



American Guild of Organists

Chartered 1896

European Chapter

Chartered 1979

Newsletter January 2018

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The Dean's Corner

Dear European Chapter Members,

HAPPY NEW YEAR!

from the Netherlands! May your year be the best ever! And I know that I bring you these heartfelt wishes from your entire European Chapter board. In fact, this is such a special group of friendly, dedicated, responsible, easy-to-work-with, talented international organists with whom I've had the privilege of working for many, many years, I've decided to highlight one of them here: **BERNARD SANDERS!** (Bernard, I order you to print this!)

If you have been reading our European Chapter Newsletters through the years, you know that Bernard, as secretary and newsletter editor, has continued to faithfully regale us every three months with a newsletter that he hopes our readers will find informative and interesting. Well, I think you will agree with me that he accomplishes this task every time. However, perhaps some of you don't know, especially our newer members, that not only is Bernard a splendid secretary and newsletter editor, he is a fine organist, music director, and organ consultant in the Tuttingen area of Southern Germany. But it doesn't stop there, by any means. Just in case you haven't noticed simply by reading "Member's News" in our newsletters, it's

his AMAZING, AMAZING output of chamber music and compositions for organ to which I want to bring your attention. OUR Bernie Sanders (smile) is a composer who has been winning composition competitions right and left for years and years, including the AGO International Year of the Organ Composition Competition for his "Ornament of Grace" for C instrument and organ in 2008. He has had well over 100 compositions published and I have a feeling he's just getting started!

In 2008, the TAO published an article by Mary Joy Rieder entitled: "American Organ Music from Across the Atlantic: A Profile of Bernard Sanders." If you still have your magazines from 2008, I urge you to look up this article in the October issue. It's a wonderful survey of Bernard's compositions which will delight any church musician. You might also consider writing to Bernard to ask for his up-to-date repertoire list and a copy of the 2008 survey. I'm just sure that Bernard wouldn't mind sending them to you. (Right, Bernard?) And then start practicing! What an inspirational way to start the New Year. Thank you, Bernard.

With all best wishes,

Judy

The Secretary's Voice

Dear Members,

When Judy sent me the Dean's Corner I was very surprised and honoured. Despite this, I was not at all sure that it was an appropriate opener for the Newsletter, but she insisted and so it came to pass. Of course I would be happy to send a copy of the article and my list of works to anyone interested, just drop me a line.

In addition to the "product placement" above there are a lot of other interesting things in store for you in this issue: Spring Meeting in Belgium, Fall Meeting in Speyer (Germany), Members' News, Stateside News, European News, and of course a concert listing and a bit of humor to top it off. Don't forget to update your own list with the additions and corrections to our Membership List.

We're looking forward to seeing old friends and making new ones at the Spring Meeting in April. If you are not able to attend:

- 1) be on the lookout for the Spring Meeting Report in the next issue and
- 2) consult your calendar to see if it's possible to attend the Fall Meeting.

Hope your New Year is off to a grand start! Make it an AGO Year and join us at events!

**Please submit your items for the next
Newsletter before March 31st !**

Bernard

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News from the Board

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Support your Board, be an active Member!

Please note that the e-mail addresses are formulated with (at) in place of @. This is to foil the efforts of electronic "phishing" for such information on-line. In order to use the addresses please insert the @ before adding them to your address book. Thank you !

Spring Meeting 2018

As you have read in the last issues of this Newsletter, our Spring Meeting will be hosted by Johan Hermans, assisted by Ludo Vandersmissen, both of Hasselt, Belgium. Great organs and venues in the area of Hasselt - Maastricht - Helmond (Eindhoven), Liège and Antwerpen are awaiting us. For a detailed itinerary please refer to the October 2017 issue. The complete and detailed program should be ready by the end of February. Until then Johan has given us a little update:

"We look forward to welcoming 45 participants in Hasselt in the week after Easter!"

In recent months, Ludo and I have refined the itinerary. For the excursion on Wednesday, April 4th, in North-Brabant (The Netherlands), we had to replace the visit to Den Bosch with Hilvarenbeek, where we will visit two of the most remarkable organs of Van Hirtum. Van Hirtum was a 19th-century organ builder based in Hilvarenbeek where he continued building in the French Baroque tradition. 'Rhineland Rococo' might be a good

expression to describe his style, which might nudge participants to try some pieces from the Viennese Classic school.

