections, University of Arkansas Libraries, Fayetteville.

13 for its formal structure. Inside this rondo form is a wealth of motivic unity and lyrical beauty. Price captures some of the African-American singing culture by repeating her tune several times but with varied harmonies. In other words, the cultural emphasis on lyricism is reconciled here with subtle harmonic changes to keep momentum but at the same time lavishing in the beauty of the tune. The first episode is in a rondo form with an off-beat accompaniment helped by a juba-type rhythmic background. She uses song form moving forward into the movement because the main expressive purpose of this movement is the lyrical beauty. To set this off, she uses none other than piano interludes. In terms of expressive meaning, Price shortens this theme because, in terms of dramatic scope, it makes sense to move into another contrasting section rather than keep the rondo theme intact. This strategy increases intensity. After three episodes, Price builds toward a large climactic point realizing a transition back to the first theme, again in rondo form. This virtuosic transition is accomplished through motivic fragmentation. The sextuplet rhythm, first heard in the opening rondo theme, is now presented to create excitement and intensity.

What Price’s rondo accomplishes in terms of expressive meaning is a magical blend of lyrical repetitive song strophes with traditional structures. The beauty of her lyricism and her careful treatment of harmonic shifts give this movement an overall essence of the cantabile style. But the lyrical beauty is only one expressive dimension. Price underscores her beautiful melodies with harmonic ingenuity and structural organicism.

### **Movement 3: Scherzo—Allegro**

The final movement is perhaps the most structurally innovative. On the highest level, it is a two-part form (AB). How Price structures these two sections is the most intriguing. The first section is in ABA form, where B is a Cantabile maestoso section resembling a Rachmaninoff Prelude in texture, melody, and harmony. The A section is a 6/8 toccata idea. The large B or second section is in a rondo form with a newly derived theme that motivically recalls the first movement and the opening of the third movement.

Price’s opening theme is a stepwise melody that structurally outlines a descending E-minor triad. The opening phrase and cadence structure of the initial A theme is reversed in terms of syntax. The first phrase ends in measure 4 with a plagal cadence. The *second* phrase ends on a half cadence. Normally, the expectation would be to have the more final cadence at the end of the second phrase, to establish tonic, but Price reverses this in order to provide harmonic momentum.

The theme of the rondo is in 4/8 meter (already heard in previous movements). This melody also outlines an E-minor triad in ascending fashion. It recalls the motivic material of movement one with its leap up by a third (also heard in movement two) and the repeated notes. It is similar to the opening theme of movement three with its stepwise motion. While the theme is new per se, it holds much in common with the music of the previous movements. The meter and the stride bass accompaniment help to indicate that this music is really juba/cakewalk music, and the repetitive nature of the cadence structure helps reinforce this idea.

Not unlike the great sonata form used by composers of the eighteenth, nineteenth, and twentieth centuries, Price writes an Andantino section inside of the rondo as the first major episode. Expressively, she brings back the exact chord voicing of the opening of the second movement. Syncopated rhythms recall the rondo theme in the rising third motif.

When the final refrain appears, it is now Presto. With material repeated in brilliant octaves and highly chromatic and moving across several registers this music prepares for the final measures of this movement. These harmonic colors provide a wonderful background for the virtuosic and brilliant orchestral textures.

Dr. Lia Abbott, Author  
Schirmer Publications, Editor

**Mother Emanuel: Charleston 2015, A Journey from Afar**

This work was written weeks after the tragedy on June 17, 2015, at Mother Emanuel, in Charleston, South Carolina where nine lives were lost during a prayer meeting. I had the opportunity to speak with some church members including one of the oldest trustees of the church, Mr. Charles Williams. He gave me a personal tour of not only the church, but the city, and I came to understand and know the history, culture and the spirit of the church and its family. The strength of the family of the church along with the spirit of the city of Charleston are the two sources of inspiration for this work.

The first of five moments of the piece, entitled *A Journey from Afar*, depict the plight of the enslaved African people's journey to the United States. This first movement moves through some of the atrocities of slavery, struggles for freedom, and the building of the first black church built in the south, the Emanuel African Methodist Episcopal Church, which was built by slaves; its original foundation was laid in 1891.

Dr. Karen Walwyn, Author and Editor

**Karen Walwyn Piano Masterclass  
with students in the U-M Piano Studios**

Eight Bible Vignettes  
No. 1, "Father Abraham"  
Catherine Moore (BM student, Music Education)

Nathaniel Dett  
(1882–1943)

Clouds  
[Edition: Schirmer; ed. John Michael Cooper]  
Allison Shinnick (DMA student, Piano)

Florence Price  
(1887–1953)

*Twenty-Four Negro Melodies*, Op. 24  
No. 9, Deep River  
Maram Ataee (BM student, Piano)

Samuel Coleridge-Taylor  
(1875–1912)

Deserted Plantation  
Spiritual  
Young Missy  
Dance

Katherine Benson (DMA student, Piano)

William Grant Still  
(1895–1978)

**Agnieszka Zick, piano lecture-recital  
"Emilie Mayer's D Minor Piano Sonata"**

Piano Sonata in D Minor  
Emilie Mayer  
(1812–1883)

[Edition: Emilie Mayer, *Sonate für Klavier D-Moll*. Marcia First Edition, ed. Dr. Reinhard Wulfhost (Schwerin: Edition Massonneau, Eichenweg 14, D-19005), 2017. [www.edition-massonneau.de](http://www.edition-massonneau.de)]

## D&B PRESENTERS & PERFORMERS



**Olivia Adams** is a pianist, music clinician, and teacher based out of Ottawa, Ontario. She holds a MA in Music and Feminist Studies from the University of Ottawa and a B.Mus. in Piano Performance from Western University. Olivia speaks and adjudicates across Canada and the U.S. She is a leading researcher on gender and music in Canadian music conservatories and is the author of the forthcoming book *Loud and Clear: Graded Piano Music by Women Composers*, centering the voices of female BIPOC composers. Her articles can be read in the *Canadian Music Teacher Magazine*, *Opus*, and the book *Hands On Piano*. She received a Social Sciences and Humanities Research grant for her research on gender and race in the conservatory curriculum. Olivia works as a piano teacher and a Music Director at St. Stephen's Anglican Church. She is passionate about equity in music, writing curriculum, and increasing the inclusionary practices in the music studio.



**The African American Cultural & Historical Museum of Washtenaw County** was founded in 1996 by a group of volunteers. Since there wasn't a building, the decision was made to become "A Museum without Walls" and immediately to start holding programs, exhibits, forums, etc. that carry out the Museum's mission, which is to collect the stories, artifacts, and documents to tell the stories of African Americans in

Washtenaw County and to pass them on to the greater community.

Two of these programs included the Underground Railroad Project (UGRR) and the Living Oral History Project. The UGRR Project was a four-year research project with the University of Michigan Arts and Citizens Committee. This project identified 16 UGRR stops in Ann Arbor and 16 stops in Ypsilanti as well as an exhibit that was titled "Midnight Journey on the Underground Railroad." For over ten years, we have offered UGRR tours that are called "Journey to Freedom." For this work, we received the Ambassador Award from the Ann Arbor Convention Bureau (which is now Destination Ann Arbor), and we also received recognition from the State of Michigan.

The Living Oral History project interviews African Americans who have lived all or most of their lives in the Ann Arbor/Ypsilanti areas. This is a collaborative project with the Ann Arbor District Library that focuses on six areas: Community, Employment, Education, Entrepreneurship, Housing, and Faith. We now have over 60 interviews, an exhibit, and a digital collection with over 2,000 items. We completed Phase VIII interviews in 2020, and we'll continue with Phase IX in 2021.

In 2019 we moved into 1528 Pontiac Trail, thanks to the generosity of the MOSAIC Foundation of (R. P. Heydon). After opening, we immediately had to close because of COVID-19, and we pivoted to digital programming. While we are no longer a "Museum without Walls," we plan to continue collaborating and partnering with other organizations, which will allow us to be a "Museum Outside the Walls." [www.aachm.org](http://www.aachm.org)

**Ana Avila** is an investigative journalist. Most recently she was the deputy director of the Spanish edition of *Newsweek* based in Mexico City. Over the last 15 years, she has investigated corruption in political parties and campaigns, congressional lobbying leading to unfair practices in the private sector, and



the effects on the indigenous communities and environmental affectations due to mining in Mexico and Colombia. From 2010 to 2011, Avila worked for the International Consortium of Investigative Journalists investigating the asbestos industry in Latin America. She was the co-winner of the John B. Oakes Award from the Columbia University School of Journalism and the Investigative Reporters and Editors Award for the story, "Dangers in the Dust." Avila holds a B.A. in journalism from Iberoamericana University and an M.A. in social science from the Latin American Faculty of Social Science, both in Mexico City. She was a Fulbright Scholar in 2009–2010, a Knight-Wallace fellow in 2019–2020, and currently, is the Howard R. Marsh visiting professor of Journalism at the University of Michigan.



The University of Michigan's **Baroque Chamber Orchestra** (BCO) studies and performs repertoire from the late Renaissance, Baroque, and the early Classical periods. While directed by faculty members Aaron Berofsky, baroque violin, and Joseph Gascho, harpsichord/organ, many performances are led by the students themselves. Using period instruments and replicas from the university's growing Stearns Collection, the musicians gain vital hands-on experience and learn about the history and context of early music and performance practice.

Through partnerships with the University Musical Society and the Academy of Early Music, BCO hosts numerous masterclasses every year for students to learn from early music specialists from across the world. Recent guests have included Masaaki Suzuki (Bach Collegium Japan), Paul O'Dette (The Boston Early Music Festival), Kristin von der Goltz (Freiburg Baroque Orchestra), and Ensemble Nevermind with harpsichordist Jean Rondeau. BCO also partners with the Brandenburg Project, a community high school ensemble in Ann Arbor, for side-by-side performances and masterclasses. Numerous collaborations with other ensembles and faculty are also an important part of BCO's role at the University of Michigan.



**Hester Bell Jordan** is a PhD candidate at McGill University studying musicology with a concentration in gender and women's studies. She received her bachelor's in Violin Performance (2013) and master's in Musicology (2015) from the New Zealand School of Music. Hester's doctoral research looks at two women-led music businesses in early nineteenth-century Europe: the Viennese piano-making firm of Nannette Streicher-Stein (1769–1833) and the Parisian music publishing company Mlles Erard, run by the sisters Marie-Françoise Bonnemaïson née Marcoux (1777–1851) and Catherine-Barbe Delahante née Marcoux (1779–1813). As well as recuperating the stories of these women, this research explores issues of gender, labor, class, family, and public image in their professional and personal lives and through the musical products they produced.

In doing so, it challenges male-dominated histories of the music industry and reconsiders our definition of women's musical work in the early nineteenth century.

Versatile pianist **Matthew Bengtson** has a unique combination of musical talents ranging from pianist, fortepianist, and harpsichordist, to composer, writer, and scholar of performance practice. An advocate of both contemporary and rarely performed music, he offers an unusually broad and diverse repertoire, ranging from Byrd to Ligeti and numerous contemporary composers, notably the solo piano and piano/cello music of Roberto Sierra. He has performed in concerts across Europe and in the U.S. including multiple

recitals at Carnegie Hall's Weill Recital Hall. He has performed with violinist Joshua Bell on NPR's "Performance Today" and XM Satellite Radio's "Classical Confidential," and performed in the multi-sensory festival "Scriabin in the Himalayas" in Ladakh, India. His recordings can be heard on the Roméo, Arabesque, Griffin Renaissance, Albany, Musica Omnia, and Navona record labels. Mr. Bengtson is best known as an authoritative interpreter of the music of Scriabin and Szymanowski. His recordings have received outstanding reviews in *Fanfare* and *American Record Guide*, among others. He is co-author of the *Alexander Scriabin Companion* and recently produced a Massive Open Online Course series "Exploring Piano Literature: the Piano Sonata" on Coursera. He is currently Assistant Professor of Music (Piano Literature) at the University of Michigan School of Music, Theatre and Dance, where he teaches piano, fortepiano, and courses in the piano's repertoire, history, and culture.



