



Pedals & Pipes 2022-23 Concert Series Presenting Sponsors:  
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## ORGAN SUPERSTAR ANNA LAPWOOD

Saturday, April 1, 2023 @ 3:00 p.m.

Anna Lapwood, organ

Performance at the Segerstrom Center for the Arts  
Renée and Henry Segerstrom Concert Hall

## PROGRAM

<b>HANS ZIMMER</b> <i>Arr. Lapwood</i>	Suite from <i>Interstellar</i> i. Cornfield Chase
<b>PHILIP GLASS</b>	<i>Mad Rush</i>
<b>BACH/GOUNOD</b> <i>Arr. Lapwood</i>	<i>Ave Maria</i>
<b>OWAIN PARK</b>	<i>Images</i>
<b>HANS ZIMMER</b> <i>Arr. Lapwood</i>	Suite from <i>Interstellar</i> ii. No Time for Caution
<b>J.S. BACH</b>	Prelude & Fugue in A minor BWV 543
-INTERMISSION-	
<b>HANS ZIMMER</b> <i>Arr. Lapwood</i>	Suite from <i>Interstellar</i> iii. Stay
<b>DEBUSSY</b> <i>Arr. Guilmant</i>	Andantino doucement expressif
<b>DEBUSSY</b> <i>Arr. Lapwood</i>	<i>Clair de Lune</i>
<b>FLORENCE PRICE</b>	Suite for Organ
<b>GHISLAINE REECE-TRAPP</b>	<i>In Paradisum</i>
<b>KRISTINA ARAKELYAN</b>	<i>Star Fantasy</i>

# ABOUT THE ARTIST



**Anna Lapwood is an organist, conductor, and broadcaster. She is Director of Music and a Bye-Fellow at Pembroke College, Cambridge.** As well as conducting the Pembroke College Chapel Choir, she also runs the Pembroke College Girls' Choir, an ensemble she set up in 2018 to inspire girls aged 11 to

18 to explore the world of choral music. In 2022, she was appointed Associate Artist of the Royal Albert Hall and Artist in Association with the BBC Singers.

While studying at Oxford University, Lapwood became the first female in Magdalen College's 560-year history to be awarded the Organ Scholarship. Now performing organ concertos with leading orchestras and multiple recitals each season across Europe, Lapwood released her debut solo album *Images* on Signum Records in 2021. The recording includes her transcription for organ of Britten's *Four Sea Interludes* from *Peter Grimes*; the sheet music is published by Boosey & Hawkes. A new anthology of organ pieces by female composers *Gregoriana*, commissioned and edited by Lapwood, was published in 2022 by Stainer & Bell.

In 2021, Lapwood made her BBC Proms debut as a soloist in Saint-Saëns' *Organ Symphony* with the Hallé Orchestra conducted by their music director, Sir Mark Elder, repeating the work later that month with conductor Kazuki Yamada and the City of Birmingham Symphony Orchestra. Other recent performances include a concert with the BBC Singers for International Women's Day 2022, conducted by Grace Rossiter and broadcast live on Radio 3; George Baker's *Toccata-Gigue* for Classic FM from the Royal Albert Hall; an organ recital at St David's Hall, Cardiff for BBC Radio 3; and a performance of Poulenc's *Organ Concerto* with the London Chamber Orchestra conducted by Chloé van Soeterstède from St. John's, Smith Square (London). In 2019, Lapwood opened the BAFTA TV awards on the organ of the Royal Festival Hall. Lapwood performs two organ recitals at the Aldeburgh Festival 2022 following her annual 24-hour Bach-a-thon from Pembroke College which raises money for the Muze-Pembroke Music Exchange Programme.

Making her TV presenting debut hosting coverage of *BBC Young Musician*, Lapwood was also invited to present a televised Prom from the Royal Albert Hall in 2021. In 2022 she served as an adjudicator for the Welsh choral competition, *Côr Cymru*, on S4C alongside Karen Gibson and Wyn Davies. As a radio broadcaster she is a regular contributor to BBC Radio 3 and Radio 4, and until July 2020 she hosted a live, weekly classical music show on Radio Cambridgeshire. Lapwood has also been featured on Classic FM and presented for Scala Radio.

The debut recording on Signum Records by Pembroke Chapel Choir and Pembroke Girls' Choir, *All Things are Quite Silent* was released in 2020 to widespread critical acclaim. Two new albums will be released on Signum Records in 2022: *Celestial Dawn* recorded with Pembroke Girls' Choir, and a Christmas album with both the Chapel Choir and the Girls' Choir. Lapwood and the Pembroke Choirs were also invited to perform on *To Shiver the Sky* by Grammy-winning American composer, Christopher Tin, for Decca, recording at Abbey Road Studios.

Increasingly in demand as a guest conductor, Lapwood has also directed the BBC Singers as part of the Proms Inspire program and has led choral workshops around the world. A strong advocate for music education at home and abroad, she specializes in bringing music to children from impoverished backgrounds. She is a Trustee of the Muze Trust, a charity committed to making music accessible to children and young adults in Zambia, in association with the Muze-Pembroke Music Exchange Programme. When the COVID-19 pandemic put a stop to much of Lapwood's work in this area overseas she focussed her efforts closer to home, founding and conducting the NHS Chorus-19, made up of over 1000 National Health Service (NHS) staff from across the UK. Lapwood also runs organ workshops for young players around the country including the Cambridge Organ Experience for Girls.

