



American Guild of Organists

Chartered 1896

European Chapter

Chartered 1979

Newsletter April 2009

- 1. *The Dean's Corner; The Secretary's Voice***
- 2. *News from the Board; Spring Tour Report***
- 5. *Members' News;***
- 7. *Introducing Our Members; News from HQ***
- 8. *European News***
- 10. *Recitals Past and Present***

The Dean's Corner

Dear European Chapter Members,

Wow! It was another wonderful week to add to our list of annual European Chapter Spring Meetings/Tours during the week after Easter. As you know, this April we were in Saxony, in Bach-land, hearing and playing organs in Dresden, Leipzig, Störmthal, Freiberg, Altenburg, Ponitz, Rötha and Nassau. If you weren't able to join us, you missed something special! Please think about joining the group next year. It is the perfect occasion to make new international contacts and friends, enjoy beautiful organ music and have the chance to spend time with colleagues, which always leads to a fantastic exchange of ideas and experience. And which AGO chapter do you know can be hosted by its own members living in London, Paris, Milan, Munich, Zutphen, Hasselt, Palma and now Dresden? A HUGE thank-you goes to our member, Matthew Provost, who set up the Dresden 30-Year European Chapter Jubilee Spring Meeting. Also an extra thank-you to long-time member Christoph Linde and his wife Gabriele, who hosted the 30 participants for dinner in their lovely home one evening. What a special time we enjoyed there. Lots of details of the tour can be found in the tour report in this newsletter. Don't miss it.

Now it's time to look forward to beginning the 2009-2010 European Chapter AGO Year on July 1st. If you

haven't already received my mailing with the usual renewal information, you will receive it soon. PLEASE send me your reply ASAP. It would help me and Headquarters tremendously to be able to send them our dues paperwork well before the September rush that they are forced to deal with every year. Let me also extend a warm welcome to our newest members of the European Chapter, Eric van der Kolk from the Netherlands and Isaac Lean, a student in Munich who is transferring his membership from the Singapore Chapter. We look forward to meeting you soon!

Last but not least, I'm sorry to have to say good-bye to one of our board members, Kathy Cooper, who joined our chapter while she and her husband were stationed with the US military in Spain. Kathy, it was wonderful getting to know you and being able to work with you on the board. Your positive outlook and enthusiasm were always contagious. Good luck and God speed to you and your family in your new assignment and please come and join us anytime for our future Spring Meetings!

With best greetings,

Judy

The Secretary's Voice

Dear Members,

Since this Newsletter is relatively long, I'll keep my voice relatively short. I'm always grateful for submissions, especially for the Introducing our Members and Recitals

columns. Help keep our membership informed about what YOU are up to! You never know who may turn up at your next concert . . . wishing you all a good read.

Bernard

**Please submit your items for the next Newsletter before June 27th !
Look ahead and inform your friends and colleagues about important events!**

Bernard Sanders
Blumenstrasse 3
D-78570 Mühlheim/Stetten
Tel. +49-7463-57523
Fax: +49-7463-5615
bernard.sanders@t-online.de

News from the Board

European Chapter AGO Membership List 2008-2009

Additions:

Eric van der Kolk
Roerdomplaan 15
8446 JP HEERENVEEN
Netherlands
Tel: +31 0513 62 68 37
kolk0229@planet.nl

For the upcoming AGO year all of the Board members except for Kathy Cooper have agreed to continue in their positions. To replace Kathy, Ann Elise Smoot is willing to serve as Member-at-Large. The Current Board Members are:

Dean and Membership Coordinator:

Judy Riefel-Lindel
judith.riefel-lindel@wanadoo.nl

Sub-Dean: Johan Hermans
j.h.o@skynet.be

Secretary and Newsletter Editor:

Bernard Sanders
Bernard.Sanders@t-online.de

Treasurer: Elmar Jahn
elmarjahn@web.de

Members at large: Charles Baer
charlesbayer2000@yahoo.com
Giorgio Parolini
info@giorgioparolini.com
Ann Elise Smoot
aes@aesmoot.com

Web-Master: Tanja Hermans
tania.hermans@skynet.be

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!

