

# French Organ Music Festival

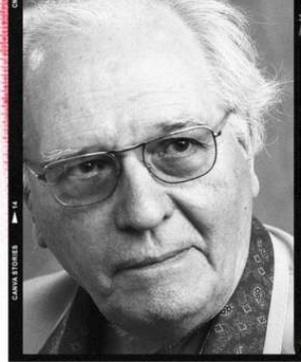
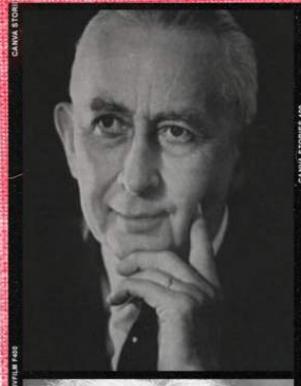
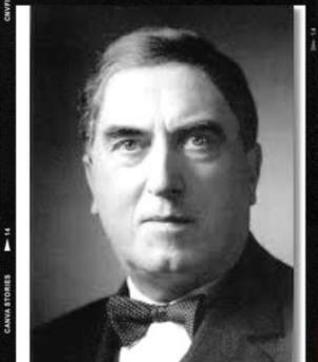
*xi*



**August 27, 2023**  
**2 pm - 5 pm**

**The Cathedral of the  
Immaculate Conception**  
*on 11th and Broadway*

**KCAGO.COM**



# French Organ Music Festival XI

August 27, 2023 – 2:00–5:00 PM

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## Festival Performers

2:00–2:30

Peiyao Yu

2:30–3:00

Trevor Good

3:00–3:30

Dr. Thomas Vozzella and Lauren Auge

3:30–4:00

Father Paul Turner

4:00–4:30

Audrey Pickering

4:30–5:00

Dr. Jan Kraybill



## *A Message from the Festival Chairman*

*Welcome to the eleventh anniversary of the French Organ Music Festival, which continues to attract a diverse audience.*

*Those who are new to the experience of organ music will find the multimedia components and elements especially helpful, and it will draw you more deeply into the performances.*

*The festival continues to grow because of talented performers who generously share their talents to present and preserve the vast repertory of French organ literature. This festival's success is due to a dedicated core leadership team and volunteers collaborating each year. Special thank you to Kelly Hackleman, Dan Madura, Dan Brown, Mike Maiden, and C.J. Scheppers.*

*I am grateful to our audience members for attending today's festival! Events like this rely on your attendance and financial generosity, which is welcomed and appreciated. Your donation ensures it continues to have life in the Kansas City music and arts scene. You may also donate at the chapter's PayPal link at our website: [kcago.com](http://kcago.com)*

*Mark your calendars for the 12<sup>th</sup> French Organ Music Festival on **August 25, 2024.***

*Mario Pearson*

**Mario Pearson, PhD**



*“Reste comme tu veux; pars quand il te faut.”*

*“Stay as you wish; leave if you must.”*



Enjoying the French Festival?   
 Your contributions keep this festival going!  
*Donations are welcome and encouraged!*



*You may give in the following ways:*

*A basket will be available at the entrance,*

*or*

*You may make a donation through the chapter's website:*



*(use the dropdown menu to select French Festival)*

*or*

*scan the QR code here:*



*(use the dropdown menu to select French Festival)*

*The Festival is live-streamed and available for viewing  
 after the Festival at  
<https://www.youtube.com/c/CathedraloftheImmaculateConceptionKC>*

*Interested in repertoire performed in past French Festivals?*

*Click here to view:*

*[KCAGO French Festival - 2013-2022](#)*

*To Performer List*



**2:00–2:30 PM**

## *Peiyao Yu*



A pianist based in Kansas and specializing in contemporary works, Peiyao has recently completed her D.M.A. degree under Dr. Jack Winerock and Dr. Michael Kirkendoll at the University of Kansas. In 2018, she soloed with orchestra, performing Tchaikovsky piano concerto No.1, in "Santa Cecilia" Hall, Perugia, Italy. She has also held multiple recitals in both China, USA and Europe. Peiyao was the first prize winner at Classical Music Competition of Charleston International Competition and Franz Liszt Center International Piano Competition in 2022. In 2021, she was selected as the Best Schumann Performance and Best Prokofiev Performance in International Music Competitions.

