



**Minnesota Musforum
at St. Olaf College
June 13 & 14, 2019**

Welcome to Minnesota Musforum at St. Olaf College!

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 Lyn Loewi, concerts, lectures and social events.

Conference Schedule

Thursday, June 13, 2019

10am Nancy Ypma, organist

11am WindWorks, women's wind ensemble

12noon Keynote Speaker: Lyn Loewi (CHM 232)

12:45 Lunch

2pm Twin Cities Recital: Liisa Keränen, Kathy Borger, and Jennifer Anderson

3pm Therees Hibbard: Women in choral music

4pm Cider and Cheese Gathering: Keepsake Cidery, Dundas, MN

7pm See Change Chamber Choir

Friday, June 14, 2019

9am Karen Black, organist: Music of Pamela Decker

10am Kathy Handford Lecture/recital: French contemporary organ literature

11am Young Organists: Martha Barth, St. Olaf College, Susan Powell, Indiana University, Katie Moss, Indiana University

12:45 Lunch

2pm Susan Cherwien Lecture: Poetry and Music: American Hymn Texts,

3pm Professional Concerns Panel: Leveling the Field (CHM239)

4pm Marie Rubis Bauer, organist

8pm Gala recital: Cathy Rodland, Shelly Moorman-Stahlman, Nicole Keller

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Schedule Details

Thursday, June 13, 2019

10am Nancy Ypma, organist

Praeludium in G Major, BWV 568
Johann Sebastian Bach
(1685-1750)

Fugue on BACH in G Minor, Op. 60, No.3
Robert Schumann
(1810-1856)

Prelude in B-flat Major , Op. 16, No.2
(Originally for piano, arranged by Barbara Harbach)
Clara Schumann
(1819-1896)

Eleven Chorale Preludes, Op. 122
Johannes Brahms
(1833-1897)

Herzlich tut mich verlangen
Herzliebster Jesu
Herzlich tut mich erfreuen

Prelude in F Major
Wedding Processional
Fanny Mendelssohn (Hensel)
(1805-1847)

Prelude in G Major
Wedding Recessional
Fanny Mendelssohn (Hensel)

Sonata in A Major, Op. 65, No. 3
Felix Mendelssohn
(1809-1847)

Con moto maestoso
Andante tranquillo

Fugue in G Major, BWV 576
Johann Sebastian Bach

11am WindWorks, women's wind ensemble

Suite, Opus 57
III. Finale
Charles Lefebvre
(1843 – 1917)

Sempre Dolce (2017)
I. Conspirare in motu
II. Alphorn Amore
III. Wheel a Jig
Steven Amundson
(1955 –)

Quintette en Ut	Claude Arrieu (1903 – 1990)
I. Allegro	
II. Andante	
III. Allegro scherzando	
IV. Adagio	
V. Allegro vivace	

Mississippi Five	James Parker (1934 –)
I. King Oliver Steps Out	
II. Blues for Johnny Dodds	
III. The River Queen	
IV. Le Tombeau De Bessie Smith	
V. Les Animaux	

Charles Lefebvre, born in Paris, was the son of painter Charles Lefebvre. At the Paris Conservatoire, he studied composition with Charles Gounod and Ambrose Thomas. In 1870 Lefebvre won the Prix de Rome. Later, the composer was awarded the Prix Chartier twice, in 1884 and 1891. In 1885 he became the director of the Paris Conservatoire's chamber music class. Lefebvre wrote operas and chamber music works for woodwinds, strings, and organ.

Steven Amundson St. Olaf Professor of Music Steven Amundson writes, "Dolce, Italian for sweet, is one of the most elegant of all musical terms. Dolce is used by composers when they wish to add an extra dose of beauty and charm to a melody. Sempre Dolce was commissioned as a tribute to Vicki Wheeler, the founder, horn player and manager of Dolce Wind Quintet. Subsequently, the Dolce Wind Quintet premiered the work in spring of 2017.

The first of the three movements is Conspirare in motu, which means 'with the breath in motion.' Unlike string players or percussionists, wind players depend on the breath to create and support musical sound. And of course, music is always in motion, as are the musicians themselves. In order to stay together, the performers must communicate with each other, cue each other, breathe together, uniting toward common musical goals. The opening of the first movement depicts this sense of breath and unity while providing a strong lyrical presence. What follows is what I like to call 'a waltz within a waltz.' The 9/8 time signature represents a triple meter, and each beat is divided into three divisions. The music becomes more and more playful and fun-loving, and the short solos that follow reflect the unique character of each of the five instruments. You will undoubtedly hear a few not-so-subtle references to well known tunes! The movement concludes with a lively, rhythmic dance in 7/8 time.

