



American Guild of Organists
Chartered 1896
European Chapter
Chartered 1979

Newsletter April 2019

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The Dean's Corner

Dear European Chapter Members,

It was another fabulous experience, the 21st European Chapter Spring Meeting, this time in Warsaw, Poland. What a fun, fun-loving, congenial, diverse in age and background, excited, international group of organists, organ friends and fans who met each other on Easter Monday, April 21st 2019, in the capital city of Poland. Michał Szostak, our European Chapter Polish member and organizer did an outstanding job of sharing his part of the world with us. Since the majority of the participants had never been to Poland before, it was in every way the experience for which all had been eagerly awaiting, and more. To visit the city which was nearly 100% demolished in World War II, and to see for ourselves the incredible restoration and reconstruction of the old mixed with the new creating a bustling city of energy and hope, well, it's clear that many of us will be returning to Poland in the future. Thank you, Michał for an unforgettable experience! Also many thanks to Michał's colleagues who time and again played stimulating demonstrations for us. And now, I encourage our readers not to miss the Spring Meeting report in this newsletter containing the details prepared by Barry Jordan. Thank you, Barry!

At the end of the Spring Meeting, as has become customary when possible, the announcement was made of the location of the Spring Meeting 2020: **Cologne, Germany.** Our members Axel Wilberg and Ricarda Kossack will be responsible for the organization. Easter is on April 12th in 2020, so our Spring Meeting will be 13-18 April. Mark your calendars now and be sure to do your best to attend!!

I hope you will take the time to read the many articles in this newsletter. There is a lot of news involving you, our Chapter members, that we don't want you to miss. This is the newsletter where we honor our Registrar, John Falkingham, who unexpectedly passed away in early February. Since it was at this time of year when we would be receiving mail from John concerning our membership renewal, I know he is going to be especially missed. This time around, watch for mail from me wearing my "Membership Coordinator" hat with guidance about membership renewal for the next AGO year, which officially begins on July 1st. Ludo Vandersmissen has graciously accepted the invitation to take on the role of Registrar, following in John's footsteps after July 1st. In addition, a new lineup of European Chapter Board members will be officially introduced at that time.

Have a lovely spring,

Judy

The Secretary's Voice

Dear Members,

In comparison to previous issues this Newsletter is rather copious – but only because there was so much worth reporting on just in the past few weeks. The passing of outstanding personalities the stature of Marilyn Mason and Jean Guillou, not to forget one of our own, John Falkingham, the suspense caused by a fire in Paris, News from HQ, Members News, and last but by no means least, a circumspect report on the Chapter Spring Meeting in Warsaw after Easter. All this and more awaits discovery in the following pages. Briefly mentioned is the information that there will be significant changes in the makeup of our Chapter Board in the upcoming AGO year beginning July 1st, but that will be covered in the next issue! Stay tuned and have a good read!

Bernard
bernard.sanders(at)web.de

Please submit your items for the next
Newsletter before June 30th !

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 !

European Chapter AGO Changes of Address

Martin Welzel has a new e-mail-Address:
mwelzel(at)posteo.de

Update from our Webmaster

Don't forget our Chapter **Facebook page!**
Not only that, but photos from all of our Spring Meetings 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 Jordan

Membership Report

by Judy Riefel-Lindel,
Dean and Membership Coordinator

As you all know, it's MEMBERSHIP RENEWAL TIME. During the past week each of our European Chapter members should have received an email from AGO Headquarters and another from me with our European Chapter Renewal Information attached to it. This gives you the information you need for choosing which renewal method you would like to use to pay your yearly dues. We who live in Europe are in the unique situation that we may pay AGO dues in either Euros by

bank transfer in Europe or by credit card in dollars through the ONCARD system at AGO Headquarters. Since our Chapter does business in both currencies, it has always turned out that about half of our members pay by credit card and half in Euros. PERFECT. We hope this will continue. For those who pay in Euros, after I see your dues payment on our bank receipt, I send this information to this wonderful lady at AGO Headquarters:

Leah Semiken, Manager of Membership and Chapter Relations
American Guild of Organists
475 Riverside Dr., Ste. 1260
New York, NY 10115
Tel.: +1 212-870-2310

I would like you to be aware that Leah is the person at AGO Headquarters who takes care of all the membership needs of the European Chapter. She is the person who answers all my questions concerning the European Chapter with professionalism and cheerfulness. I send Leah and her assistant, Molly Davey, the names of our members who pay in Euros here in Europe. Leah and Molly process the renewal information and I can then see on our membership roster at ONCARD if everything for our members is in order. Thank you, Leah! And a HUGE thank you to our members who have already started renewing for the new AGO year, beginning on July 1st, 2019. Your continued support of the European Chapter is very much appreciated!!

Spring Meeting Report Warsaw 2019

by Barry Jordan

On Easter Monday, about 35 members of our chapter converged on the Polish capital of Warsaw (a city well worth investigating) to begin the annual nearly-a-week of socialising, eating, and most of all, organ discovery. Five further members, as well as a husband and two young children, joined us slightly later in the week. The organiser was our member Michał Szostak,

and a very professional job he did of it. He succeeded brilliantly in helping us to fill gaps in our knowledge of Poland, its history and culture and especially its organs. This was the Spring Meeting at which there were no unforeseen developments (thanks partly to the Polish autostrada!); we were never late, never unexpected (except in the chocolate shop, but that's another story). Participants came from the USA, the Netherlands, Germany, France, Belgium, Italy, the UK and Finland.

The traditional opening dinner on Monday evening was held in one of the restaurant spaces of our pleasant and modern hotel, the Gromada City Center. The food was excellent and the area was festooned with balloons marking 40 years of the European Chapter. It was a very special overture to the following days. Most went to bed relatively early, nevertheless, especially those with enough experience to know how tiring the rest of the week probably would be.

Tuesday dawned clear and bright – your scribe has never experienced quite such good weather at spring meeting! – and all left at 9 am for the short walk to the old town of Warsaw and St. Anne's Church. The organ there was built by the Austrian firm of Pflüger, which closed in 2015, in 1992. Martin Pflüger, the firm's founder, was an employee of Rieger who went solo in 1979; the firm thus had a short history, and I had not encountered any of their instruments before. I also read in the excellent booklet that "the organ case is mainly a reconstruction made of antique elements", so that all in all I was rather sceptical. Unjustly, as it turned out: the case was a riotously wonderful thing of great beauty, the instrument itself clear, ringing and resonant, with a specification which seemed at first glance stereotypical but in reality revealing a sure feel for blend coupled with character. This was an excellent opening to the week.

