

ALKMAAR

ALTENBURG

BRUSSELS

FREIBERG

FRIBOURG

GRANADA

GÖTEBORG

INNSBRUCK

LEUVEN

LÖVSTABRUK

MAFRA

OLKUSZ

ROSKILDE

TANGERMÜNDE

TOULOUSE

TREVISIO

TRONDHEIM

# ANNUAL MEETING

24.—27. SEPTEMBER 2025  
ALTENBURG — FREIBERG

## Welcome address by André Neumann, Lord Mayor of the City of Altenburg

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It is with great pleasure that I invite you to the ECHO Annual Meeting, taking place from 24 to 27 September 2025 in Altenburg and Freiberg, Germany.

We are honored that Altenburg holds the ECHO Chair in 2025, and that this special year allows us to cooperate closely with Freiberg. Together, our two cities form a cultural bridge in this region, in which Chemnitz proudly serves as European Capital of Culture 2025.

This year, we have already been able to showcase the city's remarkable organs in numerous concerts. A first highlight was undoubtedly the ECHO for Peace concert on 26 April 2025. It brought us together and, especially in these times, underlined how culture creates deep bonds between nations. Now we look forward to meeting in person, sharing ideas, and dedicating ourselves to our common passion for the organ. To this end, we have prepared a programme that also holds several special highlights in store.

A highlight of the gathering will be the marathon concert with Artistic Directors and Young Ambassadors, unfolding simultaneously in Altenburg and Freiberg. Audiences in both cities will be connected through live screenings, while the entire event will also be accessible worldwide via livestream. In this way, our festival of organ culture resonates across borders.

André Neumann

## Welcome address by Martin Seltmann, Lord Mayor of the City of Freiberg



I am delighted that this year's Annual Meeting of the European Cities of Historical Organs is being held in Freiberg for the fourth time since its inception in 2003 and for the first time in Altenburg.

Altenburg holds the ECHO chairmanship this year and will welcome the most important European organists as well as the city representatives and ECHO Young Ambassadors. The programme includes organ presentations and con-

certs as well as a symposium on the restoration of the Ladegast organ in Altenburg's Bartholomäikirche. The grand finale will be an 8-hour livestream concert featuring both cities on 26 September 2025.

I cordially invite you to Freiberg for the actual Annual Meeting on 27 September 2025. With its Silbermann organs, Freiberg is one of the most important organ cities in Germany. The four preserved instruments by the Saxon organ builder Gottfried Silbermann make the city a magnet for music lovers from all over the world. Thanks to the great commitment of the Gottfried Silbermann Society, Freiberg welcomes many visitors interested in organs every year, who are inspired by the sound of the Silbermann organs and the craftsmanship of Gottfried Silbermann.

The 'Silver City of Freiberg' is one of 38 cities in the Chemnitz 2025 Capital of Culture region. With its extensive artistic programme, it supports the ideas of Chemnitz 2025 Capital of Culture.

The programmatic slogan 'C the unseen' embodies the idea of making the invisible visible. I hope that in this context, the ideas of the European Cities of Historical Organs will also become even more visible.

Martin Seltmann

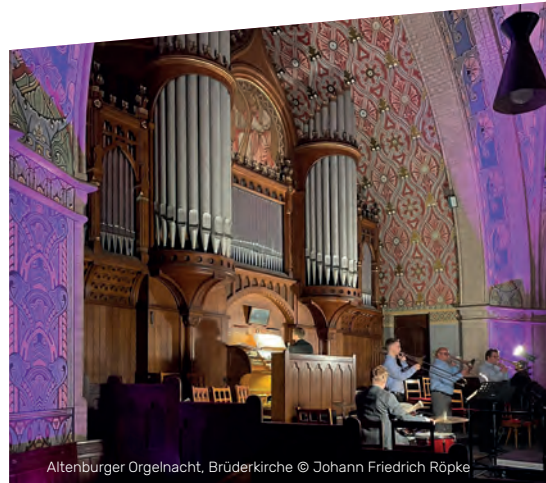




## The unique central German organ culture within a 15 minutes walk through Altenburg

The central German organ landscape is unique in its character and relevance and is known and appreciated worldwide. Especially in the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> century, the organ music from this area of Germany was – alongside the organ building – ground-breaking not only in Germany but worldwide. Composers as Johann Sebastian Bach, Franz Liszt or Max Reger created their masterpieces in this area – music which is the heart of organ repertoire of most organists until today. Perfectness and development of organ building and organ music inspired each other in central Germany for centuries and affected the cultural identity of the country and its church. Central German organs never sound rigid, they sound warm, alive, emotional and flexible: they touch the soul. It needs historically authentic instruments from those single epochs, to understand

and preserve this tradition. In this view, Altenburg's organs landscape is perfect, as there are three representative organs from important central German organ builders, representing an ideal epochal chronology: The Trost organ at the Castle Church (1739), the Ladegast organ in St. Bartholomew's Church (1881), and the Sauer organ in Friars Church (1905). The charisma of these organs is supplemented by very interesting organs in the direct neighbourhood. This unique organ ensemble makes the fascination for central German organ culture come alive, hands it down to coming generations and illustrates its actuality and its enormous future potential. Altenburg's organ landscape represents both, the cap stone of baroque organ building in Thuringia and the progression of central German organ building in later centuries.



