



American Guild of Organists

Chartered 1896

European Chapter

Chartered 1979

Newsletter October 2010

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The Dean's Corner

Dear Members,

Another profitable and enjoyable annual European Chapter board meeting took place in late October in the Italian city of Milan, hosted by board member, Giorgio Parolini. Let me take this opportunity to thank Giorgio and all the other members of the board for their enthusiasm, support and willingness to give of their time and effort to travel such lengths to meet together for several hours over two days to discuss the business of the European Chapter. Without this wonderful group of AGOers to work with, I'm sure I would have given the jobs of Dean and Membership Coordinator to someone else, long, long ago. Instead, I'm extremely pleased to be able to look back on a year full of amazing music-making and involvement by our European Chapter members around the world, topped by our Spring Meeting in Toulouse, France, during the week after Easter. Renée Louprette, thanks again for the fantastic planning of that event.

And now, I'm thoroughly excited to look forward to 2011! Planning for the Quimby Competition in London, England on February 26th and the "Schnitger Plus" Spring Meeting from 25-30 April in and around Bremen, Germany, are in full swing. Under the skillful guidance of Ann Elise Smoot for the Quimby and Beth Harrison and Rhonda Edgington for the

Spring Meeting, both of these experiences are certain to be "winners." The latest details of both events can be found in this newsletter.

Last but not least, I want to offer a warm welcome to our newest European Chapter members: Ruth Ahrend, Leer, Germany; Tim Byram-Wigfield, Windsor Castle, England; Linda Fischer, Osteel, Germany; Audrey Jacobsen, Irvine, California; and Andrea Koroscha, Diepenbeek, Belgium. With the entrance of these members, the European Chapter has become an AGO chapter with **90** members! Now, that's what I call inspiring.

With best wishes to you all for a November and December full of JOY,

Judy

The Secretary's Voice

Dear Members,

This issue is so full of interesting and exciting material that I don't want to hold you up here with long introductions. Please pay special attention to the information on the Spring Meeting 2011 and on the upcoming Quimby Competition!

Wishing you all a good read!

Bernard

bernard.sanders@t-online.de

**Please submit your items for the next
Newsletter before Dember 31st !
Look ahead and inform your friends and
colleagues about important events!**

News from the Board

Dean and Membership Coordinator:

Judy Riefel-Lindel

judith.riefel-lindel@wanadoo.nl

Sub-Dean:

Johan Hermans

j.h.o@skynet.be

Secretary and Newsletter Editor:

Bernard Sanders

Bernard.Sanders@t-online.de

Treasurer:

Elmar Jahn

elmarjahn@web.de

Members at large:

Charles Baer

charlesbayer2000@yahoo.com

Giorgio Parolini

info@giorgioparolini.com

Ann Elise Smoot

aes@aesmoot.com

Web-Master:

Tanja Hermans

tania.hermans@skynet.be

Support your Board, be an active Member!

The chapter web page has been updated. Have a look and write to Tania Hermans at tania.hermans@skynet.be if you'd like to add information to it!

Membership Report

We now number 90 members (!) who live in England, Scotland, the Netherlands, Belgium, France, Spain, Germany, Switzerland, Italy, Lichtenstein, Denmark, Sweden, the Republic of Moldova, Canada, Australia and the USA. What a great group! A special welcome to new members, Ruth Ahrend, Tim Byram-Wigfield, Linda Fischer, Audrey Jacobsen, Andrea Koroscha and Andrew Moeckel.

Judy

Address Corrections

Please correct the following addresses in your latest Membership List:

Koroscha, Ms. Andrea
Marktplaatsplein **1B / 1**
B-3590 Diepenbeek
BELGIUM

Parolini, Mr. Giorgio
Piazza Martiri della Libertà 2
I-20852 Villasanta (MB)
ITALY

Quimby Competition Update

Our chapter's Quimby competition for young organists will be held on Saturday, 26 February 2011 at the Temple Church in London. Full rules and regulations are on the AGO website, available as downloads (look for information regarding 'RCYO' in the 'Competitions' section). The entry fee for applicants will be 35 euros.

This competition is a great opportunity for a young player – and not necessarily a greatly experienced one. **Judges are specifically asked to judge performances on their quality, rather than on the difficulty of the music presented.** The winner will compete at the Region II convention in New Jersey this summer, at the regional level – and the winner of that competition will have the opportunity to perform at the 2012 National Convention.

Please contact Ann Elise Smoot, the chapter competition coordinator, if you have a student who would like to enter and she can provide you with more information. Her email address is:

aes@aesmoot.com.

