



## American Guild of Organists

Chartered 1896

## European Chapter

Chartered 1979

*Newsletter April 2010*

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1. *The Dean's Corner*
2. *The Secretary's Voice; News from the Board; Spring Tour Report*
8. *Members' News; Introducing Our Members; Stateside News; News from HQ*
12. *European News; Recitals Past and Present*

### *The Dean's Corner*

Dear European Chapter Members,

It was another **wonderful** Spring Meeting of the European Chapter of AGO! I can't wait for you to read the report in this newsletter, written by our Secretary, Bernard Sanders. I think Bernard has perfectly captured the excitement and enthusiasm felt by the 46 participants while we were together in Toulouse, France. And before I go on, let me take this opportunity to say, "Thank you, European Chapter Members and Friends, for your efforts to get to southern France during the week after Easter and for being SUCH a great group! Our meetings could never be so successful without YOU." Now, for those of you who don't know, it was Renée Louprette, a European Chapter member who now works in New Jersey and New York City, but studied previously in Toulouse, who set up the itinerary for our 2010 Toulouse Spring Meeting. "Thank you, Renée!!" I hope you feel that all of your hours of work were worth it, because I know that every one of us there certainly appreciated every one of your efforts. Being able to meet, be the guests of- and hear demonstrations by so many of the organists, organ professors and other special musicians in and around Toulouse, not to mention your enlisting for demonstrations some terrific European Chapter members who had also studied in Toulouse and in other places in France, certainly made the week an unforgettable

experience. And of course, I can't neglect to tell our membership that for the first time ever, a group of students from a University in the USA joined us! This was also due to Renée, who was able to enlist the cooperation and help of the John J. Cali School of Music of Montclair State University in New Jersey where she teaches, to allow and even support several of her students to make the trip to Toulouse for this year's Spring Meeting. I know I speak for our European Chapter members when I say that it was indeed a pleasure to have this group of talented young organists with us, to enjoy getting to know them, to hear them play and watch them experience firsthand the organ world of Toulouse and surroundings. We certainly look forward to contact with these students and many more young musicians in the future.

Now, with so many members on a "high" from their Toulouse experience, mail has been coming in fast and furious with the question: "Where are we going for our Spring Meeting in 2011?" Well, I can only tell you this right now: Watch your mailbox! News will be forthcoming.

Also, it's that time again: European Chapter AGO 2010-2011 membership renewal. Exciting! We ended the 2009-2010 AGO year with a membership of 86. Will our chapter get close to 100 this year?? Wouldn't that be something special! You will be receiving the renewal information from me very soon, if you

haven't heard from me already. I look forward to your response.

Happy Spring!

Judy

### *The Secretary's Voice*

Dear Members,

For those of you who couldn't participate in our Spring Meeting in Toulouse, read all about it in this issue! It was quite a week. And how did we luck out that it took place just before the train strike in France and the volcano outburst in Iceland ?

Other important items are the elections of our Board Members and the Nationals, Members' News, Stateside News and News from HQ. Lacking quantity in the listing of recitals Past and Present I've included the listing of the entire Bach Organ Works in the Trier Cathedral. The introduction is in German, but I think everyone will be able to decipher the dates and times.

Keep your eyes open for information from Ann Elise Smoot concerning the Quimby Organ Competition planned for England next year and also for a questionnaire concerning our next Spring Meeting. There are several options and we would like your input before making definite plans.

Wishing you all a good read !

Bernard

**Please submit your items for the next Newsletter before June 30<sup>th</sup> !  
Look ahead and inform your friends and colleagues about important events!**

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### News from the Board

For the upcoming AGO year all of the Board members have agreed to continue in their positions. The Current Board Members are:

*Dean and Membership Coordinator:*

Judy Riefel-Lindel

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*Web-Master:*

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Support your Board, be an active Member!

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The chapter web page has been updated. Have a look and write to Tania Hermans at [tatyana.hermans@telenet.be](mailto:tatyana.hermans@telenet.be) if you'd like to add information to it!

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### **EUROPEAN AGO CHAPTER SPRING MEETING in TOULOUSE, FRANCE APRIL 5 – 9, 2010**

Due to the geographical expanse of the European Chapter (all of continental Europe plus the British Isles) it has become a tradition to hold only one general meeting per year. This 'meeting' generally lasts for 5 days and is held in a different cultural centre each time. Past meetings have been in London, Paris, Dresden, and Milan for example. This year's invitation was to Toulouse in Southern France; with its rich stores of historic classic and romantic, but also modern instruments, a truly magnetic location for organists from literally all over the world.

As usual the meeting opened with a welcoming banquet at the Grand Hotel d'Orleans, which was the 'convention hotel' for the duration. A variety of delicacies including fine wines was the first hint at the local cuisine in store. A

total of 46 participants from 5 European countries, Canada, the US, and Australia (!) took part in the event.

