

## American Guild of Organists

Chartered 1896

## European Chapter

Chartered 1979

*Newsletter April 2017*

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### *The Dean's Corner*

Dear European Chapter Members,

On Easter Monday evening, 17 April 2017, 41 European Chapter members met for the Opening Dinner of the 18<sup>th</sup> annual 5-day European Chapter Spring Meeting. As usual, everyone breathed a sigh of relief that he/she had arrived safely and could begin renewing friendships, meeting new friends, enjoying good food, visiting beautiful churches, hearing and playing wonderful organs, and getting to know Washington D.C. Our very first Spring Meeting in the USA was a smashing success! Don't miss the great Spring Meeting report in this newsletter, written by Rhonda Edgington. Thank you, Rhonda! And THANK YOU, ROGER SCHUMACHER, for your hours and hours and months and months of work organizing this very special Spring Meeting. Your planning and attention to detail has made the Spring Meeting 2017 one that we will all remember for a very long time. This Spring Meeting gave our members the chance to visit the home country of our organization which allowed everyone to more fully realize the uniqueness of the European Chapter, due to its wonderful mix of both Europeans and Americans. When one first hears about the "European Chapter of the American Guild of Organists," one might conclude that the chapter is made up only of Europeans. Far from the truth! And that is what makes the European Chapter so special among AGO chapters, both in America and among the international chapters. Founded in 1979 by American organists who were playing in

American military chapels all over Europe, these organists began getting to know the European organists in their surroundings and began inviting them to join the European Chapter of the AGO. Started by about 10 "Charter Members," the European Chapter grew this March to 140 members who live in 15 European countries and 22 states in the USA, plus one member who lives in Australia. A super group!

Which reminds me, renewal time is fast approaching and we look forward to welcoming our members to another year of AGO and European Chapter membership. One of these days soon, if not already, you will be invited by AGO Headquarters to go to the AGO website and ONCARD [www.agohq.org](http://www.agohq.org) to renew your membership. For our European members, remember that you have the choice to pay dues by bank transfer in Euros into our European Chapter bank account, as always. Watch for the details being sent your way by our Registrar, John Falkingham.

Wishing you a lovely springtime,

*Judy*

### *The Secretary's Voice*

Dear Members,

Sorry this issue is a little late but along with all of the other good stuff we wanted the Spring Meeting Report to be in it! Don't want to keep you from reading further. Enjoy!

*Bernard*

[bernard.sanders\(at\)web.de](mailto:bernard.sanders(at)web.de)

**Please submit your items for the next  
Newsletter before July 31<sup>st</sup> !**

## News from the Board

*Dean and Membership Coordinator:*  
Judy Riefel-Lindel  
judith.riefel-lindel(at)outlook.com

*Sub-Dean:* Johan Hermans  
j.h.o(at)skynet.be

*Secretary and Newsletter Editor:*  
Bernard Sanders  
bernard.sanders(at)web.de

*Treasurer:* Charles Baer  
charlesbayer2000(at)yahoo.com

*Registrar:* John Falkingham  
john.falk24(at)tiscali.co.uk

*Web-Master:* Barry Jordan  
principal8(at)barryjordan.de

*Educational Coordinator:* Ruth Ahrend  
ruthahrend(at)aol.com

*Professional Development:*  
Giorgio Parolini  
info(at)giorgioparolini.com

*ONCARD Assistant:*  
Betsy Mixon-Stemmler  
betsymixon(at)web.de

Support your Board, be an active Member!  
*Please note that the e-mail addresses are formulated with (at) in place of @. This is to foil the efforts of electronic "phishing" for such information on-line. In order to use the addresses please insert the @ before adding them to your address book. Thank you !*

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### European Chapter AGO Address corrections

Anders, Mr. Gerald  
(has moved back to the states)  
+1 516 759 5185  
geraldranders(at)gmail.com  
119 Glen Avenue  
Sea Cliff, New York 11579 USA

Kossack, Ms. Ricarda Franziska  
(change of address and phone number)  
+ 49 2443 310 20 78  
Ricarda.Kossack(at)gmx.net  
An der Kirche 1  
D-53894 Mechernich GERMANY

Carroll, Fr. Thomas J., S.J (spelling error)  
+39 06 69527 6515  
Mob: +39 340 247 1266  
frtomcarrollsj(at)gmail.com  
Collegio San Roberto Bellarmino  
Via Del Seminario, 120  
00186 Roma ITALY

Jordan, Mr. Barry (new email address)  
+49 391 727 5884  
principal8(at)barryjordan.de

Louprette, Ms. Renée (new address)  
Mob: +1 646 853 1859  
loupretter(at)yahoo.com  
Rutgers University  
Mason Gross School of the Arts,  
Music Dept.  
81 George Street  
New Brunswick NJ 08901 USA

Markert, Ms. Debbie  
(letter forgotten in her email address)  
+1 864 663 9213  
dkmarkert(at)yahoo.com

Smoot, Ms. Ann Elise (new email address)  
Mob: +44 7956 682 959  
ann.elise.smoot(at)gmail.com

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### The European Chapter Web Site

can be visited at: [www.agoeurope.eu](http://www.agoeurope.eu)  
See Newsletters from 2000 until present  
and pictures from the Spring Meetings !