EUROPEAN CHAPTER AGO JUBILEE SPRING MEETING/TOUR 13-17 APRIL 2009 in DRESDEN

On an almost perfect-weather week in April, 28 friends and members of the European AGO met for the 2009 spring meeting in Dresden. We set out to explore organs in the region of Saxony around Dresden, built by Gottfried Silbermann and his pupils Heinrich Gottfried Trost and Zacharias Hildebrandt.

The week began Monday evening with dinner at the Ibis hotel, where most of the tour members stayed, and an introductory after-dinner talk by Matthew Provost - our tour guide, stop puller, organ demonstrator, and bus driver.

Tuesday, the first full day, dawned sunny and warm, and we had free time to see the sights of Dresden, a lovely city, and especially so in the sunshine. Some members headed off to the highly recommended Gruene Gewoelbe museum. Others headed up the winding ramps and staircases of the Frauenkirche for a breathtaking view of the city, or later heard the midday prayer service there (with a chance to hear, and critique the new French-style organ, housed in a Silbermann-inspired case.) Some members took boat rides on the Elbe, while others preferred to spend the morning having their car serviced.

In the later afternoon, we met at the catholic Hofkirche, also called the Dresdener Cathedral, to hear and play the large three manual Silbermann organ there. Built in 1755, it was the last instrument of a fruitful career, and Silbermann's former apprentice Hildebrandt, came at his request to assist with this final project. First, the organist Herr Lennartz demonstrated some of the possibilities of the instrument for us.

Explaining that the combinations of 8' stops could construct an almost romantic sound, he played something French-styled to demonstrate this possibility. With eight manual 8' flue stops and reeds which, he explained, bore obvious connections to French instruments, due to Silbermann's time spent working in France, this was surprisingly effective.

Then, with the later afternoon sun streaming through the front windows of the cathedral, we were free to wander around the balconies of the church, and play for ourselves. Matthew showed us lots of representative Silbermann sounds, with a Bach variation set, and then turned us loose on the organ. With Christoph Linde, our resident organ builder, in attendance, some members took the chance to explore inside the case, while others preferred to sit on the side balconies for a better perspective on the sound. We all enjoyed a meal together in the evening, and headed to bed with visions of Silbermanns dancing in our heads.

Wednesday we were joined by a few members who had arrived the night before. Judy and Matthew's voices ringing in our heads, we had all gobbled down our breakfasts, in order to be ready on time for an 8 AM departure for Leipzig. Unfortunately, the car rental folks were not as cooperative, and our ensuing late start was the cause of some high-speed racing down the Autobahn towards Leipzig. With our caravan of two very large vans and a car or two, we managed to make fabulous time (thanks to expert navigation and driving), but still arrived a bit late. Our first appointment was the Thomaskirche in Leipzig, where Bach spent the later years of his life as Cantor. The Thomas organist, Herr Böhme, graciously met us there. He explained to us that in Bach's time, there were two organs in the church, neither of which exist today. One was in the rear balcony, though not as far back as the current organ, and the other on the side of the sanctuary towards the front, in a swallows nest. Herr Böhme took us upstairs, first to see the so-called Bach

organ, built in 2000 in the side balcony by Gerald Woehl, in Silbermann style. He explained that the specifications were taken from documentation of Bach's organ in Eisenach. Herr Böhme demonstrated the organ, both with an improvisation showing various single stops and combinations, and a rousing rendition of the hymn *Christ ist erstanden*, the way he would play for a full church, ending with an Easter selection from the *Orgelbüchlein*. He also showed us a lever, found inside the case, which switches the pitch of the entire organ from 415 to 466 hz! A few members had the chance to play, and then we headed to the back balcony. The organ there is from Wilhelm Sauer, built in 1889. This instrument was originally installed with mechanical action, but in 1902 was given Pneumatic action, and expanded slightly in 1908. Herr Böhme ripped through the Introduction from Reger's *Intro and Passacaglia* in d-minor (from memory!), and showed off some various sound combinations.