The opening day heralded four romantic organs from different builders: Cavaillé-Coll (1864) in L'Église de Jésus, Puget (1888/2009) in Notre Dame de la Dalbade, Poirier & Lieberknecht (1863) in Notre Dame de la Daurade, and Daublaine & Callinet (1845/2005) in St. Nicolas. The one modern instrument of the day (Temple du Salin, Daldosso, 2005) is notable first of all in that it stands behind a façade by Puget from 1922. Secondly, it is the only instrument in Toulouse with a modern electronic combination action, which makes it attractive and important for the Conservatory students playing larger works! Notice that two of the romantic instruments were recently restored. It must be said that the presenters of all instruments from start to finish were marvellously talented colleagues. The organs in Jésus, Salin and Dalbade were superbly demonstrated by Jean-Baptiste Dupont with works by Brahms (Herzliebster Jesu), Liszt (BACH), Schumann (canonical studies 4 and 5), and exciting improvisations. He finished his studies in Toulouse and Paris including improvisation with Olivier Latry and Frédéric Blanc and has taken numerous prizes in improvisation competitions. In Daurade chapter member Jens Korndoerfer, a doctoral candidate at McGill University, put the instrument through its paces with two movements by François Couperin, the Sortie in E-flat by Lefébure-Wély and a captivating impressionistic "Oriental Sketch" by Arthur Foote. Matthieu de Miguel, titular organist at St Nicolas, knew how to put his instrument in a good light and performed Guilmant's "Tempo di Minuetto, op. 45, and the Intermezzo from Widor VI. After the introductions of these and all other organs on the agenda, the participants were invited to play themselves. The repertoire in the course of the week was kaleidoscopic ranging from Couperin, Bach (Trio Sonatas and Chorale Preludes)

to Franck (P,F, & V, Chorales), Widor, Vierne, Dupré and published and unpublished works of composers still living. All of the churches in Toulouse on this day were within walking distance of the hotel.

On Wednesday a bus was necessary to reach destinations outside of the city, which turned out to be very fortunate, since it rained persistently on this day. Not even the bad weather could detract from the stunning impression made by the organ in Cintegabelle. Starting as an instrument by Mouchereau from 1741, it was rebuilt several times but finally restored to its original state in 1989 by Boisseau and Cattiaux. The titular organist Emmanuel Schublín briefly introduced the instrument before member Jennifer Chou masterfully interpreted six movements from the Suite du 7<sup>me</sup> ton by Jacques Boyvin and Dandrieu's Offertoire sur "O filii et filiae". After completing degrees in her native Hong Kong, Jennifer was enrolled at Northwestern University in Chicago before going to Paris and later to Toulouse for further studies. She joined the European Chapter as a student member and is now living and working in Australia.

The next instrument was the 3-manual romantic organ in the St Volusien Abbey Church in Foix built by Fermis in 1869. The latest restoration was completed in 2007. The titular emeritus Henri Harlé described the instrument before his successor Christiane van Gorp, a woman (!) from Antwerp, Belgium (!), gave a rousing rendition of Flor Peeters Toccata on Ave maris stella. Since she had studied with Peeters, this was most certainly an authentic interpretation. Advance arrangements included a rustic but tasty meal in the only restaurant in this idyllic town big enough for the whole group.

Unfortunately the rain detracted from the otherwise inspiring landscape on the journey to the next unique attraction, a German romantic organ in the middle of the French countryside. Gebrüder Link from southern Germany completed a 3-manual, 40-stop instrument for the

Cathedral in Mirepoix in 1891. Its stoplist represents a synthesis of French and German aesthetics in that period of organ building. The instrument managed to avoid any modifications in the course of time. This was the first instrument that Jean-Claude Guidarini demonstrated for the group. Guidarini is a noted expert on the organ scene in the Toulouse area, brilliant improviser, and professor for organ at the conservatory. He performed a piece by Böely and several movements of an Organ Mass from the period using themes from Verdi operas.

That evening saw a concert performance by chapter member Renée Ann Louprette, now organist at St. Ignatius Loyola, New York, and Professor of Organ at Montclair State University, New Jersey. She performed three settings of the chorale "Christ lag in Todesbanden" and the Prelude and Fugue in b minor, all by J.S. Bach, on the Jürgen Ahrend organ of 1981 in the Museum-Church of the Augustinians back in Toulouse. The program was appropriately chosen for this 3-manual, 33-stop North-German-Baroque instrument. Like Jennifer Chou, Renée also joined the European Chapter while studying in France. Her interpretation was stylistically and tastefully exquisite.

Thursday morning before the museum opened the participants were enthralled by the demonstration of the Ahrend organ by Jan Willem Jansens, titular organist and Professor of Organ. He first played a concert program with works by Stephani, Weckmann, and an anonymous chorale prelude, concluding with Bach's Toccata, Adagio, and Fugue in C-Major. He then proceeded to demonstrate stops individually with an impeccable improvisation in early baroque style easily equal to many compositions by lesser known composers of the period. This achievement was only heightened by the inherent beauty of the stops themselves.

After a coffee break the rest of the forenoon was reserved for the Cathedral of St. Steven and the adjoining Chapel of St. Anne. Cathedral music director Fr. Pierre-

Marie Barthez related a brief but thorough history of the church and the organ before rendering Ave maris stella by de Grigny and Vivaldi-Bach a minor Concerto. Cavaillé-Coll completely rebuilt the instrument in 1848 preserving a few old stops dating from 1612/1650. In 1970 the instrument was in very bad shape. The organbuilding firm of Kern (Alsace) was entrusted with a complete rebuild (47/IV) integrating historical elements. As mentioned in the handout, this instrument is known for its "poetry and brilliance". When the participants were finished trying out this magnificent instrument there was only little time for the one manual, 18 stop Tamburini (1980) in the chapel. This modern instrument is a somewhat expanded style copy of Italian Renaissance instruments including divided manual (treble/bass) and Voce Umana (Principal celeste). Thus in Toulouse, it is possible to hear Ricercari, Canzone and other Toccatas by Frescobaldi, Rossi, Zipoli, and many other Italian composers in an authentic timbre.