The second movement, Alphorn Amore, honors Vicki's extensive experience on, and love for, the Alphorn, a traditional 'natural' horn that was used for centuries in the Alps to communicate with fellow shepherds and to call the cattle. In this piece, I've quoted two traditional Alphorn melodies. First, I use an 'evening blessing' played by the horn and echoed by clarinet. This tune is developed and passed around the quintet. A short cadenza, created by Becky Jyrkas in a typical Alphorn style, features the 'harmonic series' modeling the notes available on the Alphorn, which, unlike the modern horn, has no valves. The piece ends with a setting of perhaps the most popular of Alphorn solos, which Johannes Brahms famously quoted in his first symphony.

The third movement *Wheel a Jig* is a dance in 6/8 that I created to musically portray a bike ride. When I learned that Vicki and her husband, Kurt, enjoy 'wheeling' together, I immediately decided that it would be fun to write jig-like melodies that portray the constant motion inherent in bicycling while incorporating a vision of the joy of journeying through the great outdoors. As a nod to Vicki and the horn, you'll hear a famous hunting horn tune from the finale of Mozart's *Fourth Horn Concerto*."

Claude Arrieu was a prolific French composer, who studied at the Paris Conservatoire with Dukas. Her compositions include several stage works, concertos, and numerous wind chamber pieces. Her music has the ease of flow and elegance of structure that typified Parisian neo-classicism. Vivacity, clarity of expression, and a natural feel for melody were her hall marks.

Jim Parker is a British composer, who performed on oboe and English horn earlier in his career. He has achieved great success in writing film scores, television music, and instrumental concert works. Often, in the United States his music is heard through British television programming seen on our local PBS channels. His affinity for travel in America is evident in *The Mississippi Five*. This composition was first performed by the Albion Ensemble at St. John's Smith Square, London in 1991.

King Oliver Steps Out is a tribute to Joseph Nathan Oliver (1885-1938). Better known as Joe Oliver, this American jazz band leader and cornet player was born in New Orleans. He was known for his beautiful cornet sound, his Dixieland improvisation style, and for pioneering the use of mutes in jazz, including the plumber's plunger, the derby hat, and bottles and cups in the bell of his instrument. Serving as a mentor to Louis Armstrong, Oliver led his famous Creole Jazz Band that traveled as far as California and Chicago. Later, he headed up a second band, *The Dixie Syncopators*. *Blues For Johnny Dodds* serves as a memorial to Johnny Dodds (1892-1940), who was an American jazz clarinetist and saxophonist based in New Orleans. He was best known for his recordings under his own name and with bands such as Joe "King" Oliver, Jelly Roll Morton, Lovie Austin, and Louis Armstrong. His sibling, Baby Dodds, played drum set in the Oliver bands.

The River Queen depicts the beautiful riverboats that carry passengers up and down the Mississippi River. One can hear the churning of the large wooden paddle wheel as it slices the water, as well as the boat's steam whistle. Even today, small Dixieland groups, or sometimes large Big Bands, perform on board riverboats to the pleasure of the crew and passengers.

Le Tombeau is dedicated to the memory of American blues singer Bessie Smith (1894-1937). Born in Chattanooga, Tennessee, she was nicknamed the Empress of the Blues. Her soulful and bold delivery of the vocal lines, combined with her nearly complete command of the genre brought her great fame. Undoubtedly the most influential female vocalist of the 1920s and 1930s, she left behind a rich musical legacy of one hundred sixty recordings cut between 1923 and 1933. One of her most popular songs, recorded with Louis Armstrong, was *St. Louis Blues*.

Les Animaux best translates as "an animal." This movement portrays the composer's visit to the Audubon Zoo of New Orleans located in the historic uptown district. The famous zoo offers lush gardens, an exotic mix of animals

from around the globe, educational programs and hands-on animal encounters. Experience the composer's delight as he depicts various members of the animal kingdom.

12noon Keynote Speaker: Lyn Loewi

From the Exiled Edges: Women composers and the Episcopal church

Elizabeth Poston, Cecilia McDowall, Judith Weir, Jane Marshall and many more women composers have written good sacred music that is rarely heard. Their compositions add a much needed voice to the standard repertory. This talk will introduce listeners to the works we sang this past year at St. John's Cathedral and how the pieces were chosen.

