



American Guild of Organists

Chartered 1896

European Chapter

Chartered 1979

Newsletter July 2009

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The Dean's Corner

Dear European Chapter Members,

With the beginning of this new AGO year on July 1st, the European Chapter begins its 31st year. Now isn't that a special achievement? I think so. And it's one in which all our past and present members can take pride. Everyone deserves a pat on the back for helping to make our international chapter the unique, lively and growing chapter that it is. Good and easy communication (thank you internet!), collegiate relations with each other and mutual love and concern for the organ and church music seem to me to be our keys to success. As our Membership Coordinator as well as Dean, I want to let you know that at this moment I'm only waiting for a handful of you to tell me how you will be renewing (A big personal thank you to all of you who so speedily responded this year!) AND we get to welcome several new members to the European Chapter!! The new members come from Berlin, Ellwangen/Jagst, Leipzig, Bremen, Bergamo, Heerenveen and Singapore.

More great news: FRANCE, here we come! It has already been confirmed that our next Spring Meeting/Tour during the week after Easter 2010 is going to be centered around Toulouse. Our member, Renée Louprette, who now works in New York City, but studied in Toulouse and has maintained her ties there, has already made

contact with her French colleagues and has begun setting up the tour. An added reason for excitement is that Renee is working with the University where she teaches to hopefully sponsor a few of her students who will come with her, making this our first European Spring Meeting to be a joint venture with a University. As an organ teacher, I am particularly excited about this. Students always add that special spice to our Spring Meetings and after all, the future of our profession depends on them. So, Members of the European Chapter, start making your plans to spend **April 5-10, 2010**, in southern France. And for those of you who have never before attended a Spring Meeting, the FUN happens when we mix organ professionals, amateurs, students, fans and friends of all ages, languages and cultures together for 5 days of organ hopping in a (often new for many) European surrounding. Join us!

With my best summer greetings
from Holland,

Judy

The Secretary's Voice

Dear Members,

I bet Judy has whet your appetite for some of the goodies you'll find in this issue! Naturally it's a good sign that more and more European colleagues are finding and joining our Chapter. Two of these new members introduce themselves on page 4. Rounded out with some news from HQ and from Europe, I hope that everyone can find something that catches their interest. Perhaps this is just what

you need for reading material on your vacation!

Bernard

**Please submit your items for the next
Newsletter before Sept. 27th !
Look ahead and inform your friends and
colleagues about important events!**

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News from the Board

Our Dean received the following letter shortly before the Spring Tour. We thought you all might find it interesting and would like to share it with you. Lani was a founding member of our Chapter.

Hi Judy,

I have periodically noted news in TAO about the European Chapter. And a while ago Lisa Nichol sent me a forwarded EAGO newsletter which had the East Germany trip information. Wow! Just reading about another opportunity for members of the chapter brings back a flood of memories. I remember the catwalk on our organ crawl in the Strasbourg Cathedral, the Bavarian and Holland organ tours, visits to organ factories, concerts and the junior choir festivals we organized as well as the many friendships that developed. Lisa sends her greetings as well. She and I are in the Wilmington, NC chapter of AGO.

I am thrilled that the chapter has grown so tremendously in the past 30 years! When we began working toward the goal of establishing the chapter, a number of people were positive it would not, could not happen. We wanted to provide opportunities for all military chapel musicians to encourage and support each other and felt that the AGO would be the perfect vehicle for this. Then as now, we didn't have monthly meetings. We never dreamed our small efforts would bear the fruit of so many years.

Thank you for all of the work you have done throughout the years to maintain the chapter and to foster its continual growth.

I'd love to be on the email list to receive the newsletters.

Best wishes and a blessed Easter

Lani Beuerman

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See Introducing Our Members for more information !

The chapter web page has been updated.
Have a look and write to Tania Hermans at

tania.hermans@skynet.be if you'd like to add information to it!

