



American Guild of Organists

Chartered 1896

European Chapter

Chartered 1979

Newsletter October 2018

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The Dean's Corner

Dear European Chapter Members,

How **inspiring** to have been able to spend time this autumn with European Chapter friends. Our recent Fall Meeting at the beginning of October in Speyer, a city of about 50,000 inhabitants, located in the southwest of Germany on the Rhine River and home to Speyer Cathedral, the largest Romanesque church in the world (!), afforded just such a chance. Twenty of our members from several countries in Europe and the USA were able to take advantage of the lovely, Indian summer weekend of 5-7 October, to visit churches and play the organs, eat typical German food and even celebrate the birthday of a member on Sunday morning, after having participated in a church service. Camaraderie was at a high point as we said "Auf wiedersehen" to each other and to our organizer, Christoph Keggenhoff. Thank you, Christoph for your planning of a wonderful Fall Meeting! I'm sure you all will enjoy Bernard's detailed report of the Meeting in this newsletter.

Now, let me guide your reading further toward the latest information about our next Spring Meeting centered around Warsaw in Poland, during the week after Easter, April 22nd -27th 2019. Our Polish member and organizer, Michał Szostak, is

working feverishly to set up the itinerary for us and you will want to follow his progress and even make your hotel reservation as soon as possible, so we can put your name on our "Official Spring Meeting 2019 Participant's list." The sooner we know how many are coming, the better!

This newsletter is chock full of news. I hope you'll enjoy it all, including the Membership Report (The European Chapter has welcomed many new members during the spring and summer) followed by various articles about our members, as well as others important to the organ world.

May I already wish you a healthy, happy and meaningful Advent and Christmas Season.

Judy

The Secretary's Voice

Dear Members,

As the calendar year draws to a close we can take the opportunity to look back on some good things and look forward to more good things coming up. In this issue you will find plenty of both! The report on the Fall Meeting and the invitation to the Spring Meeting serve as examples, but there is much more to discover!

Bernard

bernard.sanders(at)web.de

Please submit your items for the next
Newsletter before Dec. 30th !

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 !

Spring Meeting 2019

Dear AGO Friends,,

Although we are closer and closer to the cold European Winter, we should think about coming to Poland for the Spring Meeting 2019 during the week after Easter, April 22-27. After a few months of preparation we are able now to show you the outline of an agenda for these days.

The Spring Meeting will be held in Warsaw mainly. You can look for

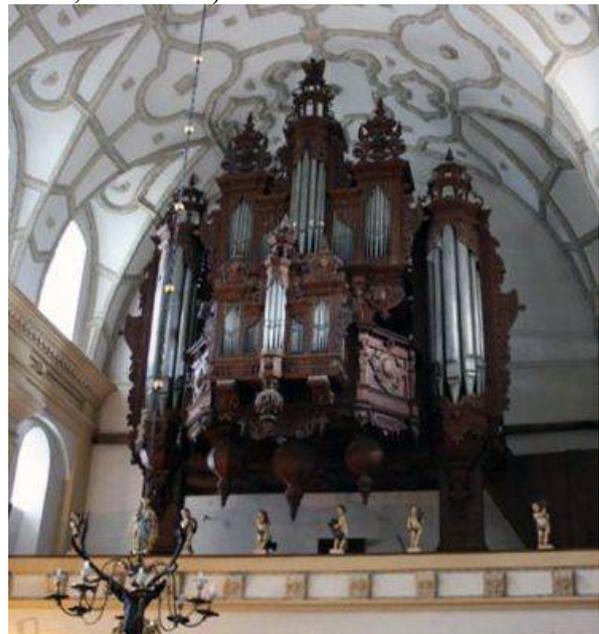
convenient flights to two Warsaw airports: Chopin Airport or Modlin Airport.

Our Meeting will begin, as usual, with the Opening dinner on Easter Monday evening.

Tuesday will be a day when we will visit three church organs in Warsaw: Baroque-style organ in St. Anna's church (Pflüger, 1992, 30/2M+P), universal organ in the Cathedral (Eule, 1987, 60/3M+P) and symphonic organ of the Military Cathedral (Mentzel-Schlag&Söhne-Sauer-Kamiński, 1729-1882-1905-2005, 52/3M+P). At the end of the day we will visit The Vodka Museum and will be able to taste the best Polish vodkas ever created.

Wednesday will begin with a coach ride to the largest organ in Poland (4th in Europe, 13th in the world) in Licheń (Zych, 157, 6M+P) and afterwards to The Rubinstein Philharmonic in Łódź where we will meet two interesting concert organs: one in Baroque (Wegscheider, 2014, 37/2M+P) and one in symphonic style (Rieger, 2015, 66/4M+P).

Thursday we will visit the instrument in The Warsaw Philharmonic (Schuke, 2001, 71/3M+P) and one of the oldest Polish organs in a beautiful city Kazimierz Dolny (Liliusz, 1620, 35/2M+P) and for dessert, the newly restored organ in the Protestant Church in Warsaw (Schlag und Söhne, 1900, 24/2M+P).



Kazimierz-Dolny

Friday Morning we will spend in the workshop of the largest Polish organ builder Zych in Wołomin and afterwards we will visit one of the first instruments in Poland made in French symphonic style located in All Saints Church in Warsaw (Zych, 2002, 65/3M+P). After lunch we will go to The Jewish Museum 'Polin', where we will be able to see the complex history of the Polish country.

The official agenda of The Spring Meeting will conclude with the Closing dinner on Friday evening, April 26th.

If you will be able to stay in Warsaw for Saturday we will see the view from 31st floor of the highest communistic building in the city and attend in the evening a ballet prepared by The Polish National Ballet and Orchestra of The Polish National Opera where the music will be the two Piano Concertos by Frederic Chopin, e-moll and f-moll.

If you have any questions, please do not hesitate to ask. My e-mail:

michal.szostak.organy@gmail.com

All the best to each and every one of you!

