



American Guild of Organists

Chartered 1896

European Chapter

Chartered 1979

Newsletter July 2012

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The Dean's Corner

Dear European Chapter Members,

Summer has arrived! Unfortunately weather in the Netherlands doesn't know this yet, but whatever the weather, I hope all of you out there are able to take time to enjoy the specialness of the season. And I hope you'll enjoy reading the news in this European Chapter newsletter. A Spring Meeting York 2012 article by Barbara Gulick will fill you in on our fantastic meeting that was held during the week after Easter, a hot-off-the-press article about the National AGO Convention held last week in Nashville, Tennessee by Gabriel Dessauer will hopefully spur you on to start making plans to attend the next National AGO Convention in 2014 in Boston and a sneak preview article by Barry Jordan will tell you what's coming up in our next European Chapter Spring Meeting in Magdeburg during the week after Easter in 2013. Lots of other interesting European Chapter and National AGO news are to be found in this newsletter, so let me take this opportunity to say **thank you** to all of you who have taken time to write the articles for our newsletters and a special **Thank you Bernard Sanders**, for all your hours of work putting together yet another European Chapter newsletter. Great job!

What a pleasure it is to be allowed to work with such a terrific group of European Chapter Board Members, year in

and year out. It is with regret that I have to say good-bye to two of our board members, Elmar Jahn and Ann Elise Smoot, who are leaving the board at this time, but thank goodness they won't be far away, so we will continue to hear their news. ("Ann Elise, enjoy your new baby girl!") What terrific members they have been. I'll especially miss their positive energy and professional expertise. **Thank you, Elmar and Ann Elise and good luck in your new endeavors!**

Then there is the good news: We get to welcome to the board three longtime European Chapter members: Ruth Ahrend and Barry Jordan from Germany and John Falkingham from England! I'm thrilled that John, Ruth and Barry have accepted the invitation to join Johan Hermans, Bernard Sanders, Charles Baer, Giorgio Parolini and myself to work together on behalf of you, our European Chapter members from all over Europe, the USA and Australia. We'll be meeting in October to discuss the business of the chapter. You'll hear some details of the meeting in the autumn newsletter.

Wishing you a happy summer,

Judy

The Secretary's Voice

Dear Members,

This issue is so full of great things, that I'm not going to hold you up with details here. Wishing you all a good read!

Bernard

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Please submit your items for the next
Newsletter before Sept. 30th !

News from the Board

**European Chapter Membership list
2011/2012: Additions and Corrections**

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**Membership Report by Judy, your
Membership Coordinator**

YES! A huge thank you to the largest percentage of renewing members ever(!) who met my asking date of June 30th for sending in your AGO renewal information. That has saved me and AGO Headquarters a great deal of work at the last minute. Hurray! Now I would love to hear from the rest of you this week if possible. If you need for me to send you the information sheet again, I'll be happy to do that. Please write soon so that I can get your membership paperwork sent off to AGO Headquarters before their final date of September 1st. My sending in the paperwork after that puts a huge stress on Headquarters and also causes problems with AGO magazine delays after the November issue, the last issue of an AGO year. Please use my new e-mail address: judith.riefel-lindel@online.nl

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Support your Board, be an active Member!

**European Chapter Spring
Meeting 2012
“Organs of Yorkshire”
York, England**

The “Spring Meeting” of the European Chapter was held from April 9th to April 12th and was attended by 29 members and friends from 5 European countries and 3 US States. Mike Irvine and Yorkshire natives John Falkingham and John Swindells arranged a wonderful tour of Yorkshire organs in a variety of settings to see, hear, and play. Headquartered in York at the Queens Hotel next to the River Ouse, the tour began in the walled city of York at St. George’s R.C. Church and the tour’s oldest organ (1800), a James Davis (IIP/14) restored by Kenneth Tickell in 2004. Demonstrated by John Swindells, this instrument had 61 keys on the Great and 54 keys on the Swell. The renowned Bank’s Music Shop provided a welcome respite from a rain shower on the way to the 11th century St. Olave’s Church, a piece of England’s Viking heritage. Ben Bloor, AGO European Chapter 2011 Quimby Competition winner, played an exquisite recital on the IIP/43 J. W. Walker 1907, 1978, 1996, 2004 instrument. Steve Aston, incumbent organist, demonstrated the IIP/15 Forster & Andrews/Principal Pipe Organs at All Saints Church, North Street. The day

ended with Evensong at York Minster, sung by St. John's College Chapel Choir, Southsea, and a demonstration of the IVP/84, most recently restored and added to by Principal Pipe Organs in 1993, by Robert Sharpe, organist and master of the music.