It was another sunny, warm, and beautiful afternoon and we had ample time to linger for lunch in Leipzig at sidewalk cafes, peruse the shopping district, or for the more industrious among us, investigate the Bach museum.

In the afternoon, we headed out to the countryside to Störmthal, a little village not far from Leipzig with a one manual Hildebrandt organ from 1722-23. Matthew explained that, while everyone likes to talk about the Hildebrandt organ in Naumburg as the "Bach organ", Bach only probably played that instrument. Scholars are certain that he played this organ sometime during the inaugural year, and thus we have no doubt that we are touching the same keyboards as the master himself did, when we play in Störmthal! This small organ is entirely original, except for the facade pipes, taken for the war efforts. We also learned from the pastor (for unfortunately, this small church currently has no organist), that the entire village, including church and organ, was slated for destruction, being in an area with extensive

"brown coal" strip mining. Thanks to the timely falling of the Wall, these plans were halted. Matthew played for us some lovely demonstrations of various colors and then let us loose on the organ. The very widely-spaced pedalboard was a challenge, to both those with experience playing historic instruments, and those without! We enjoyed a few minutes on our return trip, viewing the lake which now occupies the previous strip mine sight.

Wednesday night we were all invited to a party at Christoph and Gabriele Linde's house. Murmuring protests of how they just had a small apartment, and had just whipped a little something up to eat, we were all soon somehow seated comfortably and served more than our fill of various delicious quiches, which Gabriele kept pulling out of somewhere. An enjoyable evening ensued, with much wine, laughter, conversation, and ice cream.

Thursday, again sunny and warm, was our Freiberg day. With a leisurely start of 9 am, we arrived in Freiberg in time for a brief stroll around the town, eventually ending up at the Petrikirche. We were first shown the room behind the organ, where the original bellows have recently been reconstructed - quite an impressive sight. They can be inflated electrically or manually. (A plaque on the wall outside the room thanked the corporate sponsors of this project!) Inside the church, Matthew explained that this organ is an example of a very large two manual instrument, an early Silbermann from 1734-5, and he demonstrated various stops with a delightful musical selection. We were then given plenty of time to play and enjoy the organ, accompanied by the church's webmaster, who was busy snapping photos and taking names. If you want to see which of our tour members made it onto the site, check this webpage -

www.petri-nikolai-freiberg.de/orgel_4_organisten_gaestebuch.html#organistenbilder

European AGO members can be found rubbing elbows with the likes of Gerre Hancock and Tom Koopman!

A brief pause for lunch gave us enough time for a trip to Subway, or an ice cream in the sun, and then it was off to the village of Nassau. The two manual Silbermann from 1745-48 was our goal. On the way, we passed by the village of Frauenstein, Gottfried Silbermann's home town, and the home of the Silbermann museum. The organist in Nassau, Frauenstein, and four other villages in the area, Herr Kleinart, met us and was happy to demonstrate the organ's various possibilities, with a well-prepared Bach Prelude and Fugue, as well as a contemporary piece written by a colleague from the Czech Republic, to show us that a Silbermann can play more than "just" Bach. A few people had the chance to play before we piled back into the vans for a return to Freiberg and our appointment at the Dom of St. Marien. The former organist, Herr Wagler, met us there and gave an excellent overview of the church and both Silbermann organs. The large three manual in the rear balcony is Silbermann's Op.2, from 1711-14, and his oldest surviving organ. (Op. 1 was built for his hometown of Frauenstein, and tragically destroyed in a fire during his lifetime.) We learned here that Gottfried Silbermann was only 28 years old when he received this very important contract in Freiberg. Also housed in this space, on the front side balcony, is a small 14 stop, one manual organ with pedal, built for the Johanniskirche in Freiberg, but given to the Dom before the start of WWII. Herr Wagler played this organ first, and the way this small instrument filled the large cathedral was quite remarkable. We also marvelled at the artwork in the church - especially the two pulpits standing side-by-side in the sanctuary. The so-called Tulip pulpit, made of carved stone, is especially beautiful. This pulpit is preached from on special church feasts, and the other, more conventional pulpit, is used the rest of the time. Herr Wagler treated us to some Muffat on the rear organ, and then we were invited to climb up to the back balcony to view and play the large 44-stop organ there.

