



## American Guild of Organists

Chartered 1896

## European Chapter

Chartered 1979

*Newsletter April 2016*

- 1. *The Dean's Corner; The Secretary's Voice***
- 2. *News from the Board; Spring Meeting 2016 Report***
- 8. *Introducing our Members; Members' News***
- 9. *News from HQ***
- 10. *Recitals Past & Present***

### *The Dean's Corner*

Dear European Chapter Members,

Our April newsletter is almost always filled with our Spring Meeting news and this one is no exception. An overflowing, fantastic, minute-by-minute account of our 5-day Spring Meeting in Scotland during the week after Easter has again been written by our secretary and newsletter editor, Bernard Sanders. Thank you, Bernard! For those of you who were not able to attend, I sincerely hope that this report will whet your appetite enough to consider attending our Meeting next year, which will be announced in the July newsletter. But before I get ahead of myself, let me once again thank our Scottish member and organizer of our Spring Meeting 2016, Chris Bragg, for introducing us to his corner of the world. Outstanding job of organizing! Beautiful country! It was another great week for the European Chapter members to gather and get to know each other, become acquainted with the Scottish culture, visit various cities, play and listen to wonderful organs, eat great food, attend concerts and a lecture and end up being VERY happy that they had made the time and effort to get there. One must never underestimate the number of new contacts and friendships that grow out of these meetings. Already I have heard from at least 10 participants who are planning trips to visit each other, will be giving future concerts and workshops in new areas as a result of these contacts

and/or, simply will be continuing to share news, expertise and experience with their new friends. Hurray! This is what the European Chapter is all about.

Have a wonderful spring!

*Judy*

### *The Secretary's Voice*

Dear Members,

Spring has sprung – or has it? As I look out my window I see snowflakes flying through the air. It's just a good thing that the weather was much more cooperative during the week after Easter. Our Spring Meeting in Scotland was once again a resounding success. Read all about it in this issue. Our members don't necessarily need sunshine (although it helps) to be active not only in Scotland but literally all over the world. See what they're doing in Paris, Saint-Avold and Montreal, see the concerts they are playing in England, France, Germany, Switzerland, Finland, and Norway, note the continuing growth of our chapter to a peak membership. Did you read in TAO that our student member Katelyn Emerson is a finalist at the National Convention? Keep in tune by keeping in touch. Don't only read the Newsletter, submit to it. Let us know what YOU are up to! But first,

have a good read!

*Bernard*

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**Please submit your items for the next  
Newsletter before June 30<sup>th</sup> !**

## News from the Board

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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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### **Spring Meeting 2016 in Scotland Mon., March 28<sup>th</sup> – Fri., April 1<sup>st</sup>**

The annual **Spring Meeting of the European Chapter of the American Guild of Organists** took place from April 6-10, the week after Easter, 2016. Member Chris Bragg organized an itinerary in Scotland that met all of the high expectations. Centers for the week were in Dundee, St. Andrews, Edinburgh and Glasgow. The 35 participants came from 8 countries including Germany (11), USA (7), England (6), France (3), Holland (4), Belgium (2), Scotland (1) and Austria (1) and ranged in age from long-retired down to an infant of less than one year! The

convention hotel was located just outside of Dundee. Many of the meals were organized beforehand in fine restaurants near the venues. The opening dinner on Monday night for example was Italian cuisine not far from the Hotel. After a good night's sleep (for most to recover from the strains of the Easter celebration and the journey) everyone boarded the bus Tuesday morning for an excursion to Caird Hall in nearby Dundee where the marvelous Harrison & Harrison (III/P/50/1923) awaited us. A presentation by Jim McKellican from the "Friends of the Caird Hall Organ" was very enlightening. He provided the historical backdrop with information about the City Architect James Thomson who turned Dundee into the "Venice of the North" with his monumental Victorian-style buildings but also interesting aspects concerning the organ building project and especially about the consultant, the blind organist Alfred Hollins, whose specification was considered by some to be somewhat old-fashioned. This resulted in critical resistance from a wealthy organ patron and necessitated delicate negotiations in order to complete the project. The organ is atypical for its time in that there are multiple enclosures (Swell Division, Orchestral Division and Great Reeds). A fine demonstration of the organ by Andrew Macintosh included a powerful rendition of Herbert Howells 3<sup>rd</sup> Rhapsody. As with almost all organs visited, participants then had time to play suitable period repertoire [Charlton Palmer: Thema ostinata (Barbara Gulick), Hollins: Trumpet Minuet (Barbara McKelway), Elgar: Imperial March (Ian Pattinson), Howells: Rhapsody (Katelyn Emerson), Lemare: Andantino (Mike Irvine), Ch. V. Stanford: Prelude Nr. 3 (Axel Wilberg), Eric Thiman: Prelude (Joy Irvine)], some French Romantic [Franck: Cantabile (Meredith Baker), Th. Dubois: Toccata in G (Christian Michel)] and even a few 20<sup>th</sup> Century and contemporary pieces [K. Leighton: Fanfare (John Falkingham), R. Jones: Pièce lyrique, Air sentimentale