I'll never forget how 30 years ago titular organist Ad van Sleuwen demonstrated for me the interesting blend of styles in the Hilvarenbeek organ by performing Buxtehude's g minor Prelude and Fuga ... à la Française.

Further, we have selected a bus company (after very good negotiations by Ludo). This gives us a clear view on the budget. Last but not least, we selected exquisite venues for the opening and closing dinner.

In the coming weeks we'll devote our time to final editing of the program book.

Cordially,

Johan

Fall Meeting 2018

Member **Christoph Keggenhoff** has agreed to prepare a Fall Meeting in Speyer for October 5th-7th, 2018. The itinerary is not yet complete, but of course the new Seifert organs in the Cathedral will be included along with an English organ by Vowels from 1890 (II/P, 22) which was just installed this year in the Seminary and a 1932 Klais (III/P,44) in the Herz-Jesu church in nearby Ludwigshafen which is a crossover organ between the Romantic and the Organ Reform. After the terrific experience with Iris und Carsten Lenz and their wonderful Skinner-Organ in Ingelheim, we hope that this Fall Meeting will again attract many of our members. Mark your calendars!

European Chapter AGO

Address corrections

Welcome to our newest Members:

Ilaria Centorrino

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The newest Membership List 2017-2018 has already been distributed. Judy writes,

Thank you for checking your entry in the European Chapter membership list for 2017-2018, sent to you by e-mail on 20 November 2017, and sending me your changes! In the following list you will see the names of those who had a change of address. If you need the new address, please contact the member directly. Those of you who changed e-mail addresses, I have included the new address in the following list.

1. Peter Kubath
2. Michael König
3. Mike and Joy Irvine
4. Julien Girard
5. Shirley King
6. John Gormley
7. Joby Bell
8. Kathleen Vlekken
9. Christoph Hintermüller
10. Meredith Baker
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13. Margreth de Jong
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14. Saska Stoutmeijer
stoutmeijer1@ziggo.nl

Update from our Webmaster

Our Chapter now has a **Facebook page!** Not only that, but all the photos from our Spring Meeting have been put up there as an album. Follow this link:

<https://www.facebook.com/media/set/?set=a.1291359287568257.1073741830.912597592111097&type=1&l=5c5fd786b0>

It is public, so people who are not on FB can see it too.

The European Chapter Web Site

can be visited at:

www.agoeurope.eu

See Newsletters from 2000 until present
and pictures from the Spring Meetings !

Barry

Mission, Vision and Value Proposition

The **mission** of the American Guild of Organists is to foster a thriving community of musicians who share their knowledge and inspire passion for the organ.

The **vision** of the American Guild of Organists is to engage, support, and uplift every organist.

Value Proposition

As a member of the American Guild of Organists you can:

- **connect** with other organists
- **enhance** your skills as an organist and choral conductor
- **celebrate** the organ in historic and evolving contexts
- **discover** news of the organ and choral world online and in *The American Organist*
- Engage wider audiences with organ and choral music.
- **nurture** new organists of all ages
- **share** knowledge and expertise
- **enjoy** camaraderie at chapter events and conventions
- **find** inspiration and challenge
- **receive** encouragement from colleagues
- **experience** great organs and organists
- **access** career opportunities and job listings
- **earn** professional credentials through AGO certification

*Approved by the National Council
May 9th, 2016; revised by the
National Council June 7th, 2016.*

Members' News

Riefels have been playing Warnsveld's organs for seventy years

By Meike Wesselink

Thursday, Nov. 16th, 2017

Zutphen. Wim Riefel is deeply connected to the Martinuskerk in Warnsveld. He is especially touched by the close community and the large number of church members and visitors who sing with full voices during the services. "The way things are in Warnsveld is really special." Wim knows, he has seen a lot of churches from the inside; as (cantor) conductor, as organist and as a teacher. Sunday, November 19th at 10 am there is a special anniversary service where Wim will be honored for his fifty years of service as organist in Warnsveld.