A lovely evening in Dresden was spent together, eating at a restaurant in the Weiße Gasse neighborhood, and we headed to bed that night with our stomachs full and our ears ringing with laughter and music.

Friday's weather reminded us that we were not, in fact, in Malaga, with the cold and rainy dampness causing us to pull out our until- now- unused sweaters and jackets. In the village of Ponitz, we were met by the organist, Herr Beyrer, who explained some of the history of the 27-stop organ with two manuals from 1734-37. The existence of this church and organ is due to the Renaissance castle located in this village, where two noble families lived, who had the church and organ built. One of the special features of this instrument is the fact that 100% of the original metal pipes have been preserved. We also enjoyed hearing the story that, in 1993 after being lost for many years, the original contract that Silbermann drew up for this organ appeared for sale at a Southeby's auction, and thus the church was able to regain this valuable piece of history.

We journeyed on to Altenburg, to hear and play the large two manual organ from 1735-39 by Heinrich Gottfried Trost, in the chapel of the city's castle. This small but opulent room contains an elaborately designed organ, with beautiful casework (my favorite aspect being the faces on either side of the keyboards!) This is the church where Johann Krebs worked for the last 23 years of his life, and Bach is known to have played here as well. The reed stops seemed not to have been notified of our arrival, but otherwise we enjoyed hearing the rich tonal resources of this instrument through Matthew's demonstration and the ensuing musical offerings of the group.

The last village on our tour, Rötha, has two organs by Gottfried Silbermann. The St. Georg's church houses a two manual organ from 1718-21 and the St. Marien a one manual from 1721-22. The organist of both these churches, Frau Höfner, kindly

met us and told us the histories of both churches and organs. (Some members were quite excited to have it proven that, all appearances prior to this point to the contrary, there are in fact a few female organists in Germany...)

We learned that both organs were ordered by the Baron of Rötha, who met Silbermann at the court in Dresden and decided he wanted to order TWO organs from him. The St. Georg organ was well known to Mendelssohn, who played here often. The incredibly high ceiling of the St. Marien church bore witness that it was originally planned to be many times larger than the present structure. It was originally built as pilgrimage church for the many pilgrims who flocked here to witness the sight of a miraculous event. [The Virgin Mary appeared to a shepherd and had him feed the bark of a birch tree to his sick sheep. This shepherd then made a pact with a nun from the local convent, that a church should be erected on this site.] Matthew demonstrated both organs and playing time for all ensued.

That evening, back in Dresden, we met together for our closing banquet and celebration of 30 years of the European AGO. There were presents given - to Judy, for her gracious and capable leadership, thanks expressed - to Christoph and Gabriele, for years of supporting the European AGO, and to Matthew - for his expert services as organ tour guide, and for planning a great trip. There was even an impromptu song written after dinner, and performed by the creator, celebrating the European AGO and it's members.

All in all, by far the best European AGO organ tour this member has ever attended, and I believe well-received by everyone else as well.

Rhonda Edgington

Members' News

Dear fellow Members,

Here is an interesting book I just read that is simply hilarious. It contains anecdotes from organists the world over with a Preface by Dame Gillian Weir :

Organ-isms: Anecdotes from the World of the King of Instruments

2008, Jenny Setchell, Pipeline Press

www.nzorgan.com/pipeorgan/book.htm

It can be purchased online from the link above.