The instrument was demonstrated by the organist of the church, Kamil Steć, who played a programme with works by

Bach, Karg-Elert and Mathias. The Karg-Elert in particular revealed one of the characteristics of the instrument – that the enclosed manual is no “swell” – but the tonalities were all very agreeable and the organ made a fine impression. There was a good hour to play; 11 members took advantage of the opportunity, playing a wide variety of music from Croft to an improvisation on “Victimae paschali laudes” by the talented young Kacper Orzechowski – a name to look out for.

The next stop was a couple of hundred yards further at the Archcathedral of Warsaw. Here we found a largish organ by Eule (Bautzen, Saxony); 60 stops on three manuals and pedals, 1987. This proved to be a typical example of the work of the well-known builder from Bautzen in Saxony at the time of its construction, attempting to combine an essentially neoclassical style with some romantic elements. Titular organist Piotr Rachon played excerpts from 20(!) pieces, sometimes just a few measures, in order to demonstrate his instrument. Nine members tried it out, with music mostly of the 19th or 20th centuries.

After lunch we walked to the Garrison Church or “Military Cathedral”, where we encountered the second real surprise of the day. The organ of this building had a rather mixed pedigree. Originally built by Ignaz Mentzel in 1729 for the Gnadenkirche in Landeshut, (a town in Silesia, then Germany, now Kamienna Góra), the organ, along with the altar, font, bells, pulpit and chandeliers were taken to Warsaw between 1959 and 1962. The instrument had been rebuilt by Schlag und Söhne in 1882 and by Sauer in 1905, then once again by Kamiński in 2005 in “symphonic style”, all suggesting that the result might be less than inspiring. In the end, it turned out to be a beautiful instrument with a free-reed clarinet of staggering sweetness, lovely strings and powerful but mellow and well-blending reeds. All the work had been carried out competently and the necessary revoicing done with style. The organ was quite loud in the space, but not

overpowering. Dr. Leszek Gorecki demonstrated it with panache; some of us were amused at the idea of going to Poland to hear Gordon Young, but the ubiquitous “Prelude in the classical style” sounded charming, and Percy Whitlock’s “Folk Tune” had all the suavity it needed. Twelve participants had a chance to try out the organ; particularly gorgeous was Agnes Goerke’s performance of Oskar Merikanto’s Bön, which fitted the organ like a glove. Theo Meurs played his own Partita on Wij willen de bruiloftsgasten zijn – simple music full of good ideas. Other music played included pieces by Franck, Brahms, Dan Locklair, a couple of improvisations and, a new name to me, Henry M. Dunham. Margreeth de Jongh contributed a piece of her own, as she did at most organs, in this case the pretty Berceuse. Your reporter was dying to get his hands on this instrument, but missed out, being too busy writing.

The fun part of the day began shortly afterwards in the trendy restaurant MOMU and a visit, in two groups, to the neighbouring Vodka Museum, including a degustation. Three vodkas a person were possible. We enjoyed that, as well as the ensuing discussions as to which was the nicest. Did you know there was horseradish-flavoured vodka?

Wednesday began with a long coach ride to the Basilica of our Lady of Licheń, a Marian Shrine and a huge new church – the 6th largest in the world – built in only 10 years, from 1994 – 2004. There was some lively discussion amongst participants about the building itself and the reasons for its inception, but it is certainly a testimony to the liveliness of the catholic faith in Poland. The remarkable organ, by the Zych company, is the largest organ in Poland. It is really five linked instruments, French symphonic, German Baroque, Italian, Flemish and Spanish, spread around the building; two of them have their own tracker consoles, but mainly they are played from the 6-manual central console, hidden behind a pillar in the vicinity of the high altar. The

sound of pipes in the main organ reaches this console with a very considerable delay. Since the reeds had not been tuned since winter, it was difficult to gain a true impression of the sound of a *tutti*, but the organ did boast some very attractive softer combinations which were able to speak clearly in the overwhelming acoustic of this very wide building with its three football fields' worth of polished marble floor. Michał Szostak, who was organist here for 8 years, demonstrated the organ with its 157 stops with music by Bruhns, John Robinson, Lefébure-Wély, César Franck and an improvisation. Participants played Franck, Bossi, Patrick Hopper, Lionel Rogg and, also new to me, one Everett Titcomb.

From the Basilica, the group walked to the nearby pilgrims' inn for a delicious lunch at 3pm. Then the coach left for Łódź, a good distance away. In the cathedral there we found a German organ by Eisenbarth of Passau, a four-manual instrument with 58 stops. House organist Dawid Dlugosz treated us to Bach, Boëllmann, and Reger, after which we heard participants in Gordon Young, Lübeck, Bach, Sjögren and even Dupré. This was followed by our evening meal in a typical Polish restaurant nearby, "Gesi Puch." To me, it seemed as though the last meal had just ended, but most seemed to tuck in heartily!

Thursday began just a few hundred yards from the hotel in Warsaw's elegantly beautiful Lutheran church of the Holy Trinity, a domed circular building with a fine acoustic and a gentle and beautiful organ by Hillebrand of Hanover. Participants seemed to enjoy this instrument very much, whether playing it or simply listening. There was no organised demonstration here, and this was taken on at short notice by Theo Meurs (his own partita on God, schenk ons de kragt), Georg Wagner (Andreas Willscher's Insectarium) and Christian Michel (Buxtehude, Passacaglia). Participants crowded onto the gallery to try out Bach-Vivaldi, the a minor concerto in a

rip-roaring version by Katelyn Emerson, the Lübeck E major Praeludium (Mitch Miller), Zipoli, more Bach and a Bach transcription by Guilmant – the sinfonia from Actus Tragicus.