Hailed by the *New York Times* as a flutist who performs with "...virtuoso panache," **Maria Fernanda Castillo** won the "Gildardo Mojica" National Flute Competition in Mexico and was a semi-finalist in the Concert Artist Guild Competition in New York City. Throughout the years, Maria Fernanda has developed a career in Latin America and the United States as a chamber musician, soloist, recitalist, orchestral performer, musicologist and educator.

Maria Castillo debuted in New York City with the Philharmonic Orchestra of the Americas in 2008, under Alondra de la Parra. In 2009, she debuted as a soloist in Venezuela with the Simón Bolívar Symphony Orchestra under Maestro Carlos Riazuelo. She has also performed as a soloist with the Caracas Municipal Symphony under Mtros. Rodolfo Saglimbeni and her husband, Régulo Stabilito.

As an orchestral musician Dr. Castillo was the Associate Principal Flutist of the Caracas Municipal Symphony Orchestra until 2015, and has performed with orchestras throughout México, Venezuela and the United States. A native of Caracas, Venezuela, Maria Castillo holds Flute Performance degrees from the University of Michigan and University of Miami, and a DMA degree in flute performance, with certificates in musicology; arts administration; and diversity, equity and inclusion (DEI) at the University of Michigan.

As a musicologist, Dr. Castillo has created an online flute catalogue with 143 flute works by Venezuelan composers, to make the repertoire known and accessible for performers all over the world and to develop a new approach to flute etude study by contextualizing etudes within their historical contexts.

<https://www.mariafcastillo.com>



Navajo pianist and composer **Connor Chee** is known for combining his classical piano training with his Native American heritage. Chee made his Carnegie Hall debut at the age of 12 after winning a gold medal in the World Piano Competition. A graduate of the Eastman School of Music and the University of Cincinnati's College-Conservatory of Music, Chee's solo piano music is inspired by traditional Navajo chants and songs.

Chee has released three studio albums of original pieces and piano transcriptions of Navajo music. *The Navajo Piano* won Best Instrumental Recording at the 16th Annual Native American Music Awards, and his piece "Beginnings" won Best New Age Song. Chee's most recent release, *Scenes from Diné'tah*, features piano pieces written about elements of Navajo life and

culture. It has been accompanied by the release of several music videos filmed on the Navajo reservation, directed by Navajo filmmaker Michael Etcitty Jr. [www.wildsaguarorecords.com](http://www.wildsaguarorecords.com)



**Leon Chisholm** is an organist and Adjunct Professor of Music at Memorial University of Newfoundland and Labrador. Since completing a Ph.D. in musicology at UC Berkeley, Leon has held research fellowships at Columbia University, the Deutsches Museum, the Max Planck Institute for the History of Science, Humboldt University of Berlin, and the Max Planck Institute for Empirical Aesthetics. Their primary research interests revolve around the adoption of the keyboard as a compositional and pedagogical tool in premodern Europe, and its disruption of polyphonic singing practices. Leon's published work has appeared in *Eighteenth-Century Music*, *Musiktheorie*, and *ICON*. They are the guest editor of *Keyboard Perspectives* 12, which features a series of articles that grew out of a conference they co-organized at the Deutsches Museum, "The Keyboard as a Musical Interface."



**Mark Clague, Ph.D.** is an Associate Professor of Musicology at the University of Michigan School of Music, Theatre & Dance (SMTD) with a focus on the music of the United States. Before joining U-M, he worked at the Center for Black Music Research in Chicago with Samuel Floyd on the two-volume *International Dictionary of Black Composers*. He edited the *Memoirs of Alton Augustus Adams, Sr., First Black Bandmaster of the United States Navy* for the University of California Press and has written on Jimi Hendrix's Woodstock Banner for the *Journal of the Society for American Music*. His other writings appear in the journals *American Music*, *Black Music Research Journal*, *Michigan Quarterly Review*, and *Opera Quarterly* and in books by Cambridge University Press, Oxford University Press, Rowman & Littlefield, Star Spangled

Music Foundation, and the University of Illinois Press. He serves as an advisor for the *Music of Black Composers Series* by Rachel Barton Pine and is executive editor of the *George and Ira Gershwin Critical Edition*. His book *O Say Can You Hear?: A Cultural Biography of "The Star-Spangled Banner"* will be published by W. W. Norton in June 2022. He also serves SMTD as Associate Dean of Collaborations and Partnerships.



**Leah Claiborne, D.M.A.** promotes diversity in the arts by championing piano music by Black composers in her performances, research, and teaching. She is the Diversity, Equity, and Inclusion column editor for *American Music Teacher*. She also serves as Director of Diversity, Equity, and Inclusion for the Frances Clark Center/National Conference of Keyboard Pedagogy.

In 2019, Dr. Claiborne was named winner of the Father Merlet Prize in the ProMusics International Music Competition. This award was given to a competitor who exemplified high-performance excellence and an unparalleled commitment to social outreach. In 2016, she was a top prize winner in the National Association of Negro Musicians National Piano Competition. Dr. Claiborne has performed across the United States and Germany, Italy, the Czech Republic, and Japan. She is a highly sought-after adjudicator and clinician in national piano competitions.

Dr. Claiborne received her undergraduate degree from Manhattan School of Music, where she received the Josephine Whitmore graduation award. She received her Master of Music and Doctor of Musical Arts degrees at the University of Michigan. She was the first pianist to be awarded the Rackham Predoc fellowship, the most prestigious fellowship awarded by the graduate school. This fellowship allowed her to further research, compile, and edit piano music by Black composers.

Dr. Claiborne currently teaches at the University of the District of Columbia where she serves as coordinator of keyboard studies and teaches History of African American Music.



Venezuelan cellist **Horacio Contreras** has gained esteem through a multifaceted career as a concert cellist, chamber musician, pedagogue, and scholar. He has collaborated with prestigious institutions across the Americas and Europe as a concerto soloist, a recitalist, a chamber musician, and a master-class clinician.

Horacio serves on the faculty of Lawrence University, the Music Institute of Chicago and the University of Michigan's MPulse summer institute Center Stage Strings. He is the founder and artistic director of Strings of Latin America, an official partner to the Sphinx Organization with the purpose of social engagement through the promotion of diversity in the classical music world.

As a part of his efforts to help diversifying the repertoire, he coauthored The Sphinx Catalog of Latin-American Cello Works (<https://www.sphinxmusic.org/the-sphinx-catalog-of-latin-american-cello-works/>), a comprehensive database with information about works for cello written by Latin American composers created in partnership with the Sphinx Organization and <https://CelloBello.org>. His pedagogic book *Exercises for the Cello in Various Combinations of Double-Stops* has received recognition as a significant contribution to the instrument's literature.

Horacio is a member of the Four Corners Ensemble and the Reverón Piano Trio. He started his musical studies in Venezuela through El Sistema, and holds degrees from the Conservatoire National de Région de Perpignan, France, the Escola de Musica de Barcelona, Spain, and the University of Michigan. <https://www.horaciocontreras.com>



**Valeria de Luna-Kent**, mezzo-soprano, has most recently been seen as Dorothy in the University of Michigan's School of Music, Theatre, and Dance's 2021 production of *Cendrillon*. She has performed several roles with the university including Hera in *All Wounds Bleed* and covering the role of Orfeo in *Orfeo ed Euridice*. She will make her return to the stage in 2022 as Aunt Lou in the University of Michigan's SMTD production of *Highway 1, USA*.

Ms. de Luna-Kent's repertoire includes Brahms, Vaughn Williams, Mozart, Handel, Schumann, Montsalvatge, and Donizetti. Her work extends outside of traditional repertoire and includes premiered works by several composers including Chappell Kingsland's *Firebringers* and most recently Marielba Núñez and Pamela Rüter-Feenstra's *La Boca del Dragón*. In her pursuit

of a master's degree in vocal performance at the University of Michigan, she has had the opportunity to work with Freda Herseth and Martin Katz as well as participate in masterclasses with Thomas Hampson and Meg Bragle.

Growing up with a Mexican father and Colorado native mother, Ms. de Luna-Kent brings a unique and diverse perspective to the music she performs and the repertoire she learns. Her connection to her Mexican heritage also plays a role in developing the characters she plays and allows for the multiplic-

ity she brings to stand out. As an emerging artist of the 21st century, she hopes to continue the tradition of opera for new audiences through open dialogue between both the performer and the audience in any performance setting.



**Alissa Duryee** is a Franco-American keyboardist specializing in historical instruments, and a composer. She completed studies in harpsichord (Noëlle Spieth, Frédéric Michel), fortepiano (Malcolm Bilson, Bart van Oort), and organ (Marie-Louise Langlais, Patrick Delabre). A grant from the Harriet Hale Woolley Foundation enabled her to pursue an interest in instrument building, resulting in the completion of a harpsichord and clavichord.

Her piece "Forager's Journal" was awarded the Second Prize in the International Clavichord Composition Competition of the Nordic Historical Keyboard Festival in 2015. Her music has been premiered at the Conservatoire National Supérieur de Paris as part of the "Journées de Clavecin en France," at the Amherst Early Music Festival, and has been performed in recitals in the

United States and Europe. Some of her work is site-specific, intended for performance for example in an elevator, or in the dark.

Alissa's creative endeavors receive the support of the Conseil Département de l'Eure et Loire and the Région Centre-Val de Loire. This enables her to raise awareness of cultural and ideological values, often by way of children's operas: *Songes d'une Nuit d'Hiver* (Midwinter Night's Dream), *Bienvenu au Tribunal* (Welcome to the Courthouse), and *Les Petits Hommes Verts* (The Little Green Men).

As a performer, Alissa defends both early music and new music. Additionally, Alissa is "Professeur d'Enseignement Artistique" and Assistant Director at the Conservatoire de Dreux. She is responsible for a teaching studio operating under the philosophy of a global approach to keyboard instruments from a very early age.



The **First Congregational Church (FCC)** of Ann Arbor has a long history of welcoming all, and ensuring that all find a place of belonging. Established on March 23, 1847, FCC, which advocated abolition, broke off from First Presbyterian Church, when the pastor would not stand up against enslavement. FCC's lot was purchased for \$600. U-M organ legacy Marilyn Mason served as FCC's organist for 27 years, and was instrumental in securing the Wilhelm organ, installed in 1985. Our gratitude extends to FCC and Pastor Bob Livingston for co-sponsoring the Thursday morning conference events about Venezuelan stories, crises, and agency told via music.

Pianist and pedagogue **Alissa Freeman** is currently pursuing her DMA degree at the University of Michigan, where she studies with Dr. Logan Skelton. Whenever possible, Alissa invites her audiences and students to have unique experiences with classical music by incorporating and contextualizing diverse programs. She is particularly interested in championing the works of female composers, and is currently working on projects and performances with the goal of mitigating some of the gender gaps in piano performance and pedagogy.





**Patricia García Gil's** brilliant career has already given rise to concert tours in Spain, Portugal, France, the Netherlands, England, Scotland, Italy, Mexico, Algeria, South Africa, Argentina, Chile, Uruguay, China and the US. She is a regular guest at the fortepiano series of Accademia Bartolomeo Cristofori and Villa Bossi in Italy, the Abbaye aux dames and Royaumont in France, the Geelvink Music Museum in Holland, the Chinese Baptist University of Hong Kong in China, the Historical Keyboard Society of North America, the American Musical Instrument Society and the Carolina Music Museum in the USA.

Recent highlights include two fortepiano concert tours awarded by the Juventudes Musicales 92<sup>o</sup> Competition and her first prizes at the Romantic Fortepiano Mario Calado, Premio Crescendo to the best performance of Mozart's Music, Premio Ferrari and Paris Music Competition.

