



ELIZABETH B. STEPHENS
**INTERNATIONAL
ORGAN
COMPETITION**

PEACHTREE ROAD UNITED
METHODIST CHURCH PRESENTS

Elizabeth B. Stephens
2026 International Organ
Competition Final Round

FINALISTS

Andoni Andrada, Spain
Songyeon Im, South Korea
Yeseul Jo, South Korea
Mio Kuriyama, Japan
Grant Smith, USA
Julianne Zhu, China

PRELIMINARY ROUND JUDGES

Jeremy Filsell (Chair)
Sarah Hawbecker
Christopher Houlihan

FINAL ROUND JUDGES

Jeremy Filsell (Chair)
Chelsea Chen
Nicole Keller
Thomas Ospital
William Fred Scott



PEACHTREE ROAD UNITED METHODIST CHURCH

Saturday, June 27, 2026, 10:00 AM – 1:00 PM, 3:00 PM – 6:00 PM



STATE OF GEORGIA
OFFICE OF THE GOVERNOR
ATLANTA 30334-0090

Brian P. Kemp
GOVERNOR

June 15, 2026

Greetings,

I am pleased to extend my warmest regards to attendees of the third Elizabeth B. Stephens International Organ Competition. The State of Georgia is proud to host this wonderful event, named for a proud daughter of Andrew's Chapel.

I applaud Peachtree Road United Methodist Church and the family of Betty Stephens for making a tangible difference in the lives of dozens of applicants worldwide—especially these six young finalists, bringing them to our state from Spain, South Korea, Japan, China, and parts of the United States. It will, no doubt, also have a meaningful impact on those who are able to be here to listen to the exciting Final Round performances in an event that now has worldwide renown.

Thank you to all those involved in organizing this globally acclaimed event and I send my best wishes for a successful and enjoyable event.

Sincerely,

A handwritten signature in black ink that reads "B. Kemp".

Brian P. Kemp



ANDRE DICKENS
MAYOR



CITY OF ATLANTA

55 TRINITY AVE, S.W.
ATLANTA, GEORGIA 30303-0300
TEL (404) 330-6100

June 25, 2026

Greetings:

As the 61st Mayor of Atlanta, it is my pleasure to welcome all participants and guests to the Third Elizabeth B. Stephens International Organ Competition at Peachtree Road United Methodist Church.

Atlanta has long been a city that celebrates the arts and embraces a rich tradition of sacred music. We are proud to host this biennial international competition, which provides young organists from around the world with opportunities to showcase their talents and advance their musical careers.

This year, six outstanding finalists representing Spain, Japan, South Korea, China, and the United States have gathered in Atlanta to perform on the Great Mander Organ. The competition also serves as a highlight of the Atlanta Summer Organ Festival, further strengthening Atlanta's reputation as a destination for artistic excellence and cultural exchange.

I commend Peachtree Road United Methodist Church for its leadership in hosting this remarkable event and for its commitment to supporting the next generation of musicians. The impact of this competition extends far beyond the concert hall, inspiring service, creativity, and community engagement around the world.

On behalf of the City of Atlanta, welcome, and thank you for being part of this prestigious event. We wish all competitors, organizers, and attendees a rewarding and memorable experience in our great city.

Sincerely,

A handwritten signature in black ink, appearing to read "Andre Dickens". The signature is fluid and cursive, with a long horizontal stroke at the end.

Mayor Andre Dickens

FINAL ROUND REPERTOIRE

Andoni Andrada

Präludium und Fuge über den Namen BACH, S.260

Franz Liszt
(1811-1886)

Toccatà, Adagio and Fugue in C Major, BWV 564

J.S. Bach
(1685-1750)

Kairos

Pamela Decker
(b. 1955)

Ondine (from Gaspard de la nuit)

Maurice Ravel
(1875-1937)
(transcribed for organ
by Kennedy/Andrada)

Transports de joie (from L'Ascension)

Oliver Messiaen
(1908-1992)

Songyeon Im

Praeludium in g-Moll, BuxWV 148

Dieterich Buxtehude
(1637-1707)

Prelude, Adagio et Choral varie sur Veni Creator

Maurice Duruflé
(1902-1986)

L'Enfant noir, Op. 17

Jean-Louis Florentz
(1947-2000)

Kairos

Pamela Decker
(b. 1955)

Yeseul Jo

Toccatà, Adagio and Fugue in C major, BWV 564

J.S. Bach
(1685-1750)

Invention II

Benoît Mernier
(b. 1964)

Improvisation sur "Victimae paschali laudes"

Charles Tournemire
(1870-1939)

Kairos

Pamela Decker
(b. 1955)

Sonata No. 2 in D minor, Op. 60: I. Improvisation

Max Reger
(1873-1916)

Mio Kuriyama

"Fantasy"