2pm Twin Cities Recital:

Liisa Keränen

D. Buxtehude (1637-1707): Prelude in F sharp minor, BuxWV 146

N. deGrigny (1672-1703): Tierce en taille

E. Elgar (1857-1934): Sonata op. 28 G major
II Allegro

Kathy Borger

Trio Sonata No. 6, BWV 530

J.S. Bach
(1685-1750)

- I. Vivace
- II. Lento
- III. Allegro

Choral Op. 37, No. 4

Joseph Jongen
(1873-1953)

Jennifer Anderson

Aria from "In Mystery and Wonder" by Dan Locklair

Psalm 24: The earth is the Lord's and the fullness thereof, the world and those who dwell therein. by Emma Lou Diemer

Fantasy on Lobe den Herren by Aaron David Miller

3pm Therees Hibbard: Women in choral music

"SONGS IN OUR HEADS, MUSIC IN OUR HEARTS" - Reaching out to create community through singing -- from Faribault, Minnesota to Lesvos, Greece.

This talk will focus on the power of voices raised in song to build a sense of community that provides "common ground" among singers of all backgrounds, faiths, abilities and talents. A gathering of simple songs from the Justice Choir Songbook as well as a variety of other musical resources will be presented and sung together as we explore the impact of engaging "body, mind, spirit, and voice" as a vocal ensemble.

7pm See Change Chamber Choir

Ad Amore - Lee Kesselman

Bo Yavo (Gillian Teoh-Berbee, soloist) - Josef Hadar

Ancient Chants - Nancy Grundahl

Solo - Amy Runge "The Lord's Prayer" - Albert Hay Malotte

Kur Tu Biji Balelini (Elizabeth Trites, soloist) - Selga Mence

Sulla Lulla - Trio Mediaeval, arr. Angela Broeker

Duet - Katelyn Larson/Allyss Haecker "Wondrous Love" - Folk Hymn, arr.

Richard Walters

I Shall Wear a Crown - Trey McLaughlin

One Voice - The Wailin' Jennys

Solo - Kristina Butler "Fairest Lord Jesus" - Charles Forsberg

Meet Me in the Middle of the Air (Amy Runge, soloist) - arr. Angela Broeker

Friday, June 14, 2019

9am **Karen Black, organist: Music of Pamela Decker**

Kairos (1996)

On this Day, Earth Shall Ring: Five Hymn-Based Works for Advent and Christmas (2009)

2. Veni, Veni Emmanuel

4. Cranham

Fantasy on "Ein feste Burg" (2002)

10am **Kathy Handford Lecture/recital: French contemporary organ literature**

Important Woman Composers of Organ Music in 20th- Century France

11am **Young Organists:**

Martha Barth, St. Olaf College

Trumpet Tune in D (David Johnson 1922-88)

Prelude and Fugue in G Minor, BWV 535 (J.S. Bach 1685-1750)

- Prelude

Three Psalm Preludes Set 1, Op.32 No.1 (Herbert Howells 1892-1983)

Susan Powell, Indiana University

J.S. Bach (1685-1750) Komm, Gott Schöpfer, Heiliger Geist BWV 667

Libby Larsen (b. 1950) Veni Creator Spiritus (1997)

Ad Wammes (b. 1953) Miroir (1989)

Maurice Duruflé (1902-1986) Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons

Katie Moss, Indiana University

from Symphony VI in G Minor, Op. 42, No. 2 (Charles-Marie Widor)

II. Adagio

I. Allegro

2pm **Lecture: Susan Cherwien**

Women Poets Writing in the Service of God: Hymn writers In the Christian Church Words are not benign. Words are not neutral. What people sing together in worship matters - it shapes the faith of individuals, forms community, and directs the heart out toward the stranger. From the early centuries of the Christian Church to the current time, women have been using their poetic gifts to write texts for communal song in Christian worship. A look at some of those

writers, especially the great cloud of women writing recently and today in the United States and Canada.

3pm **Professional Concerns Panel: Leveling the Field**

An informal discussion about the position of women organists in our profession today and ideas for expanding opportunity for all of us in future

4pm **Marie Rubis Bauer, organist**

The Many Roles and Inspirations of Women in Organ Culture

Object of Veneration

Ave Maris Stella

Girolamo Cavazonni (c.1525-after 1577)

Object of Affection

Pavana Lachrimae

Jan Pieterszoon Sweelinck (1562-1621)

Virginalist – *music for maidens from “The Fitzwilliam Virginal Book”*

A Toye

Giles Farnaby (1563-1640)

The Primrose

Martin Peerson (c.1571-c.1650)

The Fall of the Leaf

Martin Peerson

Intercessor

Messe pour les couvents

François Couperin (1668-1733)

Kyrie – Plein Jeu

Kyrie – Fugue sur la trompette

Christe – Récit de Cromorne

Kyrie – Trio de deux dessus de cromorne et la basse di tierce

Kyrie – Dialogue sur la trompette et le montre, bourdon, nazard

Entrepreneur and ghost writer

Prelude

Fanny Mendelssohn Hensel (1805-1847)

