

**ST ALBANS  
INTERNATIONAL ORGAN FESTIVAL**

**THE ANATOMY OF A DREAM : TWENTY YEARS ON**

**The development of the Festivals since 2003**

**PAUL COLLINS**

The Anatomy of a Dream : Twenty Years On

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**THE ANATOMY OF A DREAM : TWENTY YEARS ON**

**Introduction**

In 2003 I researched and compiled a book entitled “The Anatomy of a Dream” to acknowledge the work of the International Organ Festival (IOF) in St Albans and to celebrate its 21<sup>st</sup> Festival which took place two years earlier. It was written to honour its visionary founder, Peter Hurford, who fostered his ambition back in 1963 to draw the organ away from the confines of the ecclesiastical liturgy and establish it centre stage as a mainstream musical instrument in its own right.

I decided then that one way in which this tribute to Peter could be achieved was by compiling schedules of all the music performed in those twenty-one Festivals together with details of all the musicians and other artists who, in their own different ways, had helped to nourish his pioneering dream. All this information was then accompanied by an overview of the history of the IOF, its formation, its development and its operation. This original commentary has now been reproduced (with a few relevant editorial amendments) and is accessible separately within the archive section of the IOF’s website.

Meanwhile, over the past twenty years the IOF has continued to march steadfastly forward. Peter Hurford sadly died in 2019, although he had not been actively involved in the work of the IOF for a long period. However, the flame that he ignited so long ago still burns brightly. The 50<sup>th</sup> anniversary was reached in 2013 and the 60<sup>th</sup> in 2023, and to mark this last milestone, therefore, I thought it would be appropriate to update some of the schedules from the original book and to add a further chapter covering the progress and development of the IOF since the turn of the Millenium. Thus, the detailed schedules of Artists, Competition Prizewinners, and Jury Members which originally appeared in “The Anatomy of a Dream” have been revisited, and now represent a comprehensive analysis of all the participants in the IOF up to the current year. These updates remain an integral part of the IOF’s story and can be found in the following Appendices at the conclusion of this narrative.

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Appendix D : Competition Prizewinners

## **Resilience**

The optimism expressed about the future of the IOF in St Albans in the concluding paragraphs of “The Anatomy of a Dream” has proved not to be misplaced. Two decades later and, despite a variety of challenges along the way, the IOF continues to offer young organists an inspirational competitive platform from which to launch or enhance their careers around the world. At the same time, Peter Hurford’s vision for the promotion of the pipe organ as a mainstream instrument for music-making shows no sign of disappearing. Of course, there have been difficulties – the word “easy” rarely features in the vocabulary of any arts organisation – but the IOF has managed to overcome whatever obstacles have been put in its way and remains a key figure in the international organ world. Not even the Covid pandemic of 2020 was able to totally derail its work, and a Festival was held the following year in line with the usual biennial pattern.

Change and development were to be expected over this period. The creative arts constantly require the stimulus of innovation and fresh interpretation if they are to survive. Repeating the same formulaic approach to the programme is unlikely to inspire the artist or the musician, and may well detract from the audience’s enjoyment. Risks should be taken, although not every development will be successful. As an evolving industry, the arts need to keep moving forward, and the IOF has demonstrated over the past twenty years that it can still deliver its core objectives without undue or unnecessary compromise arising from other external factors. Undoubtedly, finance – or rather the lack of it – is always a determinant of what can be achieved, and will probably continue to occasionally thwart the IOF’s ambitions. But, the fact that there has been no break in the Festivals since the turn of the century is testimony to the creative powers of the IOF’s Artistic Director and the ability of its Board to find a way of realising his programmes. Since “The Anatomy of a Dream” was written, further landmarks have been celebrated. From exceedingly humble beginnings in 1963, the IOF has grown to become and remain a significant, and highly respected, part of the international organ fraternity; its status in promoting its two organ competitions over such an extended period is unique.

## **Artistic Director**

The appointment of an Artistic Director to succeed Andrew Lucas marked the first major development of the past twenty years. Andrew covered four Festivals up to and including 2007 and was then succeeded by David Titterington, Head of Organ Studies at the Royal Academy of Music. David was a member of the international jury for the 2007 Festival and so was in an ideal position when he “took up the reins” in time for his first Festival two years later. Meanwhile, Andrew Lucas remained as Master of Music at the Cathedral.

However much other musical activities may have attracted attention during Festival weeks, the focus of the IOF’s output has always been centred on the organ competitions, one for interpretation and the other for improvisation, and this is the area where change has perhaps been most evident in recent times. Whether successful or not, such changes were clearly designed to ensure that the IOF played its part in encouraging and enabling young organists to meet the ever-increasing demands of the profession and ultimately succeed at their chosen career. While the 2009 Festival very much followed the pattern of previous Festivals, changes in the competitions were noticeably more evident in 2011. In that year new age limits for competitors were introduced. Until 2009 the Interpretation Competition had been open to organists of all nationalities up to 31 years old. For 2011 the age limit was increased to 33. The maximum duration of the Final was also extended from 35 to 45 minutes for each competitor. At the same time the age limit for Improvisation applicants was reduced from 35 years to 33, so that there was no distinction between both competitions.

## **Anonymity and insight**

Whether or not competitors should be anonymous throughout Festival weeks has long been a somewhat controversial subject, with opinions equally divided between the need for transparency or the need for secrecy. The preliminary round to determine those organists who should be invited to compete in St Albans has always been conducted anonymously on the basis of their recorded submissions. Thereafter, each competitor was known to the members of the jury only by a number. In 2005 this approach was modified when audiences were given the names of the competitors in advance of their performances but their anonymity was still preserved as far as the jury was concerned. It took a further three Festivals before the jury was also given access to the identity of each competitor in 2011. The arguments in favour of transparency therefore finally prevailed, and it is not difficult to see why. As David Titterington explained at the time, “The art of performance is in essence about communication: it is a unique relationship between the performer and the listener in which our visual and auditory senses and emotions are engaged and empowered, not only by the music but also by the potency and persuasiveness of the executants. Competition juries are disadvantaged in this respect when there is the imposition of anonymity, whilst competitors are disadvantaged being unable to interact fully with their audience.”

The removal of the competitors’ anonymity in St Albans was also a factor in the increase in the jury from five to seven in the same year, a decision that was designed to ensure that the overall skill set of the individual members was that much more rounded and comprehensive. Moreover, the organists were now visible on screen so that audiences and jury could admire and watch them at work, a development that would undoubtedly have received Peter Hurford’s approval. An additional, and novel, approach in 2011 was the inclusion of a music critic, Richard Morrison, as a member of the jury, the first and only occasion when somebody who was not a regular performing organist was given this responsibility.

As well as lifting a veil over the identity of the competitors, further transparency was provided for the audience in 2005 when we were allowed an insight into the minds of the jury and given a comprehensive guide to the competition judging process. Intended to assist the non-organist in understanding what the jury members took into consideration in their collective search for a winner, this guide highlighted the complexities of their task. Far from being what might superficially have been regarded as a comparatively subjective exercise, we were now enlightened by a detailed analysis of what was expected from each organist if they were to succeed. “The objective of any competition at the highest level”, David Titterington reminded us, “is to find and choose the competitor who exhibits the most outstanding musicianship and artistry. The winners of the interpretation and improvisation competitions will be those people who demonstrate the ability to become members of that distinguished corpus of first-class performers and ambassadors for the organ and its music. The jury needs to have the confidence that the winner has the ability or the potential to perform on any concert platform in the world with assurance and authority. The jury looks for performances that are informed in terms of musical style and the use of appropriate allied technique and the sound world the music comes from”.

The criteria for the interpretation competitors incorporate a wide range of attributes, including stylistic awareness, registration, control of the organ, response to the acoustics of the building, accuracy, technique, and an ability to communicate the music to both jury and audience. The art of improvisation, on the other hand, requires a different training, and different attributes therefore apply. In this case, what is paramount is the organist’s ability to use the musical material he or she has been given to create a structured work, and to execute and present the music in such a manner as ensures an overall balanced performance within the parameters of the prescribed musical forms.

Against this informed background, therefore, we could now judge each performance with a greater appreciation of what the organists set out to achieve.

### **Commissions**

Commissioning music had never been at the head of the list of priorities as far as the IOF was concerned, and new music was not historically a consistent feature within the Festival or the competitions. This approach changed following David Titterington's arrival. In an ever-increasingly competitive world, it was important that the organist's repertoire was stretched as far as possible, and the introduction of a commissioned work became a regular and integral aspect of the Interpretation Competition as a set work for all competitors in the Quarter-Final Round from 2009 onwards. It afforded each organist the opportunity to interpret previously unheard music in their own individual style, and the results were often fascinatingly different. The list of commissions for this purpose makes for interesting reading :

- 2009 : John Casken – *Sacrificium*
- 2011 : John McCabe – *Esperanza*
- 2013 : Jon Laukvik – *Aria, Fugue & Final*
- 2015 : Paul Patterson – *Volcano*
- 2017 : Philip Moore – *Dialogues*
- 2019 : Matthew Martin – *Triptych*
- 2021 : Roxanna Panufnik – *Gloria cum Jubilo*
- 2023 : Judith Weir – *St Alban*

The inclusion of commissioned works as a mandatory part of the interpretation programmes led, almost naturally perhaps, to a further examination of the organist's all-round talents through the use of other instrumentalists as accompaniment for specific works. Thus it was that, from 2011, we were introduced to music by Thierry Escaich (for organ and percussion, and for trumpet and organ), by Petr Eben (for trumpet and organ, and for trombone and organ), by Lionel Rogg (for organ and percussion), and by Daniel Roth (for flute and organ).