Patricia believes that to be a complete musician one must extend themselves in many forms of art. In addition to fortepiano, she plays a wide repertoire of modern piano, including solo, chamber and orchestral music. She is also an actor, appearing regularly in plays and she helps create shows which combine music, painting and theatre. Finally, she finds great joy in giving back through teaching masterclasses.

Currently, she is a Graduate Assistant and DMA student at the University of North Carolina at Greensboro under the tutelage of Dr. Andrew Willis. Patricia has been named a Minerva Scholar, the highest recognition a doctoral student can receive at UNC Greensboro.



Harpichordist and conductor **Joseph Gascho** has performed across the world, from Carnegie Hall and the Kennedy Center to Paris, Tokyo and Taipei. Recent performing highlights include performances with the Chicago Symphony Orchestra and the Detroit Symphony Orchestra and a solo recital and masterclass for the Japan Harpsichord Society.

At the University of Michigan School of Music, Theatre & Dance, he teaches harpsichord, basso continuo, chamber music, improvisation and ornamentation, and co-directs the Baroque Chamber Orchestra. He was recently appointed Director of the Stearns Col-

lection of Musical Instruments and has enjoyed recent collaborations with the Hatcher Graduate Library and the Biosciences Ideas Lab Project.

He has guest-conducted and performed concerti with Apollo's Fire, and served as conductor with Opera Vivente, the Maryland Opera Studio and the Peabody Institute. He recently conducted four all-Bach concerts for Apollo's Fire, "leading with energy, authority and a conducting technique that inspired the musicians he led to perform at their highest level. Gascho's interpretations of the cantatas found the heart of each piece from the outset, realizing fully the drama and emotion that, in lesser hands, can often be lost in their rigid format." (*The Cleveland Plain Dealer*)

Since 2008, he has taught and mentored students at the Baroque Performance Institute at Oberlin College, where he teaches basso continuo, coaches chamber music and conducts the student orchestra. Gascho holds masters and doctoral degrees in harpsichord from the Peabody Conservatory and the University of Maryland, where he also studied orchestral conducting with James Ross.

**Joyce M. Hunter** is the President/CEO of the African American Cultural & Historical Museum of Washtenaw County. As a founding member, she has been with the AACHM since the very beginning of

planning and has been instrumental in guiding the development of the museum. She earned a BA from Western Michigan University, an MA from Michigan State University, and an Administrative Endorsement from the University of Michigan.

After retiring from Ann Arbor Public Schools as the Assistant Superintendent for Secondary Schools, she has continued her work with community organizations that service youth and the community at large. She has received the Woman of Achievement Award (Kappa Alpha Psi Fraternity), Women Council Award (Washtenaw Community College Foundation), and the Distinguished Service Award (Ann Arbor Rotary Club) for her work in the community. She loves reading, the arts, and traveling. One of her most recent trips was to Da Nang, Vietnam.



Founded by Khadija B. Wallace in 2001, **Joyful Treats Catering** provides delicious foods and exceptional hospitality with a creative flair. Our chefs are trained in upscale culinary styles of the South and gourmet food preparations. Khadija's commitment

to exceeding the expectations of her clients stems from a passion inspired by family. Khadija began her career during her childhood years, under the guidance of her grandmother catering for the Alabama Crimson Tide. Joyful Treats is the result of ideas conjured up one Sunday evening among family at the dinner table. Not only did Khadija want to find a way to express her love for food, but build a foundation from which she could launch an inheritance for her children. Today, Joyful Treats is on the fast-track to securing a future for Khadija's descendants, as she has successfully provided official catering services for the National Football League, Google, University of Michigan and the United Negro College Foundation's Empowerment Tour.

Having worked in managerial positions in food, finance, and collegiate and entertainment industries, Ms. Wallace brings over 25 years of professional experience. Her professional affiliations include the National Restaurant Association, Detroit Metro Conventions & Visitors Bureau, and the Michigan Food and Beverage Associations. In addition, she is currently serving as the Chairwoman of the Michigan Black Chamber of Commerce (MBCC) Ann Arbor/Ypsilanti Charter, the Community Chair Member for the Washtenaw County Food Policy Council and a supporting Food Columnist for the Detroit SmartPages. Additionally, she is the proud mother of five. <https://joyfultreatscatering.com>

**Joyful Treats Catering & Joyful Treats Community Development** provides corporate food services via our LLC and our national 501(c)3 charity serves a diverse segment of the population who are victims of various hardships. Our mission is to educate 15–25-year-olds with a Global DEI service learning foundation for entrepreneurs to birth a sustainable business in the Food Industry. One of our wrap-around services is to decrease hunger disparities via our food pantry, which saw a 300% increase during COVID-19 as we served the most vulnerable community members affected. We also host an annual Winter Wonderland where we will pass out food and gifts to families, and Cool Foods 4 Cool Kids, our Back2School event for the community members to receive their school supplies and school snack or lunch start-ups.

**James Kibbie** is Professor, Chair of the Organ Department and University Organist at the University of Michigan. He also maintains a full schedule of concert, recording, and festival engagements throughout North America and Europe, including past appearances at the Cathedral of Notre Dame in Paris, Royal

Festival Hall in London, Dvořak Hall in Prague, and Lincoln Center in New York. A frequent jury member of international organ competitions, he has won the prestigious competitions of Chartres, France, and Prague, Czech Republic. His recordings include works of Bach, Buxtehude, Franck, Dupré, Alain, Tournemire, Sowande, Buck, Morrison, Price, Ropek and Eben. His recent recordings of the complete Bach works on historic baroque organs in Germany have been welcomed with enthusiastic critical and audience acclaim. Thanks to generous support from Dr. Barbara Furin Sloat in honor of J. Barry Sloat, the University of Michigan is offering these recordings to the public as free internet downloads at [www.blockmrecords.org/bach](http://www.blockmrecords.org/bach). Dr. Kibbie's students perform frequently in concerts, competitions and workshops in the U.S. and abroad. His former students hold key positions in college teaching and church music nationally. Among the honors he has received, he is particularly proud of the James Kibbie Scholarship, endowed in perpetuity by the University of Michigan to support students majoring in organ performance and sacred music.



Co-founders of the **Latin American Music Initiative (LAMI)**, Maria Fernanda Castillo and Régulo Stabilito advocate and raise awareness of Latin American repertoire by creating editions, producing concerts/recordings and offering educational activities, making Latin American compositions part of the canon of works performed and taught around the world. Castillo's work with LAMI has allowed her to be part of the 2020–2021 Mellon Public Engagement in the Humanities Fellow. LAMI was awarded the 2020 EXCEL Prize at the University of Michigan. LAMI envisions a world where Latin American Classical Music is the unifying force of a growing community whose constant presence and activities are highly contagious for musicians, ensembles and audiences in the general cultural scene. <https://www.laminitiative.org>



**Anne Laver's** performance activities have taken her across the United States, Europe, Scandinavia, Central America, and Africa. She has been a featured recitalist and clinician at regional and national conventions of the American Guild of Organists, the Organ Historical Society, and the Westfield Center for Historical Keyboard Studies. In 2010, she was awarded second prize in the prestigious American Guild of Organists' National Young Artist Competition in Organ Performance (NYACOP). Anne's performances have been aired on nationally syndicated radio programs, including WXXI FM's *With Heart and Voice* and American Public Media's *Pipedreams*. Her debut recording, "Reflections of Light," was released on the Loft label in 2019.

Anne is Assistant Professor of Organ and University Organist at Syracuse University's Setnor School of Music. In this role, she teaches organ lessons and classes, serves as artistic director for the Music and Message Series, accompanies the Hendricks Chapel Choir, and plays for chapel services and special university events. She is also Visiting Professor of Organ at the Eastman School of Music. Anne has over twenty years of experience in church music, having led volunteer and professional choir programs in a variety of parishes in New York, Wisconsin, and The Netherlands.

Anne studied organ with Mark Steinbach as an undergraduate student at Brown University, and spent a year in The Netherlands studying with Jacques van Oortmerssen at the Conservatory of Amsterdam. While pursuing masters and doctoral degrees at the Eastman School of Music, she studied with Hans Davidsson, William Porter, and David Higgs.

**Novotny Lawrence** is an Associate Professor at Iowa State University where he holds a joint appointment between the Greenlee School of Journalism and Communication and the English Department. He is an award-winning teacher and instructs a range of courses such as History of African American Images in Film, Blaxploitation Films of the 1970s, Media and Society, and Qualitative Research Methods, among others. Dr. Lawrence's research primarily centers on African American cinematic and mediated experiences, and he is widely published. He is the author of *Blaxploitation Films of the 1970s: Blackness and Genre* (Routledge, 2007), the editor of *Documenting the Black Experience* (McFarland, 2014), the co-editor of *Beyond Blaxploitation* (Wayne State University Press, 2016), and he has also published journal articles and book chapters examining *Shaft*, religious iconography in *Good Times*, and Blackness and space in Jordan Peele's *Get Out*.



**Kimberly Marshall** is known worldwide for her compelling programs and presentations of organ music. She is an accomplished teacher, having held positions at Stanford University and the Royal Academy of Music, London. Winner of the St. Albans International Organ Playing Competition in 1985, she has been a recitalist, workshop leader and adjudicator at eight National Conventions of the American Guild of Organists, including the final concert of the Kansas City Convention, where she performed Margaret Sandresky's *Dialogues for Organ and Strings*.

From 1996–2000, Kimberly served as a project leader for the Göteborg Organ Research Center (GOArt) in Sweden. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University and the Hedda Andersson Visiting Professorship at the Malmö Academy of Music.

Kimberly's compact disc recordings feature music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and works by J. S. Bach. Her most recent recording, *Celebrating Notre Dame*, features the largest meantone organ in the world, in Gothenburg, Sweden, with performances by Schola Gothia, an all-women's vocal ensemble. Her expertise in medieval music is reflected in her recording, *Gothic Pipes*, as well as through scholarly contributions to the *Grove Dictionary of Music* and the *Oxford Dictionary of the Middle Ages*.

To increase awareness of the diversity of the organ and its repertoire, Kimberly has undertaken the online publication of an *Encyclopedia of the Organ*, the subject of her presentation for the Diversity and Belonging Conference.

<http://www.kimberlymarshall.com/> <https://www.facebook.com/KimberlyMarshall.organist>.



**Tracie Mauriello** is the state education policy reporter for Bridge Michigan and Chalkbeat Detroit. She is a collaborator and communications coordinator for CIC (Collaborative Investigative Composing). She previously served as Washington bureau chief for the *Pittsburgh Post-Gazette*, where she was part of the 2019 Pulitzer-winning team for coverage of the Tree of Life massacre. Tracie was a 2019–2020 Knight-Wallace journalism fellow at the University of Michigan. She has a bachelor's degree in English from Central Connecticut State University and a master's degree in journalism from The Ohio State University.

**Deborah Meadows** has served on the board of the African-American Cultural & Historical Museum of Washtenaw (AACHM) since 2003. She was mentored by former president Willie Edwards and board member Shirley Vaughan to serve as docent on the Journey to Freedom Underground Railroad tours. "We stand on the shoulders of people who struggled, triumphed and contributed greatly to Washtenaw County

in meaningful ways. AACHM allows me to ‘give back’ and serve by paying homage to their memory and sharing their fascinating stories. We are absolutely excited to participate in the Diversity and Belonging conference. Partnerships such as this magnify our collective efforts to outreach communities that may not have had opportunity in times past.”

Deborah was born and raised in Ann Arbor with her brother Thomas by Dr. Theodore and Barbara (Evans) Meadows. She graduated from Spelman College in 1985 with a B.S. in biology, and in 1993 cum laude with a B.S. in nursing at Eastern Michigan University. Deborah has worked 34 years at St. Joseph Mercy Hospital. She has been a surgical and interim charge nurse on the Cardiothoracic team since 2000.