Wim was fourteen years old when he began playing services in the Peace Chapel on the grounds of GGNNet in Warnsveld. "Because I had been a boy soprano for a couple of years, I was able to keep up, but it was an unusually special time." My father was organist in the Martinus Church and after I had played in the Peace Chapel for twenty years and had finished my conservatory studies, I took over my father's job in the Martinuskerk and he switched to the Peace Chapel. My wife Judith took over the organ position there from my father when he was older, so if you look closely, the organ has been played by Riefels in Warnsveld for seventy years. Wim started our interview immediately with a solid organ introduction. Pulls registers in and out in different combinations, lets the principals, flutes and reeds speak, opens and closes the doors of the case to show the difference in intensity and even starts the "tremulant" which sends a gust of wind through the pipes and makes the sounds quiver. "I think it's important that you realize that we are dealing with the queen of instruments. In my opinion the organ is an underestimated instrument and is quickly associated with church music, which is not

strange, because the organ is usually located in a church and used during services. But it is capable of much more than only church music. Just name one composer who was not an organist."

We are dealing here with a very energetic and enthusiastic teacher, that much is clear. Wim wants to share the beauty of the instrument and teaches at the Martinus Church. Once a week Wim also teaches at various places in Germany where he works for the German Protestant church. He has taught many organists in North Germany, in the area around Emden. He teaches, among others, on the fifteenth century organ (1457) in the church in Rysum. "Playing an old historical organ is very special, but the Bader organ in the Walburgis church in Zutphen (1637) also has a special place in my heart. My father took me there when I was seven years old, and soon I knew for sure that I would become an organist."

Wim has a close affinity to the Naber organ of the Martinus church. Also a very impressive instrument, dating from 1836 and according to Wim still in very good condition. When he started in 1987 in the Martinuskerk, the church also bought a choir organ, a smaller cabinet organ with a double row of keys that also brings endless possibilities, but also very different possibilities. Sometimes we put the cabinet organ directly opposite of the Naber organ and together with my wife or my colleague Theo Meurs we play both instruments, which are completely in tune. You do not know exactly what is going on, you cannot hear from which side the music is coming."

Wim has also moved his harpsichord to church for the Sunday service. It is a copy of a seventeenth century instrument and with the fine decorations in gold it looks wonderful. "On Sunday I play the Naber organ, the cabinet organ, the harpsichord and the piano, but it is not a concert, it is a normal church service because I especially enjoy celebrating my jubilee in this way. I've been doing it just this way for fifty years. Everyone is welcome to attend the service and also to stay for coffee in the Eekschuur afterwards."

Hello from Australia from our Member **Jennifer Chou:**

"I first joined the European Chapter 20 years ago while studying in Paris. The Chapter meant the whole world to me as a student in many ways. One of the things I didn't realize at the time was that I have formed many great friendships in the last two decades. I had dropped out from full-membership to a Chapter Friend for a few years after I moved to Australia with my husband, but then decided to become a full member again several years ago. I try very hard to come to the Spring Meeting every now and then. The European Chapter still means the whole world to me, especially living half a world away from the true center of organs. I look forward to seeing many of you again and meeting new friends this coming Easter Monday in Belgium!!"

Stateside News

2018 AGO National Convention July 2-6 in Kansas City, Missouri

Did you know that Kansas City, Missouri, is also known as "The City of Fountains"? The 132 miles of boulevards and parkways in Kansas City are home to well over 100 fountains. The downtown area alone contains 32 fountains in a 6.25 square mile radius. A short distance from downtown Kansas City is the Country Club Plaza. Designed by the architect J.C. Nichols in 1922, it is notable for being the first shopping center in the world designed to accommodate shoppers arriving by automobile. It contains a number of fountains as well as excellent shopping and dining opportunities.

The Kansas City metro area also boasts a plethora of large and historic parks. Swope Park is the city's largest park (more than twice the size of New York's Central Park) and contains many wonderful attractions including a wonderful zoo, two lakes, and the Starlight Theatre. Hodge Park contains the Shoal Creek Living History Museum, a village of more than 20 historical buildings dating from the first half of the 19th century. Finally, Riverfest on the banks of the Missouri River downtown, hosts annual Independence Day celebrations which will be

accessible using the RideKC Streetcar from the convention hotels.

Plan to visit our beautiful and historic city for the 2018 National Convention. But hurry, Super Saver rates are only available until December 31, 2017:

- AGO Regular Member: \$375
- AGO Senior 65+: \$350
- Spouse/Partner: \$350
- Young Organist under 30: \$250

The full bus transportation package (\$175) is recommended. For Young Organists under 30, the bus is only \$100 for the entire convention. Daily and single-event bus passes are also being offered.

If you have not yet, please visit our convention website at agokc2018.com to register and explore all of the performers, venues, instruments, and workshops of the convention. We look forward to seeing you in July!