The second day began with a visit to York University's Sir Jack Lyons Concert Hall where Professor of Music Peter Seymour demonstrated the only neo-classical mechanical action instrument on the tour, a IIIP/31 1969 Grant, Degens and Bradbeer which has since been updated by J. W. Walker and Principal Pipe Organs. The rest of the day was spent near the east coast in the vicinity of Beverley and Hull. At Beverley Minster (now an Anglican Parish Church), organist and master of the music Robert Poyser demonstrated IVP/72 instrument, most recently rebuilt in 1995. John Pemberton, Organ Curator at the Hull City Hall demonstrated the Forster & Andrews, Compton instrument (IVP140) there. Serena Derrett hosted the group both at Holy Trinity Church, Hull, and afterwards for tea at her home. Mark Keith demonstrated the Forster & Andrews, Compton instrument (IVP/104) at Holy Trinity where William Wilburforce, leader of the British movement to abolish the slave trade, was baptized. Concert organist Paul Derrett gave a short recital on his home-assembled (and very much a work in progress!) residence organ, which is housed in a barn.

Day 3 took the tour in a westerly direction first to the city of Leeds. Organist Tony Norcliffe demonstrated the IIIP/39 1910 Norman and Beard at the Mill Hill Unitarian Chapel, one of whose previous ministers was Joseph Priestley, the discoverer of oxygen. At the beautifully renovated Leeds R.C. Cathedral organist Ben Saunders demonstrated the 2009 IVP/57 Klais, the newest instrument on the tour. It comprises two organs, a two-division in the chancel and a three-division in the nave, both of which are playable from a four-manual console in a gallery. At St. Bartholomew's Church, Armley,

organist Graham Barber offered pew cushions (suggested usage – 1 cushion per expected ½ hour + extra bonus cushion if the programme is all Bach!) on which to sit during his demonstration recital. The day concluded with a visit to the lovely Ripon Cathedral with a demonstration of the updated 1926 IV/59 Harrison & Harrison by Andrew Bryden, organist and master of the music.

The last day of the tour was to the north and provided even more variety. Paul Derrett was again the demonstrator, this time of the 1961 IVP/104 J.W. Walker instrument in the beautifully simple (but with an occasional mouse carved into the woodwork!) chapel at Ampleforth Abbey, home to a community of Benedictine monks. The next stop was at Bridlington Priory, formerly an Augustinian priory and then home to a parish church since the Reformation. John Swindells demonstrated the 2006 IVP/76 Nicholson rebuild of an instrument that started out in 1889 as a IIIP/41 Charles Anneeses (Belgium). Following tea and scones at Sledmere House, the lovely Georgian home of Sir Tatton Sykes, John Ridgeway-Wood demonstrated the house organ with theater-style console, most recently enlarged in 1984 to IIIP/51 by Principal Pipe Organs. A late evening gathering back at the Queens Hotel was the occasion for thanking tour organizers John Swindells, Mike and Joy Irvine, and John and Liz Folkingham and Dean Judy Riefel-Lindel for a wonderful taste of Yorkshire and its beautiful organs, buildings, and countryside.

Barbara Gulick

European Chapter Spring Meeting 2013 in Magdeburg

Magdeburg, the 1200 year old city on the River Elbe, the first capital of the Holy Roman Empire and burial place of the emperor Otto the Great, birthplace of Georg Philipp Telemann and city of the "German Galileo" Otto von Guericke, would probably not win any prizes in a

contest for the title "Germany's most charming city". Having been destroyed by fire in 1207, by General Tilly in 1631, by bombing in 1945, by the socialists in the 40 years thereafter, and by capitalism since 1989, there is little left what was once reputedly the most beautiful and most untouched baroque town centre in the country. Most of the 14 gothic churches in the city centre are long gone, their bombed remains torn down by the Ulbricht regime during the 50's and 60's; and not a trace remains of the 12 famous organs by Arp Schnitger.

