



American Guild of Organists

Chartered 1896

European Chapter

Chartered 1979

Newsletter April 2013

1. *The Dean's Corner; The Secretary's Voice*
2. *News from the Board; Spring Meeting Report*
4. *Members' News*
5. *Introducing our Members; News from HQ*
6. *European News*
7. *Humor; Recitals Past & Present*

The Dean's Corner

Dear European Chapter Members,

What a wonderful group of 32 organists and organ friends of the European Chapter from Germany, the Netherlands, France, England, Finland and America gathered last week in Magdeburg for our annual Spring Meeting. **THANK YOU** Barry Jordan for organizing a fantastic 5 days for us in your backyard. I know that we'll be basking in the "afterglow" for weeks to come. These meetings of ours are such an inspiration! I encourage you all to clear your calendars for the week after Easter 2014 and seriously plan to join your fellow Chapter members for the next Spring Meeting. Watch for the announcement in the summer or fall newsletter of where we'll be heading next year!

Speaking of newsletters . . . I would like to take this opportunity to say a special **THANK YOU** to Bernard Sanders for his years of service as secretary and newsletter editor for the European Chapter. Without the newsletters, the European Chapter would never have had the outreach that has helped the Chapter to become known and grow. It just came to my attention that Bernard joined the board in the year 2000. Where did I read this? In the newsletter from 2000! Check our new website

www.agoeurope.eu

for the chance to catch up on European Chapter history.

As you know, the 2013-2014 AGO year begins officially on July 1st. And that means you'll be contacted very soon to renew your membership. Please note: The request to renew will not come from me this year, but from John Falkingham, my new Membership assistant. Please help him by renewing immediately upon receiving the letter. As of this month, we have 105 members in the European Chapter. What a super way to end the AGO year, don't you agree?

Wishing for you a lovely new season of spring,
Judy

The Secretary's Voice

Dear Members,

You are all well aware that our European Chapter had its annual Spring Meeting in Magdeburg after Easter. Those of you who passed up the opportunity to attend will most likely decide to make plans to attend the next one after reading the report.

An old adage has it that "the only constant is change". Some American organists wind up in Europe and some European organists wind up in the US. Since even the finest of organists are still only mortal, we have to take leave from Marie-Claire Alain. Catch up on these and other developments all in this issue.

Wishing you all a good read !

Bernard

**Please submit your items for the next
Newsletter before June 28th !**

News from the Board

**European Chapter AGO
Membership list 2012-2013**

Address changes

Onnalee Röhrs new mail-address:
roehrs.onnalee@googlemail.com

Raymond Spong
92 Hansom Place
Wigginton Road
York YO31 8FQ
GREAT BRITAIN (U.K.)
Tel. +44 1904 652260
spongrs@gmail.com

Susan Spong
susanandcats@gmail.com

(her postal address will stay the same until she sells their house in France)

Nicole Ortega lives on the
82, rue d'Anjou

**European Chapter
New Web Site !**

The new web-site can now be visited at the
www.agoeurope.eu !

Past Newsletters from 2000 until present and pictures !

Have a look and let us know what you think.
Barry

Dean and Membership Coordinator:
Judy Riefel-Lindel
judith.riefel-lindel@online.nl

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

Secretary and Newsletter Editor:
Bernard Sanders
Bernard.Sanders@web.de

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charlesbayer2000@yahoo.com

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mail@barryjordan.de

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Ruthahrend@aol.com

Member at large: Giorgio Parolini
info@giorgioparolini.com

Support your Board, be an active Member!

