



American Guild of Organists

Chartered 1896

European Chapter

Chartered 1979

Newsletter April 2014

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The Dean's Corner

Dear European Chapter Members,

Having just read through many of our past European Chapter newsletters, wanting to confirm the dates and locations of past Spring Meetings so we could pass that information along to you in this newsletter, I noticed that I definitely sound like a broken record in my April/May Dean's messages after so many years. SO SORRY. But I simply can't help it; here I go again:

THANK YOU **Fabrice Muller!!**
What a fantastic Spring Meeting you organized for your fellow European Chapter members during the week after Easter in Alsace-Lorraine! It was absolutely "an Enchanted Glimpse" of your little corner of the world in France. I am still waking up each day with wonderful memories floating around in my head about the congenial international group of organists and non-organists alike who travelled to your home town of St. Avold to follow you around for five days. The churches, the organs, the food, the fun, the beautiful blue sky and warm weather, well, they were all there. It's always a huge job to be the organizer of a European Chapter Spring Meeting and **Fabrice**, we thank you for taking the months of time and effort to plan and then take us step-by-step through the week, allowing us to enjoy your easy-going (I call it French) style and friendly smile. It was simply a pleasure for us to be

guests in the Hotel de Paris and to meet your brother, who also helped you to get the job done (Thank you, **Rémi Muller!**), as well as your former teachers and colleagues in the area. After this experience, I'm sure St. Avold hasn't seen the last of many European Chapter members.

We have 6 new European Chapter members! May I give a big warm welcome to you all, starting **Dr. Jakub Kwintal**, our first European Chapter member from Poland and teacher at the Academy of Music in Bydgoszcz, Poland; **Steve Gentile** from Minneapolis, Minnesota, USA; **Tom Bailey**, Hopewell, Virginia, USA; **Joy Irvine**, Longlevens, Gloucester, England; **Christian Michel**, Hannover, Germany and **Alissa Duryee** from Senonches, France, who is featured in the "Introducing our Members" column in this newsletter. We hope you all will enjoy your membership in AGO and the European Chapter!

Wishing you a splendid springtime,

Judy

The Secretary's Voice

Dear Members,

This issue is so full of good things to read and enjoy that I don't want to hold you up. Naturally our annual Spring Tour is a big topic that you don't want to miss but before you get to it, look over the awesome list (I don't use that word because it's in – the list really is

awesome!) of the places we've been to in the past years. That will certainly convince you to reserve the week after Easter for the next event: the word's out, Giorgio Parolini will be hosting us in and around **Turin, Italy!** Don't miss it !

Wishing you all a good read !

Bernard
bernard.sandersATweb.de

**Please submit your items for the next
Newsletter before June 30th !**

Notes from the Registrar

Hello All !

This year we are journeying on a collective new adventure!

As with many new ventures, there are some risks involved, the way is proving rocky at times but the end result should be a long term gain!

I refer of course to the decision taken by AGO Headquarters to offer collection of subscriptions (dues!) by the online credit card system "ONCARD". For the European Chapter this offered both a challenge and an opportunity. The challenge is that, unlike other AGO Chapters, the majority of our members operate their finances in euros rather than dollars. Likewise the Chapter itself has a euro bank account based in Germany, enabling it to conduct its finances in euros, not dollars. The Chapter depends on having an income in euros,

but it also needs an income in dollars, to pay towards maintaining the Guild and to pay for TAO magazines. So here comes the advantage of ONCARD! It offers our members outside the eurozone the opportunity to pay their membership renewals directly online by credit card in dollars.

After much research and deliberation it was decided to enter the new system, offering our members three alternative ways of paying their membership renewals: (1) by bank transfer in euros (2) by ONCARD in dollars (3) by cheque (check!) in dollars.