After lunch Jean-Claude Guidarini was proud to present the organ in Notre Dame du Taur where he is titular organist. This organ (40/III) was built by Puget in 1878 and inaugurated in 1880 by Alexandre Guilmant. It was the most modern instrument in Toulouse at the time and is today practically in original condition. The dark, intense solo colors (Harmonic flute, Clarinet) and dazzling tutti testify that the quality of Puget was at least equal to his more famous colleague Cavaillé-Coll ! When asked what he would be playing, Msr. Guidarini just shrugged his shoulders before he disappeared to the loft. He then proceeded to play an improvisation utilizing a veritable arsenal of technique and imagination and showcasing the instrument in all of its glorious facets. Hats off, ladies and gentlemen!

The next two organs are in the experienced hands of Michel Bouvard and his wife. Yasuko Uyama-Bouvard, titular organist of St Pierre des Chartreux

presented her French classic organ (51/IV) with excerpts from Guilain's Deuxième Suite and Exultet Coelum by Titelouze. The oldest parts of the organ are from 1677. After no less than 7 alterations, including a move from the Jacobins church to its present location, the organ was completely rebuilt by Gerhard Grenzing in 1982 respecting and incorporating the pre-existing elements.

Before Michel Bouvard, titular organist at St Sernin, consummately demonstrated the renowned organ there, a student participant presented a brief lecture. In conjunction with his studies with Prof. Renée Ann Louprette at Montclair college Marcin Pekala had prepared a paper concerning the Basilica of St Sernin (architecture), the magnificent Cavaillé-Coll organ there (partly dating from 1674), and the interrelationship with the composition of Widor's Symphonie Romane. The synthesis of these factors were then made apparent with Bouvard's performance of two movements from this glorious work. His demonstration also included the Adagio from Vierne's 3<sup>rd</sup> Symphonie and the Franck a-minor chorale. The demonstration was a memorable musical and sonic experience. Although Mssr. Bouvard had to leave for a rehearsal of Saint-Säens Organ Symphony with the Orchestra, the participants were invited to stay and play on the organ as long as they liked with the assistant organist, Jean-Baptiste Dupont, who had begun the week with the group.

The final day started with an excursion to the UNESCO World Heritage medieval walled city of Carcassone. We were met in the lower city, whose historic name is actually Bastide Saint Louis, by the titular organist Jacques Brugoux and a representative from city hall. The town has two noteworthy instruments: a Puget (46/III) from 1875 in St Vincent and a Cavaillé-Coll (42/III) from 1860 in the Cathedral of St Michel. Yet another colleague who joined the Chapter as a student member, Charlotte Møller, graciously demonstrated the first

instrument with the seldom heard Prélude in g minor by Gabriel Pierné and two of Vierne's Pièces de Fantaisie, Impromptu and Hymne au soleil. Since the church of St Vincent is no longer used for services the organ is not maintained regularly and ciphers made her beginning difficult. Capably assisted by Jens Korndoerfer and Matthieu de Miguel she managed very musical readings, the instrument found its stride, the pair rose to the challenge and convincingly conveyed the compositions. Oddly enough, by the end of her performance the organ itself had recovered. It just needed to be played! On the Cavaillé-Coll at the Cathedral Jens Korndoerfer rendered the first two movements of Widor's 6<sup>th</sup> Symphonie in reverse order, the Adagio in broad, sweeping lines and the Allegro with such energy and verve that one might think it was a Finale.

Before going to the Cathedral, the group was invited to City Hall for a modest reception. Representatives of the city and of the region warmly welcomed the organists from all over the world, whose interest and presence cause the general public to also take notice of the musical treasures slumbering in their midst. They were especially grateful that two of the three instruments involved were in the lower town, which is much less frequented by normal tourists. No less than three newspaper photographers were there to document the historic moment.

After time for lunch and sightseeing in the fortress or Cité, as it is called, it was time for the final instrument of the official itinerary. The 4 manual, 40 stop instrument has a history that sounds familiar. Starting as a modest organ from 1637, it was repeatedly enlarged and modified according to modern taste until the firm of Formentelli reconstructed the entire instrument incorporating the finest stops from both the 17<sup>th</sup> and 19<sup>th</sup> Centuries. The style is basically French classic with a modified meantone tuning and pitch at a = 415 Hz. Jennifer Chou capably demonstrated the instrument with de

Grigny's Récit de Tierce en taille from Livre d'Orgue and four movements of his Ave Maris Stella.

Also a tradition of these Spring Meetings is the closing dinner on Friday evening after a week of touring, listening and playing together. This is always a very special occasion, but seldom as special as this time. Somewhat further south of Carcassonne is the Domaine Régismont-le-Haut, formerly an important vineyard. It is now the domicile of the widely known and respected conductor Michel Plasson, who just happens to be the father-in-law of Renée Ann Loupette. He and his wife generously invited the entire group to come and visit them in the evening and prepared a lavish buffet dinner with local delicacies and beverages. Here Dean Judy Riefel-Lindel took the opportunity to thank our hosts, but also Chapter Board Member-at-large Charles Baer for his planning and preparation of the hotel and transportation and especially Renée Ann Loupette for coordinating the entire itinerary. The organization had left nothing to chance and everything ran smoothly the entire time. It was a most fitting closing for a week filled with the widest variety of musical instruments and personal and professional exchange between young and old, students and professionals. To put it briefly: a good time was had by all!