EUROPEAN CHAPTER SPRING MEETING

Schnitger Plus: A Tour of Schnitger Organs and more in Bremen and the Surrounding Areas; April 25-30, 2011

“Come with us to Bremen – you can become a town musician there.” So the donkey and the dog invited the cat (and later the rooster) to join them in the famous Brother's Grimm Fairy Tale. In the Bremen Town Musicians, a band of music-loving strangers become friends through their journey and adventures together. So has been our experience with former European AGO spring meetings and we expect to find many more new friends this year as we discover organs in Bremen and the surrounding areas of North Germany during our Spring Meeting 2011. There are bound to be adventures (planned and

unplanned) that await us along the way as we play and experience the rich organ culture of this region.

When organists talk about North Germany, they often mention two names that are synonymous with the region – Arp Schnitger and Harald Vogel. **Arp Schnitger** (1648-1719) was one of the most famous organ builders of his time and his organs are the culmination of the North German Baroque organ building art. Organists from all over the world come to this region to play the music by such masters as Buxtehude, Lübeck, Bruhns, and Scheidemann on the organs for which they were written. **Prof. Harald Vogel**, the person who, more than anyone else, drew the world's attention to these instruments, will join us on one of our days. Through the North German Organ Academy and his recordings on historic instruments, he has influenced a whole generation of organists, organ builders, and organ teachers. We are looking forward to learning from him and his decades of experience playing these organs.

Lest you think that Bremen is just for people who like to play Buxtehude and friends, I draw your attention to the “plus” of “Schnitger plus”. One day will be spent in **Ostfriesland**, where there are remarkable organs such as the Renaissance organ of **Uttum** (17th century with older pipe material), and the late Gothic organ in **Rysum**, from 1457/1513. The sound of the Uttum organ descends from the old French Plein jeu and embodies the Renaissance Dutch tradition. It is perfect for the music of Sweelinck. The older instrument in Rysum allows us a unique opportunity to play early Gothic organ repertoire. If you don't have any, don't worry because we'll provide some scores for you.

If you're now thinking that Bremen is definitely for people who only like to play “old music”, well, that's not the case either. There are fascinating examples of German Romantic instruments available here as well, such as the **Wilhelm Sauer Organ** from 1893 in the St. Petri Cathedral in Bremen. With four manuals, 70 registers,

and a Walze (have you tried to use one before?), it has everything you need to play Reger, Liszt, and Karg-Elert effectively, and was restored in 1993. Those who attended the Spring Meeting in 2008 will remember the Sauer organ from the back balcony of the St. Thomas church in Leipzig. These two organs are closely related. In addition, the only **Gottfried Silbermann** organ outside of Sachsen and Thuringen is in the St. Petri Cathedral in Bremen, in one of the crypts. Besides these two instruments, there are three more organs (five total) and it will be interesting to see if you can find all of them during our visit.

Another North German organ builder who is world-renowned for the quality of his instruments is **Juergen Ahrend**. Ahrend's organs stand all over Europe and there are even instruments from his shop in American and Asia. He has restored many of the significant historic instruments in North Germany, including some of the ones we will be seeing. In addition, his magnificent instrument from 1961 in Bremen's St. Martini Church will be on our itinerary. Named by Prof. Vogel as “one of the best organs on which to play Bach in all of North Germany”, this three-manual instrument was used by Prof. Vogel's students during his last year of teaching to play the entire organ works of Bach, Buxtehude, Lübeck, Bruhns, and Boehm in a series of monthly concerts that regularly attracted hundreds of visitors. It is housed in a Renaissance case from 1619 and Ahrend did a spectacular job adapting his style to that of the case. As an added bonus, we also plan to visit the Ahrend workshop in Ostfriesland.

Another day of our tour will be spent in **Stade**, a beautiful example of a small North German town with its half-timbered houses, harbor, and two churches with historic organs. In St. Wilhaldi, you will find an organ by the Schnitger student Erasmus Bielefeldt from 1736. (Bach and Mendelssohn work very well here.) Around the corner in St. Cosmae, you will find Arp Schnitger's first organ, which he

built with his uncle Behrend Huss in 1675/1688. This instrument is tuned in meantone and is perfect for those early Baroque North German works. Vincent Lübeck held this post and wrote many of his great organ works for this instrument. Not far from Stade is the town of Buxtehude, which is home to a two-manual **Furtwaengler** organ from 1859. This is an ideal instrument for the music of Brahms and Mendelssohn.