The advantage of this outcome is that the Chapter can now ensure that it has an income stream in both euros and dollars, both of which are needed to pay our way. The hope is that all those members who live in the eurozone will continue to pay in euros by bank transfer since we really need them to do so! Conversely we also really need our members in the States to pay by dollar check or by ONCARD in dollars, since we need that form of income too!

And so far it seems to be working!

At the time of writing many of our members in mainland Europe have already made their euro payments by bank transfer. Many in the States have begun to make their dues payments by ONCARD in dollars and a few have send dollar checks to Headquarters. Thanks to all of you who have already made your payments – and even more thanks to those who will do so right after reading these Notes!

If you have paid by bank transfer in euros, please feel confident in ignoring the ONCARD invoice you have received from Headquarters. It will take a while for HQ to register your bank transfer in their system. But it will happen!

If you are having any problems using the ONCARD site please feel free to contact Judy or myself for help, or contact HQ directly. Meanwhile I look forward to seeing that you have renewed your membership by one of the three methods available, then I can welcome you to the Chapter for another year!

John Falkingham

News from the Board

The **European Chapter Web Site**
can be visited at: www.agoeurope.eu
See Newsletters from 2000 until present
and pictures from the Spring Meeting !

**AGO-European Chapter
Spring Meeting 2014
April 21-26**

An Enchanted Glimpse:
Organs in Alsace-Lorraine, France
See the detailed Report under
European News on Page 5

Dean and Membership Coordinator:
Judy Riefel-Lindel
Sub-Dean: Johan Hermans

Secretary and Newsletter Editor:
Bernard Sanders

Treasurer: Charles Baer

Registrar: John Falkingham

Web-Master: Barry Jordan

Member at large: Ruth Ahrend

Member at large: Giorgio Parolini

Support your Board, be an active Member!

Since many of you have asked about past Spring Meetings, we've checked back to the beginning of our Meetings taking place during the week after Easter. They began in 1999. Here's the list:

- 1999 Dutch Treat I, Holland
Judy & Wim Riefel
- 2000 Freiburg, Germany
Sam Westbrook
- 2001 London, England
Charles Baer
- 2002 Würzburg, Germany
Jürgen Buchner
- 2003 Paris, France
Carolyn Shuster-Fournier
- 2004 Dutch Treat II, Holland
Judy & Wim Riefel
- 2005 Milan, Italy
Giorgio Parolini
- 2006 Munich, Germany
Elmar Jahn
- 2007 Hasselt, Belgium
Johan Hermans
- 2008 Mallorca, Spain
Matthew Provost
- 2009 Dresden, Germany
Matthew Provost
- 2010 Toulouse, France
Renée Ann Louprette,
Charles Baer
- 2011 Bremen, Germany
Rhonda Edgington,
Beth Harrison
- 2012 York, England
Mike Irvine,

John Falkingham,
John Swindells.
2013 Magdeburg, Germany
Barry Jordan
2014 Strassburg, France
Fabrice Muller

Members' News

Frank Mento submitted the following:

In the preceding newsletter, you read about an online harpsichord method in French for children. Now, here is an English version of that online harpsichord method for children and even all beginners! It was while teaching harpsichord in Education Action Zones (UK), or in Affirmative Action Areas (USA), that I noticed that a great effort still remained necessary to make the learning of this instrument accessible. The goal of this method is to favor in a pleasant manner the learning and localization of the most commonly played notes, motor skills, as well as hand coordination and displacement by way of Basso Continuo, Diminutions, Articulations and Sight-reading. This method parts from the standpoint that the pupil has no previous musical knowledge. Please click here for more information: <http://methode-clavecin.fr/?en>

Dr John Bertalot, who has led choral workshops on four continents during his professional career as Organist of Blackburn Cathedral, UK and Director of Music of Trinity Episcopal Church, Princeton, NJ, has included 36 articles on immediately practical choirtraining in his blog: **Bertalot.org**. Already it has received nearly 12,000 'hits'! He is currently adding articles on Number Symbolism in the works of J. S. Bach. And there's much more! Do have a look.