Practical Church Musician and Composer

Hommage a Pachelbel (2011)

Christa Rakich

Variations on ST. ANNE

Composer

Douze Cortes Piece, Op. 68

Rachel Lauren

3. Intermezzo

10. Choral et Varié

O Antiphon Sequence (2018)

Cecilia MacDowell

3. O Radix Jesse

4. O Clavis David

5. O Oriens

6. O Rex Gentium

7. O Emmanuel

Patron (Commissioning of new Organ Repertoire, MRB)

Promoter of the Organ Art
Ciaconna

Bernardo Storace (fl. 1664)

8pm Gala recital:

Cathy Rodland

Partita on Veni, Creator Spiritus

Mary Beth Bennett

Recitative
Chorale
Bicinium
Aria
Hocket
Cadenza
Toccata

Angel Tears and Earth Prayers

Augusta Read Thomas

Dana Maeda, oboe

Symphony No. 3, Op. 28

Louis Vierne
(1870-1937)

IV. Adagio
V. Final

Shelly Moorman-Stahlman

Prelude in F Major

Fanny Mendelssohn
(1805-1847)

Gaúcho (Tango Brasileiro)

Francisca Gonzaga
(1847-1935)

Symphonie Gothique, op. 70
Andante Sostenuto

Charles-Marie Widor
(1844-1937)

La Nativité du Seigneur
IX. Dieu Parmi Nous

Olivier Messiaen
(1908-1992)

Nicole Keller

Artist Biographies

Jennifer Anderson leads the thriving music program at Central Presbyterian Church in St. Paul, Minnesota (which is home to a 1889 Steere and Turner as well as a 1959 Rieger chamber organ), and is the Founding Artistic Director of VocalPoint, an 85-voice auditioned choir that uses the power of people, art, and collaboration to tell the stories of organizations doing life-changing work.



In the larger musical community, she served on the board of the Twin Cities American Guild of Organists, and remains a member of the Program Committee. Jennifer co-chaired the Daily Worship Committee for the National PC(USA) convention held in Minneapolis, has co-directed the Synod School Choir at Buena Vista University, and last year was a presenter at the Chorus America conference in Chicago. Recently, she has premiered a new work by Abbie Betinis at the Schubert Club, collaborated with the First Readings Project, and produced (and performed on) the new CD by LUMINA Women's Ensemble. Dedicated to building community through music and to use it as a powerful medium for social change, she has led Justice Choir Songbook sing-a-longs in venues as diverse as the front-steps of an inner-city church to her living room.

Martha Barth, from Northfield, Minnesota, is a recent graduate from St. Olaf College, where she earned a Bachelor of Arts in Music with a Concentration in German Studies. She studied both piano and organ under the instruction of Dr. Kent McWilliams and Dr. Catherine Rodland. She has been an accompanist at the Church of St. Dominic in Northfield since 2011 as well as at the Church of St. Mathias in Hampton since May of 2018. She will be continuing her study of organ next year as the organ scholar at the Lutheran Church of the Redeemer in Atlanta, Georgia.



Dr. Karen Black is the Rudi Inselmann Endowed Professor of Organ at Wartburg College, Waverly, Iowa. She teaches organ and church music, music theory and aural skills, serves as organist for weekday chapel and Sunday worship services, and conducts the Kantorei choral ensemble.



Dr. Black is active as a recitalist and clinician and has performed throughout the United States. She has performed organ recitals in Germany, including at the Castle Church in Wittenburg and St. George's Church in Eisenach. She has published organ and choral arrangements with Augsburg Fortress, most recently a collection of organ hymn introductions, *Shine Like the Sun* (Augsburg Fortress, 2018).

Dr. Black currently serves as North Central Regional Councillor of the AGO. She has served as Dean of the Cedar Valley Chapter of the American Guild of

Organists and as Region III President of the Association of Lutheran Church Musicians, and also is an active member of the Organ Historical Society and ACDA.

Kathy Borgen has been playing piano and organ since her early elementary years. She graduated from the College of St. Catherine in St. Paul with the B.A. in piano performance and music education. She received the M.A. degree in vocal music education from the University of Minnesota. Post graduate studies include further coursework in music education and studies in liturgical music and organ performance. Her piano teachers were Sr. Florentine Goulet, Dr. Mary Ann Hanley, Dr. James Callahan, Paul Freed, and Dr. Duncan McNab. Her organ teachers have been Sr. Florentine Goulet, Thomas Allen, Mark Kieffer, Dr. Lynn Trapp and Dr. David Jenkins.