The involvement of other musicians even extended into the Prizewinners Concert in the 2011 Festival when the programme included the world premiere of a work for trumpet and organ by Valentin Villard entitled *Joute (Duel)*, the winner of a composition competition sponsored by the magazine, *Choir & Organ*, in association with the IOF. This was followed in 2013 by the world premiere of *Focus Repercussus* by David Loxley-Blount, the winner of that year's comparable composition competition, which was also performed at the Prizewinners Concert.

Similar innovations were also integrated into the Improvisation Competition. Alongside the traditional Gregorian themes and chorales as the framework for improvisation, competitors were required to perform a number of contrasting movements based on a literary text or a series of abstract pictures, sometimes with the improvised support of a trumpet, a trombone, a flute or percussion. Even improvising to a silent film found its way into the competition. Much more was now demanded of the performer to justify the ultimate prize.

### **The finals and the winners**

Given the emerging developments in the earlier rounds, it was not surprising that changes appeared in the format of the final of the Interpretation Competition. Historically, apart from 1985 and 1987 when playing concertos (by Handel and Pierre Petit) and set works by J S Bach were variously required from each of the organists, the finals had always comprised set works plus the competitors'

own choice of music, the whole programme not to exceed a specific time limit. Variations in this arrangement, however, were re-introduced, with the playing of a Handel Organ Concerto added to the mix in 2015; then in 2017 and 2019 the final was divided into two parts, with set works by Olivier Messiaen played on the Friday evening and a concerto on the following day. And, to test the stamina of the finalists, the jury and the audience still further in 2017, the concerto element of the final took place in St John's Smith Square instead of St Albans Cathedral! By contrast, improvisation organists were allowed to carry on as before, there being little scope for any substantive changes to the format for their finals.

The appeal of both competitions to young organists and the stature in which the IOF is held are reflected in the continuing volume of applicants for each Festival and the breadth of countries which they represent. In the early years of the Festival the Interpretation winners were predominantly from the UK or the USA but over the past two decades there has been a significant shift with winners from no less than eight different countries, of which five had not previously produced a winner. These include Russia, New Zealand and South Korea, a range that highlights the diversity of talent which now exists around the world. The art of improvisation, on the other hand, has always had less appeal, and organists from Western Europe, notably Germany, France and the Netherlands, have been very much to the fore. We have to go back to 1997 to find the last UK winner of this competition.

While I would like to think that the prestige from winning a prize at the IOF was sufficient motivation for any aspiring organist, the monetary outcome from such an achievement was also probably a relevant factor. With ever increasing pressures on its finances, however, and being aware of what is offered in other competitions elsewhere, it has been no easy task for the IOF to balance the attraction of its competitions against the prize money available and the need to maintain the highest standards of organ-playing. In 2009 a modest increase was made to the value of the first prize in the Interpretation Competition (from £5,500 to £6,000), and the Improvisation prize was increased to the same amount (previously £4,000). At the same time, the second prize in the Interpretation Competition was reduced by £500 to £2,500. A major breakthrough in this pattern came at this year's Festival when the first and second prizes in the Interpretation Competition were doubled to £12,000 and £5,000 respectively, while the winner of the Improvisation Competition received £8,000. For many years the IOF has been indebted to a number of independent trusts, especially the Williams Church Music Trust and the Derek Butler Trust, for providing the financial support needed to offer prizes at these levels. Thanks are also due to those many supporters who have individually or corporately sponsored other prizes on offer, which have usually been associated with identifiable performances of particular works and commissions at various stages of the competitions. Prizewinners have also continued to benefit from being offered recording contracts and recital engagements at a wide range of venues both in the UK and abroad.

## **Organs**

When Peter Hurford founded the IOF back in 1963 the only organ used for the competitions was the Harrison & Harrison organ newly installed in the Cathedral and an ideal instrument on which to showcase such talented musicians. Early on Peter had indicated that one of his other key ambitions was for the IOF to possess its own two-manual mechanical-action organ based on appropriate 18<sup>th</sup> century instruments, which would not only test the skills of the organist in a totally different manner from the Cathedral organ but would also be available to IOF members and others as an educational facility outside of the Festivals. It took 25 years for this part of his dream to be realised but funds

were eventually raised, a location was found, and the new organ built by Peter Collins was inaugurated in St Saviour's Church in St Albans in July 1989. Needless to say, the arrival of another instrument in a separate venue offered much more scope for broadening the range and type of events that the IOF could now promote both in terms of the competitions and, equally significantly, in respect of the Festival as a whole.

Not to be outdone, some years later St Peter's Church in St Albans also decided to have a new organ, and the installation of its three-manual Mander organ in 2006 – at a cost of £500,000 – provided yet another style of instrument which the IOF was happy to utilise for competitive and other purposes and which has featured in every Festival since 2007 (apart from 2021).

A further boost came with the restoration and refurbishment of the Cathedral's Harrison & Harrison organ in 2009 after nearly fifty years of continuous service. It was, as the Dean (The Very Reverend Dr. Jeffery John) pronounced, like "the return of an old friend, sounding refreshed and boisterous after a good holiday, with gleaming new pipes and woodwork." To many, the variety of organs now available might have seemed sufficient to test every form of organ-playing but David Titterington decided to add yet another dimension and extend the demands placed on the competitors by taking advantage of the organs in Christ Church, Spitalfields (a Richard Bridge organ originally built in 1735 and restored by William Drake in 2015), St John's Smith Square (a Klais organ built in 1993), and the Royal Academy of Music (Kuhn, built in 2013) at various Festivals over the past decade.

Sadly, the future of the IOF's own organ is now very much in doubt. In February 2022 it was reported that the organ was not in good condition after more than thirty years of use and would require significant levels of funding to restore it to a standard that would be expected for an international competition. Furthermore, the Vicar and PCC of St Saviour's Church have given notice to the IOF for the removal of the organ as they prepare to embark on a re-ordering project which include plans to restore their own organ and create a more flexible space in the church where the IOF instrument is currently located. No time limit for its removal has so far been determined but the organ was not employed in the 2023 Festival, and the IOF Board is faced with the twin needs to find a new home and to raise sufficient finance to enable it to be overhauled. Only then might it be possible for the instrument to resume its place in future IOF plans.

### **Other Festival activity**

While the delivery of the competitions has continued to run through each Festival like the lettering in a stick of rock, there has been a lot going on elsewhere, much to admire and much to enjoy. Constant features have been the recitals and masterclasses given by members of the jury, choral concerts performed by the St Albans Bach Choir, and the integrated daily services sung by the Cathedral and Abbey Girls' Choirs. The Three Choirs concerts, first established in 1977 and involving the St Albans Cathedral Choir together with two other cathedral or collegiate choirs, have also retained their popularity, although for various reasons it was not possible to programme one for 2023. Solo vocal and instrumental recitals have complemented the sound of the organ, and jazz events have occasionally risen to the surface. The re-introduction in 2013 of a series of short lunch-time organ recitals, described collectively as "Bach Corners", after an absence of many years was favourably received, and late-night events increasingly found themselves a home in the candle-lit surroundings of St Michael's Church, a charming 16<sup>th</sup> century building near the Cathedral on the site of the Roman basilica in Verulamium.

Marking a change from what had gone before, the 2015 Festival was launched with the presentation of a variety of fringe events – mostly free of charge – in a wide range of venues throughout the City both indoors and outside, which included folk music, workshops, markets and buskers.

Art forms other than music have not been neglected during this period. An exhibition of Derek Bird's Religious Icons was mounted in the Cathedral in 2003. Derek became fascinated by icons while on holiday in Cyprus in 1992, and the success of his first exhibition led to a repeat in 2009, for which IOF commissioned a new work to celebrate the 25<sup>th</sup> Festival. Icons are primarily intended as aids to prayer, and should be painted with a story to tell according to strict canons, or rules, if they are to be regarded as truly authentic representations of their subject matter. Every colour and every line has a meaning, and every icon should comply with specific geometric designs and rules of perspective. The commissioned work, an icon of St Peter, was the centrepiece of the 2009 exhibition and was based, in Derek's own words, "on the original icon in St Catherine's Monastery on Mount Sinai, and which I was delighted to see last Autumn. The intense study and painting was a deeply spiritual experience".

A more conventional art exhibition followed in 2011 and has retained its place in the Festival ever since. Displaying the work of mostly local artists, these exhibitions variously covered a broad spectrum of art forms, including mixed-media painting, prints, ceramics, glasswork, photography, silverware, and sculptures. Held initially inside the newly-restored 14<sup>th</sup> century Kingsbury Barn in the heart of St Michael's village, the exhibitions moved to the North Transept of the Cathedral in 2021.

Outside of the anniversary festivals, the Festival held in 2019 was also a cause for celebration but one tinged with a degree of sadness in that it was dedicated to the memory of Peter and Pat Hurford, both of whom had passed away since the previous Festival. Peter died on 3<sup>rd</sup> March that year after a very long illness, having been suffering from Alzheimer's disease since 2008 ; Pat predeceased him in the Autumn of 2017. The whole Festival that year was therefore overlaid with a sense of gratitude for what Peter, constantly and ably supported by Pat, had initiated back in 1963 and an acknowledgement that his pioneering dream to establish the organ as an important instrument in its own right far from the confined demands of the liturgy continued to flourish as never before both in the UK and around the world. There were many tributes paid that year and many reminiscences.