Michał Szostak

HOTEL

The selected hotel is the 'Hotel GROMADA Warszawa Centrum' in Warsaw (Warszawa), Poland.

Address: Plac Powstańców Warszawy 2, 00-030 Warszawa, Poland

Phone: +48 22 58 29 900 (24h)

Email:

warszawahotel.centrum@gromada.pl

Website:

www.gromada.pl/hotel-warszawa-centrum

Special room rates for participants of the 'AGO Spring Meeting 2019' (the currency in Poland is PLN 'Polish Zloty'; 1 EUR = approx. 4,3 PLN):

- Single bedroom 1 person = 300,00 PLN (approx. 69 EUR)

- Double bedroom 2 persons = 340,00 PLN (approx. 79 EUR)

- Twin bedroom 2 persons = 340,00 PLN (approx. 79 EUR)

Full buffet breakfast included. TVA and service included.

Please make your hotel reservation as soon as possible. After you have made your reservation, write and tell **Michał** michal.szostak.organy@gmail.com and **Judy**

judith.riefel-lindel@outlook.com.

They will then place your name on our "official" Participant's List. The sooner you do this the better, in order to help us and the hotel in our planning.

Room Reservations and Payments to be made prior to January 31st, 2019!

by email:

warszawahotel.centrum@gromada.pl

with referenc to the code 'AGO Spring Meeting 2019' which will guarantee the above mentioned rates. Always clearly mention the type of room you want.

- After reservation, the above mentioned rates will show up on the confirmation notice.

- To guarantee the reservation the hotel will send you an email with a pro forma invoice which should be **paid** by bank transfer or by a credit card **by February 10th, 2019**.

- Cancellation free of costs is possible until February 10th, 2019.

- Participants wishing to extend their stay from April 19th until May 2nd, 2019, can book the additional nights under the same conditions as mentioned above.

Luggage at departure: For participants who want to spend Saturday, April 27th, 2019 in Warsaw, the hotel will arrange a secured room to hold the luggage after check-out until leaving.

Questions? Please contact: Michał Szostak, mobile +48 503 156 316, michal.szostak.organy@gmail.com

Yours sincerely / Z szacunkiem,

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**AGO European Chapter "Fall Meeting"
in Speyer, Germany
October 5th – 7th 2018**

On Friday, the 5th of October, the European Chapter of the AGO began their

"Fall Meeting" in Speyer in the German Palatinate (Pfalz). Chapter Member Christoph Keggenhoff, Organ Consultant for the Diocese of Speyer and second cathedral organist, had put together a wonderful mix of local instruments for the group to discover together. After checking into the "convention hotel," right by the Technik-Museum with real airplanes for orientation, the first meeting point was the protestant Gedächtniskirche with a five-manual organ by Kleuker from 1979. With 95 stops, it was for a long time the largest instrument in the area. Host Christoph Keggenhoff opened with a Prelude by Krieger followed by Katelyn Emerson with the exposition of the Mozart f-minor Fantasy. Stefan Weist demonstrated some of the stops before Giorgio Parolini closed appropriately with a Variation on "Abide With Me" by the contemporary Italian composer Grimoaldo Macchia. Unfortunately, the instrument has not aged well and is waiting for a decision on how the situation can be improved. After experiencing this first instrument, the intrepid participants walked to a nearby restaurant for the opening dinner, some enjoying local specialties like "Saumagen" (pig's stomach).

On Saturday morning a panoramic bus ride through the vineyards surrounding Speyer led to the church of St. Michael's in the quaint village of Bobenthal. This characteristic instrument with only 12 stops was built in 1817 by Wendelin Ubhaus. The organ was restored in 2017 by the Johannes Rohlf Company but since the parish had never had sufficient funds for a new instrument, it had remained completely unchanged. Not only the age and original condition make this organ special: 1/4th of the stops (3 from 12) are strings, reflecting both the baroque tradition as well as an homage to the newer classical sound ideal; the Pedal consists only of 15 keys and has no 16' stop; the composition of the Mixture includes not only octaves and fifths, but also a rank of thirds (Tierce) giving it a magnificent richness. Christoph Keggenhoff

demonstrated the instrument with the Magnificat tertii toni by Hans Leo Hassler and many different stop combinations with Pachelbel's Variations on "Was Gott tut, das ist wohl getan." The Italian representatives chose French works for the occasion: Giorgio Parolini the "Flûtes" from Clerambault's 2nd Suite and Marco Scotti two movements by Couperin (Deo gratias, Agnus Dei). In a more modern vein Charles Baer played a setting of "Werde munter" by Paul Manz and Bernard Sanders read his own "Voluntary" from the collection of Eight Pieces. Francine Maté returned to the 18th Century with C.P.E. Bach's arrangement of his father's chorale prelude to "Ich ruf zu Dir" from the Orgelbüchlein.

On the brief ride to the next destination, the bus crossed the border to France and arrived at the quaint Alsatian town of Wissembourg, or, as it is known in German, Weissenburg. There, a 3-manual organ with 39 stops was built in 1766 by Louis Dubois from Ammerschwihr in the church of St. Peter and Paul, once an abbey church. The casework was built in 1752 by the organ builder Alffermann from Landau, but he was unable to finish the instrument. Most remarkable is the pitch of the organ at a minor third lower than the a' = 440 Hz common today. The tuning is also not equal temperament. After no less than 4 revisions by 4 different organ builders, the company of Gaston and Daniel Kern from Strasbourg did a complete restoration in 2010-2012 to the original 1766 condition. To demonstrate the typical stops and registrations of the period, Christoph Keggenhoff chose a Magnificat-Suite by Johann Adam Wilhelm Freinsberg, better known by the French form of his name Jean Adam Guilain. The Basse de Trompette, Flûtes, (Petit) plein jeu, Duo (Cromorne, Cornet) and Grand jeu (with double Echo) were absolutely convincing and evoked the sounds of ages past, the lower pitch contributing additional gravity. In the ample time remaining participants could further explore the organ (4 different

Cornets and 8 reeds!), the town, and the delightful Alsatian cuisine.