She has served congregations in various capacities, including that of organist, pianist, choir director, and Director of Music. For over 30 years she taught vocal music to various age groups spanning K-12. Other musical endeavors have included directing community children's choirs, working with children in music camps, accompanying, and teaching private piano lessons. She is presently the Director of Music at St. Hubert's Catholic Community in Chanhassen.

Kathrine Handford is University Organist and Artist-in-Residence at Lawrence University's Conservatory of Music in Appleton, Wisconsin, a position she has held since 2004. She holds a Master of Music degree in Organ Performance and Literature and the highly coveted Performer's Certificate from the Eastman School of Music. A musician of wide-ranging interests and accomplishments, Handford has appeared in recital in the United States, Canada, England, Italy and Scandinavia where she has been a featured artist at numerous festivals. Handford was the winner of the 35th International J.S. Bach Competition held at the Kennedy Center in Washington, D.C. In the same year, she received first prize in the John R. Rodland Scholarship Competition in New Jersey. She has received many grants and awards, including the National Endowment for the Arts and The Andrew W. Mellon Foundation. Handford has appeared as soloist with the Minnesota Orchestra in Saint-Saëns' Symphony No. 3 in C minor and with the Kansas City Chamber Orchestra, performing Poulenc's Concerto in G minor at the Association of Lutheran Church Musicians National Convention held at The Temple of the Community of Christ in Independence, Missouri. As a specialist in 17th century music, she has performed numerous recitals with the Swedish natural trumpet virtuoso Niklas Eklund and the Australian Baroque Brass. Her interest in new music has led to premieres of several new works for organ, including Stephen Paulus' Toccata for Organ, Ketil Hvoslef's Toccata for Organ, Robert Starer's Angel Voices, and David Liptak's Sonata for Violin and Organ, which was commissioned by Benedictinus 2000 and premiered in Rome. Her students at Lawrence have received top awards and honors in regional and national organ playing competitions and have gone on to study at major graduate schools in organ performance. She is a member of the program committee for



the Twin Cities Chapter American Guild of Organists as well as a member of the National Young Organists Competition in Organ Performance (NYACOP) committee, the premier performance competition of the American Guild of Organists. She serves on the education committee and board of the American Composers Forum. She is represented by Penny Lorenz Artist Management.

Dr. Therees Tkach Hibbard is the director of the Manitou Singers and St. Olaf Chamber Singers, and teaches choral conducting, literature and voice at St. Olaf College. She has served as conductor, adjudicator, and clinician for numerous choral organizations throughout Great Britain, Europe and North America; as well as in Greece, Hong Kong and Muscat, Oman. Her work as a voice and movement specialist in the training of choral singers and conductors has created unique opportunities for her to collaborate with choirs and conductors from around the world. Prior to her appointment to the St. Olaf faculty, she has served as Associate Director of Choral Activities at the University of Nebraska Lincoln,



well as previously working for twelve years as a singer, choral conductor, singing tutor and senior lecturer at several UK colleges and universities in the London area including the London College of Music, the Royal College of Music Junior Department, Imperial College and Roehampton University. She also served as one of the founding tutors for the Choral Conductors' Training Course for the Association of British Choral Directors that she helped develop and implement throughout the UK. Her research on enhancing choral performance through movement training has led to the development of a comprehensive choral education philosophy of "BodySinging"; most clearly demonstrated through her work with choirs such as the Oregon Bach Festival Youth Choral Academy, the Animato Choir of Lesvos, Greece, and The American Boychoir. In addition to her work as a conductor and teacher, she has also performed professionally as vocal soloist, dancer and choral singer in London, UK and throughout the United States.

Lyn Loewi (D.M.A.) studied organ with John Rodland, Marilyn Mason, Herbert Nanney, and Marie-Claire Alain. In addition to many years as a church musician, she has taught at the University of Minnesota, Portland State University, and Lewis and Clark College. She has been at St. John's Cathedral for seven years as the Assistant Organist and for the last 18 months, the Interim Director of Music.



Dr. Shelly Moorman-Stahlman, is currently a Professor of Music at Lebanon Valley College in Annville, Pennsylvania, where she teaches organ, piano, class piano, and church music courses. Her students have received top honors in numerous competitions.