<i>Toccata d-Moll BuxWV 155</i>	Dietrich Buxtehude (1637-1707)
<i>Harpe de Marie from "Laudes" op. 5</i>	Jean-Louis Florentz (1947-2004)
<i>Harmonies du soir from "Trois Impressions" op. 72</i>	Sigfrid Karg-Elert (1877-1933)
<i>Concerto a-Moll BWV 1065 nach Antonio Vivaldi</i> <i>(Allegro) - Largo - Allegro</i>	J.S. Bach (1685-1750) (transcribed by Martin Schmeding)
<i>Kairos</i>	Pamela Decker (b. 1955)
<i>Fantasie d-Moll op. 135b/1</i>	Max Reger (1873-1916)

Grant Smith

<i>Kairos</i>	Pamela Decker (b.1955)
<i>Nun komm der Heiden Heiland, BWV 659</i>	J.S. Bach (1685-1750)
<i>Nun komm der Heiden Heiland, BWV 661</i>	J.S. Bach (1685-1750)
<i>Fantasie über den Choral "Wie schön leucht' uns der Morgenstern," Op. 40 No. 1</i>	Max Reger (1873-1916)
<i>Toccata, Op. 9</i>	Jean Guillou (1930-2019)

Julianne Zhu

<i>Évocation II, Deux Évocations</i>	Thierry Escaich (b. 1965)
<i>Nun komm, der Heiden Heiland</i>	Nicholaus Bruhns (1665-1697)
<i>Psalm Prelude, Op. 32, No. 1</i>	Herbert Howells (1892-1983)
<i>Symphony No. 3 in F-sharp minor, Op. 28 I. Allegro maestoso IV. Adagio</i>	Louis Vierne (1870-1937)
<i>Kairos</i>	Pamela Decker (b. 1955)

ELIZABETH B. STEPHENS INTERNATIONAL ORGAN COMPETITION FINALISTS 2026



Spanish pianist and organist **Andoni Andrada** (b. 1999, Madrid) began piano studies at age five and was admitted two years later to the Centro Integrado de Música “Padre Antonio Soler” in El Escorial. He studied piano for ten years with Lydia Rendón and Anatoli Povzoun and participated in masterclasses with renowned artists, including Galina Eguiazarova and Vladimir Ovchinnikov. At fifteen, he began organ studies at the Monasterio de San Lorenzo de El Escorial, studying with several distinguished organists and earning the Premio Extraordinario de la Comunidad de Madrid in 2017.

In 2017, Andrada entered the Tchaikovsky State Conservatory in Moscow on a full scholarship, studying organ with Aleksei Parshin and piano with Aleksandr Vershinin and Andrey Pisarev. He later earned a Master’s in Piano Interpretation and Diplôme d’Artiste from the École Normale de Musique de Paris and received the Bach Prize at the 2025 St Albans International Organ Competition. He performs widely across Europe and continues advanced organ studies in Paris and Versailles.

Organist **Songyeon Im**, born in South Korea, began her musical studies on the piano at a young age under the influence of her mother, a pianist. She later studied at the Korea National University of Arts, earning her bachelor’s degree before turning her focus to organ.

In 2022, she began organ studies with Éric Lebrun at the CRR in Saint-Maur-des-Fossés, and was subsequently admitted to the master’s program at the CNSMD in Paris, studying with Olivier Latry, Thomas Ospital, and Maude Gratton. She completed her master’s degree there and continues advanced studies in Europe, pursuing dual training with Martin Schmeding in Leipzig and Jean-Baptiste Robin in Versailles.

Im has performed internationally across Europe and South Korea, with appearances at major venues including Notre-Dame, Saint-Sulpice, and Saint-Eustache in Paris, as well as churches in Germany, Italy, and Spain. A prizewinner at international competitions, she received First Prize and the Audience Prize at the 2025 Dudelange International Organ Competition and Second Prize at the Prague Organ Competition.



Organist **Yeseul Jo** began her musical studies in Korea as a pianist at Yewon School and Seoul Arts High School, where she developed a strong artistic foundation through performances with orchestras, choirs, and ensembles. She later turned her focus to organ, studying with Prof. So Hyun Park at Ewha Womans University, graduating in 2024 with highest honors.

During her studies, she appeared in numerous concerts, including Young Artist and New Year performances, and performed as a soloist with the Ewha Womans University Orchestra. She also served as organist for Light and Salt Church and Mokyang Church.

Jo earned her state music teaching certificate and taught music at Deoksong Elementary School. She has participated in international masterclasses in Germany with Zsigmond Szathmáry and Wolfgang Zerer.

Since 2024 she has been based in Germany, performing solo recitals and continuing her studies in the Master’s program in organ at the University of Music and Theatre “Felix Mendelssohn Bartholdy” Leipzig with Prof. Martin Schmeding.