Organist **Andrew Meagher** has a diverse and wide-ranging career. He has served for over 20 years as a church musician. Andrew has been featured as an organ recitalist at prestigious churches throughout the U.S. and Europe, including Washington National Cathedral and St. Thomas Church, Fifth Avenue in New York City. Other recitals include First Congregational Church, Ann Arbor, First Lutheran, Duluth, MN and Pease Auditorium at Eastern Michigan University.

In addition to church music, Andrew also serves as a collaborative pianist and vocal coach to his wife, Katharine, who is visually impaired. The duo has given numerous recitals together, including several performances at the University of Michigan Organ Conference in venues such as Blessed Sacrament Cathedral in Detroit. Andrew has also performed piano/organ parts in various ensembles, including Ann Arbor Symphony Orchestra, Dexter Community Orchestra, and the University of Michigan Symphony Orchestra and Symphony Band. In addition to orchestral repertoire, Andrew has performed in orchestras for musicals and operas, including Gounod’s *Romeo et Juliette* (University of Michigan Opera Theatre), *Spamalot* and *Grease*. Andrew received the Doctor of Musical Arts Degree in Organ Performance from the University of Michigan as a student of Marilyn Mason. He is honored to continue to serve his alma mater as Administrator for the Hill Auditorium schedule.



**Alexander Meszler** is an organist committed to interdisciplinary performance and research. In 2018, he received a Fulbright for study in Versailles, France where he worked with Jean-Baptiste Robin and researched secularism and the organ. Alexander has appeared at conferences of the European Association for the Study of Religions, The Society for the Scientific Study of Religion, the American Guild of Organists, the Historical Keyboard Society of North America, and the Westfield Center for Historical Keyboard Studies. In 2020, his research on Andrea Antico’s *Frottole* of 1517 was awarded *The Diapason’s* inaugural Gruenstein Award. In 2018, he was awarded a grant from the Ruth and Clarence Mader Memorial

Scholarship Fund for his ongoing project, “The Organ and Secularized Churches: Church Brewpubs of the Rust Belt Region.” In 2017, he was awarded a substantial grant from the Arizona Center for Renaissance and Medieval Studies for a project titled, “Crossroads for the Organ in the Twenty-First Century: A Precedent for Secularism in the First Decades of Sixteenth-Century Print Culture.” His research on secularism has been published online in *Vox Humana*.

Meszler is dedicated to the promotion and performance of new works and serves as a member of the American Guild of Organists’ Committee on New Music. He has premiered numerous new works for the organ. He also serves on the Board of Epsilon Spires in Brattleboro, Vermont, a center for illuminating relationships between creative arts, natural sciences, and sustainability. Meszler is a general editor for a forthcoming free online encyclopedia of the organ.



**The Michigan and State Theaters** in Ann Arbor are dedicated to film exhibition, providing a 365-day a year film program to over 7,100 paying members and attracting nearly 250,000 patrons annually. Presented across the Michigan Theater’s historic Main Auditorium and Screening Room, the State’s four theaters, and our Virtual Movie Palace, film themes commonly include classic, contemporary, foreign, documentary, student, American independent, experimental, and silent-era films accompanied by the restored [1927 Barton Theater Pipe Organ](#).

The Michigan Theater is one of the few exhibitors in the country with a union projectionist that can present films in a wide range of celluloid and digital cinema formats including 16mm, 35mm, and 2K and 4K digital formats in theater spaces with state-of-the-art sound systems. Films projected at the Michigan are often preceded by an organ concert.

The Michigan is also home to the Not Just for Kids series of children’s theater productions, the Ann Arbor Symphony Orchestra, the University of Michigan’s University Musical Society, the Ark, Live Nation Worldwide, a multitude of University of Michigan departments and cultural clubs, and many local area non-profit community groups, who use the historic Main Auditorium for a variety of live events. A handful of local film festivals also call the MTF home, including the Ann Arbor Film Festival, the Ann Arbor Jewish Film Festival, and the Ann Arbor Polish Film Festival.

This combination of community service, media arts, and performance programs is arguably unparalleled anywhere in diversity, quality, and scope—especially for a market the scale of the Ann Arbor area—allowing the MTF to carry out its mission to bring diverse people together to build community, enhance understanding, and advance public storytelling and the arts, as we protect these two historic theaters.



**Reinaldo Moya** is a graduate of Venezuela’s El Sistema music education system. He is the recipient of the Charles Ives Fellowship from the American Academy of Arts and Letters, the McKnight Composers Fellowship, the Van Lier Fellowship, and the Aaron Copland Award. He was the winner of the Ellis-Beauregard Foundation Composer Award, leading to the commissioning of his Piano Concerto for Joyce Yang and the Bangor Symphony Orchestra.

As the Composer-in-Residence at The Schubert Club 2017–2019, he wrote *Tienda*: a chamber opera praised by *The Star Tribune* for its “proud individuality... [and] textures of pulsing vibrancy, subtly shading harmonies to trace the fragile emotional arc of his central characters.” His opera *Memory Boy*, with a libretto by Mark Campbell, was commissioned by the Minnesota Opera and premiered in 2016.

His violin concerto *Vestida de mar* was performed by Francesca Andregg as the soloist under the batons of Gemma New, Benjamin Rous, and Delta David Gier. In 2016, his *Passacaglia for Orchestra* was chosen by the audiences and the musicians of the Indianapolis Chamber Orchestra as the winner of

the Earshot Composers Competition sponsored by the American Composers Orchestra.

He is a graduate of The Juilliard School with masters and doctorate degrees, studying with Samuel Adler and Robert Beaser. Mr. Moya has taught at St. Olaf College, the Interlochen Arts Camp, and is currently Assistant Professor of Composition at Augsburg University in Minneapolis.



**Jordan Musser** is the Program Coordinator at both the Westfield Center for Historical Keyboard Studies and the Cornell Center for Historical Keyboards, where he oversees administrative operations for these closely linked organizations. He is also a musicologist, and prior to joining the Westfield team served as a part-time faculty member in the Department of Art and Music Histories at Syracuse University and as a Lecturer in the Department of Music at Cornell, where he received his Ph.D. in Musicology in 2020. Jordan's scholarly work is deliberately wide-ranging as reflected in his award-winning dissertation, "Managing the Crisis: Music, Neoliberalism, and the Popular Avant-Garde in Britain, 1975–84,"

which discusses how free improvisers, dub producers, punks, and performance artists negotiated emerging Thatcherism within fine-arts and popular fields. He also researches piano music in nineteenth-century Europe, an enduring passion that led him to organize the conference, "Four-Hand Keyboarding in the Long Nineteenth Century," via Westfield in 2017. Articles and reviews have appeared in the *Journal of the American Musicological Society*, *Twentieth-Century Music*, *Metal Music Studies*, the Westfield newsletter, and *Sounding Out!*. Standout conference appearances include the annual meeting of the American Musicological Society, the biennial meeting of the North American British Music Studies Association, and the Music and the Moving Image conference at New York University.



**Tiffany Ng** is Associate Professor of Music in the Organ Department 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, 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. Her research concerns gender and race 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's articles appear in *Keyboard Perspectives*, *Journal of Sonic Studies*, and the *GCNA Bulletin*, her recordings are issued by Innova and independent labels, and her scores are published by the GCNA, ACME, and SMP. 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 board of the Westfield Center for Early Keyboard Studies, on the Council of the American Musicological Society, on the Publications Committee of the Organ Historical Society, and chairs the Archives Committee of the Guild of Carillonneurs in North America.



**Marielba Núñez** is an independent Venezuelan journalist based in Caracas, who specializes in the coverage of health, science, environment, and human rights. Her most recent work has been focused on portraying the rise of the complex humanitarian emergency in her country. She has worked as a journalist and editor in Venezuelan print and digital media, mainly in the newspaper *El Nacional*, from Caracas. She has also collaborated with national and international media outlets such as Armando.Info, Scientific American in Spanish, and Scidev.Net. Marielba was selected as a Knight-Wallace fellow at the University of Michigan in 2019–2020 and as an Early Childhood Global Reporting fellow at the Dart Center of Columbia University in 2021. She has a bachelor's degree in Social

Communication from the Universidad Central de Venezuela and a master's degree in Science Communication from Universitat Pompeu Fabra, Barcelona, Spain.



Venezuelan pianist **Ana María Otamendi** has performed as soloist, collaborative pianist, and conductor all over the U.S., South America and Europe with renowned artists such as Donald Sinta, Michelle DeYoung, Paul Groves, Ana María Martínez, members of the Chicago Lyric, Houston Grand Opera, and Dallas Opera Orchestras, Philadelphia Orchestra, Dallas and Milwaukee Symphonies, etc. She is Director of the Collaborative Piano Program at Louisiana State University, Artistic Director of the Collaborative Piano Institute, and pianist of the Reverón Piano Trio (ensemble devoted to the standard, modern, and Latin American piano trio repertoire, managed by Halac Artists and Meluc Kulturmanagement). Recitals, masterclasses, and speaking engagements have taken her to Cambridge University, Yale, Wolftrap Opera, Universidade de São

Paulo, Mahidol University (Thailand), Universities of Minnesota, Michigan, Texas at Austin, and more. She is fluent in four languages, and a Geophysical Engineer whose thesis was published in the prestigious journal *Physics of the Earth and Planetary Interiors*.



**Kola Owolabi** is Professor of Organ at the University of Notre Dame. There, he teaches the graduate organ performance majors in the sacred music program, as well as courses in hymn playing and improvisation. He previously held faculty appointments at the University of Michigan and at Syracuse University. Dr. Owolabi has performed at national conventions of the American Guild of Organists, The Organ Historical Society, and the Hymn Society. Notable venues include St. Thomas Church Fifth Avenue in New York, St. James Episcopal Church in Los Angeles, St. Paul's Anglican Church in Toronto, Cornell University, Yale University, Klosterneuburg Abbey in Austria

and Église du Bouclier in Strasbourg, France. He has performed numerous concerts as organist and harpsichordist with the Grammy-nominated vocal ensemble Seraphic Fire and Firebird Chamber Orchestra, based in Miami, FL. He has released two solo CD recordings on the Raven label: "Sacred Expressions: Twentieth-Century Music for Organ" featuring works by Olivier Messiaen, Petr Eben and Calvin Hampton performed on the historic Holtkamp organ at Syracuse University; and Jacques Boyvin: Four Suites from the Second Livre d'Orgue (1700), performed on the 1732 Andreas Silbermann organ in Saint-Maurice Abbey, Ebersmunster, France.



The **Reverón Piano Trio's** main goal is to introduce audiences to underrepresented music from Latin America alongside contemporary and standard repertoire. These seasoned artists are active promoters of Latin American music through their work as scholars and entrepreneurs, and they have devoted their careers to the discovery, cataloguing, performance, and recording of this rich repertoire. In addition, the trio continues to commission new works, and is in the process of creating the Sphinx Catalog of Latin American Piano Trios. Ana María Otamendi, Simón Gollo, and Horacio Contreras are all Venezuelan artists that have made their home in the United States, and are faculty members at Louisiana State University, New Mexico State University, Lawrence University, and the Music Institute of Chicago, respectively.

The Reverón Trio is named after Venezuelan artist Armando Reverón, one of the earliest American modernists. Despite the fact that Reverón is now regarded as a highly influential figure in Latin America, his work is not celebrated outside the borders of Venezuela. Similarly, the music of Latin America is virtually unknown, especially the piano trio literature. It is the trio's wish to enhance multicultural understanding and increase the visibility of Reverón's work and of Latin American music.

The trio has been in residency at the University of Wisconsin, Dickinson College, Lawrence University, the Latin American Music Initiative First International Conference, Louisiana State University, the Park City Chamber Music Festival, Aruba Symphony Festival, and the Collaborative Piano Institute, and has given many recitals, lectures, and masterclasses in the United States, Spain, and Aruba. Upcoming projects include a new edition of Ricardo Castro's cello concerto, the release of their first album produced and distributed globally by IBS Classical, concerts in Spain, and residencies at the University of Michigan, Michigan State University, and other universities in the U.S. and abroad. They are represented globally by Halac Artists and Meluc Kulturmanagement.