Peiyao holds a masters degree with Dr. Arthur Greene at the University of Michigan. During her master years, she double majored in both piano performance and chamber music performance. She also discovered her talent on organ with Dr. James Kibbie and Dr. James Higdon and was specially selected to join a unique, interdisciplinary research focusing on analyzing how data science can interpret music during master years. From fall 2022, she started a new journey exploring her passion in organ performance, studying with Dr. Higdon for a new M.M. degree in Church Music. Currently, she worked as an Associate Organist in Country Club Christian Church at Kansas City, Missouri. When not devoted into music, Peiyao enjoys detective stories, great food and crocheting. She is the website director of KU's Asian Classical Music Initiative.

### **Méditations sur le Mystère de la Sainte Trinité II. La Sainteté de Jésus-Christ**

**Olivier Messiaen  
(1908-1982)**

### **Variations sur un Noël, Op.20**

**Marcel Dupré (1886-1971)**

Olivier Messiaen was a renowned French composer and organist and ornithologist of the 20th century. He received his education at the Paris Conservatoire, studying under esteemed French composers such as Marcel Dupré. After graduating, Messiaen became the principal organist of La Trinité in Paris.

*Méditations sur le Mystère de la Sainte Trinité* (Meditations on the Mystery of the Holy Trinity) originated from improvisations that Messiaen performed at the inauguration of the rebuilt organ of La Trinité in 1967. The second movement, titled "La Sainteté de Jésus-Christ" (The Holiness of Jesus Christ), begins with ancient Gregorian chant, evoking a sense of sacredness. Haunting harmonies and a variety of distinctive birdsongs intertwine, creating a captivating dialogue that embodies Messiaen's unique faith-oriented musical language. The movement concludes with the call of the yellowhammer, offering a moment of tranquil reflection.

Marcel Dupré was a highly acclaimed French composer, organist and pedagogue. A pupil of Alexandre Guilmant, Louis Vierne and Charles-Marie Widor, he won the Grand Prix de Rome when studying in the Paris Conservatoire. Twelve years later, he was appointed professor of organ performance and improvisation at the Paris Conservatoire. He held prestigious positions as an organist at prominent churches in Paris, notably the renowned Saint-Sulpice.

*Variations sur un Noël*, Op.20 was composed in 1922 while Dupré was traveling across the USA by train playing a recital series. It draws inspiration from the French carol "Noël nouvelet." The piece transitions from gentle and introspective moments to virtuosic and thrilling sections, effortlessly showcasing the vast capabilities of the organ. Through *Variations sur un Noël*, Dupré demonstrates not only his exceptional skills as a composer but also his deep understanding of the instrument's expressive possibilities.



**2:30–3:00 PM**

## *Trevor Good*



Trevor Good is an undergraduate student at the University of Kansas, pursuing organ performance under Dr. James Higdon and Olivier Latory. In addition to his academic pursuits, He is also the organist at Church of the Resurrection Brookside in Kansas City, Missouri. Trevor began his organ studies in Springfield, taught by Dr. Grigory Frederick Guzasky and Dale Rogers. He has given recitals in Springfield both at Westminster Presbyterian Church and at John Brombaugh's renowned Opus 35 at First Presbyterian Church. On piano, he won the 2021 University of Illinois-Springfield Solo Competition and performed the first movement of Grieg's Piano Concerto with the collegiate UIS Orchestra.

