

A woman with light brown hair, wearing a strapless red dress with a gold belt and pearl earrings, is seated and playing a large wooden organ. The organ has multiple keyboards and a complex array of stop tabs on the left side. The scene is warmly lit, highlighting the wood of the organ and the woman's profile.

HEROES & HEROINES

A MOTHER'S DAY
ORGAN CONCERT
with KATELYN EMERSON
& the Kotzschmar Organ

Mother's Day Weekend
Livestream Friday, May 7 at 7pm
On Demand May 8-31



KOTZSCHMAR
Organ



The **Kotzschmar Organ** is one of the grandest and most celebrated pipe organs in the world. Its home is in the historic Merrill Auditorium in the Arts district of Portland, Maine. With incredible power and range, the Kotzschmar offers an annual concert series featuring top guest artists from around the world.

The organ's 7,101 pipes are arranged in 104 ranks and played from 239 stop knobs on the organ console. Its windchest is 9 feet tall, 7 feet wide, and 54 feet long, large enough for approximately 50 people to fit inside even when the organ is being played. The Kotzschmar's main organ chamber is 60 feet long, 16 feet wide, and 40 feet tall, big enough to hold about six tractor-trailers.

The Kotzschmar was built into the Merrill, originally known as Portland City Hall Auditorium, when the building was constructed in 1912. Publishing Magnate Cyrus H. K. Curtis, founder of the Saturday Evening Post, commissioned the Austin Organ Company of Hartford, Connecticut, to construct and install the organ, gifting it to the city. He named the organ after his music teacher, Hermann Kotzschmar, a man he greatly admired and respected. Kotzschmar, a German native, lived in Portland from 1848 until his death in April 1908. He had a pivotal and lasting influence in Portland's rich cultural life.

In 1981, the Friends of the Kotzschmar Organ was founded to maintain, protect and preserve the organ and inspire passion for its music. In 1995, with the organ nearing its 100th birthday, the Friends came to realize that this grand "King of Instruments" was in desperate need of critical repairs. The Friends pulled together and, with the help and support of grant funding and many generous donors, were successful in raising the more than \$2.6 million needed to return the Kotzschmar to its true musical splendor.

In 2012, the Kotzschmar was removed and a complete professional renovation commenced. The work took more than two years to complete. The fully revitalized organ was dedicated on September 24, 2014, a triumph for the Friends, the City of Portland, and other Kotzschmar devotees around the country and world.

The Friends of the Kotzschmar Organ, a volunteer-driven organization, continues to ensure the sounds of the Kotzschmar can be enjoyed by future generations.

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Hailed as “a great organist” displaying “phenomenal technique and sheer musicality” (*Bloomberg News*), James Kennerley is a prize-winning, multi-faceted musician, working as a conductor, keyboardist, singer, and composer. His performances are known for their illustrious flair and thrilling virtuosity, subtlety and finesse, drawing on the full resources of the pipe organ. James’ trademark movie and symphonic improvisations have become a central feature of his concert programming. He was appointed as Portland’s Eleventh Municipal Organist in September 2017. He is also Director of Music at St. Paul’s Choir School and Parish in Cambridge, MA, where he directs the boy choristers (educated at the choir school, one of only two in the US) and professional male singers in daily services in addition to regular concerts, tours, and broadcasts.

James made his Carnegie Hall solo début in 2016 with the celebrated ensemble the Sejong Soloists. Performances this season include concerts at Alice Tully Hall, the Frick Collection, the Metropolitan Museum’s MetLiveArts series, and in the Lincoln Center White Light Festival. He has also given concerts at Washington National Cathedral, Saint Patrick’s Cathedral, Princeton University, the Royal Albert Hall, Saint Paul’s Cathedral, Westminster Abbey, and other major venues throughout the United States and Europe. James was a prizewinner at the 2008 Albert Schweitzer International Organ Competition, and a finalist at the inaugural (2013) Longwood Gardens International Organ Competition.

A recognized specialist in the realm of early music, James has collaborated with the Boston Symphony under Andris Nelsons, the Tallis Scholars, New York Polyphony, William Christie, Richard Egarr, Nicholas McGegan, Christopher Hogwood, Monica Huggett, and Julian Wachner and the Grammy-nominated Choir of Trinity Wall Street. He has given solo harpsichord concerts throughout the United States and Europe. A longtime member of NYC-based early music ensemble, Sonnambula, James recorded virtuosic works for harpsichord by sixteenth-century English composer John Bull, released on Centaur Records. Upcoming projects include a solo harpsichord concert featuring music of eighteenth-century Spain, performances at the Madison and Boston Early Music Festivals, as well as conducting a fully-staged production of the seventeenth-century opera, *Apolo y Dafne*, by Sebastián Durón and Juan de Navas at the Hispanic Society in NYC.

