



**THE MUSE'S VOICE — A MUSFORUM CONFERENCE**  
**JUNE 19 & 20, 2015 NEW YORK CITY**

**Welcome to The Muse's Voice**, a conference presented by Musforum. Musforum celebrates the accomplishments and wide-ranging interests of women organists. We are advocates for women organists in liturgical music and higher education, and aim to support our colleagues in reaching their professional goals and aspirations. The next two days offer a keynote address by organist, harpsichordist, and conductor of early music Susan Ferré; concerts; lectures; and social events.

**The Muse's Voice: A Musforum Conference**, has been made possible in part by a generous grant from Barnard College, Columbia University

## **CONFERENCE SCHEDULE SUMMARY**

### **Friday, June 19, 2015**

[West End Collegiate Church]

12PM      Keynote Address by Susan Ferré and Luncheon

2PM      Performance — Karen Holmes, Organist

3PM      Performance — *Haven: Songs of Mystery and of Memory*  
            Pamela Decker, Composer  
            Katherine Byrnes, mezzo soprano  
            Pamela Decker, piano  
            Claire Elise Hancock, dancer

[Immanuel Lutheran Church]

4PM      Wine + Cheese

6PM      Performance — Alexandra Dunbar, Harpsichord

## Saturday, June 20, 2015

[Church of the Transfiguration]

9AM Performance — Christa Rakich, Organist

10AM *A Composer's View: The Nature of Composing for Organ*  
Hilary Tann

11AM Performance —  
Katelyn Emerson, Organist  
Mary Copeley, Organist  
Emma Whitten, Organist  
Ashley Snavley, Organist

2PM Performance — Marie Rubis Bauer, Organist

4PM Performance — *Evensong*  
The Transfiguration Boy and Girl Choirs  
Judith Hancock, Accompanist  
Claudia Dumschat, Music Director

[St. Patrick's Cathedral]

8PM Performance — Gala Recital  
Kimberly Marshall, Organist  
Sarah Jane Starcher Germani, Organist  
Gail Archer, Organist  
Jennifer Pascual, Organist

# SCHEDULE DETAILS

**Friday, June 19, 2015**

**NOON      Keynote address and luncheon — Susan Ferré**

**2PM        Performance — Karen Holmes, Organist**

Magnificat en D (*Livre d'orgue de Montréal*)

Plein jeu - Dessus de Voix humaine -

Cornet - Basse - Récit - Dialogue

Anonymous  
(17th - 18th C.)

Wir Christen Leut

alio modo, in Organo Pleno con Pedale doppio

Brich an, du schönes Morgenlicht, EG 33

Der Tag ist hin, mein Jesu bei mir bleibe

Herr Gott, dich loben alle wir

Johann Christoph Oley  
(1738 - 1789)

J.C. Oley

J.C. Oley

J.C. Oley

Prelude and Fugue in d minor, Opus 37, No. 3

Felix Mendelssohn  
(1809 - 1847)

Courtes Pièces, Vol. III

Trio chromatique

Impromptu

Mit Fried' und Freud'

Scherzo on "Lobe den Herren"

Rachel Laurin  
(b. 1961)

Chromatic Partita

Ruth Watson Henderson  
(b. 1932)

**3PM        Performance — *Haven: Songs of Mystery and of Memory*  
Pamela Decker, Composer**

Katherine Byrnes, mezzo soprano

Pamela Decker, piano

Claire Elise Hancock, dancer

Haven

I don't know how to do this

There would always be a song  
Dawn does not bring reason to sin  
Fire  
I thought I was domesticated  
Kaleidoscope  
These eyes that see

—INTERMISSION—

Mystery  
Returning  
Invisible  
Milagro  
Sing the dark away  
There is no lovelier thing  
The muse in music  
Can you just believe?

## **6PM      Performance — Alexandra Dunbar, Harpsichord**

Karen Dekker, baroque Violin  
Alexandra S. Dunbar, harpsichord

Sonata No.4 in C minor, BWV 1017

J.S. Bach  
(1685-1750)

I. Largo  
II. Allegro  
III. Adagio  
IV. Allegro

18th Ordre in F major

François Couperin

Allemande La Verneüil; La Verneüilléte; Sœur Monique; Le turbulent; L'atendrissante;  
Le tic-toc-choc, ou Les maillotins; Le gaillard-boiteux

Passacaglia in G minor, for violin solo, "Guardian Angel"

Heinrich Ignaz Franz von Biber

Violin Sonata No.1 in D major, Op.5

Archangelo Corelli

I. Grave - Allegro - Adagio - Grave - Allegro - Adagio  
II. Allegro  
III. Allegro  
IV. Adagio  
V. Allegro

**Saturday, June 20, 2015**

**9AM Performance — Christa Rakich, Organist**

Ricercar à 3, from the Musical Offering, BWV 1079

J.S. Bach  
(1685-1750)

Sonata in F for flute & basso continuo

Anna Amalia, Princess of Prussia

Adagio

(1723-1787)

Allegretto

Allegro ma non troppo

Two settings of *O Traurigkeit, O Herzeleid*

Johannes Brahms  
(1833-1897)  
and Ethel Smyth  
(1858-1944)

Hommage à Pachelbel (2011)

Christa Rakich  
(b. 1952)

11 Variations on *St. Anne*

Prélude, Choral varié et Fugue (2010)  
sur Veni Redemptor Gentium

Margaretha Christina de Jong  
(b. 1961)

**10AM A Composer's View: The Nature of Composing for Organ**

Composer **Hilary Tann** reflects on the experience of being commissioned to write for organ. Louise Mundinger will illustrate the discussion with excerpts from “Embertides” (a 2014 Boston AGO commission) and Hilary Tann’s sacred choral works (including references to Welsh hymns from her homeland).