Dr. Moorman-Stahlman is a frequent recitalist as both an organist and pianist. She has been featured in American Guild of Organists Regional Conventions and performed in numerous churches and colleges across the country. Recent organ recitals

include organ recitals at St. Andrew Presbyterian Church in Iowa City, United Methodist Church in Columbia, MO, California Lutheran University, Central Synagogue International Series in New York City, Kimmel Center in Philadelphia, University of Arizona, Tucson, RLDS Temple in Kansas City, Christ the King Cathedral in Atlanta, and for the Region III and VI AGO Convention. She has also been a featured artist at major venues in Washington D.C., New York City and Philadelphia receiving outstanding reviews such as "knock out performance" (Philadelphia Inquirer), "player of technical command" (Kansas City Star), and "transcendent musical experience" (pip-org-l). This summer, she spent six weeks performing solo piano and organ recitals throughout Brazil and performed Rachmaninoff's Piano Concerto n2 and Beethoven's Piano Concerto n3 with orchestras in Mogi das Cruzes, Rio de Janeiro and Porto Velho. She has also performed Beethoven's Piano Concerto No. 3 and Rachmaninoff's Piano Concerto No. 2 with the Maine Pro Musical Orchestra in Rockport, Maine, Mozart's D Minor Piano Concerto with the National Symphonic Orchestra in Paraguay, Rachmaninov's Rhapsody on a Theme of Paganini with the Hershey Orchestra, Rachmaninov's Piano Concerto No. 2 with the Central Pennsylvania Orchestra, Beethoven's Concerto No.1 with the Pine Street Chamber Orchestra in Harrisburg, and numerous solo piano recitals in both United States and in Brazil. She has also given many workshops and masterclasses for conventions, colleges, and churches.

Dr. Moorman-Stahlman, the creator and director of Lebanon Valley College's recent cultural exchange program with Brazil, has hosted three cultural exchange programs for Brazilian students at LVC and led three LVC student trips to Brazil.

Dr. Moorman-Stahlman holds degrees of Bachelor of Music and Master of Music from the University of Missouri-Kansas City Conservatory of Music, and the Doctor of Musical Arts Degree from the University of Iowa. She has studied organ with Delbert Disselhorst, Delores Bruch, John Ditto, and Harald Vogel and piano with Ruth Slenczynska (the last living pupil of Rachmaninoff), Santiago Rodriquez, and John McIntyre.

Shelly is represented by Concert Artist Cooperative.

Nicole Keller is an active solo and chamber music recitalist and clinician in the United States and abroad. She is on faculty at the Baldwin Wallace University Conservatory of Music in Berea, Ohio where she teaches organ and harpsichord. She serves as Associate Organist at Trinity Cathedral, Cleveland. Nicole's extensive church music experience includes work with volunteer and professional choirs and instrumental ensembles devoted to the highest level of music for worship. Nicole has created organ and choral scholar programs at small to mid-size parishes, developed successful children's choir programs, and has led choirs on tour in the states and abroad.



Nicole received the Performer's Certificate and the Master of Music Degree in Organ Performance and Literature at the Eastman School of Music in Rochester, New York under the tutelage of David Higgs. While at Eastman, she studied continuo with Arthur Haas and improvisation with Gerre Hancock. She received the Bachelor of Music Degree in Piano Performance from the Baldwin Wallace

Conservatory of Music studying piano with George Cherry and Jean Stell and organ with Margaret Scharf.

Liisa Keränen is a versatile musician with a Master's Degree in Church Music from Sibelius Academy, Helsinki, Finland. She also has a degree in Music Theory and has worked as a music teacher concentrating on private lessons in organ and piano, organ improvisation, violin, orchestra and music theory. She has also played the violin for numerous years in a baroque orchestra Galantina in Helsinki. Currently she's teaching private lessons and finding her musical circles in the Twin Cities area since her move from Finland in July of 2018.



Katie Moss has performed widely across the Midwest, including performances last summer at the Basilica of St. Mary in Minneapolis and Shepherd of the Bay Lutheran Church in Ellison Bay, WI. In May 2019, she graduated from Indiana University with the Doctorate of Music degree in Organ Performance and Sacred Music, having studied with Christopher Young. This summer, she is also a finalist in the Emerging Scholars Forum of the Hymn Society of North America for her paper entitled, "Extra-Ordinary: Strophic Paraphrases of the Ordinary of the Mass." She and her husband, Rev. Matthew Moss, live in Maple Grove, MN, and she currently serves as organist and handbell director at Messiah Church in Plymouth, MN.



Susan Palo Cherwien is a poet and musician. She received her bachelor's degree in church music and voice from Wittenberg University, attended the Spandauer Kirchenmusikschule, Berlin; completed the Abschlussprüfung in voice at the Hochschule der Künste Berlin and a Master of Liberal Studies from Mundelein College, Chicago, where she focused on spirituality, ritual, and the arts.