A prize-winning composer, James specializes in music for organ and choral ensembles, and in works that incorporate historic instruments. His 2012 piece *Lauda novella* was featured as part of the Twelfth Night Festival at Trinity Church Wall Street, and he was awarded first place in the Association of Anglican Musicians 2013 composition competition. James led a workshop for the composers of Princeton Sound Kitchen. His Christmas choral composition, *Adam lay ybounden*, has sold thousands of copies worldwide.

Lauded as an “excellent, true-toned tenor” by *New Yorker* critic Alex Ross, James has performed with many groups, including the Choir of Trinity Wall Street, Saint Thomas, Fifth Avenue, TENET, and the Clarion Music Society. He has studied with David Lowe, Robert Rice, Braeden Harris, and Maureen O’Flynn, and made his BAM/Mark Morris Dance Company solo début in 2010 in Beethoven’s *Choral Fantasy*. He was a prizewinner in the 2015 New York Oratorio Society’s vocal competition held at Carnegie Hall.

A native of the United Kingdom, James was previously Organist and Choirmaster at Saint Ignatius of Antioch Episcopal Church, New York City, where he directed the professional choir and coordinated the church’s extensive concert series. From 2008 he held a similar position at the Church of Saint Mary the Virgin, Times Square. He is also part of a team of musicians at Park Avenue Synagogue in New York City, one of the foremost centers of Jewish music and liturgy in the world. Additionally, James was Music Director of Ars Musica Chorale, an 80-voice choral society, and the New Jersey State Children’s Chorus, Ridgewood, NJ’s leading choir for young voices.

James was born in 1984 and became a chorister of Chelmsford Cathedral. He was educated at Harrow School and Cambridge University, where he was Organ Scholar at Jesus College. He was then appointed Organ Scholar of Saint Paul’s Cathedral, London, where he worked daily with the choir of men and boys under the direction of Malcolm Archer, and had the honour of performing in the presence of HM the Queen on several occasions. James was subsequently Associate Director of Music and Director of the Choir of Men and Boys at Christ Church, Greenwich, Connecticut. He holds degrees from Cambridge University and The Juilliard School. He has studied the organ with David Sanger, Thomas Trotter and McNeil Robinson, and harpsichord with Kenneth Weiss, Peter Sykes, and Richard Egarr. He holds the prestigious Fellowship of the Royal College of Organists diploma.



Organist, lecturer, and pedagogue **Katelyn Emerson**, hailed as “one of the world's most promising organists” (*Listvinafélag Hallgrímskirkju* [Iceland]), is internationally renowned for performances throughout North America, Europe, and Asia that are “thrilling from beginning to end” and that showcase repertoire from the 14th – 21st centuries with “impressive technical facility and musicianship” (*Cleveland Classical*). Upcoming and past recital venues include such illustrious locations as Walt Disney Hall (Los Angeles, California), Hallgrímskirkja (Reykjavík, Iceland), Kurhaus Wiesbaden (Germany), the Riverside Church (New York, New York), Saint Thomas Church Fifth Avenue (New York, New York), the Basilica of Santa Maria de Montserrat (Spain), L'Oratoire Saint-Joseph du Mont-Royal (Montréal, Canada), Musashino Civic Cultural Hall (Japan), Krasnoyarsk Philharmonic Hall (Russia),

Cathédrale St-Quentin (Hasselt, Belgium), the Hauptkirche St. Petri (Hamburg, Germany), Merrill Auditorium (Portland, Maine), Bradford Cathedral (England), the Cathédrale Poitiers (France), St. Petri Kyrka (Göteborg, Sweden), Severance Hall (Cleveland, Ohio), among others.