### **Suite For Organ, Op. 5 (1932)**

**Prélude**

**Sicilienne**

**Toccata**

### **Maurice Duruflé (1902-1986)**

Sometimes boisterous and dazzling, in others meandering or somber, but in all things perfectly French, Maurice Duruflé's Suite is a dramatic journey through three wildly contrasting movements. The Prelude is a somber contemplation that grows to power from quiet insistence and back again, the Sicilienne contemplates and meanders, while the final Toccata dazzles in a boisterous roar. The near-ubiquity of Duruflé's music in organ concerts is unusual considering the quantity of his compositions, as the Suite is one of only six solo organ works that he published. What his output may lack in volume, though, is made up for in the brilliance of his music. Always a perfectionist, Duruflé never grew to appreciate his Toccata, even after revising the re-publishing the ending. Yet, this work remains an unforgettable piece of the French organ literature, revered alongside both his dedication to Jehan Alain and his variations on Veni Creator.



## 3:00–3:30 PM *Dr. Thomas Vozzella and Lauren Auge*



Thomas R. Vozzella (Organist), DMA, is Director of Music-Organist at St. Andrew's Episcopal Church, Kansas City, Missouri and a Staff Organist at the Community of Christ World Headquarters, Independence, Missouri. He has served AGO as Dean (Black Hills Chapter), ACDA (Regional and National Chair for Music in Worship). Alliance, Augsburg, Abingdon, Selah, CanticaNOVA, St. James Music Press, Sheet Music Plus and Music Notes publish his compositions receiving five ASCAP Plus Awards. As a presenter/performer he has presented at state, regional and national ACDA and AGO Conventions, toured in twenty-six states, the District of Columbia and eleven countries, most recently Ukraine, Spain, and Germany. His choirs have sung for Tennessee ACDA, The White House by invitation of President and Mrs. George W. Bush, The Harlem Globetrotters, and received invitations for Kansas MEA and Texas ACDA conferences. Thomas holds degrees from the University of South Carolina, The University of Louisiana-Monroe, and Eastern Nazarene College. Additional work completed at The Royal School of Church Music-UK, University of Missouri-Kansas City and Nazarene Theological Seminary, with advanced conducting study at the Conductor's Institute of South Carolina; in the Czech Republic, Bulgaria, and Russia. Organ study has been with Lambert Brandes, John Ditto; masterclasses with Peter Hurford, Marie-Claire Alain, and John Obetz; organ improvisation with Baptiste-Florian Marle-Ouvar, Samuel Liégeon, Frédéric Blanc.



Lauren Auge (Soprano), made Kansas City her home in 2017 during her time as a Resident Artist with the Lyric Opera of Kansas City. Highlights included her operatic debut at the Kauffman Center in Verdi's Rigoletto, a recital series of American song composers, and a collaboration with the New York Festival of Song. Recent years have shown her success in a number of classical competitions. She was named a Semi-Finalist in the Loren L. Zachary National Competition and the SAS Performing Arts Vocal Competition, a 2nd place winner in Piccola Opera's Opera Idol competition and was a winning finalist in NYIOP's International Anonymous Project.

In 2019 Lauren was a featured Fellowship Artist with the Atlantic Music Festival in Maine collaborating with celebrated pianist, Arlene Shrut. International projects have included time in China as a Young Artist with the iSing International Festival that culminated in debut performances in Suzhou, Shanghai, and Beijing at the illustrious National Center for the Performing Arts. And her debut in the Czech Republic as a Voice Fellow with Opernfest Prague.

Most recently Lauren took on the very challenging heroine, Leonora, in Verdi's Il Trovatore with KC Festival Opera. Upcoming she will be seen with Opus 76 performing concert versions of both Don Giovanni and Le nozze di Figaro. Additionally, Lauren is a Section Leader and Assistant Conductor at St. Andrew's Episcopal Church in Kansas City.