**11AM Performance — Katelyn Emerson, Organist**

Praeludium in D Major, BuxWV 137

Dieterich Buxtehude  
(c. 1637-1707)

Allein Gott in der Höh’ sei Ehr, BWV 676

Johann Sebastian Bach  
from *Clavierübung III*  
(1685-1750)

Prelude and Fugue in G Minor, WoO 10

Johannes Brahms  
(1833-1897)

## **Mary Copeley, Organist**

Toccat, Adagio and Fugue in C Major, BWV 564

Johann Sebastian Bach  
(1685-1750)

Organ Partita: Wachet auf, ruft uns die Stimmer Op. 8, No 2

Hugo Distler  
(1908-1942)

## **Emma Whitten, Organist**

Fugue in G Major ('Gigue'), BWV 577

Johann Sebastian Bach  
(1685-1750)

Selections from "Sones mo órgano"

(Chiqitos MS, 1746)

El flautista alegre ("The Happy Flautist")

Ramón Noble  
(1925-1999)

Tiento de medio registro de tiple de décimo tono (36)

Francisco Correa de Arauxo  
(1584-1654)

*Flores del Desierto* I. Albarda

Pamela Decker  
(b. 1955)

## **Ashley Snavley, Organist**

Prelude in F Major

Fanny Mendelssohn Hensel  
(1805-1847)

Study in Ab Major, Op. 56, No. 4

Robert Schumann  
(1810-1856)

Sketch in Db Major, Op. 58, No. 4

Prelude and Fugue in Bb Major, Op 16. No 2

Clara Schumann  
(1819-1896)

Sonata No. 3 in A Major, Op. 65  
I. Con moto maestoso

Felix Mendelssohn  
(1809-1847)

## **2PM      Performance — Marie Rubis Bauer**

Preludium in G	Heinrich Scheidemann (1595–1663)
Pavana Lachrimae	Jan Pieterszoon Sweelinck (1562–1621)
Ensalada obra de 8 ton	Sebastián Aguilera deHeredia (1561- 1627)
Windows of Comfort: Two Organbooks (1996)	Dan Locklair (b.1949)
Trinity’s Shield	
One of two medallion windows “As the hart panteth...” [Passacaglia] “As the hart panteth after the water brooks, so panteth my soul after Thee, O God.” Psalm 42:1 “...beside the still waters” [Chaconne] “The Lord is My Shepherd.” Psalm 23:1	
Wachet Auf! Ruft Uns die Stimme, partita for organ, Op.8 Toccata Bicinium Fuga	Hugo Distler (1908-1942)

## **4PM      Performance — *Evensong***

The Transfiguration Boy and Girl Choirs Judith Hancock, Accompanist Claudia Dumschat, Music Director	
O Praise the Lord	Maurice Greene
Magnificat and Nunc dimittis	Sarah MacDonald
Evening Hymn	Henry Purcell



*In January, 2014, Claudia Dunschat celebrated her 15th Anniversary as Music Director at the Little Church Around the Corner in Manhattan's old Tin Pan Alley neighborhood. Below, she describes her experiences for Musforum.*

*I arrived as an interim organist in 1999. It was never a position I envisioned keeping because the service was very male dominated. My main function was to direct the choir, which happened to be a Men and Boys Choir and the oldest in the country. The choir was a source of great pride for the parish but did not bode well for this new female interim. The "powers that be" at that time were also against female clergy.*

*As soon as I stepped into the place, I felt a sense of being at home. I loved the music and the very traditional Anglo-Catholic liturgy. I also felt challenged by working within the very "male" atmosphere. I had always worked with mixed groups of adults and mixed groups of children, so this was a new situation for me. The first revelation that I had was how well the boys created music together. The team spirit was very much alive and well and has always been since I've been there. I think it is a natural way of being for most boys. Also, working with the men brought a professional element to the music, which challenged and inspired the boys. This '70s feminist was beginning to see the world in a new light. I soon became a true believer in the boychoir system, and I still am. This system, which has been melded and refined for over 800 years, really works! When I first came to the church, there were only four boys singing, today we have eighteen in the program and are on a stable footing.*

*In the last five years, the church has changed significantly. Bishop Andrew St. John has been Rector here for the last eight years, and the parish has become a very feminist friendly place, even inviting Bishop Catherine Roskam here to preach several times. This was a significant event in that many years ago she was a member of the church and asked to be sponsored for the priesthood by the parish, who then denied her request because she was a woman — how things change! The parish is now also open and affirming and regularly performs same-sex weddings. Musically we now also have a very impressive girls choir and a cherub choir of boys and girls. We also have a volunteer camerata group, which includes a few members of the parish, and they join the professional groups for concerts during the year and sing the summer services.*