**European Chapter Spring
Meeting 2013 in Magdeburg
REPORT**

On Easter Monday evening the Spring Meeting of the European Chapter of the AGO commenced with an opening dinner in the convention hotel centrally located in Magdeburg, Germany. This was just the first of many occasions for the group to appreciate the minute and circumspect organization of Barry Jordan, Music Director at the Protestant Cathedral and host for the week. The luscious buffet bode well for the coming days and Dean Judith Riefel-Lindel did brief and entertaining introductions of the 32 participants from Germany, France, England, The Netherlands, Finland and the US. Tuesday was spent in Magdeburg itself. The day's excitement began in the catholic cathedral of St. Sebastian, where house organist and new chapter member Matthias Mück demonstrated the III/56 Eule organ (2005) with improvisations on Easter themes. Martin Welzel (Munich) tested the pneumatic assists with a rousing performance of Gigout's Grand Chœur Dialoguée from memory. After that the city tram took the participants to St. Paul's church, Stadtfeld, and a pneumatic II/30 instrument by Rühlmann (1896) which had recently been restored by Hufken to its original condition. Barry Jordan aptly demonstrated the instrument with a fine rendition of Rheinbergers Sonata Nr. 4 in a-minor. After a coffee break in the courtyard of a building by the famous architect Hundertwasser, Jordan gave a whirlwind tour of the protestant cathedral. The construction of this magnificent building was begun in 1208 after the destruction of the previous cathedral in the great fire of 1206. It is the largest cathedral in the eastern part of Germany and the burial place of the first emperor of the

Holy Roman Empire, Otto the Great. In the afternoon he presented all three of the organs in "his" cathedral with appropriate repertoire. With Buxtehude and Böhm he put the eldest of the instruments, the III/37 "Paradise-Organ" by Schuke, Postdam, 1970), in it's best light. With a sampling from his Bach CD, the II/22 organ by Glatter-Götz/Rosales from 2011 in the Remter, at one time the refectory of the abbey, proved its versatility in a compact form. A tour de force with Jongens "Sonata Eroica" on the new IV/87 West Organ (Schuke, Werder, 2008) gave organist and instrument ample opportunity to prove themselves. Typical for the Spring Meetings, there was time after the presentations for participants to try out the instruments themselves.

Wednesday saw the group in a bus westward bound towards the Harz Mountains. In the imposing abbey church of St. Laurence in Hillersleben is a II/26 romantic organ by Carl Böttcher from 1881. The concept was very classical-traditional and, despite the desolate condition before the restoration in 2008 by Sauer, remained virtually unchanged. This was a perfect setting for Jordan's reading of the first Organ Sonata by August Gottfried Ritter, since Ritter had served as consultant for the instrument. [The following and other quotes, marked and unmarked, are taken from the excellent booklet which Barry Jordan put together for the Spring Meeting.] "The most eminent Prussian organ builder of the time, Joachim Wagner (1690-1749) . . . is probably one of the most underrated organ builders of the 18th century, possibly simply because his work falls between the stools of Silbermann and Schnitger." His organ for the St. Peter and Paul's Cathedral of Brandenburg an der Havel, restored by Schuke in 1964/65, supported this contention with Jordan's convincing performance of Georg Böhm's Praeludium a-minor and Partita "Wer nur den lieben Gott lässt walten". Christa Rakich further explored the tonal resources with her own Variations on St. Anne in the style of

Pachelbel. Wednesdays concluding visit was to the largest extant instrument (III/39, 1873) by Adolph Reubke, the father of the composer Julius, in the town of Kyritz an der Knatter. House organist Michael Schulze had prepared a program of 7 character pieces to introduce the organ to its visitors. Perhaps well-versed organists are familiar with Henry Smart and Edward Elgar, but pieces by Carl Bratfisch, Carl Friedrich Engelbrecht (Schmücke dich, o liebe Seele) and Frédéric Brisson (Caprice: Ronde de Nuit) were a welcome introduction to repertoire off the beaten path. This trend was set forth with Agnes Goerkes reading of a piece by Gerard Bunk, one of several she shared with us on the romantic instruments. Perhaps it should be mentioned that of the 39 stops, 17 of them are at 8-foot pitch !

