



ORGEL | ORGUE | ORGANO | ORGAN | 2011

International Symposium on the Importance and Future of the Organ | September 8–11, 2011 in Zurich

PROGRAMME

Orgelbau-Qualität

in bester handwerklicher Tradition



Vatikan, Sixtinische Kapelle



Tokyo (Japan) - Shibuya



Kachung (Taiwan)



Marizell (Österreich) - Basilika



Lissabon (Portugal) - Santa Maria de Belém

und künstlerischer Gestalt



Görlitz (Deutschland) - Sonnenorgel



Basel (Schweiz) - Münster



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International Symposium on the Importance and Future of the Organ | September 8–11, 2011 in Zurich

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www.orgel2011.ch

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Words of Welcome from Corine Mauch Mayor of Zurich

Welcome to Zurich!

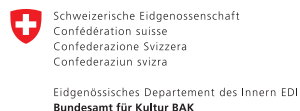


Zurich today is a city of music. Your Symposium is proof of this and a good example. But in Zurich the organ, «Queen of Instruments», has also gone through difficult times. About 500 years ago, Huldrych Zwingli banned organ music (including church hymns) from the church service and consequently ordered all organs to be removed from the churches. This happened because the Zurich reformer considered music to be entirely of the secular world and therefore a distraction from true worship. However in 1528, a year after the organ was removed from Grossmünster, Zwingli founded the first Zurich city music school, showing that he was not at all against music, or even unmusical.

Today Zurich has both: organs in her churches and music schools. And I am very happy that both have come together for this International Organ Symposium of the Zurich University of the Arts. During four days all are invited to form their own impression of the role and importance of the organ and its future, choosing from a wealth of lectures, podium discussions, concerts and other events. I wish all involved with these questions about organ music much joy and success.

Corine Mauch
Mayor of Zurich

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Words of Welcome from Michael Eidenbenz Head of Department of Music, Zurich University of the Arts

Honored Guests



The Zurich University of the Arts is happy to welcome you to an event which is rare, even considering the broad spectrum of events usual for our institution. Unique to this Symposium is the variety of discussions and concerts offered, impressive the magnitude of international professionals assembled, extraordinary the theme. This last may cause surprise, as the organ in general public opinion is that festive instrument of respect that sits in its traditionally impregnable place in the church galleries and on occasion – mostly for weddings and funerals – is quite pleasantly acknowledged.

Yet, or better: exactly for this reason is this topic so important. The here-assembled experts know that the organ is much more than an accommodating accompanist for religious family celebrations. The fundamental idea of the Symposium is to demonstrate and to bring the possibilities of the organ's inherent vitality to the foreground. The hope for discussion is its goal.

One of the responsibilities of a university music department is to bring music to public discussion. In the name of the Zurich University of the Arts, I offer thanks for the chance to endorse in content and structure this Symposium. I wish all a time of insight and lasting reflection.

A handwritten signature in blue ink, which appears to read 'M. Eidenbenz', written in a cursive style.

Michael Eidenbenz
Head of Department of Music

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Event Locations

Zurich University of the Arts (ZHdK)
Grosser Saal ZHdK GS
Kleiner Saal ZHdK KS
Salon ZHdK SAL

Churches
Augustinerkirche AK
Christengemeinschaft CHG
Grossmünster GM
Französische Kirche FK
Fraumünster FM
Liebfrauenkirche LF
Predigerkirche PK
St. Jakob, Stauffacher SJ
Kirche St. Josef KKJ

Other Event Locations
Hirschengraben 50 H50
Musikkclub Mehrspur MUM
Tonhalle Zürich TH
Zentralbibliothek ZB

→ See pages 56/57 for a city map with all event locations

Additional offers to choose from
If events are offered at the same time as the additional offers, they are marked with a dotted line.



General Programme

Thursday, September 8, 2011

- 11.00 **Inscription**
Foyer Florhofgasse 6, CH-8001 Zurich
- 14.00 **Præludium** (GS)
Prof. Michael Eidenbenz
Head of Department of Music ZHdK
- 14.10 **Lecture** (GS)
«**Quo vadis organum?**»
A Questioning Inventory
Prof. Dr. Alois Koch
- 14.30 **Intermezzo** (GS)
«**Aspetti Senza Illusione Amplificata**»
op. 26 (WP)
by Mathias Steinauer (Zürich)
Tobias Willi, Organ
- 14.45 **National Reports** (GS)
A Survey Attempt of the Organ Situation in Europe
On the Publication of Reports
Addressing the Organ Situation in All European Countries
Dr. Markus Funck
Situation in the Baltic States, Külli Erikson
Situation in Portugal, Prof. Dr. João Vaz
Situation in Belgium, Prof. Dr. Jean Ferrard
- 15.30 **Break**

Additional offers to choose from

- 15.45 **Lecture** (H50)
«**Straube – Dupré – Germani, On the Interpretational Revolution in the 20th Century**»
Prof. Martin Sander
- 16.00 **Podium Discussion** (KS)
«**Why Do (Many) Organs not Survive for Centuries?**»
Moderation
Prof. Mag. Dr. Wolfgang Kreuzhuber
OBM Wolfgang Rehn
Dr. Nikolaus Könnner
Drs. Paul Peeters
- 16.00 **Lecture** (GS)
«**Es orgelt**»
The Organist as a Church Employee
Prof. Dr. Andreas Marti
- 16.30 **Lecture** (GS)
«**Organ Music and the Organist – A Look into the Future**»
The Status of Organ Music and Organists in Catholic Liturgy. Observations and Experiences from a Practitioner.
Vicar General Dr. Josef Annen

17.00 **Break**

- 17.15 **Podium Discussion** (GS)
«**The Organ in Ecclesiastical Context**»
Moderation Prof. Dr. Alois Koch
Vicar General Dr. Josef Annen,
Prof. Dr. Ralph Kunz
Prof. Dr. Andreas Marti
KMD Dr. Britta Martini,
Church Council President
Pastor Michel Müller-Zwygart
acoustic refreshment: Music with
Nadja Räss, Jodel
Heinz della Torre, Hälmi
Janosch Marini, Beatboxing
Feliciano Ponce, Rapper
Wolfgang Sieber, Concept & Organ

18.45 **Break / Dinner**

- 20.15 **Organ Concert, Grossmünster** (GM)
New Composition for Organ and Electronics (WP) by Germán Toro-Pérez (Vienna/Zurich), including music by Johann Sebastian Bach, Johannes Brahms, Dieterich Buxtehude and Arnold Schönberg
Prof. Andreas Jost,
Organist at Grossmünster

Music and Book Exhibition and Sale

In the yellow room of the Zurich University of the Arts selected literature on symposium themes will be offered by the specialists at «Notenpunkt» (www.noten.ch).

Programme Friday, September 9, 2011

08.30 **Intermezzo** (GS)
«The Organ Plays»

Additional offers to choose from

• 08.45 **Podium Discussion** (GS)
• «Organ Transfer and Organ Rights»
• Moderation
• Prof. Dr. Michael G. Kaufmann
• Philipp Klais
• Andreas Ladach
• Prof. Rudolf Meyer
• Prof. Dr. Johann Trummer

• 08.45 **Lecture** (KS)
• «Is the Organ Worthwhile
• in Music Schools? Why Not!»
• Prof. Maria Rapp

• 09.15 **Lecture** (KS)
• «Youth Organ Forum»
• Ways to the Organ
• in Church Community Life
• Annegret Kleindopf

09.45 **Break**

Additional offers to choose from

• 10.15 **An Organ Concert (not only)
• for Children** (GS)
• «Elfriede the Cherry»
• Prof. Christiane Michel-Ostertun
• Eva Martin-Schneider

• 10.15 **Lecture** (KS)
• «Replacement of the Organ
• in the Church by Imitation –
• A Situation Report»
• OBM Siegfried Adlberger

• 10.15 **Presentation** (PK)
• «Liturgical Organ Music
• by Young Composers»
• Presentation of an Interdisciplinary
• Project of the Lucerne Music
• Academy
• Prof. Elisabeth Zawadke and
• Students of the Lucerne
• Music Academy

• 11.15 **Podium Discussion** (GS)
• «On the Appeal of Organ Music
• in Jointly Planned Church
• Services»
• Wolfgang Sieber, Organist
• Gabriela Schöb, Cantor
• Frieder Furler, Theologian

• 11.00 **Presentation** (PK)
• The «Dynamic Wind Organ» –
• Research Object or Practical
• Instrument?
• Prof. Daniel Glaus
• Prof. Pascale Van Coppenolle

12.15 **Noon Worship** (PK)

12.45 **Break**

Additional Offerings at Midday

13.30 **Presentation of the Kraul
Quarter-Tone Organ** (CG)
Johann Sonnleitner

13.30 **Organ Treasures in the Zurich
Central Library (Zentralbibliothek)**
Presentation Dr. Urs Fischer

14.15 **Lecture** (GS)
**Present Situation and Future Outlook
in Organ Building**
OBM John Mander

- 14.45 **Lecture** (GS)
«Making Organ Sound Visible»
 About the Problems of Organ
 Prospectus, the Instrument and
 the Room.
 KMD Burkhardt Goethe
- 15.15 **Intermezzo «Carte blanche»**
 Elisabeth Berner, Organ
 Tony Renold, Drums
- 15.30 **Zurich Resolution 2011** (GS)
**Presentation and Passing
 of the Resolution «Organ 2011»**
 Prof. Dr. Michael G. Kaufmann
- 15.45 **Break**
- 16.15 **Podium Discussion** (GS)
**«The Significance of the Organ
 in Today's Society»**
 Moderation Prof. Dr. h.c. Daniel Fueter
 Prof. Michael Eidenbenz
 Dr. Oliver Hilmes
 Prof. Isabel Mundry
 Roland Wächter
- 17.30 **Dinner (Individual)**

- 19.30 **Ludothek im Zwei** (FK)
Concert and Radio Recording, DRS 2
 Roland Wächter in conversation with
 the performing organists Daniel Glaus,
 Martin Sander, Tobias Willi and
 Elisabeth Zawadke over Franz Liszt's
 «Präludium und Fuge über B-A-C-H»
- from
 19.45 **10th Zurich Night of the Organ** (SJ)
 Twenty Short Concerts,
 one every half hour

Presentations by Organ Documentation Centers

In the blue room of the Zurich University of the Arts are presentations by the following organ documentation centers: ARSOS (Slovenia), GOArt (Göteborg), IAOD (International), ODZ (Lucerne) und Stichting (Utrecht).



Programme Saturday, September 10, 2011

10.00 Public Ceremony (GS)

Short Presentations and Words of Welcome
(Politicians, dignitaries and others)

«National Reports»
Introduction to the Compilation

Organ Intermezzo
in Connection with the
Organ Fanfare 2011
(Prof. Dr. h.c. Guy Bovet, Organ)

Main Presentation:
**«Future Visions of the Organ
in European Cultural Life»**
(Prof. Bernard Focroulle)

Resolution «Orgel2011»
Presentation to Representatives of
Church, State and Media

12.00 Break

Events offered for children and youth on Saturday

Refer to the compilation on the next page.

14.15 Organ Walk Through the Old Town of Zurich

Organ Presentations by University
Students from Zurich, Basel, Berne
and Lucerne
Moderation lic. phil. Michael Meyer

14.15 Organ Presentation Grossmünster (GM)

Organists
Regula Krucker, Preslava Lunardi

15.15 Organ Presentation Predigerkirche (PK)

Organists
Heidi Bollhalder, Katja Sager

16.15 Organ Presentation Augustinerkirche (AK)

Organists
Andreas Jud, Michael Pelzel

17.15 Organ Presentation Fraumünster (FM)

Organists
Tatjana Fuog, Olga Kocher-Kraeva

18.00 Conclusion of the Organ Walk at Fraumünster Church

19.00 Dinner in the Old Town

21.00 Jazzclub Mehrspur (MUM)

22.30 The Organ in Concert

Marcel Thomi, Roland Köppel
Hammond B3 Organ, and Friends

Programme Sunday, September 11, 2011

11.30 Ecumenical Church Service Liebfrauenkirche

Premiere of «Ad vitam», for Organ,
Community Choir, Vocal Ensemble,
Lead Singer and Congregation,
by Burkhard Kinzler
Father Josef M. Karber
President of the Ecclesiastical Council
(Pastor Michel Müller-Zwygart)
Liebfrauen Choir
(Bernhard Pfammatter, Music Director)
Collegium Vocale Grossmünster
(Daniel Schmid, Music Director)
Gregor Ehrensam, Marco Amherd (Organ)
Dela Hüttner (Soprano)

15.00 Concert and Presentation of the Kleuker-Steinmeyer Organ

The Rediscovered Romantic for Organ
and Orchestra
Richard Bartmuss (1859-1910)
Organ Concertos No. 1 in E-flat Major
and No. 2. in G minor
Ulrich Meldau, Organ
Capriccio Baroque Orchestra, Basel

Activities for Children and Youth

Friday, September 9, 2011

10.15 – 10.45

ZHdK, Grosser Saal

Organ Show-and-Tell for Children Ages 5-7

«Die Kirschin Elfriede»

An Organ Concert (not only) for Children

Prof. Christiane Michel-Ostertun

and Eva Martin-Schneider

→ Registration required

Friday, September 9, 2011

Offener St. Jakob am Stauffacher

from 19.45

«Play, Organ Play!»

Bruno Leoni and his concert hurdy-gurdy

Raffin 31 «Trompetor» [with 124 Pipes!] wel-

comes kids and adults in front of the church.

20.45 – 21.20

«The Magical MiniOrganNight»* - A Family Night Concert for the Fearless, age 7 and up

Jürg Sigrüst, Organ – Susanne Stucky,

Concept and Execution – Jacqueline Moro, Supervision; Strange things happen under the starry sky in St Jakob's. What in Heaven's name are birds doing here? And what is little Johann Sebastian Bach doing in the middle of the night in the church?

Children Free, Adults CHF 10.00

Saturday, September 10, 2011

10.00 – 13.00

Offener St. Jakob am Stauffacher

«Hand-Made Organ Pipes»

Children and teens make their own organ pipes under the guidance of organ apprentices of Switzerland. Moderation Simon Hebeisen and Wolfgang Rehn

Free event, max. 30 participants

→ Registration required

Saturday, September 10, 2011

10.30 – 11.15

Catholic Church St. Josef Zurich

Organ Award Presentation «Organ-Pumuckl»

Music Theater by Florian Kirchhofer, 1st Prize

Winner of the Organ

Presentation Competition in honor of the Symposium «Organ2011».

Who doesn't know them, Pumuckl, a Bengal with a lot of fancy ideas in his head, and his friend, master carpenter Eder?

For families with children age 5 and up

Free admission.

Saturday, September 10, 2011

Organ Walking Tour for Children (Ages 9-12) in Zurich*

13.45

Meeting point: Fraumünster main entrance

14.00 – 16.00

Guided Tour of Fraumünster and Grossmünst-
er Churches, max. 30 participants

hear – see – build – play... together we discover the largest of all instruments – the organ. Children are invited to become little organ makers, building and playing on their own instruments. (Cost: CHF 5.00)

→ Registration required

Monday, September 5, 2011 to

Saturday, September 10, 2011

Free Instruction in a City of Zurich or Winterthur Church

Children and teens, who have had at least 2 years of instruction on a keyboard instrument, are entitled to a free 30-minute lesson on a church organ in Zurich or Winterthur.

→ Registration required

Registration

at www.orgel2011.ch

* Events conceived by education course «MAS in Music Conveyance and Concert Pedagogy», ZHdK



14.00 | ZKdH, Grosser Saal
Symposium Begin
Præludium

Prof. Michael Eidenbenz
Head of Department of Music ZHdK



14.10 | ZKdH, Grosser Saal
Lecture

«Quo vadis organum?»

A Questioning Inventory
Prof. Dr. Alois Koch

The question is symptomatic and would never be raised for any other instrument. Whereto should the organ go? But the word «organ» means just about everything: organist, organ music, organ building, functional context, adoption and prestige. With no other instrument is its origin, history, setting and audience as equally biased as with the organ, so that any inventory, particularly a critical one, is confronted with prejudices and specific expectations, with idealisation and ideologisation. The question remains whether analytic involvement with such diverse premises can create a foundation for a future understanding of the organ – in church and worship, in the concert hall, in education, literature and in practice.



14.30 | ZKdH, Grosser Saal
Intermezzo

«Aspetti Senza Illusione Amplificata» op. 26 (WP)

by Mathias Steinauer (Zürich)
Tobias Willi, Organ



14.45 | ZKdH, Grosser Saal

National Reports

A Survey Attempt of the Organ Situation in Europe

On the Publication of Reports Addressing the Organ Situation
in All European Countries

Dr. Markus T. Funck

Situation in the Baltic States, Külli Erikson

Situation in Portugal, Prof. Dr. João Vaz

Situation in Belgium, Prof. Dr. Jean Ferrard

The Zurich Symposium focuses on the present and the future of the organ in Europe. Since the situation of the organ as an instrument is determined by numerous regional and local factors, it has been our intention to record the actual condition in the different European countries with the national reports. For this, many authors have been attracted to describe the situation in their countries. This has been done with a text touching a number of questions : The equipment of the churches with organs, the organ marking and the practice of organ restoration, the translocation of organs, the organ playing in general and the training of organists and their professional prospects. Furthermore, the situation of the conservatories and music academies has been recorded, the concert business described and child and youth development issues questioned.