From there the coach picked us up and we set off on the longish journey along the Vistula to the tiny town of Kazimierz Dolny. Here we found a fascinating instrument from 1620 (further discussion of the instrument's history will be left for the internet version of this report!) with short octaves in all divisions. For me, this was probably the week's highlight; I wish I'd had five hours, not five minutes, at it. The 8' Principal – just heavenly. Organist Adam Głos demonstrated the organ with early Polish music and an arrangement of the "Halleluja Chorus". There was not very much time to play, unfortunately. Then the coach took us back to Warsaw for an evening in the very simple reformed (Calvinist) church; the organ however was once again a pleasant surprise. A two manual instrument of modest size (just 24 stops) built in 1900 by Schlag und Söhne, it give the lie to many preconceptions about late romantic organ building in (then) Germany. The Hauptwerk chorus was clear and singing – and yes, you could play Bach on it, as incumbent Michał Markuszewski proved with an interesting rendition of the a minor prelude and fugue. The instrument really came into its own in Liszt's transcription of the "Pilgrims' Chorus" from Tannhäuser, Francks Prelude Fugue and Variation suffered rather from the lack of an oboe. The programme culminated in Guilmant's rousing "March on "Lift up your heads". Members then played Mendelssohn, more Mendelssohn, then Fanny Mendelssohn, some Bach and – very affecting – Brahms (Giorgio).

Dinner should have been taken at E. Wedel's chocolate shop; this was the only thing that went wrong all week! That didn't quite work out, so people dispersed in small groups, most however ending up just down the road eating schwarma or

falafel at “Sphinx”. There was beer to be had.

Friday brought the usual mixed feelings: almost relief that the overwhelming impressions will soon be at an end coupled with sadness, for the same reasons. It also brought a visit to the organ building firm of Zych, not too far from Warsaw in Wołomin. We found a middle-sized firm of 16 organ builders working under conditions that would seem very difficult to (for example) a German builder. But still with CAD and CC-routers, no paper . . . I had an extremely interesting conversation with the boss; they are certainly ambitious, and technically their work is of a very high standard. Hard to judge the tonal side, it would be interesting to get acquainted with some recent work – as Dariusz Zych pointed out, Lichen is 10 years old and was a difficult project to start with; he told me, “Today I would think for 6 months before signing the contract.”

There was one more organ – once again a pleasant surprise. Holy Cross church in Warsaw is the last resting place of Chopin’s heart, but also contains an organ by the Salzburg firm of “Cäcilia”, of which I confess never to have heard. Subsequently I have discovered that it was actually a conglomeration of firms headed up by the Mauracher dynasty. Michał Dąmbrowski demonstrated the organ, and the first few notes of the opening Dances from the Lublin Tabulature were enough to make one look up in astonishment. The first Bach Trio Sonata was a brave choice for a rather reitent pneumatic action but there were many interesting and beautiful sonorities to be discovered, as indeed also in Surzyński’s Capriccio. The programme closed with Jehan Alain’s Litanies, which revealed the power of the organ but also a slight tendency to hardness of tone at forte and above. At participants’ time, Agnes Goerke began with Bach’s Wachet auf, segueing in to Viel Glück und viel Segen for her son’s birthday, a touching moment. Then we heard Brahms, Duruflé (a hard struggle against the action without

preparation!), Nowowiejski, Dupré, and more Surzyński, and even Clarence Eddy.

There was one last program point which had nothing to do with organs, and that was a visit to the POLIN museum, dedicated to the 1000 year history of Polish Jewry. A one hour long tour did not begin to do justice to this place, filled as it is with suffering but also an intense joy. Everyone should see it, as I hope to do again, but plan a day for it, not an hour.

And then it was time for a 15-minute nap, a shower and the closing dinner held at the traditional restaurant “Dawne Smaki” – Old Tastes, if I understand it correctly. They seemed a little overwhelmed by having to serve 40 or so people simultaneously, but the beetroot soup was delicious. Our dean for 25 years, Judy Riefel-Lindel, used her “bully pulpit” to thank everyone most profusely – except herself, the person most deserving of thanks (next to Michał, of course). She also took the opportunity to announce her retirement as Dean, causing a sharp intake of breath on the part of the uninitiated. It is hard to imagine the chapter without her. As always, too the announcement of the venue of next years’ meeting was eagerly awaited. And the winner is: Cologne.

It has been interesting and gratifying over the last years to see how the number of players eager to try out even “difficult” organs has grown. Although there are some who are always first in the queue and others who never go near the console, there is a good middle ground of people who are eager to try things out when the organ somehow speaks to them. For me it was enriching to hear quite a lot of music I’d never heard before; some – and I’d like to single out Rosalind Mohnsen here – had bags full of unfamiliar pieces, many quite easily playable and most by American composers. Margaretha de Jong played exclusively her own music and demonstrated once again how playable and attractive it is, especially the Fandango that she played in Holy Cross! Johann and Giorgio both seem to have unending supplies of perfect music for situations like

these, and then there are of course the young professionals like Katelyn Emerson and Mitch Miller, for whom no challenge is too great. It is an honour to share breathing space with them. And fun to sit with them at table, which is one of the other reasons the Spring Meeting is a great invention. See you all next year in Cologne!

Barry Jordan

Saturday was a bonus day for those chapter members who were able to stay in Warsaw for another day

Report by Roger Schumacher
and Michał, in typical fashion, had arranged a full and memorable program. It began with the last visit to a church and that last chance to get fingers onto fine instruments, for this Spring Meeting, at least. This church, a lovely example of the Baroque-Rococo, is officially named the church of the Blessed Virgin Mary and Saint Józef but is unofficially known as the "Seminary" church. It was the only Warsaw church with the only organ that survived the war 100 percent intact. The church houses a 1928 Wacław Biernacki organ that was ably demonstrated by the church's young organist, Radosław Kustra, playing works by Bach, Buxtehude, and J.N. Lemmens. Afterwards, though our group was half the size it had been during the preceding week, there was no shortage of chapter members eager to dive into the instrument.

A breathtaking view of Warsaw from the 34th floor of the Soviet-era Palace of Culture and Science followed. Then it was on to the impressive Fryderyk Chopin Museum at the Fryderyk Chopin Institute which houses the largest collection of Chopin Memorabilia in the world: more than 7500 items! The day ended with a captivating performance of two Chopin works to mark the 100th anniversary of the independence of Poland (1918 to 2018). Chopin's Piano Concertos in e-minor (Op. 11) and f-minor (Op. 21) were performed by the orchestra of the Polish National Opera, accompanying a superb performance by dancers of the Polish

National Ballet. A splendid climax to a thrilling and most interesting Spring Meeting!