#### **Ellen Rowe Octet**

**Sharel Cassity** is a saxophonist, composer and educator prominent on the New York and Chicago jazz scenes. Listed as "Rising Star Alto Saxophone" in *Downbeat Magazine* for the past 12 years, Sharel has appeared on the Today Show, Good Morning America, and The Colbert Show, is in the Oklahoma Jazz Hall of Fame, and is a recipient of the ASCAP Young Jazz Composers Award. Sharel has also worked with NEA Jazz Masters Herbie Hancock, Wynton Marsalis, Dee Dee Bridgewater, Jimmy Heath and Christian McBride as well as Roy Hargrove, Nicholas Payton, Natalie Merchant and Aretha Franklin. As a bandleader, Sharel's five albums have received top-rated reviews in publications like the *Chicago Tribune*, *New York Times*, *JazzTimes*, *Jazziz*, *Downbeat*, *American Indian News* and *Saxophone Journal*. Currently, Cassity is a professor in the Chicago area at Columbia College, DePaul University & Elgin Community College. Sharel is a proud Yamaha and Vandoren Performing Artist.

**Melissa Gardiner** has been described by Curtis Fuller as technically creative and emotionally powerful. Throughout her career she has worked with many notable musicians including Aretha Franklin, The Temptations, Geri Allen, Wycliffe Gordon, Steve Turre, Gerald Wilson, Patti Austin, Tia Fuller, Ingrid Jensen, Arturo O'Farrill and the Afro Latin Jazz Orchestra, and Vulfpeck. As a bandleader, she performs regularly with her SAMMY Award winning New Orleans style Brass Band, Second Line Syracuse, and her jazz organ trio, MG3, which won the Grand Prize at the 2018 International Jazz Competition in Bucharest, Romania. Joined by special guests Tia Fuller, Ingrid Jensen, and Weedie Braimah, Gardiner released her second album, *EMPOWERED* in 2019. She is also the trombone instructor at Le Moyne College and Cornell University and in 2017 was a finalist for the National Music and Arts Educator of the Year award.

**Marion Hayden** is part of the great Detroit jazz bass legacy. As a young protégé of trumpeter Marcus Belgrave, she learned improvisation, ensemble performance, repertoire and a deep appreciation for jazz and its creators. Marion has performed and recorded with Marcus Belgrave, pianist Charles Boles, Teddy Harris, Jr., the Jimmy Wilkins Orchestra, Buddy Budson, LaMonte Hamilton, saxophonist George Benson, Marvin "Doc" Holladay, Randy Gelispie, Donald Walden, Kenn Cox, and Stan Booker. She has been involved in countless ensembles throughout her career, including Straight Ahead, of which she is a founding member. With Straight Ahead, she has performed at the Montreux Jazz Festival in Switzerland and released three albums on Atlantic and two on their own label Straight Ahead Recordings. Her most recent solo album is entitled *Visions*. She currently is an Adjunct Assistant Professor at the University of Michigan, coaching small ensembles, teaching jazz bass and jazz history.

**Ingrid Jensen** graduated from Berklee College of Music in 1989 after which she went on to record three highly acclaimed CDs for the ENJA record label, soon becoming one of the most in-demand trumpet players on the global jazz scene. After a teaching stint in Europe at the Bruckner Conservatory in Linz, Austria, she settled in New York City where she joined the innovative jazz orchestras of Maria Schneider (1994–2012) and Darcy James Argue (2002–present). She has performed with a multi-generational cast of jazz legends ranging from Clark Terry to Esperanza Spalding and recorded with Canadian pop icon Sarah McLachlan.

More recently, Ingrid has performed with the Grammy-winning Terri-Lyne Carrington and her Mosaic Project, Helen Sung's Sung with Words project and the highly acclaimed all-star ensemble, Artemis. Jensen is also a dedicated jazz educator and is currently on faculty at Purchase College and serving as Interim Associate Dean and Director of Jazz Arts at Manhattan School of Music.

**Allison Miller** is a New York City-based drummer, composer, and teacher. She has recorded six albums as a bandleader: *5 AM Stroll*, *Boom Tic Boom*, *No Morphine-No Lilies*, *Live at Willisau*, *Otis Was a Polar Bear*, and *Glitter Wolf* as well as working as a session musician. Her work with bands has included forming the band Honey Ear Trio with Rene Hart and Erik Lawrence, Holler and Bam with Toshi Reagon and her own band, Allison Miller's Boom Tic Boom. She is also a member of the recently formed all-star ensemble Artemis. Miller has performed with songwriting vocalists Ani DeFranco, Natalie Merchant, and Erin McKeown and toured with avant-garde saxophonist Marty Ehrlich, organist Doctor Lonnie Smith and folk-rock singer Brandi Carlile. She is currently part-time faculty at The New School for Jazz and Contemporary Music, is the Artistic Director of Jazz Camp West in La Honda, CA and in 2019 served as Monterey Jazz Festival's Artist in Residency alongside bassist / composer / producer Derrick Hodge.

**Virginia Mayhew** is a New York-based saxophonist, composer and bandleader. She has led her own groups for over 25 years, and currently leads several quartets, a quintet, and a septet. Mayhew has worked with such artists as Earl "Fatha" Hines, Cab Calloway, Frank Zappa, James Brown, Kenny Barron, Ingrid Jensen, Nnenna Freelon, Joe Williams, and many others. She has been a guest on Marian McPartland's *Piano Jazz*, the featured artist on NPR's *All Things Considered*, and has appeared twice on

*Jazz Set* with DeeDee Bridgewater. In 2007 she was selected by *Down Beat* magazine as a “Rising Star” on soprano saxophone and has been the subject of several feature articles in *Down Beat*, *Jazz Times*, and *Jazziz* magazines. Mayhew has been featured as a leader at many jazz festivals, both within the United States and abroad, and has traveled twice as a representative of the United States as a Jazz Ambassador.

**Ellen Rowe**, jazz pianist and composer, is currently the Arthur F. Thurnau Professor of Jazz and Contemporary Improvisation at the University of Michigan. Ms. Rowe has released five CDs as a leader, four of which, *Sylvan Way*, *Denali Pass*, *Wishing Well* and *Courage Music*, are available at PKO records and at CDBaby.com. Her newest album *Momentum – Portraits of Women In Motion* was released to widespread critical acclaim in January 2019 and is available at Smokin’ Sleddog Records, ellenrowe.com, CDBaby.com, Spotify and other streaming services. Her various small groups have been featured at jazz festivals around the country as well as at colleges and universities and the Jazz Education Network Conference. Ms. Rowe’s compositions and arrangements are published by Kendor Music, Doug Beach Music and Sierra Music Publishing and have been performed by ensembles including the Village Vanguard Orchestra, BBC Jazz Orchestra, U.S. Navy Commodores, Berlin and NDR Radio Jazz Orchestras, DIVA and the Perth Jazz Orchestra.

**Kaleigh Wilder** is a baritone saxophone improviser and sound sculptor based in Detroit, MI. She is currently a member of [Gnostikos](#), a quartet whose music ranges from strictly notated material to free improvisation, and utilizes techniques such as graphic notation, divination, and systems composition. Wilder has shared the stage with notable musicians Marion Hayden, Ingrid Jensen, Ellen Rowe, and Allison Miller. She has performed throughout the United States and in Poland, Czech Republic, Switzerland, France, Costa Rica, and Ghana at venues and festivals such as the Montreux Jazz Festival (Switzerland), Vertigo Jazz Club (Poland), the Karol Lipiński Academy of Music (Poland), Kerrytown Concert House (US), and Detroit Symphony Orchestra Cube (US). She also had a once in a lifetime opportunity to travel to Ghana to do ethnographic fieldwork at the [Dagara Music Center](#) and with the [AFRIMUDA Foundation](#).



Venezuelan composer and conductor **Alfredo Rugeles** studied composition with Yannis Ioannidis and at the Robert Schumann Institute in Düsseldorf, Germany, where he obtained diplomas in composition in 1979 (Günther Becker) and in 1981 in conducting (Wolfgang Trommer). In 1979 he received the National Composition Prize for his work “Somosnueve” and in 1985, the Municipal Music Prize for his work “Tanguitis.” From 1991 to 2016 he was Artistic Director of the Simón Bolívar Symphony. Since 1991 he is the Artistic Director of the Latin American Music Festivals of Caracas. He is currently the Musical Director of the Simón Bolívar Contemporary Music Ensemble. Maestro Rugeles is also Professor of Orchestral

Conducting at the Master of Music at the Simón Bolívar University. From 1999 to 2003 he was President of the Venezuelan Society of Contemporary Music and in 1999 he received the National Artist Award as Director of the Symphony Orchestra. He is a Founding Member and President of the College of Latin American Composers of Art Music. See <http://www.colegiocompositores-la.org>, <https://elsistema.org.ve/>, Maestro Rugeles’ YouTube channel, <https://www.youtube.com/channel/UCxr3V07NKF4kmnuE-1Pvh8og?spfreload=5>, and the Festival Latinoamericano de Música channel, [@alfredorugeles](https://www.youtube.com/user/festivallatvideos)

Grammy-nominated performer **Dr. Pamela Ruiter-Feenstra** thrives as improvisation expert, award-winning composer, conductor, pedagogue, author, hymn festival director, and concert artist on antique organs,

carillons, harpsichords, pianos, and clavichords throughout North America and Europe. In 2020, Ruiter-Feenstra and a team of international prize-winning journalists and filmmakers launched Collaborative Investigative Composing (CIC): where stories & music meet. With CIC, the team tells underreported stories of social injustices, resilience and agency via music compositions and short film documentaries. Their CICs are performed on solo keyboard instruments, in chamber ensembles, and in a forthcoming oratorio, “Mother of Exiles.” Ruiter-Feenstra & Dutch journalist Jet Schouten co-created the pandemic response, “Healing Bells,” which was concurrently premiered on six continents. In the 2021–2022 season, she is performing at five national-international conventions (carillon, organ, hymn society, improvisation, Latin American Music Initiative).



As 2019–2020 Visiting Carillonneur at the University of Michigan, Ruiter-Feenstra mentored students to compose new works on stories, tunes, and issues from around the world, to lift up underrepresented voices, diversify carillon repertoire, and engage new and seasoned audiences. Their resulting collection of 42 new works, *Global Rings*, is featured by carilloneers worldwide. Ruiter-Feenstra’s explorations as Senior Researcher at the Göteborg Organ Art Center in Sweden culminated in her acclaimed books on *Bach and the Art of Improvisation*. She served as Professor of Music and University Organist at Eastern Michigan University and Bethany College. She has recorded organ works of Tunder, Bach, and Ruiter-Feenstra; harpsichord works of Froberger and Böhm; carillon works; and multiple improvisations. Author of seven books, dozens of articles, and recipient of several grants, she serves on four DEI committees. <https://pamelaruiterfeenstra.com>



**Dr. Joel Schoenhals** is Professor of Piano at Eastern Michigan University and has held positions as Guest Professor at Central China Normal University in Wuhan, Hubei, China and Nanchang University in Nanchang, Jiangxi, China. Over the past decade, Schoenhals has performed the cycle of Beethoven’s 32 piano sonatas, the six Bach Partitas, and all of the character works of Brahms. Live unedited videos of his concerts can be found on YouTube. His discography includes music of Bach, Schubert, Schumann, Schubert-Liszt, Chopin, Rachmaninoff, Bartók, and a compilation of Chinese piano music. He was formerly a faculty member at the Summer Piano Program at the Chautauqua Music Festival in Chautauqua, New York. Schoenhals holds

degrees from Vanderbilt University and the Eastman School of Music.