*Bernard Sanders*

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For those interested, Mike Irvine has processed photos from the Meeting and has put 330 of them up on a website for all to see:

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

One can click to enlarge each one and also right-click the enlarged version to save it on your computer.

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#### **A Note from Mike**

Dear Spring Meeting participants and fellow members,

I hope you are well, and have been revitalised by our trip.

I have now prepared CDs of the Toulouse recordings. There are 5

'highlight' CDs, as there was so much good music I could not bear to leave it out!

There is also a set of 4 'extra' CDs containing material mostly from the students or part-pieces.

There is a track listing sheet showing what we think they are - accuracy not assured !!

There is also a DVD containing the photos on the website at full quality.

If anyone would like these, please contact me at

[Irvine.Mike@blueyonder.co.uk](mailto:Irvine.Mike@blueyonder.co.uk)

Of course the material on these CDs is only for personal use and NOT for release in any other way.

I suggest a payment of 15 euros or \$20 would be appropriate, and as I use £ sterling currency, payment via Paypal to this email may be the easiest method.

All the best,

*Mike*

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#### **A Note from Judy**

“At this point I would like to especially thank and commend Mike Irvine for his documentation of our Spring Meetings. He really puts something special together for not only those who attended, but perhaps even more important, for those who didn't get to attend. He gives us by means of both PHOTOS and RECORDINGS, a wonderful idea of the organ sights and sounds of these areas. So far he has done this in Mallorca, Dresden and now Toulouse. I could imagine that this material would be great for all interested in the organ, i.e., organ professors and teachers and others involved in giving organ "programs", not to mention that the documents are a great addition to a personal library !

*Judy*

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#### **The youngest member of the 2010 organ tour or you mean I'm not crazy?**

A year ago, when I heard mention of an organ tour in 2010 to Toulouse, I started immediately to think about which pieces I

could pull out to play. Perhaps this was the long awaited impetus to learn Dupre's Variations on a Noël or finish Messiaen's Alleluias serene? (well, that was a bit too optimistic). But that's how much I was looking forward to the trip. At some later date, when it became apparent that I was pregnant and due in January, it seemed the AGO organ tour of 2010 would have to proceed without me. However, in some sleep-deprived early morning hour in January of this year, I had an idea - why not take the baby along? She was proving to have a sunny disposition and wasn't a "wailer" like our son had been - why miss out on this great opportunity? I called Judy, our Chapter Dean and someone who's always encouraging, but I know has also lived through tough decisions like this one. I told her I was thinking of coming along with the baby, one or two parents to help out (also musicians themselves), and maybe even my three-year old as well. Crazy idea or genius plan? She told me to go for it.

As these things go, the plane tickets were booked and paid for, the hotel spots reserved, and the panic set in - what had I been thinking? Perhaps two months of sleep deprivation were catching up on me. How could I have imagined this would work? On many days, I felt lucky to make it to the end of the day, while managing nothing more adventurous than a trip to the park. How would I survive an organ tour with a kid or two along?

As the week began, I remember very distinctly what two different people told me, on seeing me with baby Esther. On Monday night, I heard from someone I'd just met, "You must be dedicated." And on Tuesday morning, an acquaintance from last year's tour told me, "Boy, you're brave!" My unspoken reply both times was, "Don't you mean crazy?"

But, looking back now, I have to say, I not only survived, I had a good time. This was by far the most exhausting organ tour I've ever taken. And no, I don't usually pace the floor, holding the baby for hours at a time, as I could be seen doing in

churches, buses, and restaurants throughout the tour. My motto was, if Esther isn't happy, no one will be happy! But I believe the success was also due to a great extent to you, the other members of the tour.

There were many church steps to maneuver my stroller up and down, moments when I needed someone to hold or watch the baby, there were less-than silent pauses between sections in a piece, when my daughter (3 months) would squawk, or my son (3 years) would be singing or squealing. But from all of you, there were many encouraging words and looks. And there were none of the impatient sighs, disapproving glances, or muttered complaints that all parents seem to encounter at times, when they dare to venture out into the world of adults with a child or more along.

A big word of thanks as well goes here to my parents - two kids are a lot trickier to handle than one, and the week wouldn't have worked without their very helpful presence.

I don't think Esther had heard too much organ music before this tour - aside from the prenatal kind, of course - but she turned into a big fan, and could be seen at St. Sernin, happily cooing away during the thunderous ending to Franck's 3rd Chorale, or peacefully sleeping at the Basilica of Notre-Dame-de-la-Daurade in the midst of another thunderous organ demonstration. And on Saturday, my son who is quite the organ aficionado already, was asking again if we could go see more churches and organs. He settled for the "organ" at the carousel in Wilson Place, though.

And now, as I'm back in mostly cloudy and cold Northern Germany, with all those wonderful sounds and sights (and that warm sunshine) in my memory, I'm glad I tried. Some attempts - like Messiaen's Alleluias serene - don't always work out, but sometimes we are capable of more than we think.

