



American Guild of Organists
Chartered 1896
European Chapter
Chartered 1979
Newsletter October 2008

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The Dean's Corner

Dear Members,
Our European Chapter Organ Spectacular weekend, October 17-19 in Munich, was a wonderful success. Everyone I've contacted who was able to attend has given me only rave reviews about the performers of the two concerts and the organization by our host, Elmar Jahn. Many, many thanks go to you ALL for so generously giving your time and effort for this terrific celebration of the International Year of the Organ. Also a special thanks to Bernard Sanders and Kathy Cooper from the board, whose willingness to take on extra responsibilities at the last minute, were very much appreciated! A report of the weekend can be found in this newsletter.

If you didn't get to attend the Munich happening, our next exciting event will be our Spring Meeting/Tour for 2009 in and around **Dresden!!** Plans have begun to make it another unforgettable experience for all attending. Mark your calendars now for April 13-17. Details will be coming your way in the January newsletter. Watch for them!

Also, during the next Spring Meeting, we will be celebrating the **30th Anniversary of the European Chapter!** Many of our new members may not know that our chapter was founded by a group of about 10 American organists who were playing in US military chapels in Germany in 1979. Isn't it exciting that the chapter has grown in these 30 years to nearly 70 members of several nationalities living in Spain, Italy, Germany, Holland, France, Lichtenstein, Switzerland, England,

Belgium, the USA, Australia, and the Republic of Moldova? Please plan on attending the 2009 tour during the week after Easter and bring your friends and colleagues along to help us make the next Spring Meeting another great chapter celebration during the International Year of the Organ!

Judy

The Secretary's Voice

Dear Members,

The Spring Tour 2008 was a great success, and, as Judy mentioned, our Organ Spectacular event in Munich did credit to its name. Read about the latter in the following pages. But far from resting after our achievements the next projects are already being planned! Read also about the Spring Tour 2009 and make your plans to attend. HQ has supplied us with some interesting news and I thought you'd all enjoy a laugh in this somewhat triste Fall season. Wishing you all a good read!

Bernard

**Please submit your items for the next
Newsletter before Dec. 25th !
Look ahead and inform your friends and
colleagues about important events!**

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News from the Board

Support your Board! Be an active member!

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Organ Spectacular in Munich, October 17-19, 2008

The European Chapter of the AGO met in happy Bavaria for a fabulous weekend of events to celebrate the International Year of the Organ. Our Organ Spectacular as you may know included two exciting concerts at St Gabriel's Church on Friday and Saturday evenings.

Before the Friday evening concert some of us in attendance met at the church and walked over to the Poseidon Greek restaurant for a delicious meal and socializing. We got the feeling that it was not the first visit for our host Elmar! Then back to St Gabriel's for the concert.

The instrument there [III/40 Tracker action/electric stop action; Builders: Dreher (1930), Walcker (1970), Garhammer (1982), Schingnitz (1996)] is a warm and yet clear-sounding eclectic organ suited to a variety of music, and we did hear a nice variety. For Friday evening each of the three performers chose to juxtapose Bach with other composers. To begin, Ann Elise Smoot (London) played Mendelssohn, Bach and Langlais.

Christoph Keggenhoff (Speyer) added a suite by Jean Adam Guilain to the mix and Hannfried Lucke (Salzburg) closed with Bach and Camille Saint-Saens' *Danse Macabre*.

On Saturday, we had the luxury of a late meeting time and so after enjoying the ample breakfast spread at the Hotel Astor, we met in the lobby and proceeded to the train station to head out to the countryside for the afternoon. Our visit took us to the former Cistercian abbey church of Fürstenfeld. The weather was lovely and the leaves were starting to turn and so we enjoyed a nice fall walk from the station to the abbey.

A brief history of the grounds tells us that the abbey was founded by Duke Ludwig II of Bavaria (1253-1294) as penance for the ill-informed execution of his first wife, Maria of Brabant. It was in 1263 that the abbey was situated at this final site at the foot of the Engelsberg and upstream from Bruck. The family monastery and burial site of the Wittelsbach dynasty enjoyed special favor of the Bavarian rulers. Over a course of nearly 50 years during the 18th C., the baroque church was furnished with stucco and fresco decoration depicting the life of St. Bernard, and of the aid and protection afforded the order by the Blessed Virgin Mary and her Son.