At the beginning of the 20th century the town of Landau (back in Germany) became the site of a huge neo-romanesque cathedral building. (Originally drafted as the bishop's seat for the diocese of Rottenburg-Stuttgart, the diocese was unable to raise the necessary funds to build it, and Landau was able to take over the architects plans.) Into this wonderful space, consecrated as the church of St. Maria in 1911, the company of G.F. Steinmeyer & Co. from Oettingen, Bavaria, built an electro-pneumatic organ with 70 stops on 3 manuals and Pedal in 1924. This instrument also was subjected to alterations in the 1950s reflecting the neo-baroque extremes of the organ reform movement including discarding the casework for a free view of the exposed pipes. A complete restoration of the instrument by the Romanus Seifert Organ Co. in 2010-2012 included the rebuilding of the casework according to photographs of the original and, quite remarkably, the extension of stops in both swell divisions to allow super couplers to speak into the next octave without breaks. For the demonstration of the organ, Christoph Keggenhoff fittingly chose a piece by Rheinberger, "Betrachtung," and the Variations on a Theme of Corelli by Christian Heinrich Rinck. These allowed him to present both the wealth of warm and characteristic individual colors, as well as a broad palette of combinations up to and including principal choruses and reed batteries. Some of the soft stops were showcased when Bernard Sanders played his own "Cradle Song" and Johan Hermans rendered a quiet movement from Denis Bédard's Triptych. Johan Hermans then befittingly closed with Maurice Duruflé's "Mortifie-nous par ta bonté," a transcription of Bach's "Ertöt uns durch dein Güte" ("Sanctify us by thy Goodness"), the 5th movement of the Cantata Nr. 22.

Saving the best for last, so to speak, the final stop on this fabulous Fall day was the

Imperial Cathedral of St. Mary and St. Steven in Speyer. This gargantuan edifice in Romanesque style was dedicated in 1061 and is the second German landmark in the UNESCO list of "World Heritage Sites." The Cathedral now has actually two organs built by the Orgelbauwerkstatt Romanus Seifert & Sohn from Kevelaer (Niederrhein), a company founded in 1885. These can, however, both be played from the main gallery console. The *Königschor organ* (royal chancel organ) was consecrated on the 22nd of November 2008, the feast day of St. Cecilia. The 38 stops are on 3 manuals and Pedal, and include 5 stops in meantone tuning. Host and incumbent Cathedral Organist Christoph Keggenhoff introduced this with Buxtehude's chorale based fantasy on "Wie schön leucht' uns der Morgenstern." He then introduced special guest Andreas Saage for a talk about the organs. Saage was head voicer for the Seifert Organ Company when the Speyer Cathedral organs were built. He has since then moved on to become Tonal Director for the Klais Organ Company in Bonn.

Saage expounded on the many influences coming together in the conception of an instrument powerful enough to fill the space and yet with delicate solo colors and homogeneous accompanying stops; for example, tonal properties of the large single manual organ typical of the classical Palatine organ building tradition, tonal aesthetics of French organbuilders François Callinet (Alsace) and Aristide Cavallé-Coll, classical elements of southern German and French organ building (especially Mutations, Cornets, Mixtures, and Reeds), etc. A sophisticated system of swell shades, used individually, or combined with one another, are used to modulate the front, side and roof swells, allowing for nuanced shading in the cavernous acoustics of the cathedral. Saage also imparted the information that, in order to truly fill the room, after testing of pipes and wind pressures they decided to outfit

some important basic stops with two, and even with three pipes per key.

The demonstration of the main gallery organ followed, first with a reproduction of Keggenhoff's performance of Beethoven's Adagio for a mechanical clock. With a remote control, the performance was repeated and the performer was still downstairs in the nave. He then proceeded to play (in person and live) Bruhns' 'big' e-minor Praeludium followed by a seldom heard Prelude and Fugue by Ludwig Boslet, a local romantic composer who is gradually being rediscovered. After the music and the more than 11 seconds reverberation had ebbed, the participants regrouped in a space on the organ loft, but directly below the console. Here Andreas Saage and Christoph Keggenhoff gave more information about the main organ and gladly answered the many questions.

Although the planning for the new organ(s) had already begun in 2005 and the downstairs organ was completed in 2008, it wasn't until 3 years later in 2011 that the gallery organ was completed. According to the web-site: "The main organ has 5496 pipes, divided into 83 organ stops, and playable from 4 manuals and pedals. The largest organ pipe is the large C of the contrabass 32' (16 Hertz), which is 10 meters long. In terms of its technical elements and the tones it generates, this organ unifies many of the achievements in organ building that have amassed over centuries of tradition. Mechanical, electro-pneumatic and electrical components allow the player to finely control the instrument, while computer technology helps the player to optimally engage with the organ's almost unlimited tonal potential." The main organ owes its outward appearance to the famous architect Gottfried Böhm, who worked in close cooperation with the Orgelbauwerkstätte Romanus Seifert. The entire instrument is elevated on a steel table, so as not to impede the accessibility of the gallery below, and is housed in a niche in the stone wall above. Once again, the church's web-site gives succinct and precise information:

"The sound design is deeply indebted to the organ building tradition of the Palatinate and southern Germany, as well as to neighbouring France. Providing the foundation for the organ's sound are the principal stops, based on 32, 16 and 8 foot models, which, due to their rich vocal intonation, maintain their clarity in the 110 meter long church interior. However, the anchoring of the organ in the regional tradition is evidenced by the large selection of flute, string and reed stops, whose pronounced overtone spectrum lend themselves to mixing. Stylistically this instrument bridges the gap between Baroque and Romantic musical periods. For this reason the instrument exceeds the regular classical soundscapes, displaying a suitability for symphonic organ music. Dynamic flexibility is provided by both large playable swells, which are controlled by the second and third manuals. The range of sonic colour is rounded out with the expressive, high-pressure generated solo voices, as well as the romantic clarinet voice . . . and Glockenspiel (Celesta). Both instruments, the organ in the western gallery and the organ in the *Königschor*, have independent characters, but can be played simultaneously through mechanical and electrical controls."