EUROPEAN CHAPTER AGO SPRING MEETING/TOUR 5-9 APRIL 2010 in TOULOUSE, FRANCE

Please read the Dean's Message at the beginning of the Newsletter. More details to follow!

European Chapter AGO Spring Meeting/Tour 13-17 April 2009 in Dresden

Dear AGO colleagues,

I have at last got around to loading the photos that Joy, I, and John Falkingham took on the Dresden trip onto the Web, and here is the link so that you can view them. Oh happy memories!

<http://mikepix.fpic.co.uk/>

Best wishes,

Mike Irvine

Members' News

Rhonda Edgington will be heard on the "PIPE DREAMS" radio program hosted by Michael J. Barone. Her recording of a set of Variations by Joh. Pachelbel was made during the OHS convention in Buffalo in 2004.

Bernard Sanders has recently completed a commissioned work for Flute and Organ. ". . . from the Realms of Glory" was commissioned by Dr. Sharon L. Hettinger of Kansas City, MO, USA in memory of her mother Joyce (Evelyn) Lamb Simons. Mrs. Simons was also an avid organist who especially enjoyed doing chamber music with other instruments.

Sanders' "Epitaph" for Violoncello and Organ was premiered in a concert featuring his music for Strings and Organ on Saturday, June 20th 2009 in the church of St. Mary's in Tuttlingen, Germany with Andrea Sum, Violoncello, and the composer at the organ. The program also included "Rhapsody Nr. 1" and "Pélerinage" with Cello, Rhapsody Nr. 2 with Viola, "Ornament of Grace" with Violin, and "Kirchensonate" with String

Quartett. His "Concertino" for Alto Recorder and String Quartet was premiered as the final piece on the program (Regina Sanders, Recorder).

Sanders' prize-winning "Ornament of Grace" is enjoying further performances subsequent to the Organ Spectacular of past October. The published edition includes parts for Oboe, Violin, and Clarinet. This notwithstanding, there have been frequent performances with Flute, but also with Horn and even English Horn.

The publisher Wayne Leupold has taken more of **Sanders'** music under contract. "*Jesus heals the Lame Man*" for Organ (with optional Pedal) and Narrator *ad lib.* will be released in time for the National Convention in Washington D.C. 2010.

Introducing Our Members

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

Eric van der Kolk was born on the of July 28th, 1959 at Zwolle. He received his first music education at the age of five from some local organist's and later he studied with Nico Verrips at Meppel and Jan Veninga, Leeuwarden. Aged 19, he entered the Municipal Conservatory at Zwolle in 1978, where he studied with Dr. Jaap Dragt, Piano with Epke de Jong and Jan Wolters, Cembalo with Christopher Farr, and Theory with Wim Brandse. Separately from the Conservatory, he studied Composition with Jan Masseur, a former pupil from the well-known Dutch composer Willem Pijper.

In June 1983 he passed his examinations for Organ B, (Bachelor Degree) and in June 1985 he passed his examinations for the M.A. with distinction. On the program, played at the world-famous "Schnitger-organ" and the "Adema-organ" of the Dominican church at Zwolle, were works by J.S. Bach, Anthon van der Horst, Charles Tournemire, and Max Reger.

After leaving the Municipal Conservatory he continued his studies with

the Principal Organist and Director of Music of St. Paul's Cathedral, London, John Scott, presently Director of Music of St. Thomas' Church, New York, USA, and with Prof. Dr. Ewald Kooiman at Amsterdam.

Eric van der Kolk was "discovered" at the age of 12 by the former concert manager of the late Piet van Egmond during an Organ festival, when he was invited to play a recital at the former "Prinsessekerk" in Amsterdam. After that, many more recitals were given. Among others on the organ of the "De Doelen" concerthall in Rotterdam.