We did not hear the choir organ which is situated on the south side in the west choir oratory. It is a 25 register, 2 manual and pedal instrument built in 1948 by Josef Zeilhuber of Altstädten. We did however visit the main organ and enjoyed the special privilege of being invited to play. It is described as "the only original two-manual organ in Upper Bavaria of the first half of the 18th C. that has been preserved in all its essential parts. It was built from 1734 (first played on 14 August 1736) by the organ builder Johann Georg Fux (1670-1738) of Donauwörth." The richly decorated, free-standing instrument has 27 stops and mechanical action with a pedalboard of 18 notes. It has short octaves on the manuals and pedal. The casework

measures 16m high and 11.5m in width and was made by Joh. G. Greiff (1737). It depicts the Virgin Mary in a group of music making and singing angels. The instrument was restored in 1977/78 by the firm of Sandtner in Dillingen. During the restoration it was given an equal temperament tuning with the aim of making it suitable to a wider variety of music. Thanks very much to our host, Roland Muhr, organist and Director of Music at Fürstfeld-Abbey and at St. Magdalena's in Fürstfeldbruck.

Before returning to the city, we stopped for lunch at the restaurant on the abbey grounds, Klosterstüberl, this time for Bavarian specialties. Back in Munich, we held the board meeting. Items on the agenda included both the success of the 2008 spring tour to Mallorca, Spain and upcoming tours, weather or not the chapter will hold a Quimby competition in 2009, and membership. Afterwards, we had a few hours to ourselves before the evening's events.

For our second concert on Saturday evening, we were treated to even more variety of music. Carsten and Iris Lenz (Wiesbaden) played four hand/four feet duet arrangements of hymn tunes by American composer David Howard Hegarty and Variations on a Theme of Beethoven (Ode to Joy) arranged by Carsten himself. Bernard Sanders (Tuttlingen) performed three of his own compositions including the prize-winning Ornament of Grace for violin and organ with Bernd Schuch (Munich) as the guest violinist. Barry Jordan (Magdeburg) closed the concert with the magnificent *Sonata eroica* by Joseph Jongen.

At both concerts there was a table with information about the guild and membership as well as recordings and music for sale. The banner that has been making the rounds was displayed as well. We took a group photo of all of the attendees and performers in the church which will be sent in to TAO. Some of us said goodbyes; some went back to the Greek restaurant for a late supper, and

others simply "Gute Nacht" because for the morning there was yet another event on the docket.

A special High Mass on Sunday morning in honor of the dedication of the church at St. Gabriel's included music for orchestra, choir and soloists conducted by our host for the weekend, Elmar Jahn. The music included Mozart's Missa brevis in B-flat KV 275, the Church Sonata D-Major KV 245, "Sub tuum praesidium" KV 198, and "Alma Dei creatoris" KV 277. The organist for the service was Hans Eberhardt Gemen whose selections well displayed the instrument's capabilities. Chapter members were invited to a reception afterwards.

A great weekend and the chance to meet new friends, 14 attendees welcomed audiences of about 160 or 170 people to the world of *der orgel*. We hope you can join us for future meetings!

Kathy Cooper

Spring Tour 2009

Hello dear friends and fellow European AGO members,

Still basking in the afterglow of our fantastic time and turnout for the 2008 Mallorca tour, I've already begun to plan the 2009 excursion to Dresden, Germany. And what a grand tour we'll have in the cultural heart of Saxony. Aside from the great sites in Dresden, such as the Zwinger, Gemaeldegalerie, and Gruene Gewoelbe, Dresden and her environs offer yet another organ paradise. And, other great organ towns are also just a stone's throw away, such as Freiberg, Leipzig, Naumburg, and Altenburg. The musical focus of our tour will be the great 18th-century organs of the Central German tradition, with emphasis on Gottfried Silbermann, Zacharias Hildebrandt, and Tobias Heinrich Gottfried Trost. I'll do my best to pull out all the stops for this one, hoping to make our 2009 Jubilee Spring Organ Tour a true celebration! I can't wait to see YOU there. Until then,

Matthew Provost

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

Members' News

Introducing Michael James Hernandez
Michael James Hernandez was born Wednesday, September 10th at 5:27 PM AZ time. We are home from the hospital and doing well. Michael weighed in at 6 pounds 14 ounces and measured 20.25 inches.