Schoenhals is currently performing, lecturing, and planning to record the piano music of Navajo composer/pianist Connor Chee. His commission *Sandpaintings for Piano* by Connor Chee seeks to further expand the landscape of the piano literature. [www.joelschoenhals.com](http://www.joelschoenhals.com)



**Saraswathi Shukla** recently completed her dissertation, “A Material and Anti-Material History of the Ancien Régime Harpsichord: Enlightenment Economies of Artisanal Knowledge,” at UC Berkeley under the supervision of Nicholas Mathew and Philippe Canguilhem. Her research on seventeenth- and eighteenth-century keyboard music and material culture has been supported by numerous fellowships, including the Alvin H. Johnson AMS 50, the Georges Lurcy Fellowship, the Chateaubriand Fellowship and a DAAD Study Scholarship.



**Tilman Skowroneck** was born in Bremen (Germany) in 1959 and studied harpsichord with Bob van Asperen, Anneke Uittenbosch, Ton Koopman and Gustav Leonhardt in The Hague and Amsterdam. After his studies he established himself as a freelance harpsichordist in Germany and Holland. In 1991 he was engaged as harpsichordist and fortepianist in the newly founded Swedish baroque group Corona Artis. With this ensemble, he participated in an abundance of productions and made several recordings. Since 1996, Tilman Skowroneck has participated in various early piano seminars at the University of Gothenburg and the Gothenburg organ centre GOArt. During the fall semester of 1999, he studied fortepiano and performance practices with Malcolm Bilson (Cornell University). In May 2007,

he defended his dissertation on the performance practice of Beethoven's piano works. His book *Beethoven the Pianist* was published by Cambridge University Press in 2010. Between 2009 and 2011 he held a postdoctoral fellowship from the Swedish Research Council for a research project on early Romantic Viennese fortepianos, carried out at the University of Southampton. Tilman Skowroneck is senior lecturer for musical performance at the Academy of Music and Drama, University of Gothenburg.



**Sarah Simko** recently completed the DMA degree in Organ Performance at the University of Michigan, where she studied with Professor James Kibbie. Simko is the recipient of a Graduate Award from the Presser Foundation, to be used to create a comprehensive set of recordings of organ music by living American women composers. The goal of this project is to expand the accessibility of a rich, and overlooked body of repertoire. A series of three CDs will be released in 2020 and 2021. For more information about the "Living Voices" project, please visit [sarahsimko.com](http://sarahsimko.com).

Simko is a member of both *The Diapason* magazine's "Top 20 under 30," Class of 2017, and the Oakland County Executive's Elite 40 under 40, Class of 2018. She received First Prize in the Schoenstein Competition in the Art of

Organ Accompaniment (2017), hosted by the University of Michigan, at First Presbyterian Church of Ann Arbor.

Simko held many positions in leading churches in the Detroit area. Currently, she serves the Cathedral Church of St. Paul, Detroit as their Interim Associate Organist. She performed recitals at such notable venues as Methuen Memorial Music Hall, Massachusetts; St. Paul's Cathedral (Anglican), London, Ontario, Canada; Jefferson Avenue Presbyterian Church, Detroit; the Cathedral Church of St. Paul (Episcopal), Detroit; and Hill Auditorium, Ann Arbor; among others.



In 2012, co-owners **Jenny Song** and her mother Youn Song founded Songbird Café, "a creative American eatery serving espresso drinks, soups, sandwiches and baked goods in a cozy setting." The mother-daughter duo pull a lot of inspiration from their heritage and love to experiment with Korean American fusion dishes. The Songbird Café recently celebrated ten years of business and prides itself on being a community-focused business with high quality dishes, a creative menu, and a welcoming environment where staff greet

regular customers by name and remember their favorites. Over the past ten years, the Songbird Café has grown to two locations in Ann Arbor and a baking company. After nine years of experience, Jenny also

started Café Dreamery, a platform to spotlight other small business owners and a mentoring program for potential food service entrepreneurs.

<https://www.thesongbirdcafeann Arbor.com> <https://cafedreamery.teachable.com>

**The Sphinx Organization** is the Detroit-based national organization dedicated to transforming lives through the power of diversity in the arts. With programs in education and access, artist development, performing arts, and arts leadership for Black and Latinx string players, Sphinx performers steadily rise to the top of the field, landing major awards and orchestra positions and Sphinx garners support from dozens of foundations. <https://sphinxmusic.org>

SphinxConnect, one of Sphinx's arts leadership programs, welcomes hundreds of musicians, industry leaders, educators, funders, diversity advocates and administrators to Detroit for inspiring presentations and panel discussions that model how to build systemic diversity in the arts. <https://www.sphinxmusic.org/sphinxconnect/>

**Régulo Stabilito** grew up musically in the world-renowned project "El Sistema" in Venezuela, and began his career as a conductor at the age of 20, initially working directly with Maestro José Antonio Abreu. He conducted principal orchestras in Venezuela, including the Primo Casale Opera Company, the Caracas Municipal Symphony Orchestra, and the Teresa Carreño Ballet Company. Stabilito is the permanent guest conductor in the Festival Latinoamericano de Música in Caracas, where he conducted many world premieres and second hearings of Latin American works. He served as guest conductor in Argentina, Brazil, and Colombia, and laboriously spearheaded "El Sistema"-inspired teaching programs, conducting youth orchestras in Venezuela, Argentina, Brazil, Colombia, Portugal, and the U.S.

Stabilito received a law degree from Santa Maria University, a master's degree in music from the Simón Bolívar University in Caracas, and master's and DMA degrees in conducting from the University of Michigan. In Ann Arbor, he served as conductor of the University of Michigan Campus Symphony Orchestra, and as music director of the Spectrum Orchestra. He is the Visiting Professor of Conducting at Appalachian State University for the 2021–2022 academic year. <https://www.rjstabilito.com>



**Kira Thurman** is an assistant professor of History and German Studies at the University of Michigan. A classically-trained pianist who grew up in Vienna, Austria, her writings on music, the Black diaspora, and German-speaking Europe have appeared in outlets such as *The New Yorker* and the *New York Times*. Her book, *Singing like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms*, is forthcoming with Cornell University Press (Fall 2021). Music critic Alex Ross praised it as "one of the most original and revelatory books to have been written about classical-music history in many years..."

An instant classic that deserves the widest possible audience." A recipient of numerous fellowships and awards, including the Berlin Prize, a DAAD best

article prize from the German Studies Association, and a fellowship at the Institute for Advanced Study in Princeton, Thurman recently made her television debut on PBS in the American Experience documentary on Marian Anderson.

**Louise Toppin** has received critical acclaim for her operatic, orchestral, and oratorio performances worldwide. She has appeared on many concert series including Carnegie Hall, Kennedy Center and Lincoln Center. Most recently she appeared in concert in the Elbphilharmonie Hall with Thomas Hampson and Larry Brownlee. She has recorded eighteen compact discs including *Songs of Illumination* (Centaur

Records), and on Albany Records *Ah love, but a day, He'll Bring it to Pass* (Joseph Joubert, piano), *Witness* with the Czech National Symphony, and *La Saison des fleurs*. She is a noted performer/scholar of the concert repertoire of African American composers. As the co-founder/administrator of the George Shirley Vocal Competition and the non-profit Videmus, she encourages the performance and scholarship of African American compositions by students, teachers, and scholars. In 2020–2021, she published 8 anthologies including *An Anthology of African and African Diaspora Art Songs*, *Adolphus Hailstork Songs* (5 Volumes) and *Rediscovering Margaret Bonds* with Classical Vocal Reprints and Hildegard Press.



#### University of Michigan Organ Students

**Christine El-Hage** is currently pursuing the Doctor of Musical Arts in Sacred Music at the University of Michigan. In 2021, she received the Master of Music in Sacred Music from U of 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. She has been teaching Elementary General Music in the Dearborn Public Schools district since 2017. She has been at Allen Park Presbyterian



Church for over fifteen years and serves as their Lead Organist and Choir Accompanist. She also maintains a private studio of piano and organ students.

**Cecilia Kowara** is a junior at the University of Michigan studying organ performance & sacred music and vocal performance. After starting organ lessons with Dr. Kola Owolabi in early 2019, Cecilia quickly fell in love with the instrument and auditioned into the program. She is currently studying with Todd Wilson. In January, 2021, Cecilia started a new position as organist and music director at St. Mary of Redford. She has performed in numerous recitals, including Ss. Peter and Paul First Friday Recital Series and the University of Michigan Organ Conference. In addition to organ, Cecilia has been studying voice for seven years and has sung in numerous professional choirs.

**Zoe (Kai Wai) Lei**, an emerging Hong Kong organist, is a second-year doctoral student in Sacred Music (Organ Performance) at the University of Michigan, under the guidance of James Kibbie and Todd Wilson. She studies the carillon with Tiffany Ng and the harpsichord with Joseph Gascho. She was awarded second prize at the Hong Kong Young Organist Competition 2021 (The American Guild of Organists). In 2021, she was named to the “20 under 30” awards from *The Diapason* magazine for her organ, carillon, and harpsichord achievements. She regularly gives organ recitals in the United States, Canada, and Hong Kong.

**Jackson Merrill** is a graduate student in organ performance at the University of Michigan, studying with James Kibbie and Todd Wilson. At Michigan, he was awarded the Marilyn Mason Scholarship, the Patricia Barret Ludlow Memorial Scholarship in Organ, and the Chris Schroeder Graduate Fellowship. Jackson is also Interim Assistant Director of Music and Organist at Christ Church, Grosse Pointe. Prior to this position, he was the Edwards Organ Scholar at Saint John’s Church, Detroit. Jackson came to

Michigan from Hartford, Connecticut, where he was Organist and Director of Music Ministries at Trinity Church, Music Director for The Choir School of Hartford, and Choral Director of Trinity Academy. He holds the Bachelor of Music degree from Jacksonville University, where he was awarded such honors as the Harvey Scholl Prize in Piano and the Excellence in Performance Award. He was also the 2016 College of Fine Arts Student of the Year. While in northeast Florida, Jackson performed occasionally with the Jacksonville Symphony Orchestra. Recently, he 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.”

**Abraham Wallace** is a church musician from Goldsby, Oklahoma. He was recently awarded a Master’s degree in pipe organ performance from the Yale Institute of Sacred Music. Now, he is pursuing a doctoral degree in Sacred Music at the University of Michigan. He hopes to focus his research on unpublished and overlooked organ music. While at Yale, Abe served as Director of Music for Trinity Lutheran Church (Milford, CT). He is currently the organ scholar at St. Paul’s Episcopal Church in Detroit, MI, under the supervision of Dr. Huw Lewis. Abe enjoys baking and hiking in his spare time.

**Mi Zhou** is currently pursuing the Doctor of Musical Arts in Organ Performance at the University of Michigan under the tutelage of James Kibbie and Todd Wilson. She earned her Master of Music degree in Organ and Graduate Performance Diploma at Peabody Conservatory, where she studied with Dr. John Walker. Previously, she did her bachelor’s degree in E-organ at Shanghai Conservatory. She recently performed at National City Christian Church in Washington, D.C. In 2019, Mi Zhou and composer Gu Wei were awarded one of the American Guild of Organists’ Student Commissioning Project grants to collaborate on the composition of a new work for the organ.



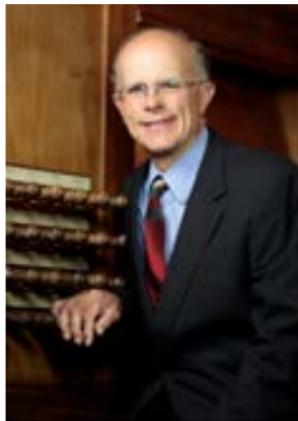
Professor of Piano at Howard University, **Karen Walwyn** is a Florence Price Scholar, an Albany Recording Artist, and the first woman African American pianist-composer to receive the Steinway Artist Award. Her album, *Dark Fires*, features premiere recordings of works by American composers of African descent. Walwyn won the Global Award: Gold Medal Award of Excellence for her recording of her composition, “Reflections on 9/11,” which premiered at the Kennedy Center in Washington, D.C. While she was a Mellon Faculty Fellow at the John Hope Franklin Institute at Duke University, Walwyn composed “Of Dance & Struggle: A Musical Tribute on the Life of Nelson Mandela” for choir, piano, and African percussion.