His first solo recital in a foreign country was given at the age of 16 in Sulz am Neckar, Germany. Presently, he is doing recitals all over Europe. He has given many recitals in Belgium, Germany, Great-Britain, Scotland, Norway, Denmark, Italy, Slovakia, and France.

Many radio recording have been done with AVRO, NCRV, EO, RAI, BBC, and RTF, and he has made several solo CD's, recorded at Doesburg (Walcker-organ) Jorwerd, Marsum, Deinum, Bears (Four organs in the Province of Friesland), and on the organ of the St. Eusebiuschurch at Arnhem.

Several of his compositions have been published at Johan de Heer and Sons, Rotterdam, J.C. Willemsen at Amersfoort, Foundation DoNeMus, Amsterdam, and at Intrada Heerenveen.

Today, he is an International Concert Organist.

Visit his Web-site at
www.ericvanderkolk.com

Thomas Petersen, a native of Germany, studied music education, church music and English philology at both the conservatory and university of Freiburg/Breisgau (organ with Zsigmond Szathmáry, conducting with Hans-Michael Beuerle). Subsequently he pursued further studies in organ interpretation at the conservatory of Amsterdam, the Netherlands, focusing on Historical Performance Practice (organ with Jacques van Oortmerssen). In

addition, he regularly visited organ academies and took part in master classes of renowned artists, such as Ewald Kooiman, Jon Laukvik, Edoardo Bellotti and Bernhard Haas.

Thomas Petersen holds Master degrees in church music and organ interpretation.

A prize winner at the famous Nuremberg organ competition, Thomas was invited to play recitals in various European countries (Germany, France, Luxemburg, and the Netherlands). He also works as an accompanist and is regularly asked to perform with professional ensembles, e.g. the world-famous *Regensburger Domspatzen* (July 2009).

In August 2007 he was appointed organist and choral conductor of the Basilica St. Vitus in Ellwangen, Germany. Consecrated in 1233, this church is considered to be one of the most important examples of sacred architecture in southern Germany. As Music Director of the concert series "Stunde der Kirchenmusik" Thomas is responsible for organizing organ and choir programs.

In 2008 Thomas was appointed organ consultant for the diocese of Rottenburg-Stuttgart.

News from HQ

AGO MEMBERSHIP ENJOYS NEW GROWTH

18,409 Individuals Renewed Membership or Joined the American Guild of Organists During the 2008–2009 Membership Year

New York City — The AGO, the largest organization in the world dedicated to organ and choral music, is pleased to announce the first increase in membership in more than a decade, as reported by AGO Executive Director James Thomashower. At the close of the 2008–2009 membership year, AGO membership totalled 18,409 voting members, an increase of 167 over the 2007–2008 membership year. "Independent Membership is our fastest growing category," declared Thomashower, "while chapter membership

remains our largest and most vital membership segment."

AGO Director of Membership and Administration Jennifer Madden noted that the membership increase resulted from three initiatives: a chapter-based phonathon designed to renew lapsed members; a solicitation to lapsed members prepared by AGO National Headquarters; and restricting access to portions of the AGO Web site to members only. "Because of this three-phased approach, we had a surge in renewals and new independent memberships, ending the year with over 700 Independent Members." While Independent Members have no local chapter affiliation and receive no local chapter benefits, they receive all other voting membership benefits and privileges.

Founded in 1896, the American Guild of Organists has more than 300 local chapters throughout the United States and abroad. The Independent Membership category was created in 2003 in response to individuals living in remote geographic areas not otherwise served by a local AGO chapter. Although independent members have no chapter affiliation, they are served by their district convener, regional coordinators for education and professional development, and their regional councillor. Independent members receive full membership benefits, including eligibility for all health and insurance plans offered through the AGO, national election voting privileges, a subscription to The American Organist Magazine, and discounts on AGO convention registration fees and education resources from the AGO Bookstore. "While Independent Membership is available to all, even to those living where a local chapter exists, it is the AGO's hope that individuals joining the Guild for the first time as independent members will soon discover the many additional benefits and programs available through chapter affiliation, and will choose to join their local chapter, if one exists, at the time of membership renewal," noted Herbert Buffington, director of the AGO

Committee on Membership Development and Chapter Support.

