

# BABETTE MONDRY

## ORGANISTIN

**Babette Mondry performs as an organist in solo programs, chamber music ensembles, as well as in orchestral and choral settings.**

Her repertoire spans music from the early Baroque to the present day. Concert and festival appearances have taken her to numerous European countries as well as to Brazil, Japan, and Israel. She has performed at festivals such as Toulouse les Orgues, the Lahti Organ Festival, on the Arp Schnitger organ in St. Ludgeri Norden, at the Thun Bach Weeks, in Magadino, Haarlem, and at Riga Cathedral. Other concert venues include Minato Mirai Hall in Yokohama, Hildesheim Cathedral, Grossmünster Zürich, Geneva Cathedral, Arlesheim Cathedral, the Abbatale Romainmôtier, Bern Münster, the Johann Andreas Silbermann organ in St. Thomas, Strasbourg, Stadtcasino Basel, and Tonhalle Zürich.

Collaborative work with singers and instrumentalists forms an independent artistic focus for her and simultaneously enriches her solo organ playing. Over the years, she has performed with artists such as Heinz Holliger, Ursula Holliger, Andreas Scholl, Nuria Rial, Maria Cristina Kiehr, Maya Boog, Kiyoshi Kasai, Arianna Savall & Petter Udland, Reinhold Friedrich, Rolf Romei, Yannick Debus, and Fritz Hauser.

As an orchestral and choral organist, she possesses an extensive repertoire of organ parts in symphonically scored works. In this capacity, she has participated in productions with the Basel Symphony Orchestra under renowned conductors including Marco Letonja, Dennis Russell Davies, Hans-Christoph Rademann, Kevin Griffiths, Gabriel Feltz, Giuliano Betta, Facundo Agudin, Duncan Ward, and Ivor Bolton. Her repertoire here includes works such as Janáček's *Glagolitic Mass*, Lloyd Webber's *Requiem*, and Mascagni's *Cavalleria Rusticana*, performed with Basel choirs such as the Basler Gesangverein. She has also realized programs with vocal ensembles such as the Basler Madrigalisten, conducted by Raphael Immoos, the Junge Kammerchor Basel, and the ensemble liberté, conducted by Maija Gschwind. In 2020, she performed Lucija Garūta's *Herr, deine Erde brennt* as well as the Swiss premiere of Pēteris Vasks' *Veni Domine* for choir and organ—the latter a commissioned work in cooperation with the Stadtcasino Basel Organ Festival and the Elbphilharmonie Hamburg.

As a regular substitute, she performs with the Basel Symphony Orchestra, participating in CD recordings of Felix Weingartner's symphonies and, in the 2022 season opening, performing as a soloist in Lili Boulanger's *Psaume XXIV*.

Since 2022, Babette Mondry has realized a form of musical work with vokal:orgel that brings together many of her previous interests: the joy of large-scale stage projects, working with young voices, combining music and staging, and collaborating with directors and musicians from diverse disciplines.

The central idea is to integrate the organ into scenically designed concert formats. By taking on orchestral parts, space is created on stage for movement, dramatization, and theatrical expression—a concept that opens new musical experiences especially for young audiences. Highlights include the world premiere of Caspar Johannes Walter's *When I appear in your dreams* for choir and the wind-dynamic manual of the Metzler-Klahre organ at Stadtcasino Basel, the staged production of Orff's *Carmina Burana*, directed by Mélanie Huber (2023, Stadtcasino Basel, and 2025, Tonhalle Zürich), and the staged project *Walpurgisnacht* (2025), directed by Salome Im Hof. In January 2026, the project *Flammende Erde* will be presented at Stadtcasino Basel. Further productions are already planned.

Babette Mondry is also active in festival work: since 2016, she has been part of the management team of the Stadtcasino Basel Organ Festival, which took place in 2020, 2021, and 2023. As a co-initiator of the Neue Orgel project at Stadtcasino Basel, she worked as part of the expert team.

From 1999 to 2015, Babette Mondry was the titular organist at the Johann-Andreas-Silbermann/Lhôte organ of Peterskirche Basel, where she oversaw the music for university services and directed the concert series. Since 2017, she has been the organist and artistic director of the organ concerts at Stadtkirche Thun. Additionally, from 2015 to 2019, she was part of the artistic management team of the Cours d'Interprétation d'Orgue in Romainmôtier. In 1996, she reached the finals of the Lucerne Bach Competition. Her two CDs—the first recording of Olivier Alain's *Suite pour Orgue* on the Alain organ in Romainmôtier (Gallo) and *Puer natus in Bethlehem* at Peterskirche Basel with works by Johann Sebastian Bach, Carissimi, and Dandrieu (Gallo)—received positive reviews in the specialist press.

She studied at the Hochschule für Musik und Theater Hannover (church music) and at the Music Academy Basel with Prof. Dr. h.c. Guy Bovet, where she earned the concert diploma. She also received formative artistic impulses in courses with Montserrat Torrent, Harald Vogel, Gerd Zacher, and Marie-Claire Alain.