After the 2015 Charleston tragedy at African Methodist Episcopal Church protests against the confederate flag in South Carolina, Walwyn composed “Mother Emanuel” for piano. Dr. Walwyn will perform a piano recital, offer a masterclass, and compose a commissioned work, “Lavender Rainbow,” to be premiered at the Diversity & Belonging conference.

**Stephen Warner** has served as the organist at Jefferson Avenue Presbyterian Church, Detroit since 2002 and as the director of music since 2010, where he presides over the 1925 E. M. Skinner, the semi-professional choir and concert series. On the theater organ, he performs weekly at the Michigan Theater in Ann Arbor and seasonally at the Senate and Redford Theaters in the Detroit area. He has accompanied silent films at those venues as well as the Toledo Museum of Art, Sandusky State Theater, the Embassy Theater in Fort Wayne, Indiana as well as the Grand Ledge Opera House and Music House in Traverse City, Michigan. Mr. Warner runs an organ service company in Metro Detroit and continues to work with

his mentor, Kenneth Holden, taking care of many of the Skinner organs in Michigan. Mr. Warner has also had the opportunity to sub-contract with Jeff Weiler of Chicago, Illinois, assisting with troubleshooting and tonal finishing Wurlitzer organs in Sydney, Australia and Memphis, Tennessee. He was also recently retained by the University of Michigan to serve as interim organ technician. Mr. Warner studied organ at the University under Dr. James Kibbie. While a student, Mr. Warner had the privilege of participating in the “Summer in French Organ Studies” with Jesse Eschbach and Gene Bedient as well as a summer internship with John Brombaugh and Associates in Eugene, Oregon. He earned dual bachelor’s degrees in Organ Performance and Mechanical Engineering from the University of Michigan in 2003.

Double bassist **Derek Weller** has been playing with the Michigan Opera Theatre (MOT) Orchestra for 32 years, serving as principal for 31 of them. MOT is committed to programming diverse works, such as this season’s highlights: Tazewell Thompson and Jeanine Tesori’s “Blue,” the Dance Theatre of Harlem, Robert Xavier Rodríguez’s “Frida,” and a collaboration with Ballet Hispánico in the Detroit premiere of “Doña Perón: The Rise and Fall of a Diva,” which celebrates “one of the most spellbinding women of South American history.” A graduate of the Interlochen Arts Academy, Weller teaches bass at Interlochen, serves as bass professor at Eastern Michigan University, plays at the Toledo Symphony, and has a robust home studio in Ann Arbor. He frequently performs and tours with the Detroit Symphony as a substitute and is the associate principal of the Carmel Bach Festival, a period ensemble based in Carmel, California. Outside of music, Derek enjoys cooking, fine dining, tea from China, Taiwan, and Japan, biking, running, cross-country skiing, swimming, yoga and bird watching.



Regarded across America and around the world as one of today’s finest concert organists, **Todd Wilson** is head of the Organ Department at The Cleveland Institute of Music, Director of Music at Trinity Episcopal Cathedral in Cleveland, Ohio, Curator of the E. M. Skinner organ at Cleveland’s Severance Hall and is also serving as Visiting Professor of Organ at the University of Michigan for the 2021–2022 academic year.

Todd Wilson has been heard in recital at major venues throughout the United States, Europe, and Japan, and has appeared with symphony orchestras around the world. He has made many recordings on the Raven, Naxos, JAV, Delos, Gothic, Disques du Solstice and other private labels, and has served on the jury for many of the world’s most prestigious competitions, most recently the St. Albans International Organ Competition (UK) and the Longwood Gardens International Organ Competition (USA).

Mr. Wilson received his Bachelor and Master of Music degrees from the College-Conservatory of Music at the University of Cincinnati, where he studied organ with Wayne Fisher. Further coaching in organ repertoire was with Russell Saunders at The Eastman School of Music. He has won numerous competitions, including the French Grand Prix de Chartres and the Fort Wayne Competition. Mr. Wilson holds the Fellow and Choirmaster certificates from the American Guild of Organists and has been a featured recitalist at many Guild conventions. An active interest in improvisation has led to his popular improvised accompaniments to classic silent films.

**Agnieszka Zick** is a Polish-born pianist and educator. She has appeared in concerts as a soloist, chamber pianist, and orchestral pianist. In 2017 Zick toured her native Poland with a series of chamber recitals. In 2018, she was a featured soloist with The Florida Wind Band in Gershwin’s *Rhapsody in Blue*. She performed regularly around Tampa Bay Florida. Dr. Zick has participated and performed at renowned music

festivals including the Aspen Music Festival, Wiener Meisterkurse, Chautauqua Music Festival, Zakopane Academy of Art, Summer Music Academy in Cracow and International Master Courses in Zamość and Białystok in Poland. Agnieszka maintains a keen interest in standard repertoire as well as contemporary music. Her recent engagement in Tyler Kline’s Orchard project will result in a CD release with Neuma Records in October 2021.



Dr. Zick received her Bachelor/Master’s degree in Piano Performance, with a Pedagogy Certification, from the Fryderyk Chopin Academy of Music in Warsaw, Poland, and her Master’s degree in Piano Performance and in Chamber Music from the University of South Florida. She holds a Doctorate in Piano Performance and Pedagogy from the University of Michigan. Dr. Zick serves as an adjudicator, and presents in state and national conferences. Her students received honors and recognition at regional and state competitions.

Dr. Zick has previously served on faculty at Eckerd College, University of South Florida, Schoolcraft College Piano Academy, Berkeley Preparatory School, and the Anderson University Piano Camp. She is currently on faculty of the Piano Pedagogy Laboratory Program and serves as the Class Piano Coordinator at the University of Michigan.

## University of Michigan KEYBOARD COLLECTION

The University of Michigan (U-M) **Stearns Collection of Musical Instruments** comprises over 2,500 historical and contemporary musical instruments from all over the world. Built on an initial gift from Frederick Stearns in 1899, the collection is internationally renowned for its diversity. No other major university collection has such a thoroughly anthropological approach, exhibiting and promoting instruments from cultures on six continents. Available to scholars and performers, the Stearns Collection's many instruments are heard frequently in public performances and discussed in depth through lectures endowed by Virginia Martin Howard. Once primarily known for its many Franciolini forgeries, the Stearns Collection of early keyboards is now prospering, with recent donations of authentic instruments by Broadwood, Erard, and Kirckman, as well as an increasing presence and connection with U-M students and faculty.

**Pianos** featured at the conference include a large collection of fine Steinways, a McNulty 5-octave Walter-style fortepiano, an 1808 Broadwood piano, and an 1866 Erard piano.

The **53-bell Charles Baird Carillon** was cast by Taylor 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.

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.

The 35-rank, 27-stop **C. B. Fisk organ**, Op. 87, was inspired by Silberman's organ in Georgenkirche in Rötha (1721). The organ features a well-tempered tuning devised by C. B. Fisk and flexible winding accessible in two options: an electric blower using one wedge bellow, or a human-powered double-wedge bellows system.

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** 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

A Klop **Positiv Organ**, 2008, CC-d'''; 8',4',2'; A392/415/440 rounds out the collection.

### Michigan Theater 1927 Barton Organ

The organ at the Michigan Theater was built by the Bartola Musical Instrument Company of Oshkosh, Wisconsin. Barton became the fifth largest builder of theater pipe organs in the United States, supplying instruments throughout the Midwest. Dan Barton started his musical life as a percussionist for the circus and started his way into building instruments for theaters by creating an electric bell addition for upright pianos. In the end, Barton was responsible for creating the largest original theater organ built, the 6 manual, fifty-one rank organ built for the Chicago Stadium.

The Michigan Theater's organ was built in 1927 and installed in 1928. The organ played regularly until 1950. Fortunately, though idle, it was never removed. A team of dedicated organists sought to revive the organ in the early 1970s. In addition to working to restore and perform on the organ, they eventually lead the charge to save the theater. The Michigan Theater has since built its programming around screening art films and classic films during lectures, live events and Ann Arbor Symphony performances. The organ is now used nearly six days a week for film overtures and several times a year to accompany silent film. The console was rebuilt in 2014 and the chambers were completely restored during the summers of 2018 and 2019.

The Barton organ is housed in chambers on either side of the proscenium. As a fully realized unit organ, the three manual and pedal specification of over 100 stops are derived from the following resources:

#### Main Chamber

Rank	Pipes	Pitches Available
Concert Flute (16')	97	16, 8, 4, 2 2/3, 2, 1 3/5
Diaphonic Diapason (16')	85	16, 8, 4
Tuba (16')	85	16, 8, 4
Viole d'Orchestra	86	16, 8, 4, 2
Viole Celeste (TC)	61	8, 4
Clarinet	61	16, 8

#### Solo Chamber

Rank	Pipes	Pitches Available
Post Horn	61	16, 8
Solo String	73	8, 4
Tibia Clausa (16')	97	16, 8, 5 1/3, 4, 2 2/3, 2, 1 3/5
Vox Humana	61	16, 8, 4
Orchestral Oboe	61	16, 8
Oboe Horn	61	16, 8
Kinura	61	8

### **Tuned Percussions**

Cathedral Chimes, Marimba Harp, Orchestral Bells, Glockenspiel, Xylophone, Chrysoglott

### **Traps**

Snare Drum, Bass Drum, Kettle Drum, Cymbal, Crash Cymbal, Tom-tom, Castanets, Tambourine, Chinese Block, Triangle

### **Special Effects**

Auto Horn, Fire Gong, Boat Whistle, Bird Whistle, Thunder

### **D&B VIRTUAL OFFERINGS**

#### **Virtual On-Demand Conference Panel: Seeing Women Keyboard Performers & Builders Anew**

Alissa Duryee, “Who was the Organist?” And Other Questions for the Pregnant and Postpartum Keyboard Player.” <https://youtu.be/J9AxTitRBHI>  
Full performance of Alissa Duryee’s composition, “Forager’s Journal,” for clavichord. <https://youtu.be/LvaFMLp2DKk>

Abigail Lindo, “Simone on the Keys: A Protest Dressed in Black Feminine Identity.” <https://youtu.be/CRT9vk-NxLc>

Tilman Skowroneck & Hester Bell Jordan, “A Woman in the Workshop: Conflicting Tales of Nannette Streicher”: <https://www.youtube.com/user/WestfieldCenter/playlists>

#### **Virtual Conference Networking**

January 23, 2022 at 3 p.m. EST. A Virtual Social Hour: a synchronous event to meet and greet colleagues in advance of the Diversity and Belonging conference.

<https://umich.zoom.us/j/98092806349>

An invitation with more details will be sent to all registrants on January 16.