*Photos and a more detailed version
of the Report can be found online at:
<http://www.agoeurope.eu/html/2019.html>*

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:

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- **enhance** your skills as an organist and choral conductor
- **celebrate** the organ in historic and evolving contexts
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- Engage wider audiences with organ and choral music.
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- **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

As many of you know, our long-time member John Falkingham died suddenly at the very beginning of what should have been a relaxing vacation in the Caribbean. John was a member of the Board in the capacity of

Registrar. He particularly enjoyed the contact with individual members which this office made possible. We will miss him sorely and offer our condolences to his family and friends.

John Falkingham 1948-2019 Tribute

John was a lifelong Christian Scientist, and was born and grew up in Hull. From school he moved on to do Teacher Training in Sheffield, a city of which he became very fond.

His first teaching post was in Derbyshire, before moving to Chesterfield, then to Norfolk as a Deputy Head, finishing his career as the Head of Garstang High School. John took early retirement but always joked that he was not very good at it!

Early on in his teaching career, he worked for a degree with the then new Open University and later, as a part-time student, he gained a Master's Degree at Nottingham University. While at Garstang, he began working with teachers preparing for headship, and more recently, he had been coaching subject leaders in challenging schools which he found very rewarding.

John and Liz got to know one another while on a boating holiday with friends on the Norfolk Broads. Two years later in 1981 they were married in Worthing in Sussex. A few years after this, they were blessed with their two lovely daughters, Sally and Helen.

John very much enjoyed walking and cycling with family and friends in this beautiful area where he lived, but he also loved travelling to other countries with all the family, and in more recent times just he and Liz together. They visited North and South America, India and China among many other far-away places, and he was always planning the next exciting trip! When they returned home, John enjoyed sorting through the photographs to create a new holiday presentation for the local Women's Institutes or 'seniors' clubs in the area. He liked to involve his listeners when he was speaking about a holiday and would ask them questions; they were not allowed to get too comfortable and 'nod off'! John had an absorbing musical life; he had studied the

piano to a good level as a boy, and soon discovered the organ, which led to him playing regularly for the Christian Science church in Sheffield. Upon moving to Garstang he then played for the CS church in Kendal, though the organ there is just a one-manual with no pedals, so the organ repertoire had to be rather restricted. Not too long after that, he met a friend with similar interests, albeit at the other end of the country, and the two families regularly met up, and many organs were visited and played. Another aspect of his busy life that he enjoyed.

Almost by accident, they discovered the American Guild of Organists, and that it had a European Chapter which held annual meetings in many cities. They joined up, and John attended about nine of these meetings in Belgium, France, Italy and Germany, to name but a few. For one of these meetings, John formed a team with two others and arranged a tour of major organs in Yorkshire for about 25 participants, and this was considered to be quite a success, mainly due to his exceptional organisation skills and enthusiasm. A highlight was his commentary on the coach trips between venues where, with his local dialect and background stories, he would have the coach rocking with laughter. John served on the Chapter's Board as Membership Registrar, and thoroughly enjoyed the opportunity to be in individual contact with these international organists.

To expand his organ-playing horizons, he took lessons with Ian Pattinson, organist at Lancaster Priory, and worked tirelessly and effectively to hone his craft, and then took on several associate positions in local Churches of England, which were considerably more demanding in their liturgical requirements – a challenge that he rose to successfully. He loved nothing better than to lead a good congregation in hymn-singing, and was well loved for that.

John had a wonderful tenor voice and sang with choirs, particularly the Lancaster Singers, as well as attending summer weeks singing the daily office in a number of Cathedrals. All his musical activity was done

with joy and an infectious enthusiasm – often after playing a piece on a strange organ, he would say ‘Ooh that was great, let’s do it again!’

As a friend’s grandson said recently, “John was a good man, who loved to talk about his own experiences and adventures, but was also interested to hear about what other people were doing.”

On Friday, Feb. 22nd, 2019 our member **Ilaria Centorrino** from Italy was awarded Third Prize at the IX Miami International Organ Competition. This triennial competition is sponsored by Fratelli Ruffatti, renowned organ builders from Padua, Italy and the Church of the Epiphany, Miami, Florida, with the intention of encouraging and recognizing talented young organists from around the world.

Katelyn Emerson, 2016 AGO NYACOP First Place winner, premiered Organ Icons by Frederick Hohman on Sunday, March 3rd, at 4 p.m., at Daniel DiCicco Hall, Indiana University of Pennsylvania. The premiere performance as well as a pre-concert discussion were streamed on the AGO website. Organ Icons was the commissioned composition which Hohman wrote as the 2019 Ronald G. Pogorzelski-Lester D. Yankee Annual Competition award winner.

Bernard Wayne Sanders premiered his own “In Quietness and Trust” in a concert on March 17th, 2019, at the church of St. Petrus & Jakobus major in Nendingen, Germany. Composed in 2017, the music is a reflection upon a quote taken from the book of Isaiah (30:15): *This is what the Sovereign LORD, the Holy One of Israel, says: “In repentance and rest is your salvation, in quietness and trust is your strength.”* It is dedicated in friendship to Johan Hermans, also in appreciation of his commitment to the European Chapter and in particular in gratitude for his preparation of the 2018 Spring Meeting in Hasselt.

Sanders’ “*Gratia plena: 7 Impressions for Organ*” has now been released in print

by Sacred Music Press (Lorenz Corporation, Dayton, OH), as has his “Deutsche Messe” for choir SA(T)B, Organ and optional brass from Dr. J. Butz Verlag, Bonn, Germany.

News from HQ

JOHN WALKER TO BE HONORED

New York City. The AGO has selected internationally acclaimed organist and teacher JOHN WALKER as the honoree for the 2019 AGO Endowment Fund Distinguished Artist Award Recital and Gala Benefit Reception on Friday, April 26, in Pittsburgh. The public is invited to attend. Complete information is available online at Agohq.org/2019-gala. The celebration begins at 7:30 p.m. with a free recital by John Walker at Shadyside Presbyterian Church, 5121 Westminster Place, where Dr. Walker previously served as minister of music (1992–2004). His program will include Guilmant’s stirring *March on Handel’s “Lift Up Your Heads,”* Virgil Fox’s transcription of Bach’s *Come Sweet Death*, John Knowles Paine’s virtuosic *Concert Variations on Old Hundredth*, and John Weaver’s *Sine Nomine*, along with other selections.