Frank Mento

Joseph Olefirowicz has done a second stint of conducting at the prestigious Volksoper in Vienna, Austria. This time he was responsible for the ever-popular musical “Guys and Dolls”. Here are but a few of the many rave reviews his performances received:

“Conductor Joseph R. Olefirowicz brings the Volksoper orchestra to swing, working out the small details of the melody-rich numbers, and does not allow a single bit of musical uncertainty to occur in the large ensemble scenes.”

Wiener Zeitung

“On the podium of the Volksoper orchestra stands the American conductor JRO who has this „Sound“ from his youth ingrained into his body, and accomplished that the Volksoper Orchestra truly sings!

ÖRF 1 Radio

“Seldom was the ballet („In the Alley“) so good. Just like conductor, JRO, with the sprightly, perfectly-rehearsed orchestra which brings Loessers songs to the most ideal sound, and being a true support for the chorus and soloists. Absolute perfection.”

Wiener Kurier

The German publisher Christoph Dohr in Cologne has taken more of **Bernard Sanders’** music under contract: the “*Sonata da chiesa*” for Trumpet and Organ (as recorded on the CD “Paean”), “*Fantasia-Ricercar*” for Alto Recorder and Organ (as recorded on the CD “Cavatina”), and an organ book containing “*Eclogue and Fugue in A flat*”, “*Eclogue and Fugue in f sharp*”, “*Eclogue and Fugue in b*”, and

“*Prelude and Fugue in B flat*” will all be released shortly.

The English organist Paul Ayres will be performing Sanders’ “*Canonic Variations on O filii et filiae*” during the London Festival of Contemporary Church Music, May 9th to 17th 2009. His performance will be in the St. Pancras Church at 10 AM on Sunday, May 10th. (Full programme at www.stpancraschurch.org click on "music" and "2009 festival".)

INTERESTING ORGANS & “INDIAN SUMMER”

Hans Uwe Hielscher announces a Fall Organ Tour to the states of New England and New York state in October 2009 – from Boston via Maine, New Hampshire, Vermont, New York, Massachusetts, Connecticut, Rhode Island to Boston – **October 5-21, 2009.**

Listen to Boston’s famous organs, including Trinity Church and the Mother Church, Methuen Memorial Music Hall, Portland City Hall, various historic instruments in Vermont including the Organ Museum in Brattleboro, crowned by daily trips across the colourful fall nature. Visit the “organ city” of Buffalo, Niagara Falls, Rochester, Syracuse, Albany and Troy in Upstate New York, Pittsfield, Holyoke, Chicopee and Worcester in Massachusetts, Providence in Rhode Island, and finally a presentation of the famous Woolsey Hall organ at Yale University in New Haven.

During visits to each organs, participants will hear a comprehensive demonstration, using appropriate music to show characteristic registrations. A booklet with information about each organ will be provided to each participant at the beginning of the tour. Photo and recording opportunities will abound. As time permits, other sights complementary to the organ visits will be included in order to make the tour as instructive, varied, and enjoyable as possible.

As usual, this 52nd organ tour will be led by Hans Uwe Hielscher, organist at Wiesbaden Marktkirche. The attendance

fee of € 3.620 (single room supplement: € 1.100) includes

- air fare Frankfurt – Boston – Frankfurt (Lufthansa)
- motorcoach roundtrip
- 15 overnight accomodation in upper-class hotels incl. breakfast
- obligatory porter fees
- full insurance package
- church tours and organ presentation fees of local organists, entrance fees
- tour brochure

For further information and a brochure, contact Hans U. Hielscher by e-mail:

HielscherH@aol.com

or phone: +49- 611- 30 34 30.