For some countries, statistical data – if available and/or determinable – was compiled in a spreadsheet. The result is a national report brochure about the current organ situation in Europe.



15.30

Break





15.45 | Haus Hirschengraben 50

Lecture

«Straube – Dupré – Germani, On the Interpretational Revolution in the 20th Century»

Prof. Martin Sander

The future of the organ and organ playing in competition with all other musical and non-musical offerings for church-goers and for the public in general depends decisively on the expressivity our listeners find in organ music. Looking back on the changes in interpretation that began about a century ago, we can find both incentives and warnings for dealing with the literature of various stylistic periods. Historical recordings document the differences of the two most important competing schools of interpretation: on the one hand, Karl Straube, who long continued the principles of German Romanticism, on the other the Lemmens / Widor / Dupré school. The latter cultivated from generation to generation an ever greater emotional asceticism, particularly discarding fine variations of tempo and rhythm as means of expression and reducing differentiated articulation to an either/or between legato and staccato. These developments find expression in Fernando Germani's application of the aesthetics of Dupré to German Romanticism, especially to the works of Max Regger. The changes in meaning, expression and effect of the music this provokes are not without influence on the music's cultural significance.



17.00
Break



16.00 | ZHdK, Kleiner Saal

Podium Discussion

«Why Do (Many) Organs not Survive for Centuries?»

Moderation Prof. Mag. Dr. Wolfgang Kreuzhuber
OBM Wolfgang Rehn
Dr. Nikolaus Könner
Drs. Paul Peeters

A commonplace about pipe organs is that they survive for centuries. But it is still not universally accepted that organs require regular maintenance. On the other hand, too much maintenance is counterproductive. Beware the annual general tuning!

Changes in musical taste and temporary fads have often been responsible for damage to historical instruments, especially when the instruments represent a particular style, are part of a particular organ landscape or are associated with a particular artistic personality. A change of organist on an important organ and/or changing expectations in Church Music have often led to major interventions in the conception of an existing instrument.

At the same time, removing proven defects can lead to meaningful improvement of an instrument and hence to its increased estimation. The history of organ building shows that changes in the original construction motivated solely by personal preferences mean the beginning of the end of an instrument.



17.00
Break



16.00 | ZHdK, Grosser Saal

Lecture

«Es orgelt»

The Organist as a Church Employee
Prof. Dr. Andreas Marti

[«Es orgelt» is a German expression that literally means «it organs». It is used approximately in the sense «the organ is played».) «It organs» – apparently organ music is perceived as impersonal. Behind this expression lurks the dilemma between functionality and autonomy, between the demands of the liturgy and those of the artist.

First functionality has to be defined. Once functionality is grasped in a comprehensive fashion, it is seen to go beyond technical competence and in fact to require artistic autonomy. In this way, the apparent dilemma becomes a fascinating cooperation.



16.30 | ZHdK, Grosser Saal

Lecture

«Organ Music and the Organist – A Look into the Future»

Vicar General Dr. Josef Annen

Organists in Catholic Liturgy.

The Importance of Organ Music and Organists in Catholic Liturgy.

Observations and Experiences of a Practitioner.



17.00

Break





17.15 | ZHdK, Grosser Saal

Podium Discussion

«The Organ in Ecclesiastical Context»

Moderation Prof. Dr. Alois Koch, Vicar General Dr. Josef Annen,
 Prof. Dr. Ralph Kunz, Prof. Dr. Andreas Marti,
 KMD Dr. Britta Martini,
 Church Council President Pastor Michel Müller-Zwygart
acoustic refreshment: Music with
 Nadja Räss, Jodel; Heinz della Torre, Hälmi;
 Janosch Marini, Beatboxing; Feliciano Ponce, Rapper;
 Wolfgang Sieber, Concept & Organ

The organ is still a church fixture and organ music still an integral part of Christian worship. However, the integrity of this 1000-year old convention is dwindling – at least in the church setting where other sounds are increasingly being heard. The podium discussion on the organ in ecclesiastical context seeks to express this topicality from the perspective of pastors and church musicians, theologians and church councils. Furthermore, perspectives of church organ music will be discussed – with the involvement of questions on the future positioning of Christian worship in our society.



18.45

Break / Dinner



20.15 | Grossmünster

Concert

Organ Concert, Grossmünster

Prof. Andreas Jost, Organist at Grossmünster

Johannes Brahms (1833-1897)	Präludium and Fugue in G minor WoO 10
Dieterich Buxtehude (1637-1707)	Passacaglia in D minor BuxWV 161 Ich dank dir schon durch deinen Sohn BuxWV 195
Arnold Schönberg (1874-1951)	Variations on a recitative op. 40
Johann Sebastian Bach (1685-1750)	Wir glauben all an einen Gott BWV 680 in Organo pleno con Pedale Dies sind die heiligen zehen Gebot BWV 678 Canto fermo in Canone Contrapunctus XI from The Art of Fugue BWV 1080
Germán Toro-Pérez (1964*)	New Work for Organ and Electronics (premiere)



Dreikönigskirche VISP 11/17/2011

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08.30 | ZHdK, Grosser Saal

Intermezzo

«The Organ Plays»



08.45 | ZHdK, Grosser Saal

Podium Discussion

«Organ Transfer and Organ Rights»

Moderation Prof. Dr. Michael G. Kaufmann

Philipp Klais

Andreas Ladach

Prof. Rudolf Meyer

Prof. Dr. Johann Trummer

Organs have, aside from their artistic importance as a musical instrument, also a great financial value: High mental, technical and financial capabilities have to be mobilised to build an organ; the task often extends over a long period and demands immense resources. As a rule, an organ is designed for a very specific space (church, hall, parlour, cinema etc.) in which it can develop its full tonal potential; this is its «home».

Although most of the instruments are of impressive construction they still remain, in contrast to the immobile buildings they are in, a sort of «furniture». In a way they therefore are «mobile» since they can be disassembled and set up again elsewhere, should the external circumstances change.

In this podium discussion, the resulting problems are to be debated and, based thereon, appropriate decisions are to be made. The discussion will also include the significance of the unity of space, instrument and sound, selling organs in order to purchase a better instrument or out of necessity and lack of money or other reasons, and the characteristics of a positivist-oriented industry transforming the spiritual need of the people into a dependance and exploiting this for its own sake.

Yet an organ is an individual – and deserves to be treated that way!

[illegible]

Lecture

«Is the Organ Worthwhile in Music Schools? Why Not!»

Prof. Maria Rapp

Many things speak against learning the organ at an early age: particular physical demands, piano skills whenever possible, difficult conditions for practicing and a literature that is largely shaped by liturgical needs. Why should young people today choose the organ as an instrument? Can less limited stylistic models, unusual instrumental combinations or digital instruments make the organ attractive for young people? How might a digital «update» for organ teaching on music schools look? Based on supply and demand, this paper hopes to contribute to the discussion of the question whether organ teaching in music schools is worthwhile and if yes, how such teaching might look in the future.



09.15 | ZHdK, Kleiner Saal

Lecture

«Youth Organ Forum»

Ways to the Organ in Church Community Life
Annegret Kleindopf

Since 2006, the project «Old Organs for Young People» is conducted at the Stade Organ Academy with the generous support from the Evangelical Lutheran Church of Hanover. In the organ landscape between the Elbe and the Weser, children and adolescents are made familiar with the organs of their native land and the entire region. The spread ranges from organ tours for child and youth groups over a children's organ day up to the annual Youth Organ Forum Stade which provides the opportunity for the 12 to 18 years olds to deal in depth with the splendid instruments of Stade and its surroundings.

Approximately 20 participants from Germany and Great Britain come together for a week. Morning and evening devotions arranged by young people, lessons with renowned teachers, practising and a final concert with all participants form the musical framework. In addition, all sing together, friendships develop, and self-confidence and motivation are strengthened.

Not having to hide in their own community and from their peers opens up new perspectives for the young organists.



09.45

Break



10.00 | Predigerkirche

Presentation

**«Liturgical Organ Music
by Young Composers»**

Presentation of an Interdisciplinary Project
of the Lucerne Music Academy
Prof. Elisabeth Zawadke and Students
of the Lucerne Music Academy

What motivates young composers today to write church music? To what degree does the instrument itself inspire the youngest composer generation? How do young organists prepare contemporary works for performance and incorporate them into a liturgical framework?

These are questions that a workshop at the Hochschule Lucerne-Music would like to consider more closely. At the suggestion of the organ class of Elisabeth Zawadke, an interesting cooperative project took place at the Department for Church Music (Markus Zemp, department head). Composition students were introduced to the technical and acoustic details of the organ as well as to questions of liturgy. They then wrote compositions that dealt with both the instrument and with a given liturgical context. Finally, the composers worked with students from the organ class to prepare the pieces for performance. This led to interesting exchanges and often to quite surprising results.

The workshop would like to give you a closer look at this «newest church music», with compositions by Maurus Conte, Lea Danzeisen und Jannik Giger, played by Daniela Achermann, Heidi Bollhalder, Yuliya Sadykava und Christina Tanner.



10.15 | ZHdK, Kleiner Saal

Lecture

**«Replacement of the Organ in the Church
by Imitations – A Situation Report»**

OBM Siegfried Adlberger, Organ advisor of the diocese Linz

The organ, for centuries indispensable in our churches, is obviously in question. Thus, in recent years many parishes have acquired electronic imitations. In the best case this imitation stands next to the organ so that both instruments can be used, in the worst case however, the organ is removed without replacement or disregarded when churches are being altered or newly built.

The reasons mentioned are primarily economic and the seemingly barely audible differences between imitation and organ, but also reasons of placement. In addition, excellent solutions such as the installation of the Rudiger organ in St. Mary's dome in Linz are hardly possible any more because of monument protection reasons. Church music is similarly affected as the instrument making.

The best reasons for organ acquisitions still are authenticity and sustainability. If the organ is to remain the musical instrument of the future, all are challenged : parishes, church leaders, musicians, architects charged with church constructions and alterations, the monument protection authorities and, last but not least, the organ builders who must give even greater effort to produce instruments of high quality.



10.15 | ZHdK, Grosser Saal

An Organ Concert (not only) for Children

«Elfriede the Cherry»

Prof. Christiane Michel-Ostertun

Eva Martin-Schneider

After a story by Gerhard Engelsberger

Arranged by Eva Martin-Schneider

With music composed and performed by Christiane Michel-Ostertun

Elfriede the cherry is a very special cherry. She does not want to be eaten. Instead, she learns English so that one day she can immigrate to Australia. But everything turns out differently, because she falls in love with the moon. Gerhard Engelsberger describes in his story just how she tries to get to know the moon better and how the tired cherry finally turns into a wonderful cherry tree.

This story is like «Peter and the Wolf» in that each character has her or his own theme which we hear when the story speaks of that character. What better way to become acquainted with the organ than with the help of a story!

This special organ concert lasts about 30 minutes and is for all children 3 years old and older.

After the concert, Christiane Michel-Ostertun will speak of her other organ concerts for children and will report on her experiences in numerous concerts.





11.00 | **Predigerkirche**

Presentation

The «Dynamic Wind Organ» – Research Object or Practical Instrument?

Prof. Daniel Glaus

Prof. Pascale Van Coppenolle

Engineering, instrument building and music history have revolutionized organ building. A research project directed by the organist and composer Daniel Glaus goes to the heart of the organ: to its wind. The organ's wind has always represented the immutable principle of church music, but now flexible wind opens a range of sonic possibilities that surpasses even the boldest expectations. Three working prototypes were built of an organ that can change its dynamics and timbre on the basis of key pressure, thus leading to new possibilities in technique and expression. The organ was developed using conventional mechanical construction techniques. Particular attention was given to practical matters. The prototypes were shown in many concerts, and compositions were commissioned that made use of the new capabilities of the INNOV-ORGAN-UM. The project generated great interest in the scientific community and in the musically interested public. In November 2011, a fourth prototype in combination with a conventional organ will be inaugurated in the city church in Biel.



11.15 | **ZHdK, Grosser Saal**

Podium Discussion

«On the Appeal of Organ Music in Jointly Planned Church Services»

Wolfgang Sieber, Organist

Gabriela Schöb, Cantor

Frieder Furler, Theologian

Short insights and statements from the three interfacing areas of theologian, organist and cantor. There is to hear, to see, to reflect and to give form. A mirror is held up, we become very still, then comes the surprise and you will be initiated!



12.15 | **Predigerkirche**

Noon Worship

Father Franz Müller OP

Christian Döhning, Organ



12.45 | **Individual**

Break

Additional Offerings at Midday



13.30 | Zentralbibliothek Zürich, Lecture Hall
Presentation

Organ Treasures in the Zurich Central Library (Zentralbibliothek)

Dr. Urs Fischer

Although the Zurich Reformation banished the organ from the church for over 300 years and its use was thus limited to the domestic and semi-private area of the Collegia musica, the Zurich Central Library retains in its function as the cultural memory of the City of Zurich a wealth of important documents on the organ.

In addition to musical sources – from tablature manuscripts of the 16th century to autographs from legacies of contemporary composers – publications on the theory of organ building are on hand as well in substantial selection. Outstanding examples will be explained in historical context, allowing a kaleidoscopic experience of Zurich's organ history. And only on this afternoon will it be possible to view selected originals in their showcases.



13.30 | Christengemeinschaft
Presentation

Presentation of the Kraul Quarter-Tone Organ

Johann Sonnleitner

An Organ for Music in «Extended Tonality»*

For the disposition of the Kraul Quarter-Tone Organ, see page D70 in the German section.

Tuning: Concert pitch $c = 128 \text{ Hz}$, $a' = 429 \text{ Hz}$.

Unequal temperament (Johann Sonnleitner)

Three fifths ($c - g$, $g - d$, $d - a$) $1/6$ comma narrow,

Six fifths ($a - e$, $e - h$, $h - f$ -sharp and e -flat – b -flat, b -flat – f , $f - c$)

$1/12$ comma narrow,

Three pure fifths (f -sharp – c -sharp, d -flat – a -flat, a -flat – e -flat).

From each of the 12 notes one tunes an «Alphorn-Fa» $11/8$, giving a nearly perfect 24-note cycle of harmonic fourths.

The pipes are arranged in third-seventh divisions to benefit the natural sevenths $7/4$ that are somewhat disadvantaged because of the quarter-tone tuning.

* In «extended tonality» the major and minor scales after slight adjustments in accordance with the proportions of the harmonic series from the eighth to the 14th harmonic (in the major mode) and their inversion (for the minor mode). Slightly tempering the exact mathematic relationships makes enharmonic transformations possible.

Johann Sonnleitner will play compositions for the Quarter-Tone Organ by Heiner Ruland as well as his own improvisations.



14.15 | ZHdK, Grosser Saal

Lecture

Present Situation and Future Outlook in Organ Building

OBM John Mander

On the present situation of organ building world-wide, and specifically in Great Britain, and an attempt at predictions for the future.

Organ building cannot remain untouched by financial crises and its consequences. Neither financial experts nor politicians can agree on how the financial situation will develop over the next years. So how can the poor organ builder be expected to accurately assess the situation? He cannot, but he can guess at how things could evolve. Earlier financial crises have taught him that his situation pretty much corresponds to the general global economic situation, taking effect for him with some delay. Even being able to foresee only a little can offer a glimmer of hope. But is that enough to make concrete plans for the future? John Mander consults his crystal ball in the hope of shedding some light on this subject.



14.45 | ZHdK, Grosser Saal

Lecture

«Making Organ Sound Visible»

On the problems of appearance, instrument and space
KMD Burkhard Goethe

In the heyday of classical organ building the exterior of the instrument was, in most cases, designed by the builder himself, whereas in the beginning of the 19th century repeatedly architects and master builders interfered in the styling of the organ. This might or might not have been of profit in every case. A general accordance about the architectural style and the ornamentation ended no later than with the Art Nouveau.

The new objectification in the design of the organ appearance around the mid-20th century often revealed deficits in configuration and led to a blossoming of historicism around 1980. At the beginning of the 21st century, the design of organs is increasingly caught between client, architect and organ builder. This area of tension often leads back to a similar decoupling of sound, technology and design as already observed around 1900.



15.15 | ZHdK, Grosser Saal

Intermezzo «Carte blanche»

Elisabeth Berner, Orgel
Tony Renold, Schlagzeug

Churches and jazz clubs have in common that their music is improvised – but what happens when the two worlds meet? Our idea in improvising together is to mesh the rhythmic and harmonic elements of jazz with the specific sound of the organ.

**15.30 | ZHdK, Grosser Saal****Zurich Resolution 2011** (Text of the Resolution see page 62/63)**Presentation and Passing
of the Resolution «Organ 2011»**

Prof. Dr. Michael G. Kaufmann

In preparation for the Zurich Symposium «Organ 2011», a thesis paper has been created by the members of the work group. This paper was critically read and commented on by a number of leading figures of the so-called «organ scene». The evolved version is presented to the assembly of the participants as the «Zurich Resolution 2011» and recommended for acceptance.