The Gala Reception (advance tickets required) benefitting the AGO Endowment Fund will follow the recital at Mansions on Fifth, an elegant Gilded Age hotel, located just a few steps from the church. Guests will enjoy cocktails and hors d’oeuvres while mingling and visiting with John Walker. Purchase tickets online at Agohq.org/2019-gala by April 12 to attend.

The AGO Endowment Fund Distinguished Artist Award Recital and Gala travels around the country to celebrate distinguished members of the organ world, to raise awareness for the Endowment Fund, and to secure gifts to strengthen it. All proceeds from the 2019 Gala will honor John Walker in perpetuity. Annual earnings from the AGO Endowment support educational programs and outreach. To purchase Gala Benefit Reception tickets, commemorative

program book ads, or participate from a distance by making a contribution in honor of John Walker, visit Agohq.org/2019-gala. All donors and advertisers will be recognized in the commemorative program book. April 12th is the deadline to be included.

For more information: 212-870-2311, ext. 4308, or [gala\(at\)agohq.org](mailto:gala(at)agohq.org).

John Walker has performed in recital and as concerto soloist throughout North America, Europe, and Asia. He has performed three times at Notre Dame Cathedral in Paris, St. Paul's Cathedral in London, and other cathedrals and churches in Europe and the U.S. In Taiwan he has performed frequently at the National Concert Hall in Taipei and as soloist with the National Symphony Orchestra. He has appeared frequently with the San Francisco Symphony under the baton of Michael Tilson Thomas, notably as soloist in Lou Harrison's avant-garde *Concerto for Organ with Percussion Orchestra*. "A lot of people can play the notes, but there's always something indefinable in John's playing," remarked Frederick Swann, past president of the AGO and Walker's predecessor at the Riverside Church in New York City. "It's playing that can reach out to people. John always understands the music he's performing. He seems to have a way of projecting the music that enables the people to know what the music is saying. He doesn't put himself out in front. The music always comes first."

A profound practitioner of the art of sacred music, John Walker is minister of music emeritus at Brown Memorial Park Avenue Presbyterian Church in Baltimore, following distinguished tenures at the Shadyside Presbyterian Church in Pittsburgh, the Riverside Church in New York City, and First Methodist Church in Palo Alto, Calif.

Walker is the immediate past president of the American Guild of Organists (2014–2016). As president, he led the organization representing more than 15,000 members. He was vice president for

six years and treasurer for four. In addition, he coordinated two regional conventions and was dean of the San Jose and New York City AGO chapters. He was the first director of the Task Force on the New Organist, which conceived and implemented the highly successful Pipe Organ Encounters program, now occurring annually throughout the U.S. and abroad.

A Fellow (FAGO) of the American Guild of Organists, Walker is professor of organ performance at Baltimore's Peabody Institute. Previous appointments include the music faculty of the Manhattan School of Music, where he was organ department chair; Duquesne University; Westminster College; and San Jose State University. He holds the doctor of musical arts degree from Stanford University as well as two master of music degrees *cum laude* from American Conservatory of Music in Chicago. In 1999 he was awarded a Fulbright Fellowship to teach and to perform in Taiwan. In 2015 he was visiting professor at the Shanghai Conservatory of Music, and in 2017 he adjudicated international competitions in organ performance in both Taipei and Shanghai, marking his seventeenth professional visit to Asia.

AGO AWARDED \$20,000 GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS

New York City. The AGO has been awarded a \$20,000 Art Works grant by the **National Endowment for the Arts** (NEA) to support educational programs and career development for organists and choral conductors in 2019. The Guild has received regular support from the NEA since 2005 totaling \$200,000. "It is an honor for the Guild to be recognized again by the NEA, the most prestigious independent federal agency in the United States responsible for funding and promoting artistic excellence, creativity, and innovation," stated AGO Executive Director James Thomashower. "This Art Works grant covers the full breadth of the AGO's educational activities for current

and prospective members as well as our programs of outreach to the public."

The AGO promotes lifelong learning opportunities ranging from Pipe Organ Encounters (POEs) for youth and adults to a professional certification program for organists and choral conductors. This summer, more than 100 participants are expected to attend POEs, which include a POE Advanced and a POE Technical, while more than 100 people will improve their skills and opportunities for employment through the Professional Certification Program. Thousands of people will benefit from educational workshops and extraordinary performances of organ and choral music at seven AGO Regional Conventions held from coast to coast this summer.

Art Works is the NEA's principal grant making program. In February, the Arts Endowment stated that it received 1,605 Art Works applications for this round of grant making, and will award 972 grants in this category totaling \$27 million. "The arts enhance our communities and our lives, and we look forward to seeing these projects take place throughout the country, giving Americans opportunities to learn, to create, to heal, and to celebrate," said Mary Anne Carter, acting chairman of the National Endowment for the Arts.

"The NEA's funding sends a positive uplifting message to the entire organ community: our instrument and its music are vitally important to the American people," Thomashower added. "NEA grants such as this represent our tax dollars at work. The award validates the AGO's ongoing efforts to ensure that music for the organ is appreciated by the widest audience possible."

Established by Congress in 1965, the National Endowment for the Arts is the independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities.

Through partnerships with state arts agencies, local leaders, other federal

agencies, and the philanthropic sector, the NEA supports arts learning, affirms and celebrates America's rich and diverse cultural heritage, and extends its work to promote equal access to the arts in every community across America.

AGO ANNOUNCES SIX POEs

New York City. The AGO is proud to announce four **PIPE ORGAN ENCOUNTERS** (POEs) and one **POE (Advanced)** for participants aged 13–18, and a **POE (Technical)** for participants aged 16–23 in 2019. Application deadlines to attend vary from site to site. Complete information for each weeklong program can be found online at Agohq.org. The summer schedule follows:

POE (for ages 13–18)

July 15–20 Cape Cod, Mass.