### **Messe No. 1 from Heures Mystiques - Opus 29**      **Léon Boëllmann / ed. Vozzella** (1862-1911)

- 1. Entrée**
- 2. Offertoire**
- 3. Élévation**
- 4. Communion**
- 5. Sortie**
- 6. Verset I**

### **O Divin Rédempteur! from Messe solennelle de St. Cécile**      **Charles-François Gounod** **Lauren Auge, Soprano**      **(1818-1893)**

### **Ô bien-aimé from La Navarraise (Marie-Madeleine)**      **Jules Emile Frederic Massenet** **(1842-1912)**





Father Paul Turner is pastor of the Cathedral of the Immaculate Conception in Kansas City, Missouri, and director of the Office of Divine Worship for the Catholic Diocese of Kansas City-St Joseph. He holds a doctorate in sacred theology from Sant' Anselmo in Rome. His publications include *Ars Celebrandi: Celebrating and Concelebrating Mass* (Collegeville: Liturgical Press, 2021), *The Pastor at Prayer* (Cedar House, 2014), *Lectionary Bulletin Inserts* (Liturgy Training Publications, 2018), and dozens of other titles. He wrote the introduction, emendations, and annotations for the reprint of *The Liturgical Year* by Adrien Nocent (Collegeville: Liturgical Press, 2013). He is a former president of the North American Academy of Liturgy, a member of *Societas Liturgica*, and the Catholic Academy of Liturgy. He

is the recipient of the *Jubilate Deo Award* from the National Association of Pastoral Musicians and the *Frederick McManus Award* from the Federation of Diocesan Liturgical Commissions. He is a consultant for the Dicastery of Divine Worship and the Discipline of the Sacraments. He serves as a facilitator for the International Commission on English in the Liturgy. As pastor of diverse parishes, he spent many years ministering in a state prison, serving a Hispanic and multi-ethnic community, and providing assistance to the homeless.

He got his first piano lesson from his mother Alice on Easter Sunday, April 15, 1957, three months after his fourth birthday. He learned to read notes before he learned to read words. He started playing the organ for services at St. Therese Catholic Church in Kansas City in fourth grade. He studied applied organ at the University of Missouri in Kansas City with John Obetz and at Northwest Missouri State University in Maryville with Elizabeth Rounds. He has performed as a soloist and with various chamber groups primarily in the Kansas City area, most recently with the string quartet *Opus 76*.

### **Poèmes Évangéliques d'Après les Textes Sacrés Op.2**

#### **I'Annonciation**

#### **La Nativité**

#### **Les Rameaux**

**Jean Langlais  
(1907-1991)**

This suite of pieces, which Jean Langlais dedicated to the pianist and composer Jean Ravina, explores three essential biblical passages from the life of Jesus. The published edition includes summaries of the gospel texts.

1. The angel Gabriel, messenger of God, having respectfully greeted the Virgin Mary, speaks to her in these words: "Do not be at all afraid, Mary, for you have found favor with God, and behold you will conceive in your womb, and you will give birth to a son, and you will give him the name, Jesus." The heart of Mary then knew trouble and agitation, and she replied to the angel, "Behold the servant of the Lord, may it be done to me according to your word." And then in serene joy, the Virgin delivered her "Magnificat". The subsections are entitled "The Angel," "The Virgin," "The Heart of the Virgin," and "Magnificat."

2. In a humble manger, during a sweet night, Mary and Joseph await the birth of Christ the Lord. When the infant is born, the heavenly army, in a grace-filled apparition, tells the shepherds about the event in Bethlehem. The shepherds, having come to the manger, offer the infant Jesus in a sign of adoration their very tender melodies. Then the Holy Family finds calm in the peace of the Lord. The subsections are entitled "The Manger," "The Angels," "The Shepherds," and "The Holy Family."

3. The entrance of Jesus to Jerusalem: Jesus in his complete majesty re-enters Jerusalem where the enthusiastic crowd welcomes him, crying out, "Hosanna to the Son of David! Blessed is he who comes in the Name of the Lord, the King of Israel! Hosanna in the highest!"



4:00–4:30 PM

## Audrey Pickering



Multifaceted musician Audrey Pickering is a music student at the University of Kansas pursuing a masters degree in organ performance as a student of James Higdon. She recently completed her Bachelor of Music at the University of Kansas in organ performance. Audrey began her organ studies with her father, David Pickering. She also studied cello with David Littrell and Hannah Collins and piano with Agustin Muriago.

