

NEWSLETTER OF THE EUROPEAN AGO CHAPTER

Dear Members,

I'm not sure there's an emotion more commonly experienced among musicians, and less discussed, than jealousy. In all my years of music study, I never heard it meaningfully addressed, and yet I suspect I'm not the only one who struggles with it.

In a writing workshop I recently attended, the poet and teacher Eduardo C. Corral said that first, we need to recognize and accept what we are feeling. In his telling, we do this as we are reading a poem and feeling jealous about the amazing writing. It's natural to feel jealous about a colleague or friend who has achieved some measure of success we'd like to have ourselves.

Next, he said, we give thanks that such beautiful writing exists in the world – that we can read it, learn from it, and teach it. What a gracious move. As I think about the world of performers, I realize it's not so different. If I hear a concert that is ecstatically received by an audience, I can feel dismissive (sour grapes), but instead I could be grateful that this performer is bringing their unique gifts, raising awareness of our instrument, and performing well.

A good friend taught Canadian actor Sandra Oh that we can be proud of someone, while still feeling jealous. Have you ever listened to a friend talk about an opportunity, position or prize they've won, and tried to pretend you weren't jealous? After she won an important role, Oh's friend hugged her, saying, "I'm so happy for you. And so jealous. And so happy for you." It's that simple – we can feel both things at once.

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Chapter:

<https://www.agoeurope.org>

Headquarters:

<https://www.agohq.org>

Eduardo told his students that the final step after we've read a line, image, or poem we love, is to "steal from it"! What he meant is that after we've understood a brilliant idea, we can use it in our work. For musicians, there are lots of ways we can "steal" from the performers we admire. Maybe we "steal" their sense of confidence in front of an audience. Or their palatable joy in performing. Maybe we could try to steal their graceful pedal technique, or relaxed hand position. All of these would take work, but any of them could be pretty motivating.

Maybe you've had a mentor who spoke with you as honestly and helpfully about jealousy as Eduardo did with his writing workshop, or Oh explained in her Guardian interview. But I wonder what would happen if, instead of trying to suppress those feelings, we could accept and learn from them. Your jealousy may have a lesson to teach you.

Rhonda Sider Edgington, Newsletter Editor

LETTER FROM THE DEAN

by Johan Hermans

Dear friends,

A new season is upon us. Schools are re-opening their doors, concert calendars are filling up again, and organists are gradually returning to the familiar rhythm of rehearsing, performing, and attempting to persuade church administrators that the organ really does need to be tuned again. Yet the beginning of this new season has given me reason for rather more optimism than the usual re-

turn from summer might suggest. At least in my part of Europe, I notice a growing public interest in organ music, both in concert life and in the wider cultural landscape. Even more encouragingly, after years in which the organ has sometimes seemed to occupy a rather secluded corner of musical education, I also see a slightly increasing number of young people discovering the organ as an instrument to learn.

Whether these signs amount to an actual revival remains to be seen. But there is certainly enough evidence to make us hopeful. And perhaps it is precisely at such moments that a community such as ours has an important role to play: not merely to preserve a remarkable musical heritage, but to make it visible, audible, and relevant to those who are encountering it for the first time.

Our own European Chapter has, I think, considerable reason for satisfaction in this respect. Earlier this year, we were honored with the AGO Gold Chapter Achievement Award, recognizing excellence in programming, education, membership engagement, communication, and community building. The award was particularly gratifying because it recognized not the achievement of one person, or indeed of one particular event, but the vitality of a community that has been developing over many years. It is the result of the commitment, energy, and enthusiasm of generations of members who have contributed to making our European Chapter what it is today.

Meanwhile, preparations for our 2027 Spring Meeting are well underway. Together with Willem Leën, Karel Baeten and Ludo Vandersmissen, I have been working on what promises to be a fascinating journey through the historic County of Flanders beyond present-day borders. As soon as we have sufficient concrete information to share, I, as your Dean, will send you a separate email with further details. The project is already proving that organizing a Spring Meeting is almost as demanding as attending one, although fortunately there are fewer staircases involved at this stage.