Japanese organist **Mio Kuriyama** studied organ performance at the Tokyo University of the Arts, where she completed both undergraduate and graduate degrees under Megumi Tokuoka and Prof. Rie Hiroe. During her studies she received numerous honors, including the Ataka Prize, Ryohei Miyata Prize, Akanthus Music Prize, and Douseikai Prize, as well as scholarships from the Aoyama Music Foundation and Nomura Arts Foundation.

Kuriyama has appeared in concerts across Japan and Europe, including the Japan Organists' Association Newcomers' Concert and the Fresh Organ Concert series. She has also performed with orchestra, including a performance of Widor's *Symphonie pour orgue et orchestre* with the Geidai Philharmonia Orchestra Tokyo.

Her international recognition includes Second Prize at the International Orava Organ Competition (2023) and the Audience Prize at both the Toulouse International Organ Competition (2024) and the International Albert-Schweitzer Organ Competition (2025).

Currently a DAAD scholar, she continues advanced studies at the Hochschule für Musik und Theater Leipzig with Prof. Martin Schmeding and Nicolas Berndt.



Concert organist **Grant Smith**, a native of Fresno, California, is a graduate of Rice University, where he earned a master's degree in organ performance studying with Ken Cowan. His performing career has taken him to major venues across the United States, Ireland, England, Germany, South Korea, and Japan.

Smith has received numerous competition honors, including Second Prize in Interpretation at the 2025 St Albans International Organ Competition, Third Prize in the 2024 Leipzig Bach Competition, and First Prize in both the Hall Organ Competition (2023) and the Feith Competition (2022).

While in Houston, he served as organist at several churches and accompanied the Houston Masterworks Chorus, performing major choral works and new repertoire.

He began studying piano at age five and organ at seventeen. Smith earned dual bachelor's degrees in music and civil engineering from California Polytechnic State University and studied historical performance in Leipzig. He performs frequently as an organ duo with his wife, organist Sunkyung Noh.

Organist **Julianne Zhu**, born and raised in Shanghai, China, came to the United States in 2017 to attend Wake Forest University, where she double-majored in music and psychology and minored in German. It was at Wake Forest that she first began studying organ with Susan Bates.

During her undergraduate years she performed at significant university events, including the Wake Forest Lovefeast in 2020 and the 2022 inauguration of President Susan Wenthe. Zhu later earned a Master's degree and Professional Artist Certificate from the University of North Carolina School of the Arts, studying with Dr. Timothy Olsen.

She has also participated in the Organ Institute at the Oregon Bach Festival, studying with Paul Jacobs. Zhu previously served as music intern at Augsburg Lutheran Church and organist at Ardmore Moravian Church in Winston-Salem.

Currently, she is pursuing a Doctor of Musical Arts at the Eastman School of Music in the studio of Nathan Laube. She is also an active composer and recently won First Prize in the Rochester Carillon Composition Competition.



ELIZABETH B. STEPHENS INTERNATIONAL ORGAN COMPETITION JUDGES 2026



Jeremy Filsell is Director of Music of Episcopal Church of the Redeemer in Bradenton, Florida, a post he assumed in August 2025. He is one of only a few virtuoso performers as both pianist and organist. He has appeared as a solo pianist in Russia, Scandinavia, New Zealand and Australia and throughout the USA and UK. His concerto repertoire encompasses Bach, Mozart and Beethoven through to Shostakovich, John Ireland, Constant Lambert and the Rachmaninov cycle. He has recorded the solo piano music of Herbert Howells, Bernard Stevens, Eugène Goossens and Johann Christoph Eschmann and recent releases include discs of Rachmaninov's solo piano music (Signum), the first two Rachmaninov Concerti (Raven) and the piano music of Francis Pott (Acis). He was featured in recital at the 2023 national convention of the Association of Anglican Musicians in Dallas.

Dr. Filsell is on the international roster of Steinway Piano Artists and has recorded for BBC Radio 3, USA, and Scandinavian radio networks in solo and concerto roles. His discography comprises more than 35 solo recordings. Gramophone magazine commented on the series of 12 CDs comprising the premiere recordings of Marcel Dupré's complete organ works for Guild in 2000 that it was "one of the greatest achievements in organ recording". In 2005, Signum released a three-disc set of the six organ symphonies of Louis Vierne, recorded on the 1890 Cavallé-Coll organ in St. Ouen, Rouen. He has taught at universities, summer schools, and conventions in both the UK and USA and has served on international competition juries in England and Switzerland. Recent solo engagements have taken him across the USA and UK and to Germany, France, Finland, Sweden, Norway, Australia and New Zealand.