The declaration has several parts: first, an introduction on the importance of the musical instrument organ for the society as a whole in the present and in the future, then a list of developments which, should they continue unbridled, ultimately would lead to the loss of the organ culture in general. This is followed by suggestions for the improvement of the situation of the organ in our society. The goal is to sensitise persons responsible in politics, religion and culture and to motivate them to obtain a reflected position towards the instrument and the related professional group as a bearer of this culture.

According to the the definition of the term «resolution» in the dictionary («written declaration by an assembly based on an appropriate decision (...), in which certain demands are raised and justified»), all participants are invited to declare their agreement by signature and thus adding the needed ponderosity for the resolution's appreciation in the national and international public.

**16.15 | ZHdK, Grosser Saal****Podium Discussion****«The Significance of the Organ in Today's Society»**

Moderation Prof. Dr. h.c. Daniel Fueter

Prof. Michael Eidenbenz

Dr. Oliver Hilmes

Prof. Isabel Mundry

Roland Wächter

What is the significance of the organ in today's society? Has the organ degenerated to mere atmospheric background for weddings and funerals? How strongly does the organ's significance depend on the significance of the church in society? Is there a typical «organ concert audience»? Is the organ's sound taken notice of outside the church's liturgy? What importance does the organ have in concerts today, and what importance does it have in the media? Have the audiences of organ concerts really diminished in number, or does the general public simply take little notice of organ concerts because they take place in churches and are rarely reviewed? Are there national differences or generally established tendencies with regard to the organ's attractiveness? Does the pipe organ play a role in contemporary music? What challenges do today's composers face when writing for the organ? Are there experiences with and ideas about increasing the instrument's attractiveness? What is the importance of professional culture promotion for the organ? Can professional music schools have any influence on an instrument's popularity, or at least reinforce tendencies or counteract them?

**15.45****Break****17.30****Dinner (Individual)**



19.30 | Französische Kirche

Discothèque / Ludothèque on Chain 2

Concert and Radio Recording, DRS 2

Roland Wächter in conversation with the performing organists Daniel Glaus, Martin Sander, Tobias Willi and Elisabeth Zawadke over Franz Liszt's «Präludium und Fuge über B-A-C-H»

The idea was Daniel Glaus's: For once there aren't experts sitting around a table discussing CDs (as on the radio program «Diskothek im 2» [«Discothèque on Chain 2»]). Here we have organists alternately playing and commenting on their colleagues' interpretations. «Next, please!» After having tried this model several times in the Münster of Bern, there will be a new edition in the Église Française in Zurich. In 2011, the 200th anniversary of his birth, it seemed appropriate to choose an organ work by Franz Liszt to be interpreted and critically commented upon by four different organists: Daniel Glaus, Martin Sander, Tobias Willi and Elisabeth Zawadke (Moderation Roland Wächter). The program will be broadcast on Swiss-German Radio Chain 2 (DRS 2) around the time of Liszt's birthday on 22 October 2011 (Monday at 8 PM and repeated on Saturday 2 PM in the series «Diskothek im 2»).



from 19.45 | Offener St. Jakob

Short Concerts

10th Zurich Night of the Organ

Twenty Short Concerts, one every half hour

The «Zurich Organ Night» began 10 years ago, the brain child of organist Sacha Rüegg, and has since then become an integral part of the life of church music in Zurich. For the founders of the symposium «Orgel Orgue Organo Organ 2011» it is a joy to be able to add this anniversary to their list of attractions.

Listeners, who would not necessarily choose to attend an entire organ concert, can often be won over to hear a short concert or two. Additionally, projection of the concert onto a large screen lets concert goers «look over the shoulders» of the musicians. At the organ bar, concert goers and musicians are encouraged to mingle, enabling normally distant organists to be seen and heard close-up. Last but not least, the concerts promote exchanges between church musicians themselves. Organ-related themes, the integration of other instruments and stylistic freedom from dogma illustrate the broad range in organ and church music today. The 10th Zurich Organ Night also purposely addresses symposium themes.



from 19.45 | Offener St. Jakob

Short Concerts

Program of the 10th Zurich Night of the Organ

19.45 Play, Organ Play!

Bruno Leoni and his concert hurdy-gurdy *Raffin 31*
«*Trompetor*» (with 124 Pipes!) welcomes kids and adults
in front of the church.

20.45 The Magical MiniOrganNight –

A Family Night Concert for the Fearless, age 7 and up

Jürg Sigrist, Organ; Susanne Stucky, Concept and
Execution; Jacqueline Moro, Supervision;
Strange things happen under the starry sky in
St Jakob's. What in Heaven's name are birds doing
here? And what is little Johann Sebastian Bach doing
in the middle of the night in the church?
Children Free

21.30 Zurich by Night

Bruno Reich, organist of the Reformed-Church Oerlikon
Paul Burkhard (1911-1977)
Die kleine Niederdorferoper (Querschnitt)
Züri-Schlager: s Landidörfli, Ich han en Schatz
am schöne Zürisee, Lueg vo de Langstrass unne,
I de Mitti vo de City, Mis Dach isch de Himmel
vo Züri

22.00 From the Depths to Heaven

Jörg Ulrich Busch, organist at Fraumünster
Jean Langlais (1907-1991): De Profundis
Gustav Merkel (1827-1885)
Sonate Nr. 6 in e-Moll «Choral-Sonate», op.137:
Aus tiefer Not schrei ich zu dir – Adagio
molto – Wie schön leuchtet der Morgenstern
Jean Langlais: Chant de Joie

22.30 With Flutes and Trumpets

Rudolf Scheidegger, former organist at Grossmünster
Bernardo Storace (17.Jhdt.): Ballo della Battaglia
Adriano Banchieri (1568-1634): La Battaglia
Johann Sebastian Bach (1685-1750)
Capriccio B-dur über die Abreise seines
geliebtesten Bruders: Arioso (Adagio) – Fuga –
Adagissimo – (Andante) – Allegro poco (Aria del
Postiglione) – Fuga all'imitazione della posta
François Couperin (1668-1733)
aus «Les Fastes de la grande et ancienne
Ménestrandise»: Les Notables et les Jurés –
Les Viéleux et les Gueux – Les Jongleurs et les
Sauteurs...
P. Anselm Schubiger (1815-1888)
Caecilienmarsch (Einsiedeln 1845)

23.00 St. Jakob in Blue

Sacha Rüegg, piano (church musician at St. Jakob)
Christian Scheifele, organ (organist in Rüschlikon)
George Gershwin (1898-1937)
Improvisation über Summertime – Rhapsody in
Blue (Transcription for organ and piano)

23.30 **Organ Caprices**

Felix Gubser,
organist of the Catholic Church St. Peter and Paul
Giuseppe Verdi (1813-1901)
Triumphmarsch aus «Aida»
Pietro Mascagni (1863-1945)
Intermezzo sinfonico (aus Cavalleria rusticana)
Jacques Offenbach (1819-1880)
Barcarole (aus Hoffmanns Erzählungen)
Johann Strauss (1804-1849): Radetzky-Marsch
Noël Rawsthorne (*1929): Line Dance
Abe Holzmänn (1874-1939): Blaze-Away!

00.00 **Those Who Have It Good**

Texts by Mani Matter,
Chants by Franz Hohler und Einojuhani Rautavaara
Chor canta musica
Sacha Rüegg, Direction (Church musician at St. Jakob)

00.30 **Praise to the Organ-Harp**

Ursina Caflisch, organist at Neumünster
Klaas Bolt (1927-1990)
Improvisationen über die Melodie von Psalm 43
«Jauchzend will ich dich auf der Harfe loben, Gott,
mein Gott»
Choralsatz 1 – Choralsatz 2 – Fughetta –
Basse de Trompette – Kanon – Prinzipale –
Vox humana – Dudelsack – Flöten –
Flöten und Trompeten en taille – Flöten 2' –
Flöten und Zungenstimme – Cornet –
Sesquialtera – Schlusschoral

01.00 **A Midnight Journey Through the Four Elements**

Markus Braun, organist at the Kreuzkirche Hottingen
Robert Mark, Percussion
Improvisations to: Fire – Water – Air – Earth

01.30 **Alone but Still by Three**

Els Biesemans,
organist of the Reformed-Church Wiedikon
Johann Sebastian Bach (1685-1750)
Triosonate Nr. 3 d-moll, BWV 527
Andante – Adagio e dolce – Vivace
César Franck (1822-1890): Prière op. 20

02.00 **Fugues – as far as the ears can hear...**

«Kassiopeia Quartett»
Yumi Araki, Andrea Zaugg (violins)
Lucius Weber (viola), Hannes Wyss (cello)
Johann Sebastian Bach (1685-1750)
Die Kunst der Fuge

02.30 **Halloween at Notre-Dame**

Andreas Wildi, organist of the Reformed-Church Fluntern
Louis Vierne (1870-1937)
4. Orgelsinfonie, op. 32, g-moll
Prélude – Allegro – Romance – Final

03.00 **Northward**

Vocal music from Scandinavia
Moritz a cappella Sextett
Letizia Ineichen, Moana N. Labbate – soprano
Gabriela Schöb Freitag – alto
Stefan Eschmann – tenor
Michael Kessler, Christian Baumann – bass

03.30 **Are the Heros Tired?**

Matthias Wamser,
organist of the Reformed-Church Wallisellen
Josef Ahrens (1904-1997): Toccata eroica C-Dur (1932)
Joseph Jongen (1873-1953): Sonata eroica op. 94 (1930)

04.00 **Maximal minimal**

Michael Pelzel, organist of the Reformed-Church Stäfa
Michael Pelzel (*1978): Etudes-bagatelles I
György Ligeti (1923-2006)
Coulée (aus: zwei Etüden für Orgel)
Michael Pelzel (*1978)
Etudes-bagatelles IV (URAUFFÜHRUNG)
Philipp Glass (*1937): «Mad Rush»
Michael Pelzel (*1978): Etudes-bagatelles III

04.30 **Colorful Birds**

Martin Kovarik,
organist of the Catholic Church St. Franziskus
Marcel Dupré (1886-1971)
Präludium und Fuge H-Dur, op. 7, Nr. 1
Jean Guillou (*1930): Sâya (Der blaue Vogel –
Gedicht über ein koreanisches Volkslied)
César Franck (1822-1890): Final B-Dur, op. 21

05.00 **Dream Dancers**

Ilja Völlmy Kudrjavitsev,
organist of the Reformed-Church Liestal
Jehan Alain (1911-1940)
Trois Danses: Joies – Deuils – Luttes

05.30 **With the Right Leg out of Bed?**

Jakob Wittwer, former organist in Horgen
Jakob Wittwer (*1943): aus «Choraliter pedaliter»
(Übungsstücke für Pedal solo)
- All' Morgen ist ganz frisch und neu
- Sonne der Gerechtigkeit
Felix Mendelssohn (1809-1847): Sonate Nr. 3 in A-Dur
Con moto maestoso - Andante tranquillo
Jakob Wittwer: aus «Bicinien» (Etüden über alte und
neue geistliche Liedmelodien)
Danke für diesen guten Morgen – Wie schön leuchtet
der Morgenstern – Gib uns Frieden jeden Tag
Felix Mendelssohn: Allegro in B-Dur (1844)
Jakob Wittwer: aus «Choraliter pedaliter»
In dir ist Freude – Nun danket alle Gott

06.00 **Gregorian Praise of the Morning**

Choralschola Zürich
Cantor Stephan Klarer
(Church musician at Heart Jesu Zürich-Wiedikon)
Laudes in nativitate Beatae Mariae Virginis

06.30 **organo tacet**

Coffee and croissants for all who have survived

A Happening of the Offener St. Jakob Church at Stauffacher
www.offener-st-jakob.ch

Admission: ½ hour CHF 10.— / Night Pass CHF 30.—



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Pauluskirche Bern, III/P/37



10.00 | ZHdK, Grosser Saal

Ceremonial Act

Public Ceremony

with politicians, dignitaries and others

In the public ceremony with music and speeches, the «Laudes Organi 2011» with «four manuals», will be heard.

Organ Music

Prof. Dr. Guy Bovet will perform on the Kuhn Organ in the main concert hall of the Zurich University of the Arts. Not to be missed is his musical offering to the «Organ Fanfare 2011» at 11.00.

At the same time in all cantons supporting «Organ Fanfare 2011», organs in as many churches as possible will sound. With this, attention should be drawn to the importance and value of the organ, as well as its aspirations, as summarized in Resolution 2011.

Short Presentations and Words of Welcome

In quick votes and greetings, motions will be passed and signs of solidarity given.

- Dr. René Karlen from the city of Zurich, representing Mayor Corine Mauch, patron of the Symposium.
- Prof. Michael Eidenbenz, Director, Department of Music, Zurich University of the Arts
- Prof. Dr. Laurenz Lütteken, Ordinarius, Institute of Musicology, University of Zurich
- Church Board President Pastor Michel Müller-Zwygart (Protestant-Reformed Church)
- Vicar General Dr. Josef Annen (Catholic Church)
- OBM John Mander (President ISO, International Society of Organ Builders)
- Dr. Markus T. Funck (Coordinator of the more than 30 reports submitted by each participating country for the Symposium «Orgel Orgue Organo Organ 2011»)

Main Presentation

«Future Visions for the Organ in European Cultural Life»

with Prof. Bernard Foccroulle (Belgium/France)

Resolution «Orgel 2011»

Reading of the Resolution «Orgel 2011» by Prof. Dr. Michael Kaufmann, and its presentation to representatives of Church and State, as well as the general public (media).

Master of Ceremonies: Prof. Markus Utz



12.00

Lunch



10.00 – 16.00

Activities for Children and Youth on Saturday

10.00 – 13.00

Offener St. Jakob am Stauffacher

«Hand-Made Organ Pipes»

Children and teens make their own organ pipes under the guidance of organ apprentices of Switzerland. Moderation Simon Hebeisen and Wolfgang Rehn

Free event, max. 30 participants

10.30 – 11.15

Catholic Church St. Josef Zurich

Organ Award Presentation

«Organ-Pumuckl» Music Theater by Florian Kirchhofer,
1st Prize Winner of the Organ

For families with children age 5 and up

Free admission.

Organ Walking Tour for Children (ages 9-12) in Zurich*

13.45

Meeting point: Fraumünster main entrance

14.00 – 16.00

Guided Tour of Fraumünster and Grossmünster Churches,
max. 30 participants (Cost: CHF 5.00)

→ Registration required for all activities

Registration at www.orgel2011.ch

* Events conceived by education course «MAS in Music Conveyance and Concert Pedagogy», ZHdK



14.15-18.00 | Old Town of Zurich

Presentation

Organ Walk Through the Old Town of Zurich

Organ Presentations by University Students from
Zurich, Basel, Berne and Lucerne
Moderation lic. phil. Michael Meyer

14.15-14.45 | Grossmünster (GM)

Samuel Scheidt (1587-1654)

Variationen über «Wie schön leuchtet der Morgenstern»

Regula Krucker, Organ

Paul Müller-Zürich (1898-1993)

O Herr, nun selbst den Wagen halt

Regula Krucker, Organ

Dieterich Buxtehude (1637-1707)

Toccata in F BuxWV 156

Preslava Lunardi, Organ

Students from the Zurich University of the Arts

Instructor: Prof. Andreas Jost

15.15-15.45 | Predigerkirche (PK)

Georg Böhm (1661-1733)

Praeludium C-Dur

Heidi Bollhalder, Organ

Jehan Alain (1911-1940)

Deuxième Fantaisie, JA 117

Katja Sager, Organ

Georg Böhm (1661-1733)

Vater unser im Himmelreich

Katja Sager, Organ

Jehan Alain (1911-1940)
 Litanies, JA 119
 Heidi Bollhalder, Organ

Students from the Lucerne University
 Instructor: Prof. Elisabeth Zawadke

16.15-16.45 | Augustinerkirche (AK)

Zsigmond Szathmáry (*1939)
 «Moving Colours»
 Andreas Jud, Organ
 Michael Pelzel (*1978)
 «Etudes-Bagatelles» für Orgel (2010)
 Michael Pelzel, Organ

Students from the University for Music, Basel
 Instructor: Prof. Martin Sander

17.15-17.45 | Fraumünster (FM)

Max Reger (1873-1916)
 Introduction und Passacaglia d-moll (1899)
 Tatjana Fuog, Organ
 Oleg Nirenburg (1938-1993)
 Fantasie über ein englisches Volkslied
 Olga Kocher-Kraeva, Organ
 Olivier Messiaen (1908-1992)
 «Dieu parmi nous» (aus dem Zyklus «La Nativité du Seigneur»)
 Olga Kocher-Kraeva, Organ

Students from the Berne University of the Arts
 Instructor: Prof. Daniel Glaus

18.00 | Conclusion of the Organ Walk at Fraumünster (FM)



19.00 | Old Town Dinner in the Old Town



21.00 | Jazzclub Mehrspur Concert «Organ-X»

Roli von Flüe, sax
 Marcel Thomi, Hammond B3 Organ
 Elmar Frey, drums

Clear acknowledgement to groovy, timeless, contemporary Bop, which – totally in the manner of today's New York Avantgarde – knows to combine love of tradition with modern complexity.