Altenburger Orgelnacht, Bräuerkirche © Johann Friedrich Röpke

## What is ECHO?

ECHO honors the organ as a musical instrument that reflects the cultural diversity of Europe. Within global organ culture, the European tradition of organ building and performance – developed over more than 600 years – forms the very core. ECHO cities are home to organs whose quality, variety, and uniqueness make them outstanding representatives of their country's musical heritage. In addition to fostering European connections between these cities, ECHO's mission is to coordinate a wide range of projects, such as:

- Scholarly research on historical organs
- Publication of specialist literature and diverse media formats (e.g., video tutorials)
- Maintenance, restoration, and preservation of historical organs
- Educational formats for young talent, such as masterclasses or children's projects
- Exchange programs for students between ECHO cities
- The competition title "Young ECHO Organist of the Year"
- Establishing a network of young organists, "ECHO Young Ambassadors"
- Editing sheet music from local historical manuscripts (ECHOM)
- Commissioning new compositions



## Persons behind ECHO in Altenburg?

The city of Altenburg is represented at ECHO by Mayor André Neumann, City Representative Marco Karthe, Castle Organist Daniel Beilschmidt and Cantor Johann Friedrich Röpke (as Artistic Directors) as well as Weimar organ student and Silbermann Prize winner Kilian Homburg (as ECHO Young Ambassador).

Johann Friedrich Röpke is also president of the Central German Organ Society Altenburg. This brings together local players such as the city and the Protestant parish with each other or with external players (e.g. GdO) and took over the artistic direction of the Altenburg Music Festival in 2024. He is supported by project assistant Friederike Bertz.

At the Residenzschloss, Ellen Prechtl and Ute Beier support the events for the ECHO Chair Altenburg 2025.

### Altenburg in ECHO is represented by:

#### **André Neumann**

Lord Mayor of the City of  
Altenburg

#### **Marco Karthe**

ECHO City Representative  
Altenburg

#### **Johann Friedrich Röpke**

Artistic Director

#### **Daniel Beilschmidt**

Artistic Director

#### **Kilian Homburg**

Young Ambassador Altenburg

#### **Friederike Bertz**

Mitteldeutsche Orgelgesellschaft  
Altenburg

#### **Ellen Prechtl**

Residenzschloss Altenburg

#### **Ute Beier**

Residenzschloss Altenburg

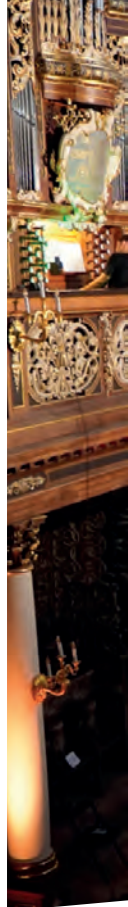
# Schedule of the ECHO Annual meeting Altenburg–Freiberg 24.–27.9.2025

## Wednesday, 24.9.2025

- Arrival of the members in Altenburg
- **17.00–18.00** Welcome reception *Residenzschloss Altenburg, Bachsaal*
- **18.00–19.00** Presentation Trost organ *Schlosskirche Altenburg* by Daniel Beilschmidt
- **19.15–20.00** Presentation Sauer organ *Brüderkirche Altenburg* by Johannes Lang (Organist at St. Thomas, Leipzig; Presidium Member of Mitteldeutsche Orgelgesellschaft Altenburg)
- **20.15** Dinner *Da Angelo Parkhotel – Barbarossa-Saal* (at own costs)
- **21.30** Young Ambassador Meeting (location still to be confirmed)

## Thursday, 25.9.2025

- **9.00–12.00** AD Meeting I *Lindenau-Museum (Interim), Kunstgasse 1* – Video conference possible for absent AD's
- **12.00** Lunch at *Lindenau-Museum (Interim), Kunstgasse 1* (provided by the City of Altenburg)
- **13.30–15.30** AD Meeting II *Lindenau-Museum (Interim), Kunstgasse 1*
- **16.00–18.00** Symposium on the Restoration of the Ladegast organ at Bartholomäikirche Altenburg
  - 1) Welcome (Johann Friedrich Röpke, Daniel Beilschmidt)
  - 2) Johann Friedrich Röpke: Brief historical overview of the Ladegast organ in St. Bartholomäi
  - 3) Martin Sturm: On the sound aesthetics of Friedrich Ladegast in the context of the Central German organ landscape (with sound samples from the instrument)
  - 4) Jiří Kocourek: Classification of the Altenburg Ladegast organ in his overall oeuvre & specifics on the restoration concept
  - 5) Discussion/questions







### Friday, 26.09.2025

- **9.30–12.30** Board Meeting  
*Residenzschloss Altenburg*
- **12.00–14.00** Lunch at  
*Residenzschloss Altenburg*  
(provided by the City of  
Altenburg)
- **14.00–22.00** Marathon concert  
"Mit Silbermann ganz bei Trost"  
with Artistic Directors and  
Young Ambassadors at  
*Schlosskirche Altenburg* and  
*Freiberg Cathedral*  
in alternating 30-minute blocks,  
with reciprocal on-screen  
projection and international  
livestream
- Food (grill, cake) and drinks  
(alcoholic and non-alcoholic,  
coffee) provided by Mittel-  
deutsche Orgelgesellschaft  
Altenburg (at own costs)

- **18.30–20.00** Reception of  
the Lord Mayor of the City of  
Altenburg, André Neumann,  
followed by Dinner at *Ratskeller*  
(Town Hall Altenburg)  
(Dinner provided by the City  
of Altenburg)
- **21.00** Night Concert Martin  
Sturm: J.S. Bach "Das Wohl-  
temperierte Clavier I" with  
presentation of the new CD  
(*Schlosskirche Altenburg*)

### Saturday, 27.09.2025

- **8.30** departure from Altenburg  
(for those who still are there)  
to Freiberg (1h20)
- **10.00–13.00** Annual Meeting  
Freiberg (*Senatssaal der Tech-  
nischen Universität Bergaka-  
demie Freiberg*)
- **13.00** Lunch at Hotel Kreller
- End of the Annual Meeting 2025
- **14.30** Guided City Tour Freiberg

## Concert programmes

**25.09.2025 | 21.00**

*Schlosskirche Altenburg*

Night Concert with Martin Sturm:  
J. S. Bach "Das Wohltemperierte Clavier I"  
with presentation of the new CD by  
Mitteldeutsche Orgelgesellschaft