When we're not playing and hearing organs, what can you expect to do at the Spring Meeting 2011? There will be opportunities to sample traditional German fare (it's not all potatoes and wursts, you know). There will be time to explore Bremen's historic downtown with its churches, museums, and interesting neighborhoods. There will be opportunities to visit Bremen's famous music store, Bartel's Noten. If you're not familiar with them, their collection of organ music and organ plus instruments is unparalleled. Of course, you can visit the statue of the Bremen Town Musicians here as well.

Our tour hotel, the Hotel Residence, is a traditional, old Bremen patrician house that has been turned into a small, classy hotel. Located just minutes from the main train station, it is in a quiet neighborhood and near the best park in Bremen – Buergerpark (the People's park). They are offering us Single Rooms for 77€/night and double rooms in one of three categories: Standard for 88€/night, Comfort for 99€/night, and Superior for 111€/night. Breakfast is included with the rooms and we will also have access to their “Finnish sauna and solarium”.

We hope you will join us for this Spring Meeting. We'll be back in the upcoming months with more highlights from the tour.

Rhonda Edgington and Beth Harrison

in case you want to reserve right away:

Hotel Residence

Tel: +49 – 421 348 710

Fax: +49 – 421 342 322

<http://www.hotelresidence.de/>

to get our special rate mention "AGO"

Members' News

Our member **Rhonda Edgington** recently did an interview with Prof. Harald Vogel which has been published in the HORP online journal. It's a great opportunity to learn more about the man and his work:

http://www.horp.org/files/HORP_Report_1.2.pdf

Note from the editor:
it's very worth your while!

Frank Mento from Paris reports:

The Reception of the Organ of Saint-Jean de Montmartre Church by the City of Paris took place on Friday, November 5, 2010, in presence of Eric Brottier, Expert Organ Advisor appointed by the City of Paris, Catherine Guastavino and Laurence Vivet from the Office of Religious and Historic Buildings of the City of Paris, Yves Fossaert, organ builder, Rev. Alexis Bacquet, Pastor, and Frank Mento, Titular Organist. The organ was approved and may now be utilized for liturgical playing. The City of Paris will organize the Dedicatory Recital at a later time with the participation of two celebrities. Further information will follow once everything is finalized.

Carolyn Shuster Fournier from Paris reports:

The city of Melun has just published a 65-page booklet in French and in English, entitled "If Oe Told Me about the Organ at the Notre-Dame Church in Melun...", the fascinating story of Pauline Viardot's house organ, built by Aristide Cavallé-Coll in 1851. It will be sold to benefit the restoration of this organ. It can be obtained for the price of 5€ at the Tourist Office in Melun (office.tourisme@ville-melun.fr).

Bernard Sanders' composition for Organ, Chorale Prelude on “*Wenn wir in höchsten Nöten sein*”, has been accepted by Wayne Leupold Editions for publication. It will be included in the January 2011 issue of The Organist's Companion. This is the seventh piece of his appearing in this periodical of organ music for worship.

Another of Sanders' compositions was broadcast on the nationally syndicated

radio program PIPE DREAMS. Their program Nr. 1037 entitled “**Lively Moments**” included his award-winning “Ornament of Grace” as performed by Alison Luedecke on the 2007 Fisk organ in the Christopher Cohan Concert Hall in San Luis Obispo, CA, with Mike McCoy on Horn. Tune in to PIPE DREAMS and listen to the program!

Bernard Sanders’ setting of “O tu, suavissima virga”, a Marian Responsorium text by Hildegard von Bingen, was premiered on Oct. 3rd 2010 at the baroque pilgrimage church of St. Mary the Sorrowful in Birenbach by Göppingen, Germany. Scored for 1-4 part mens voices and organ it was commissioned and performed by the Gregorianikschola Göppingen under the direction of Thomas Gindele with Ulrich Klemm at the organ.

Introducing Our Members

The Arctic Circle, Ioana, and I

by Nikolas Fehr

After one year of living within 100km of the Arctic Circle in Sweden, life looks rather more promising than it did on the day we arrived. On that day, a chilly autumn day early in August 2009, the sky and the landscape were gorgeous: stimulating cumulus formations ornamented the sunny skies, while the taiga lay peacefully around us, solemn like the tidy grounds of a Baroque castle. The lack of promise? The town in which we had landed, Piteå, seemed deserted. Arriving by shuttle from the Luleå airport, our vehicle had just exited the motorway when it left us at the School of Music, where our new teacher’s wife was very kindly waiting to take us to our apartment. Otherwise, nobody was to be seen on the streets or in the residence compound. Even in the supermarket, which was astounding for its lack of stocks and its “fresh” produce priced into the stratosphere, hardly a soul circulated. But since that day we have learned that the real Piteå is three kilometers away in the town center, where the shops are perfectly adequate, where people can indeed be seen

about their business, and where one feels that this is a nice enough town after all.

