



American Guild of Organists
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European Chapter
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Newsletter October 2009

1. *The Dean's Corner; The Secretary's Voice*
2. *News from the Board;*
3. *Members' News; Introducing Our Members; News from HQ*
4. *Stateside News*
7. *European News*
11. *Recitals Past and Present*

The Dean's Corner

Dear Members,

Your European Chapter Board members traveled to London recently from Germany, France, Belgium and the Netherlands to discuss the business of the Chapter. You will find various items that were on our agenda reported in this newsletter. We are especially pleased to announce that membership in the European Chapter has risen from 28 members in 2002-2003 to 84 members in 2009!! And as your Dean and Membership Coordinator, I am very happy to tell you that to my knowledge, this is the first time the Chapter has ever been able to announce that EVERY member of the Chapter renewed his/her membership for the 2009-2010 AGO year. Wow. A great way to start the new AGO year.

Now let's get the ball rolling by tempting you to attend the next European Chapter Spring Meeting during the week after Easter, April 5-9. If you have never attended our Spring Meeting/Tour before, please seriously consider joining the group in 2010. You will not regret it! It is interesting how the contacts made at these meetings very often develop into lifetime friendships. The international mix and "click" of personalities of young and old, students and professionals, organ fans and friends, make these meetings quite unique. This time, our member, Renée Louprette, is planning a fantastic 4 days for us in

Toulouse, France. Renée studied in Toulouse and is already putting finishing touches on the itinerary, so please start making your plans now so you won't miss out on this exciting Spring Meeting. We will be asking for you to sign up early this time. Watch for details in the January newsletter.

With best wishes for a lovely autumn,

Judy

The Secretary's Voice

Dear Members,

OK, so I'm a little bit late (again). But I'm sure you'll agree with me when you've finished reading this issue that it was well worth the wait!

Something old, something new – you know the saying. A special feature of this issue is the inclusion of the updated Membership List.

I hope that Judy and I have been able to whet your appetite for the courses to come!

Now just sit right down and have a good read!

Bernard

**Please submit your items for the next
Newsletter before Dec. 30th !
Look ahead and inform your friends and
colleagues about important events!**

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News from the Board

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European Chapter Board Meeting in London, Oct. 18th-19th

With the exception of Giorgio Parolini and Tania Hermans the Board held its annual meeting practically in the shadow of St. Paul's Cathedral in London. Several important items were discussed including the Spring Tour to Toulouse and the Quimby Chapter Competition. Read about these in this issue and watch the upcoming issues for more information!

Two other topics deserve the attention of all of our members. First of all, the Newsletter Editor welcomes submissions of all sorts but certainly many of our members concertize regularly. It would be easy for each of you to submit your concert information for inclusion in the Newsletter. The second information concerns our Chapter web page. For those of you with WWW links, you are more than welcome to list these. If you are interested please contact our Webmaster Tania Hermans at tania.hermans@skynet.be.

European Chapter AGO Membership List 2009-2010

Please find the newest Membership List as an attachment to this Newsletter.

From the Membership Coordinator:

You will receive the latest European Chapter membership list with this newsletter. Note that there have been several changes in addresses, telephone numbers and/or e-mail addresses since last year. Please take a minute to look over your entry and send me

judith.riefel-lindel@wanadoo.nl and

Bernard.Sanders@t-online.de

any additions or corrections you would like us to make. We want to keep this list up-to-date for you and for AGO Headquarters. Bernard will publish any changes in future newsletters.

Quimby Chapter Competition 2011

Attention teachers! The Quimby Chapter Competition 2011 is coming up fast. Students up to the age of 23 can participate. Our Chapter hosted the first of these in Europe in 2007. The winner, Anna Schroeder, then participated in the Regional Competition in New York. She has since begun organ studies at the Musikhochschule in Hamburg. Our member Ann Elise Smoot in London has agreed to organize this event in 2011. Check the Web for more general information. Watch the Newsletter for details on our Chapter event!