(Georg Wagner)].

After a lunch break in the sublime sunshine which continued most of the week, two somewhat older organs were on the itinerary. En route to the 1890 Hill organ (III/P/25) in Lochee Parish Church Chris Bragg gave an informal but very informative narrative about town history and the development of the organ in the 19<sup>th</sup> Century. Dundee was the city of “Jam, Jute and Journalism”. Arguably jam (marmalade) was invented here. Due to several advantageous circumstances, Dundee was internationally the largest producer of jute and their newspaper industry was widely known and respected. Felix Mendelssohn’s recital of Bach works at the Birmingham Bach Festival prompted organ builders, most notably William Hill, to start building full pedal boards. From the 1850’s, the period in which William takes his son Thomas into partnership, Hill’s principal choruses get markedly louder, here with a tierce in the bass. Thus Chris Bragg’s demonstration of the vintage instrument with 3 pieces by Neils Gade showcased these choruses on the one hand and the traditional romantic colour stops such as the Clarinet, Oboe and Hohlflute (not the traditional Stopped Diapason) on the other. Participants responded with works by lesser known English composers [Hugh Blair: Romance (Axel Wilberg), Gordon Cameron: Prelude on Columba (Ian Pattinson), and Sumsion: Coventry Carol (Mike Irvine)], some more common Romantic repertoire [Mendelssohn: Sonata 4 (Barbara McKelway), Karg-Elert: Prelude on “I thank Thee, dearest Lord” (John Falkingham), Guilmant: Trois Oraisons (Christian Michel), Stanford: Prelude Nr. 5 (Barbara Gulick)] and even the second movement of the second Hindemith Sonata (Meredith Baker). To demonstrate that this was a rather opulent installation, Chris Bragg removed the music rack to display the Barker machine for the Great manual – carried out in mahogany!

The final destination for the first day was St. Salvador’s Episcopal Church in

Dundee. This being Chris Bragg’s own church it was not surprising that once again much valuable information was forthcoming. The architect was George Bodley, the leading Victorian church architect who also was responsible for designing the Washington National Cathedral. It would seem that Bodley quite often cooperated with a Rev. Frederick H. Sutton, who was somewhat of an organ historian with a collection of drawings of (mostly medieval) organ cases published in a book “Church Organs, their Position and Construction”. These cases were traditionally quite shallow and mounted on the sides of the nave without hindering the view toward the altar and beyond. It would further seem that Bodley and Sutton most frequently ordered their organs from Joshua Wordsworth and Samuel Maskell, as is exactly the case here. As inconspicuous as the placement may be, the installation is quite lavishly decorated to match the interior of the church and the sanctuary in particular. This organ (II/P/23) also boasts principal chorus on both manuals and a variety of colour stops such as Cremona 8’ (Gt.), Keraulophon, Cornopean, Hautboy, and Clarion 4’ (Sw.). For the demonstration Chris Bragg chose two compositions of Jacques Lemmens, who had himself thrice visited Dundee, in 1864, 1866 and 1868. The Prélude à 5 was presented with all of the 8-foot stops together. In spite of the English provenience it was a very convincingly-French-sounding Fonds-combination without sacrificing clarity. The first movement of Lemmens’ third Sonata was first conceived as a Fantasia in a-minor. This rousing piece put organist and instrument, both of which were in good form, through their paces. Participants followed with High Blair (Axel Wilberg), George Thalben-Ball: Elegie (Mike Irvine), a short piece by Elgar (Cheryl Duerr), a B-A-C-H fugue by Schumann (Katelyn Emerson), and an arrangement of the Pachelbel Canon (John Falkingham).