It remains, nevertheless, a friendly, modern town with a cheerful air about it; and the 4 star "Ratswaage" Hotel which will accomodate participants in next year's Spring Break (for only € 50 a night single, including a really sumptuous breakfast) is a good base from which to enjoy it. And there are other good organs in and around the town, starting with my own three organs in the cathedral but certainly not stopping there. Expeditions will take us into the Altmark region, to Brandenburg, and westwards towards the Harz Mountains to see instruments ranging from the beginning of the 17th century until the present day.

We can promise you a week full of glorious instruments and masses of fun! The nearest airports are Berlin, Hanover and Leipzig; then it's a train ride of 90 minutes to 2 hours. The Hotel Ratswaage is a 2 minute taxi ride, a few stops on the tram, or 10 minutes walk from the station. Look at

<http://en.wikipedia.org/wiki/Magdeburg>

use Google to find pictures - and book your plane and train tickets!

Barry Jordan

Members' News

Bernard Sanders has completed a Partita on "Beim letzten Abendmahle" for Organ Solo. The meditative work of easy to moderate difficulty level was commissioned by Fr. Anton Merkt of Spaichingen, Germany.

Rhonda Edgington has written a letter to our Chapter:

Hello dear European Chapter Members!

Not long after Beth and I and many friends enjoyed touring some of her and my favorite organs in and around Bremen, my family and I made the tough decision to move back to the states after 7 years in Germany. We landed in Holland, Michigan, where my husband grew up and his parents and sister and her family live. Holland was settled by Dutch immigrants, and still bears that unmistakable impression. There is a large Tulip Festival every spring, complete with traditional costumes, wooden shoes, dancing in the streets, and such. I found a local church job where I am quite happy, and well appreciated, and have also enjoyed doing accompanying in the music department at the local college. We bought a house in Holland's Historic District, which is a great place to live, because it reminds us of Europe! We can walk or bike to parks, the library, the summer farmer's market, and the downtown with restaurants and shopping. I have continued to play recitals, having had the chance to play at St. Thomas in NYC in the fall, and an organ dedication in Chicago this spring, as well as a number of other fascinating venues around the country. I've also continued to visit organs that get me really excited about organ playing, just like I did in Germany! Recent trips took me to a small, well-restored Johnson organ from 1904 in a small-town Episcopal church south of Holland, a gigantic 70-ish rank Noak tracker organ in the front of a large Episcopal church in a ritzy suburb of Grand Rapids, and a number of lovely instruments by Taylor and Boody, including a tour of their shop, in Staunton, Virginia. I'll be back in Germany this Summer for a few concerts, and am looking forward to a couple visits to instruments we saw during our spring meeting. A side trip to Cappell for a couple days, to play that wonderful organ there, and a stop in at Bremen's Martinikirche, with the Ahrend organ that I

practiced on regularly for so many years, will be great treats. I'll also be playing a concert in the Verden Dom, where we heard the large Romantic instrument there by Furtwaengler und Hammer.

We miss many things about Germany terribly, but are happy to be back closer to family, and try to appreciate the good things here as well. There are even chances to speak German occasionally, from the twice-monthly "Stammtisch" the German Department at Hope College holds at the local brewery, to a mom from Isaac's kindergarten who is German.

Scheidemann hasn't gotten much usage since my return, but I continue to play Buxtehude alot, and also appreciate the opportunity to focus on other repertoire more. I finally learned the entire Finale from Vienne's 6th Symphony and Messiaen's Serene Alleluias, which had been goals of mine for years. Anyway, just thought some of you would be curious what had happened to us and how we are doing.

Rhonda

Introducing Our Members

Hello, my name is **Agnes Goerke**. I joined the AGO when I heard about it and then participated in the Spring Meeting this year in York - which was a fantastic organ and music experience as well as a great time meeting new fellow organists!

I am a German church musician and studied in Hanover and Berkeley. Twelve years ago, after working in Burgdorf and Düsseldorf, before my husband's work took us to Helsinki. And here we are, enjoying life, work, school, nature, real four seasons, to a certain extent even the language. As a freelance musician here I get to do music in German, English and Finnish. I teach piano students, give school concerts and organ concerts, accompany school plays and conduct choir practices. I also play services in the German, the Anglican and various Finnish congregations. I enjoy getting to play very different styles of organ. That's part of the

fun also when giving organ concerts (in the past in Finland, Germany, Austria, Czech Republic). So if you are looking for someone new for your organ concert series . . .