EUROPEAN CHAPTER AGO SPRING MEETING/TOUR 5-9 APRIL 2010 in TOULOUSE

Join us for the European Chapter AGO's Spring Meeting in the delightful south of France! The April 2010 meeting will be based in "La Ville Rose," the charming city of Toulouse and the surrounding region rich with historical organs, including the famous Cavaille-Coll of St. Sernin, a number of incredible instruments by Puget (including Notre Dame du Taur and Notre Dame de la Dalbade), early classical instruments (Cintegabelle, St. Pierre des Chartreux), the Ahrend organ in the Musee des Augustins, and more. Revel in the stunning scenery, taste the excellent

cuisine and discover the magnificent museums in one of Europe's most beautiful cities.

Members' News

The Classicophon label has just released a CD of Christmas organ music by **Bernard Sanders**. Chorales for the entire Christmas Season including Advent, Nativity, Feast of St. Steven, New Years (Maria), and Epiphany are included as well as free organ works and the prize-winning "Ornament of Grace" for Violin and Organ. The international concert organist Julian Bewig performs on the 3-manual Fischer & Kraemer organ at St. Mary's in Emsdetten, Germany. The CD is available from Classicophon or from the composer directly.

Another of Sanders' compositions will be broadcast on the nationally syndicated radio program PIPE DREAMS. Their program Nr. 0946 entitled "**American Aspirations**" will include his Ecologue & Fugue in F as performed by Jan Ernst on the 1994 Mönch organ in Saint Peter & Paul's Church, Spaichingen, Germany (as recorded on the CD "Grand Choeur", ambitus 97987). The program also includes compositions by Craig Phillips, Paul Creston, Virgil Thomson, Myron Roberts, and Bruce Neswick. Tune in to PIPE DREAMS and listen to the program!

Introducing Our Members

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

Thomas Petersen was introduced in the last issue. The address which was listed is his business address. His private address is:

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News from HQ

Marilyn Mason Honored by AGO National Council

Celebration of Brilliant Performer, Teacher, and Friend Raised \$30,000 in Ann Arbor, Mich., Benefiting AGO Endowment Fund

New York City. The AGO presented its sixth annual Recital and Gala Benefit Reception on Sunday, April 19, at the University of Michigan, Ann Arbor. An estimated audience of 400 colleagues, students, and friends came together to celebrate the lifetime achievements of Marilyn Mason.

The recital in Hill Auditorium, played by Dr. Mason and students Deborah Friauff, Joseph Galema, Paul Haebig, and Aaron Tan included works by Marcel Dupré, Maurice Duruflé, Max Reger, Charles Tournemire, and Louis Vierne. The reception that followed at the Michigan League was attended by 100 and raised \$30,000 to be invested in the AGO Endowment Fund in Marilyn Mason's honor. The new 166-minute AGO Master Series DVD featuring Dr. Mason was also unveiled at the reception. It is available for \$20 from AGO National Headquarters, 212-870-2310 or online at

www.agohq.org.

The gala was sponsored by the AGO National Council and its Development Committee, Barbara Adler, director. Major funding was provided by Roy F. Kehl, FAGO; the University of Michigan School of Music, Theatre, and Dance; and Pemcor Inc. of Lancaster, Pa., printer of The American Organist Magazine.

Donors unable to attend the gala will receive a copy of the souvenir program book with their contribution of \$25 or more to the Endowment Fund. Contributions in honor of Marilyn Mason can be made online at <www.agohq.org> or by mailing a check to: AGO Endowment Fund, 475 Riverside Drive, Suite 1260, New York, NY 10115. All gifts will be acknowledged in The American Organist Magazine. For

information, please call 212-870-2311 (ext. 4308) or e-mail gala@agohq.org .

Established in 1994, the AGO Endowment Fund provides income to expand programs for leadership development among AGO members; educate new organists; and cultivate new audiences for organ and choral music. Tax-deductible contributions to the Endowment Fund are invested in perpetuity to produce continuing income support for essential Guild programs and educational projects.