Having been encouraged to "play like a man" and with a dedication to her art and mission that belied her early years as a performer, Lapwood is now humbled to find that she is an inspiration to many young women and proud that they have adopted her hashtag, #playlikeagirl. She recently joined violinist Esther Abrami on her new series "Women in Classical" honouring women's success in classical music and was featured in *The Sunday Times* discussing the Society of Women Organists Adjustable Bench Campaign.

Lapwood's passion for the organ is matched by her mission to support girls and women in music. Her commitment to opportunity, equality, and diversity is evident in almost every aspect of her life and work, especially in programming.

Learn more at [www.annalapwood.co.uk](http://www.annalapwood.co.uk)

# PROGRAM NOTES

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## With Innovation and Tradition, Anna Lapwood Challenges Us to Listen

When musicians of genius come among us, their bios can take on a certain sameness, confronting us with numbing lists of extraordinary achievements and first-time-ever accomplishments. But when Anna Lapwood performs, the remarkable breadth and depth of her musical biography—which spans professional-level performance on the violin, viola, harp, piano, and voice as well as organ—has special relevance. Still in her 20s, Lapwood has brought new listeners and players to the pipe organ, which has been dominated by male soloists for centuries.

It's hardly surprising that pipe organ performance has long been restricted by gender stereotyping. After all, an organist must take command of a huge machine. In some ways, the concert organ is more like a giant, sprawling, mechanized orchestra than a single keyboard instrument; for this reason, Lapwood, like all concert organists, must bring a conductor's comprehensive mastery to her programming and her playing. In so doing she brings together old music and new, traditional and trending, sacred and secular. Not incidentally, her program includes music by women—some rising stars and one only now, belatedly, being rediscovered.

### Some Things Old.

Organ aficionados need hardly be told that Bach was one of the instrument's greatest masters, both as a performer and as a composer; about one-third of his compositions are thought to have been for organ, and on evidence of surviving commentary by those who heard him play, he is considered one of the greatest organists who ever lived. His versatile compositions remain a wellspring for organists today, and Lapwood brings us two of them: the Prelude and Fugue in C Major, BWV 547, and Charles Gounod's familiar *Ave Maria* based on the first prelude of Bach's Well-Tempered Clavier. This beloved hybrid has been transcribed for a broad range of instruments, and now by Lapwood for organ. She plays her own arrangement of Claude Debussy's familiar, poetic *Clair de lune*, the glowing third movement of his *Suite bergamasque* (1905), and Alexandre Guilmant's organ transcription of Debussy's *Andantino doucement expressif*, a movement of a quartet dating from 1893.

### Some Things New.

Among living composers represented on Lapwood's program, the most famous is surely Philip Glass (American, b. 1937), whose characteristically spare *Mad Rush* was composed on the organ of the cathedral of St. John the Divine (New York) for the occasion of the Dalai Lama's first public address in the US in 1979. The driving energy of *Mad Rush* has been interpreted as a musical representation of modern lifestyles. But if Lapwood's program has a recurring theme, it may be the suite from *Interstellar* by German composer Hans Zimmer (b. 1957). Known mainly

as a film composer, Zimmer composed the score for the feature *Interstellar* in 2014. Lapwood has interspersed her program with three movements from the suite extracted from *Interstellar*. Composer Owain Park (b. 1993), like Lapwood, is a native of Great Britain and an acclaimed organist. His *Images*, dating from 2018, was inspired by a passage from Walt Whitman's poem "Reconciliation," which finds beauty and hope amid the carnage of war. Lapwood has recorded *Images* for the Hyperion label.

### Uncommon Women and Others.

With that phrase, borrowed from Wendy Wasserstein's 1977 play, your intrepid annotator acknowledges the all-too-uncommon women in the world of classical music, especially those on Lapwood's program today: Florence Price (1887 – 1953), Ghislaine Reece-Trapp (b. 1992), and Kristina Arakelyan (b. 1994). Serious consideration in the world of classical music was virtually barred to women for centuries. Surprisingly, it remains an endemic problem today: As recently as March 8, the influential *New York Times* published a major interview with one of the few music-director-level orchestral conductors, Claire Gibault, beneath a banner headline referencing the "Classical Music Gender Barrier." Florence Price is an example of the price we all pay because of this kind of discrimination: lost years of music that might have been. In performing Price's *Suite for Organ*, Lapwood helps us rediscover its remarkable composer, who was the first African American woman to hear her own music played by a major American orchestra (the Chicago Symphony)—her beautiful and superbly crafted *Symphony No. 1* in E minor. Despite winning the national Wanamaker Competition for the best new symphony, Price was unable to have this work published or to sustain a career as a classical composer. But being an accomplished organist enabled her to perform her own compositions, among them this four-movement suite. Price's music incorporates both African American musical elements and European compositional techniques in a distinctively American style. Two other composers on today's program are women with promising careers ahead of them: Ghislaine Reece-Trapp and Kristina Arakelyan. Like Anna Lapwood, they are organists and conductors still in their twenties who have performed in the U.K. and internationally.

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*Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.*