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### Spring Meeting 2017

Report by Rhonda Edgington

The annual Spring Meeting of the European Chapter of the AGO was held April 17-22, 2017, in the Washington D.C. area. This was the very first time that this event took place in the United States. Ably organized and lead by American and long-time D.C. resident Roger Schumacher, a collegial group of Americans and Europeans enjoyed almost a week together, viewing beautiful churches, playing and hearing organs, eating together, and sharing adventures (both the planned, and the unplanned variety!).

Most of us met at the convention hotel in the Tyson's Corner neighborhood of

Virginia, a suburb of D.C., where we were given the glossy, spiral-bound, very complete spring meeting booklet. (It was obvious when we saw this that Roger is a very organized person!) As attendees arrived, we had the chance to greet old and new friends and become acquainted on our walk over to our very tasty opening dinner at a nearby restaurant. After enjoying our meal and conversation, we were officially greeted by Dean Judy Riefel-Lindel, Roger Schumacher, and our special guest for that evening – James Thomashower, the Executive Director of the AGO. James welcomed the members of the European Chapter and gave us all a glimpse into the inner workings of our AGO staff, including fascinating details on the progress recently made between the AGO and the Federal Trade Commission, and membership trends in the organization. It was fun for many of the Americans to finally put a face and personality (and a Brooklyn accent!) with the name we've read in our magazine for so many years.

Tuesday morning was a beautiful day, as we climbed on our bus and headed off to National Presbyterian Church, home to an Aeolian-Skinner from 1970. This splendid acoustic is a regular concert venue in the D.C. area, and the open, airy space with tall and narrow modern stained-glass windows is striking. Principal Organist Bill Neil demonstrated the organ, especially the gorgeous solo sounds of the choir, added in 1991 with all vintage pipes. We enjoyed a very clean and lively Bach/Vivaldi concert, showing off the Baroque plenum sound. Especially moving was Elgar's Nimrod from the Enigma Variations, displaying the strings of the organ and its facility for seamless crescendos and diminuendos. The demonstration ended with Walton's Crown Imperial, demonstrating the power of the reeds. We enjoyed time to test out the instrument and ended our time by all standing in the chancel, singing a hymn together and appreciating the splendid acoustics and supportive sound of the organ.

After lunch in the Shirlington neighborhood, we headed to Virginia Theological Seminary and its stunning new chapel. The room is bright, filled with natural light and hard surfaces everywhere, a generous acoustic for singing and organ music. The Taylor and Boody from 2015, as is typical of their instruments, is built with attention to detail and housed in a case that is at home in a room with a beautiful sense of simplicity. Professor of Church Music Bill Roberts welcomed us, the president of the seminary also stopped by to greet us, and a member of the Taylor and Boody firm was on hand to answer all our organ-building questions.

Joby Bell (stepping in at the last minute to demonstrate the organ) surprised us with unexpected selections for this organ, showing off its lush English side. He first played the Adagio from Widor's Fifth Symphony, and then Dupre's "Cortège and Litanies", with expert (also spur-of-the-moment) stop pulling by Chelsea Chen and Katelyn Emerson. Later players from the group tended towards Baroque repertoire, which gave us a good sampling of the wide array of sounds available from this fine and fun-to-play instrument.

We took advantage of the beautiful sunny weather for a sightseeing tour of nearby tourist attractions, including the rather new and abstract Air Force Memorial, and the iconic representational Marine Corps Memorial. We arrived early evening at the imposing Washington National Cathedral, where we had the opportunity to hear the boys choir sing Evensong as we sat around them in the choir, an experience most of us only associate with trips to England! After Evensong, Christopher Betts, former organist at the cathedral, explained in fascinating detail the history and various stages of the organ's installation (and eventual deterioration, as it now awaits restoration). His fiery demonstration of Boëllmann's Toccata from "Suite Gothique" showed that despite its problems, the organ is still capable of lots of excitement and sound. Chris also

helpfully pulled stops and assisted those of us who chose to play, helping us navigate the large and overwhelming sea of stop knobs. It was a special treat to be locked inside the cathedral after all the regular tourists had left the building, and to have the large instrument all to ourselves that evening.