Prizewinner of competitions on three continents, Katelyn garners acclaim from new listeners of classical music to audiences of colleagues and organ aficionados alike. After winning first prize in the American Guild of Organists' (AGO) 2016 National Young Artists' Competition in Organ Performance (Houston, Texas), the Guild's premier performance competition, Katelyn performed at the 2018 National Convention of the AGO in Kansas City (Missouri) and, in the intervening two years, gave more than 70 solo and collaborative concerts throughout the United States and Europe. She received the Second Jean Boyer Award in the 2014 Fifth International Organ Competition Pierre de Manchicourt (Béthune and Saint-Omer, France), and the second prize of the 2015 Arthur Poister Scholarship Competition (Syracuse, New York). Katelyn was awarded the title of “Laureate” and Third Place, as well as recital prizes, in the VIII Mikael Tariverdiev International Organ Competition (Kaliningrad, Russia). Winner of the 2011 Region V AGO/Quimby Regional Competition for Young Organists (Lexington, Kentucky), she has also received numerous scholarships for her musical and academic work, including the 2013 M. Louise Miller Scholarship and the 2015 McClelland Community Music Foundation Scholarship. Katelyn's two CD recordings appear on the *Pro Organo* label: *Evocations* (2017), featuring the historic 1936 Aeolian-Skinner organ at the Church of the Advent (Boston, MA) and *Inspirations* (2018), sponsored by Andover Organ Company in celebration of their 70th anniversary and recorded on their Op. 114 at Christ Lutheran Church (Baltimore, MD). Her interviews and performances can be heard on such radio programs as *Radio Russia*, American Public Media's *Pipedreams*, WXXI-FM's *With Heart and Voice*, Radio VM's *Récit au grand orgue*, Québec, and *Radio Présence Toulouse*, France.

Based in Stuttgart, Germany, Katelyn has been awarded a German Academic Exchange Scholarship (DAAD) and is pursuing a Master's Degree in Organ with Ludger Lohmann at the *Musikhochschule für Musik und Darstellende Kunst*. Recipient of the prestigious J. William Fulbright Study/Research Grant, Katelyn studied organ *en perfectionnement* at the *Conservatoire à Rayonnement Régional de Toulouse*, France, for the 2015 – 2016 academic year with Michel Bouvard, Jan Willem Jansen, and Yasuko Uyama-Bouvard. In May 2015, she graduated from Oberlin College and Conservatory (Oberlin, OH) with double bachelor's degrees in organ performance and French as well as with minors in music history and historical performance (fortepiano). During her time at Oberlin, she taught music theory at the Oberlin Community Music School, received the Selby Harlan Houston prize for distinguished work in organ and music theory, and was inducted into Pi Kappa Lambda, the national music honors society. Katelyn began her organ studies in 2005 through a scholarship of the Young Organist

Collaborative (Portsmouth, New Hampshire). She has studied with James David Christie, Olivier Latry, Hans-Ola Ericsson, Marie-Louise Langlais, Ray Cornils, and Dr. Abbey Hallberg-Siegfried. She has also studied organ improvisation with Jeffrey Brillhart, Marie-Louise Langlais, and Bálint Karosi, piano with Arlene Kies, fortepiano with David Breitman, both harpsichord and continuo with Webb Wiggins, flute with Trisha Craig, and voice with Ellen Hargis. Katelyn was Associate Organist & Choir-master at the Church of the Advent (Boston, Massachusetts) from 2016 – 2018, where she worked with the historic Aeolian-Skinner organ, the professional Choir of the Church of the Advent, and the volunteer Parish Choir. From 2010 – 2015, Ms. Emerson was music director of St. Paul Lutheran Church (Amherst, Ohio) where she oversaw all musical aspects of the liturgy while working with the adult and bell choirs. In January 2012, Katelyn served as the Oberlin Sacred Music Intern under music director Keith Tóth at the Brick Presbyterian Church (New York, New York), where she also substituted for Mr. Tóth for the months of July 2012 – 2015. Katelyn has been on the faculty of the St. Andrews Organ Week (Scotland), McGill Student Organ Academy (Montréal, Canada), numerous AGO-sponsored Pipe Organ Encounters throughout the United States, and the Oberlin Summer Organ Academy (Ohio). She regularly presents masterclasses on organ interpretation and sacred music for AGO-sponsored events and was invited to present workshops on recently published organ music for church services in the 2013 Regional Convention of the AGO (Hartford, Connecticut) Regions I & II, and the 2015 Northeastern Regional Convention of the AGO (New Haven, Connecticut). She is associate editor of the online editorial journal Vox Humana (voxhumanajournal.com) and has served on the Executive Committee of the Boston Chapter of the AGO. She continues to serve the Guild as an officer of the Northeast Division of the AGO Young Organists, and is also a member of the Association of Anglican Musicians, the American Musicological Society, and the Organ Historical Society.

