

## **An African, an Englishman, and a Voice Teacher Walk Into a Bar: Art Music as a Reconfiguration of Gentility to Activist Pride.**

The focus of this special session is the USA and the redemption of Native American and African-American cultural products from the Anglo-Saxon viewpoint. Samuel Coleridge-Taylor had a perspective that inspired the African-American imagination well into their twentieth-century social culture. Text, language, and gaze within both the colonial and the enslavement enterprise converge in art music as a reconfiguration of gentility to activist pride. The Voice becomes an agent of giving voice to those seen as “other.” This unusual lecture-recital brings together three diverse perspectives-culture, musicology, and artistry-with the voice as agent for contesting forces of humanity.

**Dr. Johann S. Buis** was tenured in musicology both at the University of Georgia (1989-97) and Wheaton College (2003-present). He holds degrees and diplomas from Ball State University, the University of Cape Town, the Orff Institute of the Mozarteum University of Salzburg, and the University of the Western Cape, among others. He was a post-doctoral Rockefeller Research Fellow during 1995-96 at the Center for Black Music Research (CBMR) and held a Fulbright Fellowship in 1982-83.

His scholarship ranges from performance history of early music to the aesthetics and reception history of black music between the United States and urban centers in Africa. He is the co-author of *Shout Because You're Free! The Ring Shout Tradition in Coastal Georgia* (University of Georgia Press, 1998). A versatile public musicologist, he has published widely in journals such as *College Music Symposium*, *Ethnomusicology*, *Early Music America*, *MLA Notes*, *Torture: Quarterly Journal on Rehabilitation of Torture Victims and Prevention of Torture* and *Issue: A Journal of Opinion*, among others.

He is a past president of the Society for Christian Scholarship in Music (SCSM), an international professional academic organization. He chaired the Board of Directors of SDG Music Foundation (Soli Deo Gloria, Inc.), a commissioning and advocacy foundation for sacred music in the biblical tradition.

He has served as Keynote Speaker at various conferences. In addition, he has presented papers internationally at Cambridge University, Oxford University, the Free University (Berlin), the University of Goettingen and other institutions. He directed both International Initiatives at the Center for Black Music Research (CBMR), Columbia College Chicago, and the African Studies Program at the University of Georgia.

During recent years, he has been active in interdisciplinary scholarship integrating musicology, ethnomusicology, and cultural theory. He has been featured as a pre-concert lecturer at the Chicago Symphony Orchestra for over 20 seasons. He has also held numerous professional development seminars in the USA, the Caribbean, Germany, and South Africa. He has experience in exploring new pathways in American and Africanist scholarship and is sought after for his fresh perspective on music scholarship.

**Dr. Colin Holman** maintains an active professional career in Chicago where he divides his energies between conducting and musicology. His extensive conducting credits include work in opera and musical theatre, with orchestras and concert bands, and in early music. His conducting has taken him to twenty of the United States, to Canada, the United Kingdom, Denmark, Germany, Holland, Belgium, and New Zealand. Since moving to Chicago, he has conducted many of the orchestras in the area, including a tenure with the Fox Valley Symphony Orchestra and guest appointments with the Wheaton College Symphony Orchestra, the Elgin Symphony Orchestra, the Harper Symphony Orchestra, the West Suburban Symphony Orchestra, and the Chicago Virtuosi.

Dr. Holman has lectured at both the undergraduate and graduate level at Northwestern University, Northern Illinois University, Wheaton College, and North Park University. He has published diverse materials on early eighteenth-century American keyboard music, sixteenth-century English choral music, Martin Luther, and the American brass band. He is currently writing a book on the history of the cantata.