The “Ioana” part of the story goes further back, to the summer of 2006 when I attended several organ academies around Europe. At the Smarano Academy in Italy, I met many delightful people including two young women from Romania. In the course of our two weeks of working together and sharing meals and *gelati*, they naturally learned that I would be heading to Gothenburg, Sweden, for the wonderful GOArt academy in the following weeks. They thus told me to send their greetings to their friend Ioana, also an organist from Romania, who would likewise be attending the academy there. I did indeed greet her for them, and our rich conversations during the academy continued during an impromptu promenade in London two weeks later, when I was overnighing before traveling back to Montreal and when Ioana was visiting her brother there, then on the phone, and finally in the form of many trips between North America and Europe.

One of those same delightful Romanians who I met in Italy was then in the middle of a study period in Piteå with Hans-Ola Ericsson and thus put the idea into Ioana’s mind that she might also benefit from such an experience. Already in Gothenburg when we met, she had completely fallen in love with Sweden (even more quickly than she did with me!) and had also met some Norwegian organists who encouraged her to think about settling in Norway. I did my best to encourage her to go to Piteå, and when I mentioned her plans to my very good friend in Montreal, Michael Dierks, who is the organist of the German Church in Stockholm but was then on sabbatical pursuing his doctorate with William Porter at McGill University, Michael told me that I *must* arrange to go with her. My reply? If I must, then I will!

Although getting my professors and the administration behind me to quicken the pace of my doctoral degree at McGill and to spend my third and final year abroad

required careful planning and some amount of luck, my persistence paid off, and so it was that Ioana and I arrived together for our year in Piteå 14 months ago. Since then, we have benefited from the tremendous pedagogy and kindness of Hans-Ola Ericsson, an organist, teacher, and human being of such wisdom and kindness as one feels grateful to meet perhaps only a few such people in one's life. Our whole experience here was worth it just for the chance to work so closely with this remarkable teacher. But we have also been enriched by excellent study trips to Bremen, Löfstabruk (near Uppsala), Paris, and Oppenheim (near Mainz), and I had the opportunity to play the harmonium part in Rossini's *Petite Messe Solennelle* in the Bodø International Organ Festival and a series of five organ recitals in Tromsø's Arctic Cathedral, both in northern Norway. More importantly, Ioana and I got married this winter in Sweden, and it was our delight that our good friend Michael was able to play our wedding in his church (with the spectacular Düben organ) barely 24 hours after he returned permanently to Stockholm from Montreal. What a more grand and gorgeous place to celebrate than Stockholm's Old Town!

During the past year we thought we might eventually move to the USA, as I am fond of my childhood town, Portland, Oregon, where I lived from age five to age sixteen. (I was born in Edmonton to an American mother and a Canadian father; after growing up in Portland, I studied concert accordion in Detroit and then organ in Montreal.) But as we made more and more progress in the Swedish language and as we built more and more contacts here in Scandinavia, the idea of fashioning careers here began to take precedence. So it is that we accepted Hans-Ola's invitation to stay a second year in Piteå as students, to pursue a Swedish church music degree, in order to be very well qualified for the Scandinavian job market.

Back in Piteå now after several busy months of seemingly non-stop travels, papers, lectures, and concerts, we are

gaining confidence in the Swedish language, playing many concerts and starting also to play services, and gearing up for job applications within the next six months. For Ioana as a European and for me as someone who has spent so much time here, staying in Scandinavia seems like a wonderful option for us. An American in Paris? Yes, but an American in Piteå, too!

PS I would be glad to hear from people who enjoyed my article, who have interesting stories to share, or who have some advice about life and work in Scandinavia!

Nikolas Fehr

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

News from HQ

October 19, 2010

Following a motion approved by the AGO National Council, the AGO Committee on Professional Networking and Public Relations is pleased to forward the following letter from Pipedreams host and producer Michael Barone to all AGO members.

Plenty remains for us all to do to celebrate and promote awareness of the King of Instruments. Please forgive the 'mass mail' format of this communication. I would like to offer a suggestion that I encourage you to share with all of your AGO chapter members.

Though we might imagine that, after 28+ years on the air, American Public Media's PIPEDREAMS is a known quantity to everyone, in reality it's not. And even though the internet offers a convenient, time-independent access point for online PIPEDREAMS listening (18,500 discrete users monthly), the largest audience by far is reached through radio broadcast transmissions (over 220,000 weekly).