Audrey has competed as a prizewinner in organ competitions sponsored by the the American Guild of Organists. She received First Prize in the Twin Cities American Guild of Organists Student Competition and was one of five finalists in the Taylor Organ Competition held in Atlanta, Georgia in March 2022. She had the opportunity to play various historic and modern organs in Germany and Austria as part of a study abroad trip at Kansas State University in the summer of 2017. As an organ recitalist, Audrey has performed in Hawaii, Idaho, Kansas, Missouri,

Audrey is currently Director of Music at Peace Lutheran Church in Kansas City, Missouri. A three-time member of the Kansas All-State Orchestra, Audrey has performed as a cellist in a variety of ensembles and orchestras. Audrey is also a certified Life Coach through The Life Coach School and hosts a podcast on Spotify and Apple Podcasts called “Intentional You.” In her free time, she enjoys roller coasters, running, spending time with her family, and practicing her Portuguese.

### Suite Pour Orgue, JA 69

#### I. Introduction et Variations

#### II. Scherzo

#### III. Choral

### Jehan Alain

(1911-1940)

French composer Jehan Alain (1911-1940) came from a family of musicians, composers, and organists. His father Albert Alain was an organist and composer who also built an organ for the family’s home. The Jehan Alain society currently owns the 4-manuel, 43-stop organ built by Jehan’s father Albert Alain. The organ has been restored and resides in Switzerland. Jehan’s brother Olivier Alain was a pianist and composer. Alain’s sister is the famous organist Marie-Claire Alain who recorded her brother’s complete works as well as the complete organ works of Bach three separate times. Jehan Alain studied at the Paris Conservatory with composer and organist Marcel Dupré. He worked as a church musician playing for a church in Maisons-Laffitte as well as a synagogue in Paris. Alain was tragically killed at age 29 in World War II. Fortunately, Alain left behind a substantial body of music for exploration.

His Suite pour orgue, JA 69 consists of three different movements. The movements are not titled with the “traditional” dance suite movements as found in the Baroque area. The first movement, the Introduction and Variations explores many different rhythms and textures with one of the variations combining eighth notes and triplets together. The colorful harmonies bring the rhythms and textures to life. The Scherzo begins with a dialogue between the swell and choir before taking off into exciting harmonies and rhythms. The movement ends quietly with the eighth note pedal line gradually slowing to the end. The Choral opens majestically and explores a variety of colorful chords and harmonies. The final movement ends triumphantly with full organ.



## *Dr. Jan Kraybill*



Dr. Jan Kraybill is a musical leader, dynamic speaker, performer, educator, organ consultant, and enthusiastic advocate for the power of music to change lives for the better. In addition to maintaining a very active concert schedule, in the Kansas City metro area she is Organ Conservator at the Kauffman Center for the Performing Arts, Organist-in-Residence at Community of Christ headquarters, and organist at Village on Antioch Presbyterian Church.

Throughout her career Jan has performed as both a solo and collaborative musician, designed and led international hymn festivals, taught workshops on a variety of topics, and inspired audiences and congregations. While in high school in Colby, Kansas, she was invited to play her first European piano recital in Andover, England. Since then she has performed in many venues in North America and Europe, as well as in Australia, Russia, South Korea, and Tahiti. In 2015, she designed and led a hymn festival at the International Gathering of Hymn Societies at Cambridge University. She has been a featured artist and presenter at regional and national conventions of the American Guild of Organists (AGO), the Hymn Society in the U.S. and Canada, the American Choral Directors Association, and other musicians' organizations, and on American Public Media's Pipedreams and other broadcasts. Several solo and collaborative recordings are available, including her Grammy-nominated album *The Orchestral Organ* (nominated in the Best Classical Instrumental Solo and two other categories in 2020), and her most recent solo disc *Marked for Grace*, released in 2021.

Dr. Kraybill has degrees in music education and piano and organ performance. She attained the AGO's Fellow certificate, organists' highest certification level, in 2010. She has served in local, regional, and national roles in the AGO and other non-profit organizations. Her extra-musical interests include lacemaking, painting, and riding her Harley-Davidson motorcycle. You are welcome to visit [www.jankraybill.com](http://www.jankraybill.com) for more information.