www.katelynemerson.com

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On Demand May 8-31

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Rachel Laurin (b. 1961)

Pièces de fantaisie, Quatrième suite, Op. 55 (1926-7)
IV Nāïades

Louis Vierne (1870-1937)

Pastorale, Op. 19 (1860-2)

César Franck (1822-1890)

First Sonata for Organ (1927)
I Introduction-Allegro
II Andantino
III Finale

Florence Price (1887-1953)

Chanson de Matin, Op. 15, No. 2 (1899)
(transcription by H. Brewer; K. Emerson)

Edward Elgar (1857-1934)

Fantaisie-Improvisation sur l'*Ave maris stella* (1930-2)
(reconstructed by Maurice Duruflé)

Charles Tournemire (1870-1939)

Sonata Eroïca, Op. 94 (1930)

Joseph Jongen (1873-1953)

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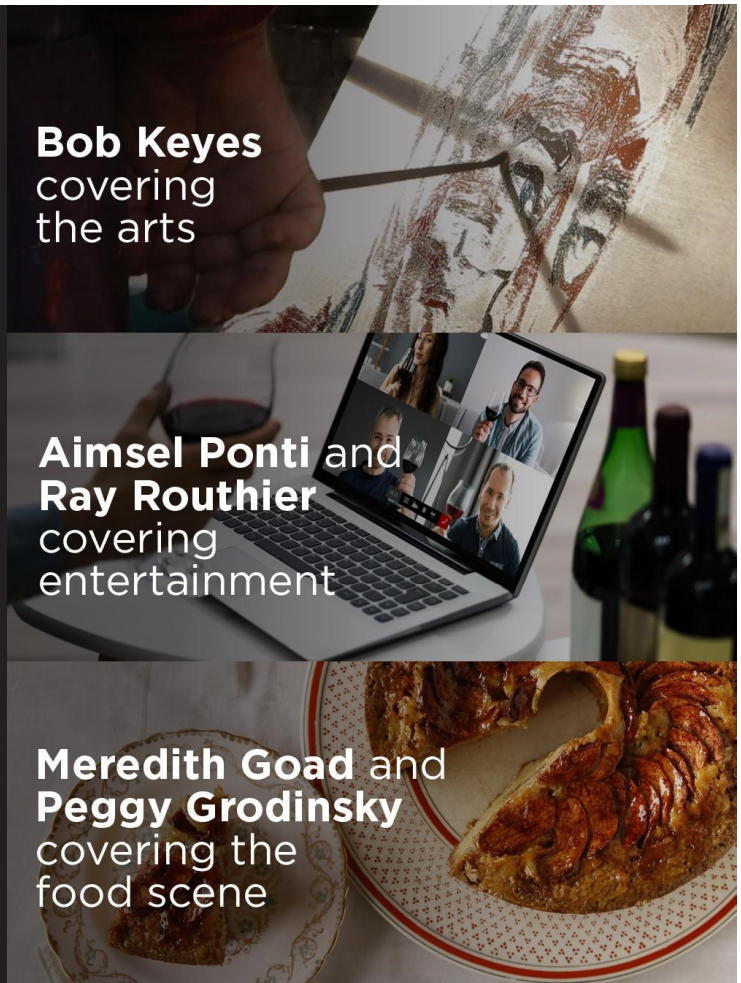
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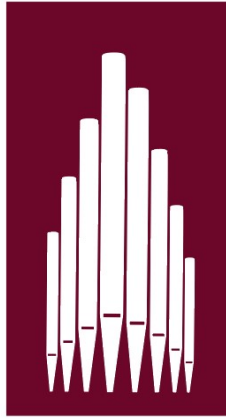


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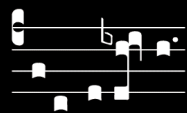
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Celeste (up to \$99) *continued*