As a teenager, Jeremy Filsell was a Limpus, Shinn, and Durrant prizewinner for FRCO and was awarded the Silver Medal of the Worshipful Company of Musicians. As a student of Nicolas Kynaston and Daniel Roth, he studied as an Organ Scholar at Keble College, Oxford before completing graduate studies in piano performance with David Parkhouse and Hilary McNamara at the Royal College of Music in London. His PhD in Musicology from Birmingham City University/Conservatoire was awarded for research involving aesthetic and interpretative issues in the music of Marcel Dupré. Before moving to the USA in 2008, he held Academic and Performance lectureships at the Royal Academy of Music in London and the Royal Northern College of Music in Manchester and was a lay clerk in the Queen's choir at St. George's Chapel, Windsor Castle.

His career combined an international recital and teaching career with being director of music at The Church of St. Alban's Episcopal Church in Washington DC, Artist-in-residence at Washington National Cathedral, and Professor of Organ at the Peabody Conservatory in Baltimore. From 2019 to 2025, he was Organist and Director of Music at St. Thomas Church, Fifth Avenue, following in the footsteps of illustrious predecessors Gerre Hancock, John Scott, and Daniel Hyde.

Jeremy Filsell is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.



Chelsea Chen's dynamic playing has taken her to the far corners of the world. Her solo concerts offer a unique mix of traditional organ repertoire along with piano/orchestral transcriptions and contemporary music. The Los Angeles Times has praised her "rare musicality" and "lovely lyrical grandeur," and a compositional style that is "charming" and "irresistible."

Chelsea has performed with numerous ensembles including the Montreal Symphony Orchestra, San Diego Symphony, Singapore Chinese Orchestra (a traditional Chinese instruments ensemble) and the Lou Harrison Festival Rutgers Orchestra at Trinity Wall Street in Manhattan. Highlights of recent seasons include solo concerts at Christ Cathedral in Garden Grove, CA and St. Paul's Cathedral in London, as well as a joint performance with the brass of the Philadelphia Orchestra at Girard College in Philadelphia, PA.

Ms. Chen originally hails from San Diego, where her formative music teachers were organists Leslie Robb (St. Paul's Lutheran, San Diego) and Monte Maxwell (US Naval Academy, Annapolis) and pianists Baruch Arnon (New York City), Jane Bastien and Lori Bastien Vickers (San Diego). She studied under Paul Jacobs and John Weaver at The Juilliard School in New York, where she received her Bachelor's and Master's degrees. She also won the John Erskine Prize for academic and artistic achievement, awarded to one graduate per year. After college she moved to Taiwan under a Fulbright scholarship, whereupon she collected folk songs and wrote organ solo and chamber music. She returned to the U.S. to study with Thomas Murray at Yale University, where she earned an Artist Diploma. In 2009, Wayne Leupold Editions published her composition "Taiwanese Suite" to great acclaim.

Ms. Chen has recorded multiple CDs: *Reveries* (2011) at Bethel University, *Live at Heinz Chapel* at the 2005 Convention of the American Institute of Organbuilders, *Eastern Treasures* (2010) with violinist Lewis Wong, *Live at Coral Ridge* (2014), and *Explorations for Cello and Organ* (2018) with cellist Joseph Lee. Her playing has been aired on CNN.com, "Pipedreams" from American Public Media, Hawaii Public Radio, and Taiwan's Good News Radio. Committed to new music, she has premiered works by composers throughout the world including Ola Gjeilo (Norway/USA), Yui Kitamura (Japan/USA), Paul Desenne (Venezuela), Roderick Gorby (USA), Vincent Rone (USA), and Viviane Waschbüsch (Germany). Her compositions are available exclusively from Wayne Leupold Editions, Inc.

From 2013-2017, Ms. Chen was Artist-in-Residence at Coral Ridge Presbyterian Church, where she performed and directed the Concert Series. At present, she serves as Artist-in-Residence at Emmanuel Presbyterian Church in Manhattan.



Hailed as a “skilled and stylish player with a keen ear for orchestration” (*The American Organist Magazine*), **Nicole Keller** has earned a reputation for colorful, virtuosic performances praised by audiences and presenters as unique concert experiences. She has performed on significant instruments in historic venues including St. Patrick Cathedral, New York; Cathédrale Notre-Dame, Paris; Dom St. Stephan, Passau; St. Patrick Cathedral, Armagh, Northern Ireland; and The Kazakh National University for the Arts, Astana, Kazakhstan.

Equally at home as a soloist and chamber musician, Ms. Keller’s appearances with orchestra include concertos, works for small chamber orchestra, and large works involving organ, harpsichord, and piano. In recent seasons, she debuted world premieres for solo organ, chamber orchestra and vocal ensemble including Concerto for Organ No. 5 in memoriam György Ligeti by Bálint Karosi and the debut of Handel: Made in America by Terrance McKnight and Pat Eakin Young at the Metropolitan Museum of Art in New York City. She has extensive experience as a continuo player in performances of Bach’s St. Matthew and St. John Passions, Christmas Oratorio, and Mass in B minor in addition to a host of baroque cantatas and chamber music.