A 1727 instrument by Christoph Treutmann with pipework by Gottfried Fritzsche from 1621, awaited the group in the tiny village of Harbke on Thursday morning. In 2007 the organ was completely restored by Jörg Dutschke and Kristian Wegscheider. The meantone tuning made it an ideal partner for a complete recording of the organ works of Samuel Scheidt. Organ builder, chapter member and participant Christoph Linde tuned the reeds before Barry Jordan treated the group to Scheidt's Magnificat noni toni. Despite its common name, the "Kaiserdom" (imperial cathedral) of the town of Königshutter am Elm has never been the seat of a bishop. Between 1892 and 1895 Furtwängler und Hammer of Hanover built an organ there with mechanical action and cone chests. Like many instruments of this period it was altered and brightened, electrified and extensively rebuilt until as late as 1984. Fortunately nearly all parts of the mechanical action were stored at the time and not discarded. This made it possible for Späth of Freiburg to reconstruct the original action in 2008-2010, at which time they also restored the instrument to its original tonal condition. The instrument is now recognized as a particularly fine

example of late 19th century German organ building. Here, too, the incumbent organist presented a demonstration program ranging from Bach to Thomas Adams and Rheinberger but also including works by June Nixon, Lani Smith and Gordon Young. “The historical old town of Wernigerode is one of the most charming towns in the Harz mountains and is located not far from the highest peak of this mountain range, the “Brocken”, scene of the Walpurgis nights found in Goethe’s Faust, Liszt’s symphonic poem and a whole range of other romantic literature and music.” Here in the St. John’s Church Friedrich Ladegast constructed one of his last instruments (III/33) in 1885. Interestingly enough Bach’s “Jesu, meine Freude” from the Orgelbüchlein, a selection by Rheinberger, and a movement from Ned Rorem’s “Views from the oldest House” all sounded very convincing here.

The last day of the tour took us first to the village of Niederndodeleben, to the west of Magdeburg, where Barry Jordan performed works by J. S. Bach on the II/18 organ at St. Peter and Paul church, built by Heinrich Compenius the Younger (1611) and Johann Georg Hartmann (1750/51) – subsequently restored by Jörg Dutschke from 2000-2002. A particularly beautiful stop was the Gedackt 8’ – almost sounding like a Rohrflöte – in the Hauptwerk, one of three retained wooden stops from 1611 by Compenius. From there, we went further north to St. Stephen’s church in Tangermünde, with its famous III/32 Hans Scherer organ from 1623/24 in mean-tone temperament, which was restored and reconstructed from 1990-1994 by Alexander Schuke. Christoph Lehmann gave a most impressive demonstration of “his” organ with works by Scheidemann, Scheidt, and Tunder. The lunch that followed was nothing short of spectacular: at the Zecherei St. Nikolai, we enjoyed a delicious medieval lunch, complete with daggers, rustic tables, and stoneware mugs filled with Tangermünder Kuhschwanz-Bier (“cow tail beer”), a local specialty.

Our last stop of the tour was St. Peter’s church in Seehausen (Altmark), north of Tangermünde. In 1867, Hermann Friedrich Lütkemüller built a III/44 organ, his Opus 100, which was partially restored by Alexander Schuke (2012). Barry Jordan demonstrated the instrument with August Gottfried Ritter’s Sonata in A minor Opus 23. It was a pleasant surprise to see that the parish had advertised this concert publicly in the media and through posters at the church, and we were later kindly invited for coffee, tea, cake, and snacks in the adjacent parish hall.

In the evening, we gathered at the Restaurant Bötelstube in Magdeburg for a concluding dinner with tasty local specialties, singing, and even the appearance of a magician! It was an opportunity to thank tour organizers Barry Jordan and Dean Judy Riefel-Lindel and to present them gifts from our chapter members from Germany, Netherlands, France, United Kingdom, Finland, and the United States.

Pictures of the organs and from the Spring Meeting will be appearing within the next weeks on our website

www.agoeurope.eu !

Bernard Sanders

Members’ News

Dear All,

It is my great pleasure to announce that McGill University has officially approved my graduation from the Doctor of Music program.