22.30 | Jazzclub Mehrspur Concert «Greasy»

Funk, Jazz, Boogaloo!

Roland Köppel, Hammond B3 Organ
 Oliver Keller, guitar
 Daniel Aebi, drums

Their ease and fluidity sends us into ecstasy: be it through the powerful motors or the rich sounds and grooves of the organ trio «Greasy».

ORGELBAU THOMAS WÄLTI

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Kultur - Wissen - Qualität - Präzision

Neubau - Restauration - Sanierungen - Orgelpflege



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11.30 | Grossmünster

Church Service

**Ecumenical Church Service
Liebfrauenkirche**

Premiere of «Ad vitam», for Organ, Community Choir, Vocal Ensemble, Lead Singer and Congregation,
by Burkhard Kinzler
Father Josef M. Karber
President of the Ecclesiastical Council
(Pastor Michel Müller-Zwygart)
Liebfrauen Choir
(Bernhard Pfammatter, Music Director)
Collegium Vocale Grossmünster
(Daniel Schmid, Music Director)
Gregor Ehram, Marco Amherd (Organ)
Dela Hüttner (Soprano)



15.00 | Tonhalle Zürich

Concert and Presentation

**Concert and Presentation
of the Kleuker-Steinmeyer Organ**

The Rediscovered Romantic for Organ and Orchestra
Richard Bartmuss (1859-1910)
Organ Concertos No. 1 in E-flat Major and No. 2. in G minor
Ulrich Meldau, Organ
Capriccio Baroque Orchestra, Basel

A concert in the large Tonhalle Saal entitled «Romanticism Rediscovered for Organ and Orchestra» will present music by the German composer Richard Bartmuss. Bartmuss was organist at the Schlosskirche St. Marien in Dessau (among other places) in the second half of the 19th Century, and bore the title of «Royal Professor of Music». Although his works for organ solo are still played from time to time, his two concertos for organ and orchestra have been forgotten. Only one, that in g-minor, has been published. The music to the E-flat-major concerto, which ends with a festive final chorus, had to be procured privately. Bartmuss proves to be a masterful orchestrator, sometimes requiring great virtuosity from the organ, at other times content to have it accompany discreetly. Both works are appealing with their long melodic lines, their dramatic nature and their strong forms. They will be played on a organ which caused quite a commotion in the Zurich organ world at the end of the Eighties. The organ was conceived of principally by Jean Guillou as a pathbreaking concert hall instrument rich in registers. At the beginning, the organ was hardly appreciated by the Zurich music world, but foreign committees responsible for planning new organs, as well as performers who recorded on the instrument, descended on the Tonhalle in droves.



Daniela Achermann

Daniela Achermann was trained as a pianist at the Basel University and studied classical North Indian music in Basel and the United States. She now teaches piano and sarod in Basel and is active in projects involving Indian and Occidental music. She has completed post-graduate studies in Organ and Church Music at the Lucerne University. She is organist in the parish of Hitzkirch.



Siegfried Adlberger

Siegfried Adlberger was born in Haag, Austria. After an apprenticeship and several years' experience, he absolved the Master Examination as Organ Builder as well as the Vocational Matriculation Examination. He pursued further education at the Conservatory for Church Music of the Diocese of Linz. In addition, he trained as Expert for Church Bells at the University of Heidelberg. From 1993 to 1996 he was employed by the Church Music Department of the Diocese of Linz as Organ Expert. Since being named Bell and Organ Consultant (1995 and 1996 respectively), he has directed the Bell Department of the Diocese of Linz.



Marco Amherd

Marco Amherd (*1988) has studied Organ with Andreas Jost at the ZHdK since autumn 2008, as well studying economics at the University of Zurich. Alongside this, he has benefited from conducting lessons with Markus Utz and Beat Schäfer. Since autumn 2011, he studies with Michel Bouvard and Jan Willem Jansen, as part of an Erasmus exchange program in Toulouse. Alongside solo performances, he works regularly as an accompanist for choirs and soloists and as a Choral Répétiteur and Assistant Choral Conductor. In the years 2005 and 2007 he received the first prize, as well as the Bärenreiter-Urtext Prize in the Swiss Youth Music Competition. Furthermore, he is the 2011 prize winner of the Joseph Achter Development Prize.



Joseph Annen

Born: 25 July 1945
Studies in Theology in Chur, Tübingen and Münster; Dr. Theology
Professional Activity:
Vicar and Youth Minister from 2002
Priest in St. Peter and Paul: 1987-2000.
Regents Priest Seminar Chur: 2000-2009
General Vicar Zurich/Glarus: since 2009



Els Biesemans

Els Biesemans was born in 1978 in Antwerp. She is at home on a wide variety of keyboard instruments. She has performed in most European countries, in Japan, Canada and the USA, playing the clavichord, forte-piano, modern piano, harpsichord and organ. She studied organ, piano and chamber music at the Lemmens Institute in Leuven (Belgium), where she completed her Master of Music in organ and piano with distinction. She has been organist of the Protestant Church in Zurich-Wiedikon since May 2010. In addition to her career as soloist, Els Biesemans gives master classes in Belgium and was juror for the International Organ Competition 2008 in Béthune (France).



Bernhard Billeter

Bernhard Billeter was instructor at the ZHdK, lecturer at the University of Zurich and organist at the Prediger Church. He led a professional piano class at the Lucerne Conservatory from 1969-81 and is the author of numerous articles and books. Concerts and radio and CD recordings took him and his chamber music partners to many European and non-European countries. Bernhard Billeter performed the complete clavichord, cembalo and organ works of J.S. Bach in 1992-96, providing him with the impetus for his most recent book, «Bach's Piano and Organ Music», published by Amadeus, in Winterthur. For the organ symposium he drafted the «Zurich Resolution».



Heidi Bollhalder

Heidi Bollhalder began her studies of Church Music in 2006 at the Lucerne University, majoring in organ and choral conducting. Her teachers were Jakob Wittwer and Elisabeth Zawadke (Organ), Wolfgang Sieber (Improvisation) and Markus Zemp (Conducting). Subsequently, she obtained the Master of Arts in Music Teaching, majoring in Organ with Elisabeth Zawadke. The Friends of the Lucerne University awarded her the Joseph-Achter Prize, and she performed in the 2010 Lucerne Festival. Soon she will begin her studies for the Master of Arts in Performance at the Zurich University of the Arts with Tobias Willi.



Guy Bovet

Guy Bovet was born in 1942. He trained with Pierre Segond, Marie Dufour and Marie-Claire Alain and is one of the most sought-after organists worldwide. He was organist of the Collégiale of Neuchâtel from 1988 to 2009, professor for organ at the Basel Music Academy for more than 20 years and has taught numerous master classes. He has edited various scores, is active as a composer and is the author of musicological texts and texts on the organ. With over 60 concerts annually and over 50 records and CDs, Guy Bovet has distinctively shaped and enriched the image of the organ.



Markus Braun

Markus Braun studied piano, organ, composition and choral conducting at the Zurich Conservatory. In 1978 he worked with the Zurich «Gastspielheute». Since 1993 he has been organist at the Kreuz Church in Zurich and piano teacher at the Rämibühl Cantonal School. His compositions – chamber music and works for piano, organ and choir – are published by Éditions Delatour, France. In 2006 he won the composition competition for the «theme music» of the Swiss Festival of Vocal Music held in 2008 in Weinfielden. In 2007 he wrote the music for the documentary film «Lötschberg ...» for Swiss Television. For many years he has worked together with the percussionist Robert Mark in the unusual combination of church organ and percussion.



Jörg Ulrich Busch

Jörg Ulrich Busch was born in 1973 in Basel. He studied organ at the Berne University of the Arts with Heinz Balli and obtained the Soloist's Diploma in 2001. From 2004 to 2007, he studied with Marie-Claire Alain in Paris. Since 2009, he has been studying Choral and Orchestral Conducting with Prof. Markus Utz at the Zurich University of the Arts. In November 2008, he was offered the position of organist and choir director at the Fraumünster Zurich. In addition, Jörg Ulrich Busch is conductor of the vocal ensemble Belcanto Bern and the Cantata-Choir Bolligen. He attended master classes with Michael Radulescu, Harald Vogel, Jon Laukvik, Hans Davidson and Bernhard Haas, and he is the founder, conductor and harpsichordist of the orchestra Le Buisson Prospérant.



Ursina Caflisch

Ursina Caflisch studied organ at the Zurich Conservatory of Music and with Piet Kee at the Sweelinck Conservatory in Amsterdam, where she received the Soloist's Diploma. She is organist at the Neumünster Church in Zurich, where she plays the Old Tonhalle Organ, whose reconstruction in the Neumünster she initiated. In addition, she plays the Metzler organ in the Catholic Church St. Nikolaus in Frauenfeld, where she is substitute organist. She teaches organ at the Zurich Conservatory and at the Zurich University of the Arts. Numerous concert tours have led her to important historic organs. She has recorded works by J. S. Bach, symphonic organ music and organ improvisations.



The Baroque Orchestra Capriccio

The Baroque orchestra Capriccio was founded in 1999 and since then stands alone among Swiss ensembles as an authentic interpreter of works from the Baroque, Classical, and early Romantic periods. With original instruments from each time period, Capriccio has developed a nuanced and colorful sound while incorporating the newest trends in performance practice into its interpretations. Under the direction of Dominik Kiefer, Capriccio presents a concert series in Basel, Zürich, and Aargau in instrumentations ranging in size from chamber music to symphonic orchestra. In addition, Capriccio is dedicated to the performance of large choral works and regularly releases CDs. www.capriccio-barock.ch



Choralschola Zürich

The Zurich Choralschola is an ensemble of enthusiastic singers who dedicate themselves to Latin monody, that is, Gregorian chant. Their principal activity is providing music for worship services (*musica mystica*). Important to their interpretation of Gregorian chants, besides the rhythmic realization of the Neumes of the Einsiedeln Codex 121, is the vocal quality of their performances. The Schola cultivates an active ecumenical exchange and performs as a concert ensemble throughout Switzerland, as well as on radio and television. The Schola's director is Cantor Stephan Klarer, church musician at the Herz Jesu Church in Zurich-Wiedikon and instructor of Choral Conducting at the Zurich University of the Arts.



Mauro Conte

Mauro Conte was born in Kriens (Lucerne) in 1982. After training as a school teacher, he taught for two years in the primary schools of Kriens. He has been studying bassoon since 2005, first with Giorgio Mandolesi in Winterthur, later at the Lucerne University with Diego Chenna, Beat Blättler and Markus Boppart (contra bassoon). He obtained the Bachelor of Arts in Music in 2008 and the Master of Arts in Performance with distinction in June 2010. He is currently continuing bassoon studies in the class of Prof. Diego Chenna.



Pascale Van Coppenolle

Born in Tokyo. Organ studies with Prof. Hubert Schoonbroodt at the Royal Conservatory Lüttich; Postgraduate study in Music Theory and Music Theory Pedagogy at the Music College Cologne. Masterclasses with Isoir, Lagacé, Vogel, Tagliavini and Darasse. Concerts in Europe, USA, Brazil and Japan. Repertoire comprises works spanning 6 centuries, with with preference for Early Music. Innovative Pedagogy in theoretical fields, with a specializing in Renaissance counterpoint. 1994 Dissertation entitled «The Use of the Organ in Contemporary Music.» Following a career in Belgium and Luxemburg, Pascale Van Coppenolle is now organist in the City Church of Biel and principal lecturer of Organ, Chamber Music and Theory at the Conservatoire de Bern. Initiator of «Evening Sounds» in the City Church of Biel.



Lea Danzeisen

Lea Danzeisen, born in 1989, does not consider herself a musician in the conventional sense, but rather, an artist for whom music is the deepest means of expression, be it in improvisation, composition or interpretation. For Lea Danzeisen psychoacoustics and questions of the arts, of philosophy and of the sciences are important areas of reflection. Her teachers for her Bachelor Studies at the Lucerne University were Yvonne Lang (Klavier) and Michel Roth (Composition). She plays harpsichord, fortepiano and insideSpinett. She has participated in concerts in the Insubordinations Microfestivals in Basel, the Donau-eschingen Off – Next Generation in Trossingen (Germany), in the Old Church in Boswil, and in the Gewer- behalle Lucerne, etc.



Christian Döhring

Born in Münsterland, Germany. Christian Döhring studied sacred music, composition and conducting at the Folkwang-University in Essen, at the Mozarteum in Salzburg and at the University for Music in Vienna. Organist and choir director since 1997 in St Gallen, organist for the Prediger Church in Zurich since 2002.



Gregor Ehrsam

Gregor Ehrsam (1961) studied organ and harpsichord in Berne and Winterthur. Masterclasses, as well as studies in the Natural Sciences, rounded out his education. Since 1991, he is Principal Organist of the Liebfrauenkirche in Zurich. In collaboration with the «Friends of the Society of the Organ», he is responsible for the series entitled «Concerts at half past seven in May» which takes place in the Liebfrauenkirche. In addition, Gregor Ehrsam is active as a soloist and chamber musician throughout Switzerland and in several EU countries. He plays continuo in the Ensemble Musicalina, in «Baroque & ehrsam» and in various orchestras and ensembles. He is co-editor of works by Berthold Hipp (Müller & Schade, Berne), Chiara Margarita Cozzolani (Artemisia, Bologna) and Felician Suevus Schwab (Edition art-y-fakt).



Michael Eidenbenz

Michael Eidenbenz was born in 1962. He is organist and was for many years music journalist for newspapers and publications, among others music critic for the Zurich Tages-Anzeiger and editor of the periodical «Dissonance». Since 2007 he is Director of the Music Department of the Zurich University of the Arts.



Jean Ferrard

Jean Ferrard was born in 1944 in Watermael-Boitsfort (Belgium) and studied the organ at the Royal Conservatory of Music in Brussels. He subsequently continued his studies with Marie-Claire Alain in Paris. Ferrard has won prizes at numerous competitions. He completed his musical studies with a degree in musicology. For more than ten years he was responsible for radio programs on the subject of the organ on RTBF3. From 1985 on, he dedicated himself exclusively to teaching, performing music and musicology. He spends a considerable part of his time with the conservation of old organs in his country. He published a comprehensive critical survey of the organs of the Region Brabant-Wallon.



Bernard Foccroulle

Bernard Foccroulle was born in 1953 in Liège (Belgium). His international career as a concert organist began in the 1970's. His repertoire extends from the Renaissance to the present, as dozens of first performances attest. He has made over 40 recordings. Besides his career as concert organist and composer of many works for the most varied instrumental combinations, Foccroulle was, from 1992 to 2007, Artistic Director of the theater La Monnaie in Brussels, an internationally well-known opera house. Since 2006, he has directed the Festival of Aix-en-Provence. In 2010 he was named professor of organ at the Royal Conservatory of Music in Brussels.



Külli Erikson

Külli Erikson (born 1968 in Estonia), is art historian (MA) and organist. She graduated in 2010 with a Masters Degree «Organ Expert» from the Music Conservatory in Trossingen, Germany. Erikson is organist in the Estonian Protestant-Lutheran church, freelances as organ expert and heads the church organ corporation in Kadrina/Estonia, which looks after the restoration of local historical instruments. In recent years, Külli Erikson has been a member of the Music Instrument Commission for the Estonian Historical Monuments Office, and is active in the protection process of Historical Organs in Estonia.



Urs Fischer

Born in 1955, studies in Music History, History and Art History at the universities of Basel and Zurich; conferral of a doctorate; since 2001 Head of the Music Department of the Zurich Central Library, since 2008 chief librarian for special collections and president of the General Music Society of Zurich (AMG).



Daniel Fueter

Born 1949 in Zurich, piano studies at the Zurich Conservatory and the then Zurich College of Music. Teaching and Concert Diplomas. Since 1973 active both educationally and administratively in music. Composer of incidental music, chansons, songs, piano and chamber music, choral works and music for theater. Larger works include an opera, an operetta with libretto by Thomas Hürlimann, a chamber opera on texts by Lukas Bärfuss and an oratorio on a text by Jürg Jegge. Appears in concert as lied accompanist. Teaches lied accompanying at the Zurich University of the Arts. Father of two daughters, grandfather of two granddaughters and one grandson. Married to the pianist Eriko Kagawa.



Markus T. Funck

Markus T Funck PhD. 1993-1998 studies in music and German for teaching at the high school level; 1996-1997 studies in church music. Working with the question of constructing organs. Dissertation on «The Organs of the Hansestadt Greifswald.» 1999-2001 assistant at the Institute for Church Music and Musicology at the University of Greifswald. Since 2001, high school teacher (in Waldshut since 2006), in addition to teaching assignments at the University of Greifswald. Author of scholarly publications, regular concert appearances. Founding member and board member of the «Baltic Organ Centre Stalsund» (BOC), as well as member of the governing committee for Friends of the Organ Society (Gesellschaft der Orgelfreunde, GdO).