Susan has composed numerous hymn texts which appear in denominational hymnals in the United States, Canada, and Europe and has written for The Lutheran, Christian Century, Gather, and Word and World. She is the author of the hymn text collections, O Blessed Spring: Hymn Texts of Susan Palo Cherwien; Vol. II: Come, Beloved of the Maker; and Vol. III: Peace, Be Still (all with AugsburgFortress); as well as hymn festival reflections collected in Crossings: Meditations for Worship, (MorningStar) and From Glory Into Glory: Reflections For Worship, and To God I Give My Melody (MorningStar). Susan also edited the sacred vocal collection, To God Will I Sing (AugsburgFortress). She served on the ELCA Language Consultation, whose work set language guidelines prior to the development of Evangelical Lutheran Worship.

Susan Powell (b. 1986) holds a Bachelor of Music in Church Music from St. Olaf College, where she studied organ with Dr. John Ferguson. She is entering graduate work in organ, choral conducting, and composition at Indiana University's Jacobs School of Music this fall. She is passionate about supporting experiences of the sacred through music within and beyond the church, through the composition of artistically robust works accessible to amateur and developing musicians. She lives in Bloomington, Indiana with her husband Mike and their three young children, Jacob, Meredith, and Joshua.



Catherine Rodland, whose playing has been described as "transcendent" (The American Organist), is Artist in Residence at St. Olaf College in Northfield, Minnesota. She graduated cum laude with departmental distinction in organ performance from St. Olaf in 1987 and received both the MM and DMA from the Eastman School of Music in Rochester, NY where she was a student of Russell Saunders. At Eastman, Catherine received the prestigious Performer's Certificate and the Ann Anway Award for excellence in organ performance. She is a prizewinner in several competitions including the 1994 and 1998 American Guild of Organists Young Artists Competition, the 1994 Calgary International Organ Competition, and the 1988 International Organ Competition at the University of Michigan for which she received first prize. Catherine has concertized extensively throughout the United States and Canada, and has been featured often on the syndicated radio program "Pipedreams" on National Public Radio.



At St. Olaf College Catherine teaches a full studio of organ students as well as music theory and ear training classes. She performs regularly at St. Olaf, dedicating the Holtkamp organ in Boe Memorial Chapel in 2007, and performing as a featured soloist with the St. Olaf Orchestra and the St. Olaf Band. These performances were all recorded and released as CDs through St. Olaf Records. Currently Catherine is presenting a series of recitals featuring the complete organ symphonies of Louis Vierne, after having spent a recent sabbatical leave researching organs in Paris. In 2010 she released two CDs: "Dedication" on the newly installed Nichols and Simpson Organ at West Side Presbyterian Church in Ridgewood, NJ and "American Weavings", recorded in Boe Chapel at St. Olaf College with violist and duo partner Carol Rodland and released by Crystal Records. The Rodland Duo is currently part of the Concert Artists Cooperative, and was featured at both the American Guild of Organists national convention in Houston, Texas, and the American Viola Congress in Oberlin, Ohio during the spring of 2016.

Catherine Rodland has been the organist of the Colonial Church of Edina since September, 2016.

Marie Rubis Bauer has been Organist since 2003 at Saint Cecilia Cathedral in Omaha, Nebraska which houses the landmark Martin Pasi, Op. 14 dual temperament pipe organ. Since 2005 she has directed the Cathedral and Archdiocesan Choirs and serves as Director of the Saint Cecilia Institute for Sacred Liturgy, Music and the Arts, where she teaches organ and courses in music and liturgy.



Rubis Bauer has performed for regional and national AGO, NPM, and ALCM conventions. She is featured as player 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 and ensemble concerts throughout the United States and Europe at numerous universities and cathedrals. Her performances have been aired regularly on Pipedreams. She performed on inaugural series of several American organs including those by Martin Pasi, Paul Fritts, Hellmuth Wolff, and C.B. Fisk. She is passionate about teaching and presenting a living tradition of early sacred vocal music and keyboard music on historically inspired instruments in both concert and liturgy.

Nancy S. Ypma, D.Mus., is professor of music and Chair of the Division of Visual and Performing Arts at McKendree University, where she directs the Chamber Choir, teaches organ lessons and courses in music history, fine arts, musical theatre, conducting. Dr. Ypma received her Bachelor of Arts in Music from UCLA and her Master of Music and Doctorate of Music degrees in organ performance from Northwestern University. As a student at UCLA, Dr. Ypma was one of 40 organists chosen from around the world to study at the Royal School of Church Music in England and was subsequently invited to perform at Westminster Abbey in London. During her collegiate years, Dr. Ypma won first prize in the Long Beach AGO competition and was the National Winner of the Gruenstein Memorial Organ competition, sponsored by the Chicago Club of Women Organists. After her graduate studies, Dr. Ypma studied at Cambridge and at the American Church in Paris. She also participated in a faculty exchange in 1999, which gave her the opportunity to study and perform in The Netherlands. As a concert organist, Dr. Ypma has performed throughout out the United States and Canada. Dr. Ypma is also organist and music director at St. George's Episcopal Church in Belleville where she plays for services and directs the adult choir and the choristers.