StatesideNews

Paul Manz - In Memoriam

By Scott M. Hyslop

Paul Otto Manz, internationally celebrated organist, dean of American church musicians, and composer of the internationally acclaimed motet “E’en So, Lord Jesus, Quickly Come” has died in St. Paul, Minnesota at the age of ninety years. Manz’s life and career were filled with the honors and accolades that many performing musicians strive for yet seldom attain. With a lengthy list of performances at venues like The Kennedy Center in Washington D.C., with the National Symphony; Symphony Center in Chicago, with the Chicago Symphony; and Orchestra Hall in Minneapolis, with the Minnesota Orchestra, Manz was able to perform the canon of major works for organ and orchestra – a feat that few organists can claim. His charisma at the console made him a favorite of conductors like Leonard Slatkin, Charles Dutoit, and Henry Charles Smith. While his career as a soloist took him around the world to splendid cathedrals and thrilling concert halls, his charisma as a musician and a servant of the church found its fullest expression in the action of leading people in congregational song. Through his work as an organist and composer, Manz reinvented the classic organ chorale of Buxtehude and Bach, giving it a new voice which spoke clearly and unapologetically with a fresh American accent. His work in this genre led him to play thousands of hymn festivals around the world – playing

that excited and invigorated countless organists, church musicians and lay people who came to hear him play. Manz’s work in congregational song and liturgy can be viewed as the spark that eventually became a bonfire in which the standards for service playing and church music in this country were recast.

Even with an enviable career as a concert organist, Manz’s heart was deeply rooted in his work as a parish church musician. “Love the people you have been called to serve” was the surprising answer Manz gave when asked what one piece of advice he would offer to an individual starting out in the field of church music today. This seemingly simple response belies a depth of experience, wisdom, and faith which was formed and molded in the crucible of service to God’s people of the church over the course of a life well lived. The only child of Otto Manz and Hulda (née Jeske) Manz, German-Russian immigrants who had come to America to make a better life for their family, Paul Otto Manz was born on May 10, 1919, in Cleveland Ohio. At age five, Manz began piano lessons. Two years later, upon the advice of his first piano teacher, Emily Dinda, Manz began studying piano and organ with Henry J. Markworth at Trinity Lutheran Church in Cleveland, Ohio. In order to study with Markworth, Manz had to agree to take two lessons at the piano for every lesson at the organ. Upon completion of the eighth grade, Manz entered Concordia High School in River Forest, Illinois, eventually matriculating into their teacher training program. While a student at Concordia, Manz also began private organ studies at the American Conservatory in Chicago with the eminent American organist Edwin Eigenschenk, a student of Bonnet and Vierne. Manz would go on to further study with the eminent Bach scholar Albert Riemenschneider at Baldwin Wallace College in Berea, Ohio, and Edwin Arthur Kraft at Trinity Cathedral in Cleveland. Formal studies at the graduate level were pursued by Manz at the University of Minnesota, where he

was a student of Arthur B. Jennings, and in 1952 he received his Master's degree in organ performance from Northwestern University in Evanston, Illinois. In 1956 Manz received a Fulbright grant for study with Flor Peeters at the Royal Conservatory of Music in Antwerp, Belgium. An extension of the Fulbright provided Manz with the opportunity to work with Helmut Walcha at the Dreikönigskirche in Frankfurt, Germany. Manz would subsequently return to Belgium for three more summers to study with Peeters. The bond between Peeters and Manz grew so close over the ensuing years that the Belgian government invited Manz to be the official United States representative in state ceremonies honoring Flor Peeters on his 80th birthday and his 60th year as titular organist of the Cathedral of Saint Rombaut in Mechelen, Belgium. At that time, Flor Peeters referred to his former student as "my spiritual son."