*Das Wohltemperirte Clavier.  
oder Praeludia, und  
Fugen durch alle Tone und Semitonia,  
So wohl tertiam majorem oder Ut Re Mi anlan-  
gend, als auch tertiam minorem oder Re  
Mi Fa betreffend. Zum  
Nutzen und Gebrauch der Lehrbegierigen  
Musicali schen Jugend,  
als auch derer in diesem stu-  
dio schon habil seyenden besonderem  
Zeit Vertreib aufgesetzt  
und verfertiget von  
Johann Sebastian Bach.  
p. t: Hoch Fürstlich Anhalt-  
Cöthenischen Capel-  
Meistern und Di-  
rectore derer Cammer Mu-  
siquen.  
Anno  
1722.*





### Johann Sebastian Bach (1685–1750)

#### “Das Wohltemperirte Clavier I”

Präludium und Fuge I C-Dur, BWV 846

Präludium und Fuge II c-Moll, BWV 847

Präludium und Fuge III Cis-Dur, BWV 848

Präludium und Fuge IV cis-Moll, BWV 849

Präludium und Fuge V D-Dur, BWV 850

Präludium und Fuge VI d-Moll, BWV 851

Präludium und Fuge VII Es-Dur, BWV 852

Präludium VIII es-Moll und Fuge VIII dis-Moll, BWV 853

Präludium und Fuge IX E-Dur, BWV 854

Präludium und Fuge X e-Moll, BWV 855

Präludium und Fuge XI F-Dur, BWV 856

Präludium und Fuge XII f-Moll, BWV 857

- Pause (5 min) -

Präludium und Fuge XIII Fis-Dur, BWV 858

Präludium und Fuge XIV fis-Moll, BWV 859

Präludium und Fuge XV G-Dur, BWV 860

Präludium und Fuge XVI g-Moll, BWV 861

Präludium und Fuge XVII As-Dur, BWV 862

Präludium und Fuge XVIII gis-Moll, BWV 863

Präludium und Fuge XIX A-Dur, BWV 864

Präludium und Fuge XX a-Moll, BWV 865

Präludium und Fuge XXI B-Dur, BWV 866

Präludium und Fuge XXII b-Moll, BWV 867

Präludium und Fuge XXIII H-Dur, BWV 868

Präludium und Fuge XXIV h-Moll, BWV 869

**26.09.2025 | 14.00–22.00**

Organ Marathon “Mit Silbermann ganz bei Trost”  
Artistic Directors and Young Ambassadors  
at Schlosskirche Altenburg and Freiberg Cathedral



<https://orgelgesellschaft.de/orgelmarathon>

The highlight of the Annual Meeting is an 8-hour livestream concert, which will broadcast 30-minutes-blocks by ECHO organists from the Altenburg Castle Church and Freiberg Cathedral on screens in the other city and can also be followed live on the internet. The artistic directors of the ECHO cities, who are among the most important organists in Europe, and the ECHO Young Ambassadors from 17 European cities will perform on the Trost organ in Altenburg and the great Silbermann organ in Freiberg Cathedral.

Time	City	Concert	(AD = Artistical Director / YA = Young Ambassadors)
14.00	ALTENBURG	<b>Roberto Antonello (AD Treviso, Italy)</b> <i>Georg Böhm</i> (1661–1733) “Allein Gott in der Höh sei Ehr” <i>Costanzo Antegnati</i> (1549–1624) <i>da L’Antegnata</i> (Venezia, 1608): Ricericare del secondo tono <i>Georg Böhm</i> Partita “Freu dich sehr, o meine Seele” (12 Variations)	
14.30	FREIBERG	<b>Bernard Foccroulle (AD Brussels, Belgium)</b> <i>Girolamo Frescobaldi</i> (1583–1643) Toccata Quinta (Libro secondo) <i>John Bull</i> (1562–1628) Salve Regina (5 verses) <i>Georg Böhm</i> Vater unser im Himmelreich <i>Dietrich Buxtehude</i> (ca. 1637–1707) Passacaglia in d, BuxWV 161	



Time	City	Concert
15.00	ALTENBURG	<p><b>Kilian Homburg (YA Altenburg, Germany)</b>  <i>Johann Sebastian Bach</i> (1685–1750)            Passacaglia et Fuga c-Moll, BWV 582</p> <p><b>Ana Lucía Buzón Ríos (YA Granada, Spain)</b>  <i>Johann Sebastian Bach</i>            Fantasia in a, BWV 904a</p> <p><i>Johann Caspar Ferdinand Fischer</i> (1656–1746)            Chaconne in F (Suite Euterpe)</p>
15.30	FREIBERG	<p><b>Marie Petit (YA Leuven, Belgium)</b>  <i>C. F. Ruppe</i> (1753–1826)            Orgelkonzert C-Dur “Allegro maestoso”</p> <p><i>Georg Muffat</i> (1654–1704)            Ciacona in G</p> <p><b>Charlène Bertholet (YA Brussels, Belgium)</b>  <i>Jan Pieterszon Sweelinck</i> (1562–1621)            Ballo del Granduca</p> <p><i>Johann Jacob Froberger</i> (1616–1667)            Fantasia sopra sol, la, ré</p> <p><i>Girolamo Frescobaldi</i>            Bergamasca            (from “Fiori musicali”, 1635)</p>
16.00	ALTENBURG	<p><b>Pieter van Dijk (AD Alkmaar, The Netherlands)</b>  <i>Georg Friedrich Kauffmann</i> (1679–1735)            (from “Harmonische Seelenlust”, 1733)            ‘Allein Gott in der Höh sei Ehr’            Fuga ‘Ein feste Burg’            alio modo Trio ‘Ein feste Burg’            Duo ‘Nun freut euch, liebe Christen gemein’            ‘Herr, ich habe missgehandelt’            Trio ‘Vom Himmel hoch, da komm ich her’            Fuga ‘In dich hab ich gehoffet, Herr’</p> <p><i>Johann Gottfried Walther</i> (1684–1748)            Ciacona sopra'l canto fermo            ‘O Jesu du edle Gabe’</p>