See Change Chamber Choir:



It was just over 8 months ago that I awoke one morning with the idea of See Change Treble Choir laid before me on the proverbial silver platter. “The ensemble shall consist of 32 amazing humans, all ages, all experiential levels, who are dedicated to celebrating and sharing the strength and creativity of women through song.” After summer auditions and four months of weekly rehearsals, we had our debut concert on Sunday, January 27th and were thrilled to have the opportunity to share our music with the world.

This is not an ensemble that “takes on” political or social justice causes; but through our presence as creative, supportive, and intelligent women, we hope to serve as an example of what women can do when they work together and play together respectfully. Our democratic processes ensure that all voices are heard and that all members contribute to the decisions made by the ensemble. Further, with so much choral leadership present in our membership, we try to give ample opportunities for choristers to find, teach, and conduct a portion of our repertoire. What I didn’t realize last March when the idea for See Change came forth was that the people who ended up in this ensemble would become my very dear friends. They all took a risk on something unknown, and together we have shaped an organization that feeds us in many, many ways. We celebrate these New Beginnings with you today, and we look forward to years of choral music making and serving women and girls in the Twin Cities and beyond. We began with 32 women and are so excited to announce that as of February 2019 we have expanded to a 40 member choir.

-Angela Broeker (Founding Artistic Director)

WindWorks, women's wind ensemble:

Kay Sahlin (flute) retired from teaching flute at St. Olaf College in May of 2010 after having served on the music faculty for 31 years. A graduate of St. Olaf, her principal teachers have included Donald Berglund, who she succeeded at St. Olaf, and Geoffrey Gilbert, whose mentorship later in her career was invaluable. Currently, Sahlin plays principal flute in the Rochester Orchestra and the Minneapolis Pops Orchestra. She is a founding member of WindWorks. She has served as principal flute of Philomusica, Minneapolis Chamber Symphony and the St. Louis Philharmonic, and performed as a substitute/extra player with the Minnesota Orchestra for several years.

Dana Maeda (oboe) is Instructor of Music at St. Olaf College where she teaches oboe, woodwind methods, chamber music, directs the Collegium Musicum, and supervises instrumental music student teaching candidates. She is also the oboe instructor at University of Northwestern- St. Paul. Maeda holds B.M. degrees in Oboe Performance, and Vocal/Instrumental Music Education from St. Olaf College and a M.A. in Education from St. Mary's University. A founding member of WindWorks, Maeda regularly performs with the Rochester Orchestra, has played with the Minneapolis Pops Orchestra, Bach Society of Minnesota, Minnetonka Choral Society and freelances in the Twin Cities area. She has extensive teaching experience in public and private schools and private studio settings.

Jo Ann Polley (clarinet) is Professor Emerita in Music at St. Olaf College, Northfield, Minnesota. She holds a Ph.D. from Michigan State University in East Lansing, Michigan; a M.M. from Northwestern University in Evanston, Illinois; and a B.A. from St. Olaf College. Her full time teaching career spans 34 years, and she is a founding member of WindWorks. Frequently, she performs on soprano or bass clarinet in solo and chamber music recitals and in church services. As an orchestral musician, Polley performed with the Minneapolis Pops Orchestra, the Saint Paul Chamber Orchestra, the Minnesota Opera Orchestra, and as a substitute musician in the Minnesota Orchestra.

Cindy Bailey (bassoon) holds a music performance and education degree from the University of Iowa, where she studied under Dr. Ronald Tyree. In Minneapolis she has studied with Norbert Nielubowski, and is principal bassoon in the Rochester Orchestra and a founding member of WindWorks. In addition, she performs frequently with the Rochester Chamber Music Series. Her M.S. degree in Information Media is from St. Cloud State University, and she teaches at Hoover Elementary in the Anoka-Hennepin School District. Additionally, her musical experience includes keyboard and organ performance.

Becky Jyrkas (horn) earned her Bachelor of Arts degree with majors in music and mathematics from Concordia College, Moorhead, MN. In addition to being an active freelance musician in the Twin Cities area and performing with WindWorks, she also plays principal horn in the Bloomington Symphony Orchestra. Jyrkas has played with the Minnesota Opera Orchestra, the St. Paul Chamber Orchestra, Minnesota Sinfonia, and has toured Finland with the Finnish brass septet, Ameriikan Poijat. She also performs on the Swiss Alphorn as a member of the Edelweiss Alphorn Duo.