Rhonda Edgington  
Bremen, Germany

## Members' News

**Bernard Sanders** was commissioned by the New York artist Dr. Artis Wodehouse to write a piece for the restored Liszt model concert reed organ. Sanders himself premiered his Chorale Prelude on “*O Jesulein Süß*” in the Christmas eve service in St. Gallus, Tuttlingen as well as his “Dirges in the Dark” and “Eclogue & Fugue in g” on a Lenten concert program on Feb. 28<sup>th</sup> in St. Mary’s in Tuttlingen.

Two of Sanders’ compositions for hunting horns were awarded First Prizes in a composition contest by the Bavarian State Hunting Society. The pieces, entitled “Morgendämmerung” and “Herzogsruf”, have been published in a collection with the other prizewinning pieces.

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## Introducing Our Members

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

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## Stateside News

Dr. James Kibbie, Professor of Organ at the University of Michigan, has recorded the complete organ works of Johann Sebastian Bach on original baroque organs in Germany. They are now available as free internet downloads.

The University of Michigan's Block M Records label is offering free downloads of all 270 Bach works in MP3 and high audio-quality formats at

[www.blockmrecords.org/bach](http://www.blockmrecords.org/bach)

James Kibbie recorded the series on seven historic organs by Silbermann, Schnitger, Trost, Bielfeldt, and Hildebrandt. To date, there have been approximately half a million downloads from the site.

Prof. James Kibbie  
[jkibbie@umich.edu](mailto:jkibbie@umich.edu)

## News from HQ

As members in good standing of the American Guild of Organists, you are invited to vote in the 2010 AGO national election for the officers and councillors of the 2010-2012 AGO National Council. The polls are now open.

Voting will close as of midnight EDT, June 1, 2010. The results of the election will be announced and the new Council will be installed at the AGO's Annual Meeting in Washington, DC on Wednesday, July 7, during the AGO's 50th national convention.

Voting for the members of the National Council is both a privilege and a responsibility of membership, and it is vital to the association's future, so please review the election materials either online or in the April issue of TAO, and cast your votes today.

Thank you for selecting the future leaders of our Guild.

Sincerely,

James E. Thomashower  
Executive Director  
American Guild of Organists

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## JOYCE JONES HONORED AT RECITAL AND GALA BENEFIT RECEPTION IN FORT WORTH

### Celebration To Benefit the AGO Endowment Fund

New York City — The AGO sponsored a Recital and Gala Benefit Reception honoring organist JOYCE JONES on Friday, April 9, 2010, in Fort Worth, Tex. The recital began at 7 p.m. at Broadway Baptist Church and featured Joyce Jones performing a solo recital on the church's RILDIA BEE O'BRYAN CLIBURN ORGAN, the magnum opus Casavant Frères. The recital was free and open to the public. The gala benefit reception (tickets required) followed at 9 p.m. at the Worthington Renaissance Hotel. The gala was sponsored by the AGO National Council, Eileen Guenther, president, and the AGO Development Committee,



Barbara Adler, director. All proceeds went to the AGO Endowment Fund in Joyce Jones's honor.

JOYCE JONES is the Joyce Oliver Bowden Professor of Organ and Organist in Residence at Baylor University in Texas. She earned the Doctor of Musical Arts degree from the University of Texas and a Master of Sacred Music degree in composition from Southwestern Baptist Theological Seminary. She is a Fellow of the American Guild of Organists, composer of numerous published works, including the organ method "King of Instruments," and has recorded for Word, Rosenhaus, and Motette Records.

Joyce Jones has devoted her professional life to making friends for the organ, through community concerts, organ dedications, children's concerts, and "Access to Music" programs. She has been widely acclaimed since making her debut with the Dallas Symphony Orchestra as the only organist ever to win the prestigious G.B. Dealey award.

Dr. Jones's numerous engagements include such venues as the Riverside Church, the Mormon Tabernacle, Notre Dame Cathedral, Chartres Cathedral, and the Meyerson Symphony Center. She was the first woman to perform on the organ at the Crystal Cathedral, the first organist to play for the Grand Teton Music Festival, and the only woman organist chosen to play with the San Francisco Symphony Orchestra at the inauguration of the Ruffatti organ in Davies Symphony Hall. She has been a featured soloist at many regional and national conventions of the American Guild of Organists, including the centennial convention in New York City in 1996.

The RILDIA BEE O'BRYAN CLIBURN ORGAN is the largest organ in Texas. It also is the largest organ of French aesthetics in the world, reflecting the basic design concept of the 18th and 19th century French organ builders. Exceptional in size and design, the Cliburn Organ has 10,615 pipes, 191 ranks, 129 independent stops and 11 divisions. The organ was

crafted to fit the grand proportions of the sanctuary's modified Gothic architecture. With a reverberation time of over five seconds, the sanctuary is a near perfect acoustical environment for the organ.

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**AMERICAN GUILD OF ORGANISTS  
AWARDED \$35,000 IN GRANTS  
FROM THE NATIONAL  
ENDOWMENT FOR THE ARTS**

**NEA Funding Will Support New Music  
and Performances at the 50th Biennial  
AGO National Convention in  
Washington, D.C., July 4–8, 2010**

New York City — The AGO has been awarded two grants over the 2009 and 2010 calendar years by the National Endowment for the Arts (NEA). The grants, totalling \$35,000 will support the AGO National Convention in Washington, D.C., and carry a mandate that they be matched dollar for dollar from other funding sources. The 2010 calendar year marks the fifth consecutive year the AGO has received funding through the NEA's "Access to Artistic Excellence" program.