#### **Additional Videos from Conference Presenters and Organizers**

Matthew Bengtson performs Roberto Sierra’s recently composed “Estudios rítmicos y sonoros.” <https://youtu.be/9sXu-iiVV4>

Matthew Bengtson offers “George T. Walker: An Introduction to the Piano Sonatas.” <https://youtu.be/l9o7AMYTdb>

Matthew Bengtson performs George T. Walker, “Piano Sonata No. 5.” <https://youtu.be/HR9lcQ9KWIo>

Connor Chee’s recordings at <https://www.youtube.com/c/ConnorChee>

Alissa Duryee performs a song by Frederike Pallas on a Meerbach clavichord located in Bethlehem, PA, with Emily Eagen, soprano. <https://youtu.be/3rAr5HsDwp8>

Patricia García Gil presents works by two “Salonières” with Spanish origins (Marianne von Martinez and Pauline García-Viardot) on original historical instruments (Schantz and Pleyel) at the Bartolomeo Cristofori Collection in Florence, Italy. <https://youtu.be/V99XhjQ3GaA>

Patricia García Gil's live performance of Beethoven Sonata Op. 53 "Waldstein," 1st movement.  
<https://youtu.be/Wmmo3l0vj00>

Patricia García Gil's live performance of Chopin "Barcarolle" Op. 60 on the "Chopin Broadwood" at Sigal Music Museum.  
[https://youtu.be/Oe\\_Q9zTuFS0](https://youtu.be/Oe_Q9zTuFS0)

James Kibbie performs "Nigerian Prayer" by Nigerian-born composer Fela Sowande (1905–1987), based on a traditional hymn of the Yoruba people.  
<https://youtu.be/8PdqrqXMJQ>

James Kibbie performs "Retrospection (An Elf on a Moonbeam)" by African American composer Florence Price (1887–1953).  
<http://www-personal.umich.edu/~jkibbie/james-kibbies-annual-audio.html>

Anne Laver and composer Natalie Draper presented a webinar at Syracuse University in 2020 entitled "Composing for the Organ" to encourage more composers to write for the instrument. Visit their YouTube channel to hear their presentations, interviews with composers, and a virtual concert featuring Anne's premiere of Natalie's "Three Meditations for Organ."  
<https://www.youtube.com/channel/UCQo5zgJHFZJ9hkTKZgTEzPA>

Anne Laver's website includes numerous audio and video recordings of compositions by women composers (Natalie Draper, Judith Bingham, Emma Lou Diemer, Cecilia McDowall, Ethel Smyth, Jeanne Demessieux, among others).  
<https://annelaver.com/media/>

Tiffany Ng's July 2020 carillon concert at the University of Michigan in solidarity with the Movement for Black Lives and in memory of Aura Rosser, an aspiring Black artist and mother of three killed by police in her Ann Arbor home. <https://youtu.be/itZ-ui1GgKs>. All proceeds went to #BlackLivesMatter and #SayHerName organizations.

Marielba Núñez and Pamela Ruiten-Feenstra, a Collaborative Investigative Composition. "Caminantes" depicts thousands of migrants who have no choice but to flee Venezuela's humanitarian crises on foot. Short documentary. <https://youtu.be/QxdEZmbpHvM>. Funding has been made possible by the Puffin Foundation, Ltd.

Marielba Núñez and Pamela Ruiten-Feenstra, a Collaborative Investigative Composition. "Llanto de Tepuyes" tells the story of Canaima National Park in Venezuela, a UNESCO Heritage Site. Once a pristine ecosystem teeming with rare species and home to the indigenous Pemón people, Canaima is now devastated by government-opportunist gold-mining. Short documentary. <https://youtu.be/0y4if7653kg>.

Octave Illusion performs Stravinsky's *The Rite of Spring* (excerpt). Arrangement: Ana María Otamendi. [https://youtu.be/b\\_RLXRMAv7A](https://youtu.be/b_RLXRMAv7A)  
(Elena Lacheva and Ana María Otamendi, pianos; Jesús Pacheco and Grant Beiner, percussion)

The Reverón Piano Trio performs Heitor Villa-Lobos's Trio No. 1 in C minor, 1st movement.  
<https://youtu.be/voWqkqgEzHk>

The Reverón Piano Trio performs Manuel Ponce's *Trío Romántico*, 2nd movement.  
<https://youtu.be/MxGdGdm24dY>  
(Ana María Otamendi, piano; Simón Gollo, violin; Horacio Contreras, cello)

Ellen Rowe discusses her "Momentum-Portraits of Women in Motion" project.  
<https://youtu.be/bpx0TKMoIWs>

Pamela Ruiten-Feenstra performs "Border ID" from her collection, *Belonging: A Carillon Call to Care for All*, on the University of Michigan's Lurie Carillon.  
<https://youtu.be/LKjY5LdzE5Y>

## D&B SELECT REPERTOIRE & RESOURCES

### General/Educational

African Diaspora Music Project: <https://africandiasporamusicproject.org/>

Expanding the Music Theory Canon: <https://www.expandingthemusictheorycanon.com>

Inclusive Early Music: <https://inclusiveearlymusic.org>

Institute for Composer Diversity: <http://composerdiversity.com>

Music by Black Composers: <http://musicbyblackcomposers.com>

Music Theory Examples by Women: <https://musictheoryexamplesbywomen.com>

### Carillon

“Annotated Bibliography of African American Carillon Music,” ed. Tiffany Ng: <https://hdl.handle.net/2027.42/146525>

“Bibliography of Carillon Music by Women, Transgender, and Nonbinary Composers,” ed. Tiffany Ng and Emmet Lewis: <https://hdl.handle.net/2027.42/153530>

*Global Rings*, ed. Pamela Ruiter-Feenstra: <https://pamelaruiterfeenstra.com/global-rings>. See also <https://pamelaruiterfeenstra.com/compositions>

“Groot Rotterdams Songbook,” Richard de Waardt et al.: <https://www.torenmuziek.nl/grootrotterdamssongbook>

*Music by Black Composers: Carillon*, vol. 1, ed. Tiffany Ng et al. (forthcoming): [musicbyblackcomposers.org](https://musicbyblackcomposers.org)

*The Music of ‘March’: A Civil Rights Carillon Collection* in honor of Rep. John Lewis, ed. Tiffany Ng: [americancarillonmusiceditions.com](https://americancarillonmusiceditions.com)

*A New Carillon Book*, ed. Ellen Dickinson: [ellendickinsonmusic.com](https://ellendickinsonmusic.com)

### Chamber & Orchestral Music

Alfredo Rugeles YouTube channel: <https://www.youtube.com/channel/UCxr3V07NKF4kmnuE1Pvh8og?spfreload=5>

Chamber Music America’s anti-racism work, resource list, statement of solidarity: <https://www.chamber-music.org/resources/black-lives-matter>

Colegio de Compositores Latinoamericanos de Música de Arte: <http://www.colegiocompositores-la.org>

El Sistema: <https://elsistema.org.ve/>

Festival Latinoamericano de Música YouTube channel: <https://www.youtube.com/user/festivallatvideos>

Sphinx Organization’s Composer Resource Directory at <https://www.sphinxmusic.org/composer-resource-directory/> and Catalog of Latin American Cello Works at <https://www.sphinxmusic.org/the-sphinx-catalog-of-latin-american-cello-works/>

### Organ

The American Guild of Organists’ national website has an Educational Resources page (<https://www.agohq.org/education/educational-resources/>) including:

- East Asian Works for Harpsichord and Organ
- Latin American & Hispanic Organ and Harpsichord Music
- Bibliography of Organ Works by Black Composers

Women composers: <https://vingbrus.se/lista.html>

### Piano

Connor Chee scores at [www.connorchee.com](http://www.connorchee.com) and YouTube channel at <https://www.youtube.com/c/ConnorChee>

Iverson, Ethan. “Interview with George Walker.” <https://ethaniverson.com/interview-with-george-walker>

*Piano Music of Africa and the African Diaspora*, ed. Louise Toppin and William Chapman Nyaho (Oxford University Press):

<https://www.sheetmusicplus.com/title/piano-music-of-africa-and-the-african-diaspora-volume-1-sheet-music/18426769>

“A Seat at the Piano” (ASAP) database: <https://docs.google.com/spreadsheets/d/1aYnhfENzb2-pSQY-kzpxhpmMCC6Ob8X2y-6nUXdF720/edit#gid=0>

Website: <https://www.aseatatthepiano.com/>

Walker, George.

Chappell, Jeffrey. “From Sonata to ‘Satin Doll’: The Piano Music of George Walker.” *Piano and Keyboard Magazine*, Nov/Dec 1997. <http://jeffreychappell.com/pianist/articles/from-sonata-to-satin-doll-the-piano-music-of-george-walker>

*Reminiscences of an American Composer and Pianist: George Walker*. Scarecrow Press, 2009.

## Women Composers of Piano Music

*Black Women Composers: Piano Music* (1893–1990) (Hildegard Publishing Company):

<https://www.ficksmusic.com/products/black-women-composers-piano-music-1893-1990-hildegard>

Bonds, Margaret. *Spiritual Suite*, ed. Louise Toppin (Videmus; a world premiere publication of 2 previously unpublished works):

<https://www.classicalvocalrep.com/products/Spiritual-Suite-for-Piano-by-Margaret-Bonds-401461.html>

HerClassical: <https://herclassical.com>

Kapralova Society and Journal: <http://kapralova.org>

Rosen, Judith. “Grazyna Bacewicz: Her Life and Works.” <https://polishmusic.usc.edu/research/publications/polish-music-journal/lov5no1/grazyna-bacewicz-life-and-works>

## WITH GRATITUDE TO D&B DONORS & PARTNERS

### Organizations/Institutions

Westfield Center for Historical Keyboard Studies: \$20,000

U-M School of Music, Theatre & Dance (SMTD): \$15,000, with thanks to Dean David Gier

U-M Office of Diversity, Equity & Inclusion: \$15,000, with thanks to Vice Provost Robert Sellers

U-M Sally Fleming Masterclass Fund: \$3,500

Boston Chapter American Guild of Organists, Special Project Funds: \$2,000 for general conference expenses

The Virginia Martin Howard Lecture Endowment of the Stearns Collection of Musical Instruments, Joseph Gascho, Director: \$2,000

NYC AGO Centennial Fund: \$1,000 to support organ-related events

U-M Early Music Fund: \$1,000

U-M Piano Department: \$1,000

SMTD EXCEL: \$1,000

The Hearron Organ Discretionary Fund of the U-M Organ Department: \$500

U-M SMTD Department of Jazz & Contemporary Improvisation: \$3,500

U-M Department of Film, Television, and Media: \$500

U-M CEW+ Frances and Sydney Lewis Visiting Leaders Fund: \$500

U-M Institute on Research for Women and Gender (IRWG): \$500

U-M Armbruster Fund: \$400

U-M Office of Campus Sustainability: Zero Waste Event support and supplies

### Individual Donors

Mark Clague and Laura Jackson: \$100

Matthew Dirst: \$2,000 to support CfP awardees

Laurell Huber: \$100

Kimberly Marshall: \$3,000 for Leon Chisholm

Deborah Meadows: \$100

Roger Moseley: \$175

Tiffany Ng: \$300 to support Sphinx registrations, \$2,000 for Connor Chee’s carillon commissions

Ana María Otamendi: \$50

Lee Ridgway: \$2,000 for Kola Owolabi’s lecture-recital

Pamela Ruiten-Feenstra: \$1,000 for Karen Walwyn’s “Lavender Rainbow” commission

Tamar Springer: \$50

Andrew Willis: \$250

Toward Joel Schoenhals’ commission of Connor Chee’s “Sandpaintings”:

Ann Arbor Area Piano Teachers Guild Foundation

Anonymous

Tracey Baetzel

Bernie and Barb Banet  
Fred and Laurie Blum  
Henry Buchtel and Margaret Evans  
Rick Cieslak  
Allana Frear  
John Hogikyan and Barbara Kaye  
Joel Howell and Linda Samuelson  
Kyung Kim  
Gale Kramer and Jeff Chase  
Music Teachers National Association Teacher Enrichment Grant  
Pamela Ruitter-Feenstra and Steve Feenstra  
James Shields and Sheryl Burke  
Joel Schoenhals and Bing Li  
Bob Weisman  
Charles Yoder

**Thanks to**

- African American Cultural and Historical Museum, with Joyce Hunter and Deborah Meadows
- DoubleTree Hilton, with Denise Warwick
- Jordan Musser, Program Coordinator at the Westfield Center for Historical Keyboard Studies
- Michigan Theater, with Russ Collins, Sarah Escalante Van Eck, and Christina Mozundar
- SphinxConnect, with Abigayl Venman
- U-M personnel: Paul Feeny, Lindsay Frischmuth, Robert Grijalva, Willie Micou, Brandon Monzon, Rikki Morrow-Spitzer, Ben Thauland, Stephen Warner



Visit Us Online!

Conference website: <https://westfield.org/keyboard-stories.html>

Conference YouTube page: <https://www.youtube.com/user/WestfieldCenter/playlists>

Conference Facebook group: <https://www.facebook.com/groups/2797332997193412>