You can help increase awareness of the country's only nationally distributed organ music radio broadcast...and, in doing so,

increase public awareness of and interest in organ music! Simply include some basic promotional information in available cost-free outlets. Think of this action as being as important as listing the date and time of your own performance event in a PR release.

Where/When? In *any and every program* you print for *any* local organ recital you sponsor or perform; also in **church bulletins** or **newsletters**, particularly in a week for which you are planning some special organ music. Make this a regular ‘insertion,’ so that the message has a chance to ‘sink in.’

What? Consider a *brief* paragraph, something like these (below), if you live somewhere that weekly PIPEDREAMS broadcast can be heard on radio:

Enjoy organ music in its infinite variety each week with PIPEDREAMS from American Public Media, heard [day, time, station call-letters, frequency and city]. For more information: [local station web address]. Also listen to PIPEDREAMS on the internet at any time (24/7) at www.pipedreams.org.

OR: *Enjoy organ music on your radio during weekly broadcasts of PIPEDREAMS from American Public Media, heard [day, time, station call-letters, frequency and city]. For more information: [local station web address]. Also listen to PIPEDREAMS on the internet at any time (24/7) at www.pipedreams.org.*

OR...if you live in an unfortunately ‘PIPEDREAMS-free’ zone:

Enjoy organ music in its infinite variety on PIPEDREAMS from American Public Media, available online at any time (24/7). Each week a new two-hour program appears on the website, and hundreds of past broadcasts are infinitely accessible in the PIPEDREAMS program archive at www.pipedreams.org.

Why? Take nothing for granted. People interested in the organ music you play may not know about PIPEDREAMS. And

people who listen to PIPEDREAMS may well be among the people who show up for your performances....it’s a win-win situation.

How? Find local station information online at: www.pipedreams.org/stations.

Remember, too, that your local public radio station is likely to continue broadcasts of PIPEDREAMS *if* the station’s administration knows that you really listen and provide crucial membership support. When you pledge local station support, always mention PIPEDREAMS. Lacking feedback, the station might be excused for thinking no one cares.

Thanks for your help!!

Michael Barone
PIPEDREAMS host/producer
mbarone@mpr.org
www.pipedreams.org

AGO ELECTS 2010–2012 NATIONAL COUNCIL

Election Results Announced at AGO Natl. Convention in Washington, D.C.

New York City — The AGO announces a newly elected National Council for a term of two years, July 1, 2010–June 30, 2012. Election results were reported on Wednesday, July 7, during the AGO Annual Meeting, held in conjunction with the AGO National Convention in Washington, D.C. Members of the newly elected National Council include four national officers, four national councillors with portfolio, and nine regional councillors drawn from across the country. The non-voting executive director serves as an ex officio member of Council.

PRESIDENT

Eileen Guenther, DMA
Vienna, Va.

VICE PRESIDENT

John Walker, FAGO, DMA
Baltimore, Md.

SECRETARY

Lois Z. Toepfner, MM
Westborough, Mass.

REGION II COUNCILLOR
New York–New Jersey
Agnes Armstrong, CAGO, MA, MS
Altamont, N.Y.

EXECUTIVE DIRECTOR Ex officio
James E. Thomashower, CAE, BA
New York, N.Y.

(For a complete listing please see TAO.)

“The process of nominating candidates to the National Council requires a coordinated effort among ten committees comprising more than 50 volunteers,” reported AGO Executive Director James Thomashower. The AGO National Nominating Committee and nine Regional Nominating Committees identified 34 candidates for nomination to the 17 positions on Council. Of the 34 candidates, 13 were incumbents who were eligible for renomination. All 13 were renominated and reelected.

“The members of the 2010–2012 National Council will have an extremely busy agenda addressing the many action items that the Task Force on Long-Range Planning has recently submitted and recommended for implementation,” declared Thomashower. “The new Council is well equipped to meet these challenges as four new Council members bring fresh stores of talent and energy to the table complementing the experience of our 13 returning members.”

The election was held from April 1st through June 1st and managed by Intelliscan Inc., an independent election management firm engaged by the AGO to administer the election, receive the ballots, and tabulate the results. The total number of ballots cast was 5,358, compared with 3,828 in the 2008 election; 3,791 in 2006; and 2,748 in the 2004 election, the first election in which electronic balloting was made available.

In each of the four Council positions for which there was no incumbent, a woman and a man were nominated. In each instance, the woman was elected. Women now make up the majority of Council

members by a nine to eight margin, and a majority of the Regional Councillors by a five to four margin. This would appear to be the first time in the Guild’s history that women represent a majority of the members of Council.