The entire Wednesday was listed as “free time in St. Andrews”, however there

were ample suggestions to fill it in: opportunities to visit the Cathedral and Castle ruins, a harpsichord performance of Bach's Clavierübung II by Sean Heath, a "Music Talk" by Raymond Calcraft on Shakespeare and Cervantes and settings of their texts by Vaughan Williams and Rodrigo, and a rehearsal of Bach's Mass in B-minor with University Organist Tom Wilkinson and the St. Salvator's Chapel Choir. After dinner in a local restaurant the whole group attended an organ concert by the venerable Canadian pedagogue John Grew on the Gregor Hradetzky Organ (III/P/40/1973) at St. Salvator's Chapel of the University of St. Andrews before returning to the hotel by "coach" (or bus, as we would say).

Thursday began with a ride to Edinburgh where we met our host/guide for the day Dr. John Kitchen, Edinburgh City Organist, University Organist and retired 'Senior Lecturer in Music' (U. of Edinburgh). The first instrument we encountered was the monumental instrument in Usher Hall built in 1912 by Norman & Beard and completely restored in 2003 by Harrison & Harrison (IV/P/63). To quote our guide, "The pipework remains entirely unaltered, and now sounds much as it must have done in 1914. It is characterized by a predictably Edwardian opulence, fullness and richness of sound, as well as offering a huge variety of exotic colours. Both the swell and great departments are bold, yet with plenty of fire and pungency. The two mixtures contain not only tierce ranks, but the flat twenty-first harmonic; such mixtures were generally intended to be used with the reeds, not as chorus mixtures in the way we now expect. The pedal complements this well, and contains a full-length metal contra violone 32', some of which comprises the display pipes. The choir offers some beautiful delicate sounds, including a seductive unda maris, and the solo and orchestral departments tempt with all sorts of exotic delights, including a kinura-like orchestral oboe, a small-scale orchestral trumpet (not the big solo reed

that one might expect from such a name), a noble and not devastating tuba, and – most extraordinary of all – a family of strings from 16' foot up to a cornet d'ivoire mixture. There is also a two-octave carillon, made of steel bars. " This being said, he proceeded to demonstrate all of these features and more with an inspired and convincing rendition of Elgar's so-called 2<sup>nd</sup> Organ Sonata, which, as we learned, is nothing more (and nothing less) than a transcription of Elgar's Severn Suite for Brass Band. The pieces played by participants [Mendelssohn: Finale from Sonata 6 (Meredith Baker), Charleton Palmer: Thema ostinata (Barbara Gulick), Boellmann: Minuet Gothique (Christian Mechel, Wm. Mathias: Processional (John Falkingham)] were all transformed through the ultra-romantic sonic garb.

The contrast to the next organ could hardly have been greater. In 1978 Jürgen Ahrend built a new organ (II/P/21) for the Reid Concert Hall at the University of Edinburgh. "Inspiration for the [specification] drawn up by the late Peter Williams and Gustav Leonhardt came from early 18<sup>th</sup>-century German instruments. The main case houses the pipes for the Hauptwerk manual and Pedal division. The pipes and stop-knobs for the Rückpositiv are behind the player. There are no registration aids and inter-manual coupling is by manual shove-coupler. Tuned to unequal temperament (Werckmeister III), the organ has lucid, clear voicing, played via an unbushed mechanical action of exceptional refinement. . . . (It remains the only organ by this firm in the UK (and) requires very little maintenance; it was cleaned a few years ago by Hendrik Ahrend, Jürgen's son, when very slight adjustments were also made to the key action." In addition to this description, Ruth Ahrend (Jürgen's wife) had brought along a Photo-Album with pictures from the installation and made this available to the participants. After a demonstration by Dr. Kitchen of various stops and combinations with Pachelbel's Variations on "Alle Menschen müssen sterben" (in

this case “At the Lamb’s High Feast”, not the Orgelbüchlein Chorale) Ruth was the first participant to play [with Hannah Grötsch, J.S. Bach: Vater unser (small version) and Edeltraud Bode, In Dir ist Freude (Orgelbüchlein), arr. for 3 players]. Other participants followed with appropriate repertoire [J.S. Bach: Prelude in G-Major, Wer nur den lieben Gott lässt walten (Georg Wagner), Fantasie in g-minor (Ian Pattinson), Liebster Jesu (John Falkingham), Frescobaldi: Toccata (Axel Wilberg), Buxtehude: Passacaglia d-minor (Mike Irvine), Praeludium d-minor (Katelyn Emerson)]. Dr. Kitchen’s admonition “The organ tells you what to do!” was primarily in respect to the flat, parallel, short pedalboard which requires pedaling almost exclusively by toes.