In 1943, Manz married Ruth Mueller, a union which was blessed with four children: David, who died at birth; Michael, who died unexpectedly in 2006; John, and Peter. Following the deaths of Ruth's brother, Herbert Mueller, in 1961 and his wife Helene, in 1964, the Manzes took in their four orphaned children, Mary, Anne, Sara, and John, increasing their family number to nine. Through all of life's vicissitudes Ruth was Paul's partner in every sense of the word, and he has been quoted as saying, "Without her I would probably be playing piano in a bar somewhere. Ruth has been the *cantus firmus* in our home and for our children, whom I treasure, while I practiced, taught, played and wrote." Through the course of their 65 years of marriage, Paul and Ruth shared an exceptionally close relationship until her death in July of 2008. Her influence on his work and career cannot be underestimated. Upon graduation from Concordia in 1941, Manz filled positions as teacher, principal and musician with several parishes in Fond du Lac, Wisconsin and St. Paul, Minnesota. In

1946, Manz received a call to Mt. Olive Lutheran Church in Minneapolis, where he served as full-time director of Christian education and music, an affiliation that would last for 37 years. Over the course of his service at Mt. Olive, Manz's job description would change several times as the congregation made every effort to nurture and share his gifts with the church-at-large. A man of many sought-after talents, Manz served on the faculties at the University of Minnesota and Macalester College in St. Paul before he accepted a call in 1957 to serve as professor and chair of the Division of Fine Arts at Concordia College in St. Paul. Rather than lose him, Mt. Olive arranged for Paul's duties to be pared down, allowing him to share his gifts at both institutions.

Manz would serve for many happy years at Concordia. Noteworthy among his numerous accomplishments during his tenure was his establishment of a sound program of music studies with a well-trained and distinguished faculty. His ultimate achievement at Concordia was the fulfillment of the dream that the Fine Arts Division of the school would have its own facility replete with rehearsal rooms, classroom space, and an auditorium complete with a concert pipe organ – designed by Manz, as well as well-designed studios for the art department. Shortly after the realization of this dream, Manz would find himself caught in the whirlwind and cruel chaos that enveloped the Lutheran Church – Missouri Synod at that time. His own convictions, coupled with deeply personal connections to the fray, left Manz with little choice but to resign his position at Concordia. He returned to full-time parish service, this time as Cantor at Mt. Olive with a specific mandate from the parish to use his many gifts in the service of the church catholic. In 1983, after 37 years of service at Mt. Olive, Paul and Ruth Manz pulled up stakes and began a new chapter of ministry in Chicago, where Manz received a double call to serve as Christ Semine Professor of Church Music and Artist in Residence at

the Lutheran School of Theology at Chicago, and as Cantor at the Evangelical Lutheran Church of St. Luke. Manz retired from LSTC in September of 1992, but this retirement was merely a change of direction that provided an opportunity for friends and colleagues to encourage him to share his wealth of knowledge through workshops and master classes throughout the country. The dream was formalized with the creation of the Paul Manz Institute of Church Music based at the Church of St. Luke in Chicago. The Institute enabled him to continue to give lavishly and selflessly to others in the church, drawing from his own wealth of education and experience. After a lifetime of faithful service as a church musician, in 1999 Paul Manz retired from the Paul Manz Institute of Church Music and St. Luke Church at age 80. The Manzes moved back to Minneapolis to be closer to family and friends. Although it was Manz's intent to keep performing from his base in Minneapolis, his life would soon take another direction. In May of 2000, while in North Carolina preparing to dedicate a new organ at an Episcopal Church in Hendersonville, Manz was stricken with sepsis. While Manz's life was spared, his hearing was greatly compromised. After months of difficult recuperation it became apparent that he would not be able to play again.

The esteem and respect with which Paul Manz was regarded is seen in the numerous honorary doctorates, and honors he received over the course of his career. Northwestern University, his alma mater, presented him with the prestigious "Alumni Merit Award"; Trinity Lutheran

Seminary of Columbus, Ohio bestowed the "Joseph Sittler Award for Theological Leadership"; The Lutheran School of Theology, Chicago presented him with the distinguished "Confessor of Christ Award"; The Chicago Bible Society presented him with the "Gutenberg Award"; and the Lutheran Institute of Washington, DC honored him with the first "Wittenberg Arts Award". Paul

Manz's organ and choral works are internationally known and are used extensively in worship services, recitals, and teaching, and by church and college choirs. His motet "E'en So, Lord Jesus, Quickly Come", having sold over one million copies, is regarded as a classic and has been performed and recorded in the United States and abroad. Manz's life and work is the subject of a doctoral dissertation, published in 2007 by Morning Star Music Publishers in St. Louis, Missouri as *The Journey Was Chosen: The Life and Work of Paul Manz*.