*The parish has been blessed with one of the most impressive pipe organs in the city. It is a Fisk tracker action instrument, installed in 1988 in memory of Arnold Schwartz. The instrument is versatile and performs everything well, from service playing to concertizing. Marie Schwartz also has made possible an evening concert series, and this year is its tenth anniversary. The series has also included many operas and music dramas, including Benjamin Britten's trilogy of chamber operas, which were written specifically to be performed in churches. Doing so continues the church's long association with the theater, including the Episcopal Actors Guild, with which it is physically and historically connected. Working at this particular church has been a true blessing in my life, as it has opened my eyes to the possibilities of doing great liturgy by working within the structure of a time honored tradition.*

## **8PM      Performance — Gala Recital**

### **Kimberly Marshall, Organist**

Mass "L'homme armé" (1979)

    Introit (Entrada)

    Kyrie

    Gloria

    Credo

    Sanctus

    Agnus dei

Margaret Vardell Sandresky

(b. 1921)

### **Sarah Jane Starcher Germani, Organist**

Prelude and Fugue in A Major, BWV 536

J.S. Bach

(1685-1750)

Tu es Petrus

Jeanne Demessieux

(1921-1968)

(from 12 Chorale Preludes on Gregorian Chant Themes)

Rorate Caeli

Hosanna Filio David

Veni Creator

Domine Jesu

Postlude for the Feast of the Assumption  
on the Hymn Induant Justitiam

Alexandre Guilmant

(1837-1911)

### **Gail Archer, Organist**

Aspects of Glory

Libby Larsen

(b. 1950)

Wuldor, My Home in Glory, Tambourines

Fantasie und Fuge, Op. 30

Johanna Senfter

(1879-1961)

Wie schon leuchtet der Morgenstern  
"How brightly shines the Morningstar"

Elegy

Mary Howe  
(1882-1964)

Te Deum

Jeanne Demessieux  
(1921-1968)

## **Jennifer Pascual, Organist**

Preludium für Orgel

Fanny Hensel-Mendelssohn  
(1805-1847)

Christus Vincit  
Ave Verum  
Salve Mater

Sr. Mary David Callahan  
(b. 1923)

O Sanctissima (Sicilian Melody)

Dianne Bish  
(b. 1941)

Rorate Coeli: Choral orné  
Attende Domine: Choral Paraphrase  
Stabat Mater: Cantabile

Jeanne Demessieux  
(1921-1968)

Preludium und Fuge en d-moll Op. 16, No. 3

Clara Schumann  
(1819-1896)

## **ARTIST BIOGRAPHIES** [in order of appearance]

**Susan Ferré** currently lives in her mother's ancestral home of Gorham, NH, where she directs a non-profit organization, Music in the Great North Woods ([www.musicgnw](http://www.musicgnw)), bringing classical music to the North Country. She serves St. Barnabas Episcopal Church as Organist and Director of Music. She has maintained an active concert career, having performed widely in Europe, including three visits to Notre Dame Cathedral in Paris, Scandinavia, Brazil, Canada, and throughout the United States.

Ferré has served the faculties of Pacific Lutheran University in Tacoma, WA, Southern Methodist University, Perkins School of Theology, University of North Texas and the University of Paris at Vincennes. For more than twenty years she directed the Texas Baroque Ensemble, which brought distinction to performances of little known works on original instruments, and for fourteen years directed an Early Music Weekend at Round Top, TX. She holds degrees from Texas Christian University, the first to earn two simultaneous degrees with four majors (Philosophy, Music Lit, Music Theory and Church Music), and from the Eastman School of Music (MM in Music Lit and Organ Performance). A Fulbright Scholar, recipient of the Diplôme d'Orgue et Improvisation from the Schola Cantorum in Paris, as well as the Doctor of Musical Arts degree from University of North Texas, Ferré was honored with a Distinguished Alumna award from that university in 2001. Her recordings include "Stories From the Human Village: War and Peace," recorded on an organ by Fritz Noack at the Episcopal School Dallas, which has received glowing critical reviews as well as a Gold GrIndie Award. A Gothic release entitled, "Preludes and Postludes for the year beginning 9/11" was recorded on the Paul Fritts organ at Pacific Lutheran University. In addition, a 1969 recording of works by Langlais recorded at Ste. Clotilde in Paris, entitled "Hommage a Jean Langlais" has been reissued. Other recordings include Vierne at the Detroit AGO convention, a CD with the Turtle Creek Chorale at the Meyerson Symphony Hall in Dallas, as well as several live concerts from organ dedications. They can be accessed through her website [www.susanferre.org](http://www.susanferre.org). "...Ferré provided both hilarity and pointed political commentary in narrating her survey of varied repertoire. Her expressivity and expansiveness garnered a standing ovation" Gerald Frank, *The American Organist* (October 2007).