AGO membership is open to all and includes working professionals—organists, choir directors, teachers, organbuilders, technicians, and suppliers to the field—as well as students, clergy, amateur musicians, and dedicated supporters. Individuals wishing to join the AGO for the 2009–2010 membership year can find a local chapter online at <www.agohq.org> or by contacting AGO National Headquarters at 212-870-2310. For further information or to request a membership brochure, please contact

Jin Kang at 212-870-2311 (ext. 7512)
or e-mail jkk@agohq.org.

**MARILYN MASON FEATURED
IN NEWEST EDITION OF THE
AGO'S EDUCATIONAL VIDEO
MASTER SERIES**

New Video Documents the Lifetime Achievements and Pedagogy of Longest Tenured Organ Professor in American History

New York City. — The AGO is pleased to announce the release of Volume V in its Master Series of educational videos. This new DVD, featuring the artistry of MARILYN MASON, is available from the AGO Book Store for \$20 (plus shipping). Orders for the video may be placed online at <www.agohq.org> or by telephone, 212-870-2311 (ext. 4318) or 212-870-2310.

The lifetime achievements of Marilyn Mason are celebrated in this Master Series video. The 166-minute DVD presents her many activities through an interview, reminiscences by her faculty colleagues and former students, solo organ performances, and through student lessons. "This extraordinary DVD will be a revelation for organ students, organ teachers, and organ music aficionados of all ages. It belongs in the music library of every school with an organ department, and in the private library of every organ teacher," declared AGO Councillor for Education, Joyce Shupe Kull, FAGO, CHM, DMA.

Video locations include Hill Auditorium and the Blanche Anderson Moore Hall at the University of Michigan. Marilyn Mason performs W.A. Mozart: Andante für eine Walze in eine kleine Orgel, K. 616; Maurice Duruflé: Prélude sur l'Introït de l'Épiphanie; Nadia Boulanger: Prélude; and Alexandre Guilmant: March on a Theme of Handel.

Marilyn Mason, university organist and chair of the organ department at the University of Michigan, has enjoyed a distinguished career as concert organist, teacher, and church musician. After more than six decades at the university, she is the longest tenured faculty member in the school's history. She was the first American woman organist to perform in Westminster Abbey, and has concertized throughout the world. Her dedication to and support for contemporary music is evidenced by the 70 organ works she has commissioned and premiered. In 1987, Marilyn Mason was awarded an honorary Doctor of Music degree by the University of Nebraska. In 1988, she was named International Performer of the Year by the New York City Chapter of the American Guild of Organists.

The AGO's Master Series is a video archive of legendary organist teachers Catharine Crozier, Marie-Claire Alain, Frederick Swann, Gerre Hancock and now Marilyn Mason. Inaugurated in 2001 by the AGO Committee on Educational Resources, each volume features an interview with the artist and musical excerpts.

For further information about AGO Educational Resources, please contact Harold Calhoun at 212- 870-2311 (ext. 4318) or e-mail <resources@agohq.org>. AGO members receive a 10% discount on all Guild products.

European News

After reading about the announcement of the Dom Bedos symposium in the January newsletter, Alexia Tye was motivated to attend it. Upon her return she wrote an article about it, which is being published in

The Organ. She also offered it to us for the Newsletter.

Dom Bedos, the Organbuilding Monk – Tricentenary Symposium in Bordeaux

“The organ is the most precious piece of furniture in a church, built at great price. It requires particular maintenance, which, if neglected, will result in the accumulation of disrepair, the organ decaying gradually until such point that it will cost a fortune to restore it to its original state, or worse, that it becomes irreparable and has to be abandoned entirely”, wrote Dom Bedos in his famous treatise “*L’Art du Facteur d’Orgues*”.