Martha Freeman	Robelyn Guillerault	Peter Holm	Ruth & Michael Kepron
Mary Frenzke	Amy Hagberg & Richard Barton	Robert Holmes	Meredith Kerr
Jane Frisch		Gabriella Howard	Katherine Kiggins
Johanna Frissell	Joan & Bill Hager	James Howes	Marie Kim
Carol Fritz	Alice & David Haines	Jennifer & Richard Hubbell	Robert King
Elizabeth Frutiger	Barbara Loewenberg-Irlandy & Jon Hall	Jean & William Hubbell	Benjamin Kloda
Crowley Fuller	Kenneth & Jean Hall	Marc Humbert	Paul Knight
Susan & Andy Galt	Barbara Hall	Susan & Jim Hummer	Stephen Kosacz
Susan Garfield & Lynda Mullen	Laura Hall	Dana Humphreys	Stephen Paul Kowalyszyn
Carl Gatto & Thomas Jordan	Tracy Hall	Charlotte Hurd	Nora Krevans
Robert Gauthier	Sara Hammond	Robert Husereau	Joan Kroehler
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Priscilla Grant	Roberta Heald	George Jones	Melissa Legg & Rick Reeves
Mary Graves	Diane & Ray Hender	Ms. Anita Jones	Penny & Jeff Leman
Stephen Graves & Margaret Roman	Mollie Heron	Gigi Jordan	J. Letourneau
Bob Grazer	Barbara Herrgesell	Joseph Kasper	Kathy Letsch
Meghan Greene	Nancy & Jay Hewett	Brian Kaufman	Dawn Lieb
Phyllis Gregor	Caroline Hibbard	James Kavanagh	John Lincoln
Patricia Gribben	Edward Hines	Donna & Russell Keenan	Bruce Lindquist
Claudia & Michael Griffiths	Gayle Hockenberry	Pamela Keenan	Albert Lingelbach
Jeanne Grindlinger	Daniel Hoffman	David Kelly	Jill Linzee
Gunhild Gross	Nancy Hoffman	John Kelly	Jennifer Litchfield
Marie Guerin	Maria Holloway	Belinda Kennerley	Mikki & David Little
		David Kenney	Karen Lium

Celeste (up to \$99) *continued*

Linda Lockhart	Daniel Mocarski	F. Pattee	Jane Roy
Lesley Loke	Rosalind Mohnsen	Berneice Peakes	Karen Royce
Carole & Joseph Long	Linda Moog	Joline R. Perkins	Jack Rozelle
Amy Look	Jo-Anna J. Moore	Margaret Perkins	Paul Rutz
Shanna Lovelace	Tracy Moore	Deborah Perkins	Anna Beth Rynders
Barbara and Edward Lovely	Sarah Moore	James Peters	Mary Sabino
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Karen Madsen & Stephen Cohen	Maryann Mori	Tennessee Pierce	Mary & Bud Samilian
Sandra Malard	Richae Morrow	Susan Polans	Valerie Sauda
Suzanne Manahan	Chrystine Muncherian	Dave Post	Nancy & Stephen Sawyer
Sam Markham	Chuck Munier	Susan & James Poulin	Sandra & Randall Schiller
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Patricia Michaud	John Olson	Martha & John Roediger	Sharon Sperry
Julia Lockwood & Marc Miller	Cary Olson-Cartwright	Leigh & Peter Roessiger	Jeanne St. Amand
William Miller	Richard O'Meara	Harold Rombach	Anne and Don Staples
Kristina Minister	Mark Palmgren	Libby Rountree & Thomas Cyr	Mary Starke
	Susan J. Parks	Peter Rousmaniere	Rich Staurt

Celeste (up to \$99) *continued*

Mary Starke	James Thompson	Anton Warde	Anita Wihry
Rich Staurt	John Todd	Patricia Washburn	Janet Williams
Sharon Staz	Justin Michael Tourigny	Don Waterhouse	Judy & Norman Wilson
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Craig & Debbie Stirling	Thomas & Merle Troeger	John Werner	Barb Wood
Kevin Strayer	Keith Truesdale	Miriam S. Wetzell	Chris Woods
Penny Swank	Bronwen & David Tudor	Harriet Whalen	Eleanor Wright
Sally Swanson	Liillian Tupper	Veronica Whall	Zoe & Harry Wyman
Kristin G. Sweeney	Catherine Turley	Ruth & Rupert White	Raileen Yingst
Jeanne and Curt Sweet	Mary & Seth Tyler	Breda & David White	Diane & Daniel Yosua
Priscilla Sweetland	Joshua C. Vanjani	Richard & Bridget Whiting	Barbara Young
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Ralph Thivierge	Charles Wallace	Thomas J. Wieckowski	

The Friends of the Kotschmar Organ (FOKO) was founded in 1981 by a group of pipe organ lovers to provide concert programming and maintenance support for the Hermann Kotschmar Memorial Organ, one of only two municipal organs in the United States.

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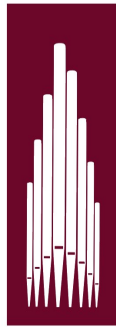


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