After more than twelve years in Universities in Germany, France, the US and Canada, four degrees and many extraordinary experiences and encounters around the globe, my student years are now officially over. Many thanks to my amazing professors Michel Bouvard, James David Christie, Thierry Escaich, Hans-Ola Ericsson, John Grew, Olivier Latry, Torsten Laux, Philippe Lefebvre, Hartmut Leuschner-Rostoski, Ludger Lohmann, and William Porter for their wonderful and inspiring lessons during all these years!

Since September 2012, I greatly enjoy my position as organist at First Presbyterian Church in Atlanta, GA, and I am looking forward to implementing many different activities around the organ that I experienced during my student years...

Yours,

Dr. Jens Korndörfer, Organist
First Presbyterian Church, Atlanta, GA
<http://www.youtube.com/user/JensKorndorfer?feature=mhee>

Congratulations, Jens ! Best wishes for your continued success and looking forward to hearing more from you in the future!
Bernard
on behalf of the European Chapter

News from **Raymond and Susan Spong** is that they are returning to England. Their new postal address is

92 Hansom Place, York YO31 8FQ

Telephone 0044 (0)1904 652260

The E-mail address of

spongrs@gmail.com

remains active and Susan will have an address of her own:

susanandcats@gmail.com

Ray was disappointed not to be able to attend the Spring Meeting in Magdeburg, but has been enjoying the musical offerings in his new surroundings in York, which he describes as “a very musically aware city”.

We will be looking forward to seeing Ray and Susan again at future events!

Bernard Wayne Sanders has been commissioned to compose a work for the rededication of the historic 1928 Skinner Organ at the First Congregational Church in Saginaw, Michigan. The instrument is currently undergoing a major overhaul. Music Director Nicholas Schmelter requested a work for Brass Quintet, Tympani and Organ for the event. The premier of “**Invocation**” will be performed in the Fall by the resident brass ensemble and Dr. Steven Egler, Artist in Residence at FCC and Professor of Organ at Central Michigan University.

Introducing Our Members

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

News from HQ

Marilyn Keiser to be honoured in New York City at AGO Recital and gala benefit reception

Celebration of the Her Lifetime Achievements Will Benefit the AGO Endowment Fund

New York City. The AGO will sponsor a Recital and Gala Benefit Reception honoring Marilyn Keiser on Friday, April 5, 2013, at 7:30 p.m., at the Cathedral Church of St. John the Divine in New York City. Dr. Keiser will perform a solo recital featuring works by Alec Wyton, Herbert Howells, Margaret Sandresky, Josef Rheinberger, and Louis Vierne. The gala benefit reception will follow in the Cathedral's St. James Chapel.

Marilyn Keiser is Chancellor's Professor of Music Emeritus at Jacobs School of Music, Indiana University, Bloomington, Ind., where she taught courses in sacred music and applied organ for 25 years. Prior to her appointment at Indiana University, Dr. Keiser was organist and director of music at All Souls Parish in Asheville, N.C., and music consultant for the Episcopal Diocese of Western North Carolina, holding both positions from 1970 to 1983.

A native of Springfield, Ill., Marilyn Keiser began her organ study with Franklin Perkins, then attended Illinois Wesleyan University where she studied organ with Lillian McCord, graduating with a bachelor of sacred music degree. Dr. Keiser entered the School of Sacred Music at Union Theological Seminary in New York City, where she studied organ with Alec Wyton and graduated *summa cum laude* in 1965 with a master of sacred music degree. Her sacred music doctorate from Union Theological Seminary was awarded in 1977.

Upon graduation from Union Seminary, Marilyn Keiser became assistant organist of the Riverside Church in New York City, and one year later was appointed associate organist and choirmaster of the Cathedral of St. John the Divine, a position she held from 1966 to 1970.