### **The Covid Festival**

For obvious reasons the 2021 Festival was a remarkable event. Indeed, the fact that it happened at all spoke volumes for the resilience, determination and foresight that went into its planning.

The onset of the Covid pandemic in the UK in March 2020 affected us all in a multitude of ways. For months on end there was uncertainty as to what we were allowed to do, where we were allowed to go, and how long this nightmare would last. Planning for the future, even in the broadest of terms, against such a background became a near impossible task. Conflicting advice was given to the UK Government on how to deal with the situation, restrictions were imposed, then relaxed, then re-introduced again. The arts in general, and arguably music in particular, suffered as much as any other sector of the economy, not least because they generally rely financially on having an audience, which social distancing and other similar requirements rendered inoperable. The IOF was no different in this respect in its attempts to present a festival in the following Summer of 2021.

At the beginning of March 2021 the Government introduced a "four-step roadmap" which it advocated would offer a "route back to a more normal life". While the threat from the coronavirus



was still very evident, the success of the overall vaccination programme and the public's response to the legal requirements of the measures imposed by the Government meant that some of the restrictions could now be lifted. Vigilance and adherence to the rules remained key factors but the severity of the existing demands on our lives could therefore be relaxed.

The Government's plan would be guided principally by data, not dates, and the various stages in the roadmap would only have indicative dates for implementation, and would therefore be capable of change if subsequent circumstances suggested this was appropriate or necessary. Each Government decision to move forward to the next stage of the recovery plan would be subject to four tests : the continuation of the vaccine programme, a reduction in hospitalisations and deaths amongst those already vaccinated, renewed and unsustainable pressure on the NHS, and the consequences arising from the advent of any new Covid variant.

Steps 1 and 2 of the roadmap offered only modest encouragement. People would be allowed to leave home for recreation and exercise outdoors with their household or support bubble. The "stay at home" rule would continue to be enforced until the end of March, but even then journeys should be kept to a minimum. Non-essential retail outlets would not open before the middle of April, and hospitality venues could serve people outdoors. As far as the arts world was concerned, there would be no likelihood of any deviation from the rigid lockdown rules until at least the middle of May when, as part of Step 3, certain indoor entertainment venues would be allowed to open and larger-scale performances would be permitted in indoor venues with a capacity of 1,000 or half-full, whichever was the lower figure. The ultimate aim of Step 4 was to reach a situation where all legal limits on social contact could be removed, but this would not take place before 21<sup>st</sup> June at the earliest.

This announcement provided little cause for optimism, given that the Festival was scheduled to start on 5<sup>th</sup> July, and indeed Step 4 was only finally introduced on 19<sup>th</sup> July when the Festival had already finished! Nevertheless, despite all the vicissitudes that Covid threw up which necessitated many revisions to the emergent plans, the IOF was able to promote a Festival that year. An early pragmatic approach had to be taken as far as the competitions were concerned because of the need to establish a reasonable timescale for the submission of applications, and the anonymous pre-selection round was held as normal. However, with all the advances in technology and in the absence of any confirmed easing in international travel, it was decided that the Interpretation Competition could then only be managed as an online operation. Twelve organists from seven different countries were therefore selected and invited to present their programmes online on their own organs from wherever they were based at the time. Members of the jury judged their performances in a similar manner online. Three screenings in the Cathedral were programmed on consecutive evenings, and audiences were able to "attend" by payment of an appropriate sum. While obviously not the same as live events, these arrangements nevertheless not only provided a facility for the usual festival-goers to watch and listen to each competitor but had the added benefit of providing the means whereby an audience from around the world might be attracted to see what was happening in St Albans and what the IOF represented.

The contestants' programmes included two set works by J S Bach and Camille Saint-Saëns as well as a commissioned work from Roxanna Panufnik (*Gloria cum Jubilo*). The First Prize and Gold Medal were not awarded but three equal prizes of £1,500 were awarded to those competitors who were judged to have given the most outstanding overall performances. Sadly, it was simply not possible to organise an Improvisation Competition that year for both practical and logistical reasons.

Beyond the competition screenings there was a live Festival programme, albeit much truncated compared with previous years. Nicola Benedetti generously agreed to perform the Beethoven *Violin*

*Concerto* twice with the Aurora Orchestra on the same evening when the delayed social-distancing restrictions threatened to derail the original plans for a single performance, specialist organ recitals and the Bach Corner retained their place, and recitals by Stephen Osborne, Roderick Williams and Jess Gillam with her Ensemble added to the enjoyable mix.

As an example of planning almost blind and against ever-changing odds, the 2021 Festival can be considered a success, and David Titterington, members of the Board, the Cathedral authorities, and all the stalwart volunteers deserve much credit for what they achieved and for ensuring that the continuity of the IOF was not broken in the most demanding of situations.

The online jury for the 2021 competition was rewarded for their efforts by being invited back en bloc for the 2023 Festival which reverted to its usual format in terms of the competitions and all the other complementary events. Individual members have regularly served on successive juries in order to ensure some continuity from year to year, while others have returned periodically to fulfil the same function, but this wholesale breaking with tradition was totally understandable in the circumstances.

### **Survival**

The longevity of the IOF as an influential force within the organ fraternity was marked with appropriate celebrations when it reached its 50<sup>th</sup> anniversary in 2013 and again in 2023 for its 60<sup>th</sup> anniversary. “Sixty years is a remarkable landmark in the life of a festival”, David Titterington observed, “particularly in the increasingly fragile world of the arts where underfunding is decimating our cultural landscape : it is an extraordinary achievement”. At the same time, he emphasised that we must nevertheless acknowledge the “growing list of donors, trusts and foundations who believe in our core mission of providing an international platform for the next generation of musicians, be they organists, composers or other instrumentalists”.

David Titterington’s comments reflect two contrasting constants which have permeated the life of the IOF, and never more so than since the turn of the Millenium – financial pressures on the one hand and the IOF membership on the other. Ever since its launch in 1963 the IOF has only had limited support from central and local funding sources, and has therefore had to rely on widespread contributions from a multitude of different trusts, foundations and other philanthropic organisations, many of whom have become regular partners and provided generous support. Planning programmes against a background of unending financial uncertainty has long been the lot of artistic directors, and the IOF has suffered as much as any other organisation over the years. However, this uncertainty has to be matched by a willingness to take risks, both financial and musical, as long as these are based on reasonable forecasts and sound judgement. Arts organisations that simply keep offering the same fundamental pattern of activity year on year will not ultimately survive. The fact that the IOF still remains strong is undoubtedly down to the fact that it has managed to maintain its core work, the biennial festival and its annual series of organ recitals, while upholding its musical values and integrity in a manner that has embraced change and development at the same time. New benefactors have come on board, and the introduction of a Supporters’ Scheme a few years back now helps by providing an encouraging known level of income in advance. The results of the 2023 Festival are not yet available but, provided these turn out to be acceptable, it is quite possible to assume that the IOF can continue to overcome such financial hurdles as may be put in its way, just as it has so expertly done in the past.

Alongside the pursuit of artistic excellence, the IOF has always made a virtue of its strong local support. The number of IOF members may have declined from more than 500 in 2003 to fewer than 300 now, but the loyalty and commitment of those who volunteer to serve the Society in whatever

way they can appears not to have abated. Their unpaid contribution to the work of the IOF can never be underestimated and plays a significant part in the operation of each Festival. It would help, of course, if members of younger generations could be attracted to take up this baton of responsibility as the current age profile shows no sign of being lowered. Whether it is support in the form of technical competence and ability at one end of the spectrum or nothing more than a welcoming smile at the other end doesn't really matter. They are equally valuable contributions, and always will be.

It is not for me to speculate where the IOF goes in future or how it gets there. However, the relevance of the two competitions for young organists continues to attract the attention it deserves, and sixty years of the IOF is testament to Peter Hurford's long-held vision which has neither faded nor diminished in scope. Twenty years ago I suggested that there was every reason to suppose that, given the imagination and the finances, his dream would endure for many more years to come. I still feel the same today as long as the collective energy and commitment remain focussed on the delivery of those original objectives to which he aspired.

Paul Collins  
December 2023

## APPENDIX A

### INTERNATIONAL ORGAN FESTIVAL

#### INDEX OF ARTISTS

These schedules analyse all those artists who performed at the principal musical events of the Festivals between 1963 and 2023, and are recorded under the following headings - Organists, Other Artists, Conductors and Directors, Choirs, Ensembles, and Orchestras and Bands. In addition there were many artists who contributed to the kaleidoscopic nature of each Festival through their involvement in associated musical events such as Lectures, Talks, Masterclasses, Workshops, Organ Demonstrations, and Late Night Entertainment, or whose expertise was in other art forms such as Dance, Mime, Drama and the Visual Arts. All those competitors who are known to have performed in the finals of both the Interpretation and the Improvisation Competitions are included in the schedule of Organists.