Time	City	Concert
16.30	FREIBERG	<p><b>Luc Ponet (AD Leuven, Belgium)</b></p> <p><i>Mathias van den Gheyn</i> (Leuven, 1721–1785) Preludium</p> <p><i>Johann Sebastian Bach</i> Concerto d-Moll nach Alessandro Marcello, BWV 974 Andante – Adagio – Presto</p> <p><i>Jean-Baptiste Loeillet</i> (Gent, 1680–1730) Allemande – Sarabande – Giga</p> <p><i>Friedrich Christian Samuel Mohrheim</i> (1719–1780) Ein feste Burg ist unser Gott</p> <p><i>Johann Ernst Eberlin</i> (1702–1762) Toccata secunda und Doppelfuge g-Moll</p>
17.00	ALTENBURG	<p><b>Olga Minkina (AD Tangermünde, Germany)</b></p> <p><i>Johann Christian Kittel</i> (1732–1809) Präludium F-Dur</p> <p><i>Gottfried August Homilius</i> (1714–1785) Trio "Herzlich lieb hab ich dich" HoWV VIII.12</p> <p><i>Olga Minkina</i> (*1987) Choral-Meditation "Da pacem, Domine"</p> <p><i>Johann Sebastian Bach</i> Praeludium con Fuga C-Dur, BWV 566a</p>
17.30	FREIBERG	<p><b>Artur Szczerbinin (YA Olkusz, Poland)</b></p> <p><i>Johann Sebastian Bach</i> Fantasia et Fuga g-moll, BWV 542</p> <p><b>Lea Graf (YA Innsbruck, Austria)</b></p> <p><i>Anton Heiller</i> (1923–1979) "Freu dich sehr, meine Seele" – Vorspiel, Choral, Nachspiel</p> <p><i>Johann Pachelbel</i> (1653–1706): "Freu dich sehr, o meine Seele" – Choral mit 4 Variationen</p>

Time	City	Concert
18.00	ALTENBURG	<p><b>Joaõ Vaz (AD Mafra, Portugal)</b>  <i>Frei Domingos de São José</i> (17. Jh.)            Obra de 5º tom  <i>(Livro de órgão de Fr. Roque da Conceição, 1695)</i>  <i>Frei Diogo da Conceição</i> (17. Jh.)            Meio registo de 2º tom  <i>(Livro de órgão de Fr. Roque da Conceição, 1695)</i>  <i>Johann Sebastian Bach</i>            Liebster Jesu, wir sind hier, BWV 731  <i>Johann Gottfried Walther</i> (1684–1748)            Partita sopra Jesu, meine Freude</p>
18.30	FREIBERG	<p><b>Brita Sjöberg (AD Trondheim, Norway)</b>  <i>Johann Helmich Roman</i> (1694–1758)/            arr. Patrik Vretblad            Sinfonia di Chiesa  <i>Johann Sebastian Bach</i>            Trio Sonate III, d minor, BWV 527            Andante – Adagio e dolce – Vivace  <i>Karin Höjer</i> (1866–1927)            Praeludium und Fuge a 5 voci</p>
19.00	ALTENBURG	<p><b>Benedetta Porcedda (YA Göteborg, Sweden)</b>  <i>Johann Sebastian Bach</i>            Praeludium et Fuga a-minor, BWV 543  <b>Eliott Bembekoff (YA Toulouse, France)</b>  <i>Johann Sebastian Bach</i>            I. Vivace            II. Lento            from Trio Sonata VI, G major, BWV 530            Fantasia super Komm, Heiliger Geist BWV 651            (from 18 Leipzig Chorales)</p>

Time	City	Concert
19.30	FREIBERG	<p>Fabrizio Guidi (YA Tangermünde, ECHO Young Organist of the Year 2025)</p> <p><i>Girolamo Cavazzoni</i> (1510–1565)</p> <p>Ave Maris Stella</p> <p><i>Fabrizio Guidi</i></p> <p>Improvisation on “Ave Maris Stella”</p> <p><i>Giovanni De Macque</i> (1550–1614)</p> <p>Capriccio sopra re fa mi sol</p> <p><i>Bernard Foccroulle</i> (*1953)</p> <p>Capriccio sopra Re – Fa – Mi – Sol</p>
20.00	ALTENBURG	<p>Juan Maria Pedrero (AD Granada, Spain)</p> <p><i>Johann Sebastian Bach</i></p> <p>Partite diverse sopra il Corale</p> <p>“Ach, was soll ich Sünder machen” BWV 770</p> <p>Pièce d’orgue, BWV 572</p>
20.30	FREIBERG	<p>Francesca Ajossa (Associated YA)</p> <p><i>Johann Sebastian Bach</i></p> <p>Trio Sonata IV, e minor, BWV 528</p> <p>Adagio/Vivace – Andante – Un poc’ Allegro</p> <p>Elias Gabriel Huber (Associated YA)</p> <p><i>Heinrich Isaac</i> (1450–1517)</p> <p>Innsbruck, ich muss dich lassen</p> <p><i>Johann Nepomuk David</i> (1895–1977)</p> <p>Partita über “Innsbruck, ich muss dich lassen”</p> <p><i>Johann Sebastian Bach</i></p> <p>In meines Herzens Grunde, BWV 245 Nr. 26</p> <p>Valet will ich dir geben, BWV 736</p>