An ironic warning indeed, from the legacy of Dom François Bedos de Celles, the 18th century Benedictine monk and scientist who dedicated his life to organbuilding, emblematic of the distinctive style of the “*orgue classique français*”.^D

Dom Bedos, a nobleman born in 1709, began as a novice monk in Toulouse. A visit to the German organs of Riepp and Gabler so inspired the young monk that he discovers his second vocation, building 6 organs during the 1748 -1760 period. The most notable example of his art is the 1748 organ of the Abbatiale Saint Croix in Bordeaux, restored in 1997.

A symposium organized by the University of Bordeaux and “Renaissance des Orgues de Bordeaux” in March 2009 marked the 300th anniversary of his birth, with the objective of popularizing research on organ building and performance in 18th century Bordeaux and the Aquitaine region, rounded off by a series of concerts to illustrate the exceptional sounds of the historical instrument built by Dom Bedos in Bordeaux. It was chaired by Marie-Bernadette Dufourcet-Hakim.

The symposium discussed Dom Bedos’ monumental treatise “*L’Art du Facteur d’Orgues*”, still regarded as a bible of organ building even today (the author of this article recalls Marie-Claire Alain proudly showing her the family copy of this work, which her father Albert Alain

used to build their home organ in St Germain en Laye). This 3-part work was commissioned by the *Académie des Sciences*, as part of a series of guides on specialized crafts ('*arts et métiers*' as the French call it), as there was at the time no comprehensive manual recording the techniques of baroque organ building in France. The treatise covered the subjects of mechanics, tooling, pipe making, windchest construction, temperament, testing, sample specifications, etc, and contains 137 copper engraved plates illustrating these tips 'from the workshop'. The treatise influenced organ building as far afield as Germany, Poland, the Low Countries and even the USA. Dom Bedos executed it when he was already a recognized expert in organ building, widely consulted on organ design and detailed plans (he had completed the organ of Saint Croix in 1748).

A retrospective of the remarkable restoration of the Saint Croix organ was naturally a focus of the event, given its significance in modern-day rehabilitation of baroque instruments, a current championed by organists such as Francis Chapelet, Michel Chapuis and others.

The Saint Croix organ is a 5-manual 47-stop instrument with a unique 32' plenum (Bourdon de 32 au Grand Orgue), and probably the only 32' plenum extant and restored to its former glory in France today. Other features: it has no pedal Tirasses and keyboard coupling is achieved by '*tiroirs*'. The 3rd manual has only 2 stops, a 16' Bombarde and a 8' Gros Cromorne. Why an entire manual for just 2 stops, one may ask? The rationale, oft repeated in the "*L'Art du Facteur d'Orgues*", is to ensure a perfect attack of the reeds, with no other competing demands on the supply of wind by the *plein-jeu*.

Its restoration (by Atelier Pascal Quoirin) was a major feat akin to the solving of a detective mystery, as most of its pipework had been ripped apart, separated from the case and façade pipes, and re-used at the nearby Cathedral

following the turmoil of the French Revolution. The parts that had survived the pillaging were in a pitiful state. Happily, there were enough documentation and careful labeling, not to speak of tell-tale clues in the windchests, for scientific guesswork to be made on how to fit everything together. Today 60% of the original pipes, as well as the principal windchests, have been restored and reused, and the original voicing recovered. The symposium stresses that it was a restoration, and not a 'neoclassical reconstitution'.

A highlight of the symposium was the confrontation, as it were, between the workshop that restored the Dom Bedos Saint Croix organ, Pascal Quoirin, and Bertrand Cattiaux (who with Boisseau restored the baroque Clicquot organ in Poitiers Cathedral). We know that Dom Bedos frequented the Clicquot and Cavaillé-Coll families, major organ building 'dynasties' of his day. Whilst Pascal Quoirin maintained that the Saint Croix organ of Dom Bedos was as advanced as the Clicquot organ of Poitiers (built 1790), Cattiaux contended that immense developments had taken place in the nearly half century period that separated the two masterpieces.