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The Gold Award therefore feels less like a conclusion than a welcome encouragement to continue. If interest in the organ is indeed growing again, we should be ready to meet it with enthusiasm, imagination, and perhaps a little less modesty than organists traditionally permit themselves.

A new season, then, begins. There are concerts to play, students to teach, instruments to discover, friendships to renew, and undoubtedly a few tuning problems to report. In other words, there is still plenty of work to be done. And that, fortunately, is very good news indeed. I wish you a good reading of our Newsletter.

With warm greetings,
Johan Hermans
Dean, European Chapter
American Guild of Organists

MEMBERSHIP REPORT

by Judy Riefel-Lindel

Dear European Chapter members,

First, let me extend to all of you my personal summer greetings. I hope you are able to survive our “heat-wave” temperatures wherever you are. Today we will have a high of 91 degrees, which for those of us without air conditioning here in the Netherlands, it’s WARM. But tomorrow’s weather outlook is for much cooler temps. Hurray.

In spite of the sizzling weather, may I take this opportunity to THANK all of you who have already renewed your membership for the new American Guild of Organists year 2026-2027 which began on July 1, 2026. What a wonderful group of members we have. We have a renewal rate of close to 100% of those whose renewal months were in June and July, the months when the majority of you are asked to pay your dues. I think this is remarkable and we may be proud of the continuity and support of our members.

Here is the breakdown of the number of our current members, including our Chapter Friends, as close as I can calculate at this moment, and where they are living. Totals:

50 in America and 50 in Europe, plus Australia!!

USA Where do they live? They reside in 21 American states plus the District of Columbia: New York, Pennsylvania, Massachusetts, Maryland, Virginia, North Carolina, South Carolina, Florida, Tennessee, Alabama, Texas, Colorado, Arizona, California, Washington, Montana, Minnesota, Michigan, Ohio, Indiana, Illinois and Washington, D.C.

EUROPE AND AUSTRALIA Where do they live? They reside in 9 European countries plus Australia. Germany 24, UK (in England, Scotland and Wales) 9, Netherlands 7, Finland 2, Italy 2, France 2, and in the following countries, 1 each: Iceland, Austria, Portugal and Australia I think it might surprise some of you, especially our new members, that the membership of the “European” Chapter has always had a good balance. And especially right now, with our super close numbers of 50 Americans and 50 Europeans, it turned out exceptionally balanced and for me, exciting to see the results to put into this report for you. This was the idea! Mix us up! Our American founders who were living in Germany, but not in one city, wanted to reach out to each other and their European colleagues to ask them whether they would like to join a newly founded branch of an American organ and church music professional organization. The idea was to get to meet each other, share both personal and professional ideas and experiences, have increased opportunities to learn the organ landscape where our members lived and worked, all of which could result in a broad sense of community between Americans and Europeans, with music as the link and the “glue.” It worked. It has been and still is a warm, interesting and inviting place to meet annually during the week after Easter.

Moving forward: We have new members to welcome! I invite all of them to write about themselves for our “Introducing our Members” column, which appears regularly in our quarterly newsletters. Already for this newsletter, two of our new members, **Sally Gant**, from Winston-Salem, North Carolina and **Marco Lemke**, from Rhaderfehn, Ger-

many, have sent us Introductions. Thank you, Sally and Marco!

And we may welcome another new member in the "Young Organist" category in addition to Marco: **Sean Riedy**. Sean is an American organist from Pennsylvania and is getting ready to start a Fulbright grant in English teaching in Saxony. Let's hope we can meet both of these young musicians at our Spring Meeting 2027 in Belgium.

Next we have **Terry Farrow**, an American organist and medical doctor from California, who has recently moved to Portugal and is our first member living in that country. Another American member, whose name is familiar to many of us, is **J.W. Arnold**. J.W. is AGO's marketing and communication specialist (!) plus organist in Florida. It was great to meet J.W. at our last Spring Meeting in Cologne. He says he is making plans to see us at our next Spring Meeting in Belgium, as well.

And the list goes on: Welcome to **Matthew Owens** from the United Kingdom. Matthew has moved around Britain and beyond influencing choral and organ music everywhere he goes. Pages on the internet are full of his influence and accomplishments.