For its 50th biennial national convention in Washington, D.C., the AGO has commissioned new compositions by: Mary Beth Bennett, Rihards Dubra, David Hurd, Rachel Laurin, Shirley Murray, Leo Nestor, Bruce Neswick, Dorothy Papadacos, Craig Phillips, and Gwyneth Walker. The 2009 NEA grant supported these commissioned works as well as their premier performances to be held in Washington. The 2010 NEA grant supports the entire convention performance program.

"Since its founding in 1896, the AGO has commissioned more new works for organ and choir than any other organization in the world," declared AGO Executive Director James Thomashower. "The AGO also provides auspicious performances of these works by highly skilled artists. It is an honor for us to be recognized by the NEA, and we are highly grateful for the grants that will enable this

tradition to continue when we meet for our 2010 AGO National Convention in the Nation's Capital." AGO President Eileen Guenther added, "The recognition by the NEA reaffirms the importance of new music commissions to increase organ and choral repertoire available to future generations, and to increase the American public's knowledge of and appreciation for contemporary classical music. The AGO is especially interested in supporting new music for the concert stage, as there are increasing numbers of American concert halls being constructed or renewed that contain new or rebuilt organs."

NEA Chairman Rocco Landesman announced the first round of 2010 grants, which are the first grants awarded under his leadership. In total, the NEA will distribute \$26,968,500 to support 1,207 projects, continuing its legacy of bringing arts of the highest quality to communities nationwide. Access to Artistic Excellence grants support the creation and presentation of work in the disciplines of dance, design, folk and traditional arts, literature, media arts, museums, music, musical theater, opera, theater, and visual arts. Through the Access to Artistic Excellence category, the NEA will fund 994 projects with a total of \$23,828,500.

"I am thrilled that we are able to help art work in this country through more than 1,200 projects across this country. We are supporting projects that have great works of art at the heart of them; that work to inspire and transport audiences and visitors; and that create and retain opportunities for artists and arts workers to be a part of this country's real economy," said NEA Chairman Rocco Landesman. "It is our job at the NEA to support excellence in the arts, and to connect more Americans with more art, more often. This round of grants furthers that mission."

For further information about the AGO National Convention in Washington, D.C., please visit [www.ago2010.org](http://www.ago2010.org).

For further information about the National Endowment for the Arts, please visit [www.nea.gov](http://www.nea.gov).

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**AGO PIPE ORGAN ENCOUNTERS WITH THE KING OF INSTRUMENTS PROVIDE OPPORTUNITIES FOR EDUCATION AND FELLOWSHIP**

**Ten Summer Educational Programs for Teenagers and Adults Announced by the AGO with Generous Funding Provided by the Associated Pipe Organ Builders of America and the American Institute of Organbuilders**

New York City — The AGO is proud to announce seven PIPE ORGAN ENCOUNTERS (POEs) and one POE (Advanced) for students aged 13–18; and two POE+ programs for adults in 2010. Generous funding from the Associated Pipe Organ Builders of America (APOBA) <[www.apoba.com](http://www.apoba.com)> and the American Institute of Organbuilders (AIO) <[www.pipeorgan.org](http://www.pipeorgan.org)> will support the summer programs, which will be held from coast to coast.

"The AGO and APOBA have enjoyed a mutually beneficial relationship since 1975," declared AGO Executive Director James Thomashower. "Likewise, the AIO has been active in supporting the Guild's educational programs, beginning with their partnership in Pulling Out All the Stops, a video produced jointly by the AGO, AIO, APOBA, the Organ Historical Society, and the American Theater Organ Society in 1996. Collectively, APOBA and the AIO have contributed more than \$325,000 in support of the AGO's educational programs over the past 15 years. For their ongoing, committed generosity in supporting the Guild's mission to 'promote the organ,' we are extremely grateful."

Complete contact information for each Pipe Organ Encounter can be found in The American Organist Magazine and online at [www.agohq.org](http://www.agohq.org)

The summer schedule follows:

POEs for Teenagers

June	13–18	Columbia,	S.C.
June	13–18	St. Louis,	Mo.
June	21–26	Bloomington,	Ind.
June	27–July 2	Fairfield,	Conn.

July 18–23 Waukesha, Wis.  
 July 25–30 Fort Worth, Tex.  
 July 25–31 Irvine, Calif.

POE (Advanced) for Teenagers

July 18–23 New York City

POE+ for Adults

July 26–30 Eugene, Oreg.  
 August 8–13 Winchester, Va.

PIPE ORGAN ENCOUNTERS introduce young people to the pipe organ through instruction in organ playing, repertoire, history, design, and construction. These regional summer organ music institutes for teenage students provide private and group instruction in service playing and solo repertoire, opportunities to learn about the musical heritage of various religious denominations, and a chance for young musicians to meet others with similar interests. Basic keyboard proficiency is required, although previous organ study is not necessary. The POE (Advanced) is designed for teenagers who have already attended a POE, or who are already receiving private instruction. Scholarship assistance is available. The POE+ is a summer program filled with practical information and instruction for adult keyboard musicians interested in improving their service-playing skills. Participants will be introduced to basic organ skills through private instruction and classes. The week-long experience will lead to greater confidence and competence at the organ.