July 14–19 Seattle, Wash.

July 28–Aug. 3 St. Louis, Mo.

Aug. 1–7 Helsinki, Finland

POE Advanced (for ages 13–18)

June 23–28 Houston, Tex.

POE Technical (for ages 16–23)

July 21–27, 2019 River Forest and

Oak Park, Ill.

The **PIPE ORGAN ENCOUNTER** (POE) is an introduction to the pipe organ through instruction in organ playing, repertoire, history, design, and construction. These regional summer music camps for teenage participants provide private and group instruction in service playing and solo repertoire, opportunities to learn about the musical heritage of various religious denominations, and a chance for young musicians to meet others with similar interests. Piano or organ proficiency ranging from intermediate to advanced is required. Scholarship assistance is available.

The **POE Advanced** provides intermediate to advanced classes in areas such as organ literature, history, pipe organ construction and design, music theory, improvisation, conducting, and service playing for participants who have achieved

a high level of success in organ study. Scholarship assistance is available.

The **POE Technical** is a program designed for participants who are interested in learning the art and craft of organ building. The event is hosted in the workshop of an organ builder working in cooperation with a local AGO chapter. Scholarship assistance is available.

Generous funding from the **Associated Pipe Organ Builders of America** (APOBA), the **American Institute of Organbuilders** (AIO), the **Jordan Organ Endowment**, and the **National Endowment for the Arts** will support these summer educational programs from coast to coast and abroad. Scholarship assistance is provided by the AGO New Organist Fund.

“The AGO and APOBA have enjoyed a mutually beneficial relationship since 1975,” declared AGO Executive Director James Thomashower. “Likewise, the AIO has been active in supporting the Guild’s educational programs, beginning with their partnership in *Pulling Out All the Stops*, a video produced jointly in 1996 by the AGO, AIO, APOBA, the Organ Historical Society, and the American Theater Organ Society and aired on PBS. In addition, we are delighted to receive support from the Jordan Organ Endowment at Columbus State University as well as a grant from the National Endowment for the Arts supporting our educational activities this year.”

Stateside News

Obituary

Dear Colleagues,

It is with great sadness that I write to inform you that **Marilyn Mason**, Professor Emerita of Music (Organ), passed away on April 5th, 2019 in Florida at the age of 93. Professor Mason retired from the School of Music, Theatre & Dance in May of 2014 after serving on the faculty for an amazing 67 years.

For those of you who may not know her remarkable background: Professor Mason

earned a B.M. (1946) and a M.M. (1947) from the University of Michigan. She furthered her education with a Certificate de Musique, École de Musique, in Fontainebleau, France in 1948. In 1954, she also earned a doctorate in sacred music from Union Theological Seminary. Professor Mason was first appointed instructor of organ in 1947, and progressed through the ranks as assistant, associate and then professor of music in 1965. In 1976, she was appointed University Organist. Professor Mason chaired the Department of Organ from 1961 through 2011, and then served as co-chair from 2011 through 2013.

Her extensive career as performer, lecturer, adjudicator, and teacher has taken her throughout the western world, at one point performing more than thirty recitals per year. She was the first American woman organist to perform in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to perform in Egypt. Along with her performing and teaching career, she has served as adjudicator at almost every major organ competition in the world. The 75 organ works she has commissioned and premiered is a testimony to her dedication to new compositions for the organ. Professor Mason has promoted the installation of new organs on campus and in the community, including the Marilyn Mason Organ in Blanche Anderson Moore Hall.

In her role as University Organist, she performed at honors convocations, university presidential inaugurations, and at memorials

for heads of state. In 1987 she was awarded an honorary Doctor of Music by the University of Nebraska. In 1988, the New York Chapter of the American Guild of Organists named her Performer of the Year. On the occasion of the 2009 GALA, sponsored by the national council of the American Guild of Organists, Dr. Mason was honored as the seventh in a series of organ teachers/performers who have reached the highest level of success in their profession.

Professor Mason's gifts as a teacher were recognized in the fall of 2007 when the 47th Conference on Organ Music, which she founded, was dedicated to her in celebration of her 60th year of teaching. Former

students came to Ann Arbor to pay tribute and to attest to the many ways in which she has shaped their lives and promoted the study of organ. In 2011, she was the recipient of the School of Music, Theatre & Dance Harold Haugh Award for Excellence in studio teaching.

Professor Mason was truly one of the greatest organists and teachers of organ of our time and the longest serving faculty member at the University of Michigan. She will certainly be missed!

Contributions can be made to the "Marilyn Mason - William Steinhoff Scholarship" at the University of Michigan School of Music, Theatre & Dance; for more information, please contact Jillian Neill jeneill@umich.edu) in SMTD Development.

Our deepest sympathy goes out to Professor Mason's family and her large extended family.

David Gier, Dean
Paul Boylan Collegiate Professor of Music
Ann Arbor, Michigan 48109-2085

AGO 2019 Regional convention Buffalo / Niagara

Early registration is only \$350 for regular AGO and RCCO members, and just \$300 for AGO and RCCO members ages 65 and up. After March 15th, these fees will go up, so please register now. Note that your registration fee includes ALL transportation, daily lunches, and evening receptions, making our regional convention very affordable!

We have a very exciting program lined up for our attendees, including performances by Chelsea Chen, Katelyn Emerson, Michael Hey, David Higgs, Nathan Laube, Bruce Neswick, and Joshua Stafford, among many others from our region and beyond. The opening service will feature a commissioned anthem by

Carson Cooman in the stunning St. Louis Church with their 1902 Kimball organ. You will hear organs by Aeolian-Skinner, Casavant, Fisk, Hook and Hastings/Andover, Moller/Kegg/Parsons, Kegg, and Schlicker in incredible historic churches. In addition to these exceptional performers and organs, you will see Buffalo in a new light with tours of Frank Lloyd Wright's Darwin Martin House, our Olmsted parks, and the many architectural gems held within our city.

Thank for your considering; we look forward to welcoming you to Buffalo in July.

Sincerely,

Gail Shepherd

Registrar
AGO Buffalo Chapter
registrar(at)buffalo2019.org

European News

Obituary

Jean Guillou, organist, composer, teacher and organ designer, died on January 26th at the age of 88.