Wednesday began with a chill in the air and cloudy skies, helping all the Northern Europeans among us to feel right at home. Starting the day at New York Avenue Presbyterian Church, Jason West, who lived in England for over 10 years and had been a member of our chapter at that time, demonstrated the organ for us. He described many features of the Schleuter organ for us before playing individual stops and sections of pieces for us, demonstrating Baroque sounds, various solos, and full organ. There was enough time for heady discussions on all manner of topics, as well as friendly conversations in the church that morning amongst participants, as we took turns playing for one another and listening to the organ.

After lunch in small groups together, we were driven around various sections of downtown in our bus, with chances to see elegant architecture and the museums of the Smithsonian, and a stop for photos in front of the Congress building.

At the ornate and massive Basilica of the National Shrine of the Immaculate Conception, another large worship space rivaling European cathedrals in terms of scope and decoration, we were met by Assisting Organist Nathan Davy. We first took a requisite coffee break not far from the Basilica, and then headed up to the organ loft, high above the nave. There, Assistant Director of Music Benjamin LaPrairie met us and explained some of the unique features of this space and instrument. The Moeller, really two organs, one in the back balcony and the other closer to the front, is able to be operated by two separate consoles, one in each location. He also demonstrated individual sounds and explained how the acoustics affect the sound in the space, as

well as explaining various humorous quirks and unique features of this organ in its present state. As our evening of open console time began, Matthew Provost played a masterful rendition of Messiaen's "Apparition de l'église éternelle". While I'm not necessarily a fan of the "bigger is better" school of organ building, hearing an epic, powerful work like that in such a live space, with a massive organ sound was certainly impressive, and helped me appreciate what is special about such an instrument.

After a couple hours in the main church and lots of players excited to get their hands on the grand instrument, we headed downstairs to the basement, where a mechanical action Schudi organ stands in the stone-lined crypt. Built in 1987, it is inspired by the style of Gottfried Silbermann's works, and fits very well in the intimate yet reverberant space. Particular highlights that evening included Beth Harrison's Pachelbel Variations on "Was Gott tut dass ist wohl getan" and Rene Louprette's rendition of Böhm's Patita on "Freu dich sehr" – both showing off many of the lovely solo and small combination sounds of the organ, and a complete contrast to the instrument we had heard upstairs.

Thursday morning started bright and early, as we loaded the bus before 8 AM for our drive down into the heart of Virginia. We traveled through gorgeous farmlands and over and past the beautiful Blue Ridge Mountains, before finding ourselves less than a mile from the Taylor and Boody workshop, but unable to pass with our large bus under a low railroad bridge. This afforded us the perfect opportunity for a pleasant stroll through the countryside, past cows, fields, wildflowers, and a neighboring cemetery. George Taylor, who had made most of the arrangements for our visit, woke up sick on the morning of our visit and so we were met at the shop by John Boody and members of the organ building staff at Taylor and Boody. They treated us to delicious pastries, and then we enjoyed an

extensive tour of the various rooms and sections of their shop, located in an old renovated school building. Thorough explanations were given, and questions were asked by some of the more knowledgeable among us about specifics of the organ building craft. In my group, John Boody was a fascinating tour guide, and showed us the areas for working with wood, metal, design, and voicing. A special treat for all of us was watching live the casting of a metal pipe, as the shop is in the midst of preparing a large new organ for the Catholic Student Center at the University in Madison, WI, and has many pipes to cast in the next weeks and months.

After lots of time for questions, we enjoyed a plentiful box lunch in the shop, and then headed out to hear two instruments in Staunton built by Taylor and Boody. Our group split in two, so we could make the most of our time and have opportunities to hear and play at both Christ Evangelical Lutheran Church (organ from 1994) and Trinity Episcopal (2000). At Christ Lutheran, the organist, Florence Jowers demonstrated individual stops and sounds through a Bach partita, and then opened up time for members to play. At Trinity, chapter member Rhonda Edgington played a Buxtehude Praeludium that she was preparing to perform on the same organ later that weekend on the church's concert series. Members especially enjoyed the opportunity to try their Baroque repertoire on both of these very successful mechanical action instruments influenced by Northern European organ building. The action of both instruments is sensitive, and the tonal colors are vibrant and exciting. This morning was definitely a highlight of the tour (at least for mechanical action nuts like myself . . . ) !

After another bus ride through the Virginia countryside, we landed in the lovely small southern town of Winchester, Virginia, where beautifully restored Southern homes and genteel Southern hospitality welcomed us. Dean of the Winchester Chapter, Dr. Steven Cooksey

had gone far beyond the call of duty in helping to organize our visit here. In the elegant and historic Christ Episcopal Church, the music director for 47 years, Dr. James Kriewald, demonstrated the organ, an unusual combination of a Moeller redone by Taylor and Boody (unlikely bedfellows). Designed and voiced originally by European chapter member Christoph Linde in neo-Baroque style, it was renovated and revoiced in 2015 by Taylor and Boody. Dr. Kriewald showed off its new capabilities with a piece by Howells, rather unthinkable in its previous life! Members enjoyed the chance to play a bit, as well as sing a hymn together, and then we walked down the street to Grace Evangelical Lutheran Church. The Winchester AGO chapter dean regaled us in both churches with stories of local church musicians and music programs in their town. I especially enjoyed hearing that at Grace Lutheran, the longtime previous organist had the church's carpet removed for the benefit of the acoustic, and soon almost all of the churches in town followed suit! Their hard-wood floors were certainly the envy of many organists like myself, who have to endure carpeted worship spaces.