**Karen Holmes** was born in Toronto and completed an A.R.C.T. in piano and a BA in modern languages at the University of Toronto. With a scholarship from the French Government, she spent three years in France, and earned a Premier Prix in organ at the Conservatoire de Toulouse, in the class of Xavier Darasse. She holds the diploma of F.R.C.C.O., and was national President of the Royal Canadian College of Organists (RCCO)

from 1996 to 1998. She continues to be a member of the national Examinations committee, and the Music Publications committee. Locally, she has been on the executive of the Ottawa Centre of the RCCO for many years. She has taught organ, harpsichord and Baroque ensembles at the University of Ottawa and performs frequently as a solo organist and harpsichordist as well as in chamber music ensembles. Holmes has made two CD recordings - one called *Kaléidoscope Bach Kaleidoscope* featuring music by members of the Bach family for organ, harpsichord and fortepiano; and one called *Canadian Musical Heritage* recorded on the organ of Église Sainte-Anne, Ottawa. She has held positions in several Ottawa churches, and is currently Organist and Music Director at St. Peter's Lutheran Church.



**Pamela Decker** has been an active performer since the age of thirteen, as both recitalist and accompanist. She has performed extensively in the United States, Canada, Europe, and the Baltic Region, and has appeared as soloist and continuo organist at Davies Symphony Hall in San Francisco. Decker has been a featured recitalist at many important conferences and festivals, including twice at the American Guild of Organists' (AGO) National Convention, AGO regional conventions, the Redlands Organ Festival, the Annual Conference on Organ Music at the University of Michigan in Ann Arbor, the Twice Festival, the University of Alabama Church Music Conference, the Tallinn International Organ Festival in Estonia, and the Festival International d'Orgue de Monaco. She has won prizes in national and international competitions as performer and composer. In 2004 she was awarded the Henry and Phyllis Koffler Prize for research/creative activity at the University of Arizona, where she is active as professor, performer, and composer. This is a university-wide award that had never before been awarded to anyone in the arts.

Decker holds the Doctor of Musical Arts degree with emphasis on performance practice and composition from Stanford University. Her compositions for organ have been performed in at least nineteen countries (including venues such as the Moscow-Tchaikovsky Conservatory Great Hall, Notre Dame Cathedral in Paris, and Minato Mirai Concert Hall in Yokohama, Japan) by American, Canadian, European, Asian, and Brazilian organists. As a composer she is represented by five publishers: Wayne Leupold Editions, C.F. Peters, Augsburg Fortress, World Library Publications, and Hinshaw Music, Inc. Wayne Leupold Editions publishes the largest selection of her solo organ works. As a recording artist, Decker has released five albums with Loft Recordings (two), Albany, Arkay Records, and Bainbridge. At present she is at work on a series of albums with Loft Recordings representing her own performances of her complete organ works. Of Volume

I, critic James Hildreth (*The American Organist*) wrote: “Here is an opportunity to experience one of America’s most gifted composer-organists playing one of the country’s celebrated organs...She is a stunning virtuoso, and composes music that utilizes her formidable technical and musical abilities to the fullest.”

Decker is Professor of Organ/Music Theory at the University of Arizona in Tucson. She also serves as organist of Grace St. Paul’s Episcopal Church.



**Claire Hancock** was steeped in the arts from the time she was an infant as the daughter of dancers. She received her BFA in dance from the University of Arizona, performing with the UA Dance Ensemble in Mexico, Japan, Scotland, the Netherlands and prominent U.S. venues including the Kennedy Center in Washington, D.C. Additional featured performances include those with Broadway veterans Ben Vereen and Liz Callaway. Hancock has danced professionally with ODC/San Francisco and River North Dance Company in Chicago, and has been a guest teacher and choreographer for organizations such as the Limon Institute, the Broadway Theatre Project, the San Francisco Conservatory of Dance, Arizona Theatre Company and Arizona Opera. She has served as rehearsal assistant for Ben Stevenson’s *Three Preludes* and *End of Time*, as well as George Balanchine’s *Serenade* and *The Four Temperaments*, reporting to Leslie Peck and Elyse Borne, répétiteurs for the Balanchine Trust. Hancock holds a Master of Arts degree in European Dance Theatre from Laban in London, England, earned a Master of Fine Arts degree in dance at the University of Arizona, and is a PMA® certified Pilates teacher. She is co-artistic director, founding member and rehearsal director of Artifact Dance Project, a Tucson based performance group dedicated to the collaboration of dance and live music.



**Katherine Byrnes** is known around Tucson as a jazz and blues vocalist, and also performs with local indie rockers Calexico and Sergio Mendoza Y La Orkesta. In recent years she has toured Europe and the United States with Blue Note Recording artist Amos Lee. As a solo artist, Byrnes has toured China twice, first singing in front of the UA Studio Jazz Ensemble, and the second time as the lead singer for Artifact’s Great American Dance Tour. When in town, she enjoys singing around Tucson as much as possible, especially with her original band, Sweet Ghosts. Byrnes expressed great enthusiasm about being a part of this project with Dr. Pamela Decker.