And last but not least, we have a new Dual member who lives in Los Angeles, California, **Mark Husey**. He is quite a specialist in digital outreach among his many other talents as performer, organist and choral conductor.

Welcome, all of you! What an impressive list (and mix) of interesting, special, accomplished and internationally known composers, organists, church musicians, teachers, doctors and more. We look forward to getting to meet you here in our newsletter and/or in person at the end of March 2027 at our Belgium Spring Meeting.

Happy summer, Judy

P.S. Anytime you have Membership concerns, questions or comments, please contact me. I will do my best to assist you. judith.riefel-lindel at outlook.com

Judy Riefel-Lindel

Membership Coordinator European Chapter

2026 AGO NATIONAL CONVENTION, ST. LOUIS *Members' Impressions*

by Tom Bailey, Mike Irvine, Rhonda Edgington

From **Tom Bailey**:

The opening night Hymn Festival with Mack Wilberg was interesting, but I wish the hymn singing had been more congregational. It was more like a mini-mormon Tabernacle choir concert. Yet, it was an inspiring evening in the huge Manchester United Methodist Church. The orchestra, handbells, and 150 voice choir were impressive. I was unsure about the organ - it seemed to rely too much on digital voices. But Chelsea Chen put that worry to rest at the end of the week. Her concert was stunning in every way possible. Her registrations, repertoire, and personality - all perfection. She's a goddess!

My favorite recitals were Bryan Anderson who wowed us all with his stellar technique and musicality. The Dupré Sketch took my breath away. As a one-time opera conductor, I was thrilled by his overture to Verdi's La Forza del Destino.

I really enjoyed Damin Spritzer's recital in Belleville, Illinois. A Cathedral of that size and beauty in a small town was breathtaking. I loved the way she used the monster Moeller organ, and I especially loved Chant for Dead Heroes by Harvey Gaul.

Christopher Houlihan knocked my socks off with his technique and playing at First Presbyterian, Kirkwood. He lovingly accompanied the soprano Christine Brewer who kept the audience in the palm of her hand throughout. Mitchell Miller, 1st place winner of NYACOP, brought me tears of joy with his playing of Langlais' Final from Première Symphonie.

I connected with several friends from my past including, Peggy Haas Howell, Eileen Gunther, Tony Thurman, Ted Davis, Bob and Cathy Parkins, and a couple of more recent ones, especially Todd Grivetti.

From **Mike Irvine:**

The pre-Convention Choral Evensong service at Christ Church Cathedral was a fine starting point - the scene was set by an extremely enthusiastic acolyte nearly choking us to death by swinging his incense thurible with gusto throughout the service! However the music that came out of the mist was glorious, the first hymn being to that rousing tune 'Abbot's Leigh', a village not 20 miles from home. The prelude, Mag and Nunc were by CV Stanford which also gave a flavour of the UK. The organ was an Aeolian-Skinner of 1965 which was rather muffled in the quieter registers, bolder in the principal choruses, and outright brash in the reeds, which was a quality experienced several times during the week.

I should declare a particular interest in the Monday evening visit to Principia College as our two daughters both graduated from there in 2006 and 2010, so we have visited several times and got to know the music scene and organs there.

The College hosted an excellent opening 'banquet' buffet in their new Sports Hall which made our 850 or so attendees look quite few at tables occupying just 1/3 of the space in the room! We then had an opportunity to look around the campus with its wonderful views out from the bluffs over the Mississippi river. That view was enhanced by the sounds of the Chapel carillon being played in a short recital. Dr Rose Whitmore, the College Organist, also played a short recital on the Chapel organ, a 1992 Martin Ott tracker II/28 which fits the space perfectly. As an aside for European Chapter members, Martin is a nephew of Paul Ott who built the 3m organ for the German Church in Helsinki that Agnes Goerke presides over. It is interesting to hear how the strict neo-classicism of that organ has been mildly romanticised in the Principia instrument to accommodate American tastes with broader scaling and some string stops as well as a 16ft Swell reed.