In York I loved the joyful, open-minded spirit among the participants, so if that is the AGO style - great! I am looking forward to coming to more AGO Spring Meetings !!

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

European News

Lynne Davis receives distinguished French title

Lynne Davis, who holds the Ann and Dennis Ross Faculty of Distinction Endowed Professorship of Organ at Wichita State University, has been awarded the "Chevalier de l'Ordre des Arts et des Lettres" (Knight of the Order of Arts and Letters) by the French Minister of Culture and Communications, Frederic Mitterand.

It's one of France's most distinguished titles. "It is a very great honor for me to receive this distinction," Davis said. "Through my music, I have always striven to carry high the colors of France, its language, its beauty and that singular undefinable quality that sets it apart from other cultures.

"At such a time as this, I can't help thinking of how proud my parents and my late husband, Pierre Firmin-Didot, would have been."

Davis, an associate professor, said a medal will be awarded to her during a ceremony sometime in December or January 2013.

Since 1957, France has awarded l'Ordre des Arts et des Lettres to recognize eminent artists and writers, and people who have contributed significantly to furthering the arts in France and throughout the world. The award is given at three levels: Commandeur

(Commander), Officier (Officer), Chevalier (Knight).

In France, honorific titles follow one's name, said Davis. Officially, it will read "Lynne Firmin-Didot, née Davis, Chevalier de l'Ordre des Arts et des Lettres."

Davis received WSU's annual Excellence in Creativity Award in 2011 for finding new ways to showcase the world-famous 4,600-pipe Marcussen organ. She also recently recorded a CD at Wiedemann Hall; all proceeds from its sales go to student scholarships for the organ program.

After earning the Bachelor of Music in organ performance from the University of Michigan in 1971, Davis went to France for further study. She joined the WSU faculty in 2006, after holding organ professorships at the Conservatory of Music and Dance in Clamart and the National Regional Conservatory of Music and Dance in Caen, both in France.



Chevalier

The "Chevalier de l'Ordre des Arts et des Lettres" (Knight of the Order of Arts and Letters) is one of France's most distinguished titles.



Lynne Davis holds the Ann and Dennis Ross Faculty of Distinction Endowed Professorship of Organ.

Stateside News

AGO National Convention

Nashville, Tennessee – July 1-6, 2012

A Workshop report by Gabriel Dessauer

109°F – “that’s unusual” the Captain announced as the current temperature in Nashville while we were approaching the International Airport in Nashville. But the air was dry – so I felt it not as hot as at the last Convention in Washington. The grass on the way to the Convention Hotel is brown “we had no considerable rain in spring”, the driver of the shuttle explained.



(Nashville from Shelby Pedestrian Bridge)

From the window in my room of the Convention hotel I could see people walking across Broadway. Nashville likes to be called “Music city” – in fact music is everywhere in the city, there are even loudspeakers in the electrical transformer stations at every corner, which produce a never ending rock music. Rock music? Yes, I had expected to hear country-music,

for which Nashville is famous. But what came out from the bars on Broadway was definitely more Rock & Pop, in a loudness which is even more intense than the state trumpets in St. John's Cathedral New York.



(Broadway)

It was – compared to other conventions – a rather small convention: “Only” 1500 attendees. But anyway we had to split up into two groups for most of the recitals. Prior to the convention Judy (Riefel-Lindel, Dean of the European Chapter) had asked me to organize a meeting of the attending members of the European Chapter – but I knew of only two of us: Jens Korndoerfer from Montreal and myself. So we organized some European Chapter meetings ☺.