A new organ work by **Bernard Sanders** will be premiered in the Concert Series "Pöbnecker Orgelfrühling" by Hartmut Siebmans. Entitled "Seven

Propositions”, it entails movements in the form of a Suite in French classical style after the “I am . . . “-words of Christ from the Gospel of St. John.

Introducing Our Members

New Member Alissa Duryee attended our Spring Meeting in Alsace-Lorraine (see the Report in this issue) and submitted the following to introduce herself to those who were not able to attend:

I am a Franco-American keyboardist living in the town of Senonches, France (fairly close to Chartres). I grew up in the United States and came to Paris in 1997, where I studied piano at the Ecole Normale de Musique, and later, harpsichord, fortepiano and basso continuo at the Conservatoire National de Région de Paris. I have been studying the organ for the past three years.

I currently specialize in historical keyboard pedagogy and performance. To that end, I have built several instruments, including a fretted clavichord, and a French Double Harpsichord. I perform regularly as soloist and member of several ensembles (Duo Dialogues, ensemble le Bel Esprit...). I teach and administrate at the Conservatoire de Dreux Agglomération; in the context of my teaching, I have worked to develop a general keyboard approach destined to expose young players to all the keyboard instruments, including organ, from a young age.

I enjoy creating original music, mainly for collaboration with dancers, and for pedagogical purposes. I am currently finishing a commission for a large scale musical performance by children, entitled 'Les Petits Hommes Verts' ('The Little Green Men') designed to explore the consequences of human behavior on the natural world in an unconventional and humorous manner. More information at my website: www.duodialogues.com

Alissa Duryee

Alissa described her Spring Meeting experience like this: “. . . *such a wonderful*

week. A cosmopolitan group with an underlying, distinctively American feeling of open mindedness and good humor.”

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

News from HQ

Charles Callahan to be Honored at AGO Recital and Gala Benefit Reception in St. Louis

New York City. — AGO will sponsor a Recital and Gala Benefit Reception honoring award-winning organist and composer Charles Callahan on Friday, April 25, 2014, at 7:00 p.m., at the Cathedral Basilica of St. Louis in St. Louis, Mo. Mr. Callahan will perform a solo recital featuring works by American composers. The gala benefit reception will follow at the Chase Park Plaza Hotel.

The Recital is free and open to the public. Gala Benefit Reception Tickets are \$125 (\$100 tax deductible) and can be purchased online at www.agohq.org or by calling 212-870-2311, ext. 4308. Gala ticket holders will be offered preferred seating and will have their names printed in the commemorative program book. The deadline to be included is April 1.

Display advertising is offered in the commemorative program book. Ad sizes include an inside cover (\$1,500, includes four gala tickets), full page (\$1,000, includes two gala tickets) and half page (\$500, includes one gala ticket) insertions. Advertising orders can be placed online at www.agohq.org. E-mail gala@agohq.org for further information. The advertising deadline is April 1. The publication will become a part of the American Organ Archives.

Those unable to attend the Recital and Gala Benefit Reception are invited to participate from a distance by making a contribution to the AGO Endowment Fund in honor of Charles Callahan. Contribute online at www.agohq.org or by sending a check to the AGO Endowment Fund, 475

Riverside Drive, Suite 1260, New York, NY 10115. Contributions received by April 1 will be included in the commemorative program book. All proceeds from the Gala will honor Charles Callahan in perpetuity through the AGO Endowment Fund.

CHARLES CALLAHAN

A native of Cambridge, Mass., Charles Callahan is well known as an award-winning composer, organist, pianist, and teacher. Callahan's compositions are performed frequently in church and concert; his writing style has been described by The Washington Post as "gentle, confident lyricism."