### **"Le Carnaval Des Animaux (the Carnival of the Animals) Camille Saint-Saëns (1835-1921)**

#### **I. Introduction Et Marche Royale du Lion (Introduction and Royal March of the Lion)**

#### **II. Poules et Coqs (Hens and Roosters)**

#### **III. Hémiones (Animaux Véloces (Wild Asses (Swift Animals))**

#### **IV. Tortues (Tortoises)**

#### **V. L'Éléphant (The Elephant)**

#### **VI. Kangourous (Kangaroos)**

#### **VII. Aquarium**

#### **VIII. Personnages à Longues Oreilles (Characters With Long Ears)**

#### **IX. Le Coucou Au Fond Des Bois (the Cuckoo in the Depths of the Woods)**

#### **X. Volière (Aviary)**

#### **XI. Pianists (Pianists)**

#### **XII. Fossiles (Fossils)**

#### **XIII. Le Cygne (The Swan)**

#### **XIV. Final (Finale)"**



Camille Saint-Saëns was born in Paris and was a child prodigy. He started piano lessons at age two, learned to read and write French before age 3, wrote his first music when he was 4, and learned Latin by age 7. He performed in public for the first time at age 5, as the accompanist for a Beethoven violin sonata – something that would challenge many adult pianists. His first solo piano recital was performed at age 10, and as an encore to that concert, he offered to play all 32 of Beethoven’s piano sonatas from memory! After graduation from the Paris Conservatory, Saint-Saëns served as organist at several churches in Paris. He was well-known and beloved as a pianist and organist, composer, and author; the famous composer Franz Liszt called him the best organist in the world.

Saint-Saëns wrote his suite called *The Carnival of the Animals* in 1886, the same year as his famous *Symphony No. 3*, known as the “Organ” Symphony. He intended the *Carnival* to just be private jokes to entertain his family, students, and friends. Some of the suite’s fourteen movements, describing various animals and their characteristics, include humorous quotes from other composers’ works. After *The Carnival*’s premiere, Saint-Saëns only allowed its most beautiful movement, “The Swan,” to be published during his lifetime. He was afraid that making the rest available would ruin his reputation as a serious composer. Fortunately, he did specify in his will that the complete work could be published after his death. It has since become one of his most popular compositions.

The *Carnival*’s first public performance, in 1922, was very well-received. The Paris newspaper *Le Figaro* reported: “We cannot describe the cries of admiring joy let loose by an enthusiastic public. In the immense oeuvre of Camille Saint-Saëns, *The Carnival of the Animals* is certainly one of his magnificent masterpieces. From the first note to the last it is an uninterrupted outpouring of a spirit of the highest and noblest comedy. In every bar, at every point, there are unexpected and irresistible finds. Themes, whimsical ideas, instrumentation compete with buffoonery, grace, and science. . . . When he likes to joke, the master never forgets that he is the master.”

In its original version, *The Carnival* uses a strange combination of instruments: two pianos, string quintet, flute, clarinet, glass harmonica, and xylophone. It has been transcribed for orchestra, for two pianos, and for various combinations of other instruments. The transcription for organ solo you’re hearing today is by Ekaterina Melnikova.

In 1949, the American poet Ogden Nash wrote humorous poems to accompany each movement. You’ll hear some of them today, performed by Jan’s husband, Allan Kraybill.



# RUFFATTI ORGAN SPECIFICATIONS



**3 Manuals and Pedal 61/32 | 51 Ranks (49 independent pipe ranks, 2 digital) | 47 stops with electro-pneumatic key action | Custom designed keyboard console by Rodgers Organs with multi-level combination action.**

The Ruffatti Organ in addition to the 51 ranks of pipes is able to expand to more than 400 ranks through digital and midi technology capabilities. Digital alternative voices are behind pipe draw knobs. Orchestral voices are used in combination with digital and/or pipes. Digital voices are sampled from Notre Dame and St. Sulpice Cathedrals. The latter is made possible through the generosity of Maestro Hector Olivera, who donated this new bank of his personal digital samples to the Cathedral.