AGO LAUNCHES NEW ONLINE CAREER CENTER

More than 150 Job Listings Posted for
Organists and Conductors as Well as 2
Openings at The American Organist
Magazine

New York City — The AGO, the world’s largest organization of organists and choral conductors and the leading advocate for equitable employment practices for church musicians, has partnered with JobTarget to provide a new career center for AGO members. The service is accessed through the AGO home page www.agohq.org.

Job seekers can search for positions available online using a wide array of search and sorting tools. Individuals can also upload résumés to be viewed by job recruiters and potential employers and sign up for job alerts when a new position is posted. Employers pay a modest fee to advertise positions available with JobTarget and to review résumés.

Powering more than 1,200 job sites, JobTarget is a leading operator of online job postings. “The AGO is delighted to announce that it has partnered with JobTarget to create a powerful and multi-functional new career center for all AGO members,” declared AGO Executive Director James Thomashower. “Endorsed by the AGO Committee on Career Development and Support, JobTarget is a premier provider of online career services for professional membership organizations. By harnessing the power of the Internet, we are now able to offer five times as many listings as before, along with an array of new career services including the ability to search for jobs by key word, state, and zip code; receive job alerts when new jobs are posted in accordance with parameters set by the job seeker; create and save résumés that potential employers

can review; and access a wide variety of new tools, search aids, and resources designed especially for job seekers."

In addition to more than 150 job listings for organists and conductors, the new AGO career center also includes two listings for openings on the AGO National Headquarters staff: an Editor and an Advertising/Marketing Manager for [THE AMERICAN ORGANIST Magazine](#), the most widely read journal devoted to organ and choral music in the world, and the official journal of the AGO and the [Associated Pipe Organ Builders of America](#). Complete job information can be found online at www.agohq.org.

European News

Our member Christoph Keller submitted the following information:

Dear friends,

we are pleased to announce a major update of our association's website. The following content has been added on

www.st-michael-musik.org :

- Schedule of our upcoming recitals
- Presentation of the dreamlike Späth organ, including history, specification, and sound samples
- short presentation of the church of St. Michael's (not finished yet)
- Impressum

We are looking forward to meeting you in St. Michael's.

With our best wishes,

Verein zur Förderung der Kirchenmusik an der Katholischen Kirche St. Michael zu Saarbrücken e.v.

c/o Claus Maria Seiler • 1. Vorsitzender
Fasanensteg 1 • D-66787 Wadgassen

Christoph Keller • Künstlerischer Leiter
Siercker Weg 7 • D-66663 Merzig

email: info@st-michael-musik.org

Internet: www.st-michael-musik.org

The Vital Liturgical Roots of Gregorian Chant: An International Meeting in Paris in April 2011

By Carolyn Shuster Fournier

After the Vatican II Council, many members of the Catholic Church realized the importance of maintaining Gregorian Chant as "the proper chant of the Catholic Church". For Olivier Messiaen, it was "one of France's most beautiful treasures". For Louis-Marie Vigne, a former organ student of Édouard Souberbielle, who taught at the Gregorian Institute in Paris, its transcendent beauty is a vital necessity, a school of prayer, a divine gift which man offers back to God. This spiritual language is not reserved to specialists, but accessible to good generalists.

In 1974, with several friends, mostly non-professional musicians, Louis-Marie Vigne founded the Paris Gregorian Choir. With the assistance of monks from Solesmes, they studied manuscripts for ten years and made several recordings for Érato, Jade and Pierre Vérany. In 1985, they organized an international congress in Paris, centered on the theme "Actuality and Durability". In this same year, Louis-Marie Vigne was appointed professor of the first Gregorian Chant Class at the Paris Conservatory.

Right from the beginning, the Gregorian Paris Choir recognized that true intrinsic beauty of Gregorian chant resonates *par excellence* when it is intricately linked to liturgical action. Originally maintained and preserved in the shadows of *cloisters*, Gregorian chant is also intended for *cities*: this language touches the hearts of "all those who wait for the Lord", thus attaining a universal dimension. Isn't this the true meaning of the word "catholic"? This deep language of the heart, far beyond its aesthetical beauty, expresses one's communion with his Creator. In the context of a Christian ceremony, the Word of God is totally dissolved in its chants which become true *liturgical acts*: like the bread and the wine, they are received, partaken, incarnated, and finally, offered.

Such unity is the essential condition of its beauty.