Dr. Callahan is a graduate of the Curtis Institute of Music and the Catholic University of America, with additional study in England, France, Germany, and Belgium. He holds the AGO's Associateship and Choirmaster certificates. Among his notable compositions are two commissions from Harvard University and commissions from the Archdioceses of St.

Louis and New York for Papal visits, scored for full orchestra, choir, and congregation. His *Mosaics*, a symphonic work in four movements for organ and orchestra, was premiered at the Cathedral Basilica of St. Louis.

Dr. Callahan is frequently consulted on the design of new organs and the restoration of and improvements to existing instruments. His two volumes on American organ building history, *The American Classic Organ* and *AEolian-Skinner Remembered*, have become standard reference works.

An active church musician and concert organist, Charles Callahan has performed on many of the great organs of the world and has a dozen solo recordings to his credit. A member of the American Guild of Organists and the American Society of Composers, Authors and Publishers, he lives in rural Vermont.

F. Anthony Thurman, DMA
AGO Director of Development and
Communications

European News

The annual **Spring Meeting of the European Chapter of the American Guild of Organists** took place from April 21-26, the week after Easter, 2014. Member Fabrice Muller organized an itinerary under the title of "*An Enchanted Glimpse of Organs in Alsace & Lorraine, France*" and it turned out to be just that. The 36 participants came from 8 countries including Germany (10), USA (10), Holland (6), France (3), England (4), Belgium (1), Finland (1) and Australia (1)! The convention hotel was conveniently located in the quaint town of St. Avold. With the opening dinner on **Monday** night the quality of this choice was confirmed.

After a good nights sleep (for most to recover from the strains of the Easter celebration and the journey) everyone boarded the bus **Tuesday** morning for first adventures. Only an hour away in Hayange an historic Dalstein-Haerpfer organ (53/III/P, 1894) awaited the group in St. Martins Church. The titulaire Olivier Schmitt greeted the participants and demonstrated the romantic strengths of the instrument with a rousing reading of excerpts from Vierne's 4th Symphony. As with almost all organs visited, a round of open console followed with equally fitting repertoire: Widor (Joby Bell), Franck Pièce héroïque (Jennifer Chou), Lefebure-Wely (Agnes Goerke) plus a modern twist with the Toccata from the Easter Suite by Patrick Hopper (Johan Hermans). In the neighboring village of Thionville the organ in St. Maximin started out as an instrument by Dondaine in 1792 incorporating elements of earlier instruments. Various changes and rebuilds in the course of time left their marks until Alfred Kern restored it to the 18th century aesthetic in 1969 (44/III/P). Here also the titulaire Raphaële Garreau de Labarre capably demonstrated the organ with a Partita by Joh. Gottfried Walther. The style of the instrument was once again

reflected in the choice of literature from the group and included Couperin (Barry Jordan), de Grigny (Christa Rakich), Nivers (Axel Wilberg), Buxtehude (Stefan Pollok), Bach (Jean van Cleef) and even Denis Bédard (J. Hermans). The enormous and spectacular Cathedral of St. Steven (Saint-Etienne) in Metz was the next stop. One can't help but be awed by the splendor of the space with the ceiling a lofty 42 meters above the floor! Not only is the edifice special, it also houses a very special organ. The original swallows nest organ from 1537 underwent so many changes in its long history that Marc Garnier did a complete reconstruction (11/II/P) in 1981 in which the tonal design mirrors that of the Dutch Renaissance, complete with short octave and meantone temperament. It is housed in the original organ case of 1537! Due to construction only 2 members were allowed to play the organ. Wim Riefel demonstrated the organ with period music by Sweelinck (Echo Fantasie, Ps. 60, Allein Gott), Hans Leo Hassler (Kyrie), Samuel Scheidt (Christe qui lux), and from the Susanne van Soldt Manuscript of 1599 (Psalms and Dances) after which Christa Rakich improvised some Variations on "Was Gott tut, das ist wohl getan". The neighboring church of St. Ségolène housed another historic Dalstein-Haerpfer organ (31/II/P, 1890/1898). With Mendelssohn's 4th Sonata, the Cantilène by Gabriel Pierné and Langlais' Te Deum Barry Jordan proved that French Romantic, German Romantic and even modern music all sound convincing on it. Open console yielded appropriate music by César Franck (Jennifer Chou) and Alexis Chauvet (Alissa Duryee). The closer for the first day was a concert given on a small and unpretentious instrument by Verschneider (10/II/P, 1888) in the village of Zimming. Two members treated the participants and the townspeople to a unique program showcasing the organ. Jennifer Chou presented the individual stops and combinations with the various movements of Johann Sebastian Bach's Partita on "Sei gegrüßet, Jesu gütig". Johan Hermans followed with the impressionistic second movement of Hoppers aforementioned Easter Suite, a Meditation on "Victimae paschali laudes" and, for the grand finale, a performance of Philipp Glass' minimalistic composition "Mad Rush". Their concert experience was evident and the hearty applause well deserved.