You can hear digitally sampled sounds of the pipes of Notre Dame and St. Sulpice Cathedral organs right here in Kansas City! You can experience digital versions of the sounds Franck, Vierne and Widor heard when they composed their masterpieces!

All this is possible through the Roland MX-200 module that enables expansion of the organ. This module has orchestral sounds and other digital sound banks that seamlessly combine the pipe and digital technologies playable on any of the three manuals and pedal. The digital divisions automatically tune to whatever the tuning of the pipes are at any given moment.

## GREAT

Spitzflöte 16'  
Principal 8'  
Gemshorn 8'  
Rohrflöte 8'  
Octave 4'  
Flute Harmonique 4'  
Upper Octave 2'  
Mixture IV  
Sharp Mixture III  
Trompette 8'  
Chimes (drawknob)

## CHOIR (Enclosed)

Holz Bourdon 8'  
Flauto Dolce 8'  
Flute Celeste 8'  
Spitz Octave 4'  
Koppelflöte 4'  
Principal 2'  
Quint Flöte 1-1/3'  
Zimbel III  
Cromhorne 8'  
Tromba Pontificale 8'

## SWELL (Enclosed)

Gedeckt Pommer 16'  
Viola Pomposa 8'  
Viola Celeste 8'  
Gedeckt 8'  
Principal 4'  
Flauto Veneziano 4'  
Nazard 2-2/3'  
Doublette 2'  
Tierce 1-3/5'  
Furniture IV  
Contra Fagotto 16'  
Trompette 8'  
Oboe 8'  
Clarion 4'

## PEDAL

Contra Bourdon  
32' (Digital)  
Principal 16'  
Bourdon 16'  
Gedeckt Pommer  
16' (SW)  
Octave 8'  
Flute 8'  
Super Octave 4'  
Nachthorn 4'  
Octavin 2'  
Contra Bombarde  
32' (Digital)  
Bombarde 16'  
Contra Fagotto  
16' (SW)  
Trompette 8'  
Clarion 4'



# The Greater Kansas City American Guild of Organists Chapter Events - 2023-2024



August 27, 2023 2:00 - 5:00P	<u>French Organ Music Festival</u> The Cathedral Of The Immaculate Conception
September 18, 2023 7:30 - 8:30P	<u>Practical Practice Skills - Jan Kraybill</u> Village Presbyterian Church On Antioch
October 22, 2023 3:-00 - 4:30P	<u>James Kealey In Recital</u> Hope Lutheran Church
November 20, 2023 7:30 - 9:00P	<u>Getting Away From The Notes - Robert Nicholls</u> Graham Tyler Memorial Chapel - Park University
January 19, 2024 7:30 - 9:00P	<u>Katie Webb In Recital</u> Visitation Parish
March 1, 2024 7:00 - 8:30P	<u>Elisa Bickers In Recital</u> Village Presbyterian Church
May 5, 2024 2:00-5:00P	<u>Bachathon XLV</u> Grace And Holy Trinity
June 24, 2024 6:00 - 8:00P	<u>Chapter Social Event At Burkfarm</u> Burkfarm



# FRENCH ORGAN FESTIVAL COMMITTEE 2023

*Audio Visual Technical Assistance – C.J. Scheppers*

*Livestream Assistance – Jim McGuire*

*House Manager – Dan Madura*

*Photographer – Troy Alldaffer*

*Program – Kelly Hackleman*

*Technical Promotion – Kelly Hackleman and Mario Pearson*

*and the many volunteers from*

**THE GREATER KANSAS CITY CHAPTER OF  
THE AMERICAN GUILD OF ORGANISTS  
AND THE CATHEDRAL OF THE IMMACULATE CONCEPTION**