Introducing Our Members

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

Han Uwe Hielscher, Organ Expert. Since 1962 Hans Uwe Hielscher has appeared in more than 2700 organ recitals worldwide, including 39 concert tours in 41 states throughout the U.S. He has performed in Festivals and major recitals at cathedrals in Germany, France, Great Britain, Italy, Spain, Switzerland, The Netherlands, Norway, Sweden, Finland, Denmark, Iceland, Luxembourg, Czech Republic, Hungary, Israel, South Africa, Australia, New Zealand, Singapore, Hong Kong, Bangkok, Canada, The Bahamas and the U.S. Since 1974, Hans has been organizer and organist for Organ Study Tours throughout Europe. He is a recording artist for the Mo tette, Organophon, IFO and Wergo (Schott) labels with eighteen organ solo CDs to his credit, and has made various radio and television recordings in Germany, the U.S. and Australia. His organ compositions are published by Taverner (England), Butz (Germany), and FitzSimons Editions (U.S.). Author of "Alexandre Guilmant - Life and Work," "History of the Organ and the Musicians at Wiesbaden Marktkirche," and "Famous Organs in America" (published by Edition Dohr, Cologne), he also translated the

German editions of Michael Murray's biography "Marcel Dupre - The Life of a Master Organist" (published by Edition Lade, Vienna). In 1985, Hans Hielscher was organist for Immanuel Presbyterian Church in Los Angeles in an exchange program with Samuel John Swartz. Since 1986, he has appeared frequently as guest professor and lecturer/recitalist at the University of the Redlands, where his subjects were 19th century organ music and improvisation. Hans was awarded the Chevalier de l'Ordre des Arts et des Lettres by the French government in 1985 for his worldwide promotion of French organ music. He is a long time member of the AGO (American Guild of Organists), OHS (Organ Historical Society), and GCNA (Guild of Carillonners in North America)

Hans Uwe Hielscher
Organist der Marktkirche Wiesbaden

Schlossplatz 4

D-65183 Wiesbaden, Germany

Tel. 0611 - 30 34 30

Fax 0611 - 60 97 611

www.hielscher-music.de

www.marktkirche-wiesbaden.de

www.churchmusic.de

Rhonda Sider Edgington is an eclectic musician, with strengths and interests lying in several diverse areas. Through her studies the last four-and-a-half years in Bremen, Germany, she has acquired an extensive repertoire. In 2007, she was chosen to play in the Oude Kerk in Amsterdam as a finalist in the International Sweelinck Competition, playing a recital of music composed between 1560 and 1660. In 2009, she played a concert in the Bremer Dom of 20th and 21st-century organ music, composed by students and a professor at the Hochschule fuer Kuenste (including a piece for three organs!), as well as standard repertoire by Cage, Ligeti, Kagel, and Messiaen.

Before arriving in Bremen with a Fulbright scholarship in 2004 to study with Harald Vogel, Rhonda was organist at the First United Church of Oak Park (IL). The 88-rank Casavant there, especially well-

suiting to French repertoire of the 19th and 20th centuries, inspired her to focus those years on composers from Franck through Messiaen and record a CD of those works. (After hearing Rhonda play Dupré, one Parisian organist remarked "You don't sound like a student of Harald Vogel's!")

An avid chamber musician, Rhonda has appeared in concerts playing piano, harpsichord, and organ in combinations ranging from piano trios and Lieder accompaniments, to organ and brass, strings, or winds, and also as an early music continuo player with soloists and ensembles. She appears as solo organist and continuo player on a Christmas CD featuring music of Michael Praetorius with the Weser-Renaissance Ensemble, Bremen.

As a carillonneur, Rhonda was heard weekly at the University of Chicago's Rockefeller Carillon, has played concerts in Chicago's Botanical Gardens, and on the Naperville Millennium Carillon, and was heard at the national conventions of the Guild of Carillonneurs of America and Organ Historical Society.

As organ recitalist, Rhonda has played concerts in northern Europe, on instruments such as the Arp Schnitger organs in Norden, Steinkirchen, Neuenfelde, and Weener, the Jürgen Ahrend organ in Bremen's St. Martini Church, and a mean-tone instrument with subsemitones by Van der Putten in Bremen-Walle. Monthly recitals at the St. Martini Church featured students of Harald Vogel playing the complete works of Bach and Buxtehude, and Rhonda played a major role in this project. She is currently at work translating the introductions that Vogel wrote for these concerts. She also organizes a series of student concerts on the one-manual Gottfried Silbermann organ in the West Crypt of the Bremer Dom.