Ms. Keller’s debut commercial recording, *Those Americans*, was released by Raven CDs in 2024. The album is praised as “an exciting programme of twentieth- and twenty-first-century works by composers from the USA... Nicole Keller meets their considerable technical challenges with aplomb, as the outer movements bristle with finely controlled energy, while the contrasts of the inner movements are equally finely captured” (*Organists’ Review*). The music paints a picture of the diverse landscape of 20th century American organ music through the works of Rayner Brown, Calvin Hampton, Florence Price, William Grant Still, and Anne Wilson.

Ms. Keller was recently appointed to the faculty of the School of Music, Theatre & Dance at the University of Michigan, leading a program focused on discipline, scholarship, and love for the instrument and its many possibilities and repertoire in all forms. She is dedicated to teaching and mentoring students to prepare for careers as performers, teachers, and church musicians as well as musicians who create new opportunities and identities for the modern organist.

Ms. Keller 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 in Berea, Ohio, where she studied piano with George Cherry and Jean Stell and organ with Margaret Scharf.

Nicole Keller is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.



Titulaire of the grand organ at Saint-Eustache Church in Paris since 2015, and appointed in 2021 Organ

Professor at the Paris Conservatoire (CNSMDP). **Thomas Ospital** is a young artist who has quickly earned a place amongst the world’s finest concert organists.

A laureate of several competitions, he was awarded First Prize at the 2009 International Competition of Organ in Saragossa, Spain, the Duruflé-Prize and the Audience Prize at the 2012 International Chartres Competition, and Second Prize at the 2013 International Xavier Darasse Competition in Toulouse. In May of 2014 he took the Grand Prize Jean Louis Florentz and the Audience Prize at the International Organ Competition of Angers under the direction of the Académie des Beaux-Arts. And most-recently, in November of 2014 he was awarded Second Prize, Audience Prize and the Florentz Prize at the International Chartres Competition.

Mr. Ospital is equally at home performing as a solo recitalist or with choir or orchestra. He is also eager to perpetuate the art of improvisation in all of its forms, including the accompaniment of silent films. His performances have taken him throughout Europe, including the United Kingdom, Spain, Italy, Greece, Germany, Switzerland and Holland. He has also performed in Russia and in North America, where in 2012 he served for six months as Young Artist in Residence at the Cathedral-Basilica of Saint Louis King of France in New Orleans, USA.

Born in 1990, Thomas Ospital began his musical studies at the Conservatoire Maurice Ravel in Bayonne, France, completing his studies with Esteban Landart in 2008 (Mention Très bien à l’unanimité). From 2008 until 2015

he was a student at the Conservatoire National Supérieur de Musique de Paris where he earned five First Place prizes in organ, improvisation, harmony, counterpoint and fugue. His teachers at the Paris Conservatoire included Olivier Latry, Michel Bouvard, Thierry Escaich, Philippe Lefebvre, László Fassang, Isabelle Duha, Pierre Pince and Jean-François Zygel.

Mr. Ospital currently serves as Titular Organist of the largest pipe organ in France; the Grand Organ at St. Eustache in Paris. He took up the post in 2015 when he succeeded Jean Guillou. Mr. Ospital was also the Organist in Residence at the Maison de la Radio (Radio France) from 2015 to 2018.

ELIZABETH B. STEPHENS INTERNATIONAL ORGAN COMPETITION JUDGES 2026



The musical career of **William Fred Scott** has been noted for its variety as well as its vigor. At the end of the 2019-2020 concert season, this versatile organist/pianist/conductor/vocal coach/writer/lecturer/teacher and adjudicator completed five years as Music Director of “Chanticleer,” a twelve-voice male singing group based in San Francisco. Scott was the fifth music director in that organization’s forty-year history, and his concert programs encompassed hundreds of works of music from Hildegard von Bingen’s chants to commissioned works from John Harbison, Nico Muhly, Ricky Ian Gordon, John Musto and Zhou Tian.

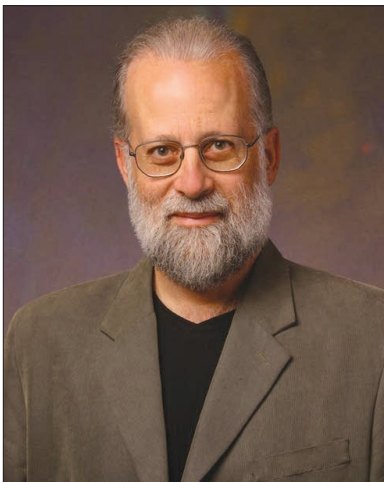
Scott has been a major force in the arts community of Atlanta since 1981, when he was invited by Robert Shaw to join the Atlanta Symphony as Associate Conductor. Mr. Scott led hundreds of concerts each year in Atlanta and on tour, including the popular Champagne and Coffee series, which he created. On the death of Robert Shaw, Scott was asked to preside over “Christmas with the Atlanta Symphony” concerts in the Shaw tradition. He introduced numerous works to Atlanta audiences, including the American premiere of Philip Glass’s “The Canyon.” The roster of soloists who performed with Mr. Scott during his years with the orchestra includes Kiri te Kanawa, Itzhak Perlman, Earl Wild, Ella Fitzgerald, Don McLean and Judy Collins.