The events on **Wednesday** didn't entail bus rides, as they were all directly in St. Avold. Some used the undeclared time in the forenoon to visit the Lorraine American Cemetery and Memorial just outside of town. It covers 113.5 acres and contains 10,849 graves, the largest number of any American World War II cemetery in Europe. Others became acquainted with the French classical organ in the former Abbey Church of Saint Nabor. The beautiful organ case situated in the back of the church was sculptured in the 18th Century. The instrument it now contains is a reconstruction (39/IV/P) by Koenig from 1987. While the bottom 2 Manuals (Pos., G.O) have a compass of 51 notes, the top 2 (Réc., Echo) have only 32, the pedal only 29. After a lunch of choice in the local establishments the afternoon was reserved for a workshop held on classical French music moderated by Fabrice Muller. Participants played works by de Grigny, Couperin, Clérambault and one setting from Bach's "Orgelbüchlein". Tempo, registration, touch and articulation were all topics of discussion. A very special treat was then an introduction to the clavichord which took place in the restored 16th Century Chapel located in the hotel. Member Alissa Duryee demonstrated her very own practice and travel instrument (which she built herself) with works by J.C. Bach, W.A. Mozart and a set of Variations by Josef Haydn. The presentation was as enjoyable as it was informative. Another luscious dinner in the hotel was followed by an evening concert in St. Nabor featuring Rémi Muller, Baritone, accompanied by his brother Fabrice Muller performing works by Händel, Charpentier and Bach. The program also included Clérambault performed by Agnes Goerke and de Grigny performed by Christa Rakich. Two highlights of the program were Muller's performance of the "Cradle Song" for organ composed by member Bernard Sanders and Christa Rakich's impelling interpretation of Bach's Chorale fantasy "Komm, Heiliger Geist" (BWV 651).

Thursday began with the venerable Andreas Silbermann (40/III/P) organ from 1710 in the abbey church of Marmoutier, where he was given the opportunity to build a "large 8-