#### ORGANISTS

Joseph Adam	USA	1991 : 1993
Gabriele Agrimonti	Italy	2019
Michio Akimoto	Japan	1979
Marie-Claire Alain	France	1963 : 1964 : 1965 : 1967 : 1969 : 1971 : 1975 : 2001
Callum Alger	UK	2019 : 2021
Christopher Allsop	UK	1995
Ophelia Amar	France	2023
Alexander Anderson	UK	1964
Luca Antoniotti	Italy	1991
Richard Arnell	UK	1971
M Austin	UK	1963
Alison Baker	UK	1999
Martin Baker	UK	1997 : 2007 : 2021
Anna-Victoria Baltrusch	Germany	2013
Martin Bambauer	Germany	2017
Peter Barley	UK	1991
Hans Joachim Bartsch	Germany	1965
David Baskeyfield	UK	2011 : 2013
Edward Batting	UK	1997
Darius Battiwalla	UK	1989
Julian Emanuel Becker	Germany	2023
Joseph Beech	UK	2015
Diane Belcher	USA	1985
Simon Bell	UK	1999 : 2001 : 2003
Marie-Therese Besson	France	1963
Georges Bessonnet	France	1983
Christopher Betts	UK	1993 : 1995
John Birch	UK	1969 : 1973
Mark Blatchly	UK	1983
Ben Bloor	UK	2013 : 2021
Hayo Boerema	Netherlands	2001
Ullrich Böhme	Germany	1991
Veronique Bonn	France	1985
Michel Bouvard	France	2015
Guy Bovet	Switzerland	1963 : 1977 : 1989
Christopher Bowers-Broadbent	UK	1969 : 1971 : 1995
Kevin Bowyer	UK	1983 : 1995 : 1997
David Briggs	UK	1983 : 1987 : 1993 : 1995 : 1999 : 2003 : 2005

### Organists (continued)

Bine Katrine Bryndorf	Denmark	2011 : 2021 : 2023
Josef Bucher	Switzerland	1985
Ronan de Burca	Ireland	1997
David Burchell	UK	1991
David Butterworth	UK	1975
Colm Carey	Ireland	1999
David Cassan	France	2013 : 2015
Sophie-Véronique Cauchefer-Choplin	France	2013 : 2017
John Challenger	UK	2019
Daniel Chang	USA	2021
Michel Chapuis	France	1977
Terence Charlston	UK	2007
Kumi Choi	South Korea	2019
James David Christie	USA	2009
Stephen Cleobury	UK	1973
John Clough	UK	1975 : 1977
Daniel Cook	UK	2003 : 2005
Larry Cortner	USA	1971
Richard Coulson	UK	1973
Ken Cowan	USA	2019
Maurizio Croci	Italy	2019
Catharine Crozier	USA	1964 : 1967 : 1973 : 1979
Thomas Dahl	Germany	1993
Nicholas Danby	UK	1987
Franz Danksagmüller	Austria / Germany	2019 : 2021 : 2023
Stephen Darlington	UK	1979 : 1981 : 1983
Raymond Daveluy	Canada	1979 : 1983 : 1985
Hans Davidsson	Denmark	2015
Andrew Davis	UK	1963 : 1965 : 1967
Lynne Davis	USA	1973 : 1975 : 2007
Peter Davis	UK	1997
James Davy	UK	2005
Helmut Deutsch	Germany	2011
Andrew Dewar	UK	2003 : 2005
Stanislas DeRiemaeker	Belgium	1977
Alexander Dichmont	UK	1985
Pieter van Dijk	Netherlands	2021 : 2023
Stephen Disley	UK	2001
Leo van Doeselaar	Germany	2017
Ralph Downes	UK	1963 : 1964 : 1965 : 1967 : 1969 : 1971
Clive Driskill-Smith	UK	2001 : 2015
David Drury	Australia	1987
Marie-Bernadette Dufourcet-Hakim	France	1985 : 1993
Hélène Dugal	Canada	1971
Mark Duley	New Zealand	1987
Jean-Baptiste Dupont	France	2005 : 2007 : 2009
Peter Dyke	UK	1989 : 1993 : 1997
Kees van Eersel	Netherlands	1973
Stefan Engels	Germany	2013
Catherine Ennis	UK	1987 : 1999 : 2001
Nathan Ensign	USA	1975
Hans-Ola Ericsson	Sweden / Canada	2019
Thierry Escaich	France	2013
Carleton Etherington	UK	1993 : 1995

### Organists (continued)

Lukas Euler	Germany	2017
Hans Fagius	Sweden	1991 : 1997 : 2003
Henry Fairs	UK	2005
Stephen Farr	UK	1989 : 1995 : 1997
László Fassang	Hungary	2017
Rosemary Field	UK	1985
Francesco Filidei	Italy	2003
Jeremy Filsell	UK	1993
Roger Firman	UK	1977
Alexander Fiseisky	Russia	1991 : 1995
David Flood	UK	1979 : 1985
Peter Foggitt	UK	2017
Andrew Forbes	UK	2021
Charles Francis	UK	2023
David Franke	Germany	2007
Nicholas Freestone	UK	2017
David Friddle	USA	1993
Hans Eugen Frischnecht	Switzerland	1971
David Gammie	UK	1989
David Garforth	UK	1969
Samuel Gaskin	USA	2023
Thomas Gaynor	New Zealand	2017
Holger Gehring	Germany	1995
Monique Gendron	Canada	1969
Lorenzo Ghielmi	Italy	2013
Matthew Glandorf	USA	1991
David Goode	UK	1997 : 2009 : 2017
Rupert Gough	UK	2001
Paul Goussot	France	2011
Richard Gowers	UK	2013
Steven Grahl	UK	2011
Paul Greally	UK	2023
Francis Grier	UK	1977
Robert Griffith	USA	1967
Paul Griffiths	UK	2001
Lukas Grimm	Germany	2015
Christian Groß	Germany	2017 : 2019
Johannes Güdelhöfer	Germany	2023
Daniele Gullo	France	1967
Bernard Haas	Germany	2015
Peggy Haas	USA	1977
Nicholas Haigh	UK	2015
Naji Hakim	France	1983 : 1989 : 1991 : 1999
David Halls	UK	1987 : 1993
Alexander Hamilton	UK	2015
Ian Hare	UK	1973
Charles Harrison	UK	1999
Hans Haselböck	Austria	1973
Martin Haselböck	Austria	1997 : 2015
Michael Haynes	UK	1985
Anton Heiller	Austria	1964 : 1965 : 1967 : 1969
Sebastian Heindl	Germany	2019
Monika Henking	Switzerland	1969
Shihono Higa	Japan	2017
David Higgs	USA	1999 : 2001 : 2003

### Organists (continued)

David Hill	UK	1979 : 1983 : 2021 : 2023
Rie Hiroe	Japan	1993 : 2021 : 2023
Karl Hochreiter	Germany	1979
Christopher Hogwood	UK	1975
Peter Holder	UK	2011 : 2013 : 2021
Alan Horsey	UK	1979
John Hosking	UK	1997
Robert Houssart	Netherlands	2003
Kees van Houten	Netherlands	1965 : 1969
Carys Hughes	UK	1973
Christopher Hughes	UK	1991 : 1993
Desmond Hunter	UK	1973 : 1975
Peter Hurford	UK	1963 : 1964 : 1965 : 1967 : 1969 : 1971 : 1979 : 1981 : 1985 : 1987 : 1989 : 1993 : 1999 : 2001 : 2003 : 2005
Marcus Huxley	UK	1971 : 1977
Daniel Hyde	UK	2021
André Isoir	France	1965 : 1971
Paul Jacobs	USA	2007
Simon Thomas Jacobs	USA	2013
Niklas Jahn	Germany	2023
Martin Jean	UK	2011
Walter Glyn Jenkins	UK	1973
Keith John	UK	1979
Simon Johnson	UK	2003 : 2005 : 2007 : 2017
James Johnstone	UK	2011
Brian Jones	USA	1971
Geraint Jones	UK	1971
Herman Jordaan	South Africa	2003
Odile Jutten	France	1977
Tomoko Katori	Japan	1983
Piet Kee	Netherlands	1963 : 1964 : 1965 : 1967 : 1969 : 1973 : 1975 : 1977 : 1981 : 2001
Neil Kelley	UK	1985
Sarah Kim	Australia	2009
Oliver King	UK	1997
Peter King	UK	1983
John Kitchen	UK	1977
Kalevi Kiviniemi	Finland	2013
Albert de Klerk	Belgium	1967 : 1983
Ferdinand Klinda	Czechoslovakia	1975 : 1981 : 1985
Steven Knierien	Netherlands	2021
Michal Kocut	Poland	2015
Ekaterina Kofanova	Belarus	2003
Keith Koito	Japan / Switzerland	2013
Erik Kolind	Denmark	2011
Ewald Kooiman	Netherlands	1989
Ton Koopman	Netherlands	1987
Jos van der Kooy	Netherlands	1977 : 1993 : 1995 : 2005
Stefan Kordes	Germany	1997
Leo Krämer	Germany	1989
Ronnie Krippner	Germany	2009
Franz Krumbholz	Germany	2003
Christoph Kuhlmann	Germany	1991