Composer, recitalist, teacher, minister of the Word, clinician, author, organ consultant, faithful servant -- all facets of Paul Manz's life shone as sure and faithful reflections of the hope, joy and peace which God has promised to us. Paul is survived by his seven children, twelve grandchildren, five great grandchildren, many treasured friends, colleagues, former students, and legions of people in the pews. Through the example of his life, through the legacy of his family, and ultimately through the legacy of music that he graced us with to stir our souls, to excite our imaginations, and to enable our prayer and proclamation, we hear Paul Manz say,

Thank you for the grace of singing with me across the years in good times and in bad, when our words have stuck in our throats and when our eyes have overflowed with joy. It has ever been a Song of Grace: 'Love to the loveless shown that we might lovely be.' I have just been the organist. Thank you for letting me play.

The next **Carlene Neihart International Pipe Organ Competition** will be held on April 10, 2010 in Kansas City, Missouri at the Second Presbyterian Church. The 1949 Moller Pipe Organ has been rebuilt and restored in 2009 and includes a new movable console. Contestants from various places in the United States and in other countries are expected to enter the competition.

Quimby Pipe Organs, Inc, will underwrite the 1st place award (\$2500) and

the second place award (\$1500) is sponsored by Casavant Freres and Caroll Hanson. The third place award is \$1000. The Carlene Neihart Organ Competition Foundation, with a 501 (C)(3) tax-exempt status was formed to organize, present the competition and fund the prize money to help sustain the future of the Pipe Organ.

The web site organcompetitions.com has more information about the competition.

European News

European Chapter member **Frank Mento** reports the following good news:

Paris. The organ at Saint-Jean de Montmartre Church

<http://orgue.free.fr/a18o7.html>

in Paris, France, is finally going to be restored. The City of Paris appointed the organbuilder Yves Fossaert

<http://orgues-fossaert.com/>

to conduct this operation. The project amounts to 200,000 Euros, entirely financed by the City of Paris. Work begins on August 17th and will last approximately one year.

The organ at Saint-Jean de Montmartre was built by Cavaillé-Coll in 1852 for the Sacred Heart School of Ferrandière in Lyon. It was moved to Saint-Jean in 1910 and installed there by Mutin. In the course of the 20th Century it was modified several times by Gutschenritter (1921, 1931, 1934).

The organ is tubular pneumatic with Barker machine and has two manuals with 56 notes, a 30-note Pedal, 25 stops plus 3 transmissions.

Specification

Grand-Orgue :	Récit expressif :
Bourdon 16'	Quintaton 16' *
Bourdon 8'	Cor de nuit 8'
Salicional 8'	Gambe 8'
Flûte harmonique 8'	Voix céleste 8'
Montre 8'	Flûte traversière 8'
Prestant 4'	Flûte octaviante 4'
Plein-jeu II-V rks	Nasard 2' 2/3 *
Trompette 8'	Octavin 2' *
Pédale :	Tierce 1' 3/5 *
Flûte 16'	Basson 16' *
Soubasse 16' (G.O.)	Voix humaine 8'

Flûte 8' (G.O.)	Basson-hautbois 8'
Bourdon 8' (G.O.)	Trompette 8'
Bombarde 16'	Clairon 4' *
Basse 8'	Trémolo

Couplers: Réc./G.O. at 16' and 8',
G.O.-Péd., Réc.-Péd.

Appel d'anches au Récit., Appel du G.O.

* = stops added after Cavaillé-Coll.

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**The new organ of the Chiesa
S. Antonio dei Portoghesi in Rome**

This new organ project, inaugurated in December 2008, was conceived by Jean Guillou, who celebrates his 80th birthday next year. In this article the composer-organist-organ designer recounts the design of the organ, another step in the evolutionary journey of the 'Variable Structure Organ'.