Tatjana Fuog

Tatjana Fuog is completing her Masters Degree in Organ Performance at the Berne College of the Arts, under Daniel Glaus. She began her formal organ training in 2004 with Felix Pachlatko, successfully completing a teaching diploma in 2009. Masterclasses with Edgar Krapp, Ludger Lohmann, Jon Laukvik and Hans-Ola Ericsson. She is organist for the Protestant-Reformed Church Laufen, BL and the Catholic Congregation of Dornach-Gempen-Hochwald, SO.



Frieder Furler

Frieder Furler, 1950, studies in Theology, for 12 years Congregational Priest, with focus on working on adolescents. For 10 years educator of young parish members (Religious Education and Church Service Configuration), since 2004 Head of the Department for Teaching and Animation for all Ecclesiastical Services of the Zurich Regional Church, Project Manager in the implementation of the entire Zurich Religious Education Concept.



Jannik Giger

Jannik Giger studied Media Art from 2007 to 2010 at the University of the Arts in Berne with Daniel Weissberg and Prof. Michael Harenberg and singing with Sandy Patton and Hanspeter Blochwitz. Since September 2010, he has been working on a Master of Arts in Composition at the Lucerne University with Dieter Ammann.



Daniel Glaus

Daniel Glaus is organist of the Münster in Berne. He is Professor of Composition at the Zurich University of the Arts and Professor of Organ and Composition at the University of the Arts in Berne. He has composed a wide range of works for various instrumental and vocal combinations through his research project «INNOV-ORGAN-UM» is involved with organ building. Daniel Glaus performs throughout Europe in concerts and festivals. His compositions have been played by well-known soloists, ensembles and orchestras in international festivals. In 2006 he received an honorary Doctorate of Theology from the University of Berne, in 2009 the main Music Prize of the Canton of Berne.



Burkhart Goethe

Burkhart Goethe was born in 1948. After high school (Gymnasium) he learned organ building at the Orgelbauwerkstatt Alfred Führer in Wilhelmshaven (Germany), and became an itinerant organ builder. He studied church music in Esslingen from 1973-1978 and organ with A. Heiller, J. Langlais, M.-C. Alain and F. Tagliavini. Since 1987 he has been full-time organ consultant for the Evangelical Reformed Church (Evangelische Landeskirche). He has taught organ building at the Freiburg University since 1992, and in 1994 became Director of Church Music at the St. Katharinenkirche in Schwäbisch Hall. Since 1978 Burkhart Goethe has designed more than 80 organs, in among others St. Marien in Lübeck, Dreikönigskirche in Dresden, St. Sebastian in Magdeburg, the Nikolaikirche in Leipzig (102 registers, five manuals), in Leiria and Porto (Portugal) and in Hämeenlinna in Finland.



Felix Gubser

Felix Gubser was born 1954 in Zurich. After completing his schooling, he studied at the then Conservatory of Zurich and earned teaching diplomas for organ and piano. In 1980 he received the Concert Diploma for Organ with distinction at the Zurich University of the Arts. In 1982, after studies with Erich Vollenwyder, a pupil of Marcel Dupré, he earned the Soloist's Diploma. He teaches at the Enge Cantonal School (Zurich) and since 1975 has been the organist at the Catholic Church St. Peter and Paul in Zurich. He is founder and director of various concert series in Zurich and has made numerous recordings for radio, television and CD. He performs frequently in Europe, Asia and North America and at international organ festivals.



Simon Hebeisen

Born 1967 in Worb, Berne. Organ Building Apprenticeship at Goll AG Lucerne. Piano and organ lessons at the Berne Conservatory. Itinerant organ builder with various organ firms.

Additional education in Interior Decoration/Furniture Design and in Higher Economics (with Diploma). Since 1998 partner and manager of the company Orgelbau Goll AG. Lecturer for Organ History and Organ Construction at the Zurich and Lucerne conservatories. Associate Lecturer at the Technical School for Organ Construction at Arenenberg. Expert at the Swiss national exams for organ builders. Active as a musician on various keyboard instruments (clavichord, harpsichord, organ) and as singer in the vocal quintet «a cinque voci» and the vocal ensemble Cantapella.



Oliver Hilmes

Oliver Hilmes, born in 1971, studied History, Politics and Psychology in Marburg, Paris and Potsdam. He completed his doctorate with his work on the political history of music and worked in the Directorship Offices of the Berlin Philharmonic. His books about contradictory and fascinating women, «Widow in Delusion. The Life of Alma Mahler-Wergel» and «Mistress of the Hill. The Life of Cosima Wagner» were best sellers. His most recent work is entitled «Franz Liszt: Biography of a Superstar». Invitations for readings and presentations have brought Hilmes to numerous cities within Germany and Austria and all the way to Los Angeles. Oliver Hilmes is the manager of the Karg-Elert Association.



Dela Hüttner

Dela Hüttner was born and grew up in Zurich. After studies with Dennis Hall in Berne, she obtained her Teaching Diploma for Voice from the Swiss Music Pedagogical Association. She also studied choral direction with Stephan Klarer at the Zurich University of the Arts and did an assistantship with Cantors Stephan Klarer and Daniel Schmid. From 2005 to 2009 she conducted the Women's Chorus Langnau am Albis, from 2006 to 2009 the Men's Chorus Gattikon, from 2009 to 2010 the Children's Chorus of the Music School Zurich Letzi. She has taught singing at the Music School Zurich Schwammendingen since 2009, from 2010 on she has conducted the «Männedorf Singfrauen». She regularly appears as soloist in oratorios and masses in Switzerland, as well as with the ensemble Bendorim singing Yiddish songs.



Andreas Jost

Andreas Jost is organist at the Zurich Grossmünster and Professor of Organ at the Zurich University of the Arts. He has been a prize-winner in many competitions: among them the first prize in the International Organ Interpretation Competition in Nuremberg and the Special Prize from the Siemens Arts Program. His artistic versatility is reflected in a broad repertoire extending from the early 16th to the 21st Century. Besides remaining deeply attentive to the music of the past, he considers it an enriching challenge to discover and even to initiate contemporary organ composition.



Andreas Jud

Andreas Jud received piano, violin and organ lessons at a young age from his father. Already at the age of 12, he became the organist at the Catholic Church Heerbrugg. Whilst studying at the canton school Burggraben in St.Gallen, he began his preliminary studies in organ in 2003, with Jean-Claude Zehnder at the Basel Music Conservatory in 2003. In 2005, he enrolled to study as an organist at the Basel University of Music and in 2006, he transferred to the class of Guy Bovet. Additional studies in Basel with Martin Sander. In 2010 he received the Hans Balmer-Prize from the Basel Organists Association for the best organ diploma.



Josef-Michael Karber

Josef-Michael Karber was born on 26 February 1960 in Pfaffenhofen an der Ilm (Germany). From 1985 to 1992 he studied Theology and the Pedagogy of Religion in Eichstätt, from 1992 to 1997 he worked as Religious Education teacher and mentor. From 1997 to 1999 he was pastoral assistant in Buchs SG (Switzerland), in November 1999 he was ordained Deacon in St. Gallen and on 7 July 2000 he was ordained Priest in Buchs. Karber was Chaplain in Buchs until November 2001 and Pastor of Wildhaus, Stein and Alt St. Johann from November 2001 until 15 August 2007. Since 15 August 2007, he has been Pastor of the Liebfrauenkirche in Zurich.



René Karlen

René Karlen studied musicology, English and German at the Zurich University, and music theory, composition and piano at the Zurich University of the Arts. His doctoral dissertation addressed the program policy of the Zurich Tonhalle Society. From 1984 to 1988 he was conductor of the Zurich Ensemble for Music and from 1984 to 1995 music critic of the *Neue Zürcher Zeitung*. From 1986 to 1990 he was Research Associate at the Paul Sacher Foundation in Basel. René Karlen was Vice-Director of the Migros Culture Percent and Director of its Music Department, of the Clubhouse Concerts and of the CD series «Music Scene Switzerland» from 1995 to 2000. From 2000 to 2002 he was Director of the Berne Symphony Orchestra and from 2001 to 2005 President of the Swiss Forum for Cultural Management. In 2002 he became head of the classical music department of the Government of the City of Zurich.

The Kassiopeia Quartet

The Kassiopeia Quartet was founded in Zurich in 1998 and has performed in its current formation with Yumi Araki and Andrea Zaugg (Violins), Lucius Weber (Viola) und Hannes Wyss (Violoncello) since 2007. While working on Beethoven's String Quartets op. 18, the ensemble received valuable inspiration from Johann Sonnleitner, who acquainted them with new research on the composer's tempo indications. It is of great concern to the Kassiopeia Quartet that their repertoire include works from various periods. In addition, they seek to collaborate and concertize with other musicians.



Michael Gerhard Kaufmann

Michael Gerhard Kaufmann was born in 1966. He studied School and Church Music as well as German Language and Literature in Karlsruhe (Germany). He holds a doctorate in musicology and an honorary professorship at the Trossingen University of the Arts. He is the coordinator of the study network «OrganExpert» and the archiepiscopal organ inspector for the Archdiocese Freiburg. He is active as teacher, author, editor and organist and is a member of the Executive Committee of the German Association of Organ Consultants (VOD), the Society of Friends of the Organ (GdO) and the Swiss foundation Cultural Heritage (SKO).



Burkhard Kinzler

Burkhard Kinzler, composer, conductor, choir master and pedagogue. Born 1963 in Stuttgart. Church music studies (A) in Heidelberg, composition in Basel with Roland Moser, artistic training in Conducting in Trossingen. 1993-1996 Associate Lecturer for Choir Training and Conducting at the Hanover Music College. 1992-2003 Associate Lecturer for Music Theory, Composition and Improvisation at the College of Church Music Heidelberg. 1999-2006 Professor of Music Theory at the Mannheim College of Music. Since 2003 Professor of Music Theory at the Zurich University of the Arts. Burkhard Kinzler works as a freelance composer, his works are performed at home and abroad. The primary focus of his oeuvre is vocal music, exploring the various shades of expression of the human voice.



Philipp Caspar Andreas Klais

Philipp Caspar Andreas Klais, born 1967, grew up in an organ builders workshop and followed in the footsteps of his father, grandfather and great-grandfather. He received his education as an organ builder at a French organ builders' workshop and within his father's workshop. 16 years ago he took over the management of the organ construction workshop Klais Bonn. Among the many organs since completed in the Bonn workshop since then, include the Cathedral of Cologne, the Concert Houses of Singapore, Auckland, Birmingham, Peking and Aarhus, as well as the Church of St. Elisabeth in Marburg and the Cathedral of Zaragoza. Presently, a new organ is being built for the Church of St. Maximilian in Düsseldorf.



Annegret Kleindorf

Annegret Kleindorf studied Church Music and Historical Performance in Frankfurt am Main. She studied organ with Jean-Claude Zehnder and voice with Rosmarie Hofmann at the Basel

Schola Cantorum. She participated in master classes with Emma Kirkby, Peter Kooij and the Hilliard Ensemble. She has been cantor in Frankfurt since 1991 and organist on the Hus/Schnitger organ in the church St. Cosmae in Stade (Germany) since 2004. Since 2006, she has directed her project at the Stadel Organ Academy «Old Organs for Young People». She had made radio and CD recordings with, among others, the Johann Rosenmüller Ensemble and «La Stagione Frankfurt».



Alois Koch

The conductor, organist and musicologist Alois Koch led the College of Music and Church Music at the Jesuit Church Lucerne until 2008. As a professor of the College and the University and as a

practicing musician, he has dedicated himself in particular to ecclesiastic music, as well as to the Swiss musical oeuvre of the 20th century. Numerous publications, broadcasts and CD productions document his academic and artistic work. He was the director of famous Swiss ensembles and in the years 1991-1998, he led the Choir of St. Hedwigs Cathedral and the Cathedral Chapel Choir in Berlin. In 1998 Alois Koch received the Arts Award from the city of Lucerne, in 2003 the Tribute Prize of the European Cultural Trust and in 2009, the Papal Order of Gregory The Great.



Olga Kocher-Kraeva

Born 5 April 1966, St. Petersburg.

Education:

1991 Degree from the Mathematical Faculty, University of St. Petersburg

2004 Degree Pass I for Organ with Er-

win Messmer (Church Music School Berne, led by Prof. A. Marti), 2008 Teaching Diploma with Heinz Balli (Berne University of the Arts). From 2008, studies with Daniel Glaus for a Masters in Music Performance. Organist Parish of Wahlern-Schwarzenburg and Parish of Ferenbalm. Lives with her husband and their three children in Murten.



Roland Köppel

Roland Köppel studied piano at the Jazz Department of the Basel University of Music, where he received his diploma in 2000. During his studies in Basel, at the age of 22, he was awarded a scholar-

ship to the Berklee College of Music in Boston. Köppel became an accomplished musician and is at home in many different styles (jazz, blues, funk, soul, pop, rock, Klezmer, salsa, Latin jazz, czardas and Gypsy Swing, among others). He is active and successful as pianist, organist (Hammond B3), keyboarder, composer and bandleader. He has taught in the Jazz and Popular Music Department of the Zurich University of the Arts since 2003.



Martin Kovarik

Martin Kovarik was born 1971 in Nový Jičín in the Czech Republic. He received his first piano lessons at the age of seven and his first organ lessons when he was fifteen. He trained as an organist

at the Ostrava Conservatory and at the Bratislava University and Zurich University of the Arts. He subsequently had private instruction with Jean Guillou in Paris. Kovarik has concertized both as pianist and organist in many European countries as well as in Georgia (Tbilisi), and has been invited to international music festivals. He has performed works for piano and organ with Jean Guillou, including the first performance of Guillou's «Colloque» No. 7 in Dortmund. Kovarik is the Principal Organist at the St. Francis Church in Zurich-Wollishofen.



Wolfgang Kreuzhuber

Wolfgang Kreuzhuber studied organ at the Vienna Music College with Anton Heiller and Michael Radulescu, and musicology at the Salzburg University [Doctorate 1990]. In 1982 he was appointed cathedral organist at the Maria Cathedral in Linz and organ adviser for the diocese of Linz (1984-1995). This was followed by guest professorships at the Salzburg and Graz Music Universities. Since 1992, he leads the Conservatoire for Church Music in the diocese of Linz and since 2003, is responsible for organ research at the Vienna University of Music and Performing Arts. Musicology articles, lectures, juror of international organ competitions, organ at home and abroad. Radio, television and CD recordings.



Regula Krucker

Regula Krucker was born 1983 in Wolfertswil St.Gallen. From 1999 to 2004 she studied in Gosau, St. Gallen as a Group of Subjects Teacher.

With her foundation study at the Winterthur Conservatoire, she prepared herself for Bachelor studies in organ. She completed her organ studies at the Zurich University of the Arts under Stefan Johannes Bleicher and Andreas Jost. Having successfully completed her Bachelors in the summer of 2010. Regula Krucker is now working on her Masters with Andreas Jost at the Zurich University of the Arts.



Ralph Kunz

Ralph Kunz was born 1964 in Bülach and grew up in Dielsdorf. Following his studies in theology in Basel, Los Angeles and Zurich (1985-1991), he worked as assistant to Professor W. Kramer (1992-1996), completed his doctorate with a thesis on the «Theory of Congregational Development» [Zurich 1997], accepted an upper assistant position in practical theology (1997-2000) and qualified as a professor in Bonn, with a work entitled «Reformed Evangelical Worship» [Zurich 2001]. After a time as priest, professional employee and as an assistant professor, main focus being Homiletics, Liturgy and Poimenics. His primary research focus is: history and the present state of the Protestant-Reformed Worship Tradition, new services and sermon forms, the welfare of the souls of the elderly and community building.



Andreas Ladach

Andreas Ladach was born 1969 in Wuppertal (Germany). After high school (Gymnasium with Abitur) and civil service, he began to study electrical engineering and to play the organ. He was offered a used organ in 1996, which he sold to a Polish church. This sale inspired him, after completion of his studies, to begin procuring and selling used pipe organs throughout Europe. In 2002, he bought the Wuppertal Trinitas Church in order to install a permanent exhibition of used organs. He speaks five languages and annually sells, or acts as a broker for, 80 organs worldwide.



Laurenz Lütteken

Laurenz Lütteken, born 1964 in Essen, studied musicology, German philology und art history in Münster and Heidelberg. Doctorate 1991, thereafter freelance journalist and scholarship recipient in Rome and Wolfenbüttel, subsequent assistantship activities. 1995 habilitation in Münster, subsequent teaching in Heidelberg and Erlangen, 1996 appointment as Professor of Musicology at the Marburg University, positions in Bochum and Leipzig were declined; since 2001 Ordinarius for Musicology at the University of Zurich. Currently active as President of the Music Commission of the City of Zürich and Vice-President of the Swiss Musicological Society.



Preslava Lunardi

Preslava Lunardi was born 1979 in Bulgaria. She had her first piano lessons at the age of five and obtained 1998 a piano teaching diploma with distinction from her music high school. She began study with Karl-Andreas Kolly in Winterthur in 1999 and obtained her diploma as concert pianist in 2004. In 2003 she was awarded a prize by the Migros Culture Percent and in 2005 a prize at the «Competition Marco Fiorindo» in Turin (Italy). In 2010, she obtained the Diploma of Advanced Studies in Organ at the Zurich University of the Arts. She is presently studying for her Master of Arts in organ performance with Andreas Jost. Preslava Lunardi is organist at the Reformed Church in Dübendorf since 2009.