The goal of the commission planning the new instruments was "the fundamental improvement of the organ situation in the cathedral". The unanimous vote of the participants was, goal achieved! On an instrument of this size one can, of course, play everything and the repertoire from the participants was accordingly well mixed including Charles Baer's reproduction of a Wagnerian theme and Bernard Sanders' enchanting Aria.

The camaraderie grew by leaps and bounds with all of the good music and lively discussion, but the good food was of course also very conducive. Directly across from the cathedral hunger and thirst were stilled with Greek and/or regional food and drink. This opportunity was seized to say the appropriate thank you's to Christoph for his circumspect preparation which had

been evident during the whole weekend. No details were left unattended and the itinerary went off like clockwork. Each participant had brought a special little thank you gift and presented it to him personally.

For the *Grand Finale*, the participants were invited to supply the music for the Sunday service in the church of St. German, the chapel of the diocesan Seminary. This chapel houses a 24-stop, 2 manual and Pedal instrument from 1890 by the English organ builder William Gibbons Vowles from Bristol. Celebrant Rector Fr. Markus Magin warmly welcomed the members of the European Chapter of the American Guild of Organists at the beginning of the service, saving his thanks and compliments for the end. Christoph Keggenhoff did the cantoring and five members supplied service music on the organ: Georg Wagner (music by Robert Jones), Stefan Weist, Ben Williams and Bernard Sanders (Hymn accompaniment) and Marco Scotti (Postlude by Mendelssohn Bartholdy). With a coffee reception after the service, the Fall Meeting in Speyer drew to a close and the participants returned to their respective routines enriched by the experience . . . and strengthened with a fabulous chocolate birthday cake presented to Bernard Sanders on his special day!

The 20 participants from 7 different countries enjoyed a fantastic, fun-filled, and interesting weekend with fabulous Golden October weather to boot! Many old friendships were renewed and more new friendships were made. All in all: a great success.

Bernard Sanders

European Chapter AGO Changes of Address

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Update from our Webmaster

Don't forget our Chapter **Facebook page!** Not only that, but all the photos from our Spring Meeting have been put up there as an album. Follow this link:

<https://www.facebook.com/media/set/?set=a.1291359287568257.1073741830.912597592111097&type=1&l=5c5fd786b0>

It is public, so people who are not on FB can see it too.

The European Chapter Web Site

can be visited at:

www.agoeurope.eu

See Newsletters from 2000 until present and pictures from the Spring Meetings !

Barry Jordan

Membership Report

Membership Report, October 2018

Good news for the European Chapter and AGO: Our membership number as of October 2018, is 140! This number includes all categories of AGO membership plus our Chapter Friends. Exciting! Although we have had to say good-bye to a number of our members this year, I am very happy to welcome and introduce to you our 14 newest members (3 returning):

Martin Schmeding, Leipzig, Germany

Joy-Leilani Garbutt, Silver Spring, MD

Tom Bond, Arlington, VA

Davide Mariano, Vienna, Austria

Marco Scotti, Vedano al Lambro, Italy

Benjamin Williams, Altdorf, Germany

Kevin Vaughn, South Bend, IN

Johanna Dorothea (Annedore) Greiner,

Fellbach, Germany

Jens Korndoerfer, Atlanta, GA

Tom (Carmen) Moschitta,

St. Katharinen, Germany

Anne-Marie Sweeney, Bristol, England

Christoph Keggenhoff, Speyer, Germany

Nicholas Will, Rome, Italy

and

James Norrey, Rochester, England.

Now, how many and where are our European, Asian, and American members of the European Chapter living? USA 43, Germany 38, England 14, France 10, Italy 9, Netherlands 7, Belgium 3, plus 1 or 2 members living in Canada, Liechtenstein, Poland, Austria, Lithuania, Republic of Moldova, Switzerland, Scotland, Finland, Wales and Australia. To add to the list of nationalities of members, the majority of whom live in their native countries, we have members of an additional three nationalities: The Republic of China, Hong Kong, and Denmark. What a fascinating international group! Also fun to know and realize, after nearly **40 years** since the European Chapter was founded by Americans living in Europe, in which states our current American members are living. They are: Virginia, New York, North Carolina, New Jersey, California, Massachusetts, Michigan, Pennsylvania, Maryland, Minnesota, Montana, Arizona, Illinois, Indiana, Connecticut, Washington, Georgia, Colorado, South Carolina, Florida, and Washington D.C.

On behalf of the European Chapter Board, I would like to take this opportunity to say THANK YOU to ALL of our members, wherever you call “home” for now, for the support of the European Chapter and AGO.

*Judy Riefel-Lindel,
Membership Coordinator*

Mission, Vision and Value Proposition

The **mission** of the American Guild of Organists is to foster a thriving community of musicians who share their knowledge and inspire passion for the organ.

The **vision** of the American Guild of Organists is to engage, support, and uplift every organist.