Born in Angers, Guillou studied at the Paris Conservatoire under Marcel Dupré, Maurice Duruflé and Olivier Messiaen. After a professorship in organ and composition at the Institute of Sacred Music in Lisbon, he spent five years in Berlin focusing on composition before returning to Paris in 1963 to succeed André Marchal as titular organist at Saint-Eustache; he was to stay there 52 years, until 2015.

A teacher throughout his life, Guillou's pupils included Bernhard Haas, Francesco Filidei, Yanka Hekimova, Livia Mazzanti, Leonid Karev and Zsuzsa Elekes, and Jean-Baptiste Monnot.

Not content just to play and write for the organ, Guillou brought his distinctive personality to bear in collaborations with several organ builders on the construction of new instruments, most recently on the 2008 Mascioni organ in San Antonio dei Portoghesi, Rome, and on the 2013 Klais organ in Leon Cathedral, SpainLa Révolte

des Orgues op.69, for eight portative organs, great organ, and percussion; the work has been championed by artistic director Johannes Skudlik in several editions of the Euro-Via Festival, and was performed in 2018 at the Elbphilharmonie, Hamburg, and Westminster Cathedral in London.

Pipe Organ Encounter in Finland

POE Overview

POE is designed for teenagers, ages 13-18, who have achieved an intermediate level of keyboard proficiency. Previous organ study is not required. Special consideration with regards to age and training may be allowed by the POE Committee on an individual basis.

The POE Finland is a part of the Organ Summer Academy, which is organized by the University of Arts / Sibelius Academy Helsinki in collaboration with the AGO Finland. The other part of the Organ Summer Academy is designed for professional students (more information: www.sibeliussummeracademy.fi).

The students should have the ability to speak either English or Finnish.

POE Highlights

- Experience the wide array of organs in Finland
- Take lessons in organ repertoire, improvisation and hymn playing
- Improvise on silent movies and perform in recitals
- Workshops on different topics
- Listen to high-quality concerts
- Visit Martti Porthan's organ building shop. He specializes in historical styles.
- Learn about Finnish organ culture and studying at the Sibelius Academy

Featured Instruments

Helsinki Cathedral: Marcussen & Søn (1967, IV/84)

St. John's: Walcker (1891, III/77, restored Scheffler 2005)

Kallio Church: Åkerman & Lund (1995, III/60)

St. Paul's: Kangasala (1931, III/57)

Old Church: P. L. Åkerman (1869, II/35,

restored Åkerman & Lund, 2005)

Pakila Church: Porthan (2003, III/38)

The Organs at the Sibelius Academy: Virtanen (1983, III/31) and nine other practice organs

Faculty

Markku Hietaharju (Finnish, English, German)

Timo Kiiskinen (Finnish, English, Swedish)

Peter Krasinski (English, French)

Susanne Kujala (German, Finnish, English)

Irina Niskala (Russian, Finnish, English)

Tommi Niskala (Finnish, English, Swedish)

Olli Porthan (Finnish, English, Swedish)

Tomi Satomaa (Finnish, English, Swedish)

Balázs Szabó (Hungarian, German, English, French)

*This faculty is subject of change without notice

Accommodations/Travel

POE students will be housed at the comfortable Päivölän Virkistyskoti in beautiful natural surroundings. Registration fee includes all meals.

Staff will gladly provide transportation to/from train, bus, or airport terminals upon request.

Partners

The University of the Arts/Sibelius Academy Helsinki;
Organ Builder Martti Porthan, Helsinki
Organ Summer Festival;
Fennica Gehrman Music Publishing Company,
Parishes of Helsinki

POE Director Susanne Kujala

susanne.kujala(at)gmail.com

Scholarship Information

Scholarship assistance is available through the American Guild of Organists. Please contact the Director of the POE Susanne Kujala ([susanne.kujala\(at\)gmail.com](mailto:susanne.kujala(at)gmail.com)) for information on initiating the online scholarship application process. In addition, students may also contact AGO

chapters or religious institutions if financial aid is needed.

Student Registration

STEP ONE: Registration for POE is exclusively online. Please visit:

<https://www.agohq.org/education/poe/>

STEP TWO: Payment

POE Registration Fee: \$525

In Europe: 450 €

Early Bird Registration Fee: \$470

In Europe: 400 €

if registered by **March 31, 2019**

The final registration deadline is **May 31, 2019**. Full payment is due at the time of registration.

Fire in Notre Dame, Paris

This news struck fear into the hearts of organists all around the world. Fortunately the Grand Orgue was almost miraculously spared while the choir organ was seriously damaged. Letters (emails) by titular organists Olivier Latry and Philippe Lefebvre have been coursing through the organ world. From these Carolyn Shuster Fournier forwarded the following translations:

Philippe Lefebvre is so grateful for the friendship and solidarity that the organists have received. He mentions that the grand organ, while intact, has certainly suffered from much dust, particles... and water, of course, but has not been flooded. The choir organ, on the other hand, was flooded with water and is undoubtedly more damaged than the grand organ. The cathedral will be well protected and its organs will be well preserved.

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Dear all,

In these tragic moments for the Cathedral, you have been extremely numerous to send kind words of support, all more moving than the others, either by e-mail, SMS, FaceBook, Instagram or on the phone.

I will never thank you enough for that. I would have liked to respond personally to each of you, but given the urgency of the situation, it is unfortunately not possible

for me, at least for the moment. I hope you'll understand.

Notre-Dame, which had survived revolutions and wars, burned in a few moments. 855 years destroyed in four hours ... Like you, I feel terribly sad, with contained rage, total sorrow. The images that we have seen are horrible. How not to think that we are in a bad dream? Reality comes back to us, unfortunately.

Despite all the damage in the Cathedral, the organ miraculously escaped the flames, as well as the water supposed to extinguish them. It is very dusty, but will continue to delight us as soon as the building will be restored. When? No one knows yet. « Destroy this temple and in three days I will raise it up. » (John, 2). It will surely take more time in Notre-Dame, but I still live with great confidence and hope.

With warmest regards

Olivier Latry

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“During this enlightening moment, the restoration of the organs in our Notre-Dame Cathedral is the departure point for a new era. We hope that the reconstruction of the cathedral will be even more beautiful than in the past.