John Deahl, Promotions
Our mailing address is:
[info\(at\)agokc2018.com](mailto:info(at)agokc2018.com)

European News

Obituaries



Nunc Dimittis

Pierre Pincemaille died on Friday, January 12th, 2018 at age 61. This great musician – an international concert organist, a church organist, a music professor and a composer – was impassioned by his art, which he generously shared with others. Born in Paris on December 8th, 1956, Pierre Pincemaille obtained five First Prizes at

the Conservatoire National Supérieur de Musique de Paris: Harmony, Counterpoint, Fugue, Organ Interpretation and Organ Improvisation, and won five International Improvisation Competitions: in Lyon (1978), Beauvais (1987), Strasbourg (1989), Montbrison (1989) and Chartres (1990).

In 1987, Pierre Pincemaille was appointed Titular Organist of the prestigious 1841 Cavaillé-Coll at the Gothic Saint-Denis Cathedral-Basilica. He really loved accompanying beautiful liturgy there, amidst the tombs of the Kings of France. Highly inspired by Pierre Cochereau, Pierre Pincemaille founded a concert series there, from 1989 to 1994. For his thirtieth anniversary there, he performed his last concert, on November 5th, 2017, programming choral works he cherished, conducted by Pierre Calmelet: Louis Vierne's *Messe Solennelle* and three of his own recently composed vocal motets (to be published), as well as J. S. Bach's *Pièce d'Orgue* in G Major, BWV 572, symbolizing for him the three periods of Life.

A top-class musician, Pierre Pincemaille also played with orchestra under the direction of such prestigious conductors as Mstislav Rostropovitch, Myung-Whun Chung, Riccardo Muti, Charles Dutoit and John Nelson. His recordings (Solstice, ifo, etc.) reveal his vivid interpretations: the complete organ works of Maurice Duruflé and César Franck, Charles-Marie Widor's *Ten Symphonies*, selected pieces by Jehan Alain, Pierre Cochereau, Olivier Messiaen and Louis Vierne, his brilliant improvisations, his own transcriptions of Stravinsky's *The Firebird* and *Petrushka*, as well as works with orchestra by Camille Saint-Saëns, Hector Berlioz, Joseph Jongen and Aaron Copland. At least three of Pierre Pincemaille's compositions were published: *Prologue et Noël varié* [*Prologue and Variations on a Noel*] (Sampzon, DELATOUR FRANCE, 2007), an *a cappella* 4-voice *Ave Maria* (Lyon, À Coeur Joie, 2013) and *En Louisiane* for

trombone and piano (DELATOUR FRANCE, 2017).

Recently, Pierre Pincemaille taught counterpoint at the Conservatoire National Supérieur de Musique de Paris, harmony at the Conservatory in Saint-Germain-en-Laye, and organ improvisation at the Conservatory in Saint-Maur-des-Fossés for the past seventeen years. For the past fourteen years he molded an entire generation of French and foreign organ improvisers, many of whom have won prizes in international competitions: among them, six Parisian organists: David Cassan (at the Oratoire du Louvre), Thomas Lacôte (La Trinité), Samuel Liégeon (St.-Pierre-du-Chaillot), Hampus Lindwall (St.-Esprit), Baptiste-Florian Marle-Ouvrard (St.-Eustache) and Olivier Périn (St.-Paul-St.-Louis).

Among his honors and distinctions, Pierre Pincemaille was a Knight in the following three orders: the Academic Palms, Arts and Letters and St. Gregory the Great.

For those who were privileged to know this fantastic musician, they will always remember his warm vibrant personality, his vast culture as well as his capacity to valorize the beautiful sonorities of each organ. His flamboyant improvisations always aroused crowds to acknowledge his immense talent with a standing ovation at the end of each of his recitals.

The members of European chapter of the AGO send their deep sympathy to his wife Anne-France and their three children, Claire, Marc and Éric.

Carolyn Shuster Fournier
Paris, France

Introducing Our Members

Some words about himself by new member **Michał Szostak** from Poland:

I am the Music Director and the Leading Organist at the Sanctuary of the Blessed Virgin Mary in Lichen Stary, Poland. This is the largest Basilica in Poland and it houses the largest organ in Poland. The organ was made by the Zych

Company and has 157 stops on 6 manuals and pedal. It is also the 4th largest in Europe, and the 13th largest in the world!