Time	City	Concert
21.00	ALTENBURG	<p><b>Maurizio Croci (AD Fribourg, Switzerland)</b></p> <p><i>Johann Sebastian Bach</i>  from Clavier Übung III (1739):  Fughetta super "Wir gläuben all an einen Gott", BWV 681, <i>manualiter</i>  Duetto IV, BWV 805  "Vater unser im Himmelreich", BWV 683, <i>manualiter</i>  "Christ, unser Herr, zum Jordan kam", BWV 685, <i>manualiter</i>  "Aus tiefer Not schrei ich zu dir", BWV 687, <i>manualiter</i>  Duetto III, BWV 804  Fuga super "Jesus Christus, unser Heiland", BWV 689, <i>manualiter</i>  "Kyrie, Gott heiliger Geist", BWV 671, à 5 /  <i>Canto fermo in Basso / Cum Organo pleno</i></p>
21.30	FREIBERG	<p><b>Krzysztof Urbaniak (AD Olkusz, Poland)</b></p> <p><i>Johann Ulrich Steigleder (1593–1635)</i>  [<i>Tabulatur Buch Darinnen daß Vatter unser, 1627</i>]  Fantasia, 4 Vocum  <i>Krzysztof Urbaniak (*1984)</i>  Improvisation – Primus Versus <i>Vater unser im Himmelreich</i>  <i>Johann Jacob Froberger (1616–1667)</i>  Toccata [II] in d <i>fatto a Bruxelles</i> FbWV 102  <i>Krzysztof Urbaniak</i>  Improvisation – Secundus Versus <i>Vater unser im Himmelreich</i>  <i>Johann Ulrich Steigleder</i>  [<i>Tabulatur Buch Darinnen daß Vatter unser, 1627</i>]  Toccata</p>

## Biographies

**Daniel Beilschmidt** (born in Zeulenroda in 1978) has been the Altenburg Castle Organist and Director of the Thuringian Organ Academy since 2021. He is University Organist in Leipzig and Lecturer at the Leipzig University of Music and Theatre. He is also co-founder and vice-president of Mitteldeutsche Orgelgesellschaft Altenburg. He is internationally active as performer, improviser, composer and teacher.

**Johann Friedrich Röpke** (born in Magdeburg in 1994) has been the city cantor of Altenburg since 2021 and is co-founder and president of Mitteldeutsche Orgelgesellschaft Altenburg. Stayed in Cambridge, where he took organ lessons with Anne Page and studied church music in Halle. Director of choral symphonic performances and various ensemble projects in Altenburg. Co-founder of the Junior-Organakademie Altenburg.



Synagagalchor bei Altenburger Musikfestival © Jens Paul Taubert

**Johannes Lang** (\*1989 in Düsseldorf) is organist at St. Thomas, Leipzig since 2022. He is Professor at University for Music and Theatre Leipzig. One focus of his work is continuo playing based on historical sources on large and small organs, as well as improvisation. From 2016–2022, he was cantor at Friedenskirche Potsdam-Sanssouci and lecturer for artistic organ playing, organ improvisation and harpsichord at the Institute for Church Music at Hochschule der Künste Berlin.

**Jiří Kocourek** sang in the Dresden Kreuzchor choir and studied economics. He worked as consultant for foundations and associations at Stadtparkasse Dresden and was administrative director of "Evangelisches Schulzentrum Leipzig". 2008 to 2013 he was artistic managing director of Eule Orgelbau in Bautzen. His activities include publications on organ history, consultancy for organ projects, lectures and excursions.



**Martin Sturm** was appointed as Thuringia's youngest professor at the University of Music FRANZ LISZT Weimar in 2019. There he teaches organ and organ improvisation, heads the Department of Church Music and founded the 'Experimental Studio Organ' for contemporary music. He has given numerous courses and lectures on the art of organ playing. He is member of the presidium of Mitteldeutsche Orgelgesellschaft Altenburg and regular guest professor at the Thuringian Organ Academy.

**Roberto Antonello** is Director of the Conservatoire in Terni (Italy), after directing Vicenza Conservatoire for six years, and is currently President of the Italian National Conference of Music Conservatories Directors. Active as composer and musicologist, he edited works from the South American baroque age as well as the organ duet transcription of Peter and the Wolf by Prokofiev (Ed. Ricordi) and original pieces for organ as Triosonata and Via Crucis (for narrator with projected paintings).

**Bernard Foccroulle** (\*1953 in Liège, Belgium) has been Professor of Organ at the Conservatoire Royal de Musique in Brussels. His discography as soloist includes more than fifty CDs. He was director of the Brussels opera-house La Monnaie 1992–2007 and has been director of the Festival d'Aix-en-Provence (France) 2007–2018. As Composer he has written many works for Voices and for (historical) organ. 2023 his opera "Cassandra" was premiered at the Monnaie, Brussels.

**Kilian Homburg**, Kilian Homburg, born in Bonn in 2000, studied church music at the HMT Leipzig, graduating with a master's degree 'with distinction' in 2024. He is currently studying for his concert exam in organ at the HfM Weimar with Prof. Martin Sturm and Nicola Proccaccini. In addition to prizes at international competitions, including first prize at the XVI International Gottfried Silbermann Organ Competition in 2023, he is actively involved in concert performances. Since 2024, he has been a lecturer for organ at the HfM Weimar and Young Ambassador of the ECHO City of Altenburg.

**Ana Lucía Buzón Ríos** was born in Granada and studied organ with J. M. Pedrero. Bachelor studies with M. Bernal in Madrid and Master with T. Jellema and E. Wiersinga in Groningen. Winner of the Cabanilles Young Organists Competition in 2015. Since 2019 she teaches organ in Málaga. In 2024 she was named ECHO Young Ambassador of Granada.