Yesterday, our friend Antoine Triller, neurobiologist and member of the French Institut, informed us that the Institut will contribute to the restoration of the choir organ and part of the grand organ.

This morning, in an excellent radio transmission on France-Inter, Jean-Jacques Aiguillon from the Pinault Foundation and the architect Jean-Michel Wilmotte, indicated the Notre-Dame Cathedral may be restored in five years, as President Emmanuel Macron requested in his televised speech last night. This will require an innovative approach to historical monuments that uses new contemporary technologies and construction materials that fully perpetuate the various eras of the past, with lighter materials that resist potential fires. This will be possible through a thorough analysis and well-chosen technologies. I

welcome their idea to create educational and stimulating workshops during the construction near the cathedral that would allow all to observe the means of construction."

Introducing Our Members

Rosalind Mohnsen is Director of Music and Organist at Immaculate Conception Church of Malden, Massachusetts, USA, where she has completed 35 years. She has performed in such venues as Merrill Auditorium in Portland, Maine, Woolsey Hall at Yale University, The National Shrine in Washington, D.C., Holy Cross Cathedral in Boston, and Methuen Memorial Music Hall. She has performed for AGO Chapters in Richmond, Lincoln and Pasadena, the 2014 AGO National Convention in Boston, twenty-three

national conventions of the Organ Historical Society, and in Riga, Latvia and Stockholm, Sweden. She served as Interim Organist and Director at the Cathedral of The Holy Cross in Boston and was the 2018 recipient of the Distinguished Service Award from the Organ Historical Society. She holds degrees from the University of Nebraska and Indiana University and studied in Paris with Jean Langlais. She and her choir can be heard on her YouTube channel. Looking forward to Warsaw!

Rosalind
rosalindorganist(at)yahoo.com

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

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 !*

Feb. 23 rd	Martin Bambauer, Organ	St. Mark the Evangelist, Norman, OK (USA)
March 10 th	Davide Mariano, Organ	Church of the Madeleine, Paris (F)
March 17 th 5 PM	Rosalind Mohnsen, Organ	St. Michael's Episcopal, Marblehead, MA (USA)
April 4 th 8 PM	Martin Welzel, Organ	Französischer Dom, Berlin (D) (French Ref. Church of Friedrichstadt) Works by Bach, Pachelbel, Mendelssohn, Widor, Langlais, Dupré, and Rheinberger
April 7 th 3 PM	Rosalind Mohnsen, Organ	St. Anthony of Padua, New Bedford, MA (USA)
April 9 th 5 PM	Davide Mariano, Organ Concert with the Vienna Academy Orchestra, conductor Martin Haselböck	Musikverein, Großer Saal Vienna (Austria)
April 12 th	5 PM Davide Mariano, Organ Concert with the Vienna Academy Orchestra, conductor Martin Haselböck	Palacio de Bellas Artes, Mexico City (Mexico)
Apr. 13 th , 12 PM	Katelyn Emerson, Organ	Västerås Cathedral, Västerås (Sweden)
Apr. 13 th , 11 AM	Alexia Tye, Organ Works by Bach, Dandrieu, Brahms, Reger, Peeters, Langlais, Escaich	Luxemburg Cathedral, Luxemburg
Apr. 13 th , 7 PM	Katelyn Emerson, Organ	Svenska kyrka, Ockelbo (Sweden)

April 14 th	5 PM	Davide Mariano, Organ	1 st Congregational Church Los Angeles, CA (USA)
Concert with the Vienna Academy Orchestra and the Musica Angelica Los Angeles, conductor Martin Haselböck			
Apr. 14 th , 7 PM		Katelyn Emerson, Organ	Österfärnebo kyrka, Österfärnebo (Sweden)
Apr. 28 th , 4 PM		Alexia Tye, Organ	Chapelle St Louis de la Salpêtrière, Paris (F)
		Works by L. Couperin, J.Ph. Rameau, J.F. Dandrieu, A. van den Kerckhoven, J.S. Bach, J.K. Kerll, J. Brahms, M. Reger, F. Peeters, J. Langlais	
May 5 th	8 PM	Martin Welzel, Organ	St. Maria, Schramberg (D)
		Works by Bach, Mendelssohn, Widor, Reger, Dupré, and Rheinberger	
May 17 th	12:15 PM	Rosalind Mohnsen, Organ	Trinity Church, Boston, MA (USA)
May 18 th	12 noon	Martin Welzel, Organ	Cathedral, Bamberg (D)
		Works by Widor (Final Symphony VII), Whitlock, and Baker (Deux Evocations)	
May 19 th	5 PM	Davide Mariano, Organ	Musikverein, Großer Saal Vienna (Austria)
		Poulenc organ concerto with the Vienna Academy Orchestra, conductor Martin Haselböck	
June 20 th	8 PM	Katelyn Emerson, Organ	St. Gallus, Tuttlingen (D)
		Works by de Grigny, J. S. Bach, J. Alain, M. Dupré, and Bernard Sanders	
June 26 th		Davide Mariano, Organ	Konzerthaus, Großer Saal Berlin (D)
July 6 th		Bernard Sanders, Organ	St. Nikolaus Minster, Überlingen (D)
		Works by J. S. Bach and Bernard Sanders	
July 6 th	7:30 PM	Dr. Francine Maté, Organ	Grace Episcopal, Washington, D.C. (USA)
		Works by J. S. Bach and Bernard Sanders	
July 7 th	5 PM	Giorgio Parolini, Organ	Dreifaltigkeitskirche, Gräfenhein (D)
July 12 th	7:30 PM	Bernard Sanders, Organ	Grace Episcopal, Washington, D.C. (USA)
		Works by J. S. Bach and Bernard Sanders	
July 14 th	11:30 AM	Martin Welzel, Organ	Minster, Ulm (D)
		Works by Widor, Langlais, Dupré, Vierne, and Baker (Deux Evocations)	
July 24 th	8 PM	Giorgio Parolini, Organ	Stadtkirche, Meiningen (D)
July 31 st	7 PM	Giorgio Parolini, Organ	Johanneksenkirkko, Helsinki (Finland)
July 28 th		Jens Korndörfer, Organ	Bad Cannstadt (D)

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