The Gregorian Choir initially sung during masses in the beautiful, peaceful setting in the historic sixteenth-century Notre-Dame de l'Assomption Church in Epiais-Rhus, near Pontoise, à Paris suburb. Then, for over thirty years, it embellished the Sunday morning in masses at the Val-de-Grâce Baroque Military Chapel in Paris. Each year, it retreats to the calm setting at the exquisite Fontfroide Abbey, in the Aude, near Narbonne. Such serenity is absolutely essential to assimilate and transmit the deep spirituality of this music. This year, under the direction of Thibaut Marlin, it sings in masses at the Missions Étrangères Church (The Foreign Missions Church, at 126, rue du Bac).

Beginning in 1986, the Paris Gregorian Choir performed concerts in France and toured to foreign countries. In 1993, the Academy of Fine Arts awarded it the Liliane-Bettencourt Grand Prize for Choral Singing. Its recordings have been well-received by critics: "The Easter Day Mass and Vespers" compact disc obtained a nomination at the "Victoires" of Classical Music, and "Civitas Dei", a "Golden Diapason". Its most recent compact discs are "Cistercian Chant", consecrated to the office of the First Sunday in Lent, and "Amor et Caritas".

In 1994, the Paris Gregorian Choir was enlarged with a feminine branch, directed by the Lithuanian Olga Roudakova. Its first compact disc, "Marie", edited by Naïve, was awarded five diapasons. After singing regularly at the Trinité Church for over ten years, it now sings at the Saint-Germain-l'Auxerrois Church and often performs in foreign countries.

In 2007, Louis-Marie Vigne founded a private School of Gregorian Chant in Paris. Open to professional and non-professional musicians, it offers courses in music theory, history, liturgy, semiology, vocal technique and calligraphy. Searching for simplicity and unity (which does mean facility), Vigne acknowledges the vital importance of the memorizing the chants

to internalize them. In addition, his students sing these chants in their original, natural liturgical framework, and not only in concerts or in recordings.

Among his former students, Sylvain Dieudonné and Lionel Sow conduct the liturgy at the Notre-Dame Cathedral and Brigitte Lazarevic, a painter, directs her "Janua Caeli" Women's Gregorian Choir at the 9 a.m. Sunday mass at the Trinité Church. In fact, his former students teach in conservatories, universities and in specialized sessions throughout the world (Paris, Toulouse, Solesmes, Fontevraud, Colombia, South Korea, Estonia, Finland, Lithuania, Norway, the Czech Republic and Switzerland...). Some of them, such as Jaan-Eik Tolve from Estonia, even animate sessions to teach Gregorian chant to young monks and nuns in prominent French abbeys and convents. Louis-Marie Vigne recently taught in sessions at the Notre-Dame du Pesquié Benedictine Convent, in the Ariège, near Foix; along with Giédrius Gapsys, a Lithuanian musicologist, Misora Lee, a Korean pianist, whose teaches voice and choral conducting with fluidity and vigor, and Véronique Frampas, a professor of illumination and calligraphy.

In response to Pope Benedict XVI's request that the Catholic Church maintain its vital liturgical roots, from Friday, April 1st to Sunday, April 3rd, 2011, the Friends of the Paris Gregorian Choir (<http://www.choeur-gregorien-de-paris.asso.fr>) will host an international congress in Paris entitled "Gregorian Chant, a Liturgical Act: from the Cloister to the City". Lectures will be given at the Collège des Bernardins at 20, rue de Poissy, near the Notre-Dame Cathedral, and at the Saint-Louis-en-l'Île Church by Dom Louis-Marie, the Abbott Priest at the Sainte-Madeleine du Barroux Abbey, Lord Robert Le Gall, Archbishop of Toulouse and President of the Episcopal Commission for the Liturgy and the Sacramental Pastoral at the Conference of French Bishops; masses in Gregorian Chant will be celebrated at the Saint-Germain-l'Auxerrois Church by Lord

Pierre Raffin, Bishop of Metz, and at the Saint-Louis-en-l'Île Church by Dom Philippe Dupont, Abbott Priest at the Saint-Pierre Abbey in Solesmes. In addition, numerous small twenty-minute lectures will be given on the transmission of the actual tradition, its practical application to rural towns, extending beyond various opinions and frontiers, emphasizing the liturgical unity and peace found in Gregorian chant.

A preparatory training course in Paris will be proposed on Saturday, March 26, and Sunday, March 27, with various workshops at various levels.

For information and inscription, contact the coordinator Sylvie Figuiet at rencontres@choeur-gregorien-de-paris.asso.fr, or write to her at 69, rue du Château des Rentiers, 75013 PARIS – France (Tel. : 33 (0)1 45 86 97 68 and 33 (0)6 82 44 16 16).