Other topics discussed was the historical context of Bordeaux, for centuries the scene of conflict between the French and English (Henry Plantagenet and all that), experiencing its golden age in the 18th century, as well as the registration practices at the time, a highly standardised, even codified, process, with "Duo" and "Trio" having very specific fixed meanings.

And what can one play on the Saint Croix organ apart from French baroque pieces? A concert of 16th and 17th century music by Georges Guillard, ended with a set of cheeky variations on "Old MacDonald had a Farm" as the encore. This was followed by an improvisation concert in contemporary style by Madame Dufourcet-Hakim and Paul Goussot, the titular organist, on the Book of

Revelations. Even ordinary mortals had a go. Paul Goussot told us, quite coolly, that Bach trio sonatas work very well. I tried the 5th sonata and discovered that the 'pédalier à la française' with its miniscule keys, with the middle C quite eccentric compared to 'normal' organs, can make one feel quite paraplegic. In addition the tuning, at 392 MHz, gives the permanent impression of transposing a tone down all the time. (An organ academy and festival will follow in the Summer. See also the extensive discography, by Gustav

Leonhardt, Michel Chapuis, Marie-Claire Alain, etc.)

No symposium in Bordeaux would be complete without a tasting of the local wines. At the closing, participants were treated to a visit to the vineyards of Château Carbonnieux and a *dégustation* of exceptional Grand Crus.

Alexia Tye

alexia.tye@wanadoo.fr

STOP LIST OF THE SAINT CROIX DOM BEDOS ORGAN (V/44)

Pédalier	Positif de dos (I)	Grand-Orgue (II)	Bombarde (III)
Flûte 16"	Montre 8'	Bourdon 32'	Bombarde 16"
Flûte (bois) 8'	Bourdon 8'	Montre 16'	Gros Cromorne 8'
Flûte (étain) 8'	Prestant 4'	Bourdon 16'	
Flûte 4'	Flûte 4'	Montre 8'	
Bombarde 16'	Nasard 2 2/3	Second 8'	Récit (IV)
1° Trompette 8'	Doublette 2'	Bourdon 8'	Cornet V
2° Trompette 8'	Tierce 1 3/5'	Gros Nasard 5 1/3'	Trompette 8'
Clairon 4'	Larigot 1 1/3'	Prestant 4'	
	Cornet V	Grosse Tierce 3 1/5'	
	Petit Plein Jeu IX	Nasard 2 2/3'	Echo (V)
	Trompette 8'	Doublette 2'	Cornet V
	Cromorne 8'	Tierce 1 3/5'	
	Voix Humaine 8'	Grosse Fourniture II	
	Clairon 4'	Grand Plein Jeu XIII	
		Grand Cornet V	
		1° Trompette 8"	
		2° Trompette 8'	
		Clairon 4'	

- Positif (I) 51 notes Do 1 à Ré 5 sans Do# 1
- Grand Orgue (II) 51 notes Do 1 à Ré 5 sans Do# 1
- Bombarde (III) 51 notes Do 1 à Ré 5 sans Do# 1
- Récit (IV) 32 notes Sol 2 à Ré 5
- Echo (V) 39 notes Do 2 à Ré 5
- Pédalier à la Française :
 - 32 notes pour les jeux de Flûte et la Bombarde (La 0 au Mi 3)
 - 36 notes pour les Trompettes et le Clairon (Fa 0 au Mi 3)

Accouplements I/II et III/II Appel G.O. Tirasses I II III
Appel d'anches I II III et Pédale Tremblants

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 !