Rhonda has played recitals throughout the US's East Coast and Midwest, including venues such as Christ Church Cathedral, Indianapolis, St. Paul's Episcopal in Buffalo, and Fourth Presbyterian and Holy Name Cathedral in

Chicago. A friend of many varied styles and repertoire, she has played in two national conventions of the Organ Historical Society, and will play this summer at their convention in Cleveland.

Rhonda has worked as a church musician since her student days, and is currently organist and choir director in Bremen-Huchting, at the St. Mattheus Church. As organ teacher, Rhonda worked as Assistant Professor at Concordia University, River Forest (IL), and Interim Professor of Organ at Houghton College (NY). Her studies have been in Bremen with Harald Vogel, Hans-Ola Ericson, Edoardo Bellotti, Klaus Eichhorn, and Hans Davidsson, and in the States with Larry Smith, Marilyn Keiser, John Chappell Stowe, Edward Zimmerman, and her father.

A avid member of the AGO, Rhonda was dean of the student chapter while doing her masters at Indiana University, and later on the Chicago AGO board, as well as working with the 2006 Convention Planning Committee.

She lives in Bremen with her husband, Mark, and son, Isaac, where she enjoys going to the weekly market, riding bikes and trains, visiting organs in out-of-the-way villages, and not owning a car.

European News

The French organist **Michel Pinte** died of a heart attack in Malaga, Spain, on October 21, 2008. Born on July 21, 1936 in Etrappigny (Eure, in Normandy), he was buried in the nearby cemetery in Doudeauville-en-Vexin. A Requiem Mass was celebrated in his memory on November 8, 2008, at the Saint-Augustin Church in Paris, where he had served as organist for twenty-nine years.

Michel Pinte began to play the organ for masses at the parish church in his home town at the age of ten. Two years later, he began to take organ lessons in Rouen with Jules Lambert (substituting for him) and then with Marcel Lanquetuit. In 1956, during his military service, he served as organist at the Saint-Philippe Cathedral in

Algers. When he returned to Paris in 1962, he studied piano with Irène Baume-Psichari, harmony with Yves Margat, Gregorian chant with Henri Potiron at the *Institut grégorien* and organ with Jean Langlais at the Schola Cantorum, where he received his diploma in virtuosic organ interpretation and improvisation in 1964. He also studied later with Marie-Madeleine Duruflé-Chevalier, Marie-Louise Girod and Suzanne Chaisemartin. After substituting at numerous churches (notably in Paris at Notre-Dame-de-Grâce in Passy and on the choir organs at Saint-Augustin and the Versailles Cathedral), in 1968, Michel Pinte was named titular of the Cavaillé-Coll/Mutin choir organ at the Saint-Augustin Church in Paris. In 1973, he requested Gonzalez to enlarge this organ to thirty-two stops with six adjustable pistons, enabling him to play comfortably the entire repertory. He later confided the maintenance of his organ to Bernard Dargassies. In 1979, Michel Pinte also assisted Suzanne Chaisemartin on the prestigious 1868 Barker/Cavaillé-Coll/Mutin *Grand Orgue* (III/53) and was appointed as her co-titular in 1990. He retired in June, 1997 and spent his final years in Marbella, Spain (Malaga).

During his retirement, Michel Pinte performed even more concerts in Europe and the United States. In Spain, he performed for the organ weeks in Grenada in 1999 and in Madrid in 2000, at the Palau de la Música in Valencia in 2007 (for more details, cf. www.musimem.com).

Audiences really appreciated his eclectic programs that highlighted nineteenth and twentieth-century repertory (notably works by Jeanne Demessieux, Louis Vierne, Charles-Marie Widor ... as well as delightful lesser known works) and were captivated by his final brilliant improvisation on a well-known theme. His solid technique and his open spirit allowed him to express himself easily and freely, to fully share his vital love of music with others. Just to cite one example, those who attended his concert at St. John's Church in Washington D.C. on November 13, 1986,

will never forget his stunning improvisation on *America the Beautiful*. This cultural ambassador will long be remembered for his vast artistic knowledge, his creative imagination and his good sense of humor.