On the cusp of retirement after many years, Lutheran organist Daniel Hannemann demonstrated the 1994 Schantz organ with a program of American hymn tune preludes chosen especially for our European visitors and then opened up the console for members to play.

The church youth group served us a southern-style dinner in the church's fellowship hall (fried chicken, biscuits, sweet tea, and many varieties of pie!), before we walked a few blocks further to Braddock Street United Methodist Church. Dudley Oakes, a representative of the Letourneau Company, welcomed us to a recital by J. Thomas Mitts, Organ Professor at nearby Shenandoah University and Choirmaster and Organist in D.C. at Augustana Lutheran Church. The 2013 Letourneau at Braddock Street has many fine colors and a highlight of Mitts'

concert was the Saint-Saens “Dans Macabre”, which showed them off well. Despite the fact that we felt like we’d been eating all day, at their reception afterwards the warm and hospitable folks from the AGO chapter sent us away with cookies and drinks for the bus ride back.

Friday morning felt suddenly like Summer, sunny and humid, a treat for some of us who had come hoping for some real southern weather! We began the morning at St. John’s Episcopal on Lafayette Square. The director of music, Michael Lodico, welcomed us and played a lovely Jacques van Ortmerisson piece for us to demonstrate colors of the instrument. We were then handed over to Assistant Director of music Dudley Oaks, who helped facilitate our time playing and listening in the church. Members enjoyed the kneeling cushions in this church, which have embroidered on them the names of past presidents, as this is known as the “President’s Church”, being so close to the White House. Comments were made (among both Americans and Europeans) about which particular presidential cushion we’d like to give a piece of our mind. Unfortunately, it was not to be found!

After a leisurely lunch and time to stroll around the Mall and White House area, we found ourselves at First Baptist of Washington D.C. Adam Brackel from Florida was on hand to demonstrate the organ for us. He began with a beautiful Cantilena by A. Fletcher which showed off the lovely solo stops of this massive Austin organ, built in 2013. He ended with a version of the Mendelssohn Wedding March, a transcription he had done himself borrowing ideas from Horowitz and Liszt. Director of Music Lon Schreiber was on hand to welcome us, as well as to explain what challenges and considerations had influenced the final design of the instrument. Carl Schwartz, the local Austin representative who had been with our group for a couple of days, as well as Michael Fazio, the Austin President, were also there to answer questions, help members of our group navigate the large

console, and give tours of the inside of the instrument. Some adventurous souls even ventured back into the fabled Austin Universal Airchest – an idea unique to Austin organs, essentially a windchest the size of a small room, large enough for a few people to stand inside. Those who aren’t claustrophobic and don’t mind having their ears pop, can sit inside it while the organ is being played. Of course, I took advantage of the opportunity! Members enjoyed the chance to pull out all the stops (so to say) on this large and powerful instrument.

After a bus ride to our final stop of the tour, Director of Music Ministries Anne Timpane introduced the Berghaus organ at St. John’s Norwood (Episcopal) Parish to our group. She explained how the previous layout of the chancel had changed with the organ project, and how they came to choose and design their Berghaus organ from 2008. She then played Mendelssohn Sonata 2, as well as excerpts from various repertoire, to show a variety of sounds. The room was full of natural lighting, acoustically very successful, and the handsome case in the front of the sanctuary allowed the organ to speak well into the room. After her helpful demo, members excitedly transitioned both to playing the organ, and moving to the buffet table. All three D.C. chapters (Potomac, D.C., and Northern Virginia) hosted a “Champagne Reception, Meet and Greet” for the European Chapter, Carl Schwarz, a member of the Potomac Chapter is to be especially thanked for this! There was a great time of meeting new colleagues, reminiscing with old friends, and enjoying the tasty refreshments. (I’m not sure when the last time was that I had a glass of champagne and a plate of snacks in the sanctuary!)

Our final event, held in the same church’s fellowship hall, was the closing dinner. It was a splendid ending to our week, when members relaxed together and enjoyed both the food and one another’s company. Judy gave her usual warm and grateful thank you speech to our ever-

diligent host, Roger, and the entire group thanked both Roger, for the many hours he'd invested in our spring meeting, as well as Judy, without whose hard work and dedication, this group would certainly not exist. The location of the Spring Meeting 2018 has not yet been finalized, so members left wondering where we might see each other again next spring, but looking forward to more opportunities to play beautiful instruments with old and new friends. Hope to see you next Spring!