The main event of that evening was a concert in the large Cox auditorium featuring Jan Kraybill on the 2005 Casavant organ and the

brass ensemble of the USAF Band. Dr John Near, who was College Organist at the time, is an acclaimed Widor scholar, author and editor, and he commissioned this mechanical action organ very much in the spirit of Widor at a time when Casavant were changing their tonal ideals radically from what had gone before. In that context the organ is most successful with a genuine attempt at romantic French tonality. However the Hall is a multi-use space and the organ is to one side of the stage, and so projects across rather than down the room. Moreover the acoustic is extremely dry - any comparison with St Sulpice is futile! It was a masterstroke to involve the USAF Band on stage which utilised the acoustic from backstage to enhance the overall sound magnificently. Most of the items involved both organ and band, and the commissioned opening Fanfare had real panache. The concert was to celebrate America's 250th anniversary, so there were several patriotic items. Jan's playing is of course superb, and she handled the organ brilliantly.

There was also a Matins service at the Lutheran Missouri Synod International Centre which took place at the same time as many of the workshops, so attendance was not large. From the outside the building looked like a black office block, but on entering, the chapel was at one end, a tall steel and glass space that quite took my breath away. Though that might have spelled disaster for the acoustics or indeed for overheating, it was actually very successful. The organ was a W.Zimmer (not to be confused with Cornell Zimmer) II/30 tracker in a tall thin case that could well have been by Klais. Tonally it sounded as it looked; characterful flutes, clean incisive chorus and proper blending chorus reed. The postlude to the service was Buxtehude's Prelude and Fugue in G, which sounded absolutely in character and was beautifully played.

At Third Baptist we heard Bryan Anderson play an exceptional recital on the Kilgen/Moller/Reuter IV/72. An unusual feature of this organ was the Antiphonal section up high speaking through openings in the ceil-

ing. Rather than the usual principal chorus for boosting congregational singing, this section contained flutes, strings and a quiet Trumpet which Bryan used to great effect in an orchestral style. For me, this was the most musical recital of the week with Bryan's exquisite phrasing and registration. We sat in the gallery halfway down the N side, and were privileged to chat with Michael Barone (of Pipedreams fame) and to meet up with Rhonda Edgington. The only disappointment was not visiting the Fox Theatre just one block away with its amazing interior and magnificent 4 (or 5?) manual Wurlitzer.

Another highlight was the handbell concert at Kirkwood Methodist with the Columbia Handbell Ensemble with supporting cello, marimba and percussion for some items. We don't have much of a handbell following in the UK, so this was a real treat to hear what a professional ensemble can do, and we were not disappointed as many different bell techniques were displayed. The partnering with other instruments gave a refreshing variety, and the finale Bizet Farandole demonstrated the amazing rhythmic cohesion of the group.

The closing St Cecilia recital was at Manchester Methodist given by Chelsea Chen - an European Chapter member. The organ console is a huge V/132, but the pipe display and chamber placement suggest that there is insufficient space for so large an instrument, and a little research shows that about half the ranks are indeed digital. Which explains why though much of the organ sounds fine, there are some voices that are 'too' perfect in their tuning and regulation which militates against the natural pipework. The advantage is, of course, a huge tonal variety available. Chelsea's recital was wide-ranging, brilliantly executed and included a commission from Jonathan Dove featuring birdsong motifs which was especially effective. All finished off with a mighty blast of Reger to send us home.

There were several post-Convention events arranged for the final Friday and we chose an Organ Crawl of 'Small but Mighty' instruments in the St Louis area which were exactly that. Our group was quite small with

23 people, so it was an opportunity to get to know some of them better which is always a good feature of these conventions. Five 2-manual organs were visited with playing opportunities and a remarkable variety of styles. The first was a nearly-new Harrison divided across the E wall of a chancel with fine build quality and console. It sounded just as one might expect to find in a UK church except that the Great and Pedal reeds were voiced up to an American volume, so should be used with discretion. Another Juget-Sinclair organ was in a gallery in a very austere box-shaped church with a reverberant acoustic. It was a tracker and had strong early French leanings with great character. Superb on the right repertoire. A third was a seemingly large instrument at floor level on the W end of the nave which looked and sounded rather overbearing in the environment of its modest surroundings. And finally a surprise mechanical Dobson in a church which clearly had made no allowance for a pipe organ in the first place. It was built in a slender stacked vertical case on the corner of the chancel and transept - a most ingenious solution. The voicing was remarkably characterful and it spoke out well. The console had drawknobs which moved sideways in the Italian style, so was that a clue?