Heather, Robert, and Michael

My DMA document from 2005 has been published. Here is my book at Amazon.com:
http://www.amazon.com/Selected-Chant-Based-Organ-Works-Hakim/dp/3639075048/ref=cm_taf_title_featured?ie=UTF8&tag=tellafriend-20

Heather Hernandez

Introducing Our Members

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

I should like to take this opportunity to introduce my Moldovan friend and fellow member of the European Chapter, organist **Anna Strezeva**, whom I met in 2001 when my husband was a Fulbright professor at the Economics University in Chisinau, the capitol city of the small former Soviet Republic. I met Anna at the lovely Organ Hall in downtown Chisinau soon after I had been engaged, much to my surprise, to be the international solo artist in the Hall's spring music festival. I had heard her play a recital in Organ Hall shortly after our arrival, but we met when she came to introduce herself while I was practicing at the Hall's three manual, 55 rank electro-mechanical Rieger-Kloss. I was delighted to find that she spoke English, and this vivacious redhead with smiling eyes took every opportunity to make me feel welcome in Moldova and especially in Organ Hall, where I had a second opportunity to present a recital, this time as

a benefit for a developing rehabilitation center for poor children with chronic conditions.

I learned that she had discovered the organ (surreptitiously, at night!) at the Moscow Conservatory before there was an organ in her native Moldova and earned diplomas at the Conservatory in piano, organ, and theory. She has given more than 1200 solo recitals in the former Soviet Union, wherever there was an organ to play, and has also performed in France, Germany, Finland, Rumania, and the U.S. She teaches at the Russian language music high school in Chisinau and also performs with the National Chamber Orchestra, which is based at Organ Hall.

Alas, since the break-up of the Soviet Union, opportunities for Anna to perform abroad and for Moldovan music students to study abroad have become limited because of Moldova's unfavorable economic situation. Until the present academic year there was also no opportunity for Moldova's potential organ students to study the organ at home because the Organ Hall's busy rehearsal and performance schedule prevented that instrument from being available for lessons and practice. This summer, while visiting with Anna and Organ Hall's Manager, Nicolai Romasco, who lovingly cares for the Rieger-Kloss, I learned that, in this 30th anniversary year of Organ Hall, the Conservatory in Chisinau is starting an organ program with an electronic instrument. It is Anna and Nicolai's dearest wish that the Conservatory in Chisinau will be able to purchase a used pipe organ for its students.

So I call upon the members and friends of the European Chapter to keep your eyes and ears open for a pipe instrument that needs a new home. If you learn of any possibilities, please contact Anna Strezeva at m.strezev@mail.ru

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Obituary



Robert Glasgow, Professor Emeritus at The University of Michigan School of Music, noted concert organist, and one of the most widely respected artists in the field of organ performance and pedagogy died on September 10 in Ann Arbor, Michigan. He was eighty-three.

For over 50 years, Robert Glasgow successfully maintained a brilliant teaching career and was one of the world's most celebrated concert organists. He was best known for his stirring performances of the organ literature of the 19th century, and was regarded by some as the greatest living interpreter of organ music of the Romantic period. He was regularly a featured performer for national and regional conventions of the American Guild of Organists as well as the International Congress of Organists (1987). He was selected to perform and teach at the American Classic Organ Symposium on the occasion of the completion of the renovation of the great organ at the Mormon Tabernacle in Salt Lake City. Dr. Glasgow's performances of the music of Franz Liszt, Felix Mendelssohn, Robert Schumann, Charles Marie Widor, Louis Vierne, and especially

César Franck were legendary. In fact, in one review he was given the appropriate nickname "the Philadelphia Orchestra of Organists!" In addition to a number of broadcast recordings for the BBC, Mr. Glasgow made one commercial recording for Prestant records in 1987, *Robert Glasgow plays César Franck* recorded on the Aeolian-Skinner organ in All Saints Church, Worcester, Massachusetts.

A leading educator of uncompromising standards, Robert Glasgow helped to form some of the most gifted organists in the world. His students are found in important church and academic positions throughout the United States and Canada. He was an artist in the truest sense, and a teacher who constantly reminded his students that they must not strive merely to be organists, but always musicians—communicating musical ideas in spite of the inherent difficulty of the instrument.