Following his tenure with the orchestra, Scott was Artistic Director of The Atlanta Opera, a post he held for twenty years. During that time the opera company saw unprecedented growth and was hailed as one of the “hottest young companies” in the United States. Scott has also conducted The New York City Opera (in New York and on tour in Los Angeles), Opera Carolina, the Opera Company of Boston, Michigan Opera Theatre and Hawaii Opera Theatre. His European debut took place in Prague, conducting Mozart’s *The Marriage of Figaro*.

Mr. Scott is a native of Thomasville, Georgia, and graduated from Georgetown University’s School of Foreign Service in 1974. Prior to his move to Atlanta, he served as Assistant Conductor, Chorus Master and Artistic Administrator of The Opera Company of Boston, as led by the redoubtable impresario and conductor Sarah Caldwell. His operatic debut took place in the spring of 1975, leading Beverly Sills and Tatiana Troyanos in Bellini’s rarely staged *The Capulets and the Montagues*.

He has also served as Director of Music for the Cathedral of St. Philip, as creator and director of the International Opera Center at Brenau University and as head of the choral music program at The Westminster Schools, Atlanta. Now busily retired, he divides his time between his home near Atlanta and a cottage near the seashore in Ocean Park, Maine.

GUEST ANNOUNCER OF FINAL ROUND AND INTERVIEWER OF FINALISTS



Michael Barone is a senior executive producer at Minnesota Public Radio/American Public Media, where he has worked since 1968. For the first 25 years of his MPR tenure he served as Classical Music Director for the evolving state-wide system, but later devoted his time as host and producer of nationally syndicated broadcasts of the Saint Paul Chamber Orchestra, A Festival of Nine Lessons and Carols from King’s College, Cambridge, and PIPEDREAMS, which latter program continues in its 44th year and is heard on 200 radio stations across the country and is globally accessible online www.pipedreams.org. Barone earned a Bachelor’s Degree in Music History from the Conservatory at Oberlin College in Ohio, with organ as his ‘applied’ instrument. He also spent three years working at the 10-watt student-run radio station WOBC. Those two involvements proved, somewhat unexpectedly, to be springboards to his career.

Between 1980 and 2008 he was responsible for all recordings made at the biennial national conventions of the American Guild of Organists, and has served as advisor to the AGO and OHS, as consultant to the Walt Disney Concert Hall organ project, and as organ programming at Philadelphia’s Kimmel Center, among other involvements.

Barone has been recognized for his outstanding contributions to the world of organ music as recipient of the American Guild of Organists’ President’s Award (1996), the Distinguished Service Award of the Organ Historical Society (1997), and the American Society of Composers, Authors, and Publishers (ASCAP) Deems Taylor Award for Broadcasting Excellence (2001). In 2002 he was inducted into the Minnesota Music Hall of Fame, and in 2024 he received the Oberlin Alumni Association’s Distinguished Achievement Award.

VIDEOGRAPHER OF FINALIST INTERVIEWS



Daniel Solberg is a respected professional known for his diverse talents as a videographer, arranger, pianist, and organist. He currently spearheads video content creation for numerous churches, schools, and corporations through his company, DSol® Productions, and has served as the official videographer for the Atlanta Ballet since 2022.

While focusing on technology-driven content creation, Daniel maintains a strong foundation in music. His orchestrations have been heard across the United States. He was previously a collaborative pianist and vocal coach at Georgia State University, where he also served for seven years as music director for the opera program.

In 2016, Daniel utilized his production and music skills to launch “Christmas on Clairemont,” an annual Atlanta community Christmas concert that features world-class talent and benefits a humanitarian organization.

In his spare time, Daniel is an active advocate for ecological and historic preservation in his neighborhood. This includes his “Meet Alba” campaign, a local initiative dedicated to preserving Atlanta’s historic white oak trees. The campaign has garnered attention, leading to him being featured this year in a televised interview on CBS News and an article in *Atlanta Magazine*.