### Organists (continued)

Hanne Kuhlmann	Denmark	1995
Tong-Soon Kwak	South Korea	2011
Nicolas Kynaston	UK	1975
Bernard Lagacé	France	1971 : 1991
Andrew Lamb	UK	1995
James Lancelot	UK	1975
Susan Landale	UK	1963 : 1995 : 1997 : 2013
Jean Langlais	France	1975
Jon Laukvik	Norway	2009
Simon Lawford	UK	1989
Douglas Lawrence	Australia	1985
Sheila Lawrence	UK	1985
Ka Young Lee	South Korea	2011
Philippe Lefebvre	France	2009
Ronald Leith	UK	1973
Thomas Lennartz	Germany	2001
Gustav Leonhardt	Netherlands	1971 : 1973
Samuel Liégeon	France	2011 : 2013
Simon Lindley	UK	1973 : 1975 : 1977 : 1989
Alexander Little	UK	2019
Ludger Lohmann	Germany	2005 : 2007
Andrew Lucas	UK	1999 : 2001
Andrew Lumsden	UK	1997
David Lumsden	UK	1983
Christophe Mantoux	France	2019
Gabriel Marghieri	France	1993
Davide Mariano	Italy	2015
Kimberly Marshall	USA	1985
Wayne Marshall	UK	1989 : 1991 : 1999
Alexander Martin	UK	1991
Matthew Martin	UK	1999
Maria-Teresa Martinez	Spain	1969
Alexander Mason	UK	1997
Naomi Matsui	Japan	2017
Thorsten Maus	Germany	2005
Charles Maxtone-Smith	UK	2021
Hugh McLean	Canada	1981
William McVicker	UK	2009
James McVinnie	UK	2003 : 2013
Ikuyo Makami	Japan	2017
Collin Miller	USA	2021
Mitchell Miller	USA	2021
Andrew Millington	UK	1981
Maria Mokhova	Russia	2007
Geoffrey Morgan	UK	1995
Andrew Morris	USA	2021
Greg Morris	UK	2017
Alan Morrison	USA	2013
Gerben Mourik	Netherlands	2005
Magdalena Moser	Austria	2021 : 2023
Jonathan Moyer	USA	2005
Seon-A Mun	South Korea	2013
Zita Nauratyill	Hungary	2015
Martin Neary	UK	1963
David Newsholme	UK	2011



### Organists (continued)

Michael Nicholas	UK	1999
Paul Nicholson	UK	1991
Christopher Nickol	UK	1991 : 1993
Sunkyung Noh	South Korea	2023
James O'Donnell	UK	1987 : 1993 : 2003 : 2015
Jakyung Oh	South Korea	2015
Jacques van Oortmerssen	Netherlands	1977
Ben van Oosten	Netherlands	1999 : 2001 : 2003
James Orford	UK	2015 : 2017
Jan Overduin	Netherlands	1973
Anne Page	UK	1995 : 2005 : 2007 : 2009
Joonho Park	South Korea	2013
Andrew Parnell	UK	1979 : 1981 : 1983 : 1985 : 1987 : 1989 : 1991 : 1993 : 1995 : 1997 : 1999 : 2001
Adrian Partington	UK	1981
Charles Pearson	Ireland	1979
Pier Damiano Peretti	Italy	1999 : 2001 : 2017
Margaret Phillips	UK	1973 : 1989 : 1997 : 1999
Sergio di Pieri	Italy	1987
Richard Pinel	UK	2007
David Pipe	UK	2013
Peter Planyavsky	Austria	1977 : 1987 : 1999
John Porter	UK	1981
William Porter	USA	2017
Alexander Pott	UK	2021
Robert Poyser	UK	2007
Erwan Le Prado	France	1997 : 2005
Simon Preston	UK	1973 : 1977 : 1981 : 1987 : 1991 : 2011
Robert Quinney	UK	2003
François Rabot	Switzerland	1963
Pascal Reber	France	2015
Ghislaine Reece-Trapp	UK	2017
Dewi Rees	UK	2019 : 2021
Jonathan Rees-Williams	UK	1975
Andrew Reid	UK	2001
Cherry Rhodes	USA	1975
Stephen Ridgley-Whitehouse	UK	1977
Tom Rioult	France	2019
Jason Roberts	USA	2009
Jean-Baptiste Robin	France	2021 : 2023
Nicholas Robinson	UK	1989 : 1997 : 1999
Lionel Rogg	Switzerland	1993
Barry Rose	UK	1991 : 1993 : 1995 : 1997
Almut Rössler	Germany	1983
Daniel Roth	France	1987 : 2011
Hugh Rowlands	UK	2021
John Rowntree	UK	2009
Mona Rozdestvenskyte	Lithuania	2021
Wolfgang Rubram	Germany	1971
David Sanger	UK	1969 : 1975 : 1989 : 1993
Roger Sayer	UK	1989
Jannik Schroeder	Germany	2021
John Scott	UK	1997 : 2005 : 2009

### Organists (continued)

Jonathan Scott	UK	1999
Philip Scriven	UK	1991
Marko Sever	UK	2019
Robert Sharpe	UK	1991
Benjamin Sheen	UK	2013
Mark Shepherd	UK	2001
Dong-ill Shin	South Korea	2001 : 2019
Iain Simcock	UK	1987
Linda Sitkova	Czech Republic	2007 : 2009
Michael Smith	UK	1964
Ann Elise Smoot	USA	1997
Patricia Snyder	Canada	1983
David Soar	UK	1997
Peter Solomon	UK	1979
Polina Sosnina	UK	2019
Martin Stacey	UK	1997
Peter Stevens	UK	2015
Norma Stevlingson	USA	1969
Murray Stewart	UK	1977
Ronald Stolk	Netherlands	1983
Martin Sturm	Germany	2013
Jeremy Suter	UK	1989
Donald Sutherland	USA	1997
Frederick Swann	USA	1977 : 1983
Balazs Szabo	Hungary	2009
Imrich Szabo	Czechoslovakia	1985
Luigi Ferdinando Tagliavini	Italy	1967 : 1969 : 1973
Richard Tanner	UK	1993
Carole Terry	USA	2015
Ann Marsden Thomas	UK	1975
James Thomas	UK	1987 : 1989
Christopher Tietze	USA	1979
Timothy Tikker	USA	1989
David Titterington	UK	2005 : 2007
Ágoston Tóka	Hungary	2017
E.R. Tompkins	UK	1963
Paul Trepte	UK	1983
Thomas Trotter	UK	1979 : 1987 : 1991 : 1993 : 1995 1997 : 2001 : 2003 : 2009 : 2019 2021 : 2023
Johannes Unger	Germany	2001
Marinus de Vaate	Netherlands	1975
Simone Vebber	Italy	2011
Quentin du Verdier	France	2021
Konstantin Volostnov	Russia	2009
Rudy de Vos	South Africa	2007
Bas de Vroome	Netherlands	1987
Mattias Wager	Sweden	1991 : 1995
Mikael Wahlin	Sweden	1989
Colin Walsh	UK	1981 : 1987
Ulrich Walter	Germany	2007
Jane Watts	UK	1999 : 2005
Henry Websdale	UK	2019
Gillian Weir	UK	1964 : 1965 : 1967 : 1977 : 1981 1985

### Organists (continued)

Jane Welmars	Netherlands	1969
Gerald Wheeler	Canada	1983
John Scott Whiteley	UK	1977
Allan Wicks	UK	1979
David Williams	USA	1987
Simon Williams	UK	1993
Magnus Williamson	UK	1993 : 2011
Arthur Wills	UK	1991
Todd Wilson	USA	1995 : 2021 : 2023
Tom Winpenny	UK	2009 : 2011 : 2013 : 2015 : 2017 : 2019
Marek Wolak	Poland	1985
Charles de Wolff	Netherlands	1969
Harry Wood	UK	1975
Christopher Wrench	Australia	1989
Peter Wright	UK	1981 : 1985
Heinz Wunderlich	Germany	1975
Oleg Yanchenko	Russia	1993
Johannes Zeinler	Austria	2015

### OTHER ARTISTS

David Adams	Viola	2013
John Mark Ainsley	Tenor	2013
Montserrat Alavedra	Soprano	1971
Susie Allan	Piano	2021
Thomas Allen	Baritone	2003
Lorna Anderson	Soprano	2003
Peter Auty	Tenor	2019
Alexander Baillie	Cello	1979 : 1983
Richard Baker	Narrator	1983 : 1985 : 1987
Richard Bannan	Baritone	2013
Matthew Barley	Cello	2013
Elizabeth Bass	Harp	2017
Sandra Belic	Cello	1985
Nicola Benedetti	Violin	2021
Richard Rodney Bennett	Piano	2009
Jeni Bern	Soprano	1995
Matthew Best	Bass	1997
Isabel Beyer **	Piano Duet	1991
Neil Black	Oboe	1977
Virginia Black	Harpsichord	1971
Robin Blaze	Counter-Tenor	2005
Brenda Blewitt	Piano	1997
Colin Booth	Harpsichord	2013
Catherine Bott	Soprano	2007
Maurice Bourgue	Oboe	1979
James Bowman	Counter-Tenor	1971 : 1973 : 1975 : 1993
Max Bronstein	Trumpet	2013
Oliver Brookes	Viola da Gamba / Bass Viol	1971 : 1973
Barnaby Brown	Northern Triplepipes & Highland Bagpipe	2015
Iona Brown	Violin	1977