Translated and submitted by Alexia Tye

A visitor to Aquincum, an ancient Roman site on the outskirts of Budapest, would surely be impressed by the sight of the most ancient of organs, built 400 years after the original Ktesibios*¹ prototype. A charred relic perhaps, but this ancestor of the modern organ had sufficient working parts to enable the construction of an exact replica, with 52 pipes and 4 partly-stopped stops.

Playing this replica, one is immediately taken with the freshness and vivacity of the colours bursting from such simply-constructed pipes. One can't help but think that this must be the instrument once heard in Roman arenas and ancient Greek amphitheatres, which allowed the best organists to display their talent during the Pythic Games. Its colours, akin to those of the Aulos² and the flute of the time, had the depth, power and presence of the human voice.

Having lived the experience, I started to think that the modern organ's future

¹ Ktesibios (285–222 BC) was a [Greek inventor](#) and [mathematician](#) in [Alexandria](#), credited with the invention of the [hydraulis](#), a water organ that is considered the precursor of the modern [pipe organ](#).

² Aulos : a double reeded woodwind instrument, like an oboe.

evolutionary path was perhaps a reconciliation with this ancient instrument. Why such a strange idea? I have often reflected on the underlying principles and rationale of organ building through the ages (see my book « *Die Orgel, Erinnerung und Zukunft* » and various related essays). Be they neo-baroque, neo-romantic or neo-Cavaillé-Coll, construction principles have been based on imitation or the simple reproduction of historic organs. The basic concept was that of groups, families and ensembles making up a “plenum”, a word which in itself suggests bulk and mass, without regard for the quality and personality of each individual stop. Quantity and the ability to blend into the whole became more important than individual personality. We are thus far away from the original Aquincum model, the genesis which must continue to evolve. I would find it hard to imagine that contemporary organ building has reached a state of aging such that it can only copy from the past.

The organ is still a young instrument, and our imagination and new techniques will assure its future. Innovation in acoustics, mechanics and pneumatics has contributed to its development, and today, it is still acoustics, in addition to electricity and electronics, which will open new doors. My acoustic and stylistic ideal would be to recreate the freshness and immediacy which one experiences when listening to the Aquincum organ. The search for this closeness, this “*présence immédiate*” remains the goal in the conception of my « *Orgue à Structure Variable* », with 15 movable consoles disposed amongst and around the audience.

Thus I have little interest in a huge chorus of 150 anonymous voices, but rather by solo voices each with individual character and colour. Every stop becomes important in its own right, and the juxtaposition of the stops will in turn create new characters and transformations.

Spatial organisation then takes on an equal importance to the colours of the stops. The listener must be able, in

listening to each stop, feel its presence in as precise a location as possible, distinct from all other stops. Hence I have gradually moved away from the concept of large consoles containing the entire set of stops and yielding an impersonal mass of sound.

In the Tenerife organ I conceived eight separate consoles placed on either side of the audience. Sometimes the architectural structure of a location does not permit an ideal spatial disposition of the instrument. – this was indeed the situation for the new organ of San Antonio Dei Portoghesi in Rome, where I had to work within the constraints of the baroque architecture of the church, trying to find spaces here and there, over which the stops could best be spread out. Actually, space was as restricted as the financial budget, and I found myself in a similar situation to when I designed the organ in Alpe d’Huez (incidentally, a significant milestone in my development as a designer of organs) – a hand-shaped organ built more than 30 years ago by Detlef Kleuker and pictures of which have been featured in numerous magazines. The Alpe d’Huez organ could only have 24 stops, and my goal then was to maximize richness and expressiveness with a minimal number of stops – too many stops having a negative impact on purity and vividness of expression. Alas, too frequently constructed are monumental organs producing a mass of sound, like a mindless crowd.

I was delighted at Alpe d’Huez to elect 24 solo voices, only the most essential stops, like stage actors who can freely pronounce their texts, whose lips we can read. The result was an instrument with great personality and richness of tonal colour.

This design experience was directly transposed over to the organ of San Antonio Dei Portoghesi, with the addition of just three more stops. The division of the 27 stops over four keyboards allowed the optimisation of their individuality. Progress in key action techniques led to the choice of electronic ‘sensitive mechanical

action', executed by the Italian company ELTEC, with the main mobile console placed in the nave of the church.