### *Members' News*

Dear Organ Friends,  
my name is **Ariane Toffel** and I have been a member of the European chapter of the AGO since 2014. I am an avid reader of the Newsletter and gladly participate in the excellent Spring Meetings. It gives me great pleasure to report to you here about my work on the Board of the German "Gesellschaft der Orgelfreunde" (GdO, Society of Friends of the Organ), of which I have been a member since 1997. During the annual convention of the GdO in Zwolle, Holland, in 2016 I was elected to the board at the members' meeting.

The Board is the link between the Headquarters and the members. At the meetings which take place regularly, the various duties and assignments are discussed. These include: confirmation of the plans and decisions made at Headquarters, rough planning of conventions and excursions, and the confirmation of the work of the treasurer and Headquarters. Other groups which also concern themselves with the organ, such as Arbeitskreis Hausorgel (Builders of House-Organs), Arbeitskreis Harmonium (Society for the Harmonium), or also the Stiftung Orgelklang (Foundation Organ-Sound) which financially supports selected organ restorations and overhauls, are heard by the Board.

The Board is that faction which collects the desires of GdO members, forwards them to Headquarters, and discusses the possibilities of fulfilling them. It further concentrates on presenting and

representing the organization in public. My special interest from the outset has been the acquisition of organists and new friends of the organ as members. Our goal is, with the help of various media, to win as many interested people as possible for the GdO, who are actively interested in maintaining the pipe organ in its function and cultural value. Growth in this sector is, in my opinion, an important issue for the future of organ music, for the realization of high quality conventions, but also for supporting newcomers to the GdO.

I am also personally responsible for preparing and presenting the articles concerning current topics and events for the Homepage of the GdO.

I hope that I have been able to give you here a glimpse into my work on the Board.

With best regards, *Ariane Toffel*

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**Frank Mento** reports:

Volume 10 (10th year of instrumental study) of the Online Harpsichord Method is now available. In this volume which crowns this method, we discuss the English Virginalists, Sweelinck and the North German School, the Early Italian Baroque, French Classicism, and Figured Notation in Basso Continuo. We play major works by Byrd, Sweelinck, Scheidt, Frescobaldi, J.S. Bach, as well as a complete « ordre » by François Couperin and a complete suite by Rameau.

You can take a look at the previews

<http://harpsichord-method.com>

and have the possibility of acquiring all 10 volumes for 99 euros by clicking on the appropriate button on the Website.

This method is being used in 27 countries in North America, South America, Europe, and Oceania. We, my Webmaster, Sylvain Nowé, and I, have been receiving nice comments from all over the world saying that this approach is very helpful, and that people have never seen anything like it. *Frank Mento*

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**Giorgio Parolini** will be teaching for the 22<sup>nd</sup> International Organ Academy in Lövstabruk, Sweden. The course is entitled

THE NORTH-GERMAN BAROQUE  
AND THE ITALIAN CONNECTION

and will be held June 26<sup>th</sup> –June 30<sup>th</sup>, 2017, on the historic Cahman (1728) and Schwan (1783) organs. The focus of the Academy will be music from Girolamo Frescobaldi to Johann Sebastian Bach, in other words the building of *stilus fantasticus* and its northward spread into northern Europe. Students are, however, also encouraged to play other early music as well. ). Lessons take place in an international master class atmosphere with teachers, students and researchers from Sweden and the rest of Europe. For more information:

<http://lovstabruk.parjohansson.se/the-international-organ-academy/>

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**Bernard Wayne Sanders** was recently commissioned to compose a new work to celebrate the 150<sup>th</sup> jubilee of Grace Episcopal Church in Washington D.C. The motet for mixed choir (SAM) and Organ is a setting of the psalm text “How Lovely is Thy Dwelling Place”. It was premiered with the composer present on Sunday, April 23<sup>rd</sup>, by the Grace Episcopal Choir with their music director Dr. Francine Maté, to whom the piece is dedicated.

Another composition was commissioned by the Diocesan Cecilian Guild of the Diocese of Rottenburg-Stuttgart (Germany) to celebrate the anniversary of their founding, also 150 years ago. The new setting of the Beatitudes is scored for cantor, mixed choir, girls’ choir, two organs and congregation and will be premiered, also with the composer present, at a pontifical service in the Rottenburg Cathedral on November 24<sup>th</sup>.

In a concert on March 26<sup>th</sup> at the Church of St. Petrus & Jacobus major in Nendingen (Germany), Bernard Sanders (Organ) and Dr. Martin Weidner (Trumpet) performed the world premiere of “Magnificat Trompette”, written by Milwaukee composer **David L. Sanders**. The piece is inspired by the Marian Hymn-Tunes “LOURDES HYMN” and “THE FLIGHT OF THE EARLS”.