I started studying the organ at the age of 17 in Warsaw, Poland. I am a graduate of the Józef Elsner Public School of Music in Warsaw in the organ class of Prof. Roman Szlaużys (organ improvisation in the class of Prof. Marian Sawa). I studied organ playing as part of an artistic internship at the Fryderyk Chopin University of Music in Warsaw in Prof. Andrzej Chorościński's class, as well as organ improvisation at the Pontificio Istituto Ambrosiano di Musica Sacra in Milan (Italy) in Maestro Davide Paleari's class. Currently I am working on a PhD dissertation on French symphonic organs and music.

I regularly participate in master classes on organ literature (e.g. Ullrich Böhme, Pieter van Dijk, Bernhard Gfrerer, Olivier Penin, Louis Robilliard, Daniel Roth, Jean-Claude Zehnder and others), organ improvisation (Frédéric Blanc, Thierry Escaich, Samuel Liégeon, Baptiste-Florian Marle-Ouvrard, Wolfgang Seifen, Sietze de Vries and others) and liturgical music (Roman Catholic and Anglican) as well as academic conferences on organ and sacred music – both in Poland and abroad.

Since 2013 I have been a member of The Royal College of Organists, based in London, and since 2014 (as the first Pole) have had a certificate (certRCO) from this organization. Since 2017 I have been a member of The European Chapter of The American Guild of Organists, based in New York City, USA. I am also a concert organist as a soloist and chamber musician.

In the years 2002-2011, I was organist at the Church of Our Lady of Lourdes in Warsaw; I wrote a monograph on the history of the organ of this church (J.G.Meinert, 1782), and I recorded a compact disc (organ literature and improvisations), which is the only record of the sound of this instrument which no longer exists. At that time I co-authored a series of broadcasts on "Radio Warszawa 106.2" about organs in the Warsaw-Prague Diocese. In 2017, I wrote the book "The

Lichen Organ in relation to the Largest Instruments in Poland, Europe and the World" and recorded a compact disc, "Ave Regina Caelorum" with improvisations on the biggest organ in Poland - in the Basilica in Licheń Stary. It can be purchased on eBay. The British quarterly periodical, The Organ Magazine (November 2017 - January 2018, Number 382), includes my article about the world's largest organs.

In addition, I have completed Master's and PhD studies (dissertation in progress) in economics at the Leon Kozminski Academy in Warsaw. I am also the founder and president of the board of the Jan Drzewoski Foundation dealing with a wide range of organ themes.

For more information, please visit my web-site: www.michalszostak.org



Michal is planning to attend the Spring Meeting in Belgium. We are looking forward to meeting him there!

Illaria Centorrino was born in Messina in 1998. She started studying piano during her childhood and in 2013 she took up the organ at the "Arcangelo Corelli" Music Conservatory in Messina (Sicily) with

Prof. Emanuele Cardi. In 2014 she switched to the "S. Giacomantonio" Music Conservatory in Cosenza where she is working on her Bachelor in Organ with Prof. Cardi.

She has performed organ concerts in Italy and England and attended masterclasses with Jürgen Essl, Guy Bovet, Ludger Lohmann, Theo Jellema, Masaaki Suzuki, Christophe Mantoux and Daniel Zaretsky.

In 2015 she received a scholarship from the "Rotary Club" for the festival "Le altre note" in Bormio. She was also selected to be among the top twelve Italian students who took part in the organ competition "Premio Abbado" where she was awarded the Fourth Prize.

In 2016 she won numerous prizes at other competitions, including:

- First Prize at the "Tisia" International Organ Competition
- Second Prize (first prize not awarded) and "Franz Zanin" special prize at the 5th International Organ Competition "Organi storici del Basso Friuli"
- Second Prize at the 6th International Organ Competition "Premio Elvira di Renna" in Faiano
- Scholarship at the 4th Bibione National Organ Competition

Since then she was a Semifinalist at the International Organ Competition in Groningen (2017) and Wiesbaden (2018).

Due to her repeated success in international competitions, she was recognized in 2017 by the President of the Italian Chamber of Deputies, Laura Boldrini, as representative of the excellence of Italian Conservatoires.

In 2018 she will be recording two CDs. One with XIX century Italian organ music (*Tactus, Italy*) and the other on "Italian influences on the North-European organ music" (*Brilliant Classics, Holland*).

In each issue we'd like to introduce another member. Send us your resumé for inclusion!