Altogether a wonderful Convention, and besides Rhonda we met with Cheryl Duerr, Mary-Katherine Fletcher and Cindy Gribble from the European Chapter.

From **Rhonda Edgington**:

Favorite concerts: I arrived Monday night because of family obligations so the first concert I heard was Bryan Anderson on Tuesday morning. Even by the end of the week it remained one of my favorite concerts. Now perhaps this is partly because I wasn't yet inundated by too-much-pipe-organ-everything, but also even in a rather dead acoustic, and with an instrument that began life in 1930 as a Kilgen, sequestered in chambers behind thick walls, the organ spoke beautifully into the room. Though Anderson played repertoire that would not usually excite me, his technique was so effortless, and his registrations so colorful

that I was won over. The absolute highlight for me were two William Bolcom preludes – fiendishly difficult music that sounded nothing but elegant in his capable hands.

Christa Miller's program was my other favorite. It was a strong thematic program featuring Eastern influences that encompassed both new and traditional repertoire, which fit well with the room and instrument (a 1990's neo-Baroque Casavant). This program featured repertoire I found very interesting, from Bach, Alain, and Hakim, to notable French pedagogue and performer Rolande Falcinelli and a fascinating commissioned work by Indian-American composer Shruthi Rajasekar.

What I enjoyed discovering: The St. Louis Basilica is a massive, ornate and opulent space, with sparkling tile frescoes on almost every surface. The organ which started as a Kilgen (the first from 1915, and then another from 1944), has gone through many renovations, with the most recent work done in 2024. Again, this isn't my favorite type of instrument, but the resident organist, Benton Blasingame clearly knew how to make it sing, with perfect works for the generous acoustic and massive instrument, by Franck, Reger, Holst, Becker, and Mulet. I heard many raving after this fine concert in a stunning space.

Unexpected: the short concert featuring the commissioned vocal work by Rollo Dillworth, which was premiered by a chamber choir in the hotel ballroom before the annual meeting. It sounds like the set-up to a bad joke, but instead, it was an exciting treat. The group, In Union Young Artists, was made up of diverse young music professionals from around the St. Louis area. They sounded amazing and Dillworth's vocal pieces were full of energy and dynamism, written in the black Gospel style that he grew up hearing. I'll be looking for more works by this fine composer for my choir this fall.

People watching fun: I was sitting in the hotel lobby waiting on a friend for dinner Tuesday, when I looked over and saw Gwyneth Walker beside me (whose commissioned work had been premiered by Anderson earlier that

day). "Oh!" I said rather stupidly upon seeing her, and then as explanation, "I'm an organist", perhaps obvious, but she responded rather cleverly, "and I'm a composer!" I told her about the pieces of hers I've enjoyed performing, and then we got talking about her years living on a dairy farm – a fact I've always loved from her bio, but had questions about. No, she didn't own the farm or work with the cows, she just rented a cheap apartment where she could compose there. She was fun, witty, utterly unpretentious, and seemed quite happy to chat with me for a bit. Having played a number of her pieces, I can report that meeting her in person makes total sense, and fits with her music.

Of course, it was a fun time to connect with old friends and colleagues, as always, though by the end of the week, it's all a bit overwhelming for the introverts among us! I was happy to have attended, especially since I could take the train there, and get a fairly inexpensive room. While the instruments were across-the-board not as fine as some former host cities such as Seattle or Boston, I always like to support those conventions held in the middle of the country near where I live, and never regret afterward having attended.