John Mander

John Mander is an organ builder in England. He studied with Rudolf von Beckerath in Hamburg. After completing his training, he returned to London and worked in the drafting office of his father's firm. From 1980 on, he was active in Germany. He received his Master's from Ludwigsburg in 1981. Since his father's retirement in 1983, John Mander took over the family business, «Mander Organs», a small factory in the middle of London. John Mander is president of the International Society of Organ Builders ISO.



Janosch Marini

Janosch Marini was born in 1993 and attended school in Lucerne. Then followed a one-year internship as a pre-school teacher at the Juveso School in Berne. Janosch Marini has performed in musicals like «Die mit dem Graf tanzt» (2007), «Behind the Façade» (2009) and «Moulin Rouge» (2011), to name a few. Besides his activity as actor and singer, he also appears as beat-boxer with various ensembles.



Robert Mark

Robert Mark trained as a percussionist at the Berklee School of Music in Boston and at the Drummers Collective in New York City. He has performed with ensembles representing a great variety of styles. He played in three productions of the «Opera Factory» and often free-lanced with the Zurich Symphonic Orchestra. He was a member of Jürg Morgenthaler's «Rhythm Four» for 10 years. He was also the drummer in the Swiss production of the musical «Cats» and with the «Gabriela Tanner Jazz Quintet», and he has performed as drummer and percussionist in various groups in the Swiss Music Scene. Robert Mark teaches drums and percussion as well as didactics for drums. www.robertmark.ch



Andreas Marti

Born 1949, theology and music studies in Berne, doctorate in theology 1981. Organist and church choir master in Kőniz, concert Harpsichordist, chief conductor of the «Berner Singstudenten». Titular Professor for church music at the Berne Theology Faculty, Guest Lecturer at the Zurich Theology Faculty. Training Director for church music at the Berne University of the Arts, Lecturer in Liturgy and Hymnology at the Berne and Zurich Universities of the Arts, in church seminars in Aargau and the Lausanne Conservatory. Subject coordinator for the Liturgy and Hymnal Conference of the Reformed Swiss German Churches. Editor for Hymnology in the «Yearbook for Liturgy and Hymnology». Editor of the publication «Music and Worship».



Eva Martin-Schneider

Director and actress. Studied philosophy and art at the Freiburg College. Acting and musical studies in Munich. 1982-1990 permanent employment on various stages/theaters as an actress. Numerous productions in Municipal and in open-air theaters. Since 1997 instructor at the Heidelberg Teacher Training College for Applied Theater. Additional activities include: AK-Judiciary / Mannheim, Industry Culture Rhine Neckar, Theatrical House TIG7 in Mannheim amongst others. Since 1998 collaboration with the organist Ch. Michel-Osterturn. www.emas56.de



Britta Martini

Dr. Britta Martini; studies in German language and literature, politics, educational theory and church music in Marburg and Frankfurt am Main; till 1993 church musician in Bad Homburg and in the theological seminar Friedberg; 1993-1999 Leipzig Institute of Church Music (College of Music and Theatre); 2000 Doctorate from the Leipzig University; 2002-2007 National Church Music Director for the Protestant Church Schlesische Oberlausitz; 2006-2008 Acting Rector of the Görlitz College for Church Music; Since September 2009, Director of Studies for church music education and advanced training in the Protestant Church Brandenburg-Schlesische Oberlausitz. Numerous publications.



Ulrich Meldau

In 1989, Ulrich Meldau succeeded his teacher Erich Vollenwyder as organist in the Enge Church Zurich, where he is cantor, directs the Enge Church Choir and the Bach Ensemble Zurich.

His interest in organ and orchestral music developed at a young age and alongside his international concert activities, he has brought out a collection of CDs in this ilk for the Motette Publishing House (including several premières). He has received a cultural endowment from UBS for his commitment to the performance of less well-known organ works.

Through master classes with Jean Guillou, Ulrich Meldau was introduced to the Tonhalle Organ at an early stage and subsequently, has worked as custodian and adviser to the Zurich Kongresshaus with regard to this instrument.



Frank Mehlfeld

Frank Mehlfeld, [*1970], Diploma in church music from the Aachen University for Sacred Music Aachen (2000). Foreign Studies semester in Rome, additional studies from 2003-2008 in organ

construction as assistant GL in organ maintenance at Orgelbau Kuhn Ag, Männedorf. Master of Arts from the MHS Trossingen (Certificate 2010), since 2008 organist and choir director at the Rapperswil city church St Johann. Managing director of the international «Foundation Cultural Heritage Organ», based in Switzerland. Member of the planning committee «Organ2011».



Michael Meyer

Michael Meyer was born in Zurich in 1986. He studied musicology and the humanities at the University of Zurich. He was semester assistant for Prof. Laurenz Lütken from Spring 2006 to

Summer 2010. He obtained his licentiate in Autumn 2010 with an essay on the relationship between text and music in the Credo-movements of Josquin Desprez. Since December he has been research associate and doctoral candidate at the Musicological Institute of the University of Zurich. He obtained a diploma for organ at the Zurich University of the Arts with Stefan Johannes Bleicher and Andreas Jost. He is organist at the Guthirt-Kirche in Zurich Wipkingen.



Rudolf Meyer

Rudolf Meyer (1943 *) studied organ, school music, church music and composition in Zurich, Paris and Haarlem. Following his choir master tenure in Burgdorf and Rapperswil, he took charge

from 1976-2001 of an occupational and concert class at the Zurich University of the Arts and became the organist at the Winterthur City Church. In addition he was Guest Professor in Sydney, Australia and in Cologne. In Winterthur he led the restoration of the Walcker Organ (1888) and the resulting five International Organ Conferences, which focused on contacts. He strives for ease of contact with out-dated organs and postulates «Organ-Rights», a legal statute for these instruments. In addition to concerts, master classes and his organ expertise, Meyer regularly directs complex choral projects. Most recently, Bach's St. Matthew Passion in 2011, performed with modern concert practices. He increasingly enjoys composing.



Christiane Michel-Ostertun

Christiane Michel-Ostertun studied organ, piano and church music in Detmold, Stuttgart and Karlsruhe. She completed the state music teacher exam, the A-Exam and the Concert

Exam. Since 1988 she has taught improvisation at the Herford and Heidelberg Colleges for Church Music. In 1993 she was granted a professorship in Heidelberg. Numerous concerts and courses in Germany, Austria and Switzerland.

Christiane Michel-Ostertun has published organ compositions and several textbooks for improvisation («Basics», «Work Sheets», «Intonations»), as well as four organ concertos for children.

The Moritz a cappella-Sextett

The Moritz A Cappella Sextet was founded 1996 at a conducting course in St. Moritz. The six trained singers, conductors and school musicians have performed many ambitious and demanding works in the past 15 years. Their most recent programme consists of Scandinavian vocal music by Sibelius, Rautavaara, Wiskander, Tormis, Kuula, Alfvén and others.

Letizia Ineichen, Moana Labbate – soprano
Gabriela Schöb Freitag – alto
Stefan Eschmann – tenor
Michael Kessler – bariton
Christian Baumann – bass



Franz Müller

Franz Müller (1951) was born and grew up in Basel. After attending the Basel Humanistic Gymnasium, Franz Müller studied theology in Fribourg and Munich. In 1976, he joined the Dominican Order. He was scientific assistant at the Theological Faculty of the Fribourg University and was active in training within the Order. He was subsequently employed as superintendant of the Order as prior and provincial. Since 2005, he has worked in an ecumenical project as priest at the Zurich Prediger Church (the former Dominican Church).



Michel Müller-Zwygart

Michel Müller-Zwygart was born 1964 in Basel and grew up in Allschwil, Baselland. He studied theology at the Basel University and did his pastoral internship in Sissach, Baselland. He was a minister in Thalwil, Canton Zurich, from 1994 to 2011, mainly focusing on teaching, working with young people, on the internet and the concert committee. Since 2011 he is president of the Council of Churches of the Evangelical-Reformed Church of the Canton of Zurich.



Isabel Mundry

Isabel Mundry was born in 1963. She studied composition in Berlin and Frankfurt with Frank Michael Beyer, Gösta Neuwirth and Hans Zender. After several years in Paris and Vienna, she taught composition and music theory in Frankfurt am Main. She has been professor for composition at the Zurich University of the Arts since 2004. She gave master classes in Darmstadt, Copenhagen, Royaumont, Tiflis, Japan and Korea, among other places. In 2002/03 she was a fellow at the Wissenschaftskolleg Berlin. She was Composer-in-Residence at the Lucerne Festival, the Mannheim National Theater and the Dresden Staatskapelle, to name a few. She is a member of the Berlin and Munich Academies of the Arts. Her compositions are published by Breitkopf&Härtel.



Paul Peeters

Paul Peeters studied musicology at the University of Utrecht, specialising in Organology with Prof. Dr. M. A. Vente and Dr. J. van Biezen. Organ lessons with Kees van Houten and Jacques van Oortmerssen. 1983-1991 editor of «Het Orgel». 1995 he immigrated to Sweden, where since then, he has been active in a variety of activities at the Gothenburg Organ Art Centre (University of Gothenburg). Presently, he is the Scholarly Employee and Project Manager of the International Organ Academy of Gothenburg. He is writing a thesis, in which he compares the construction and the sound concept of Cavallé-Colls and Walckers. Founder and board member of the International Work Alliance for Organ Documentation (IAOD).



Michael Pelzel

Michael Pelzel was born 1978 in Rapperswil. He studied at the Lucerne, Basel, Stuttgart, Berlin and Karlsruhe universities. He had piano lessons with I. Klánsky, organ with M. Sander, L. Lohmann and G. Bovet, composition with D. Ammann, D. Müller-Siemens, G.-F. Haas, H. Kyburz and W. Rihm, and music theory with R. Moser und B. Trümpy. Pelzel is composer and organist. He was guest organist at the Swiss Church in London and at the San Francisco Cathedral, among others. Pelzel's compositions have been played by well-known ensembles, including «klangforum wien», «Linea Ensemble» and «quatuor diotima». Pelzel has won several prizes and awards for his works.



Bernhard Pfammatter

Bernhard Pfammatter began with the basic study of musicology and concluded his studies in school music at the Berne University. He studied voice and choral conducting at the Berne and Neuenburg conservatoires. In addition to the «CappelAntiqua» and the «Vokalensemble NOVANTIQUA Berne», both of which he founded, he conducts several concert and church choirs. Since 1998 he is guest conductor of the «Coro da Camera Italiano» in Rome and from 1998 -2004, he held the position of conductor of the Berne Conservatory Choir. Since the end of 2008, he is responsible for the development of vocal music at the Liebfrauenkirche in Zurich.



Feliciano Ponce

Feliciano Ponce was born in 1993 and attended schools in Lucerne. He was always interested in languages and took appropriate elective courses at school. Besides German, he speaks Spanish, English and French. His hobby, singing (he is a member of the Lucerne Boys' Chorus), and his technical interests led him to his newest passion: Rapping.



Nadja Räss

Nadja Räss is one of the most versatile yodelers of our time. She not only performs new compositions, she also sings various kinds of Swiss natural yodels and yodel songs in a spirited and innovative fashion, sometimes in a very personal way, but always without doing damage to the roots of yodel. After her voice studies at the Zurich University of the Arts with Kathrin Graf, she was awarded the Nico Kaufmann Scholarship in 2004 for her project «imreise.ch» that comprises the collecting and performing of old natural yodels.
www.jodel.ch



Maria Rapp

Maria Rapp was born in Konstanz (Germany). She studied piano and conducting at Stuttgart University and the fortepiano at the Basel Schola Cantorum. For many years she taught piano, piano for school teachers and chamber music at the Pedagogical University in Freiburg im Breisgau. She also participated in an exchange with the Stetson University in DeLand, Florida. From 2001 to 2003, she pursued post-graduate studies in music pedagogy at the Zurich University of the Arts. She has performed in Denmark, France, Austria, Spain and the United States. In 2009 she was asked to be head of the Master of Arts Pedagogy program at the Zurich University of the Arts.



Wolfgang Rehn

Wolfgang Rehn was born 1948 in Nuremberg (Germany). His school years were spent in Saarland, where he also studied organ construction. As an itinerant organ builder, he was both employed in various organ building firms as well as hired for specific projects. He subsequently attended the Ludwigsburg Technical College, where he graduated as a Master Organ Builder. Since 1974 he has directed the restoration division of Orgelbau Kuhn in Männedorf, where he oversaw the restoration of many historically important organs throughout Europe. Since 1980, restoration has been extended to instruments of the 19th and 20th centuries. He organizes and participates in professional conferences on organ restoration, and teaches at the Ludwigsburg Technical College of Ludwigsburg. Since 1998, he is a member of the management of Orgelbau Kuhn.



Bruno Reich

Bruno Reich has been active as a concert organist in Zurich for 40 years. His large repertoire includes the major works of Bach, Franck, Liszt, Reger, Messiaën and others. In addition, he is interested in alternative and unusual forms of organ music. He has played concerts with titles like «Organ Storms», «Organ Dances», «Organ Battles», «Famous Orchestra Works», «Musicals», etc. In 2009 he performed his own shortened version of Wagner's «Ring». He is not afraid to play good popular music on the organ, for example «Züri-Schlager» («Zurich Hits»).



Simon Reich

Simon Reich completed studies in cello, school music and conducting (with Thüring Bräm, Lucerne) and post-graduate studies as cantor (with Beat Schäfer, Zurich). He was subsequently active in these fields with particular emphasis on work with children and young people (teaching, choirs and orchestras, music camps). He obtained a MAS in Music Management from the Berne University of the Arts. He is founder and conductor of the «Basel Project Chorus», conducts a youth orchestra and an amateur orchestra and gives conducting courses in Switzerland and abroad. In addition, he works in the administration of the Zurich University of the Arts, notably as Project Manager for the symposium «Orgel Orgue Organo Organ 2011».



Katharina Rengger

Katharina Rengger studied flute at the Lucerne University (with Anna-Katharina Graf), at the Oberlin Conservatory of Music (with Michel Debost) and at the Berne University of the Arts in Biel (with Verena Bosshart). She did post-graduate studies in music pedagogy at the Zurich University of the Arts. She is a member of the ONYX Quartet and is project director at the Lucerne Festival for the Lucerne Festival Academy under Pierre Boulez and for the Children's Corner series. She also completed post-graduate studies in Market-Oriented Business Management at the Lucerne University of Applied Sciences and Arts. She currently directs the Continuing Education Programme for Music Promotion and Concert Pedagogy at the Zurich University of the Arts.



Sacha Rüegg

Sacha Rüegg is music director and organist at the Zurich city church St. Jakob. He is the organizer of «Zurich Night of the Organ» and the series «Noon Intermezzi [Organ Music at Noon]». As music director he leads open singing, musicals for children and choir concerts, and together with choirs and instrumental ensembles provides music for church services. He is also active as a jazz musician and leads the big band «Wenn Luther mit der Big Band flirtet ...» («When Luther flirts with the big band ...») which plays newly composed arrangements of familiar hymns.



Yuliya Sadykava

Yuliya Sadykawas was born 1985 in Vladivostok (Russia). She began her piano studies with Irina Larionova in 1992 in Polozk (Belarus). In 1998 she won Second Prize at a competition in Smolensk and a Third Prize at a competition for young composers in Grodno (Belarus). She began her professional studies in 2000 at the conservatory in Novopolozk. During her studies, she won prizes for both piano and organ at competitions in Gatchina-Polozk, Vitebsk, Smolensk, and St. Petersburg. She completed her studies with distinction in 2005 and subsequently won prizes at competitions in Russia, Lithuania and the Czech Republic. In 2009, she played concerts with the violinist Marzena Toszko in Fribourg and in Gomel (Belarus) with Ksenija Pogorelaja, organist of the St. Sophia Cathedral in Polozk. In 2010 she played concerts with the cellist Konstantin in Moscow, Minsk and Vienna.



Katja Sager

Katja Sager was born and grew up in Moscow. She studied at the Gnessin Academy of Music, where she graduated with distinction. She studied piano with Leonid Ogrintschuk, Maria Gambarian and Arkadi Sevidov. She subsequently emigrated to Switzerland and obtained the Solist's Diploma for piano with Karl-Andreas Kolly at the Zurich University of the Arts. She continued her studies on the organ and is currently preparing a Diploma of Advanced Studies in Church Music at the Hochschule in Lucerne with Elisabeth Zawadke. Katja Sager lives in Zurich. In addition to her activity as soloist and in chamber music, she is the Principal Organist at St. Michael in Dietlikon (Zurich) and Organist at Dreikönigen in Zurich-Enge.



Martin Sander

Martin Sander is professor for organ at the Basel University of Music and at the Heidelberg University for Church Music (Germany). He studied with Ulrich Bremsteller and participated in master classes with H. Vogel, L. F. Tagliavini, F. Peeters, D. Roth, W. Berger, E. Krapp, among others. Winning several major organ competitions paved the way for his international concert career. He regularly gives concerts in important churches and concert halls and has performed as soloist with various well-known orchestras. In addition to radio and television productions and live recordings in Germany and abroad, he has recorded several CDs. Sander gives master classes throughout Europe and is active as juror in international competitions.