The next day brought the pre-convention events: Christian Lane played in Franklin, 25 miles south of Nashville. He played a mixed program, including Bach Prelude and fugue in e-minor: 15 minutes with all mixtures and the Posaune 16’ which was hard on my nerves and ears. After that I thought that my proposed workshop would make sense even in the US. The evening concert in the “French tradition” was held in Westend United Methodist Church. The church is not that big. But it houses two interesting organs by Moeller. There is a total of 5(!) real 32’ stops, one of them even in the Gallery-organ. (For all descriptions and specifications of the organs mentioned go to: www.ago2012.org and then to “venues”) The choir sang the masses by

Vierne and Widor. They obviously enjoyed having two separately playable instruments, so they could imitate the situation of French Cathedrals. It was the other way around: The choir stood on the West-End Gallery, the Grand-Orgue behind the Altar. Anyway it was a beautiful experience. But what in this concert mostly touched me was the appearance of Wilma Jensen: Between the two masses she performed the “Victimae paschali” by Tournemire and 5 Versettes by Thierry Eschaich. Mrs. Jensen is 83 years old! At this age she learns new and very difficult-to-play music! And she played with an energy and power I really admired. Does organ playing keep you young? Organ music as a juvenizer? Maybe we should sell this!

Sunday afternoon: Final round of the Interpretation competition in Christ Church Cathedral: 3 competitors played music by Grigny, Bach, Weir and Liszt. The Grigny showed interesting differences in playing, the Bach was too loud by most of the performers, the Weir piece was a very good one, the Liszt B-A-C-H by all competitors in my opinion was played too much on the safe side. When he composed this, Liszt was not yet the pietistic religious man. He was the famous piano virtuoso, adored by many women! He surely did not impress them with loud and slow organ playing. 30 minutes after the end of the playing the result was announced: They chose the best competitor: Daryl Robinson.



(Christ Church Cathedral)

The evening had the official opening of the Convention at the First Baptist church, within walking distance to the hotel. The priest prayed also for the function of air conditioners – for which many attendants probably were thankful. Music by Craig Philipps started and ended this event.

Monday started with workshops. To find the right room could expand to an adventure, because they were split between the Convention Center and the hotel, both attached to each other.

Jon Laukvik unfortunately could not come – because of back problems his doctor did not allow him to fly over. Christopher Anderson presented instead of Laukvik his two books of Laukviks “historische Aufführungspraxis”. Unfortunately the assistant who introduced him at the second workshop did not know about the change. So he introduced Dr. Anderson as Jon Laukvik.



(First Baptist Church)

In the afternoon Cherry Rhodes played an interesting recital, containing Guillous version of the “Pictures at an exhibition” by Mussorgski. Guillou has added some

colours to the original piano version, which one could talk about. Tom Trenney later played a remarkable recital in Westend United Methodist Church. Very fine small improvisations were preceded by tiny little verses which Trenney jumping to the microphone announced to the audience. The Passacaglia by Bach he played in wonderful different colours.



(Westend United Methodist Church)

The evening brought us to the brand new Schermerhorn Symphony Center, built in 2006 and what you definitely cannot believe. It looks like a music hall from the turn of the century 100 years ago. You could call that style “retrospective”. But I liked it. And the Schoenstein-organ, though on paper is not too big, has remarkable power. It needs a blower with 12 hp – unusual for a pipe organ of “only” 70 ranks. The result is absolutely convincing from pianissimo to a fortissimo which has to be enough not to be embarrassing when at the end of the opening bars of Richard Strauss’ Zarathustra the organ sound has to continue longer than that of the orchestra. The recital was played by the famous British organist Thomas Trotter. With humorous introductions he prepared us for his first class performance of the first movement of Widors 5th Sinfonia, after having started with a beautiful Handel Concerto. Following the intermission Trotter performed Elgars Sonate op. 28, which for the first time in my life has convinced me. Perhaps because it was played by an Englishman. Trotter got standing ovations after having played

Lemares version of Rossinis Overture to “The Barber of Sevilla”. He finished with two encores, the latter of which was especially amusing: “Caribbean Dance” by Madeleine Dring.



(Schermerhorn Symphony Hall)

Tuesday was the day of my own workshop. About 100 people attended. Although I was not sure if Americans would accept my thoughts about “Trend in the Performance practice of Bachs organ works in Europe: 1950 to today,” I got very good responses from many people. One listener held my hand when he said: “I waited for decades to hear those words”. (The workshop can be found on www.gabrieldessauer.de).