The modest proportions of the baroque church meant that the only space available for placing the pipes was in the organ loft, which spirals over into the side balconies. In the middle of the loft was a charming little baroque case, without any of the original pipes. I placed the pipes of the Grand Orgue behind this façade, mostly lying horizontally. From the central nave, the façade gives little suggestion as to its contents, as the pipes are almost invisible.

My exploration of the church revealed a charming little balcony overlooking the transept, which I thought would be perfect for a small division akin to a Brustwerk. Here again, the pipes are scarcely visible.

I began by placing the Grand Orgue with the essential harmonic base: an 8' Principal, which I wanted to be rich and lyrical, required a steadily bigger diameter of the pipes with increasing pitch '*tailles évolutives*'. And my first hearing the voicing of the principals by Franco Nicora was decisive, much like my earlier encounter with the talented Detlef Kleuker.

A Principal should have an attack and distinct articulation capable of producing a wide spectrum of harmonics. The graduated diameters of the Mixture pipes should naturally also match those of the Principal. And to give greater body to the Plenum, I added a fluted 8' stop, rich in different harmonics from those of the Principal, and a very full 2' Nachthorn. I consider it harmful to pile up Mixtures, as any doubling of harmonics lead inevitably to inaccuracies in pitch, even in the best-maintained and tuned organs. In addition, the multiplication of sounds all of the same pitch does not result in bigger volume, but a loss of character of each stop.

The Cornet and Cromorne completed the manual with their indispensable solo presence.

For the Récit, a similar economy of means: a Larigot to respond to the Mutation stops of the other manuals, as variety in this area is essential. Then of

course we have the reed stops for the solo qualities required in César Franck's music, for example.

Lastly, the Positif in a classical style with a Sesquialtera and a bright but light Cymbale whose harmonics complemented those of the Grand Orgue in the higher registers. The latter is voiced so that it can be heard alone with the Flûte, Sesquialtera or Dulciane. In addition, the Cymbale is composed with 2 breaks towards the higher registers, until the medium range of the keyboard compass, where it breaks back down again.

As a result we already have, with these 3 keyboards, an organ with rich tonal variety. But this is where we add yet another group of stops which I called the « *Wanderer Klavier* », or the wandering keyboard, a reference to German mythology, in particular Goethe. Some of these stops have a compass of 73 notes, so that they can be used for the lower or higher octave. All of them can be played from the pedalboard and 4th manual, and some of them also on the Grand Orgue and Positif – hence the name. These stops not only 'travel', but, for some of them, metamorphose. Thus the 16' Soubasse becomes, after the second octave, a Koppelflöte, and the 16' Régale transforms into a Clarinette. Alone, the Oboe has only 61 notes, and sounds really like 'en chamade', although the pipes are not disposed horizontally like at Alpe d'Huez, giving a totally different sound from the Hautbois of the Récit.

Here is a list of the stops of the « *Wanderer Klavier* ». The numbers preceding each stop allow them to be identified in the main stop lists of the organ.

Wanderer Klavier

- 1 Soubasse 16'-Koppelflöte 8'
- 2 Fautone 16' – Flûte harmonique 8'
- 3 Flûte 4' (1^{ère} octave du 2)
- 4 Quinte 5 1/3 – Nasard harmonique 2 2/3
- 5 Tierce 3 1/5 – Tierce harmonique 1 3/5
- 6 Piccolo harmonique 1' (3 octaves du 3)
- 7 Régale 16' – Clarinette 8'

8 Oboe -8'
 9 Bombarda 16' – Trombone 8'

I profited from my experience designing the Chant d'Oiseau organ in Brussels to introduce a Cornet made up entirely of harmonic flutes, whose depth and lyricism give a particular richness to the whole instrument. (I will remark in passing that this idea was such a success that it has also been adopted by many organ builders.)

To crown it all off, we have the 16'-8' Trompette, serving as reeds for the Pedals, the Grand Orgue and the Solo, such that the final result is a large instrument capable of all possibilities of registration, with an absolute economy of stops.