**Marie Petit** (ECHO YA, Leuven, Belgium) is pursuing a master's in organ at LUCA School of Arts, Leuven, and a PhD in Logistics at KU Leuven. She also combines these two passions by organizing many organ concerts and events while coordinating the ECHO Young network.

**Charlène Bertholet** (ECHO YA, Brussels, Belgium) studied piano and organ in Belgian conservatories (IMEP Namur, Royal Conservatory of Brussels) and enriched her experience with an Erasmus at the University of Music and Performing Arts Vienna. She is active as a teacher, plays in several Brussels churches, and performs as continuoist and chamber musician on piano and organ.

**Pieter van Dijk** is city organist of Alkmaar, where he looks after the Van Covelens organ and the Van Hagerbeer/Schmitger organ. Until 2025, he was professor of organ in Amsterdam and Hamburg. He recorded Bach's complete organ works for DMP Records.

**Luc Ponet** (born 1959) is city organist of Leuven and titular organist of the basilica in Tongeren. He worked for many years as an inspector for the Flemish government (quality assurance in art education) and is professor of organ at the University of Leuven. In 2021, he received his doctorate for his thesis on the Tongeren organ manuscript of 1626.

**Olga Minkina** was born in St. Petersburg and is full-time cantor in Tangermünde, Jerichow and the surrounding region. She is responsible for the historic organ by Hans Scherrer (1624). She studied in St. Petersburg, Herford and Amsterdam.

**Artur Szczerbinin** (b. 1993) began his musical education in Przemyśl (Poland). In 2017 he graduated with honors from the Academy of Music in Cracow where he studied organ with prof. Marcin Szelest. As an Erasmus student he studied in Freiburg with prof. Martin Schmeding and Matthias Maierhofer. In 2022 he submitted a PhD thesis on Solo organ repertoire preserved in manuscript music sources from ca. 1570 to 1685 in Central and Eastern Europe and its performance practice.



**Lea Graf** first received piano and flute lessons at the music school in Innsbruck, before adding the organ to her studies. In 2022, she completed her bachelor's degree in Music Education in the subjects organ (Michael Schöch) and flute (Reza Najfar) at the Mozarteum Salzburg (Department for Music Education, Innsbruck) with honours. In the summer term of 2024, she also successfully concluded her studies in organ performance with Michael Schöch at the Tiroler Landeskonservatorium.

**João Vaz** is professor of organ in Lisbon and artistic director of the Madeira Organ Festival. He recently completed his doctorate at the University of Évora. He was also appointed consultant for the restoration of the six organs at Mafra Abbey Church and is organist at São Vicente de Fora Church in Lisbon.

**Brita Sjöberg** comes from Dalarna in Sweden, and has a master's degree in church music from School of Music in Piteå at Luleå University of Technology, and a organ soloist diploma from the Danish Royal Academy of Music in Copenhagen. She is cathedral organist of Nidaros cathedral in Trondheim since 2022.

**Benedetta Porcedda** was born in Cagliari (Italy), she studied with M<sup>o</sup> Angelo Castaldo graduating summa cum laude, and obtained her second Master in Organ and Related Keyboards at Högskolan för Scen och Musik in Göteborg, studying with Joel Speestra and Karin Nelson. During the same year she also obtained with flying colours a Master in Composition and Improvisation for Teaching purposes and focus from Cagliari's Conservatory. Finalist of the Premio Nazionale delle Arti 2022; she performed as a soloist organist in numerous Organ Festivals in Italy, Sweden, Belgium, and Denmark, and worked with several ensembles and orchestras in Italy. She works as the Artistic Committee Coordinator for Smarano Organ Academy, and is the Kantor of Håltå kyrka in Sweden.

Young french organist **Eliott Bembeckoff** started his musical studies in Conservatoire Massenet in Saint-Étienne before going to Lyon Conservatoire. He's currently studying organ in Toulouse Conservatoire with Yoann Tardivel. He is also part of the Saint Sernin basilica organists team, playing the choir organ and accompanying the choirs for mass, concerts and recordings. He attended masterclasses with Jan Willem Jansen, Bernard Foccroulle, Louis Robillard and Jean Guillou.

**Fabrizio Guidi** (YA Tangermünde) Initially student of Giovanni Battista Mazza at the Milan Conservatory, in 2019 he was accepted in the organ class of Paolo Crivellaro at the Berlin University of the Arts, where he is currently continuing his studies with Pier Damiano Peretti and Henry Fairs. In 2024 he was awarded the first prize in the “Baroque Organ” category at the “Xavier Darasse” international organ competition in Toulouse and therefore he is the ECHO Young Organist of the Year 2025.

**Juan María Pedrero** (Zamora, 1974). Formed with J. Mas Bonet, F. H. Houbart, M. C. Alain, and in masterclasses with M. Radulescu. Organist at the Sapporo Concert Hall (2001/02), 1<sup>st</sup> prize at the Concours Inter-Conservatoires de France (Angers, 2000). Concertist and teacher at the Granada Conservatory and the International Organ Academy in Castile.

**Francesca Ajossa** (1999) studied organ in Cagliari, Rotterdam, York, and Hamburg, earning degrees in organ performance, early keyboards and music psychology. She has performed across Europe, recorded three CDs, and is active both in Early Music and contemporary repertoire. Currently, she is PhD candidate at KU Leuven, main organist of the Church in 't Woudt (NL), and artist in residence with the Contius Foundation in Leuven.

**Elias Gabriel Huber**, born in South Tyrol, Italy, currently studies Organ and Harpsichord in Vienna. He owes much of his musical development to teachers such as Pier Damiano Peretti, Pieter van Dijk, Erich Traxler, and Magdalena Hasibeder. Elias is deeply dedicated to chamber music, performing with various ensembles and orchestras, most recently with his early music group Cardinal Points Ensemble. In addition, he is pursuing a degree in Psychology at the University of Vienna.