**Dr. Alexandra Dunbar** received the Masters of Music and Doctorate of Musical Arts degrees in harpsichord performance from the Juilliard School, where she was also a music theory and music history teaching fellow. She received a Bachelors of Music from Manhattan School of Music in piano performance. Dr. Dunbar currently maintains an active concert schedule and a lively studio of keyboardists on harpsichord and piano in Washington Heights, New York City. She is the artistic director of the Washington Heights Musical Society, which is a concert series inspired by music in history. Dr. Dunbar teaches underserved neighborhood children at Washington Heights Choir School at Holyrood Church. Her program, The World of the Harpsichord, has been awarded grant funding from Gotham Early Music Scene and Early Music America. Dr. Dunbar is on faculty at High School at the Special Music School, as well as Brearley and Interlochen Arts Camp.

The Netherlands-native **Karen Dekker** grew up surrounded by music. Her mother, cellist Christien le Coultre, started her musical education from an early age, to be continued by her aunt. Later on, it was renowned violinist Bouw Lemkes who supported the more profound growth of Karen's musical personality. In chamber music and orchestral settings, Karen concertizes in many of the prominent concert halls throughout Europe and Northern America, from Carnegie Hall and Avery Fisher Hall to Concertgebouw Amsterdam. She worked with conductors Reinbert de Leeuw, David Stern, and Marc Wigglesworth, among others. Playing chamber music, Karen has performed with musicians such as Steven Dann, Kenneth Slowik, David Geber, Anssi Karttunen and Huw Watkins.

Karen has attended music festivals such as Domaine Forget Chamber Music Academy (Québec, Canada), Kneisel Hall (Maine, USA), and Euro Arts (Austria, Europe). She has received masterclasses with Robert Mann, Philippe Graffin, Anner Bylisma and Ronald Copes, among others. Karen received her Bachelor's degree at the Amsterdam Conservatory with Peter Brunt and Johannes Leertouwer in 2011 and her Master's degree with Isaac Malkin at the Manhattan School of Music in May 2013. She received a Ruth Chatfield String Instrument Scholarship and was sponsored by the Prins Bernhard Cultuurfonds.

Karen is a part of the New York based string ensemble 'Shattered Glass', that made its Carnegie Hall debut in May 2013, and is a founding member of the Elmyr String Quartet. This season, Karen is featured in a recording with the Smithsonian Chamber Players, recordings and concerts of the Orchestra of St. Luke's in Carnegie Hall and Koch Theater with Paul Taylor's American Modern Dance, the Crested Butte Music Festival Orchestra, Harrisburg Symphony Orchestra and St. Petersburg Opera. Highlight is the Leclair Festival, organized and performed by Ms. Dekker and Krista Bennion-Feeney, along with Mark Fewer, Jorg-Michael Schwarz and several other violinists from all over Northern America.

**Christa Rakich** is a concert and recording artist, as well as Artist-in-Residence at the Congregational Church of Somers. She directs the music program at St. Mark the Evangelist Church in West Hartford. Rakich has served on the faculties of Westminster

Choir College, Brandeis University, New England Conservatory, and the University of Connecticut, and as Assistant University Organist at Harvard. Other Artist-in-Residencies have included the University of Pennsylvania and First Lutheran Church in Boston.

As a Fulbright Scholar, Rakich studied for two years with Anton Heiller at the Hochschule für Musik in Vienna, Austria. She holds Bachelor's degrees in Organ and German from Oberlin College (Phi Beta Kappa). After receipt of her Master's degree with honors from New England Conservatory, Rakich was asked to join the faculty there, where she taught for many years, ultimately as department co-chair.

A prizewinner at international organ competitions (notably Bruges 1976), Rakich has received particular acclaim for her interpretations of the music of J.S. Bach. With keyboardist Peter Sykes, she performed a complete cycle of Bach's keyboard works in a series of 34 concerts from 2003 to 2005 aptly named *Tuesdays With Sebastian*. The concerts raised a total of \$20,000 for Boston area charities. With keyboardist Susan Ferré, Rakich is a founding performer of the *Big Moose Bach Festival* in Berlin, New Hampshire. Recordings include Bach's Clavierübung III, Leipzig Chorales and Trio Sonatas. Please visit [www.bachleipzigchorales.com](http://www.bachleipzigchorales.com) and [www.bachtrios.com](http://www.bachtrios.com).

**Hilary Tann**, a Welsh-born composer, lives in the foothills of the Adirondack Mountains in Upstate New York where she is the John Howard Payne Professor of Music at Union College, Schenectady. Recent composer-residencies include the 2011 Eastman School of Music *Women in Music Festival*, 2013 *Women Composers Festival of Hartford*, and 2015 *Welsh Music Center*. Her work has been supported by numerous organizations, including the Welsh Arts Council, New York State Council on the Arts, Hanson Institute for American Music, Vaughan Williams Trust, Holst Foundation, National Endowment for the Arts, and Meet the Composer / Arts Endowment Commissioning Music USA. Praised for its lyricism ("beautiful, lyrical work" – *Classical Music Web*) and formal balance ("In the formal balance of this music, there is great beauty ..." – *Welsh Music*), her music is influenced by her love of Wales and a strong identification with the natural world. These two interests combine in her enjoyment of haiku (she is a published haiku poet) and in text selections from Welsh poets. A deep interest in the traditional music of Japan led to private study of the *shakuhachi* and guest visits to Japan, Korea, and China. Her compositions have been widely performed and recorded. Her recent orchestral CD, "Here, The Cliffs" (North/South Recordings) is praised as "music of great integrity, impeccable craft, and genuine expressive ambition" (Robert Carl, *Fanfare 36:1*). Website: [hilarytann.com](http://hilarytann.com).