*In loving Memory of John Ditto*  
*February 12, 1945 - March 9, 2023*



*In 1982 Dr. Ditto began teaching at the University of Missouri Kansas City Conservatory of Music, where he continued to teach until his retirement in 2015. At that time, he was also the Organist/Music Director at St. Paul's Episcopal Church in Kansas City. Throughout his career, Dr. Ditto performed numerous concerts in the Kansas City metro and throughout the country. During the summer months, John spent time on Lopez Island, Washington, where he was the organist at Grace Episcopal Church. After retirement, he volunteered at the Kansas City Free Health Clinic and St. Luke's Hospital. John was an ardent supporter, mentor, and friend to musicians everywhere. Our Chapter and the arts community mourn his passing.*

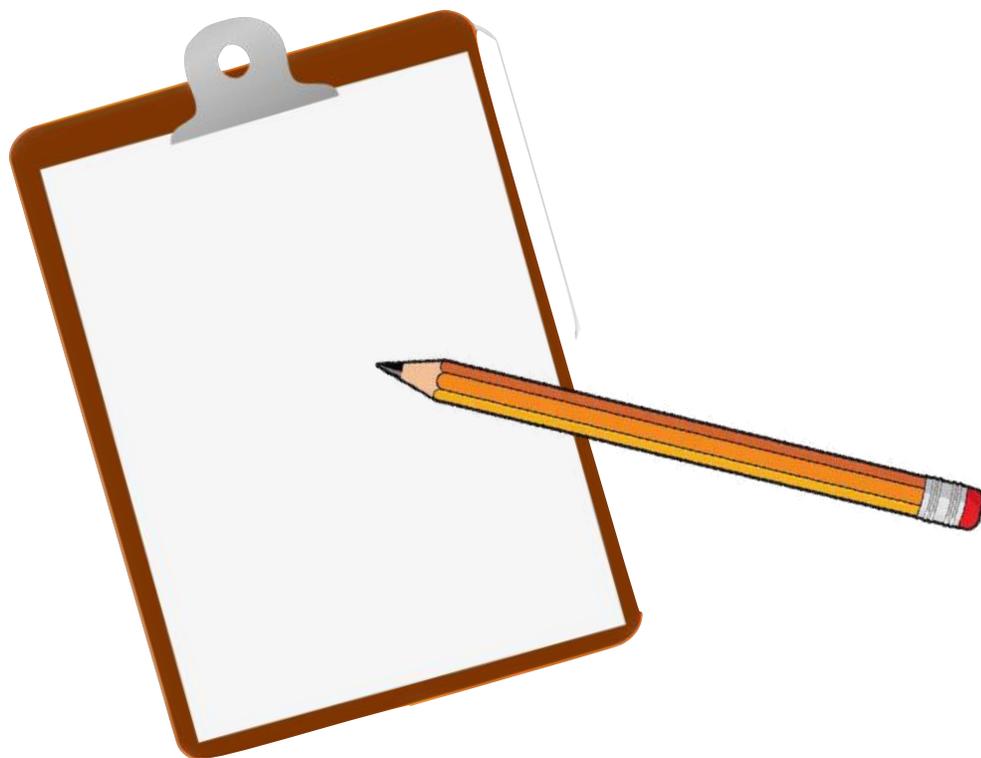


## *Parking for the Festival*

**Free parking** is available in the parking garage east of Broadway on 12th Street. You will need a barcode to exit. The barcode is available on the Cathedral Website, or on the following link, or you can scan it below. <https://www.kcgolddome.org/wp-content/uploads/2023/07/Barcode.jpg>

Attendees can pull out a parking ticket any time to get into the garage when the gates are down. Then you need to use the barcode to get out. The machine will display instructions: **scan the barcode first, then insert the original ticket.** If you display the code on your phone, it should let you out. If you try to print the barcode out in advance, please make sure you are using a high-resolution printer, like a laser jet. It would be best to print the barcode on heavy stock paper.





*Thank you for attending  
the French Organ Music Festival!  
We invite you to complete a brief  
survey to share your thoughts  
about today's event at this link:*

[https://forms.gle/  
KHE9fUkdFUxbuRaWA](https://forms.gle/KHE9fUkdFUxbuRaWA)