Value Proposition

As a member of the American Guild of Organists you can:

- **connect** with other organists
- **enhance** your skills as an organist and choral conductor
- **celebrate** the organ in historic and evolving contexts
- **discover** news of the organ and choral world online and in *The American Organist*
- Engage wider audiences with organ and choral music.
- **nurture** new organists of all ages
- **share** knowledge and expertise
- **enjoy** camaraderie at chapter events and conventions
- **find** inspiration and challenge
- **receive** encouragement from colleagues
- **experience** great organs and organists
- **access** career opportunities and job listings
- **earn** professional credentials through AGO certification

*Approved by the National Council
May 9th, 2016; revised by the
National Council June 7th, 2016.*

Members' News

Our member **Michael Koenig** has recently moved from Copenhagen to London to take on new musical and academic tasks:

After graduating with a Professional Master's degree in African Studies from Copenhagen University, Michael has accepted an offer to continue his studies at the world-renowned School of Oriental and African Studies at the University of London. When asked about the objectives of his scholarly work, Michael says: “I intend to create awareness of the vibrant classical music scene that exists in sub-Saharan Africa. Ultimately, I hope to contribute to a better understanding and further nourishing of what could be called our 'global cultural heritage.' As we are fortunate to live in a world too connected, too innovative, and too audacious to be restrained by continental and ideological boundaries or any form of centrism, my work aims to correct the often incomplete, selective, and misleading perception of Africa to which too many people

in the Global North, unfortunately, adhere.” Besides these academic endeavours, Michael has been awarded this year's organ scholarship at All Saints Anglican Church Fulham. All Saints is home to one of the most highly regarded parish choirs in London, consisting of paid professionals and volunteering former Oxbridge choral scholars under the direction of Jonathan Wikeley.

During the months leading to his move, however, Michael had already made a few more achievements: in March he received his diploma as an Associate of the Royal College of Organists, including a prize for the best scholarly paper; in June Michael completed his first tour as an examiner for the prestigious British organization ABRSM (Associate Board of the Royal Schools of Music); in the same months, Michael's first solo CD “All Around the Year” was released in the USA, and in August, Michael performed a commemorative concert of the centenary of the armistice between Austria and Italy on the largest open-air pipe organ in the world located in the fortress of Kufstein, Austria.

Barry Jordan has joined the roster of Seven Eight Artists management. Barry was born in South Africa. After coming to Europe he studied in Vienna and Lübeck. He is an award-winning composer and church musician of distinction currently serving as organist-choral director of Magdeburg Cathedral in Germany. He is also an active recitalist who has performed in many venues across Europe and the U.S. His recordings of both organ and choral music are on the Prospect, IFO, and Querstand labels.

Agnes Goerke has become director of music at the German Lutheran Church, Helsinki. Being a meeting point for German speaking citizens it attracts quite an ecumenical and also multinational congregation, bringing together different cultures in various activities like the German Finnish choir. Agnes is organist and director of the congregations choirs, vocal and instrumental ensembles. The church has a three manual neo-baroque organ and wonderful acoustics for choir and chamber music, which enhances the lively concert activity.

Evan Wesley Currie started his new positions at Myers Park United Methodist Church in Charlotte, North Carolina on October 14th. He is responsible for playing 3 services on Sunday, one of which is live streamed and can be found online at <https://livestream.com/mpumc/SundayService>. In addition to these Sunday morning responsibilities, he accompanies the Chancel choir (90+), Chamber Choir, Women's Choir, and oversee the Myers Park string ensemble (double quartet). The choir and he will be touring Scotland this summer, under the direction of James R. Jones (Director of Music and Organist). Evan maintains an active concert schedule on the East Coast and looks forward to being able to come to the Spring Meeting 2019 in Poland!

European News

Obituary

On November 12th, 2017, the prodigious liturgical and international concert organist **Michel Chapuis** died. This eminent professor, historian and organ reformer immensely contributed to the renaissance, conservation and restorations of early French organs. His historical and cultural approach to the organ was the hallmark of his style. He will be remembered for his noble, graceful and poetic interpretations and for his colorful improvisations that revealed his intimate comprehension of past composers. Impassioned by architecture, acoustics and organ building, he delighted in valorizing the beauties of each organ. His playing was characterized by a vibrant rhythmic pulsation, a natural flowing expression and a spiritual elevation that was filled with mystery and joy.

A true pioneer, he was inspired by the texts of Loys Bourgeois indicating that eighth notes should be sung in groups of two to render them more graceful. After consulting hundreds of treatises and prefaces, he was one of the first organists to incorporate unequal notes, appropriate ornaments and registrations into his playing. He literally brought the early French repertory to life, expressing past rhetoric naturally, with good taste. In

addition, he acknowledged the work of his colleagues, past and present, notably of the French musicologist Jules Écorcheville, Geoffroy Dechaume and Jean Fellot, author of *L'Orgue classique français* (1962).

Michel Chapuis was born in Dole (Franche-Comté) on 15 January 1930. At the age of eight, his discovery of the historic Riepp-Callinet-Stiehr organ at the Notre-Dame Collegiate Church was a vital turning point in his life. He also discovered Alexandre Guilmant's *Archives of Organ Masters* in the personal music library of the Marquis Bernard de Froissard, who lived in Azans, a village near Dole. Extremely talented, he acquired a firm and supple piano technic with a disciple of Alfred Cortot. In 1942, he began to accompany church services on the harmonium and the organ. After taking lessons with Émile Poillot in Dijon and Jeanne Marguillard in Besançon, he came to Paris to acquire his fundamental training at the César Franck School, studying harmony and fugue with René Malherbe and organ with Édouard Souberbielle. This great master taught him how to "touch" the organ by varying articulations and how to improvise fugues and trio sonatas. His fellow students there included Jean-Jacques Duparcq, Simone Michaud, Jean-Albert Villard, Father Joseph Gelineau, Léon Souberbielle and his future wife, Denise Roquette. In 1951, he obtained the indispensable First Prize in Organ and Improvisation at the Paris Conservatory, after studying for one year with Marcel Dupré. Gifted with mechanical ingenuity, he followed Gaston Litaize's advice to spend two years working for the organ builder Erwin Müller in Saint-Germain-en-Laye.