Lunch was taken at various locations near the hall before bussing to the final organ of the day, the Henry “Father” Willis organ (III/P/32) in St. Stephen’s Church Centre, Edinburgh. This is called a Centre because the space is no longer used for services but rather as a community center for much less pious events. “Initially the organ, installed in 1888, was to be used only to accompany the praise; voluntaries were not permitted. (Even after this restriction was lifted, one elderly lady remained outside the church in all weathers each Sunday until ‘that sinful sound’ ceased at 11 AM!). . . . There are three manuals and thirty one stops; . . . There is only one (tierce) Mixture and there are only three Pedal stops, yet the organ lacks nothing in musicality or versatility. This organ shows that an organ’s success can depend far more on quality of tone and good regulation than (on) having a ‘complete’ stop list.” Dr. Kitchen opened his demonstration with four chorales from Bach’s Orgelbüchlein: Wer nur den lieben Gott lässt walten, Liebster Jesu, Das alte Jahr, and Der Tag, der ist so freudenreich. The Corno di Bassetto 8’ on the Choir was especially poignant – even though not in the least baroque! These were followed by a spirited, one might even say flamboyant, rendition of the first

movement of Guillemant’s 5<sup>th</sup> Sonata. The Barker machine on the Great Division was certainly important for this work and it was equally evident, why this organ “has been widely praised nationally and internationally as a world class musical instrument.” Participants responded with selections by Percy Whitlock: Folk Tune (Mike Irvine) and Pastorale (Axel Wilberg), Mendelssohn: Fugue from Sonata II (Barbara McKelway), and Finale from Sonata III (Christian Michel). Dr. Kitchen bade his farewell and sent us off with a vibrant Handelian March (from memory!) albeit in romantic guise.

The bus then brought us to a restaurant directly adjacent to the Byre Theatre in St. Andrews where the evening closed with a piano recital by the renowned Dutch concert and recording artist Ronald Brautigam. His program consisted of two Beethoven Sonatas (D-major, Op. 28, “Pastorale” and C-major, Op. 53, “Waldstein”), a Sonatina and Scottish Folk Music Settings by the contemporary composer Ronald Stevenson (1928-2015), Fantasy f-sharp minor, Op. 28, and the Sonata Écossaise both by Mendelssohn-Bartholdy.

The final day of the Spring Meeting was spent for the most part in Glasgow. Here we met Matthew Hynes, organ builder and historian, our guide for the day. He first introduced us to the magnificent instrument in the Glasgow Evangelical Church on Cathedral Square. This was a landmark organ (III/P/28) built by Forster & Andrews as opus 1000 in 1887. In the 1850’s James Forster and Joseph Andrews hired Albert Vogel, who had worked with the Schulz company from the Black Forest in Germany. Vogel became their head voicer and also rescaled their Diapason choruses. Forster & Andrews had consistently high standards of workmanship coupled with excellent materials. Several particular aspects of this instrument testify to the opulence of this installation: the Dulciana stop in the Choir is built completely down to CC instead of sharing the bass pipes of the Gedackt,

which was much more common, and the 16' Open Diapason in the Pedal consists of open metal pipes all the way down to bottom CC, instead of going over to stopped pipes at some point. Two other conspicuous details are the astonishingly low wind pressure of 3" for the entire organ and a radiating concave Pedalboard (not original). The company continued producing fine organs until it amalgamated with Norman & Beard by 1924. Matthew Hynes demonstrated stops (the "splashy" Trumpet on the Great) and combination with hymn excerpts before bidding us to "avail (our)selves of the instrument and savour it!" It was duly savoured with works by Mendelssohn (Meredith Baker), Stanford (Barbara Gulick, Axel Wilberg), Thalben-Ball: Tune in E (Mike Irvine), and even portions of the Petite Suite for Organ Duet by Denis Bédard (Kristien Poesen, Kathleen Vlekken).