In constant demand as an organ recitalist and workshop leader, Dr. Keiser has appeared throughout the U.S. in concerts sponsored by churches, colleges and AGO chapters. She has been a featured artist at AGO Regional Conventions and at the AGO National Conventions in Dallas and in Washington, D.C., where she played with orchestra at the John F. Kennedy Center for the Performing Arts. In addition, she has appeared as featured artist for the International Congress of Organists in Cambridge, England; in concert at the Royal Victoria Hall with the Singapore Symphony; at the American Cathedral in Paris, the Southern Cathedrals Festival in Winchester, England and the Universidade Federal do Rio Grande do Sul in Brazil.

An active member of the AGO, Dr. Keiser has been a member of the national council, has served as national registrar, a member of the national nominating committee and dean of the Western North Carolina chapter. She holds AGO Associate, Choirmaster, and Fellowship certifications.

F. Anthony Thurman, DMA
AGO National Headquarters

European News

The organ world mourns the passing of Marie-Claire Alain who died in Paris on Tuesday, 26. February.

Marie-Claire Alain and J.S. Bach – the work of a lifetime

“I come from a musical family, we played Bach practically every evening; on the organ, singing cantatas – Bach was almost a family disease.”

Marie-Claire Alain recorded the complete works of J.S. Bach three times, she was celebrated by the international

press as the “Queen of the Organ”. Marie-Claire Alain was honoured with numerous prizes and awards, thereby she remained her entire life a modest organist in her home parish of St. Germain-en-Laye near Paris.

Here in St. Germain-en-Laye Marie-Claire Alain was born on August 10th 1926. Her father was the composer and organist Albert Alain, her brothers the composers and organists Olivier (1918–1994) and Jehan Alain (1911–1940). She studied in the organ class of Marcel Dupré at the Conservatoire de Paris and piano with Yves Nat, who advised her to stay with the organ since she had “the hands of an organist”. She completed her studies with many First Prizes.

As a concert organist she played more than 2500 programs all over the world. Her more than 260 recordings include the organ works of Johann Sebastian Bach, Dietrich Buxtehude, Nicolaus Bruhns, Georg Böhm, François Couperin, Nicolas de Grigny, Louis-Claude Daquin, Johann Pachelbel, Felix Mendelssohn Bartholdy, César Franck, Jehan Alain, as well as the organ concertos of Francis Poulenc, Georg Friedrich Händel, Carl Philipp Emanuel Bach, Joseph Haydn, Wolfgang Amadeus Mozart and Antonio Vivaldi. Many of the recordings are complete works.

Marie-Claire Alain and J.S. Bach:

“As I began to record the new Bach cycle in 1960, it wasn’t with the intention of doing another set of complete works”, she confessed in an issue of The Organ, “but then, I hadn’t started any of the cycles with that goal. When I began the first recording in 1959, I just wanted to do a few albums. We recorded some of the Trios and the Toccatas and Fugues and it went so well, that we simply did everything until 1968. I learned a great deal doing it and in the meantime there were new developments in the field of Early Music, so I recorded the second cycle from 1975 to 1978.”

Why a third complete recording of Bachs works?

“The instruments come before everything and the excellent condition in which they have been restored and are accessible. These recordings were done on instruments from Bach’s time – and we even know that Bach played some of them himself. That is an exceptional feeling, to put your hands on the keys and to know, he was there 250 years earlier! Rötha, for example, is 10 kilometers from Leipzig and was a respected place. Bach was certainly there. Mendelssohn went there frequently. Instruments with strong personalities: when I was young, one played almost everything on one and the same organ. These days are long gone. Now we choose an organ with special characteristics appropriate for a certain musical style. Bach changed during the course of his life and so did his music: the connection between the key and the pipe is different, the way in which the pipe opens is different, the way in which the wind flows into the pipe – all of this changes also the approach to the music.”

Marie-Claire Alain and Jehan Alain:
“Jehan was slightly older than I, but he taught me everything. I learned repertoire by listening to him. We had an organ at home and I remember well how he played Franck, Vierne, Bach, and many others, of course also his own music.”