From April 24<sup>th</sup> through the 26<sup>th</sup> **Bernard Sanders** did a composer's residency at Appalachian State University in Boone, North Carolina. Students and faculty performed his music. Sanders worked with them on interpretation and gave background information on the compositions. He also met with several composition students and discussed with them projects they were currently working on. Organ Professor at ASU, Dr. Joby Bell, initiated and coordinated the event.

Works played included:

**Sonatina** for Bass-clarinet and Piano

**Sonatina** for Alto-saxophone and Piano

**4 x 4** for Woodwind Quartet

**Pèlèrinage** for Trombone and Organ

**Ornament of Grace** for Oboe and Organ

**Rhapsodie Nr. 1** for Trombone & Organ

**Rhapsodie Nr. 2** for Horn and Organ

**Sonata da chiesa** for Trumpet and Organ

**Etchings** for Trumpet, Trombone, Organ

For Organ solo: **Eclogue in A-flat,**

**Aria,** Chorale Preludes on “**Kommet,**

**ihr Hirten**” and “**Foundation**”

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Former Chapter member **Carolyn Shuster Fournier** will perform the world premier of “Cathedral Fantasy and the Bells of Peace”. Inspired by the bells of the Trinité Church in Paris it was composed by Harri Viitanen, organist at the Helsinki Cathedral. She will also play a memorial concert for M.-C. Alain in the Abbaye de Valloires, where Jehan Alain composed at least four works, including his exquisite Postlude pour l’office de complies. (See the Recitals column for details.)

### *Stateside News*

Melanie Ohnstad, long-time organist at Westminster Presbyterian Church in Minneapolis, is anticipating retiring next year, and would like to know about opportunities for qualified organists to sit in as ‘summer substitutes’ (or other times of year, for a week or a month) for European organists.

Melanie has served Westminster as organist since November 1995. In addition



to her position as organist, she also serves as Minister of Music and the Arts. Melanie received the Doctor of Musical Arts degree from the University of Minnesota in June 1999. She earned the Master of Music in Organ Performance from Arizona State University and the Bachelor of Music from St. Olaf College. Prior to coming to Westminster, Melanie was the Assistant Organist at St. Mark's Episcopal Cathedral, Minneapolis. While there she made three compact discs with the Cathedral Choir. Melanie has also served Trinity Cathedral, Phoenix as Organist-Choirmaster and St. Stephen Lutheran, Wausau, as Director of Music and Youth. Her current area of interest is integrating theology and the arts.

Anyone interested in pursuing this possibility is encouraged to contact Melanie directly:

Melanie Ohnstad, Minister of Music & the Arts/Organist, Westminster Presbyterian  
mohnstad(at)wpc-mpls.org

### *News from HQ*

#### **Joan Lippincott honored at AGO**

The AGO presented its fourteenth annual Endowment Fund Distinguished Artist Award Recital and Gala Benefit Reception honoring Joan Lippincott on Friday, April 21, at Princeton University Chapel, where Lippincott served as organist for seven years following her 37-year-long tenure on the faculty of Westminster Choir College.

An audience of more than 350 colleagues, students, friends, and loved ones came together to celebrate her lifetime achievements and dedication to the pipe organ and the literature composed for it. More than 500 viewers from 25 countries participated in the Gala Recital via live stream broadcast.

The Gala was sponsored by the AGO National Council and its Finance and Development Committee in cooperation with the Office of Religious Life at Princeton University. The event raised more than \$43,000 to be invested in the AGO Endowment Fund in Lippincott's

honor. Annual earnings from the Endowment support the educational activities of the Guild.

F. Anthony Thurman, DMA

### *Introducing Our Members*

**Paulius Grigonis** – Vilnius Pilaitė St. Joseph parish organist, a member Board member of the National Organ Association in Lithuania. Born on 17-Mar-1981 in Kaunas he started his musical path in the School of Boys and Youth Choral Singing of Kaunas "Varpelis" in 1989 where he studied until 1997. In 2004 he graduated Vilnius University and obtained a master's degree in law. In 2006 he started private organ lessons with Dr. Vidas Pinkevičius and in 2007 started performing in the Church of the Holy Cross (Bonifratrī) in Vilnius. In the same year, together with Dr. Pinkevičius and Dr. A. Motūzaitė-Pinkevičienė established a National Organ Association and became its vice president. In 2008 at the 2<sup>nd</sup> Jonas Žukas Competition of Organists he was awarded third prize. In the period 2007-2010 Paulius Grigonis led educational organ demonstrations "Meet the king of instruments" in many Lithuanian churches, attended master classes for organists and church musicians led by prof. Lorenzo Ghielmi (2013, Vilnius), prof. Sophie-Véronique Cauchefer-Choplin (2014, Paris), prof. Maris Sirmas (2015, Kaunas), Juan Carlos Asensio (2016, Marijampolė) and others. Since 2014 Paulius Grigonis has been playing the organ at St. Joseph's parish in Vilnius, leading two parish vocal ensembles. Since 2017 he is a Board member and treasurer of the National Organ Association.