**Maurizio Croci** is an internationally active organist and harpsichordist, professor at the Haute École de Musique Vaud-Valais-Fribourg (HEMU), and currently guest professor at the Stuttgart University of Music and Performing Arts. He performs worldwide, serves as a juror, and publishes numerous award-winning recordings.

**Krzysztof Urbaniak** is Professor of Historical Organ at the University of the Arts in Bremen and Professor of Organ at the State Academy of Music in Kraków. He has won several organ competitions, including first prize at the Arp Schnitger Organ Competition (Bremen, 2010), and is a sought-after juror (Musashino, Lübeck, Alkmaar, Freiberg). He has performed in most EU countries, South Korea and Japan



Schlosskirche Residenzschloss Altenburg © Marcus Glahn, Schatzkammer Thüringen

## Schlosskirche des Residenzschlosses Altenburg Heinrich Tobias Gottfried Trost (1735–1739)

### Hauptwerk (I) C–c'''

Groß Quintadena 16'

Flaute traverse 16'

Principal 8'

Bordun 8'

Spitzflöte 8'

Viol di Gamba 8'

Rohrflöte 8'

Octave 4'

Kleingedackt 4'

Quinte 3'

Superoctava 2'

Blockflöte 2'

Sesquialtera 2f.

Mixtur 6–9f. 2'

Trompete 8'

Glockenspiel HW c'–c''', Stimmtonhöhe: a' = 468 Hz, Stimmungsart: Neidhardt I

### Oberwerk (II) C–c'''

x Geigenprincipal 8'

x Lieblich Gedackt 8'

Vugara 8'

x Quintadena 8'

Hohlflöte 8'

Gemshorn 4'

Flaute douce 2f. 4'

x Nasat 3'

Octave 2'

Waldflöte 2'

Superoctava 1'

Cornet 5f.

Mixtur 4–5f. 2'

x Vox humana 8'

### Pedal C–c'

Principalbaß 16'

Violonbaß 16'

Subbaß 16'

Octavenbaß 8'

Posaune 32'

Posaune 16'

Trompete 8'

5 Transmissionen aus dem HW ins Pedal (= x)

### Nebenregister:

Windkoppel HW/P,

Manuelschiebekoppel,

Tremulant HW,

Tremulant OW

## Bartholomäikirche Altenburg Friedrich Ladegast (1881)

- 1881: Friedrich Ladegast completes the organ with 40 stops on three manuals and pedal.
- 1<sup>st</sup> World War: Most of the façade pipes are dismantled for military purposes, but the pipes of the 'Oberwerk' remain intact and are therefore of outstanding importance.
- 1919: Zinc pipes are installed to replace the original tin pipes.
- 1922: Addition of a 'Fernwerk' by Jehmlich
- 1949: Tonal transformation in line with neo-baroque ideals, replacement of the mechanical action with an electro-pneumatic action.



### Hauptwerk (I) C–f<sup>'''</sup>:

Prinzipal 16'  
Prinzipal 8'  
Gedackt 8'  
Oktave 4'  
Gemshorn 4'  
Pommer 4'  
Quinte 2 2/3'  
Oktave 2'  
Blockflöte 2'  
Terz 1 3/5'  
Zimbel III 1/2'  
Mixtur IV 1 1/3  
Trompete 8'

Waldflöte 2'

Sesquialtera II 2 2/3'

Scharff IV 1'

Regal 8'

Tremulant

### Brustwerk (III) C–f<sup>'''</sup>:

Quintade 8'  
Rohrflöte 4'  
Spitzflöte 2'  
Quinte 1 1/3'  
Sifflet 1'  
Tremulant

### Fernwerk (III) C–f<sup>'''</sup>:

Gedackt 8'  
Flauto Traverso 8'  
Geigenprinzipal 4'  
Oktave 2'  
Tremulant

### Pedal C–d<sup>2</sup>:

Untersatz 32'

Principalbaß 16'

Subbaß 16'

Octavbaß 8'

Baßflöte 8'

Quintbaß 5 1/3'

Oktavbaß 4'

Nachthorn 2'

Pedalmixtur IV 2'

Posaune 16'

Trompete 8'

### Koppeln:

II/I, III/I, III (FW)/I, III/II,  
III (FW)/OW, I/P, II/P,  
III/P, III (FW)/P,  
Generalkoppel

### Oberwerk (II) C–f<sup>'''</sup>:

Quintade 16'  
Principal 8'  
Gemshorn 8'  
Rohrflöte 8'  
Oktave 4'  
Gedackt 4'  
Nasard 2 2/3'

### Nebenregister und Spielhilfen:

4 freie Kombinationen,  
Tutti, Walze, Hand-  
register ab, Zungen ab,  
Manual 16' ab.



## Brüderkirche Altenburg Wilhelm Sauer (1905)

- 1905: The organ is built at the same time as the church by Wilhelm Sauer company (Frankfurt/Oder)
- 1<sup>st</sup> World War: All façade pipes are dismantled for military purposes.
- 1925: Zinc pipes are installed to replace the original tin pipes.
- 1927–1943: Sound transformation in line with neo-baroque ideals.
- 1990–2005: Restoration of manuals I and II and the pedal to their original condition.