foot” Parisian-styled instrument. It is the sole surviving example of Silbermann’s first creative period when he was still very much influenced by his stay in the workshop of Francois Thierry “King’s organbuilder” in Paris. According to the contract the organ was not entirely completed (2 manuals and 20 stops), toeboards were left free to accommodate additional stops. The instrument was completed in 1746 by his son Johann Andreas, who added 4 new stops in the pedal, a Cromorne in the Positif and a 5-stop windchest in the Echo. Due to a relative poverty in the area, the organ was only maintained and no significant changes were made. In 1955 it was restored by Kern and Mühleisen. Christa Rakich demonstrated the individual stops with brief improvisations and then played Bach’s “Dies sind die heil’gen 10 Gebot” from the “Clavierübung”. Other members followed suit with “O Mensch beweine” (Christian Michel), “Ich ruf zu Dir” (Barbara McKelway), “Liebster Jesu, wir sind hier” (Barbara Gulick) and “Christ lag in Todesbanden” (Jean van Cleef). Others chose to probe the French style with pieces by Clérambault (Barry Jordan) and Couperin (Axel Wilberg). The next stop at the baroque priory church of St. Quirin held yet another but much smaller J.A. Silbermann organ in store. With only 15 stops on 2 manuals and pedal it proved a match for a variety of literature. Agnes Goerke demonstrated the stops with Böhm’s Partita “Wer nur den lieben Gott lässt walten”. Next to more Couperin (Meredith Baker), Clérambault (Barry Jordan) and de Grigny (Alissa Duryee) appeared Chaumont (Alex Wilberg), Buxtehude (John Falkingham), Bach’s “Wenn wir in höchsten Nöten” (Tom Bailey) and “Jesu gütig, sei begrüßet” (Jean van Cleef). Another comparatively small organ (22/II/P) was built in the St. Rémy church in Deneuvre by Claude Legros in 1704. Jennifer Chou emphasized the classical side of the instrument with a Suite by Jacques Boyvin. The last organ of the day was also the largest. In 1751 Nicolas Dupont built an organ with 56 stops on 4 manuals and pedal in the church of St. Jacques in Lunéville. It was adapted to the modern taste by Jeanpierre in 1852 including the installation of Barker levers. The restoration in 2003 by Cattiaux strove to revive the work of Dupont but to keep the legacy of Jeanpierre. The sheer size of the organ allows the interpretation of a wide scope of literature. Jennifer Chou once again demonstrated the instrument but this time with a Suite by Guy Bovet. Participants followed up with Boëllmann’s “Prière à Notre Dame” (John Falkingham), Widor’s “Adagio” from the 4th Symphony (Barbara McKelway), Franck’s “Prélude” from Prélude, Fugue and Variation (Alissa Duryee), but also the 2nd movement of Bach’s e-minor Trio Sonata (Agnes Goerke), Bach’s arrangement of the Concerto G-Major by Ernst (Joby Bell), and excerpts from his Prelude in b-minor and from Alain’s “Litanies” (Tom Bailey). The fact that this organ sounded a whole tone lower than a’=440, as were many of the instruments we visited, didn’t do the music any harm but did bother some of the players. A fulfilled day closed with a group dinner and ride back to the hotel.

The **final day** started with the beautiful warm Spring weather accompanying the group all week. The wonderful Alsatian city of Strasburg with its canals and bridges (“Little Venice”) was the target. The historic Temple Neuf (New Church) served as a warm-up for the excursion. This historic building bears witness to the many upheavals in this geographic region. First established as a Dominican church around 1260, it became Reformed in 1524 before it was abandoned when the Protestants moved into the Cathedral. In 1681 Louis XIV insisted that the Cathedral be Catholic and the Protestants moved back into the old Dominican Church after considerable reconstruction due to its advanced state of deterioration. Only 100 years later the edifice is subjected to repeated artillery attacks in the Franco-Prussian war leaving virtually only the walls standing and destroying the Silbermann organ and also the library with the city’s archives as well as 400,000 books, among them 24,000 manuscripts and 9,000 incunabula. Strasburg became a German city and the structure was rebuilt in a neo-Romanesque style covered with pink sandstone. The new organ (40/III/P) was built by Joseph Merklin and inaugurated in 1877 by Alexandre Guilmant. The 20th Century saw various modifications including electrification but a thorough restoration (including mechanical action with Barker levers and the 32’