Dr. Carolyn Shuster Fournier
Paris, France
March 2, 2009

Michel Boulnois died on November 30th, 2008, at the age of 101 years. The organist and composer Michel Boulnois was born in Paris, France, on October 31st, 1907. When he was eleven years old, his father, Joseph Boulnois (also an organist and composer), died at Chalaines par Vaucouleurs (Meuse) during the First World War. Michel Boulnois studied music at the Paris Conservatory, notably with Noël Gallon, Georges Caussade, Marcel Dupré, and Henri Busser, and was awarded a first prize in organ in 1937. He also studied composition and harmonic analysis with Nadia Boulanger. Inspector of Music Education for the City of Paris, he served as titular organist of the Grand Orgue at Saint-Philippe-du-Roule Church in Paris from 1937 to 1990.

Among his works for organ, Michel Boulnois composed a *Symphony* in 1944 (published in Paris by Lemoine in 1949), *Variations and Fugue on the "Veni Creator"* (1974, ed. Orgue et Liturgie), *Three Pieces for the Feast of the Holy Sacrament* (1952, ed. Schola Cantorum in 1953), a *Mass for the Feast of the Annunciation* (1959-63, ed. Orgue et Liturgie nos. 48, 52, 57, 62), and *Elegie* for violin and organ (1976, ed. Lemoine) as well as several piano pieces (*Aria, Lullaby of the Young Negro*, ed. Lemoine). He also transcribed Three Pieces by his father for the organ (*Fugue, All Saints' Day, Chorale*, ed. Lemoine).

Michel Boulnois remained faithful to the memory of the life and work of his father and deeply admired his master, Marcel Dupré. At the age of 94, Michel Boulnois so kindly came from Paris to attend my concert at Rouen Cathedral on

March 4th, 2001, in homage to organists who gave their lives during the two World Wars (I had played Dupré's Fugue in g minor, dedicated to his father). Boulnois was buried at Villemomble cemetery (near Paris).

Dr. Carolyn Shuster Fournier
Paris, France

Recitals Past and Present

*You can advertise here for your concert engagements to come as well as report those past.
Please submit items for the next Newsletter !*

- Jan. 15th 7:30 PM Rhonda Edgington, Organ Bremer Dom, Bremen (D)
New Music for organ by Cage, Lygeti, Messiaen, Kagel, Schwoon, Paparoussos, Gorji
- Feb. 1st 5 PM Rhonda Edgington, Organ St. Georgskirche, Weener (D)
Works by Buxtehude, JS Bach, Scheidemann, Böhm, CPEBach, Lübeck
- March 8th 4:30 PM Bernard Sanders, Organ Maria Königin, Tuttlingen (D)
Martin Weidner, Trumpet // Works by Telemann, Bellini, Lindberg, Weaver, Smith, Sanders,
- Apr. 8th 8 PM Otto Maria Krämer, Organ Basilica, Kevelaer (D)
Improvisations for Organ and Percussion: The Stations of the Cross
- Apr. 24th 5 PM Rhonda Edgington, Organ Unser Lieben Frauen Kirche, Bremen (D)
Works by Ritter, Schumann, Mendelssohn, Fleuret
- May 1st 6 PM Otto Maria Krämer, Piano Historischer Saal, Bergneustadt (D)
Piano Music on the restored Erard Grand Piano from 1855
- June 20th 8 PM Bernard Sanders, Organ Maria Königin, Tuttlingen (D)
Assisted by a String Quartet // Compositions by Bernard Sanders for Strings and Organ
- July 15th 8:30 PM Giorgio Parolini, Organ Klosterkirche, Engelberg (CH)
- July 26th 4:30 PM Giorgio Parolini, Organ St. Croix Cathedral, Orléans (F)

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