Robert Ellison Glasgow was born on May 30, 1925 in Oklahoma City, the son of Floyd Lafayette Glasgow and Elizabeth Mary Jenkins. Following graduation from Oklahoma City's Classen High School he served his country in World War II. Following the war entered the Eastman School of Music (Rochester, New York) earning the B.M. and M.M. degrees in 1950 and 1951 respectively. As a student of the renowned Harold Gleason, Mr. Glasgow earned Eastman's coveted Performer's Certificate in 1951.

From 1951 to 1962, Robert Glasgow was associate professor of organ and college organist at MacMurray College in Jacksonville, Illinois. He joined The University of Michigan School of Music in 1962 as assistant professor. He was promoted to associate professor in 1964 and to full professor in 1973.

In 1975, Professor Glasgow was awarded the Doctor of Musical Arts degree, *honoris causa*, by MacMurray College in Jacksonville, Illinois. The New York Chapter of the American Guild of Organists named him International Performer of the Year for 1997. Professor Glasgow returned to his *alma mater* in

January of 2002 where he was given the school's Alumni Achievement Award. On the same occasion, he taught a masterclass, influencing yet another generation of Eastman students. Glasgow's faculty colleagues at The University of Michigan also recognized his pedagogical efforts by awarding him the Harold Haugh Award for excellence in the teaching of performance.

His death is mourned by countless devoted students, friends, and colleagues.

News from HQ

AGO NATIONAL CONFERENCE ON ORGAN PEDAGOGY TO BE PRESENTED IN COOPERATION WITH YALE UNIVERSITY

Teaching Church Music in North America:
An Old Vocation in a New Millennium
March 11–14, 2009, New Haven, Conn.

New York City — The AGO and Yale University are partnering to produce the 15th AGO NATIONAL CONFERENCE ON ORGAN PEDAGOGY, March 11–14, 2009. The conference, designed in cooperation with the AGO Committee on Continuing Professional Education, will be hosted by the Yale Institute of Sacred Music, an interdisciplinary graduate center dedicated to the study and practice of sacred music, worship, and the arts. The four-day conference will be held at the Institute, in the Sterling Divinity Quadrangle, as well as other locations at Yale University and in downtown New Haven.

Demographic, cultural, and theological shifts in recent years have had a great impact on Christian worship in North America. This conference will explore these factors, and participants will discuss the many opportunities and challenges involved in the field of church music today. These proceedings will be of interest and value to church musicians and those who train them.

The keynote address will be given by Martin E. Marty. The conference will include plenary sessions led by Marva Dawn, Quentin Faulkner, Robert Rimbo,

and Don Saliers; master classes on teaching by Lorraine Brugh (global music), David Heller (hymn-playing), Mark Miller (Gospel accompaniment), Thomas Murray (choral accompaniment), and Bruce Neswick and Pamela Ruiten-Feenstra (improvisation for church musicians). Church music curricula will be presented by Michael Bauer, Lorraine Brugh, Craig Cramer, Peter DuBois, and Janette Fishell. Preceding the pedagogy conference there will be a three-day symposium on preaching and music: Listening Is Performing, Performing Is Listening, March 8–10.

Complete conference information, including online registration, is available at www.agohq.org. For further information, please contact the Yale Institute of Sacred Music at 203-432-3220 or e-mail

<albert.agbayani@yale.edu>.

THOMAS H. TROEGER APPOINTED CHAPLAIN OF THE AMERICAN GUILD OF ORGANISTS

New York City. The AGO announces the appointment of the Rev. Dr. Thomas H. Troeger as AGO Chaplain for a term of two years, 2008–2010. The chaplain is an honorary national officer appointed to serve the diverse pastoral needs of the AGO National Council and the international membership of the Guild. Dr. Troeger will also contribute an editorial column to *The American Organist Magazine*. The appointment was made by AGO President Eileen Guenther and ratified by the AGO National Council on September 3, 2008.

THOMAS H. TROEGER is the J. Edward and Ruth Cox Lantz Professor of Christian Communication at the Yale Divinity School and Institute of Sacred Music. Ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999, he is dually aligned with both traditions. He is also a flutist and a poet whose work appears in the hymnals of most denominations as well as in choral anthems.