MEMBER NEWS

From **Bernard Wayne Sanders** The program of the new CD Tapestry with works by Bernard Sanders (mostly) for the Christmas season will be presented three times on the third weekend of Advent. The concerts will be performed by Martin Weidner on trumpet and flugelhorn, accompanied by the composer, just as on the CD. The first concert will be in the church of Mary Queen (Walcker organ) in Nusplingen, the second in the church of Mary Queen (Jehmlich organ) in Tuttlingen, where Bernard served as Music Director for almost 30 years before his retirement in 2022, and the final concert in the Abbey Church of St. Martin (Klais organ) in Beuron. (See the Concert Listings for dates and times.) The program includes Chorale Preludes on many well-

known Advent, Christmas, and Epiphany hymns including the Polish “Infant Holy”, the English “Sussex Carol” and the Bach melody “Ich steh an deiner Krippe”. One of the Silent Night settings was composed by Bernard’s brother David L. Sanders of Milwaukee, Wisconsin. The title of the CD is taken from three pieces for Trumpet and Organ called “Tapestries”. These frame two blocks of chorale arrangements. After the successful premier of Bernard’s “Kleine Festmesse in D” (Little Festival Mass) for mixed choir SA(T)B, Organ, 2 Trumpets, 2 Trombones, Timpani and Congregation ad lib. for the Patron’s Feast in the church of St. Willibald in Munich, on Sunday, July 5th, two further performances are already scheduled for the Fall. Cathedral Music Director Lucia Hilz has chosen it for the celebration of the Ordination of Deacons at the Munich Cathedral on Saturday, September 26th, and Ursula Schmid will direct a performance for the Parish Festival at St. Mark’s in Eislingen on Sunday, October 11th.

Similarly, after the premier of Bernard’s “Divisions in Wood” by the dedicatee Axel Wilberg on Sunday, July 26th, in the Abbey Church of Maria Laach, two further performances are planned. They will be included on the concert program in St. Katharina, Middelhagen (Rügen), on Wednesday, August 26th, and also on the program for a “Market Music” in St. Jakobus, Pfullendorf, on September 29th. On both occasions the composer will be playing himself. The four organ pieces in the set, Sycamore, Acacia, Olive, and Fig, are titled after trees in the Bible.

NEW MEMBER PROFILE: MARCO LEMKE

Hi there everyone, My name is Marco Lemke and I’m a new member of the AGO European Chapter. I am 20 years old and from Rhaddehn in Germany.

The organ first piqued my interest, back when our church still had an organ and I

noticed that an organ can produce many different sounds. When there was the opportunity, I asked to get lessons to play the organ. However, that didn’t last long because my teacher hadn’t enough time to keep giving me lessons. Nevertheless, I continued playing on my own, until our organ was sold, because there was no one to play it anymore. Luckily, I got the chance to keep practicing in another church, but still without a teacher. I kept playing for myself for several years until I found a teacher again last year. During that time my grandmother kept giving me newspaper articles that had something to do with the organ and one of those articles from 2022 was an interview with your member Edeltraud Bode. I guess I was somehow busy, that I first didn’t read it completely, but I stored it away and forgot about it, until I found it again this year in January, I think. So, I read it. She told about how she learned to play the organ and what possibilities there are to start learning it. And then in the end she also told about the possibility of getting to know Europe as an organist with the AGO European Chapter and their annual spring meetings. To me, that sounded very interesting and I started doing some research and eventually reached out to the AGO European Chapter staff. That’s how I became a member.

At the moment, I am going to university and study environmental sciences. In my free time I play a lot of music too. Next to learning to play the organ I am also playing flute and clarinet and in the brass-choir in our church I am playing the euphonium. I am really into classical music, not necessarily in the sense of the genre “classic” but everything that is more like orchestral music, organ included. And that’s what makes me a big fan of film music. I look forward to meeting you all, to talk with you and to learn new things about the organ.