### Other Artists (continued)

Jake Brown	Percussion	2015
Frans Bruggen	Recorder	1973
Alison Bury	Violin	1987
Benjamin Butterfield	Tenor	2003
Alexander Cadden	Tenor	2013
Simon Callow	Actor	2019
Anthony Camden	Oboe	1979
Stayce Camparo	Dancer	2015
Rupert Cherry	Classical Accordion	2001
June Clark	Piano	1979
Micaela Comberti	Violin	1985
Michael Copley	Recorder	2001
Cesare Costamagna	Bass	2019
Rogers Covey-Crump	Tenor	1975
David Cox	Treble	1991
Kim Creswell	Jazz Singer	1999
Laurence Cummings	Harpsichord	2011
Harvey Dagul **	Piano Duet	1991
Sophie Daneman	Soprano	2005
John Dankworth	Jazz Musician	1971 : 1999 : 2001 : 2007
Bernard D'Ascoli	Piano	1983
Eleanor David	Narrator	2017
Gabriel Davidsson	Dancer	2015
Jonathan Davidsson	Dancer	2015
Neal Davies	Bass	1999
Margaret Davies	Contralto	1983
Elaine Delmar	Vocalist	2023
Barbara Dennerlein	Hammond Organ	2003
Stephen Devine	Harpsichord	2015
Barry Douglas	Piano	2017
Deirdre Dundas Grant	Bassoon	1979
Jane Eaglen	Soprano	1989
Wendy Eathorne	Soprano	1977
Paul Esswood	Counter-Tenor	1977
Wynford Evans	Tenor	1973
Alan Ewing	Bass	1983
Margaret Faultless	Violin	2015
Eve Fisher	Contralto	1975
John Fletcher	Tuba	1977
Pierre Fournier	Cello	1981
Michael George	Bass	2005 : 2009
James Gilchrist	Tenor	2023
Evelyn Glennie	Percussion	1991
Christopher Glynn	Piano	2015 : 2023
Reinhard Goebel	Violin	1989
Barry Green	Piano	2023
Geraldine Greevy	Soprano	2013
Susan Gritton	Soprano	2001 : 2003 : 2007
Stefano Grondona	Guitar	1983
Mirko Guadagnini	Tenor	2019
Philip Guy-Bromley	Bass	1989
Anthony Halstead	Horn	1991
Eiddwen Harrhy	Soprano	1981
Elizabeth Harwood	Soprano	1979
Kenneth Heath	Cello	1975

### Other Artists (continued)

Laura van der Heijden	Cello	2023
Angela Hewitt	Piano	2009 : 2023
Jennifer Higgins	Mezzo-Soprano	1989
David Hill	Harpsichord	2019
Christopher Hirons	Violin	1985
Christopher Hogwood	Harpsichord	1971 : 1973 : 1975 : 1977
John Holloway	Violin	1987
Wolfgang Holzmair	Baritone	2013
Judith Howarth	Soprano	1999
John Hudson	Tenor	1999
Robert Hudson	Narrator	1989
Monica Huggett	Violin	1985
Ruby Hughes	Soprano	2017
Benjamin Hulett	Tenor	2005
Lucy Humphris	Trumpet	2019
Abigail Hyde-Smith	Cello	2013
David Ireson	Bass	1975 : 1983
Rachel Isserlis	Violin	1977
Steven Isserlis	Cello	1997
Richard Jackson	Bass	1977
Liu Ji	Piano	2011
Jeffrey John	Narrator	2019
Emma Johnson	Clarinet	2009
Guy Johnston	Cello	1997 : 2001 : 2011
James Johnstone	Harpsichord / Organ	2011
Geraint Jones	Harpsichord	1971
Emmanuel Joste	Percussion	2015
Julie Kennard	Soprano	2009
Felix Kemp	Baritone	2021
Emma Kirkby	Soprano	2001 : 2005
Colette Kling	Harpsichord	1979
Ilija Korol	Violin	2015
Stephen Kovacevich	Piano	2011
Patrizia Kwella	Soprano	1985
Cleo Laine	Jazz Singer	1971 : 1999 : 2001 : 2007
Elizabeth Lane	Soprano	1989
Rosa Lamoreaux	Soprano	2003
Gustav Leonhardt	Harpsichord	1971 : 1973
Daniel Lichti	Bass	2003
John Lill	Piano	2007
Prudence Lloyd	Soprano	1977
Felicity Lott	Soprano	2011
Benjamin Luxon	Baritone	1979
Neil Mackie	Tenor	1991
Catherine Mackintosh	Violin	1985 : 1987
Thierry Maeder	Harpsichord	1989
Jane Manning	Soprano	1983 : 1987
Claire Martin	Jazz Singer	2009
Malcolm Martineau	Piano	2003
Oliver Martin-Smith	Treble	2001
Evangelina Mascardi	Theorbo	2019
Anne Mason	Mezzo-Soprano	2001
Naomi Matsui	Singer	2017
Tamara Matthews	Soprano	2003
Yuri Mazurkevich	Violin	1979

### Other Artists (continued)

Leon McCawley	Piano	2011
Rebecca McChrystal	Percussion	2017
Susan McKenzie	Saxophone	2001
Alastair Miles	Flute	1985
David Miller	Lute	2011
John Mitchinson	Tenor	1989
Darren Moore	Trumpet	2013 : 2019
David Munrow	Recorder / Shawm	1971 : 1973
Suzanne Murphy	Soprano	1985
Benjamin Nabarro	Violin	2013
Judith Nelson	Soprano	1995
Jill Nott-Bower	Guitar / Lute	1975
Jakyung Oh	Harpsichord	2015
Stephen Osborne	Piano	2021
Felicity Palmer	Soprano	1973
Ian Partridge	Tenor	1979 : 1981
Wyn Pencarreg	Baritone	2015
Julian Perkins	Clavichord	2009
Sebastian Philpott	Trumpet	2011
Samuel Pierce	Trumpet	2019
Daniel Pioro	Violin	2017
Mary Plazas	Soprano	2015
Rachel Podger	Violin	2011 : 2019 : 2023
Dana Pomeranz-Mazurkevich	Violin	1979
David Ponsford	Harpsichord	2019
Elliot Pooley	Trombone	2017
William Porter	Harpsichord	2017
Tom Poster	Piano	2001 : 2023
Jean-Pierre Rampal	Flute	1975
David Reichenberg	Oboe	1983
Barbara Rearick	Mezzo-Soprano	2009
Tommy Reilly	Harmonica	1979
David Rendall	Tenor	1985 : 1987
Jean Rigby	Mezzo-Soprano	1997
Roberto Rilievi	Tenor	2019
Michael Rippon	Bass	1973
Marisa Robles	Harpsichord	1995
Peter Roberts	Trumpet	1979
Stephen Roberts	Baritone	2003 : 2007 : 2011
Olivia Robinson	Soprano	2013
Joan Rodgers	Soprano	2015
Margaret Roest	Soprano	2003
Pascal Rogé	Piano	1999
Anthony Rolfe Johnson	Tenor	1977
Stephen Rose	Piano	1983
Marion Rowlatt	Soprano	1975
Jane Ryan	Bass Viol	1975
Joseph Saxby	Harpsichord	1969
Kate Semmens	Soprano	2015
John Shirley-Quirk	Baritone	1983
Rodney Slatford	Double Bass	1979
Robert Smith	Trumpet	2013
David Soar	Bass	2017
Toby Spence	Tenor	2011
Robert Spencer	Chittarone / Lute	1975

### Other Artists (continued)

Adrian Spillett	Percussion	2011
Andrew Staples	Tenor	2007
Linda Strachan	Contralto	1983
Nick Strudwick	Narrator	2015
Kathron Sturrock	Piano	1983
John Suchet	Narrator	2023
Alessandro Taverna	Piano	2013
Daniel Taylor	Counter-Tenor	2003
Adrian Thompson	Tenor	1997 : 2001
Simon Thorpe	Double Bass	2023
Anna Tilbrook	Piano	2019 : 2023
John Tomlinson	Bass	1981
Julian Trevelyan	Piano	2017
Robin Tritschler	Tenor	2017
James Tyler	Citole / Lute	1971 : 1973
Rosalind Ventris	Viola	2019
Sarah Walker	Mezzo-Soprano	1973 : 1983 : 1985
Elizabeth Wallfisch	Violin	1987
Raphael Wallfisch	Cello	2001
Samuel Walton	Percussion	2011
David Ward	Fortepiano	1991
Andrew Watkinson	Violin	1995
Alistair Welsh	Trombone	2017
Timothy West	Narrator	1985
Jiggs Whigham	Trombone	2003
Jeremy White	Bass	1995
Willard White	Bass	1985
Roderick Williams	Baritone	2021
Lisa Wilson	Soprano	2013
John Williams	Guitar	1973 : 1977 : 1989
David Wilson-Johnson	Baritone	1981 : 1993 : 2001
Helena Wood	Violin	1999
Katharine Wood	Cello	1999
Rebecca Wood	Oboe	1999
William Wray	Actor	1991
Yolande Wrigley	Piano	1983
Sebastian Wybrew	Piano	2011
Catherine Wyn-Rogers	Mezzo-Soprano	1999 : 2007 : 2011 : 2017 : 2019
Thomas Zehetmair	Violin	1991

### CONDUCTORS and DIRECTORS

Richard Armstrong	2013
David Atherton	1977 : 1983
Martin Baker	2003 : 2015
Howard Blake	2019
Howard Burrell	1979 : 1989 : 1991 : 1993 : 1995
John Carewe	1981
Andrew Carwood	2017
Nicholas Cleobury	1985 : 1997 : 2001
Stephen Cleobury	1991 : 2009
Nicholas Collon	2021