Beat Schäfer

Born in 1955, he obtained a teaching certificate for elementary schools, a teaching diploma for piano, a degree in school music and choir-master (choral conducting with Klaus Knall, organ with Janine Lehmann). For 14 years he taught music in high school and for 17, was director of the Meilen church choirs, where he built up a choral community of eight choirs and a singing school. From 1984 to 1998 he was a member of the committee charged with editing a new hymnal for the Protestant Church of German-speaking Switzerland. In 1994 he became Head of the Zurich Cantor School, 1999 Director of Studies of Church Music at the then Zurich University of Music and 2007 Director of the Church Music Department at the Zurich University of the Arts. He is a member of the Music Commission of the City of Zurich and Project Director of the Symposium «Orgel Orgue Organo Organ 2011».



Rudolf Scheidegger

Rudolf Scheidegger has performed on keyboard instruments in important centers in Europe, America and Japan. His activity as an organist began in 1962 in Basel and continued 1978 as teacher at the Basel Music Academy. In 1987 he was appointed as Principal Organist to the Zurich Grossmünster Church and as professor at the Zurich University of the Arts. As a harpsichordist, Rudolf Scheidegger was a member of the Viola da Gamba Trio of the Basel Schola Cantorum and of the Linde Consort as well as of the Basel Chamber Orchestra. He has performed all the harpsichord cycles of Bach as well as his complete organ works. The breadth of his stylistic interests is documented on many LP and CD recordings.



Christian Scheifele

Christian Scheifele was born 1968 in Männedorf, Canton Zurich. Even as a young child, he was fascinated by the organ. He completed his training as organist in 1995, earning his Concert Diploma with distinction from the Zurich University of the Arts. His teachers were Rudolf Scheidegger (organ), Rudolf Meyer (improvisation), Martha Gmünder (harpsichord), and Carl Rütli (piano). Scheifele lives in Kilchberg near Zurich and is organist for both the Protestant and the Catholic churches in Rüschlikon. In addition to his activities as soloist and member of ensembles like «La Partita» and the «Bach Collegium Zürich», he has recorded music by Sigfrid Karg-Elert und Felix Mendelssohn on CD and has composed music for various ensembles, among them Alphorns with String Orchestra.



Daniel Schmid

Daniel Schmid studied double bass, Protestant and Catholic church music, school music and conducting in Zurich, Lucerne and Vienna. His activities are multisided, working as a choral and orchestral conductor, a bandmaster and a church musician. Daniel Schmid's symphonic and oratorio repertoire extends from baroque to contemporary music. CD, radio and TV recordings document the breadth of his musical activities. Daniel Schmid is choir master of the National Evangelical Reformed Church in Canton Zurich since 2001, lecturer in orchestral conducting at the Zurich University of the Arts and since 2005, choir master of Grossmünster Church.



Gabriela Schöb Freitag

Gabriela Schöb Freitag studied musicology at the Zurich University, worked as a school musician and completed the choir master training at the Zurich University of the Arts, under Beat Schäfer. For 11 years, she has been cantor and choir master of the Reformed Church and Music School in Thalwil, building up and upgrading the church choir and the children and youth choirs. She is active as a freelance journalist for Radio DRS2, Tages-Anzeiger and the Neue Zürcher Zeitung. As an alto in the vocal sextet Moritz, she will appear in the Organ Evening 2011 with an excerpt of Scandinavian choral music from the programme «Northward».



Wolfgang Sieber

Wolfgang Sieber was born in 1954. He studied piano, organ and church music. His activities as soloist, accompanist and coach cover classical, ethnic and traditional folk music, as well as jazz and cabaret. Concert engagements are as likely to take him to Berlin as to the KKL in Lucerne, to Japan as to the alpine back-country. Sieber is organist of St. Leodegar in Lucerne, where in addition to the historically restored Walpen organ, he has the Great Organ at his disposal. Thanks to his initiative, the pipes of the Great Organ that have been inoperative since 1972 will be incorporated into the «Organ Landscape of the Hofkirche». In 2009, Sieber won the Arts and Culture Prize of the City of Lucerne.



Jürg Sigrist

Jürg Sigrist was born in 1956. He studied piano at the Swiss Jazz School in Berne and at the Berklee College in Boston (USA). He earned a Teaching Diploma and Concert Diploma for Organ with distinction. He did post-graduate studies in organ in Paris, Stuttgart and Leipzig and in composition in Freiburg im Breisgau. Since 1994 he has been active in Rüti (Canton Zurich) as church musician and organist, playing concerts in Switzerland and abroad. He is also a jazz musician. The main emphasis of his activity is Romantic and contemporary organ music, and especially, improvisation. He is a strong advocate of experimental music in both liturgy and concert.



Johann Sonnleitner

Johann Sonnleitner is first and foremost known as a player of historical keyboard instruments. Alongside his international concert activity, he worked closely with N.Harnoncourt for many years. He teaches at the music colleges of Vienna, Salzburg and Zurich, the Basel Schola Cantorum and in the Innsbruck Summer Academy for Early Music. As a composer and interpreter, Sonnleitner is concerned with new music in a «natural tone enhanced» tonality. Connected with this is the development of a new 24-tone keyboard instrument. Johann Sonnleitner is also active in the field of music research, in particular in the area of tempo relationships in performance practice of 18th and 19th century music.



Mathias Steinauer

Born in Basel 1959. Studied piano, music theory and composition at the Basel University of Music. 1986-88 composition studies with György Kurtág. Freelance composer and lecturer in music theory, chamber music, new music and composition at the Zurich University of the Arts. Artistic Director of the ISCM World New Music Days «trans_it» in 2004. Performances and/or lectures in music colleges and festivals, in numerous countries within Europe, Russia, Azerbaijan, China, Japan, Brazil and the USA. Recent performance of his opera «Keyner nit» in Lucerne and Zurich. Lives in Cortina. www.mathiassteinauer.com



Susanne Stucky

Susanne Stucky was born 1963. She trained to be a dance and movement teacher, SBTG, at the Zurich Käsli School. For several years she taught dance and movement privately and in public schools. In 1993 her triplets were born. She obtained an organ diploma for church music and has been active since 2002 as an organist in Pfäffikon (Zurich) and Wildberg. She is currently enrolled in the Master of Advanced Studies program for Music Promotion and Concert Pedagogy at the Zurich University of the Arts. She has organized music promotion projects for the Camerata Club Zürich, the forum alte musik, the Lucerne Symphony Orchestra, the Lucerne Festival and the Waldhaus Concerts in Flims, among others.



Christina M. K. Tanner

Christina M. K. Tanner passed the entrance examination for the Bachelor of Arts in Church Music at the Lucerne University immediately after her school years. In 2009, she completed her church music studies with majors in organ and choral direction. Currently she is studying organ pedagogy with Elisabeth Zawadke. Since 2010, she has worked as church musician at the Emmenbrücke Catholic Church Gerliswil. She also conducts the choir of the Hüsli Reformed Church.



Marcel Thomi

Marcel Thomi began to play on his father's organ at the age of four. At the age of 16 he won the Swiss elimination for the Technics Organ Festival and represented Switzerland at the World Music Festival in Vancouver. In 2004 as a pianist, he won the Young Lions Award as Best Soloist at the Montreux Jazz Festival. He completed his diploma with distinction at the Zurich University of the Arts in 2004 and has since been active with many of the well-known jazz musicians of the area. Besides following his own musical projects «LSD-3» and «ORGAN-X», he teaches Piano and Hammond Organ at the Zurich Conservatory.



Germán Toro Pérez

Germán Toro Pérez was born in Bogotá (Colombia), where he studied music theory and had private instruction in composition. Subsequently, he completed a degree in composition at the University of Music and the Performing Arts in Vienna. He did post-graduate work in conducting and electroacoustic music in Vienna and Paris. His music has been performed at festivals in Europe, Korea and North and South America. He is co-founder of the NewTonEnsemble. From 2002 to 2006, he was head of the course of studies for computer music and electronic media and in 2006/2007 he was guest professor for electroacoustic composition at the University of Music and the Performing Arts in Vienna. Since 2007, he has been Professor of Elektroacoustic Composition as well as head of the Institute for Computer Music and Sound Technology at the Zurich University of the Arts.



Heinz della Torre

Heinz della Torre is active as a free-lance trumpeter in the Orchestra of the Zurich Opera, the Lucerne Symphony Orchestra, the Winterthur Music Collegium and the Zurich Chamber Orchestra and is a member of the Lucerne Bach Ensemble. He appears as alphorn, büchel and cow-horn player with various groups: in a tour with the Ländler Orchestra 2010/2011, as soloist at the Montreux Brass Band Eurofestival in April 2011, as soloist at the «Obwald» Festival in July 2011. He realizes classical and folk music projects with Wolfgang Sieber, including CD productions. He works as a dedicated trumpet teacher at various music schools.



Johann Trummer

Johann Trummer was born in 1940. He studied theology and musicology at the University of Graz (Austria). In addition, he studied organ with Franz Illenberger and harpsichord with Vera Schwarz at the University of Music and Performing Arts. Since 1996, he has worked at the University of Music in Graz in various capacities, such as director of the Institute for Performance Practice (1981-2000), Leader of the Department of Church Music (1973-1991). He served on the board for the Institute of Church Music and Organ (2000-2008) and is a member of the Board of Directors of the New Bach Society (Leipzig). As a priest in the diocese Graz-Seckau, he was a member of the Executive Committee of Seminary of Graz from 1969 to 2008.



Markus Utz

Markus Utz has been Professor for Conducting and Choral Conducting at the Zurich University of the Arts since 2007. From 2001 to 2008, he was the District Cantor and Music Director of the Cathedral of Constance. He studied in Munich, Detmold and Stockholm with Gerhard Weinberger, Anders Eby and Eric Ericson. In addition to his success in competitions as an organist, he held scholarships to the Scandinavian Bach Academy and the German Academic Exchange Services and was a finalist in the «Eric Ericson Award in 2003». Markus Utz is one of the most successful young German choir conductors and has established a name for himself both at home and abroad through his ensemble cantissimo.
www.cantissimo.de



João Vaz

Born in Lisbon, João Vaz studied there with Antione Sibertin-Blanc and in Zaragoza with José Luis González Uriol. He recently finished his doctorate on Music and Musicology at the University of Évora.
João Vaz has played throughout the world, and is often invited to teach at international seminars. He made several recordings on Portuguese historic organs. Vaz teaches at the Higher School for Music in Lisbon and at the Portuguese Catholic University. He is the artistic director of the Lisbon Organ Festival and was the permanent advisor for the restoration of the six organs in the Palace of Mafra. He is the organist of the Church of São Vicente de Fora in Lisbon.



Ilja Völlmy Kudrjartsev

Ilja Völlmy Kudrjartsev was born 1982 in Leningrad (today St. Petersburg). He trained as organist and pianist at the St. Petersburg Conservatory from 2001 to 2006. From 2006 to 2008 he did graduate studies at the Royal Academy of Music in London. After completing his studies with distinction, he was Organ Fellow (Assistant) at the Royal Academy. In London, he performed at the Southbank Center Messiaën Festival in 2008, as well as at the City of London Festival, the London Handel Festival and the Spitalfields Festival. He plays concerts regularly in Switzerland, Russia, France, Germany and England. Ilja Völlmy Kudrjartsev has lived in Liestal since September 2009, where he is organist of the Stadtkirche, playing both church services and the «Heures Mystiques».



Roland Wächter

Roland Wächter's early musical experiences date back to days as choir boy in the Abbey School of Einsiedeln. At university he studied German and English language and literature. Since 1984, he has been music editor for Swiss Radio DRS 2. From 1995 to 2010 he was Chief Editor of the Music Journalism Department, and in 2010 was named Music Producer at Swiss Radio's Zurich Studio. He is the author of numerous interviews, composer and performer portraits, and reviews of concerts and CDs.



Matthias Wamser

Matthias Wamser studied at the Stuttgart University of Music, where he passed the A-Examination for church music. He subsequently did graduate work at the Basel Schola Cantorum. Since 1999, he has been active in and around Basel as choral conductor, organist and harpsichordist. Since 2008, he also is organist of the Protestant Church in Wallisellen, Canton Zurich. His commitment to contemporary music has led to many first performances, and his collaboration with renowned ensembles is documented in radio and CD productions. As external associate of several publishing houses, he has edited works by G. F. Händel, H. Bornefeld, E. Pfiffner and T. Medek.



Andreas Wildi

Andreas Wildi was born in Canton Aargau. He studied organ with Guy Bovet at the Basel University of Music and perfected his interpretation of historical literature on original instruments in France, Spain, Italy and the German-speaking countries. In 2000 he obtained his Concert Diploma with distinction. Since 2002 he is organist at the Protestant church in Zurich-Fluntern. In his concerts, in addition to a broad organ repertoire, he has recently re-discovered the art of transcribing orchestral music for organ. He is also an active chamber musician, playing piano, harpsichord and harmonium in various instrumental groups.



Tobias Willi

Tobias Willi (*1976) studied piano and organ in Basel (Guy Bovet) and Paris (Olivier Latry & Michel Bouvard). Since 2010 he is Lecturer in Organ and Improvisation at the Zurich University of the Arts and works as organist for the Reformed Church Pfäffikon, Zurich. In addition, he maintains intensive concert activities both at home and abroad. In doing so, he presents music of the Romantic Era and that of the 20th/21st centuries as his primary focus (numerous premières). He is a multi-faceted artist, from being published in professional journals/periodicals, to being involved in projects concerned with the interrelationship of various art forms (improvisation, film, poetry). One such example is the music devoted to the Organ and Saxophone Duo.



Jakob Wittwer

Jakob Wittwer was born in 1943. He studied organ, piano, counterpoint and composition at the then Zurich University of Music, earning the concert diploma for organ with distinction in 1967. He studied further with M. Schneider and L. F. Tagliavini. After having served as organist in Zurich-Albisrieden for 10 years, he was called in 1970 to the Horgen Protestant church (Canton Zurich). Here he has been active as organist, choral director and Director of the Horgen Music School, as well as initiating several concert series. He taught organ at the Lucerne University between 1978 and 2008. In 2006, Wittwer was awarded the Culture Prize of the City of Horgen for his life's work.



Elisabeth Zawadke

Elisabeth Zawadke has been Professor for Organ at the Lucerne University since 2008. She is Principal Organist and Church Musician at the Jesuit Church in Lucerne. Before coming to Lucerne, she taught organ for 12 years at the Vorarlberg State Conservatory. She studied organ, church music and musicology at the universities in Munich and Basel, and at the Basel Schola Cantorum. She is internationally active as a concert organist, as numerous recordings for radio, CD and DVD attest, and she has played the world premieres of many compositions.



LK Liebfrauenkirche

KKJ Kath. Kirche St. Josef | Limmatstrasse 203

POST Post Office

PK Predigerkirche | Zähringerplatz

H50 H50 | Hirschengraben 50

SBB Train Station

SJ Offener St. Jakob | Stauffacher

ZB Zentralbibliothek | Zähringerplatz

GM Grossmünster | Zwingliplatz

MUM Jazzclub Mehrspur | Waldmannstrasse 12

TH Tonhalle | Dufourstrasse

E57



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Florhofgasse 6 | CH-8001 Zürich

Layout

Daniel Lienhard, Zürich

Logo «Organ 2011»

Thomas van der Heide

Photos

Daniel Lienhard, Michael Meyer, Shutterstock Inc.

Printing

F0 Fotorotar, Egg ZH

Editing

Simon Reich, Prof. Beat Schäfer, Tobias Willli, Margie Wu

English translations

Ciarán Mc Auley, Gerald Bennett, Gabriela Freiburghaus, Marc Kissoczy, Margie Wu

Price of the programme booklet: CHF 10.00



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About us

In 2007, during the joint organ convention of the Society of the Friends of the Organ (Gesellschaft der Orgelfreunde) and the Austrian Friends of the Organ in Graz (Austria), the question was raised: «Organum, quo vadis?». Initially, the AGSO (Council for Historic Organ Preservation) under the initiative of the organists Dr. phil. Bernhard Billeter (Zurich), Prof. Rudolf Meyer (Winterthur) and OBM Wolfgang Rehn (Männedorf) looked further into the matter, and were soon followed by Dr. Marco Brandazza (Organ Documentation Centre Lucerne), Prof. Dr. Michael G. Kaufmann (OrganExpert), Frank Mehlfeld (Rapperswil) and Dr. Markus T. Funck (Klettgau). The Association «Organ2011» and the Zurich University of the Arts are responsible for the organisation of the Symposium (Prof. Beat Schäfer, Project Director, Simon Reich, Project Manager and PR). A committee of organ teachers from German Swiss Universities and a group of organ specialists served as advisors for the Symposium.