April 26 th	5 PM	Otto M. Krämer, Organ	Gelsenkirchen-Rotthausen (D)
		Improvisations	
April 26 th	8:30 PM	Otto M. Krämer, Organ	Protestant Church, Solingen-Wald (D)
		Improvisations	
May 16 th	12 MM	Eric van der Kolk, Organ	St. Marien, Osnabrück (D)
		Music by Sweelinck, Bach, Smart, Mushel	
May 17 th	4 PM	Didier Matry, Organ	St. Jacques, Neuilly (F)
May 30 th		Rhonda Edgington, Organ	Bremen (D)
		Works for Viola and Organ by Joseph Ahrens, C.P.E. Bach, etc.	
June 20 th	8 PM	Bernard Sanders, Organ	St. Mary's, Tuttlingen (D)
		Chamber Music for Strings and Organ by Bernard Sanders including	
		"Ornament of Grace" (Vln.), "Rhapsodie Nr. 2" (Vla.), "Kirchensonate" (String quartet),	
		"Rhapsodie Nr. 1", "Pélérinage", "Epitaph" (<i>Premier</i>) (Vc.), "Concertino for Recorder	
		and String quartet" (<i>Premier</i>) [Regina Sanders, Recorder]	
June 23 rd		Rhonda Edgington, Organ	St. Jacobi, Hamburg (D)
		Music by Bach, Buxtehude, Scheidemann, Reincken, Ritter, Rheinberger, Kugel	
June 24 th		Frank Mento, Harpsichord	Théâtre Ouvert, Paris (F)
		Works by J. Ph. Rameau and J. S. Bach	
June 21 st	5 PM	Martin Bambauer, Organ	Paulskirche, Kirchheimbolanden (D)
		International Organ Festival Rheinland-Pfalz 2009	
June 28 th	5 PM	Otto M. Krämer, Organ	St. Nikolaus, Walbeck (D)
		International Organ Festival Rheinland-Pfalz 2009	
July 1 st	8:30 PM	Martin Bambauer, Organ	Konstantin-Basilika, Trier (D)
		Opening Program for the Summer Organ Concerts	
July 8 th		Rhonda Edgington, Organ	Shrine Church of St. Stanislaus, Cleveland, OH (USA)
		Music of Schumann, Mendelssohn, Fleuret, and Karg-Elert	
July 26 th	4:30 PM	Giorgio Parolini, Organ	St. Croix Cathedral, Orléans (F)
Aug. 12 th	8 PM	Eric van der Kolk, Organ	St. Pieterskerk, Grouw (NL)
		Music by Barber, Bach, Handel, Dandrieu, Haydn, Lemare, Zwart, Mendelssohn	
Aug. 23 rd	5 PM	Giorgio Parolini, Organ	Basilica of St. Nazaire & Celse, Carcassonne (F)
Aug. 23 rd	7:30 PM	Otto M. Krämer, Direction and Organ	St. Mariae Rosenkranz, Eicken (D)
		With the chamber choir "Coro Allegro Straelen"	
Aug. 24 th	9 PM	Giorgio Parolini, Organ	Capestang (F)
Sept. 12 th	8 PM	Otto M. Krämer, Organ	Limburg (D)
		Organ Improvisation to the silent movie "Ben Hur"	
Sept. 6 th	5 PM	Bernard Sanders, Organ	St. Michael's, Wermelskirchen (D)
		Benefit Concert with Works for Brass and Organ	
Sept. 20 th	6 PM	Giorgio Parolini, Organ	St. George, Riedlingen (D)
Sept. 20 th	7:30 PM	Otto M. Kraemer, Organ - open air	St. Peter und Paul, Straelen (D)
Sept. 25 th	5:30 PM	Otto M. Kraemer, Direction	Jegenstorf (Switzerland)
		Choir Concert with works of Handel (Dettinger Te Deum, Zadok the Priest, etc.)	
Sept. 27 th	10 AM	Otto M. Kraemer, Organ Improvisations	Viersen-Bockert (D)

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

