

Friends of the Kotschmar Organ presents

ORGELFEST16

KATELYN EMERSON

KATELYN EMERSON, Organist
Tuesday, August 16, 2016 • 7:30 pm
Merrill Auditorium • Portland, Maine

FROM THE ORGAN'S POINT OF VIEW

War and Peace

Rhapsody in C-sharp Minor, Op. 17, No. 3 (1918)	Herbert Howells (1892-1983)
<i>Adagio</i> in E Major, H63 (1905)	Frank Bridge (1886-1941)
IX. <i>Perpetuum mobile</i> from <i>Zwölf Stücke für die Orgel</i> , Op. 80 (1902/4)	Max Reger (1873-1916)
<i>Litanies</i> JA 119 (1937)	Jehan Alain (1911-1939)
<i>Prélude et fugue sur le nom d'ALAIN</i> , Op. 27 (1942)	Maurice Duruflé (1902-1986)

INTERMISSION

The Pipes' Perspective

Fantasia in F Minor for Mechanical Organ, K.608 (1791)	Wolfgang Amadeus Mozart (1756-1791)
Symphonic Poem: <i>Orpheus</i> (1854)	Franz Liszt (1811-1886)
I. <i>Eaux natales</i> from <i>Trois Poèmes pour orgue</i> (2002)	Thierry Escaich (b. 1965)
I. <i>Allegro</i> from <i>Symphonie VI pour grand orgue</i> in G Minor, Op. 45, No. 2 (1878)	Charles-Marie Widor (1844-1937)



KATELYN EMERSON is rapidly becoming one of the foremost organists of her generation, performing throughout the United States and Europe in repertory ranging from the 14th through the 21st centuries. Notable appearances include the Cathédrale St-Pierre de Poitiers (France), Krasnoyarsk Philharmonic Hall (Russia), and Severance Hall (Cleveland, Ohio), among many others.

This June, she was First Prize winner of the prestigious 2016 National Young Artists Competition at the National Convention of the American Guild of Organists in Houston, Texas. Prior honors include Second Prize at the 2015 Arthur Poister Scholarship Competition in Syracuse, New York (where she will return to give a “Rising Star” recital later this year), competitions in France and Russia, as well as several AGO Young Organist competitions.

Ms. Emerson has recently returned from Toulouse, France, where she studied as a Fulbright Scholar with Michel Bouvard, Jan Willem Jansen, and Yasuko Uyama-Bouvard at the Conservatoire à Rayonnement Régional. She graduated from Oberlin College and Conservatory in 2015 with double bachelor’s degrees in organ performance and French as well as minors in music history and historical performance (fortepiano). The recipient of Oberlin’s Selby Harlan Houston Prize for distinguished work in organ and music theory, Ms. Emerson was also inducted into Pi Kappa Lambda, the national music honor society. She began organ studies in 2005 with a scholarship from the Young Organist Collaborative (Portsmouth, New Hampshire). Principal organ teachers include James David Christie, Olivier Latry, Marie-Louise Langlais, Abbey Hallberg-Siegfried, and Portland Municipal Organist Ray Cornils. Associated studies include organ improvisation, piano, fortepiano, harpsichord, continuo, and voice.

Active in music education, Ms. Emerson was invited to present workshops on recently-published organ music at Regional AGO Conventions in 2013 and 2015. She has taught at several AGO Pipe Organ Encounters, at the Oberlin Summer Organ Academy, and taught music theory at the Oberlin Community Music School.

In September, Ms. Emerson will become Associate Organist and Choirmaster at Boston’s Church of the Advent, where she will work with the both the professional and volunteer choirs and play the church’s historic Aeolian-Skinner organ, considered by many to be G. Donald Harrison’s masterpiece.