**Katelyn Emerson**, an organist praised for her "musicality [and] elegance in performance" (M. Louise Miller Scholarship Committee), performs concerts throughout the United States and Europe, showcasing repertoire that spans the 14th-21st centuries, and presents masterclasses on organ interpretation and church music.



Emerson has received top prizes in several international organ competitions, most recently the Fifth International Organ Competition "Pierre de Manchicourt" in Béthune and Saint-Omer France, the VIII Mikael Tariverdiev International Organ Competition held in Kaliningrad, Russia, and the 2015 Arthur Poister Scholarship Competition in Syracuse, New York. She will make her French and Russian concertizing debut in the 2015-2016 season.

Emerson received double bachelor's degrees in organ performance, studying with James David Christie, and French, as well as minors in historical performance and music history from Oberlin College and Conservatory in May 2015. She has also studied organ with Olivier Latry, Marie-Louis Langlais, Ray Cornils, and Abbey Hallberg-Siegfried and organ improvisation with Marie-Louise Langlais and Bálint Karosi. As a recipient of a J. William Fulbright Study/Research Grant, she will study at the Conservatoire à Rayonnement Régional in Toulouse, France for the 2015-2016 academic year with Michel Bouvard, Jan Willem Jansen, and Yasuko Uyama-Bouvard.

Emerson just completed her five-year tenure as music director of St. Paul Lutheran Church in Amherst, OH and was the 2013-2014 Sacred Music Intern at the Church of the Advent (Boston, MA). In 2012, she served as Sacred Music Intern with Keith Tóth at the Brick Presbyterian Church (New York, NY) where she substituted as organist and choirmaster in summers of 2012-2014. Emerson has been invited to present workshops at several regional conventions of the AGO and served on the faculty of several summer organ academies. For more information and to hear recordings, please visit: [www.katelynemerson.com](http://www.katelynemerson.com).

**Mary Copeley** is a graduate student at Yale University's Institute of Sacred Music, where she studies organ with Thomas Murray. She recently earned a bachelor's degree in Organ Performance from Westminster Choir College, where she studied organ with Dr. Matthew Lewis. While at Westminster, Copeley won first place in The Joan Lippincott Competition for Excellence in Organ (2014) and first place in the Piano Scholarship Competition (2012). This past year she was awarded the Charles Ives Award (given to an "outstanding organ major") from the Yale School of Music. In addition to her organ studies, Copeley also sings with the Yale Schola Cantorum, with whom she has just returned from a performance tour of England and Paris. She currently serves as the Assistant Organist at St. Luke's Episcopal Church in Darien, Connecticut.

**Emma Whitten** is an accomplished organist and church musician with a keen interest in historic organs and repertoire. In December 2014, Whitten graduated with a D.M.A. in Organ Performance from Arizona State University, where she studied with Kimberly Marshall. Whitten has studied and performed on historic organs in Germany, Spain, the Netherlands, and the United Kingdom. Her doctoral dissertation, entitled "Synthesizing Styles: International Influence on Organ Music in Restoration England," explores French and Italian musical elements in the organ works of Matthew Locke, John Blow, and Henry

Purcell. Whitten is currently Organist and Associate Director of Music at St. Mary's Basilica in Phoenix, Arizona.

**Ashley Snavley** graduated in December of 2014 from Arizona State University with a Doctor of Musical Arts degree in Organ Performance, where she studied with Dr. Kimberly Marshall. While attending ASU, Snavley also studied collaborative piano, harpsichord, and fortepiano with Professor Russell Ryan. She accompanies and performs regularly with various musical groups and churches throughout the valley. Snavley holds a Bachelor of Science degree in Music Education from the Cook Honors College at Indiana University of Pennsylvania, where she was recently honored with an invitation to perform an alumni recital. After moving to Arizona from Pennsylvania, Snavley held a position at St. Barnabas Episcopal church in Paradise Valley, where she served as interim choirmaster and organist as well as the youth and children's music associate and handbell director. She was recently appointed the Director of Music and Arts Ministries at Paradise Valley United Methodist Church, after serving there as organist and assistant director for three years. Snavley has played and participated in recitals on organs in the U.S., Mexico, Spain, Germany, Austria, and the Netherlands. In her free time, she enjoys doing yoga, hiking, playing volleyball, and running marathons.



**Dr. Marie Rubis Bauer** is Archdiocesan Director of Music – Organist at Saint Cecilia Cathedral in Omaha, Nebraska which houses the landmark Martin Pasi, Op. 14 dual temperament pipe organ. Rubis Bauer has performed for regional and national conventions of the American Guild of Organists, the National Association of Pastoral Musicians, and the Association of Lutheran Church Musicians. She has been a featured performer and conductor on seven compact disks, including solo discs of music by composers *Petr Eben* and *Dan Locklair*. As organist and harpsichordist she has performed solo concerts and concertos throughout the United States and in Germany, Austria, Switzerland, Sweden, Slovakia, the Czech Republic and Poland. Her performances have been aired on *Pipedreams*. Her passion for collaborative music-making has included founding the Omaha Bach Festival and Omaha Baroque and performance as harpsichordist with numerous chamber ensembles and orchestras in the Midwest including *Kansas City Chamber Orchestra*, *Tastowerk Baroque Trio*, and *The Early Music Consort in Kansas City, Omaha Symphony and Chamber Players*.