THE ELIZABETH B. STEPHENS
INTERNATIONAL ORGAN COMPETITION WAS ESTABLISHED BY

Pike and Connie Stephens

Press and Shirley Stephens

Mariah Stephens

Sally and Mel Westmoreland

Matt Westmoreland, Tripp Westmoreland, Marie Westmoreland



Sally Westmoreland
Chair, Competition Advisory Board



Scott H. Atchison
Artistic Director

ORGAN COMPETITION ADVISORY BOARD MEMBERS

Sally Westmoreland, Chair

Lisa Beale

Suzanne Shull

Matthew Brown

David Webster

John Lemley

Allen Yee

Documentation, Christopher Munn

Photographer, Mark Rainey

PEACHTREE ROAD UNITED METHODIST CHURCH
MINISTRY OF MUSIC STAFF

Scott H. Atchison, *Director of Music and Organist*

Oak Martin, *Associate Organist and Choirmaster*

Kathy Fletcher, *Director of Youth and Children's Music*

Robin Hensley, *Assistant Organist*

Ruth Sommerville, *Music Administrator*

ELIZABETH B. STEPHENS



Elizabeth Blount Stephens was born in Andrews Chapel, Georgia, approximately 70 miles south of Atlanta, on June 19, 1924, and passed away on January 8, 2020, in Atlanta. Piano and organ were her passions and talent, and she became the organist at the Thomaston Methodist Church early in her teens until she and her new husband, Charles Preston Stephens, moved to Panama with the Coca-Cola Export Corporation in August of 1946.

Over the next sixteen years Betty and Press moved from Panama to Brazil, to Chile, to Peru, and finally to Venezuela, each time discovering the American church they joined was in need of an organist or an organist/choir director. Every time she would humbly take on the role with the caveat it was to be only until they found the new staff member, but her tenure always lasted until they moved to a new country with their three children. She brought a level of excellence and sophistication to the music programming in those sanctuaries the likes of which congregants had never heard or seen before. Her children, Pike, Press, Jr. and Sally, as a result of Betty's passion for high quality music, sang in every choir at every age.

Returning to the United States in 1961, Betty found herself the organist and choir director at the Darien Methodist Church in Connecticut where she spent hours each day practicing preludes and postludes for Sunday services. In 1972, four years before Press's retirement from Coke, Betty and Press moved back to Georgia and settled in Buckhead where Betty resided until her death. Of course, following her long career as a "temporary/full time" organist, she became an assistant organist at Peachtree Road United Methodist Church, playing Chapel services for over twenty-five years before finally retiring at the age of seventy-five.

A true champion of all organists throughout the world, she would often be seen at organ recitals and festivals in each of the cities of her residencies abroad as well as in her prolific, world-wide travels from 1946 through 2014. Almost every Sunday afternoon when she was in Atlanta, Betty would be at the organ recital before the Evensong service at the Cathedral of St. Phillip.

In addition to being a committed member of American and Methodist churches across the hemisphere, she led the Community Concert Association in Darien, joined the Board of Directors of the fledgling Center for Puppetry Arts in Atlanta becoming one of the longest serving Board members in their history, and served on the Board of the Georgian Chamber Players for several terms. Her philanthropy benefited those organizations as well as the Atlanta Symphony Orchestra, the High Museum of Art, and the Alliance Theatre. Betty said on many occasions, "If Atlanta is going to become a world class city, it must have a strong arts community". It is with great admiration and pride that the Stephens family brings to Peachtree Road United Methodist Church the Elizabeth B. Stephens International Organ Competition.





The Stephens Family and the Organ Competition Advisory Board gratefully acknowledges the staff and members of Peachtree Road United Methodist Church for the use of their facilities this week and for their gracious hospitality.



PEACHTREE ROAD
UNITED METHODIST CHURCH

THE GREAT ORGAN
MANDER ORGANS LONDON
106 STOPS, 135 RANKS

PEACHTREE ROAD UNITED METHODIST CHURCH
ATLANTA GEORGIA

CHANCEL EAST END DIVISIONS 2002

GREAT ORGAN (North case, mid-level, unenclosed)

Double Open			
Diapason	16	61 pipes	F
Open Diapason I	8	61 pipes	F
Open Diapason II	8	61 pipes	F
Stopped Diapason	8	61 pipes	
Harmonic Flute	8	61 pipes	
Cone Gamba	8	61 pipes	
Principal	4	61 pipes	
Octave	4	61 pipes	
Open Flute	4	61 pipes	
Twelfth	2 2/3	61 pipes	
Fifteenth	2	61 pipes	
Seventeenth	1 3/5	61 pipes	
Mounted			
Cornet III	2 2/3	111 pipes	
Furniture V	2	305 pipes	
Cymbal IV	2/3	244 pipes	
Trombone	16	61 pipes	
Trumpet	8	61 pipes	
Clarion	4	78 pipes	
<i>Tremulant</i>			

SWELL ORGAN (North case, lower-level, enclosed)