(The author at his workshop)

In the afternoon we heard a very entertaining recital by Clive Driscill Smith and Joseph Gramley for organ and percussion. This combination worked great for some of the “Planets” by Holst and the “Carnival des animaux” by Saint-Saens. But you definitely want to watch the percussion player playing and jumping around: This is sports also. ☺

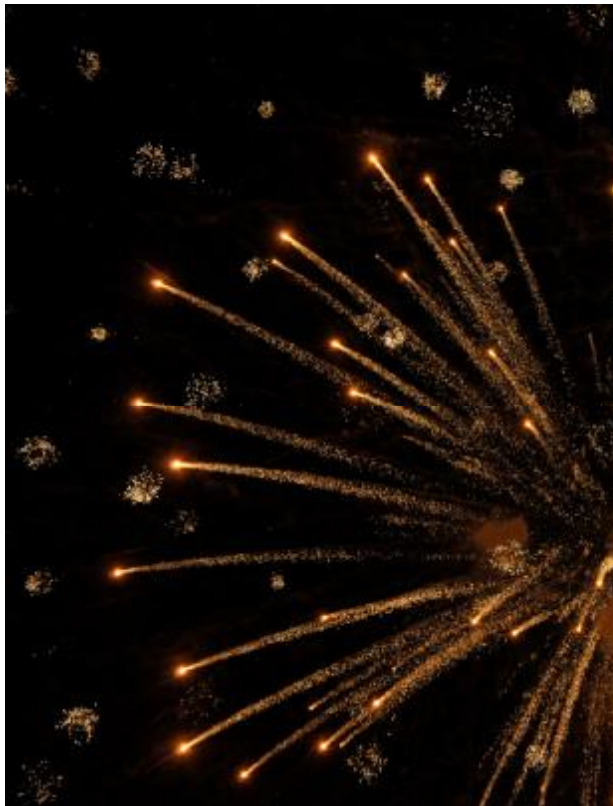
Wednesday, July 4th, National holiday. People greet you on the road “Happy 4th of July!” In the morning the Regional meetings were held as the annual meeting of the AGO. As I attended the Regional meeting, I have to admit that I (and there I found out: not only I) preferred to visit the “Frist Center of Visual Arts”, brand new in a beautiful Art-deco building, the former post office of Nashville, instead of the National Meeting. This museum does not host its own collection, it presents varying exhibitions which change from time to time. In the afternoon recital two winners of the last National convention played: Dongho Lee and David Baskeyfield. They performed a program in Christ Church Cathedral with works by Vierne, Whitlock, Eben and Franck as well as an improvisation. Eben does not sound very convincing on an organ which is built in a Cavallé-Coll style.

The evening concert promised to be one of the highlights of the convention: Hector Olivera played in the Grand Ballroom of the Hotel (that’s definitely an advantage of an electronic organ – you can take it everywhere). This ballroom was in fact large enough to host 2000 listeners. At the doors we got programs which listed the same pieces as in the program book. But Hector played a mostly different program: Instead of Beethoven and Stravinsky he played Gershwin (Rhapsody in Blue) and Saint-Saens (Organ-Symphony). At least he played Rimsky-Korsakoffs Sheherazade as announced. His playing is really unbelievable: The imitations of orchestra voices at the organ are superb. He uses every possibility of a modern Rodgers Touring organ: The lower manual has the compass of a piano, and in every

registration he can split sounds for the upper and lower part of one manual independent. As an encore he played the famous “Gigue”-Fugue by Bach (BWV 577), with increasing sound and increasing percussion which makes this work a wonderful gigue-dance. Of course: All the organists in the hall clapped rhythmically to the fugue as it happened when Virgil Fox used to play this piece.

Thursday morning brought more interesting workshops, I preferred another “Rising Star Recital”. Three young organists played beautifully and perfectly. But the second one, Michael Hey, played not only the Guillou-Toccata and his own arrangement of “Children’s corner” by Debussy convincingly and in the Debussy with this wonderful feeling for colours: He played from memory and of course without help of a registrant. This is BTW usual: All players made registration changes themselves, and only a few needed a page turner.

in an absolutely traditional, quasi gothic-style. It could have been built 100 years ago also. Only the best materials were used, and in the entrance hall you feel more like you are in a 4-star hotel than in a church. Everything looks clean and perfect. The Fisk-organ is built in French romantic style and was appropriate for Mrs. Cauchefér-Choplins program. She played also a very good and for me new toccata by Gaston Béliér, student of Gigout.