The next venue will certainly remain a fond memory for the warm welcome and hospitality. The Organ Committee of St. Bride's Episcopal Church outdid itself to make us feel at home, hot tea and coffee, homemade cookies and no less than 5 committee members turned out to greet us. The William Hill (II/P/19) organ from 1865 was originally built for Anderston Parish Church, Glasgow, where it was the first organ to be used legally in a Presbyterian Church in Scotland. It was partially altered by Harrison & Harrison, 1881, and finally moved to St. Bride's and restored by James MacKenzie in 1972. Unfortunately it has not fared well since then and is in rather sorry condition due to dust, dirt, and a leaky roof. The abovementioned Committee is very active and the next restoration by Harrison & Harrison is pending for 2018. The demonstration was given by Stuart Campbell, retired University Organist (U. of Glasgow) and incumbent Assistant Director of Music at St. Brides. His demonstration consisted of Easter chorales from Bach's *Orgelbüchlein*: Christ lag in Todesbanden; Jesus Christus, unser Heiland; Christ ist erstanden (3 verses);

Erstanden ist der heil'ge Christ; Erschienen ist der herrliche tag; Heut' triumphiret gottes Sohn. In spite of the placement in a niche above and to the left of the altar, the organ was very present in the space. Several participants braved the unusual staircase (steps for each foot) to gain hands-on experience: Wm.-Southcombe Lloyd-Webber: Pastoral (Axel Wilberg), Bach: Alle Menschen müssen sterben (Barbara McKelway), Kuhnau: Prelude (Edeltraud Bode), Robert Jones: Pièce lyrique, Air sentimentale (Georg Wagner), Boellmann: Toccata Gothique (Meredith Baker), Mendelssohn: Fugue from Sonata 2 (Mike Irvine).

The next and final venue of the Spring Meeting had some things in common with the previous station. For example, the Henry "Father" Willis organ in St. Margaret's Parish Church, Knightswood, was also originally built for a different church, the Townhead Parish Church in Glasgow. It was moved to Knightswood and also restored by James MacKenzie and Matthew Hynes, but more recently in 2002. Another similarity was the overwhelming welcome by the pastor, the organist Christine Furnish, and other women of the parish who presented more coffee, tea, cookies and cakes than we could manage. Coming back to the organ for a moment, it is remarkable that the first electric blower was installed in 1960! Before that it had to be pumped. Also, the S.S. Wesley-H. Willis radial-concave pedalboard is original from 1866 and one of the earliest examples in the UK. Once again Matthew demonstrated stops and combinations with hymn-playing, garnering a spontaneously sung Halleluja at the end of an Easter hymn. Then the time and attention was divided between the organ and the refreshments. New pieces never ceased to turn up and here we heard a Pavane by Eric Thiman (Mike Irvine), the 2<sup>nd</sup> mvmt of Hindemith II (Meredith Baker), the Trumpet minuet by Hollins (Barbara McKelway), two of the Houston Chorale-Preludes by Bernard Sanders (Bernard Sanders), diverse Mendelssohn

and others.

The closing dinner is always a special moment. The cuisine was fabulous French (Café Montmartre in Cupar) and was crowned with a round of well-deserved thank you's, which was to be expected after the experience of the whole week. Naturally Chris Bragg was the main recipient, not only as a demonstrator for many of the instruments and for sharing his profound knowledge of the English/Scottish organ, but mainly for the meticulous preparation work he had done well in advance. Each participant was "armed" with a token of appreciation and, in addition, Dean Judy Riefel-Lindel presented Chris with a group gift of an etching of a canal scene in Amsterdam, where Chris and his wife had done graduate studies and worked for a few years in early 2002. The fabulous Spring Meeting booklet with daily itinerary, list of participants, and not only the stop lists but detailed information about all of the organs was prepared by Chris. Practically a constant at the Spring Meetings of the European Chapter is the noteworthy and admirable camaraderie of all participants. Mutual respect and acceptance of the other participants regardless of their playing abilities or academic status is the basis for a harmonious common experience.

*Bernard Sanders,*  
Secretary of the European Chapter

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**Spring Meeting 2017**  
**Mon., April 17<sup>th</sup> – Fri., April 21<sup>st</sup>**  
**Watch for details**  
**in the July Newsletter!**

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### The European Chapter Web Site

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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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### Mission Statement

*The mission of the American Guild of Organists is to enrich lives through organ and choral music. To achieve this, we:*

- Encourage excellence in the performance of organ and choral music;
- Inspire, educate, and offer certification for organists and choral conductors;
- Provide networking, fellowship, and mutual support;
- Nurture future generations of organists;
- Promote the organ in its historic and evolving roles; and
- Engage wider audiences with organ and choral music.