### Conductors and Directors (continued)

Laurence Cummings	2017
Stephen Darlington	1979 : 1981 : 1983 : 1985 : 1989 : 2015
Meredith Davies	1975 : 1983
Andrew Davis	1973 : 1979
Richard Dickins	2001 : 2005
Sian Edwards	2017
Tim English	1997
Joseph Fort	2019
Louis Fremaux	1987
Greg Funfgeld	2003
Roy Goodman	1991
George Guest	1977 : 1991
Paul Hale	2003
David Halls	2013 : 2019
Vernon Handley	1985
Martin Haselböck	2015
Anton Heiller	1965
Richard Hickox	1987
Edward Higginbottom	1983 : 1999 : 2011
David Hill	1987 : 1997 : 2007 : 2021 : 2023
Leonard Hirsch	1977
Christopher Hogwood	1981 : 1985
Heinz Holliger	1991
Paul Hoskins	2013 : 2017
Elgar Howarth	1979
Peter Hurford	1967 : 1969 : 1971 : 1973 : 1975 : 1977
David Ireson	1987 : 1991 : 1993
Grayston Ives	1993
Marek Janowski	1981
Geraint Jones	1971
Robert King	1993 : 2003
James Lancelot	2005
John Lubbock	1979 : 1983
Andrew Lucas	1999 : 2001 : 2003 : 2005 : 2007 : 2009 2011 : 2013 : 2015 : 2017 : 2019 : 2023
Andrew Lumsden	2005 : 2011
Norman del Mar	1983 : 1989
Richard Marlow	1995
Andrew Millington	1985 : 1995
Philip Moore	1981
Christopher Muhley	1997 : 1999
David Munrow	1971 : 1973
James O'Donnell	2001 : 2009 : 2019
Tadaaki Otaka	1997
Manoug Parikian	1975
Aleksandar Pavlovic	1985
Peter Phillips	2023
Richard Pinel	2019
Trevor Pinnock	1983
Ben Parry	2011
John Poole	1977
Jonathan Rees-Williams	1983
Frank Renton	1989 : 1991
Christopher Robinson	1981 : 1997
Nicholas Robinson	2001 : 2003 : 2007 : 2009



### Conductors and Directors (continued)

Barry Rose	1989 : 1991 : 1993 : 1995 : 1997
Bernard Rose	1977 : 1979
Roger Sayer	2017
John Scott	1999 : 2007
Richard Seal	1987 : 1993
Christopher Seaman	1993
Uri Segal	1979
Robert Sharpe	2013
Nigel Short	2021
Howard Snell	2011
Nigel Springthorpe	1991
Peter Stark	1999
Bryden Thomson	1987
Alan Thurlow	1989
Yan Pascal Tortelier	1995
Colin Walsh	1987
Andrew Watkinson	1995
Geoffrey Webber	2015
Walter Weller	1985
John Westcombe	1977
Allan Wicks	1979 : 1985
Barry Wordsworth	1985 : 1987
Peter Wright	2001

### CHOIRS

The St Albans Cathedral Choir, in whole or in part, has been associated with the Festival from the outset. Initially, the Choir's role was restricted to the liturgical services in the Cathedral, but in 1969 it made its first appearance in concert. Thereafter, and particularly since 1977 when the Cathedral Choir joined with two other cathedral or collegiate choirs to give the inaugural "Three Choirs" concert, it has been a consistent feature within the programme for each Festival up until 2019. The St Albans Abbey Girls Choir was formed in January 1996 and has appeared regularly thereafter. The St Albans Bach Choir first performed in the Festival in 1973. It sang again in 1981 and thereafter at every Festival up to and including 2023, apart from 2021 when Covid restrictions prevented its involvement.

Other choirs who have performed are as follows :

Amici Chamber Choir	1991
Amici Voices	2017
BBC Singers	1977 : 2001
Bedford Presbyterian Church Choir, New York, USA	1993
Black Voices	2007
Canterbury Cathedral Choir	1979 : 1985
Carillon Chamber Choir	1989 : 1991 : 1993 : 1995
Chichester Cathedral Choir	1989
Children from Local Schools	1983
Choristers of St Albans Cathedral	2023
Christ Church Cathedral Choir, Oxford	1989 : 2015
Durham Cathedral Choir	2005
Eton Choral Course Choir	2011
Fayrfax Consort	1983 : 1985 : 1987
Gonville & Caius College, Cambridge	2015
Guildford Cathedral Choir	1981 : 1985 : 1995
Harlow Chorus	1979
Hatfield Philharmonic Chorus	1979
Jesus College, Cambridge	2019
King's College Choir, Cambridge	1991 : 2009
King's College Choir, London	2019

## Choirs (continued)

Lichfield Cathedral Choir	1983
London Lawyers Chorus	2013 : 2017
Magdalen College Choir, Oxford	1977 : 1979 : 1993
Mosaic Chamber Choir	2011 : 2013 : 2015 : 2017
New College Choir, Oxford	1983 : 1999 : 2011
North East London Polytechnic Chorus	1979
Philharmonia Chorus (women's voices)	1989
Salisbury Cathedral Choir	1987 : 2013 : 2019
Salisbury Cathedral Girls Choir	1993 : 2013 : 2019
Southwark Cathedral Choir	2001
Southwell Minster Choir	2003
St Albans Chamber Choir	1989 : 1991 : 1993 : 1995
St Albans High School Choir	1991
St George's Chapel Choir, Windsor	1981
St John's College Choir, Cambridge	1977 : 1991 : 1997 : 2007
St Paul's Cathedral Choir	1999 : 2017
St Peter's Church Choir, St Albans	1997 : 1999 : 2001 : 2003 : 2007 : 2009
St Thomas Church Fifth Avenue, New York City	2007
Temple Church Choir	2017
Tenebrae	2021
The Alban Singers	1967 : 1969 : 1971 : 1973 : 1975 : 1977
The Bach Choir of Bethlehem	2003
The Festival Chorus	1975 : 1977
The Swingle Singers	2005
The Tallis Scholars	2023
Trinity College Choir, Cambridge	1995
Trinity College of Music Junior Choir	1979
Washington Memorial Chapel, Valley Forge, Penn. USA	1991
Westminster Abbey Choir	2001 : 2009
Westminster Cathedral Choir	1987 : 2003 : 2015
Winchester Cathedral Choir	1997 : 2005 : 2011
York Minster	2013

## ENSEMBLES

Academy of Ancient Music	1981 : 1985 : 1987
Academy of St Martin-in-the-Fields	1975 : 1977 : 1999 : 2019
Aquarius	1985
Blackadder Brass	1999
Brecon Baroque	2013
Britten Pears Ensemble	2009
Brook Street Band	1999
Carducci Quartet	2019
Carl Dolmetsch Ensemble	1969
Children from Local Schools	1983
Ensemble Bash	1997 : 2015
Extempore String Ensemble	1993
4-Mality	2011
Fretwork	1991
Gould Piano Trio	2013
His Majesty's Sagbutts & Cornetts	2011
Humphrey Lyttelton and his Band	1975 : 1993
Il Pegaso	2019
Jacques Loussier Trio	1995 : 1997

### Ensembles (continued)

Jess Gillam Ensemble	2021
Junior Members of the Royal College of Music	1999
Kaleidoscope Chamber Collective	2023
Liverpool University Music Theatre Group	1987
London Baroque	2001 : 2005
London Brass	1989
London Gabrieli Brass Ensemble	1995
Members of Pro Corda	1999
Musica Antiqua Köln	1989
Musicians from The Purcell School	1999 : 2001
National Youth Jazz Orchestra	1989
Regeneration Theatre Company	2005
Royal Academy of Music Symphonic Brass Ensemble	2009 : 2015
Royal String Quartet	2009
St Albans Chamber Opera	1987 : 1991 : 1993
St Albans String Orchestra	1997
St James' Baroque	2019 : 2021
The Allegri String Quartet	1981
The Baker Collection	1995
The Belgrade Strings	1985
The Dankworth Ensemble	1971
The Early Music Consort	1971 : 1973
The English Brass Ensemble	1987
The English Concert	1977 : 1983
The Fires of London	1981
The Hanover Band	1991
The Hilliard Ensemble	1987 : 2007
The King's Consort	1993 : 2003
The King's Singers	1973 : 1975 : 1993
The London Brass Consort	1965
The London Cornett and Sackbut Ensemble	1983
The Nash Ensemble	1983 : 1997
The Philip Jones Brass Ensemble	1973 : 1975 : 1977
The Tilford Ensemble	1977
Thom String Quartet	2011
ZRI (Zum Roten Igel)	2017

### ORCHESTRAS and BANDS

Aurora Orchestra	2021
BBC Concert Orchestra	2001
BBC National Orchestra of Wales	1997
BBC Philharmonic Orchestra	1995
BBC Radio Big Band	2003
BBC Symphony Orchestra	1977
Bournemouth Sinfonietta	1981
Bournemouth Symphony Orchestra	1973 : 1985
Chamber Orchestra	1965
City of Birmingham Symphony Orchestra	1987 : 1993
City of London Sinfonia	1987 : 1995 : 1997 : 2001 : 2003 : 2005
Desford Colliery Band	2011
English Chamber Orchestra	1975
Geraint Jones Orchestra	1971
Grimethorpe Colliery Band	1979 : 1991

### Orchestras and Bands (continued)

Hatfield Philharmonic Orchestra	1979 : 1983 : 1985 : 1989 : 1991 : 1993 : 1995
Hertfordshire County Youth Orchestra	1977 : 1999
London Handel Festival Orchestra	2017
London Lawyers Symphony Orchestra	2013 : 2017
Orchester Wiener Akademie	2015
Orchestra of St John's Smith Square	1979 : 1983
Philharmonia Orchestra	1989 : 1991 : 1999
Royal Academy of Music Chamber Orchestra	2017
Royal College of Music Junior Department Orchestra	2001 : 2005
Royal Liverpool Philharmonic Orchestra	1979 : 1981 : 1983 : 1985 : 1987
Royal Military School of Music, Kneller Hall	1989
Sinfonia Verdi	2007 : 2009 : 2011 : 2015
The Bach Festival Orchestra	2003
The Britten Sinfonia	1997 : 2013 : 2023
The Jacques Orchestra	1969
Tilford Bach Festival Orchestra	1973 : 1975