Best regards, Marco

NEW MEMBER PROFILE:

SALLY GRANT

Born in Farmville, Virginia, Sally has lived in Winston-Salem, North Carolina since 1975. She is a graduate of St. Andrews Presbyterian College, Laurinburg, North Carolina and the University of Oregon with degrees in Church Music and Choral Conducting. She studied choral conducting with Helmuth Rilling in Stuttgart and Frankfurt, Germany as a Fulbright Scholar in 1971-72. She was a co-founder of the Piedmont Chamber Singers of Winston-Salem North Carolina in 1977. Sally has always enjoyed the fact that her life has revolved around two professions that have encouraged her creativity and drawn their inspiration from the muses – Music and Museums! In her first career as a church musician she was organist at First Presbyterian Church, Charlotte, North Carolina from 1969-1971, where she assisted Director of Music Henry Bridges in founding the church's after-school program for children with limited financial resource, a program that eventually grew to become Charlotte's Community School of the Arts. She also served as Director of Music at First Presbyterian Church in Waterloo, Iowa from 1973-1975. She has held the position of Director of Music at Shallowford Presbyterian Church since the church's founding in 1984. Her ministry at Shallowford has included working with the gifted and creative musicians in this small congregation to offer worship filled with a rich variety of music from the traditional to frequent Jazz Services, and our community's first Services for Wholeness and evening Taizé Prayer services. She enjoys leading these services with a marvelous Steinway grand piano.

Sally has led workshops on subjects that include music for the small church, choral methods and repertoire for the church choir, singing the Psalms, and using the music and prayers of the Taizé community in the local church. Her published articles include "Putting the Psalter to Work: Singing the Psalms," "Music for the Sacraments of Communion and Baptism," and Psalm listings for the Revised Common Lectionary in Reformed

Liturgy & Music (RL&M), the publication of the Presbyterian Association of Musicians, now known as Call to Worship. Sally was awarded an Honorary Lifetime Membership in the Presbyterian Association of Musicians in 2025.

From 1978 until her retirement in 2016, Sally found a second career as Director of Education and Special Programs for the Museum of Early Southern Decorative Arts (MESDA), a division of the Moravian historic site Old Salem Museums & Gardens in Winston-Salem. Her responsibilities included organizing and leading workshops, classes, study trips, seminars, conferences and symposia offered by the museum, as well as the museum's annual graduate Summer Institute presented in cooperation with the University of Virginia. She has lectured and taught courses on many subjects, including furniture connoisseurship and construction; folk motifs in southern decorative arts; music in the early South; prints and printmaking techniques, southern paintings, decorative arts of Piedmont North Carolina; the three regions of the early south; furniture style and period characteristics; interiors and furnishings of the neoclassical era. She continues to work with MESDA as member of the museum's interpretive staff and as a researcher. Her current areas of research include southern Fraktur, the itinerant artist Robert Hanna, and the Guilford Limner, an anonymous artist who worked in Kentucky, North and South Carolina and Virginia between 1818 and 1832. This final project will culminate in September 2028 with an exhibition and publication on the work of the Guilford Limner.

Director of Music
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CALENDAR OF MEMBERS' RECITALS

Saturday, 13 June 2026, 5:00 PM Christ Church, Greenwich, CT, USA Rachel Laurin, Jan Pieterszoon Sweelinck, Johann Sebastian Bach, William Bolcom, Leo Sowerby, Samuel Coleridge-Taylor, Jehan Alain, and Maurice Duruflé; Katelyn Emerson, organ

Sunday, 14 June 2026, 7:30 PM Holy Family Catholic Church Rockford, IL, USA Rachel Laurin, Jan Pieterszoon Sweelinck, Alexandre-Pierre-François Boëly, Percy Whitlock, Samuel Coleridge-Taylor, Ad Wammes, and Maurice Duruflé; Katelyn Emerson, organ

Saturday, 4 July 2026, 4:00 PM - Our Lady's Basilica, Tongeren, Belgium: Organ recital

Wednesday, 15 July 2026, 8:00 PM - St. Stephanus Church, Val-Meer, Belgium: Concert; Johan Hermans, organ; Kathleen Beliën, soprano

Saturday, 18 July 2026, 4:00 PM - Concert in the Organ Imperiale series at the historic moated castle of Alden-Biesen, Belgium; Johan Hermans, organ; Kathleen Beliën, soprano

Saturday, 25 July 2026, 4:00 PM Alexia Tye, Organ Église St Louis de la Salpêtrière, Paris Bach, Mendelssohn, Böhm, Sweelinck, Bruhns and Guilment, with world premieres of works for cello and organ by Sujin Lee, Korean composer.