Pipe Organ Encounters is an educational outreach program of the American Guild of Organists. Major funding for Pipe Organ Encounters is provided by the Associated Pipe Organ Builders of America. Additional support is provided by the American Institute of Organbuilders. Permanently endowed AGO scholarships are provided in memory of Charlene Brice Alexander, Robert S. Baker, Seth Bingham, Clarence Dickinson, Philip Hahn, Charles N. Henderson, Alfred

E. Lunsford, Ruth Milliken, Ned Siebert, and Martin M. Wick; and in honor of Anthony Baglivi, Philip E. Baker, and Morgan and Mary Simmons. POE and POE+ site locations are selected by the AGO Committee on the New Organist and approved by the AGO National Council after application by AGO host chapters. The deadline for applications to host 2011 POE and POE+ programs is March 15, 2010. Applications are available from AGO National Headquarters. Partial program funding is provided to AGO host chapters.

**AMERICAN GUILD OF ORGANISTS  
 AND JOHANNUS ORGELBOUW LTD  
 ANNOUNCE JOINT PARTNERSHIP  
 TO SUPPORT THE  
 PART-TIME CHURCH MUSICIAN**

**AGO National Council Appoints New  
 Task Force to Focus Attention on the  
 Needs of Part-Time Church Musicians  
 with Generous Support Provided by  
 Johannus Orgelbouw Ltd.**

NEW YORK CITY — The AGO, the largest organization in the world dedicated to organ and choral music, and Johannus Orgelbouw Ltd., one of the world's largest manufacturers of digital church organs with corporate headquarters in Ede, The Netherlands, are pleased to announce a joint partnership supporting the work of the Part-Time Church Musician. Recognizing that a majority of Guild members hold part-time church and/or synagogue employment and that many other organists engaged in part-time church positions are not members of the Guild, the National Council has requested this Task Force to focus attention on the needs of this important constituency within our profession.

To advance this cause, Johannus Orgelbouw Ltd. [www.johannus.com](http://www.johannus.com) has committed generous funding to underwrite the functioning of the Task Force on the Part-Time Church Musician. According to John Walker, Vice President of the

American Guild of Organists, "This grant from Johannus Orgelbouw not only signifies their shared perception of the imperative need to address the needs of our colleagues in part-time church employment; but it also enables us to move dynamically forward with this important agenda."

Inspired by the Guild's statement of purpose "to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education," this Task Force has recently undertaken its assignment to analyze the concerns of those in part-time church employment and to recommend the most effective ways for the AGO to address those areas. AGO Executive Director James Thomashower commented, "Part-time church musicians are a core constituency of the Guild. Many are extremely talented, professional organists, while others are new to the field. We are committed to understanding the scope of their concerns, so that we can develop

programs and deliver services that are tailored to their needs."

For further information, please contact Dale Krider, FAGO, Director of the Task Force on the Part-Time Church Musician at [d.krider@comcast.net](mailto:d.krider@comcast.net) or write to

Dale Krider  
4512 College Ave.  
College Park, MD 20740

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*European News*

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**Attention all Organ Teachers:**

Be sure to get your young organ students ready to apply for the Quimby Organ Competition planned for England next year. The European Chapter Quimby Competition for young organists under the age of 23 will take place in the Spring of 2011. Watch for a special message about it from Ann Elise Smoot, our Quimby Competition coordinator. Winner goes on to the AGO Regional Competition in New York!!

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*Recitals Past and Present*

*You can advertise here for your concert engagements to come as well as report those past.  
Please submit items for the next Newsletter !*

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|-----------------------|----------|--|--|
| Feb 13 <sup>th</sup>  | 11:30 AM | Christoph Keller, Organ<br>Organ Matinée for Carneval Season<br>with curious works by J. S. Bach, Norman Cocker, Noel Rawsthorne and William Walton                                | Basilica St. Johann, Saarbrücken (D)   |
| June 6 <sup>th</sup>  | 5 PM     | Bernard Sanders, Organ<br>Dr. Martin Weidner, Trumpet; Music for Trumpet and Organ<br>Works by T. Albinoni, Jean-Baptiste Senaillé, Heinrich Stölzel, David Lasky, Bernard Sanders | Ev. Stadtkirche, Wermelskirchen (D)    |
| June 14 <sup>th</sup> | 8 PM     | Otto M. Krämer, Organ<br>Improvisation Concert on Two Organs<br>assisted by cathedral organist Matthias Mück   | St. Petri Cathedral (Dom), Bautzen (D) |
| June 19 <sup>th</sup> | 8 PM     | Mary Joy Rieder-Peroz (Minneapolis), Organ<br>Works by Buxtehude, Rheinberger, David Evan Thomas, Sanders, Rachel Laurin and others  | St. Mary's, Tuttlingen (D)             |

Every Saturday (11:30)	Organ Music at Market Time Hans Uwe Hielscher and guest organists from around the world	Marktkirche, Wiesbaden (D)
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**BACH in der BASILIKA**  
**21. März – 31. Dezember 2010**

Sämtliche Orgelwerke

**Martin Bambauer**

an der Schuke-Orgel der Konstantin-Basilika

Veranstalter: Evangelische Kirchengemeinde Trier

Eintritt frei; Kollekte für die neue Hauptorgel

EIN JAHR MIT BACH

Mit der 1962 erbauten Schuke-Orgel steht der Konstantin-Basilika ein klangschönes und charaktervolles Instrument zur Verfügung.