La Piganino



The **Piganino**, a portmanteau of pig and piano, is a conjectural musical instrument using a keyboard as to produce sound from pigs by poking them. Satirical use includes further portmanteaus as in German: *Schweineorgel* (pig organ), French: *l'orgue à cochons*, and "Hog Harmonium", (a play on "Steinway") "Swineway", or (a play on "pianoforte") "Porko Forte" in English.

That brutal monarch, Louis XI of France, is said to have constructed, with the assistance of the Abbé de Baigne, an instrument designated a "pig organ," for the production of natural sounds. The master of the royal music, having made a very large and varied assortment of swine, embracing specimens of all breeds and ages, these were carefully *voiced*, and placed in order, according to their several tones and semitones, and so arranged that a key-board communicated with them, severally and individually, by means of rods ending in sharp spikes. In this way a player, by touching any note, could instantly sound a corresponding note in nature, and was enabled to produce at will either natural melody or harmony! The result is said to have been striking, but not very grateful to human ears.

(Many thanks for this gem, once again, to Bram Stoutmeijer !)

Recitals Past and Present

You can advertise here for your concert engagements to come as well as report those past.

Please submit items for the next Newsletter !

- Jan. 6th 3 PM Johan Hermans, Organ St Quintinus Cathedral, Hasselt (BE)
- Jan. 17th 8 PM Johan Hermans, Organ Cathedral, Barcelona (Spain)
- Jan. 21st 7:30 PM Katelyn Emerson, Organ Walt Disney Concert Hall, Los Angeles (USA)
Works by Rheinberger, J. S. Bach, Sowerby, Litaize, Escaich, de Grigny, Widor, and Dupré
- Jan. 26th 7 PM Katelyn Emerson, Organ Catalina United Methodist Church, Tucson(USA)
Works by Rheinberger, J. S. Bach, Sowerby, Buxtehude, Tournemire, Widor, and Litaize
- Feb. 6th 7:30 PM Katelyn Emerson, Organ Trinity Presbyterian Church, Atlanta, GA (USA)
Works by Rheinberger, J. S. Bach, Mozart, Buxtehude, Tournemire, Widor, and Dupré
- Feb. 18th 3 PM Martin Welzel, Organ St. Mary's Cathedral, Cape Town (Africa)
- March 4th 4:30 PM Bernard Sanders, Organ St. Mary's, Tuttlingen (D)
Dr. Martin Weidner and Dr. Stefan Metzger, Trumpet
Works for 2 Trumpets and Organ by F. Ashdown, H.-A. Stamm, A. Vivaldi and others
- March 4th 4 PM Katelyn Emerson, Organ Legacy Hall, Rivercenter, Columbus, GA (USA)
Gala Solo Recital
- March 9th 7:30 PM Katelyn Emerson, Organ River Rd. Baptist Church, Richmond, VA (USA)
- March 18th 4:30 PM Bernard Sanders, Organ St. Mary's, Tuttlingen (D)
Organworks for Lent by J. S. Bach and B. Sanders
World Premier: “. . . des étoiles et des oiseaux . . . “ Hommage à Joan Miro (2017)
- March 18th Martin Welzel, Organ Philharmonic Concert Hall, Murmansk (RU)
- March 18th Giorgio Parolini, Organ St. Peter & Paul Kirche, Neuhausen/Fildern (D)
- June 2nd 12:15 PM Martin Welzel, Organ Mariendom, Hildesheim (D)
- June 17th Jennifer Chou, Organ Backens Kyrka, Umeå, Sweden
- June 24th 3 PM Martin Welzel, Organ Westminster Central Hall, London (GB)
Works by Percy Whitlock: Organ Sonata in C minor (1935-36), Five Short Pieces (1929)
- June 26th Jennifer Chou, Organ Klosterkyrkan, Lund, Sweden
- June 27th Jennifer Chou, Organ Sta Maria Kyrka, Helsingborg, Sweden
- June 30th Jennifer Chou, Organ Dunblane Cathedral, Scotland
- July 7th Jennifer Chou, Organ Wusterhausen (D)
- July 7th 8:30 PM Carolyn Shuster Fournier, Organ Cathedral, Soissons (F)
Margali Léger, Soprano; Nicolas Debacq, Trumpet
Works by J.S. Bach, Purcell, G.F. Handel, C. Ives, B. Sanders, F. Poulenc, and more
- July 8th Jennifer Chou, Organ Stüdnitz (D)

Every Saturday (11:30) Organ Music at Market Time Hans Uwe Hielscher and guest organists from around the world	Marktkirche, Wiesbaden (D)
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