Translated by Bernard Sanders from an article by www.ORGANpromotion.org

Devin Atteln, a college student from St. Norbert College in DePere, Wisconsin, is studying at the university in Muenster this Semester. He is hoping to be able to meet up with members so that he can continue preparing for his recital stateside in October of this year. Anyone who can help him out:

devin.atteln@snc.edu

Dear AGO Chapter Friends,

Please find below the information for the 2013 French and British Organ Music Seminars.

I have been to two of these tours to Paris, and I can assure you that they are a fantastic way to discover major organs and organists in Europe. I assume that many of you know some (or all) of these instruments/organists, but for all the others, FOMS is a great opportunity!

If you have not yet made other plans for the Summer, I would like to encourage you to strongly consider these wonderful tours.

For further information, please visit their website

<http://www.bfoms.com/>

or contact Christina Harmon

charmon@bfoms.com

and Masako Gaskin

masakog@sbcglobal.net

Jens Korndörfer

Humor(for insiders)

Minor triad goes into a bar . . . the WHOLE story:

C, E-flat, and G go into a bar. The bartender says, "Sorry, but we don't serve minors." So E-flat leaves, and C and G have an open fifth between them. After a few drinks, the fifth is diminished, and G is out flat. F comes in and tries to augment the situation, but is not sharp enough. D comes in and heads for the bathroom, saying, "Excuse me; I'll just be a second." Then A comes in, but the bartender is not convinced that this relative of C is not a minor. Then the bartender notices B-flat hiding at the end of the bar and says, "Get out! You're the seventh minor I've found in this bar tonight." E-flat comes back the next night in a three-piece suit with nicely shined shoes. The bartender says, "You're looking sharp tonight. Come on in, this could be a major development." Sure enough, E-flat soon takes off his suit and everything else, and is au natural. Eventually C sobers up and realizes in horror that he's under a rest. C is brought to trial, found guilty of contributing to the diminution of a minor, and is sentenced to 10 years of D.S. without Coda at an upscale correctional facility.

A Phillip Glass joke→

(Thanks, Christa !)

//: Knock, knock . . .	Who's there?
Knock, knock . . .	Who's there?
Knock, knock . . .	Who's there? ://

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 !*

April 3 rd		Carolyn Shuster Fournier, Organ	St. Trinité, Paris (F)
May 4 th		Carolyn Shuster Fournier, Organ	Hanover (D)
May 7 th		Carolyn Shuster Fournier, Organ	St. Jakobi, Hamburg (D)
May 18 th	6 PM	Giorgio Parolini, Organ	Kaiser Wilhelm Gedächtnis-Kirche, Berlin (D)
June 2 nd	8 PM	Giorgio Parolini, Organ	St. Maria Kirche, Böblingen (D)
June 2 nd	19:30 PM	Bernard Sanders, Organ Dr. Martin Weidner, Trumpet	Johanneskirche, Bad Dürkheim (D)
		Works by Gottfried Keller, Joh. M. Sperger, Samuel Rousseau, Oskar Frederik Lindberg	
June 3 rd	11:30 AM	Martin Welzel, Organ	Liebfrauenkirche, Oberwesel (D)
		Works by Bach, Langlais, and Höller	
June 7 th	7 PM	Giorgio Parolini, Organ	Ev. Stadtkirche, Giengen an der Brenz (D)
June 11 th		Giorgio Parolini, Organ	St. Johannis Kirche, Lüneburg (D)
		Festival "Lüneburger Orgelsommer"	
June 23 rd	4:30 PM	Giorgio Parolini, Organ	Eglise St. Louis de la Salpêtrière, St. Paris (F)
July 14 th		Giorgio Parolini, Organ	Gollma (D)
		Festival "Musiksommer Gollma"	
July 21 st	5 PM	Giorgio Parolini, Organ	Dreifaltigkeitskirche, Gräfenhein (D)
July 26 th	8:15 PM	Martin Welzel, Organ	Münster, Überlingen (D)
		Works by Sweelinck, Pachelbel, Bach, Liszt/Guillou, Langlais, and Baker	

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