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National Reports

In preparation for the Symposium 35 national organisations and private individuals were asked to compile a report on the situation of the organ in their country. These reports had two objectives: one, as a tabular survey (at least for those countries where concrete numbers existed), the other, as documentation on the organs in churches, organ building and restoration practices, the translocation of organs, organ-playing in general and the schooling of organists, as well as their future perspectives

in the profession. In addition, the university situation was taken into account, the concert scene described and questions concerning the advancement and support for organ instruction for children and teens discussed.

Individual national reports will be presented at the Symposium. A reader containing all of the national reports will be available.

The following authors have made contributions for their countries:

Austria	Prof. Mag. Dr. Wolfgang Kreuzhuber
Belgium	Prof. Dr. Jean Ferrard
Bulgaria	Prof. Ulrich Theißen
Croatia	Mag. Art Zdenko Kuser
Czechia	Jan Dolezel, Adam Viktora
Denmark	Prof. Bine Bryndorf, Ole Olesen
Estonia	Küllli Erikson, Alexander Eckert
France	Dr. Kurt Luders
Germany	Prof. Dr. Michael Gerhard Kaufmann, KMD Prof. Dr. h.c. Christoph Bossert
Great Britain	John Norman, Simon Williams
Hungary	Balázs Szabo
Iceland	Hörður Áskelsson
Ireland	Prof. Dr. Gerard Gillen
Italy	Vincenzo De Gregorio
Latvia	Alvis Melbardis, Külli Erikson
Lithuania	Rimantas Gučas

Luxembourg	Laurent Felten
Montenegro	Mag. Art Zdenko Kuser
Norway	Prof. Bjørn F. Boysen
Poland	Krzysztof Urbaniak
Portugal	Prof. Dr. João Vaz
Romania	David Homolya
Russia	Prof. Eugenia Krivitskaia
Serbia	Mag. Art Zdenko Kuser
Slovakia	Prof. Dr. Jan Michalko
Slovenia	Dr. Edo Skulj
Spain	OBM Gerhard Grenzing
Sweden	Niclas Fredriksson, Göran Grahm, Johan Norrback, Henrik Tobin
Switzerland	Dr. Bernhard Billeter, Dr. Marco Brandazza
The Netherlands	Bert Wisgerhof
Ukraine	Dmytro Tytenko

Resolution «ORGEL ORGUE ORGANO ORGAN 2011»

The «Zurich Resolution 2011» will call on politicians, church representatives, cultural officials and the broad public to take over responsibility for the preservation and the promotion of the cultural values of the organ.

The resolution was prepared by a team of experts, revised by the specialized committee of the Symposium and passed during the Symposium by all participants.

The organ is a cultural treasure of Europe with a worldwide influence. For centuries it has shaped the European music scene, music performance, education and also instrument making. But it is more than that: In the context of the church and Christianity, its spiritual influence has defined and continues to define attitudes, intellectual movements and values, of which Europe is justifiably proud.

The organ fascinates people, both as an individually conceived, technically complex artistic work of art and also for its immense tonal possibilities. In the spirit of the UNESCO convention for the protection and promotion of cultural diversity, the functioning organ and artistic organ playing, preserve cultural heritage, promote contemporary musical forms of expression and maintain a dialogue with other cultures. The organ strengthens man's cultural identity.

In times of cultural uncertainty and social upheaval, it is of concern to the European organ building and playing experts gathered here that, recognising the varied history of the instrument, the importance of the organ to today's and tomorrow's society is underscored.

With concern, they note

- that the European organ culture risks losing attention and appreciation,
- that the familiarity of the music-loving public with organ music has dwindled over the last decades due to decreasing church attendance,
- that in church services the organ is not sufficiently recognized as an instrument that can be innovative and open to various musical genres and is ever more being replaced by other instruments or even recorded music,
- that the organ has very little presence in non-ecclesiastical concert programming, nor in broadcasting or the print media,
- that the interest in organ teaching, especially at the professional level in conservatories, is falling sharply,
- that in some European countries resources for the maintenance and the preservation of valuable historic or new organs are scarce,
- that due to the change of use of some facilities or lack of interest, church and concert hall organs are no longer used and thus neglected – or are being disposed of.

With proposals to improve the situation, they wish to address the leaders in politics, religion and culture, in particular the authorities at the E.U., UNESCO, governments, religious authorities and dignitaries, conservatories, universities of the arts and music schools, the concert organisers and the media.

They urge them to:

- **treat the art of the organ as a relevant part of the public cultural life,**
- **give organ music an appropriate place in worship, concert and broadcasting,**
- **introduce children, young people and adults with appealing presentations and concerts to the culture of the pipe organ, to fill them with enthusiasm for organ music and the richness and abundance of its sound and the technical marvel of the instrument,**
- **include organ teaching as an option for music lessons,**
- **present the fascinating professions of organ playing or making to young people,**
- **provide and expand teaching for full-time and part-time organists,**
- **keep the use of existing church organs for rehearsals for church services free of charge and encourage this by making adequate practise time available,**
- **maintain the stylistic identity of existing good organs and not to jeopardize it with unsympathetic alterations,**
- **appoint and pay church musicians appropriately,**
- **provide the necessary funding for the maintenance of organs, their surveying and preservation; if necessary, across national borders,**
- **involve professionals, to maintain the quality of instruments as well as concert and liturgical organ playing at a high level.**

They are convinced that by these means, the circumstances of the organ as an instrument, and of organ playing, will improve, leading to an increase in interest amongst the general public.

A Short History of Organ Building in Zurich

Michael Meyer

Reformation and Secular Organ Building

Any study of organ history with the aim to answer the obvious, but nevertheless legitimate question why in Zurich there have remained no instruments of the 17th and 18th centuries and only very few from around 1900, basically has to consider the impact of the Reformation of 1519-1526 initiated by Ulrich Zwingli. This overview therefore begins with this historical event. There has to be mentioned only that the existence of organs in Zurich's two main churches before the Reformation, however, is well documented. In the Fraumünster, for example, there was a big organ dating from 1479-80 probably with two manuals and possibly even an open 32' pipe. The still existing contract for the organ explicitly mentions that the organ built by Pater Konrad Sittinger of the St. Blasien Abbey in the Black Forest should be bigger and more excellent than the one in the Grossmünster. Zwingli's reformation led at first to the ban of any kind of vocal or instrumental music from the chapels. The organs were mostly pulled down a few years later. While organ playing in the churches of the reformed neighbouring cities Basle and Berne has been reintroduced in 1561 and 1726, respectively, organ playing remained banned from Zurich's churches for more than three hundred years. Zwingli conceived the new church service as a pure verbal proclamation, thereby rendering the organ unusable for the liturgy.

Organ building and -playing was constricted to secular use in the course of the Reformation. On the one hand, organ positives came to be used in musical interludes during theatre performances, which Zwingli, himself being a lover of the arts and music, advocated and which were highly popular during the 16th and 17th centuries. On the other hand, chamber or-

gans remained widely in use. However, as from the early 17th century onwards, they were being replaced successively by other keyboard instruments such as the cembalo or the new piano forte. Also the musical societies in Zurich acquired organs for their meeting rooms as accompanying instruments mostly for sacred songs and chamber music. As semi-public institutions founded in the course of the 17th century, these societies were responsible for the music at festive occasions and similar major upper class events. These private organs generally had only one keyboard, rarely a pedal and usually consisted of two to eight ranks. The most common organ type had three to four ranks often made up of an 8' Flute and 4' Flute, a 2' Diapason and in addition either a 2 2/3' or 1 1/3' mutation and mixtures, respectively. Other instrument types such as, for example, regals or claviorgans could also be found. One organ which is still in existence today and can be seen at its original place is the Positive-organ built in 1730/32 by Johann Konrad Speisegger (1699-1781) in the great hall of the estate «Zur Schipf» in Herrliberg near Zurich.

The Way Leading up to the Reintroduction of Organs in Liturgy

The reintroduction of the organ to the reformed church service in Zurich is primarily due to two factors. On the one hand the turmoil of the French invasion in 1798 and the subsequent foundation of the Helvetic Republic (1798-1803) led to a liberalisation of conservative-reformed opinions concerning liturgical organ playing. On the other hand, and as a further consequence of the French occupation, the institutionalization of the public

concert which took its beginnings in Zurich towards the end of the 18th century and reached its height in the 19th century also had its influence on the new significance of churches as concert rooms. One example is the performance of Carl Heinrich Graun's (1704-1759) Passion cantata «Der Tod Jesu» which took place in 1765 in the Grossmünster and was organized by the musical society «Zum Chorherrensaal» (founded in 1600). With this performance the ban prohibiting church music was broken for the first time since the Reformation and the concert's success led to further performances of oratorios and Passions, which became traditional events in Zurich. At the beginning of the Bourgeois Era, many new musical societies were founded or emerged from the reorganization of established societies. Many clerics, too, participated in the activities of these societies, which effectively influenced musical life and played a crucial role regarding the reinstitution of liturgical organ playing in the city and canton of Zurich.

The need for church organs was one coming from «beneath». The main argument for acquiring a new instrument was at first often the possibility to support weak community singing. On November 5, 1809, there could be heard again for the first time after the Reformation the sound of an organ in the church service (Winterthur had bought a used Riepp organ from the secularised Salem Abbey near Baden), tolerated, however, only reluctantly by the church council of Zurich. Thereafter, many other church communities from the city and its surroundings endeavoured to obtain organs. As a typical approach can be seen the course of action taken in 1834 by the newly founded Neumünster church community in Zurich: the request for furnishing the new church directly with an organ was realised by establishing a private society, the so-called «organ committee», to which one could become a member by making a financial contribution. The committee's board decided together with the assistance of experts on the organ's design and appointed the organ builder. The resulting instrument - in this case an organ by Walcker's pupil, Friedrich Haas (1811-

1886), with three manuals and 36 ranks - was donated in 1840 to the church community. The main church communities acquired their organs in a similar way. After the Augustinerkirche (the first and at that time the only catholic church in Zurich) received in 1844 a late Baroque organ by Franz Joseph Bossart (1777-1853), a German Romantic instrument containing two keyboards and 33 ranks, built by Eberhard Friedrich Walcker (1794-1872), was inaugurated in 1853 in the Fraumünster as a programmatic act celebrating the 1000th anniversary of the church. In 1871 and 1876 there followed the installation of new organs in St. Peter and the Grossmünster, respectively. The Grossmünster community had been envying the Fraumünster for its organ since 1853, but their financial resources only allowed the purchase of a harmonium, which had also to serve as a table for the sacrament. Both organs were built by the distinguished organ builder Johann Nepomuk Kuhn (1827-1888), who in 1864 had settled down in Männedorf by the Lake Zurich. He came originally from South-Germany and was a pupil of Eberhard Friedrich Walcker. Accordingly, he always built German Romantic organs with mechanic cone chests.

The Age of Pneumatic Organs

The German development of the last decades of the 19th century of the pneumatic action - meaning that the opening and closing of the valves and ranks are effected by air pressure, which to a certain degree causes a slow response, but allows for a lightness of touch and further playing aids - also found its way into Swiss organ building during that time. At the same time, the newly developed technical accomplishments of the industrialisation helped satisfying the growing demand for organs, which resulted from the ever growing population, the introduction of the organ to the reformed church service as well as the expansion of Catholicism in Zurich. Those pneumatic organs were conceived as symphonic-orchestral instruments based on the fundamental, conforming to the taste of

the time. Organ building in the Zurich area was mainly influenced by the work of Carl Theodor Kuhn between 1889 and 1925, the year of his death (he was born in 1865). For nearly every one of the churches, be they reformed or of other religious confessions, which have been built during these years, he was allowed to build organs. Only few, but all the more prominent commissions were given to other organ builders such as Friedrich Goll (1839-1911) from Lucerne – as, for example, the organs for the Predigerkirche (1880) or St. Peter and Paul (1891). After Kuhn, upon the request of organists enthusiastic about the modern technologies, had also introduced pneumatic action to the mechanic cone chests of the organs in the Grossmünster, Fraumünster and St. Peter and extended the number of ranks in an orchestral Romantic style (in the case of the Grossmünster organ, the number of ranks was nearly doubled, making in 1915 this instrument with its 92 ranks even the biggest church organ in Switzerland), the organ landscape of Zurich remained uniform throughout since the second decade of the 20th century at the latest.

Historicism and Neo-Baroque

Modernism prevailing around the turn of the century was followed by Historicism, which reached Switzerland with the ideals of the Alsatian organ reform movement propagated at the end of the 1920s by Albert Schweitzer, Émile Rupp and Franz Xaver Matthias. Experts such as the organist of the Münster of Berne, Ernst Graf, imported ideas from conferences he attended in Germany and Austria and achieved some first attempts of their realization. These instruments constitute an amalgam of French Romanticism and (north-) German Baroque. Although quintessentially still with a fundamental symphonic specification, they were increasingly furnished with Diapason pyramids for each division as well as additional high pitched and glazing sounding mixtures and aliquots on the basis of historic models. Furthermore, slider windchests came to be used again.

Upon this development, the pneumatic German Romantic orchestra organ was gradually being discredited. Not only was the thick and opaque sound criticised, but also the pneumatic action itself, which has become more and more susceptible to defects. Various organ builders experimented with other actions, favouring at first the electric action which allowed a lighter touch and had a quicker response. Instruments newly built during this phase of modernisation or replacing older ones with electric action in the style of the Alsatian Reform are to be found in Zurich for example in the catholic Guthirt church (Kuhn 1931, electric membrane chests), in the Fraumünster (Orgelbau Genf AG, 1953, electric slider chests) and in the Augustinerkirche (Kuhn 1959, electric slider chests). A stylistically similar organ in the French church can be regarded as an experiment with action mechanisms, which the firm Kuhn provided with a combination of mechanical and pneumatic action.

The organist of the Grossmünster, Viktor Schlatter (1899-1973), was an important advocate for deeper historicist efforts, having intensely studied the rediscovered style models during educational journeys and in connection with his role as organ expert. In 1952, Schlatter travelled to Copenhagen where he was inspired by the Danish organ movement and the unnicknamed «nordic speaking» voicing style. These impressions again revived his long lasting wish for a new organ in the Grossmünster: Schlatter obtained an offer from the Firm Metzler of Dietikon near Zurich for a new organ to be built according to his own drafts and designs and with Poul-Gerhard Andersen of the Danish firm Marcussen as assistant. Schlatter had the offer approved by the ecclesiastical municipality, thereby causing an outburst of criticism. Among others, the organist of the St. Jakob church, Emil Bächtold, a supporter of the moderate Alsatian organ reform movement, pleaded for the preservation of the old organ. But Schlatter and his circle finally succeeded in winning this fervid organ debate, which had been carried on well into the 1980s. For the first time in the history of Swiss organ building in the 20th century, a big organ which is purely

mechanic has been built in 1960. The single organ divisions have been put into closed cases following the example of north German organs from the 16th and 17th centuries. Its sound quality is, despite its overall elegance, sometimes spitting, edgy and vibrating due to its style. Nevertheless, there can also be found Romantic sound qualities in the swell division on the top, since Schlatter, being an expert, cared as well for the organ's universality.

These stylistic developments coincided with an ongoing high demand for organs: for the third time, considerable attempts for modernisations had been made until the end of the 1970s. The economic revival after World War II led to prosperity of the church communities. Especially in the roman-catholic church the introduction of tax rights by the new church law in 1963 facilitated the building of new churches and organs. Late Romantic organs, most of them 'orchestral' organs having become susceptible to defects, had to give way nearly everywhere to new instruments, as for example in 1970 in the Predigerkirche, while 'Reform' organs of the 1930s to 1950s were often rebuilt and newly voiced in favour of more clarity and brilliance in sound.

Rediscovery of Romanticism and Plurality of Styles

Since the 1980s and in relation with a change of generations - Viktor Schlatter, for example, has died already in 1973 - organ building tends again to emphasise Romantic elements, as did the Kuhn firm in 1983-1984 when restoring the organ in the Bülhlkirche in Zurich Wiedikon. Built in 1897 by Friedrich Goll, this organ had been altered several times during the 20th century. Kuhn used many of the original pipe sets and new ones built in a German Romantic style. The Kuhn organ in the Liebfrauenkirche was inaugurated in 1983 and replaced the Romantic organ built in 1899 by Johannes Klais, which had become technically deficient over the years.

This organ not only reflects Baroque elements, but also, especially with regard to its basic timbre and overall sound, a French Romantic style. Upon the reinstallation in 1994-1995 of the Old-Tonhalle organ (a Romantic instrument with pipes dating from 1872, 1895 and 1927) in the Neumünster church followed in 2002 the unconditional restoration of the pneumatic organ dating from 1914 in the catholic St. Anton church. On this occasion also the originally planned, but never realized remote echo organ was added by the Kuhn firm. This organ is the last playable work by Carl Theodor Kuhn in Zurich which has remained unaffected by two surges of modernisation of the time.

During the last few years postmodern taste found its way into the Zurich organ landscape. The reconstructions of the few existing Romantic organs taking place under historic aegis correlate with the plurality of styles appreciated today. There is also room for exotic organs as, for example, the new organ for the Tonhalle designed by Jean Guillou, which was inaugurated in 1988 and has caused some controversy, or the quarter tone organ built in 1992 by Peter Kraul for the 'Christengemeinschaft'.



Welcome back to Zurich!