Soubasse) by Toussaint was completed in 2008. The organ now has 45 stops (21 of these at 8' pitch!) on 3 manuals and pedal. The titulaire Gilles Oltz demonstrated the organ with an improvisation and some members had time to try it out before progressing to the next stop. The short walk over to the nearby Cathedral allowed an appreciative view of one of the most beautiful gothic cathedrals in Europe. Cathedral organist Pascal Reber met the group in the transept and shared information about the history of the present organ. The swallows nest Organ case dates from 1385/1491 but the instrument itself was built by Alfred Kern in 1981. Reber asked for a theme from the group and proceeded to improvise a Fantasy on the requested Easter theme of *Victimae paschali laudes* which left no desires unfulfilled. Only 3 participants were allowed up to the organ and they delivered fine performances as well: "Menuet Gothique" by Boëllmann (Agnes Goerke), *Tièrce an taille* by Couperin (Axel Wilberg) and finally the Toccata from Boëllmann's "Suite Gothique" marvellously interpreted by Joby Bell. For contrast the next stop was at the Church of St. Madeleine with a small Silbermann positive organ from 1719 maintained by the nearby Museum. The afternoon was more loosely organized allowing time for lunch and visiting the Thomas Church, the Bouclier Reformed Church, St. Guillaume, and St. Pauls. The (partially) Silbermann organ (39/III) in the Thomas Church was made famous by Albert Schweitzer and still commands the room. The new organ in the Bouclier church was built by D. Thomas in 2007 (34/II/P). It is in the style of Central Germany in the first half of the 18th Century (modelled after Trost). The titulaire Jérôme Mondésert presented a veritable concert as demonstration and delivered admirable readings of Kaufmann's "Variations on *Ein feste Burg*" (one of the few pieces from the period with precise registrations – which all could be realized here), Krebs Trio in C-Major, J.S. Bach Chorale Trio on "O Gott, du frommer Gott", Adagio (from Toccata, Adagio and Fugue), Prelude in D-Major, and a setting of "Ein feste Burg" entailing Bach's own registration suggestion of a Fagott 16' in the left hand. Many of the participants had already visited the Dresden area at the Spring Meeting several years earlier and could testify that the style copy was very convincing! Due to a long series of modifications and changes by at least 5 different organ builders there was virtually nothing left of the original Silbermann organ in St. Guillaume. Thus it was decided in 1987 that Yves Koenig should build a new organ (58/IV) in the style of Gottfried Silbermann in order to enrich the organ scene in Strasburg and to have an organ suitable for playing the works of J.S. Bach. Although the original casework of the Silbermann organ was reused, the Rückpositiv was left empty. Last but by far not least are the 2 organs in the church of St. Pauls: the biggest Walcker organ in Alsace and the Neo-Renaissance organ by Garnier. The 3-manual Walcker organ from 1897 boasts 75 stops including a Gross-Sesquialter (5 1/3' + 3 1/5') and a *Tièrce-Septime* on the Great as well as a 32' in the Pedal. The other instrument is perhaps one of the most original to appear in the last quarter of the 20th Century. The ideas of Marc Garnier, Harald Vogel and Gustav Leonhardt led to the construction of a 2-manual organ in meantone temperament. The manual compass is 45 notes with 9 stops on the Great, only a Regal 8' on the Positiv, and 4 stops on the 25-note Pedal. The city truly had something for everyone!

Traditionally the Spring Meeting closes with a final dinner and the obligatory thank-yous. The last evening this time had a special twist. Before the meal one had the opportunity to discover the new Aubertin organ (30/II/P, 1995) in the small village of Saessolsheim. It stands firmly in the French tradition complete with Cornets and Reeds however it is tuned after Young, giving it a particular flavor. The church also has a 5-stop positive organ from 1992 also by Aubertin. The fine traditional Alsatian meal in a rustic locality was welcomed after a long day of organs in the city but after only an hour repast the group returned to the church for a special concert. In arrangements for 2 organs, 3 organists and percussion the participants and townspeople were treated to music by Dowland (*Lachrimae*), Viadana (*La Mantovana*) and Bach (from 2nd Brandenburg). The originality and creativity however came in the second half with transcriptions from Prokofiev's *Romeo and Juliet* (the Knife Dance), Saint-Saën's *Carneval of the Animals*

(The Aquarium), Borodin's Prince Igor (Polovitsian Dance), and – to take the house down – Ravel's Bolero. This could only be topped by the Alsatian dessert with coffee back at the local restaurant before boarding the bus for the last trip back to the hotel.