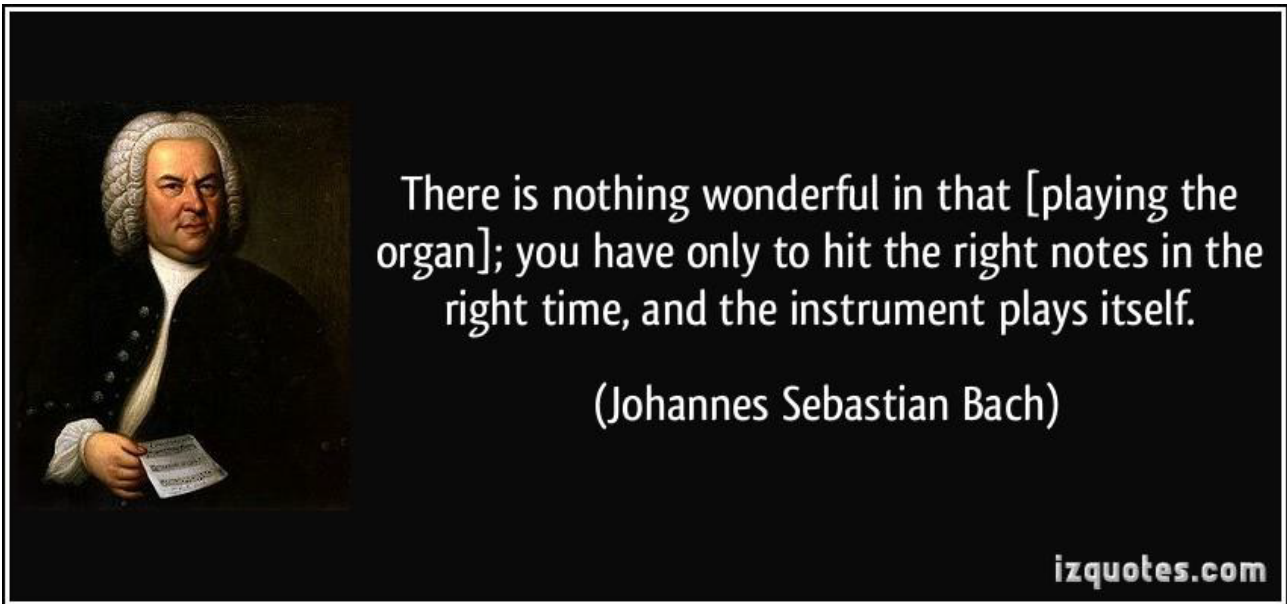
Contacts: Mobile: +370 687 42274

Email: pauliakaz(at)gmail.com

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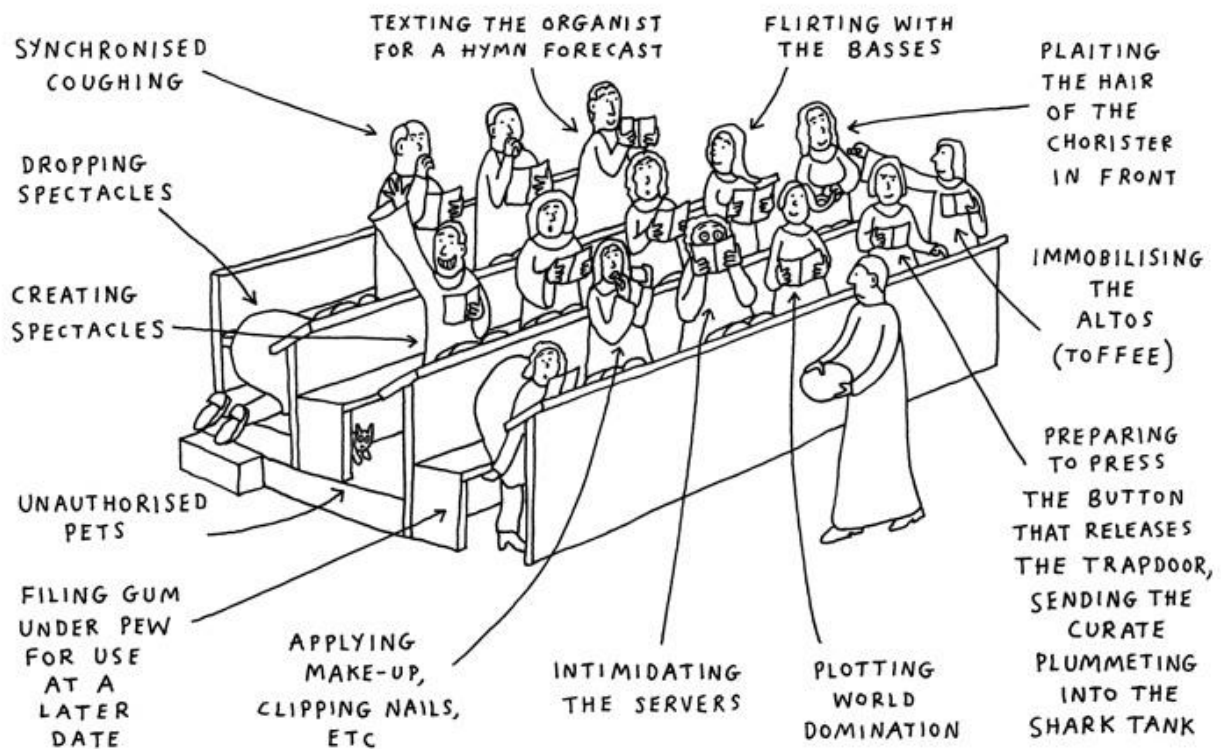
*In each issue we'd like to introduce another member. Send us your resumé for inclusion!*