Der Gedanke einer Gesamtauführung des Bach'schen Orgelwerks entstand aus dem Wunsch heraus, den Schwerpunkt auf die stilistischen Stärken dieser Chororgel zu legen - bevor sie in wenigen Jahren eine „große Schwester“ bekommt.

Stellt man an die stilgerechte Darbietung einer Orgelkomposition dieselben Ansprüche, die man auch an Musik jeder anderen Instrumentengattung stellen würde, kommt man nicht umhin zuzugeben, dass der Schuke-Orgel der Basilika mit ihren 30 Registern viele Klangfarben und auch technische Gegebenheiten fehlen, die zur adäquaten Darstellung romantischer und zeitgenössischer Orgelliteratur notwendig sind. Für Liturgie und Konzert geht somit ein Großteil an Musik verloren, will man sich - sowohl als Spieler wie als Hörer - nicht mit letztlich unbefriedigenden Kompromissen zufrieden geben.

Diese Ausgangssituation stand im Zentrum der Überlegung, die neobarock disponierte Chororgel um eine Hauptorgel zu ergänzen. Bis zur Teilerstörung des Innenraums im Jahre 1944 existierte ein solches Orgelwerk (Ibach 1865, 1913 von Weigle auf 50 Register erweitert) an der rückwärtigen Südwand der Kirche. Die verloren gegangene Hauptorgel soll nun als Instrument des 21. Jahrhunderts wieder auferstehen und stilistisch dort beginnen, wo die jetzige Orgel endet (etwa bei der Musik Mendelssohns).

Seit der öffentlichen Bekanntgabe des Projekts in 2006 wurde viel Vorarbeit geleistet. Im Laufe des Jahres 2010 wird die klangliche und architektonische Konzeption der neuen Hauptorgel der Öffentlichkeit vorgestellt werden.

Hat die Schuke-Orgel also demnächst ausgedient? Keineswegs! Die neue Orgel soll das weite Feld stilistischer Differenzierung eröffnen und eine Situation schaffen, in der Musik, Instrument und Raum zu einer Einheit werden. In diesem Konzept hat die Schuke-Orgel ihren festen Platz: als Instrument für barocke Orgelliteratur, das nicht historisierend, sondern mit der Stimme des 20. Jahrhunderts spricht – und dessen Vorzüge mit den wegweisenden Orgelwerken Bachs ideal zur Geltung gebracht werden können.

Im Namen des Presbyteriums der Evangelischen Kirchengemeinde Trier wünsche ich Ihnen viel Freude beim Hören der wunderbaren Werke Bachs, beim Innehalten, beim innerlichen Mitsingen und –beten der Choräle.

Seien Sie herzlich eingeladen zu einem Jahr mit Bach – einem Komponisten, über den Ludwig van Beethoven gesagt hat: „Nicht Bach – Meer sollte er heißen!“

Martin Bambauer,  
Kantor und Organist an der Konstantin-Basilika Trier  
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Web: [www.musik-konstantin-basilika.de](http://www.musik-konstantin-basilika.de)

**BACH in der Basilika**  
**Sämtliche Orgelwerke**  
**Martin Bambauer, Orgel**

## März

Sonntag, 21.3., Bachs 325. Geburtstag

GOTTESDIENST, 10.00 Uhr  
ORGELKONZERT, 17.00 Uhr

## April

Gründonnerstag, 1.4.

GOTTESDIENST, 18.00 Uhr .

Karfreitag, 2.4.

GOTTESDIENST, 10.00 Uhr

Ostersonntag, 4.4.

GOTTESDIENST, 10.00 Uhr

Sonntag, 18.4.

ORGELMATINEE, 11.30 Uhr

Sonntag, 25.4.

ORGELVESPER, 18.00 Uhr

## Mai

Sonntag, 2.5.

ORGELMATINEE, 11.30 Uhr

Christi Himmelfahrt, 13.5.

ORGELKONZERT, 17.00 Uhr

Pfingstsonntag, 23.5.

GOTTESDIENST, 10.00 Uhr

Sonntag Trinitatis, 30.5.

ORGELMATINEE, 11.30 Uhr

## Juni

Sonntag, 13.6.

ORGELMATINEE, 11.30 Uhr

## Juli

Sonntag, 11.7.

ORGELMATINEE, 11.30 Uhr

## August

Mittwoch, 18.8.

ORGELKONZERT, 20.30 Uhr

Sonntag, 22.8.

GOTTESDIENST, 10.00 Uhr

## September

Samstag, 25.9.

ORGELKONZERT, 20.00 Uhr

## Oktober

Sonntag, 10.10.

ORGELMATINEE, 11.30 Uhr

Reformationstag, 31.10.

GOTTESDIENST, 10.00 Uhr

ORGELVESPER, 18.00 Uhr

## November

Buß- und Betttag, 17.11.

GOTTESDIENST, 19.00 Uhr

1. Advent, 28.11.

ORGELMATINEE, 11.30 Uhr

## Dezember

2. Advent, 5.12.

ORGELMATINEE, 11.30 Uhr

3. Advent, 12.12.

ORGELMATINEE, 11.30 Uhr

4. Advent, 19.12.

ORGELKONZERT, 17.00 Uhr

Silvester, 31.12.

GOTTESDIENST, 18.30 Uhr