(Fireworks for July 4th)

Two more recitals in the afternoon: Sophie - Véronique Cauchefér - Choplin played in Covenant Presbyterian Church. The church is built in 2009. But it is built

(Covenant Presbyterian Church)
 The second afternoon recital was held in University Hall by the first prize winner. The piece composed by the AGO for this Convention was by Rosephane Powell, a well-known Canadian composer for choral, vocal and (small) orchestral ensembles, also suitable for organ accompaniment alone. This 30 minutes is one of the best new choral pieces I have heard in the last years. Not too hard to sing for the choir and to listen to for the audience, with clear and convincing rhythms, and with a typical Canadian influence, including a blues, which instantly draws attention to everybody. No wonder that Rosephane Powell is famous among choral groups in the US. I definitely would like to hear this piece if I ever had a chance. The Chamber Singers performed wonderfully and Angela Lipscomb sang and explained clearly.

In the evening another highlight: The Choir of Trinity College Cambridge under the direction of Stephen Layton. The choir appeared and stood still, kindly smiling but

without any movement for the next 75 minutes, and without a conductor. And then they began – and sang the first pieces alone. But one could not hear that. After the second work Stephen Layton who was until then sitting in the front row began to conduct. Between the pieces, most of them a cappella, he did not let his hands fall down, so the next work could start immediately. This raised an enormous concentration among the audience, too, there was no rest either for the choir or the audience. Oh, did I mention that the choir members stood mixed and sang everything (75 minutes of program) from memory? And perfect! Pitch problems? Never heard! It was an example of British perfect Choir singing, a little bit frightening...

Friday morning was filled with more workshops, for instance with the beautiful title “Mission impossible: Conducting from the organ console” or “acoustical matters in church architecture”. And it was the last chance to visit the exhibits, a wonderful opportunity to find new (American) music or meet friends. All important American publishers were present with a stock of interesting new music and even the most important German publishers send representatives to Nashville (Bärenreiter, Breitkopf, Carus). Organ builders were present too.

In the afternoon two more recitals: Jane Parker Smith played in Brentwood United Methodist Church.



(Brentwood Methodist Church)

But the recital which was probably the most unexpected highlight was the recital given by Ahreum Han in First Presbyterian Church on a Beckerath organ dating from 1974. As the organ is in back of the church, it was monitored to the front, so listeners could watch her playing. Ms. Han is originally from South Korea but has lived since the age of 16 in Atlanta. She played a program which did not seem to be so spectacular. Bach Triosonata 6, Mozart Fantasie KV 594, Bovet Hamburger Totentanz and finally Reger’s “Wachet auf,” Fantasy.



(First Presbyterian Church)

Needless to say that she played from memory, Mozart and Bach both were full of joy and musicality but with interesting new ideas the audience loved. But then the Reger: Of course doing all registration changes alone without any musical compromise she played it fluently, everything looked very easy for her, even the hard places she played with kind of a beauty which you normally do not see when an organist plays Reger. She seemed to have no technical problems, had obviously no problems with the, for Americans not often used, tracker action and could enjoy her own playing. I was absolutely thrilled about her playing, never having heard Reger played so naturally. And after she had finished, something happened which I had never seen in a concert before: Immediately around 700 totally enthused organists including me

jumped off their seats shouting “bravo” through the church. Ms. Han seemed to be a little bit embarrassed by this, obviously she had not expected it.

The Final concert was held in Schermerhorn Symphony Center again. Todd Wilson played a commissioned Concert for organ and orchestra by Richard Sierra and Nathan Laube performed the “Grand Organ Concerto” by Stephen Paulus – together with the excellent Nashville Symphony Orchestra. Laube also splendidly played a Transcription of Mendelssohns “Variations serieuses”, while Todd Wilson ended the concert with Lemares Transcription of the Meistersinger Overture by Wagner. Although the organ sounded strong enough – it was somehow strange that the full Orchestra which could have played it as intended sat there and had to listen. I love the organ, but when there is an orchestra I would prefer the original.

BTW: Quite the same thing said Hector Olivera about organs: “I love electronic organs, but when there is a pipe organ, I of course would prefer the pipe-organ. Nearly all organists knew why he said this: Because Cameron Carpenter lamented a few weeks before in an interview about the

pipe organ and that he prefers the electronic organ.