### Membership Report

*by Judy Riefel-Lindel*

As we head towards the end of the 2015-2016 AGO year on June 30<sup>th</sup>, I'm thrilled to announce that the European Chapter's membership total is 128 members! A wonderful achievement! The European Chapter has continued to grow for the last several years now, so let's keep this momentum going! Please watch for an e-mail from AGO National Headquarters containing your invoice for renewal of your European Chapter membership for the new AGO year, 2016-2017. We look forward to welcoming you for another year! Also, for your information, the European Chapter will continue to offer European Chapter members THREE methods of dues payment. Please use the one that best suits your needs:

1) by credit card in dollars using ONCARD. Go to [www.agohq.org](http://www.agohq.org) and then to Membership and Join the Guild, if you are a new member. If you are a renewing

member, go to [www.agohq.org](http://www.agohq.org) and then sign in at ONCARD.

2) by bank transfer in Euros into our European Chapter Euro account in Germany.

3) by personal check in dollars from an American Bank, made out to the American Guild of Organists and sent to AGO Headquarters.

More details of these methods will be coming your way soon in our annual European Chapter Renewal Information message from John Falkingham. Watch for it! Questions?? Write to John Falkingham, Registrar, at

[john.falk24@tiscali.co.uk](mailto:john.falk24@tiscali.co.uk)

or Membership Coordinator Judy Riefel-Lindel at

[judith.riefellindel@upcmail.nl](mailto:judith.riefellindel@upcmail.nl).

Both Judy and John will be happy to help you.

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**--- Reminder ---**

**Organ/Clavichord Meeting in Saint-Avoid, France [workshop & concerts]**

Together with the dean of the Saint-Avoid conservatoire and the professional help of Alissa Duryee and Vincent Bernhardt (organ prof. at the Metz conservatoire), Fabrice Muller is organizing a clavichord and organ intensive in Saint-Avoid, **May 19 through 22**. This encounter will be open to both organists (beginners through advanced) who wish to perfect their art, and to non-organists who wish to discover both the organ and the clavichord. Three concerts will be presented during the course of the weekend. Katelyn Emerson and Katie Minion who are currently studying in Toulouse on Fulbright scholarships will be special guests. Public subsidies pending, the price of tuition will be quite modest (in the neighborhood of 15 euros). Please consider attending and tell your students!

The only requests to participants are as follows:

1. Be in touch
2. Bring at least one short piece of music you have well-prepared [do not hesitate to

be in contact for recommendations regarding repertoire]

3. Most importantly, bring your love for music!

Fabrice Muller

[FabriceRMuller@gmail.com](mailto:FabriceRMuller@gmail.com)

P.S.: For those of you who could not attend the Spring Meeting in Saint-Avoid in 2014 or who wish a reminder, [here is a video featuring the French Classical organ there.](#)

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*Introducing Our Members*

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

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*Members' News*

**Meredith E. Baker**, MA, FAGO, ChM has announced her retirement from the United States Military Academy at West Point, NY, after over 24.5 years. Her first act upon retirement will be getting on a plane to join the European Chapter of the AGO for their Spring Meeting in Scotland. Her farewell recital at the Cadet Chapel will be April 24 at 3 pm. All are invited.

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**Cheryl Duerr**, AGO Northeast Region Councillor, and her Canadian counterpart Thomas Leslie, RCCO Regional Director, pass on the following invitation:

Don't miss the Montreal Organ Festival, July 1-7, 2017 - a collaboration of the AGO Northeast Region (Regional Convention), the RCCO (Royal Canadian College of Organists (National Convention) and the CIOC (Concours International d'Orgue du Canada).

With multitudes of stunning instruments and a nightlife beyond compare, Montreal is the ideal venue. RCCO members from across Canada have been waiting patiently for a Montreal convention for 25 years! By joining forces with AGO and CIOC we are able to offer an innovative and exciting program that would otherwise not be possible. The Festival promises to be far greater than the sum of its parts, and we hope that our success will motivate future collaborations between our organizations.