Michel Chapuis then purchased a historic 17th century home in Jouhe, a village near Dole. Amidst his pianos, harmoniums and an immense personal library, he collaborated closely with a neighbor, the organ builder Philippe Hartmann. They conceived the landmark restorations of the Saint-Séverin organ in

Paris (1964) and of the Clicquot in Souvigny (1977) and influenced an entire generation of organ builders: Robert and Jean-Loup Boisseau (Poitiers), Bertrand Cattiaux (Houdan, Versailles Royal Chapel) Jean Deloye (Tournus), Pascal Quoirin (Saint-Rémi de Provence, Dom Bédos organ in Bordeaux) and Alain Sals (Perthuis, Malaucène, Saint-Guilhem-le-Désert). Michel Chapuis also collaborated with other builders, notably Pierre Chéron (the Isnard in Saint-Maximin-la-Sainte-Baume), Barthélemy Formentelli (Albi and Carcassonne) and Alfred Kern (Saint-Séverin, Ebersmunster, Thionville).

Michel Chapuis loved trains and also travelled in his legendary Citroën van to effectuate an exhaustive inventory of historic organs in France, photographed with his Rolleiflex box camera. With Jean Fonteneau, and Pierre Hardouin, he founded A.F.S.O.A., the French Association for the Preservation of Historic French Organs [Association pour le sauvegarde de l'orgue ancien], supported by early music specialists throughout the world. Their periodical *Renaissance de l'orgue* and *Connaissance [sic] de l'orgue* led to a new respectful approach of documenting and restoring historical organs in France and to a reform of the Commission for French Historic Organs.

Highly respected for his fine accompaniments of congregational singing, for his immense liturgical knowledge and for his vast repertory, Michel Chapuis served as titular organist in the following Parisian churches: choir organist at Saint-Germain-des-Prés (1951-53), of the historic Clicquot organs at Saint-Germain l'Auxerrois (1951-54) and Saint-Nicolas-des-Champs (1954-72), of the choir organ at the Notre-Dame Cathedral (1954-64, dialoguing with Pierre Moreau and Pierre Cochereau in those fabulous acoustics), at Saint-Séverin (1964-97, with Jacques Marichal and Francis Chapelet/André Isoir, Jean Boyer and Michel Bouvard) and finally, at the Versailles Royal Chapel (1996-2010). The

liturgy at Saint-Séverin, based on Protestant chorales, manifested his ecumenical approach, as in Taizé, where Jurgen Ahrend had built his Opus 83 in 1974. Claude Duchesneau, a priest at Saint-Séverin, wrote a book of interviews with Michel Chapuis, *Plein jeu*, published by Le Centurion in 1979.

Michel Chapuis taught organ in the conservatories of Strasbourg (1956-79, alongside André Stricker, Pierre Vidal and Marc Schaeffer), at the Schola Cantorum in Paris (1977-79), in Besançon (1979-86), at the National Conservatory in Paris (1986-95) and during the international summer academies in Saint-Maximin-la-Sainte-Baume and Sémur-en-Auxois, Pierrefonds and Saint-Bertrand-de-Comminges. Open-minded, he never imposed any particular interpretation upon his students but used his immense culture, his humanistic approach and his witty humor to guide them from the visible text to the invisible spirit of the music. He calmly encouraged them to go beyond the notes, to recreate the music in a harmonious and sober manner, to understand its underlying harmonies, to play with spontaneity and good taste. He founded an entire generation of organists: Scott Ross, Alain Langré, Odile Bayeux, François-Henri Houbart, Michel and Yasuko Bouvard, Pierre Mea, Chieko Mayazaki, Jean-Louis Vieille-Girardet, Sylvain Ciravalo, Pierre Gerthoffer, Makiko Hayashima, Hisaé Hosokawa, Etienne Baillot, Régis Allard, Henri Paget, Éric Brothier, Roland Servais, Vinciane Rouvroy, Éric and Marie-Ange Lebrun, Pierre Farago, Thierry Escaich, Valéry Aubertin, Pierre Farago, Vincent Warnier, Marina Tchébourkina and Akiko Kan Dieu.

Thankfully, his recordings remain, among them: the complete organ works of François Couperin at Saint-Maximin-la-Sainte-Baume, Louis-Nicolas Clérambault at Poitiers, Nicolas de Grigny at Belfort, J. S. Bach, Diderik Buxtehude, Nicolas Bruhns and three CDs that illustrate three different aspects of the historic organ in

Dole: French, German and Romantic (Plenum Vox).

How fortunate I was to study with this great master! He allowed me to understand early French music and to play it with natural fluidity and ease. It was a privilege and honor to assist him for two years at the Academy in Saint-Bertrand-de-Comminges. He also guided me during my research on Aristide Cavallé-Coll's secular organs. I hereby express my immense gratitude to Michel Chapuis for his precious friendship.

Carolyn Shuster Fournier
Paris, 25 July 2018



Carolyn Shuster Fournier with
Yuko Hayashi † Jan. 7th, 2018
and Michel Chapuis † Nov. 12th, 2017

Introducing Our Members

Martin Schmeding, born in 1975 in Minden, Westphalia, studied church music, music education, recorder and organ (soloist diploma in both instruments), choir and orchestra conducting, harpsichord, and music theory in Hanover, Amsterdam and Düsseldorf. Through his teachers Ulrich Bremsteller, Lajos Rovatkay, Dr. Hans van Nieuwkoop, Jacques van Oortmerssen and Jean Boyer he is part of the important German organ tradition of Karl Straube, Guenther Ramin and Helmut Walcha, as well as of the French tradition and the Dutch historical organ movement.

During his studies, he received a scholarship from the fund of the German people, the oldest and most important foundation of the German state.