**Sarah Holman**, mezzo-soprano, recently performed Haydn's *Missa in Tempore Belli* with the Rockford Symphony and was a featured soloist in *Ivor Novello: A Celebration* with the Kansas City World War I Museum and William Jewell College. She has performed with the Lake Forest Symphony, Chicago Master Singers, and DePaul Community Chorus in Mahler's *Symphony No. 2*, Bach's *Cantata No. 147 Herz und Mund und Tat und Leben*, Elgar's *The Light of Life*, Stanford's *Stabat Mater*, Bruckner's *Mass in D minor*, Dvořák's *Mass in D*, Mozart's *Requiem*, and Handel's *Messiah*.

Her operatic appearances have been with Opera Southwest, Lyric Opera Cleveland, Chicago Chamber Opera, DuPage Opera, Muddy River Opera, City Opera of the Quad Cities, and Kansas Opera, and have included the roles of The Baroness in *Vanessa*, the Gian Carlo Menotti: *A Tribute*, under the stage direction of Francis Menotti, Elizabeth Proctor in *The Crucible*, Dorabella in *Così fan Tutte*, The Mother in *The Consul*, Katisha in *The Mikado*, Lady Jane in *Patience*, Meg Page in *The Merry Wives of Windsor*, Beatrice in *Beatrice and Benedict*, and the title role of *Regina*. She enjoyed a long tenure in the Dean Wilder Singers, a vocal quartet which toured throughout the United States, Mexico, and Southern Korea performing opera, oratorio, and sacred literature.

As a recitalist, Dr. Holman has performed in numerous venues in the United States and Cambridge, Birmingham, and Northampton, England. She has been a featured artist and master teacher with the Southern Young Artist Opera Project in Beijing, China and Changhua and Taipei, Taiwan. She was a featured artist and master teacher with the Asian Opera Festival in Kunming, China, and at the Bel Canto Opera Workshop in Kaohsiung, Taiwan. A recipient of a Goldovsky Opera Directing Internship with Harrower Opera in Atlanta, Dr. Holman, Professor of Voice, has served as Director of Opera at Wheaton College Conservatory. She was a featured presenter at the International Congress of Voice Teachers 2017 conference in Stockholm, Sweden, and serves on the National Association of Teachers of Singing Foundation Board.

**Karin Redekopp Edwards** performs as a soloist and as guest artist with orchestras in both Canada and the U.S., including the symphonies of Milwaukee, Winnipeg, Waukesha, Waukegan, Kenosha,

Kishwaukee, and with the New Philharmonic, Fox Valley Orchestra, DuPage Symphony, Valley Civic Orchestra, Wheaton Summer Symphony, and the Concord Chamber Orchestra. In 2011, she was invited to teach and perform concerts in China and Laos, including a concert for the American Ambassador to Laos. In 2013, she was honored with the Wheaton College Senior Scholar Achievement Award for her excellence in performing and teaching. As a member of the duo piano team, Redekopp and Edwards, she has performed in Japan, Korea, England, Canada, and the U.S. This duo has also recorded “Redekopp and Edwards: Dance,” “Two-Piano Tapestry: Redekopp & Edwards” and the “Mennonite Piano Concerto.” With grants from the Canada Council, Dr. Edwards earned MM and DM degrees at Indiana University, studying piano with artist-teachers Abbey Simon, Alfonso Montecino, Julius Herford, and Menahem Pressler and chamber music with Josef Gingold, Janos Starker, and William Primrose.

As a collaborative artist, Dr. Edwards has recorded several CDs, performed on “Live from WFMT,” toured South Africa, Israel, Europe, England, Canada and the U.S., and has appeared as guest pianist at chamber music festivals, with broadcasts on National Public Radio. Dr. Edwards has served as pianist for the Milwaukee Symphony and the Milwaukee Symphony Chorus, working with conductors Robert Shaw, Lukas Foss, Rafael Frubeck de Burgos, and others. She has recorded a solo CD featuring the works of Chopin, Liszt and Eckhardt-Gramatté, and is also featured on a CD of Canadian artists. Dr. Edwards has served as First Vice President and Convention Chair of the Illinois State Music Teachers Association.