### Hauptwerk (I) C–a<sup>'''</sup>:

Prinzipal 16'  
Prinzipal 8'  
Gedackt 8'  
Gemshorn 8'  
Flöte 8'  
Gamba 8'  
Doppelflöte 8'  
Oktave 4'  
Gemshorn 4'  
Rohrflöte 4'  
Rauschquinte II  
Cornett III–IV  
Mixtur IV  
Fagott 16'  
Trompete 8'

### Schwellwerk (II) C–a<sup>'''</sup>:

Bordun 16'  
Prinzipal 8'  
Quintatön 8'  
Salicional 8'  
Konzertflöte 8'  
Rohrflöte 8'

Oktave 4'

Traversflöte 4'  
Piccolo 2'  
Sesquialtera II  
Mixtur IV  
Schalmei 8'  
Oboe 8'  
Tremulant

### Schwellpositiv (III) C–a<sup>'''</sup>:

Quintatön 16'  
Lieblich Gedackt 8'  
Spitzflöte 8'  
Singprinzipal 4'  
Fernflöte 4'  
Quinte 2 2/3'  
Oktave 2'

Flautino 2'

Terz 1 3/5'  
Superoktave 1'  
Scharff V  
Krummhorn 8'  
Tremulant

### Pedal:

Untersatz 32'  
Prinzipal 16'  
Violon 16'  
Subbass 16'  
Oktave 8'  
Bassflöte 8'  
Cello 8'  
Oktave 4'

Posaune 16'  
Trompete 8'

### Koppeln:

II/I, III/I, III/II, I/P, II/P,  
III/P, Super II/P,  
Super I/I

### Spielhilfen:

zwei feste Kombinationen (f, Tutti), drei freie Kombinationen, Walze

## Dom St. Marien Freiberg Silbermannorgel (1714)

### Hauptwerk (II. Manual)

(C. D–c3):

Bordun 16'

Principal 8'

Viola di Gamba 8'

Rohrflöte 8'

Octava 4'

Qvinta 3'

Superoctave 2'

Tertia

Cornet (5-fach, ab c1)

Mixtur (4-fach)

Zimblen (3-fach)

Trompet 8'

Clarin 4'

### Oberwerk (III. Manual)

Qvintadehn 16'

Principal 8'

Gedackt 8'

Qvintadehn 8'

Octava 4'

Spitzflöte 4'

Superoctave 2'

Flaschflöte 1'

Echo 5.FA. (ab c1)

Mixtur (3fach)

Zimbeln (2fach)

Krumbhorn 8'

Vox Humana (8')

### Brustwerk (I. Manual)

Gedackt 8'

Principal 4'

Rohrflöte 4'

Nassat 3'

Octava 2'

Tertia

Quinta 1 1/2'

Sufflöte 1'

Mixtur 3-fach

### Pedal (C. D–c1)

Untersatz 32' (32+16')

Princ.bass. 16'

Sub Bass. 16'

Octav Bass. 8'

Octav Bass. 4'

Ped.Mixtur. (6-fach)

Posaun Bass. 16'

Tromp.Bass. 8'

Clar.Bass 4'

Tremulant (I, II, III),

Schwebung (III)

Schiebekoppeln (III/II,  
I/II)

a = 476,3 Hz, Stimmung  
modifiziert mitteltönig,  
Centwerte: c 0, cis 90,  
d 196, es 298, e394,  
f 500, fis 590, g 698,  
gis 790, a 896, b 1000,  
h 1092



Dom St. Marien, Freiberg © Detlev Müller/Gottfried-Silbermann-Gesellschaft



# Locations



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## 1 Residenzschloss

Schloss 2,  
04600 Altenburg

## 2 Bartholomäikirche

Burgstraße,  
04600 Altenburg

## 3 Bräderkirche

Brüdergasse 11,  
04600 Altenburg

## 4 Lindenau-Museum (Interim)

Kunstgasse 1,  
04600 Altenburg

## 5 Hotel am Rossplan

Rossplan 8,  
04600 Altenburg

## 6 Hotel Astor

Bahnhofstraße 4,  
04600 Altenburg

## 7 Parkhotel Altenburg/ Restaurant Da Angelo

August-Bebel-Straße 16/17,  
04600 Altenburg

## 8 Ratskeller Altenburg

Markt 1,  
04600 Altenburg

## FREIBERG

### Hotel Am Obermarkt

Waisenhausstraße 2,  
09599 Freiberg

### Hotel Kreller

Fischerstraße 5,  
09599 Freiberg

### ELLY HOTEL & HOSTEL

Dresdner Straße 30,  
09599 Freiberg

### Annual meeting on Saturday:

### Senatssaal der Technischen Universität Bergakademie Freiberg

Akademiestraße 6,  
09599 Freiberg

## Two new publications of Mitteldeutsche Orgelgesellschaft during the Altenburg ECHO Chair 2025



### Daniel Beilschmidt – Orgelbüchlein

Daniel Beilschmidt, co-founder of the Central German Organ Society, presents the full richness of sound of the Trost organ in the Altenburg Castle Church in his new recording of Johann Sebastian Bach's Orgelbüchlein. From delicate strings and soft flutes to the full principal choir in extremely multifaceted and sometimes unusual registrations, Daniel Beilschmidt guides us through the chorale collection. In it, Bach presents his entire compositional skill in the smallest of spaces. Following the example of hymnals, the composer guides us through the church year and sets to music an enormous variety of ideas that easily rival the great works in terms of complexity.

The double CD was published by Verlagsgruppe Kamprad and presented at Altenburg Music Festival and the Thuringian Organ Academy 2025.



### **Martin Sturm – Das Wohltemperierte Clavier I**

Bach's music finds a kindred spirit in Tobias Heinrich Gottfried Trost. The fact that Bach played and appreciated Trost's legendary instrument in the Altenburg Castle Church is one of the particularly fortunate circumstances in music history. Martin Sturm uses the possibilities of this organ to impressively illuminate the complexity of the first 'Well-Tempered Clavier' and supplements the double CD with several preludes and fugues improvised on clavichord in the same location.



The double CD was published by  
Verlagsgruppe Kamprad and  
will be presented at the  
ECHO Annual Meeting  
in Altenburg.



## Contacts

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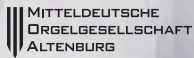
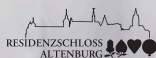






STADT ALTENBURG

KAG Altenburger Museen



Gottfried-Silbermann-Gesellschaft e.V.