The success of this Spring Meeting was almost guaranteed by the circumspect preparation done by Fabrice Muller. He did have much support and assistance especially in advance by Dean Judy Riefel-Lindel but also during the whole week with colleague participants taking over demonstrations and concerts. A constant companion through the week was the event booklet put together by Bram Stoutmeijer with detailed information about the venues and instruments and schedule. Most noteworthy and admirable was the camaraderie of all participants. Whether professional, non-professional, full-time, part-time, hobby, or even non-organist, whether from the US, Europe or Australia, everyone – bar none – got along with everyone! Apparently not only is music an international language, organ is too! To say that “a good time was had by all” can only be an understatement.

Bernard Sanders,
Secretary of the European Chapter

Group Photo in front of the Church of St. Jacques in Lunéville, France



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 !*

March 15 th	11:30 AM	Martin Welzel, Organ	St. Agatha, Dorsten (D)
		Church meets Synagogue – Organ music by Jewish Composers: Works by Lewandowski, Weinberger, Sulzer, and Mendelssohn Bartholdy	
April 12 th	7:00 PM	Martin Welzel, Organ	Himmelfahrtskirche, Munich-Sendling (D)
		Works by Widor, Krebs, Demessieux, Sweelinck, Langlais, Litaize, and Franck	
Apr. 5 th	4:30 PM	Bernard Sanders, Orgel Martin Weidner, Trompete	St. Petrus & Jakobus, Nendingen (D)
		Works by G. Ph. Telemann, T. Albinoni, J. Michel, B. Sanders, u.a.	
May 1 st	8 PM	Martin Welzel, Organ	St. Michael, Munich (D)
		Works by Bach, Vierne (Symphony V), and Baker	
May 11 th	1:45 PM	Frank Mento, Organ	Saint-Jean de Montmartre Church, Paris (F)
		organized by the "Marathon des Orgues de Paris"	
May 17 th	12 noon	Martin Welzel, Organ	Hauptkirche St. Michaelis, Hamburg (D)
		Works by Sweelinck, Pachelbel, Bach, Hancock, and Dupré	
May 18 th	7 PM	Hartmut Siebmanns, Organ	Jüdeweiner Kirche, Pößneck (D)
		Works by Bach, Mendelssohn, Hollingshaus and Bernard Sanders: Seven Propositions (Premier)	
July 3 rd		Rhonda Edgington, Organ	St. Marien Dom, Freiberg (D)
July 6 th		Rhonda Edgington, Organ	St. Georg, Weener (D)
July 7 th		Rhonda Edgington, Organ	Marienkirche, Marienhafte (D)
July 8 th		Barry Jordan, Organ	Cathedral, Ribe (Denmark)
July 9 th		Rhonda Edgington, Organ	St. Wenzel, Naumburg (D)
July 11 th		Rhonda Edgington, Organ	Unser lieben Frauen, Bremen (D)
July 13 th		Rhonda Edgington, Organ	St. Levin Kirche, Harbke (D)
July 13 th		Barry Jordan, Organ	Niederndodeleben (D)
July 16 th		Barry Jordan, Organ	Cathedral, Southwell (UK)
July 20 th		Barry Jordan, Organ	Cathedral, Helsinki (Finnland)
July 22 nd		Barry Jordan, Organ	Cathedral, Turku (Finnland)
July 23 rd		Barry Jordan, Organ	Kuusankoski, (Finnland)
July 26 th		Barry Jordan, Organ	Kirche am Kolk, Wuppertal (D)
July 28 th		Barry Jordan, Organ	Cathedral, Magdeburg (D)
		"Orgelnacht"	

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