Bourdon	16	61 pipes	
Open Diapason	8	61 pipes	
Gedackt	8	61 pipes	
Salicional	8	61 pipes	
Voix Celeste	8	61 pipes	
Flauto Dolce	8	61 pipes	
Unda Maris	8	61 pipes	
Principal	4	61 pipes	
Wald Flute	4	61 pipes	
Fifteenth	2	61 pipes	
Flageolet	2	61 pipes	
Sesquialtera III	2 2/3	183 pipes	
Plein Jeu V	1 1/3	305 pipes	
Contra Fagotto	16	61 pipes	
Harmonic Trumpet	8	66 pipes	
Hautbois	8	61 pipes	
Vox Humana	8	61 pipes	
Harmonic Clarion	4	78 pipes	
<i>Octave</i>			
<i>Sub Octave</i>			
<i>Tremulant</i>			

SOLO ORGAN (South case, upper-level, unenclosed)

Bombarde	16	61 pipes
Bombarde	8	66 pipes
Clarion	4	78 pipes
Tuba	8	66 pipes
Chimes		21 tubes
Trompette Royale	8	61 pipes
(West End Gallery)		

COUPLERS

Swell to Great, Choir to Great,
 Solo to Great
 Swell to Choir, Solo to Choir
 Great to Pedal, Swell to Pedal,
 Choir to Pedal, Solo to Pedal
 Recit Shutters on Choir Pedal
 Great and Pedal Combinations Coupled

The organ is playable in its entirety from both consoles.

CHOIR ORGAN (North case, upper-level, enclosed)

Open Diapason	8	61 pipes	
Chimney Flute	8	61 pipes	
Viola Pomposa	8	61 pipes	
Viola Celeste	8	61 pipes	
Principal	4	61 pipes	
Koppel Flute	4	61 pipes	
Nazard	2 2/3	61 pipes	
Fifteenth	2	61 pipes	
Recorder	2	61 pipes	
Tierce	1 3/5	61 pipes	
Larigot	1 1/3	61 pipes	
Sharp Mixture IV	1	244 pipes	
Cor Anglais	16	61 pipes	
Cremona	8	61 pipes	
<i>Octave</i>			
<i>Sub Octave</i>			
<i>Tremulant</i>			

PEDAL ORGAN (South case)

Double Open			
Diapason	32	12 pipes	
Subbass	32	12 pipes	
Open Diapason	16	32 pipes	F
Open Wood	16	32 pipes	
Bourdon	16	32 pipes	
Lieblich Bourdon	16	32 pipes	
Principal	8	32 pipes	F
Bass Flute	8	32 pipes	
Fifteenth	4	32 pipes	
Open Flute	4	32 pipes	
Mixture V	3 1/5	160 pipes	
Contra Bombarde	32	12 pipes	
Bombarde	16	12 pipes	
Bassoon	16	32 pipes	
Trumpet	8	32 pipes	
Clarion	4	32 pipes	
Schalmei	4	32 pipes	

GALLERY WEST END DIVISIONS 2008

GRAND ORGUE

Bourdon	16	61 pipes	
Montre	8	61 pipes	F
Flûte à Cheminée	8	61 pipes	
Gamba	8	61 pipes	
Prestant	4	61 pipes	
Cor de Nuit	4	61 pipes	
Octavin	2	61 pipes	
Cornet III	8	111 pipes	
Furniture V	1 1/3	244 pipes	
Trompette	8	61 pipes	
Cromorne	8	61 pipes	
Clarion	4	61 pipes	
<i>Tremulant</i>			

PÉDALE

Montre	16	32 pipes	F
Bourdon	16	32 pipes	
Quint	10 2/3	32 pipes	
Principal	8	32 pipes	
Flûte	8	32 pipes	
Octave	4	32 pipes	
Bombarde	16	32 pipes	
Trompette	8	32 pipes	
Chalmeau	4	32 pipes	

RÉCIT EXPRESSIF

Salicional	8	61 pipes
Céleste	8	49 pipes
Bourdon	8	61 pipes
Principal	4	61 pipes
Flûte à Fuseau	4	61 pipes
Nazard	2 2/3	61 pipes
Doublette	2	61 pipes
Quarte de Nazard	2	61 pipes
Tierce	1 3/5	61 pipes
Mixture IV	1 1/3	244 pipes
Basso	16	61 pipes
Trompette	8	61 pipes
Hautbois	8	61 pipes
<i>Tremulant</i>		

Trompette Royale 8 61 pipes

COUPLERS

Récit to Grand Orgue
 Grand Orgue to Pédale
 Récit to Pédale

CHANCEL ORGAN CONTROL

Chancel General Pistons On



ELIZABETH B. STEPHENS
**INTERNATIONAL
ORGAN
COMPETITION**

— **JUNE 15, 16, 17, 2028** —

1st prize (\$12,000) • 2nd prize (\$6,000) • 3rd prize (\$3,000)

Six finalists will be brought to Atlanta

All details will be released online including repertoire requirements
and entry details in early September, 2027.

Recorded round applications will be accepted in February, 2028.

Candidates will be notified of the result of the recorded round in March, 2028.

For more information, visit **prumc.org/organ-competition**

PEACHTREE ROAD UNITED METHODIST CHURCH

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