After receiving eight first prizes in the federal competition for young musicians,

he was a prizewinner in many competitions, among them the Mendelssohn Bartholdy in Berlin, the Pachelbel in Nuremberg, the Ritter in Magdeburg, the Böhm in Lüneburg, the Competition of the German music universities in Hannover/Mannheim, the German music competition in Berlin/Bonn, the European competition for young organists in Ljubljana/Slovenia, and the Musica antiqua in Bruges/Belgium. He was a finalist in the ARD competition in Munich in 1999. In addition, he has received many grants and scholarships. In 1999, he was awarded the cultural grant from the state of Lower Saxony.

Martin Schmeding was choir director and organist of the Nazareth Church in Hanover from 1997 until 1999. Between 1999 and 2004 he filled two of the most important posts for church musicians in Germany: In 1999, he was appointed as the successor of KMD Prof. Oskar Gottlieb Blarr at the Neander Church in Düsseldorf. As titular organist at the Kreuzkirche in Dresden, an institution with a more than 700 year old tradition of church music, Martin Schmeding worked from 2002 until 2004.

After teaching in Hannover, Leipzig, Weimar, and Dresden, he taught as organ professor at the University of Music in Freiburg from 2004-2015 as the successor of Prof. Zsigmond Szathmáry, where he was also the chair of the church-music and organ department.

In addition, Schmeding worked as a guest professor at the University of Music Luzern (Switzerland) from 2014-16. Since autumn 2015 he holds the Chair of Artistic Organ Playing at the University of Music and Theatre „Felix Mendelssohn Bartholdy“ Leipzig, alongside the directorship of the „European Organ Academy“.

His students from all over the world are prizewinners of well renowned international competitions, e.g. the Bach Wettbewerb Leipzig, ARD competition Munich, Pachelbel competition Nuremberg, Tokyo Musashino organ

competition, Buxtehude competition Lubeck, Bach competition Wiesbaden, Schmidt competition Kitzbuhel, to name only a few. Many of them work as organists and organ teachers on important church and university positions.

Martin Schmeding has made numerous radio and CD recordings, among them the complete organ music of F. Schmidt, J. Brahms, F. Mendelssohn Bartholdy, as well as the first recordings on a period instrument of the complete music for pedal piano by Robert Schumann and of the organ version of the Goldberg Variations by J. S. Bach on a baroque instrument. He has written for many publications and has given concerts as a soloist, chamber musician and with orchestras all over the world, including at important festivals such as the Bach-Fest in Leipzig, the Bachwochen Thuringen, the Chamber-Music Platform in Brunswick, the Organ Days in Merseburg, the Music Days of Lower Saxony, the Mecklenburg-Vorpommern Festival, and the Schleswig-Holstein Festival.

Martin Schmeding is also active as a guest-lecturer at master-classes at home and abroad, publishes articles and music editions for important magazines and publishers, e.g. Schott, Carus, Herder and Butz. Engagements as a juror at competitions (e.g. Bach-Wettbewerb Leipzig, Pachelbel competition Nuremberg, Silbermann competition Freiberg, Ritter competition Magdeburg), conductor and composer complete his artistic career.

In 2009 and 2017, he was awarded the Prize of the German Record Critics, in 2010 he won one of the most important European music prizes, the „Echo Classic Instrumentalist of the Year“-Award for „Joh. Seb. Bach, Goldberg Variations (Organ Version).“

Reviews of his concerts and recordings are enthusiastic, speaking of his performances as “breathhtakingly virtuosic and full of genuine life” (The Organ/GB). “Martin Schmeding’s playing is superlatively good – good enough to allow

you to forget there is someone working the instrument” (MusicWeb International) – “De vertolkingen van de Duitse organist Martin Schmeding zijn in een woord fenomenaal“ (Opusklassiek/NL) – „Martin Schmeding ist ein vollendeter Virtuose und zeichnet sich durch eine hohe Sensibilität aus“ (Muzycka21/PL) - "Inventif dans l'ornementation de reprises, précis dans les articulations des variations les plus polyphoniques, attentif à l'effet qu'un dernier accord peut provoquer en fonction de sa durée, Schmeding est un organiste complet.“ (Diapason/FR).

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Davide Mariano (b. 1988) is certainly the most active Italian organist on the international scene in his generation performing a repertoire ranging from the middle ages to the contemporary era. He has appeared in some of the most prestigious venues in Europe, the USA and Asia, including Musikverein in Vienna, Auditorio Nacional de Música in Madrid, Suntory Hall in Tokyo, Prinzregententheater in Munich, Kyoto Concert Hall, L'Auditori in Barcelona, Theater an der Wien, Notre-Dame Cathedral in Paris, The Symphony Hall in Osaka, Philharmonie Essen, chapel of the Versailles castle, AT&T Center Theatre in Los Angeles, The Cleveland Museum of Art, as well as for festivals in Rome, Vienna, Paris, Amsterdam, Helsinki, Copenhagen, Toulouse, and Stuttgart. As an organist, harpsichordist and pianist, he collaborates with diverse groups, among them Orchester Wiener Akademie, Tokyo Symphony Orchestra, Musica Angelica Los Angeles Baroque Orchestra, Israel Chamber Orchestra, Sapporo Symphony Orchestra, and Louisiana Philharmonic Orchestra with conductors such as M. Pommer, R. Paternostro, G. Sabbatini, M. Haselböck, J. Hirokami, T. Otaka, E. Oue,

S. Sato, and C. M. Prieto. In 2017 he has played the re-opening concert of the Suntory Hall in Tokyo. Mariano has given lectures and masterclasses on organ music in Japan and for the American Guild of Organists in the USA.

Mariano has been awarded in six international competitions, among them the 2nd prize - interpretation and the Peter Hurford Bach Prize at the 28th St Albans International Organ Competition (England), the 1st prize at the Fourth International Organ Competition in Fano Adriano (Italy), the 3rd prize at the Fourth International Organ Competition Jan Pieterszoon Sweelinck in Amsterdam, and special prizes at the Eighth Mikael Tariverdiev International Organ Competition (Russia). The Italian region of Molise has awarded him for his artistic activity. Furthermore, he has received scholarships from the Tokyo Foundation, the Fondation l'Or du Rhin, the Fondation Meyer, the University of Music and Performing Arts Vienna, and the Austrian Ministry of Sciences, Research and Economy.