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Performers will include Nathan Laube, the Tallis Scholars, Roomful of Teeth, Cherry Rhodes, Olivier Latry, among many other memorable performers. We will also be collaborating with the Montreal Jazz Festival - taking place concurrently. This will feature a concert at the beautiful, new Maison Symphonique in a collaboration with organ and jazz and Orchestra du Montreal organist Jean-Wily Kunz.

Here is a link to our website where you can find information and links on venues, schedule, hotel, etc. Registration will be open by the Houston national convention at the end of June. Early regular registration is \$375, senior \$345. The Sheraton Montreal will be convention host at the room rate of \$175 for a standard room.

<http://www.montrealorganfestival.org/home.html>

Join us on Facebook at where you will find lots of great links and fun info like the link below on the 20 most beautiful church interiors in Montreal

Facebook page

<https://mesquartiers.wordpress.com/2016/03/15/top-20-des-plus-beaux-interieurs-deglise-a-montreal/>

20 most beautiful church interiors

<https://mesquartiers.wordpress.com/2016/03/15/top-20-des-plus-beaux-interieurs-deglise-a-montreal/>

Members from the Northeast Region, the Montreal Center and CICO have been working together and having a marvelous time since 2014 to bring you this convention - we hope you will join us in this unique and memorable event in the organ world.

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**Bernard Sanders'** Chorale-Preludes on the Hymn-tunes DUNEDIN and LIEBSTER JESU have been accepted for publication in "Gathered to Worship", the new series of service music for organ being put out by GIA of Chicago. He also served on the

commission to produce a collection of introductions and accompaniments for the diocesan (Freiburg/Rottenburg) appendix to the new German Catholic Hymnal (Gotteslob) scored for concert band. Primarily conceived for use in outdoor services, the volume will also include 10 free (non-chorale-based) pieces as optional pre-, inter- and postludes. Several of the introductions and accompaniments as well as two of the free compositions are composed by Sanders.

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**Frank Mento** reports from Paris,

the link for the Online Harpsichord Method has been changed. The following information is accurate and current:

Volume 9 (9th year of instrumental study) of the Online Harpsichord Method is now available. This volume treats more important works by François Couperin, Kuhnau, Sweelinck, Gibbons, Domenico Scarlatti, J.S. Bach, Frescobaldi, Froberger, Byrd, d'Anglebert, and we learn a suite by Handel. As for Basso Continuo, we study single suspensions and the seventh chord such as they are found in the context of selected works. You can take a look at the previews here:

<http://harpsichord-method.com>

### *News from HQ*

#### **Wilma Jensen to be honored with AGO Endowment Fund Distinguished Artist Award Recital and Gala Benefit Reception in Nashville**

**New York City.** The AGO has selected internationally acclaimed organist, church musician, and teacher **Wilma Jensen** as the honoree for the 2016 AGO Endowment Fund Distinguished Artist Award Recital and Gala Benefit Reception on Friday, April 8, 2016, in Nashville, Tenn. Complete information can be found online:

[www.agohq.org/2016-gala](http://www.agohq.org/2016-gala).

The celebration will begin at 7:00 p.m., at West End United Methodist Church, 2200 West End Avenue, where the honoree will perform a free recital featuring works by

Vierne, Philip James, Franck, Brahms, Schumann, and Tournemire. Dr. Jensen will be joined by Stephen Seifert in a performance of Conni Ellisor's Blackberry Winter, a concerto for dulcimer and string orchestra, which has been transcribed for organ by the honoree for this occasion. The Recital will be followed by a Gala Benefit Reception (advance tickets required) at the Vanderbilt University Club of Nashville. Sponsorship opportunities are available at the \$10,000, \$5,000, \$2,500, and \$1,000 levels. Full descriptions of sponsorship packages and benefits are available online:

[www.agohq.org](http://www.agohq.org).

Gala Benefit Reception Tickets are \$150 (75% tax deductible, includes preferred seating at the recital) and can be purchased online at [www.agohq.org](http://www.agohq.org) or by calling 212-870-2311, ext. 4308. Gala ticket sponsors will have their names printed in the commemorative program book. The deadline to be included is March 15.

Display Advertising opportunities are offered in the full-color commemorative program book and include inside and back covers (\$1,500, each includes four gala tickets), full-page (\$1,000, includes two gala tickets), and half-page (\$500, includes one gala ticket) insertions. Congratulatory

messages (\$250, b/w text only, 150 characters) are also available. Advertising orders can be placed online at [www.agohq.org](http://www.agohq.org) or by calling 212-870-2311, ext. 4308. The advertising deadline is March 15. E-mail [gala@agohq.org](mailto:gala@agohq.org) for further information. The publication will become a part of the American Organ Archives.