Rubis Bauer joined the staff at Saint Cecilia as Cathedral Organist in 2003 and since 2005 she has directed the Cathedral and Archdiocesan Choirs and serves as Director of the School of Music in the Saint Cecilia Institute for Sacred Liturgy, Music and the Arts, an extensive formation program was designed to support renewal of musical liturgy and raising the quality of Roman Catholic liturgical music and the skill of liturgical musicians

and clergy. Rubis Bauer holds masters and doctoral degrees from the University of Kansas, and a Bachelors degree from Augustana College in Sioux Falls, SD, studying with James Higdon, Mary Helen Schmidt, Roger Davis, and Cherry Rhodes. Rubis Bauer joined *Independent Concert Artists* in 2012 and is available for solo concerts or concertos on organ, harpsichord, and lautenwerck, and in duet with Erica Rubis, viola da gambist, (Bloomington, Indiana).

**Kimberly Marshall** maintains an active career as a concert organist, performing regularly in Europe, the US and Asia. She has held teaching positions at the Royal Academy of Music, London, and Stanford University, California. Winner of the St. Albans Competition in 1985, she has been invited to play in prestigious venues and has recorded for Radio-France, the BBC, and the Australian Broadcasting Corporation.

Marshall has performed throughout Europe, including concerts in London's Royal Festival Hall, St. Paul's Cathedral and Westminster Cathedral; King's College, Cambridge; Nortedame Cathedral, Paris; Chartres and Uppsala Cathedrals, as well as the Dormition Abbey in Jerusalem. She has also performed on many historical organs, such as the Couperin organ at Saint-Gervais, Paris, the Gothic organ in Sion, Switzerland, and the Cahmann organ in Leufstabruk, Sweden. Her playing is informed by research into obscure repertoire and performance practices.

During the summer of 2013, Marshall was invited to present the keynote lecture for the inauguration of the new "medieval" Van Straten organ at Amsterdam's Orgelpark, as well as to serve as Artistic Director for an academy of contemporary organ music in Göteborg, Sweden. While at Stanford and the Royal Academy of Music, she gave performances of organ works by Ligeti in the presence of the composer, and she has been an advocate for music by Margaret Sandresky, Dan Locklair and Ofer Ben-Amots. She is attracted to the organ by its vast possibilities of timbre and by the instrument's complex development since its invention in the third century BCE. Her work reflects this enthusiasm for musical creativity and historical awareness.

Marshall'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 CD celebrates the music of Arnolt Schlick on the 500<sup>th</sup> anniversary of its publication (2012). A CD/DVD set entitled *A Fantasy through Time*, was released on the Loft label in 2009, receiving effusive reviews, as did her recording of Chen Yi's organ concerto with the Singapore Symphony on the BIS label (2003). Her expertise in medieval music is reflected in her recording, *Gothic Pipes*, as well as through her scholarly contributions in such publications as the *Grove Dictionary of Music* and the *Oxford Dictionary of the Middle*

*Ages.* To increase awareness of this repertoire, she published anthologies of late-medieval and Renaissance organ music in 2000 and 2004.

Marshall appeared at regional conventions of the American Guild of Organists in Phoenix (2009) and in San Francisco (2011). She is also a frequent recitalist and workshop leader at national conventions of the AGO. A review of her performance for the national convention in July 2010 extolls her as “a multi-faceted musician” who “pushed the organ to its limit with her virtuosic demands in playing and registration....This was a royal performance by one of our royalty!”

Marshall is an experienced adjudicator, having served on the jury of the National AGO competition in 2008, of the Sweelinck competition in Amsterdam in 2010, as chair of the jury for the Northern Ireland International Organ Competition in 2012 and on the Pistoia International Organ Competition and the Westfield Center’s Organ Competition in 2013. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University. For more information, see [kimberlymarshall.com](http://kimberlymarshall.com) or <https://www.facebook.com/KimberlyMarshall.organist>.

**Judith Hancock**, Senior Lecturer in Organ and Sacred Music, was the Associate Organist of Saint Thomas Church Fifth Avenue in New York, where she assisted in training and conducting the Saint Thomas Choir. Formerly Organist and Director of Music at Saint James’s Church Madison Avenue, New York, and the Church of Saint James the Less in Scarsdale, New York, she directed the music programs in both locations, introducing many new ideas, both musical and liturgical. She has also held positions of Organist and Choirmaster at the Episcopal Church of the Redeemer, Cincinnati, and at churches in Bronxville, New York, and in Durham, North Carolina.