Mariano was the first to obtain the Artist Diploma (“Diplôme d'Artiste Interprète”) in organ from the Conservatoire National Supérieur de Musique et Danse of Paris, studying with Michel Bouvard, Olivier Latry, and Louis Robilliard. At the University of Music and Performing Arts Vienna, he earned with unanimous distinction a Master's degree in organ in the class of Martin Haselböck and a Master's degree in harpsichord in the class of Gordon Murray, with the Honorary Prize of the University as one of the best students. He acquired a diploma in organ at the age of 19 and graduated in the organ-soloist class, both with distinction, under Francesco Di Lernia at the Conservatory of Music “Lorenzo Perosi” in Campobasso (Italy). He also took lessons from, or attended masterclasses given by, W. Zerzer, M. Radulescu, L. F. Tagliavini, L. Ghielmi, P. D. Peretti, J. Essl, M. Imbruno, H. Haselböck (organ and organ improvisation), G. Murray

(fortepiano), W. Glüxam, S. Gottfried, N. Parle, E. Fadini, S. Rambaldi, G. Isphording (harpsichord, basso continuo, and contemporary harpsichord).

He has made two CD recordings as a soloist: "TRIADE" - Italian, French and German organ music (Label JASRAC, Japan, 2017), "Concerto per la Solidarietà" (Eurometing italiana, 2009), and one CD recording with the Orchester Wiener Akademie: "Franz Liszt: The sound of Weimar, Vol. 3" (NCA, 2011). He has also recorded for the Austrian Ö1 radio station and Radio Stephansdom.

Mariano has been organist in residence for one year at the Sapporo Concert Hall "Kitara" (Japan) and organist in residence at the St. Louis Cathedral in New Orleans (USA) from December 2017 to April 2018.

At present he lives in Vienna and studies conducting at both the Anton Bruckner Privatuniversität in Linz and the Conservatorio "A. Pedrollo" in Vicenza. Upcoming engagements will bring him to perform as a soloist at the Église de la Madeleine in Paris, the Musikverein in Vienna, the Berlin Konzerthaus, the Tokyo cathedral, and to give masterclasses in some Italian Conservatories.

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

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 !*

May 13 th	Davide Mariano, Organ	Basilica St. Remi, Reims (F)
June 10 th	Davide Mariano, Organ	Chiesa S. Antonio di Padova, Campobasso (I) Organ recital for the 30th anniversary of the church's consecration
July 28 th 8 PM	Rhonda Edgington, Organ	St. Gallus, Tuttlingen (D) Works by Francisco Correa de Arauxo, Olivier Messiaen, Bernard Sanders, Carson Cooman, Gwyneth Walker, James Woodman, and Margaret Sandresky
Aug. 3 rd	Davide Mariano, Organ	Stiftskirche, Stuttgart (D) Festival "International Organ Sommer" - organ recital
Aug. 21 st	Davide Mariano, Organ	Cathédrale Saint-Just et Saint-Pasteur, Narbonne (F) Festival d'orgue de Narbonne - organ recital
Sept. 28 th	Jennifer Chou, Organ	St. Stephen's Uniting Church, Sydney (Australia) Organ recital - Lunchtime Concert Series Works include " . . . des étoiles et des oiseaux . . ." von Bernard Sanders

"Terra Sancta Organ Festival" (Israel)

Oct. 29 th	Davide Mariano, Organ	Church of St. Catherine at the Basilica of the Nativity Bethlehem
Oct. 30 th	Davide Mariano, Organ	Saint Peter's Church, Jaffa Tel-Aviv
Oct. 31 st	Davide Mariano, Organ	Basilica of the Annunciation, Nazareth
Nov. 1 st	Davide Mariano, Organ	Saint Saviour Church New Gate Old City, Jerusalem

Dec. 8 th 3 PM	Alexia Tye, Organ	St Pierre-le-Vieux, Strasbourg (F) Works by J.S. Bach, Daquin, Karg-Elert, Reger, Peeters, Boëly, Fleury, Dupré
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Every Saturday (11:30) Organ Music at Market Time

Marktkirche, Wiesbaden (D)

Hans Uwe Hielscher and guest organists from around the world



Humor

*There are two kinds of organists who pay meticulous attention to "counting",
... beginners and professionals.*

Thomas Attwood, organist of St. Paul's Cathedral early in the nineteenth-century, was once told by Canon Sydney Smith, "You organists are like overworked cab horses -- always looking for another stop!"

Mark Lee, as quoted in a British magazine, said while speaking at Bristol Cathedral: "Cathedral organists are the ones who don't actually play the organ; their assistants do the playing. I suppose you could say that by definition a cathedral organist is one who used to be good enough to be an assistant."

In the 1830's, at the inauguration of the gargantuan organ of the Birmingham Town Hall, the Lord Mayor famously introduced the concert to the assembled dignitaries by saying, "And now, the organ will play." Whereupon, of course, it did not. Eventually His Honor caught on and revised the introduction, "And now, the municipal organist will play the organ." And he DID!

Told by Barry Rose at the Music for the Church conference, April 2002, Saint Thomas Church NYC: When he was the organist-choirmaster at Saint Paul's Cathedral, London, he was to meet Noel Mander to get a tour of Mander's shop. This is housed in what used to be the parochial school of Saint Peter's Church. Consequently, the building is now called Saint Peter's Organ Works. While driving to this meeting, Barry was having a little trouble finding the address, although he thought he was in the general neighborhood. So he rolled down the window and called to a man standing at the side of the street, "Do you know St. Peter's Organ Works?" The bystander, doubtless rather puzzled at such a question, said, "So does mine!"

origami