Friday, 31 July 2026, 6:30 PM Heilig-Kreuz-Münster Schwäbisch Gmünd, Germany Festival "Europäische Kirchenmusik" Rachel Laurin, Johann Sebastian Bach, Georg Muffat, Leo Sowerby, Samuel Coleridge-Taylor, Jean Langlais, and Josef Jongen; Katelyn Emerson, organ

Tuesday, 11 August 2026, 7:30 PM Reform Congregation Keneseth Israel Elkins Park, PA, USA The Organ Historical Society's 70th Anniversary Jubilee Celebration Johann Sebastian Bach, Wolfgang Amadeus Mozart, Felix Mendelssohn, William Bolcom, Cécile Chami-

nade, and Francis Jackson; Katelyn Emerson, organ

Saturday, 15 August 2026, 10:00 AM - Virga Jesse Basilica, Hasselt, Belgium, National Radio Broadcast Mass for the Feast of the Assumption; St. Quintinus Male Choir with Johan Hermans, Organ.

Sunday, 16 August 2026, 10:00 AM - Virga Jesse Basilica, Hasselt, Belgium, National Radio Broadcast Mass; St. Valentinus Male Choir with Johan Hermans, Organ.

Sunday, 16 August 2026, 3:00 PM Madonna della Strada Chapel, Loyola University, Chicago, IL, USA, Rachel Laurin, Bernardo Pasquini, Johann Sebastian Bach, Cécile Chaminade, Charles Tournemire, William Bolcom, and George Baker; Katelyn Emerson, organ

Friday, 21 August 2026, 12:45 PM St. Saviour's Episcopal Church, Bar Harbor, ME, USA, Guillaume Dufay, Jan Pieterszoon Sweelinck, Elisabeth Jacquet de La Guerre, George Frideric Handel, Charles-Marie Widor, Marco Enrico Bossi, Jean Langlais, Ad Wammes, and Wolfgang Amadeus Mozart; Katelyn Emerson, organ

Sunday, 26 August 2026, 7:00 PM St. Katharina, Middelhagen (Rügen), Germany, Bernard Sanders, Organ; Maria Susanne Muschaweck, Flute; Works by J. S. Bach, Heilemann, Sanders and others

Wednesday, 26 August 2026, 7:00 PM St. Katharina, Middelhagen (Rügen), Germany Bernard Sanders, Organ, Works by J. S. Bach, G. F. Handel, J. Haydn, Sanders, and others

Thursday, 27 August 2026, 7:00 PM Ev. Kirche, Gross Zicker (Rügen), Germany, Bernard Sanders, Organ; Maria Susanne Muschaweck, Flute; Works by J. S. Bach, H. Heilemann, Sanders, and others

Thursday, 27 August 2026, 6:00 PM Alexia Tye, Organ, Église St Michel, Bordeaux, Bach, Mendelssohn, Rachmaninov, Vierne, Clara Schumann, Franck and Guilment

Friday, 28 August 2026, 8:00 PM Konstanzer Münster, Konstanz, Germany, Rachel Laurin, Jan Pieterszoon Sweelinck, Johann Sebastian Bach, Wolfgang Amadeus Mozart, Cécile Chaminade, William Bolcom, and George Baker; Katelyn Emerson, organ

Sunday, 30 August 2026, 7:00 PM Stiftskirche, Herrenberg, Germany, Buxheimer Orgelbuch, Jan Pieterszoon Sweelinck, Johann Sebastian Bach, George Frideric Handel, Marco Enrico Bossi, Jean Langlais, and George Baker; Katelyn Emerson, organ

Sunday, 30 August 2026, 10:00 AM - Virga Jesse Basilica, Hasselt, Belgium, National Radio Broadcast Mass; Female vocal ensemble Quintina with Johan Hermans, Organ

Sunday, 27 September 2026, 3:00 PM Rosalind Mohnsen, Cathedral of the Holy Cross, Boston, MA, (150th anniversary of dedication of E. & G. Hook, Op. 801)