[A French-American organist and musicologist, **Carolyn Shuster Fournier** is titular organist of the Aristide Cavallé-Coll choir organ at the Trinité Church in Paris. She is a member of the European A.G.O. Chapter. An international concert organist, she has premiered numerous contemporary works.]

(www.shusterfournier.com)

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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|------------------------|---------|--|--|
| Sept. 11 th | 6 PM | Martin Bambauer, Organ | Cathedral, Meissen (D) |
| Sept. 10 th | 8 PM | Christoph Keller, Organ
Werke von Percy Whitlock, Ch. H. Parry, Edward Bairstow, F. Wm. Holloway | St. Michael, Saarbrücken (D) |
| Sept. 12 th | 6 PM | Martin Bambauer, Organ | St. Johann, Zittau (D) |
| Sept. 26 th | 5 PM | Christoph Keller, Organ
Johann Sebastian Bach: 3. Teil der Klavierübung (gekürzte Version nach Hermann Keller) | Hugenottenkirche, Ludweiler (D) |
| Sept. 30 th | 9 PM | Giorgio Parolini, Organ;
Concert for Organ and Trumpet with Luciano Marroncini | Sts. Redentore and Francesco,
Sesto San Giovanni by Milan (I) |
| Oct. 9 th | 9 PM | Giorgio Parolini, Organ | Basilica of St. Eufemia, Milan (I) |
| Oct. 17 th | 4:30 PM | Didier Matry and Agnès Matry-Retailleau, Organ
Organ Duet concert with works by Widor, Hesse, Beethoven | St. Augustin, Paris (F) |
| Oct. 24 th | 6 PM | Martin Bambauer, Organ | Protestant Church, Eckenhagen (D) |
| Nov. 7 th | 7 PM | Christoph Keller, Organ
Organ Improvisation and Requiem by Tomás Luis de Victoria ("Vocalensemble Sine Nomine") | St. Michael, Saarbrücken (D) |
| Nov. 9 th | 8 PM | Otto M. Krämer, Grand piano
Improvisation to a Silent movie (Der Golem) by Paul Wegener, 1920 | Alte Synagoge, Alsenz (D) |
| Nov. 14 th | 4:30 PM | Giorgio Parolini, Organ
Works by D. Buxtehude; B. Storace; G. Boehm; J.S. Bach; D. Zipoli; J.L. Krebs | St. Louis en l'Île, Paris (F) |

- Nov. 16th 8:30 PM Giorgio Parolini, Organ St. Médard, Brunoy (F)
Works by G. Frescobaldi, B. Storace, B. Pasquini, J.S. Bach, D. Zipoli, G. Gherardeschi, V. Bellini
- Nov. 28th 4 PM Giorgio Parolini, Organ St. Ignazio di Loyola, Milan (I)
Works by Storace, Zipoli, Boehm, Bach, Krebs, Gherardeschi, Bellini, Reger, Bossi, Widor
- Dec. 5th 8 PM Otto M. Krämer, Organ St. Salvator, Duisburg (D)
Silent Movie (Fritz Lang: “*Metropolis*”) with Improvisation
- Dec. 9th 12:45 PM Carolyn Shuster Fournier, Organ St. Trinité, Paris (F)
Assisted by Catherine Manandaza (S), Patrick Garayt (T) and Mario Hacquard (B)
Works of Emmanuel de Fonscolombe (1810-1875) on the bicentenary of his birth
The CD of his Messe brève (Voice of Lyrics label) will be sold after the concert
- Dec. 19th 4 PM Agnès and Didier Matry, Trumpet and Organ
St. Louis Chapel of the Military School, 13, place Joffre – 75007 Paris (F)
Works by Daquin, Händel, Balbastre, Beauvarlet-Charpentier
- Dec. 19th 4 PM Agnès and Didier Matry, Trumpet and Organ St. Augustin, Paris (F)
Christmas Concert with Works by Daquin, Händel, Balbastre, Beauvarlet-Charpentier
- Dec. 25th 9 AM Bernard Sanders, Conducting St. Gallus, Tuttlingen (D)
Christmas Service with Josef Haydn’s “*Mariazeller Messe*”
Catholic Church Choir Tuttlingen, Orchestra, Soloists

2011

- Jan. 23rd 5:45 PM Carolyn Shuster Fournier, Organ St. Nicolas-du Chardonnet, Paris (F)
Concert on the centenary of the birth of Jehan Alain (Feb. 3rd 1911)
Works by Louis Marchand, J.S. Bach, Maurice Duruflé, Jehan Alain

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