Hancock performed concerted works of Buxtehude, Handel, Haydn, Mozart, Rheinberger, Piston, and Poulenc with orchestra. She has recorded on albums produced at Decca/Argo, and Koch International, Priory Records and Gothic Records. In 2004, Hancock was awarded the degree of Doctor of Sacred Music by St. Dunstan’s College of Sacred Music, Providence, Rhode Island. Also in 2004, the Doctors Hancock were appointed to the faculty of The Sarah and Ernest Butler School of Music of The University of Texas at Austin, where until 2012 they built and oversaw a program of studies in and the practice of sacred music. While there Hancock performed Faculty Recitals on the Bates Recital Hall organ, as well as annual holiday concerts in collaboration with other faculty.

**Sarah Jane E. Starcher**, a New Jersey native, currently lives in New York City and is Sunday organist at the Church of the Holy Innocents in Midtown Manhattan. Starcher began her undergraduate studies as an organ performance major at the Peabody

Conservatory of The Johns Hopkins University in Baltimore, Maryland. She continued her studies at Columbia University in New York and will graduate this May with a degree in music. Her academic interests include the liturgical history of the organ, sacred choral music and traditions, and the intersections between chant, organ literature, and improvisation.

Throughout her college career, Starcher has been committed to maintaining a dual academic and performance focus, studying organ privately with David Enlow. At Holy Innocents, she plays for the Traditional form of the Roman Catholic Liturgy, where the professional choir sings a full Mass Ordinary setting and Gregorian Proper each Sunday. Prior to moving to Manhattan, she held church positions in New Jersey and Baltimore.

In the summer of 2011, Starcher presented a workshop entitled “Beyond the Notes: Exploring Organ Repertoire in its Historical, Musical, and Biographical Context” at the American Guild of Organists Region III Convention in Harrisburg, PA, as winner of the AGO Region III Young Organist Workshop Competition, Division A. She performed in the 2013 Chevy Chase Presbyterian Church Bach Marathon in 2013 and in July of 2008, at the National Association of Pastoral Musicians (NPM) Young Organist and Pianist Recital at the NPM Regional Convention, in New Brunswick, NJ, as one of the five 2008 Student Keyboard Competition winners. On April 30, 2014, Starcher played a lunch time recital at Trinity Church, Wall Street, in New York City. She is a member of the AGO, New York City and Metropolitan New Jersey Chapters, and the Church Music Association of America.



**Gail Archer** is an international concert organist, recording artist, choral conductor and lecturer who draws attention to composer anniversaries or musical themes with her annual recital series including *The Muse’s Voice*, *An American Idyll*, *Liszt*, *Bach*, *Mendelssohn* and *Messiaen*. Archer was the first American woman to play the complete works of Olivier Messiaen for the centennial of the composer’s birth in 2008; *Time Out New York* recognized the Messiaen cycle as “Best of 2008” in classical music and opera. Her recordings include *The Muse’s Voice*, *Franz Liszt: A Hungarian Rhapsody*, *Bach: The Transcendent Genius*, *An American Idyll*, *A Mystic In the Making* (Meyer Media), and *The Orpheus of Amsterdam: Sweelinck and his Pupils* (CALA Records). She is the founder of Musforum, [www.musforum.org](http://www.musforum.org) an international network for women organists to promote and affirm their work. Archer is college organist at Vassar College, and director of the music program at Barnard College, Columbia University, where she conducts the

Barnard-Columbia Chorus. She serves as director of the artist and young organ artist recitals at historic Central Synagogue, New York City.

**Jennifer Pascual** first moved to New York City in 1993. She longed to work at St. Patrick's Cathedral, a dream that was to come true only after a decade of hard work and professional study. Early organ and piano training at Jacksonville University in Florida were followed by piano work at Mannes College in New York City, while volunteering with the Boys Choir of Harlem. Next came advanced organ work at Eastman School of Music, Rochester, NY, where she received her DMA in Organ Performance in 2001. During a three-year sojourn in Rochester, she worked part-time at two Catholic parishes and then full-time as Director of Music at Sacred Heart Cathedral. After Pascual's time in Rochester she returned to the Archdiocese of New York, in the Bronx, and then to the Cathedral Basilica of the Sacred Heart in Newark. In late 2002 she conducted a Christmas program at St. Joseph's Seminary in Yonkers, where Edward Cardinal Egan heard her, and arranged that she move to her current position at St. Patrick's. Pascual is the first woman to hold that position.

Since 2003 she has conducted the cathedral choir at major liturgical functions and at regular Sunday 10:15 a.m. Masses. In 2008 Pascual coordinated all liturgical music for the visit of Pope Emeritus Benedict XVI. In 2010 her choir was the only American choir invited to Rome for the International Festival of Sacred Music. Pascual hosts a radio show called "Sounds from the Spires". She also appears as a freelance organ recitalist in the U.S., Italy, Austria, the Philippines, Russia and Canada.

## **VENUE INFORMATION**

### **June 19, 2015**

West End Collegiate Church  
368 West End Avenue  
New York, NY 10024  
212.787.1566

Immanuel Lutheran Church  
122 East 88<sup>th</sup> St  
New York NY 10028  
212.289.8128

### **June 20, 2015**

Church of the Transfiguration  
1 East 29<sup>th</sup> St.  
New York, NY 10016  
212.684.6770

St. Patrick's Cathedral  
Fifth Avenue at 51<sup>st</sup> St.  
New York, NY 10022  
212.753.2261

### **MUSFORUM CONTACT**

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