This leads me to my conclusion: This convention showed that there is a young generation of organists who know exactly how to play this instrument as real artists. While in Germany we only know Carpenter, I can say after this convention, there are at least a handful of brilliant organ players who match his virtuosity and who play with a wonderful musicality and joy.



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 !*

June 30 th	8:30 PM	Giorgio Parolini, Organ	St. Ansgarii, Bremen (D)
July 4 th	8:30 PM	Martin Bambauer, Organ	St. Ansgarii, Bremen (D)
July 4 th	7:30 PM	Chelsea Chen, Organ	St. Asaph Cathedral, Wales (GB)
July 7 th	4 PM	Carolyn Shuster Fournier, Organ Works by François Couperin and Nicolas de Grigny	St. Gervais, Paris (F)
July 10 th		Jennifer Chou, Organ	Cathedral, Bordeaux (F)
July 12 th	8:30 PM	Chelsea Chen, Organ	Heldenorgel, Kufstein, (Austria)
July 16 th	8:15 PM	Chelsea Chen, Organ	Stadtpfarrkirche, Schwaz (Austria)
July 15 th		Jennifer Chou, Organ	St. Nazaire, Carcassonne (F)
July 15 th		Johan Hermans, Organ	Orgelfestival Ruhr, Bochum (D)
July 17 th		Jennifer Chou, Organ	Narbonne (F)
July 18 th		Johan Hermans, Organ	Nikolaaskerk, Amsterdam (NL)

July 19 th		Johan Hermans, Organ	Heinsberg (D ?)
July 21, 22, 23		Johan Hermans, Organ	Tromso
July 25 th		Johan Hermans, Organ	Kongsberg
July 27 th	7 PM	Rhonda Edgington, Organ	Cathedral, Magedburg (D)
July 27 th		Johan Hermans, Organ	Skien
July 29 th		Johan Hermans, Organ	Lillehammer
July 10 th		Rhonda Edgington, Organ Organ Historical Society Convention	St. Catherine of Sienna-St. Lucy, Chicago, IL (USA)
July 28 th	5 PM	Rhonda Edgington, Organ	Kaiser Wilhelm Gedächtniskirche, Berlin (D)
July 29 th	6 PM	Giorgio Parolini, Organ	Schlosskirche, Varel (D)
July 31 st	3 PM	Giorgio Parolini, Organ	Schlosskirche, Wittenberg (D)
Aug. 2 nd	7 PM	Rhonda Edgington, Organ	Dom, Verden (D)
Aug. 3 rd	5 PM	Rhonda Edgington, Organ	Unser lieben Frau, Bremen (D)
Aug. 3 rd	6 PM	Giorgio Parolini, Organ	Stadtkirche, Wittenberg (D)
Aug. 5 th	5 PM	Rhonda Edgington, Organ	Zionskirche, Worsede (D)
Aug. 5 th		Johan Hermans, Organ	Bad Kissingen (D)
Aug. 6 th		Johan Hermans, Organ	Heerlen
Aug. 18 th		Johan Hermans, Organ	St. Bavo, Haarlem (NL)
Aug. 19 th		Rhonda Edgington, Organ	Madonna la Strada Chapel, Loyola Univ., Chicago, IL (USA)
Aug. 19 th		Johan Hermans, Organ	"De Duif", Amsterdam (NL)
Aug. 26 th		Johan Hermans and Andrea Koroscha, Organ duet	Poznan
Aug. 29 th	12 ⁰⁰ with Valerie Sanders, Violin;	Bernard Sanders, Organ Works by G. Pierné, D. Leyding, B. Sanders	St. John's Cathedral, Milwaukee, WI (USA)
Sept. 20 th		Carolyn Shuster Fournier, Organ Works by Bach, Balbastre, Mendelssohn Ibert, Messiaen and Vierne	Timisoara Cathedral, (Rumania)
Sept. 27 th	8 PM	Martin Bambauer, Organ	Trinitatiskirche, Cologne (D)
Sept. 28 th	2 PM	Agnes Goerke, Organ Works by Bach, Vierne, Franck	Tapiola (Finland)
Oct. 5 th	9 PM	Carolyn Shuster Fournier, Organ Works by Bach, Balbastre, Mendelssohn, Ibert, Barber, Lefébure-Wély and Widor	Abbey Church, Saint-Sever (F)

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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