Dr. Troeger has authored more than fifteen books in the fields of preaching, poetry, hymnody, and worship, and is a frequent contributor to journals dedicated to these topics. His most recent books include *So That All Might Know: Preaching That Engages the Whole Congregation*; *Preaching and Worship*; *Preaching While the Church Is Under Reconstruction*; and *Above the Moon Earth Rises: Hymn Texts, Anthems, and Poems for a New Creation*.

For three years, Dr. Troeger hosted the *Season of Worship* broadcast for Cokesbury. He has led conferences and

lectureships in worship and preaching throughout North America, as well as in Denmark, Holland, Australia, Japan, and Africa. He is a former president of the Academy of Homiletics and currently serves on the board of *Societas Homiletica*—the international guild of scholars in homiletics.

His education includes a B.A. from Yale University; a B.D. from Colgate Rochester Divinity School; an S.T.D. from Dickinson College; and a D.D. from Virginia Theological Seminary.

Humor

Creative Definitions:

- | | |
|-------|--|
| Stop | a) a device which controls a voice on an organ
b) what organists should do more often, see also Refrain |
| Fugue | a composition in which the voices come in one by one and the people go out two by two (attributed to Virgil Fox) |

What do you say . . .

to the recitalist after the concert? (or how to offer faint praise)

- “Your performance was remarkable!”
- “Now that WAS a recital!”
- Well, that was certainly more than we’d expected!”
- “Boy, you’ve done it again!”
- “I have no idea how you do it!”
- “It was the most incredible thing I’ve ever heard.”
- “I’ve never heard you do better!”
- “I wouldn’t change a single thing!”
- “A lot of people seemed to like it.”
- “This performance was mind-boggling!”
- “I’m overwhelmed. I just kon’t know what to say.”
- “Boy, I’ll bet you’re glad it’s over!”

about the organ:

- “This organ really makes a statement.”
- “It’s quite a sound!”
- “It’s certainly a good example.”
- “Too bad the room isn’t better.”
- “Just think of all the hard work that went into that.”
- “And to think there was a time it didn’t play at all.”

Comments heard from the organ tuner while the organist was sitting the bench holding keys:

- “I can’t find it.”
- “I can’t reach it.”

“I can’t hear it.”

“What do you mean, there isn’t a stop called that on the console?”

“Whoa. Wait till the train has gone by.”

“DON’T PLAY WITH THE SWELL PEDALS!”

“Would you believe after all that, it had a moth in it?”

“Werckmeister what???”

Church Organists

Have only one swell shoe

Play trackers with unsteady wind

Get a paltry remuneration

Play the same organ week after week

Must find new music each week

Lead a clean life of servitude

Drink tea

Drive their own car

Get no billing on a marquee

Get blamed for organ ciphers

Need to read the week’s music

Must sit quietly

Must play the recessionary

Theatre Organists

get to pick and choose for 3 bars until they find the shoe they are looking for

play loudly and break wind in time

get to push their CDs

get the organ du jour

play the same concert for a year

inhabit sleazy dives to get new arrangements

drink on airplanes, etc.

get chauffeured like royalty

get top, bottom, and sideways sole billing

play louder and no one notices

can fake it

get to tell the audience jokes

are first out the door and off to the next gig

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 !*

Sept. 13 th	7 PM	Giorgio Parolini, Organ	Heilig Geist Kirche, Maria Enzersdorf (AU)
Oct. 3 rd		Johan Hermans, Organ	Annakirche, Aachen (D)
Oct. 15 th	8 PM	Giorgio Parolini, Organ	Cathedral, Barcelona (Spain)
		Jiménez, de Sola, Bach, Brahms, Reger, Bossi, Messiaen, Alain	
Oct. 19 th	7 PM	Giorgio Parolini, Organ	St. Peter & Paul, Neuhausen auf den Fildern (D)
Oct. 25 th	8 PM	Giorgio Parolini, Organ	St. Andreas, Cologne (D)
Nov. 22 nd		Johan Hermans, Organ	International Organ Festival, Pompei (I)
Dec. 6 th		Johan Hermans, Organ	St. Quintinus Cathedral, Hasselt (B)

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