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# THE CHOIR

MINOR MISDEMEANOURS TAKING PLACE IN YOUR SUNDAY SERVICES



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(Many Thanks to Bram Stoutmeijer for these !)

## 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 5<sup>th</sup> Carolyn Shuster Fournier, Organ St. John the Baptist, Refrath (D)  
Works by Liszt, Franck, Widor, Brahms
- May 5<sup>th</sup> Carolyn Shuster Fournier, Organ Abbaye de Valloires (F)  
Concert In memoriam Marie-Claire Alain with Ariane Gommier-Zanatta, Soprano  
Works by Campra, Clérambault, Charpentier, J.S. Bach, Dubois, Fauré, Mozart, J. Alain
- May 7<sup>th</sup> Rhonda Edgington, Organ Hope Church, Holland, MI (USA)  
Tulip Time Festival Concert: Works by Dutch composers Sweelinck, Wammes, van Eycken, Zwart
- May 13<sup>th</sup> 12 noon Martin Welzel, Organ Cathedral, Bamberg (D)  
Works by Bach, Hancock, Vierne and Baker
- May 17<sup>th</sup> 8 PM Giorgio Parolini, Organ Predigerkirche, Erfurt (D)
- June 17<sup>th</sup> 7 PM Carolyn Shuster Fournier, Organ Central Church, Pori (Finland)  
Works by Franck, Messiaen, Harri Viitanen: Cathedral Fantasy and the Bells of Peace  
(World Premier, commissioned by Carolyn Shuster Fournier)
- June 25<sup>th</sup> 4 PM Carolyn Shuster Fournier, Organ La Trinité, Paris (F)  
Works by Franck, Messiaen, Harri Viitanen
- June 26<sup>th</sup> 7 PM Giorgio Parolini, Organ Kyrka, Lövestabruk (Sweden)
- July 5<sup>th</sup> Rhonda Edgington, Organ Youngstown, OH (USA)  
Great Lakes Regional AGO Convention (including pieces for Organ+ with Flute and French Horn)  
Works by North American composers Henry Martin, Bernard Sanders, Libby Larsen,  
Emma Lou Diemer, William Bolcom, Margret Sandresky, and Rachel Laurin
- July 9<sup>th</sup> 3 PM Giorgio Parolini, Organ Klosterkirche, Stiepel-Bochum (D)
- July 14<sup>th</sup> 6:15 PM Giorgio Parolini, Organ St. Leonhard, Basel (CH)
- July 30<sup>th</sup> 5 PM Giorgio Parolini, Organ Dreifaltigkeitskirche, Gräfenhein (D)
- Aug. 5<sup>th</sup> Rhonda Edgington, Organ Twin Cities, MN (USA)  
Pre-Convention Concert for the Organ Historical Society Convention  
Works by North American composers Margret Sandresky, Bernard Sanders, Amy Beach,  
Carson Cooman, Arthur Foote, Daniel Pinkham, William Dayas, and Rachel Laurin
- Aug. 1<sup>st</sup> 12 noon Giorgio Parolini, Organ Schlosskirche, Wittenberg (D)
- Aug. 3<sup>rd</sup> 8 PM Giorgio Parolini, Organ Michaeliskirche, Hildesheim (D)
- Aug. 11<sup>th</sup> 8:15 PM Giorgio Parolini, Organ Münster, Überlingen (D)
- Aug. 13<sup>th</sup> 4 PM Giorgio Parolini, Organ Basilika, Weingarten (D)
- Aug. 16<sup>th</sup> 8:30 PM Martin Welzel, Organ Konstantin-Basilika, Trier (D)  
Works by Percy Whitlock: 5 Short Pieces (1929), Organ Sonata in C minor (1936)

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