## APPENDIX B

### MEMBERS OF JURIES

Michio Akimoto	Japan	1979
Marie-Claire Alain	France	1963 : 1964 : 1965 : 1967 : 1969 : 1971 : 2001
Richard Arnell	UK	1971
Martin Baker	UK	2007
John Birch	UK	1973
Ullrich Böhme	Germany	1991
Guy Bovet	Switzerland	1977 : 1989
Michel Bouvard	France	2015
David Briggs	UK	2003
Bine Katrine Bryndorf	Denmark	2011 : 2021 : 2023
Josef Bucher	Switzerland	1985
James David Christie	USA	2009
Sophie-Véronique Cauchefer-Choplin	France	2017
Ken Cowan	USA	2019
Maurizio Ceoci	Italy	2019
Harry Croft-Jackson	UK (BBC)	1963 : 1964 : 1965 : 1967 : 1969
Catharine Crozier	USA	1973 : 1979
Franz Danksagmüller	Austria / Germany	2019 : 2021 : 2023
Nicholas Danby	UK	1987
Raymond Daveluy	Canada	1979 : 1985
Hans Davidsson	Denmark	2015
Lynne Davis	USA	2007
Stanislas DeRiemaeker	Belgium	1977
Helmut Deutsch	Germany	2011
Pieter van Dijk	Netherlands	2021 : 2023
Leo van Doeselaar	Germany	2017
Ralph Downes	UK	1963 : 1964 : 1965 : 1967 : 1969 : 1971
Marie-Bernadette Dufourcet-Hakim	France	1993
Stefan Engels	Germany	2013
Hans-Ola Ericsson	Sweden / Canada	2019
Thierry Escaich	France	2013
Hans Fagius	Sweden	1991 : 1997 : 2003
László Fassang	Hungary	2017
Alexander Fiseisky	Russia	1995
Lorenzo Ghielmi	Italy	2013
David Goode	UK	2017
Bernard Haas	Germany	2015
Naji Hakim	France	1989 : 1991 : 1999
Hans Haselböck	Austria	1973
Martin Haselböck	Austria	1997 : 2015

### Members of Juries (continued)

Anton Heiller	Austria	1964 : 1965 : 1967 : 1969
David Higgs	USA	1999 : 2001 : 2003
David Hill	UK	2021 : 2023
Rie Hiroe	Japan	2021 : 2023
Karl Hochreiter	Germany	1979
André Isoir	France	1971
Paul Jacobs	USA	2007
Martin Jean	USA	2011
Geraint Jones	UK	1971
Piet Kee	Netherlands	1963 : 1964 : 1965 : 1967 : 1969 : 1973 : 1975 1977 : 1981 : 2001
Kalevi Kiviniemi	Finland	2013
Albert de Klerk	Netherlands	1983
Ferdinand Klinda	Czechoslovakia	1975 : 1981 : 1985
Kei Koito	Japan / Switzerland	2013
Ewald Kooiman	Netherlands	1989
Ton Koopman	Netherlands	1987
Jos van der Kooy	Netherlands	1993 : 1995 : 2005
Leo Krämer	Germany	1989
Tong-Soon Kwak	South Korea	2011
Nicolas Kynaston	UK	1975
Bernard Lagacé	Canada	1971 : 1991
Susan Landale	France	1995 : 1997 : 2013
Jean Langlais	France	1975
Jon Laukvik	Norway	2009
Douglas Lawrence	Australia	1985
Philippe Lefebvre	France	2009
Ludger Lohmann	Germany	2005 : 2007
Christophe Mantoux	France	2019
Naomi Matsui	Japan	2017
David Lumsden	UK	1983
Hugh McLean	Canada	1981
Alan Morrison	USA	2013
Richard Morrison	UK	2011
James O'Donnell	UK	2015
Jakyung Oh	South Korea	2015
Ben van Oosten	Netherlands	1999 : 2001 : 2003
Pier Damiano Peretti	Italy	2017
Margaret Phillips	UK	1997 : 1999
Sergio di Pieri	Italy	1987
Peter Planyavsky	Austria	1977 : 1987 : 1999
Erwan le Prado	France	2005
William Porter	USA	2017
Simon Preston	UK	1981 : 1991 : 2011
François Rabot	Switzerland	1963

### Members of Juries (continued)

Jean-Baptiste Robin	France	2021 : 2023
Lionel Rogg	Switzerland	1993
Almut Rössler	Germany	1983
Daniel Roth	France	1987 : 2011
David Sanger	UK	1989 : 1993
John Scott	UK	2005 : 2009
Dong-ill Shin	South Korea	2019
Donald Sutherland	USA	1997
Frederick Swann	USA	1977 : 1983
Luigi Ferdinando Tagliavini	Italy	1967 : 1969 : 1973
Carole Terry	USA	2015
David Titterington	UK	2007
Thomas Trotter	UK	1995 : 2001 : 2003 : 2009 : 2019
Jane Watts	UK	2005
Gillian Weir	UK	1977 : 1981 : 1985
Gerald Wheeler	Canada	1983
Allan Wicks	UK	1979
Todd Wilson	USA	1995 : 2021 : 2023
Heinz Wunderlich	Germany	1975
Oleg Yanchenko	Russia	1993

**INTERNATIONAL ORGAN FESTIVAL SOCIETY**

**ARTISTIC DIRECTORS**

1963 - 1979	Peter Hurford
1981 - 1985	Stephen Darlington
1987	Colin Walsh
1989 - 1995	Susan Sturrock
1997 - 1999	Peter Hewitt
2001 - 2007	Andrew Lucas
2009 -	David Titterington

**CATHEDRAL AND ABBEY CHURCH OF ST ALBAN**

**MASTERS OF MUSIC**

1958 - 1978	Peter Hurford
1978 - 1985	Stephen Darlington
1985 - 1988	Colin Walsh
1988 - 1998	Barry Rose
1998 -	Andrew Lucas



## APPENDIX D

### COMPETITION PRIZEWINNERS

#### INTERPRETATION

1963	Susan Landale	UK
1964	Gillian Weir	UK
1965	Hans Joachim Bartsch	Germany
1967	Daniele Gullo	France
1969	David Sanger	UK
1971	Larry Cortner	USA
1973	Jan Overduin	Netherlands
	Walter Glyn Jenkins	UK
1975	Lynne Davis	USA
1977	Peggy Haas ( <i>Joint Second</i> )	USA
	Marcus Huxley ( <i>Joint Second</i> )	UK
1979	Thomas Trotter	UK
1981	David Rowland ( <i>Second Prize</i> )	UK
1983	Kevin Bowyer	UK
1985	Kimberly Marshall	USA
1987	Bas de Vroome ( <i>Second Prize</i> )	Netherlands
1989	Mikael Wahlin	Sweden
1991	Joseph Adam	USA
1993	Gabriel Marghieri	France
1995	Mattias Wager	Sweden
1997	David Goode ( <i>Second Prize</i> )	UK
1999	Pier Damiano Peretti	Italy
2001	Johannes Unger	Germany
2003	Herman Jordaan	South Africa
2005	Andrew Dewar	UK
2007	Ulrich Walther	Germany
2009	Konstantin Volostnov	Russia
2011	David Baskeyfield	UK
2013	Simon Thomas Jacobs	UK / USA
2015	Johannes Zeinler	Austria
2017	Thomas Gaynor	New Zealand
2019	Kumi Choi	South Korea
2021	Mitchell Miller *	USA
	Mona Rozdestvenskyte *	Lithuania
	Quentin du Verdier *	France
2023	Sunkyung Noh	South Korea

\* As this competition took place online due to Covid restrictions, the First Prize was not awarded. However, three equal prizes were awarded to these organists who were judged to have given the most outstanding overall performances .

APPENDIX D (continued)

COMPETITION PRIZEWINNERS

IMPROVISATION

1963	Guy Bovet	Switzerland
1964	<i>Prize not awarded</i>	
1965	André Isoir	France
1967	<i>Prize not awarded</i>	
1969	<i>Prize not awarded</i>	
1971	Hans Eugen Frischknecht	Switzerland
1973	Kees van Eersel	Netherlands
1975	Nathan Ensign	USA
1977	Jos van der Kooy	Netherlands
1979	Christopher Tietze	USA
1981	<i>Prize not awarded</i>	
1983	Naji Hakim	France
1985	Marie-Bernadette Dufourcet-Hakim	France
1987	David Drury	Australia
1989	<i>Prize not awarded</i>	
1991	Christoph Kuhlmann	Germany
1993	David Briggs	UK
1995	<i>Prize not awarded</i>	
1997	Martin Baker	UK
1999	<i>Prize not awarded</i>	
2001	Hayo Boerema ( <i>Joint Second</i> )	Netherlands
	Thomas Lennartz ( <i>Joint Second</i> )	Germany
2003	Robert Houssart	Netherlands
2005	Gerben Mourik	Netherlands
2007	<i>Prize not awarded</i>	
2009	Jean-Baptiste Dupont	France
2011	Paul Goussot	France
2013	Martin Sturm	Germany
2015	David Cassan	France
2017	<i>Prize not awarded</i>	
2019	Gabriele Agrimonti	Italy
2021	<i>Competition not held due to Covid restrictions</i>	
2023	Samuel Gaskin ( <i>Joint First</i> )	USA
	Niklas Jahn ( <i>Joint First</i> )	Germany