Participate from a Distance by making a contribution to the AGO Endowment Fund in honor of Wilma Jensen. Contribute online at [www.agohq.org](http://www.agohq.org) or by sending a check to: AGO Endowment Fund, 475 Riverside Drive, Suite 1260, New York, NY 10115. Contributions received by March 15 will be reported in the commemorative program book.

All proceeds from the Gala will honor Wilma Jensen in perpetuity through the AGO Endowment Fund. For further information, please call 212-870-2311, ext. 4308, or e-mail [gala@agohq.org](mailto:gala@agohq.org).

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F. Anthony Thurman, DMA  
 Director of Development and  
 Communications  
 American Guild of Organists  
 National Headquarters and THE  
 AMERICAN ORGANIST Magazine

### *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 !***

Apr. 6 <sup>th</sup>	1:15 PM	Martin Welzel, Organ Works by Hancock, Bridge, and Preston	Temple Church, London (UK)
May 16 <sup>th</sup>	7 PM	Martin Welzel, Organ Works by Hancock, Bunk, Preston, Bridge, and Baker	Pauluskirche, Ulm (D)
May 11 <sup>th</sup>	4:30 PM	Barry Jordan, Organ Works by Max Reger on the 100 <sup>th</sup> anniversary of his death: Sonate Nr. 2, 2 Choralfantasien	Dom, Magdeburg (D)
May 14 <sup>th</sup>	4:30 PM	Martin Welzel, Organ Works by Scheidemann, Homilius, Bach, Bunk, Preston, Bridge, and Baker	Cathedral, St. Gallen (Switzerland)
May 20 <sup>th</sup>	8 PM	Barry Jordan, Organ Works by Bach, Reubke, Wammes, Satie	St. Johannes, Wernigerode (D)
May 22 <sup>nd</sup>	4 PM	Barry Jordan, Organ Works on "Happiness" by Langlais, Hollins, Bach, Wammes	Dom, Magdeburg (D)

June 4 <sup>th</sup>	7:15 PM	Martin Welzel, Organ	Cathedral, Limburg (D)
		Works by Bach, Vierne, Langlais, Rheinberger, and Reger (Variations and Fugue op. 73)	
June 4 <sup>th</sup>	11 AM	Bernard Sanders, Organ	St. Johannes, Sigmaringen (D)
		“Marktmusik” with Works by Sanders for Brass and Organ (Prologue, Aria, Paean)	
June 15 <sup>th</sup>	9 PM	Giorgio Parolini, Organ	Chiesa di S. Maria in Strada, Monza (I)
June 24 <sup>th</sup>	6:30 PM	Barry Jordan, Organ	Dom, Magdeburg (D)
		Works by Reubke, Dupré (Grand Opening “Orgelkunst”)	
June 25 <sup>th</sup>	6 PM	Giorgio Parolini, Organ	Konstantin Basilika, Trier (D)
June 26 <sup>th</sup>	6:30 PM	Barry Jordan, Organ	Dom, Magdeburg (D)
		Works by Bach, Franck, Dupré, Messiaen	
July 2 <sup>nd</sup>	12 MM	Giorgio Parolini, Organ	Kirka, Giovik (Norway)
July 3 <sup>rd</sup>	7 PM	Giorgio Parolini, Organ	Lillehammer Kirka, Lillehammer (Norway)
July 7 <sup>th</sup>	5 PM	Barry Jordan, Organ	Kloster im Grauhof , Goslar (D)
		Works by Buxtehude, Bruhns, Scheidemann, Lübeck, Bach	
July 24 <sup>th</sup>	8 PM	Giorgio Parolini, Organ	Pedersöre Church, Pietarsaari (Finland)
July 28 <sup>th</sup>	7:30 PM	Giorgio Parolini, Organ	Stabkirche, Hahnenklee (D)
July 31 <sup>st</sup>	6 PM	Giorgio Parolini, Organ	Alexanderkirche, Marbach am Neckar (D)
July 31 <sup>st</sup>	4:30 PM	Martin Welzel, Organ	Cathedral, Orléans (F)
		Works by Mendelssohn, Langlais, and Vierne (Symphony V op. 47)	

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