May I end with a word of appreciation for the work of the Italian organ builders Mascioni, a veritable organ building dynasty whose reputation has been maintained since the 19th century (three brothers, their sons, and cousins at work today). They took on the job, adhering faithfully to my ideas – even the dimensions of the console were non-standard, as I wanted a level of comfort befitting a mastery of organ technique capable of rendering the most complex works.

Monsignor Agostinho da Costa Borges, the *Rettore* of the church and Cultural Attaché of the Portuguese Embassy at the Vatican, who, by his tireless enthusiasm, secured the financing to build the organ. He appointed Giampaolo di Rosa, currently professor of organ at Porto University, as titular organist.

Jean GUILLOU

(adapted and translated by Alexia Tye)

1^{er} Clavier – Positif

Flauto	8'	du n°1
Flauto a camino	8'	
Flauto a camino	4'	
Sesquialtera	II	
Cembalo	III	
Regale	16'	du n°7
Clarinetto	8'	du n°8
Dulzian	8'	

2^{ème} Clavier – G.O.

Principale	8'	
Corno camoscio	8'	
Principale	4'	
Quinta	5' 1/3	du n°4
Terza	3' 1/5	du n°5
Nachthorn	2'	
Plein-Jeu	V/VI	
Cornetto	V	
Cromorno	8'	
Tromba	8'	du n°9

3^{ème} Clavier – Récit expressif

Bordone	8'	
Holzprincipal	4'	
Larigot	1 1/3	
Basson	16'	
Hautbois	8'	
Voix Humaine	8'	
Trompette	8'	

4^{ème} Clavier – Solo

Koppelflöte	8'	du n°1
Flûte harmonique	8'	du n°2
Flûte harmonique	4' 1 ^{ère}	octave du n°2
Nasard harmonique	2 2/3	du n°4
Tierce harmonique	1 3/5	du n°5
Piccolo harmonique	1' (3 octaves)	du n°3
Regale	16'	du n°7
Bombarda	16'	du n°9
Trombone	8'	du n°9
Oboe	8'	du n°8

Pédale

Flautone	16'	du n°2
Subbasso	16'	du n°1
Gran Quinta	10 2/3	des n°1 et n°4
Flauto	8'	du n°2
Terza	3 1/5	du n°5
Flauto	4'	du N°1
Flautino	2'	du n°3
Bombarda	16'	du n°9
Basson	16'	du Récit
Regale	16'	du n°7
Trompette	8'	du n°8
Chalumeau	4'	du n°7

Total number of pipes : 2.379

Keyboards : 61 notes, Pedalboard 32 notes.

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 !*

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|--|---------|-------------------------------------|---------------------------------------|
| Oct. 11 th | 7:30 PM | Otto M. Krämer, Organ | St. Peter und Paul Straelen (D) |
| I. International Straelener Orgelherbst "Son et Lumiere" with Light Show, Trumpet and Percussion | | | |
| Oct. 18 th | 5 PM | Giorgio Parolini, Organ | Christuskirche, Kronach (D) |
| Oct. 25 th | 8 PM | Otto M. Krämer, Organ Improvisation | Grenchen (Switzerland) |
| Nov. 15 th | 6 PM | Otto M. Krämer, Organ Improvisation | St. Mary's, Mühlheim (D) |
| Nov. 15 th | 5 PM | Bernard Sanders, Conductor | St. Gallus, Tuttlingen, (D) |
| Bach Cantata 12 "Weinen, Klagen", C.M. von Weber "Jubelmesse", Sanders "Dignus est Agnus" | | | |
| Nov. 18 th | 7:30 PM | Otto M. Krämer, Organ and Conductor | St. Peter und Paul Straelen (D) |
| Choir Concert on <i>Buß- und Bettag</i> ; Chamber Choir <i>Coro Allegro</i> , Straelen | | | |
| Dec. 5 th | 3 PM | Johan Hermans, Organ | St. Quintinus Cathedral, Hasselt (B) |
| Dec. 5 th | 8 PM | Otto M. Krämer, Organ | Hause Glebe, Bochum (D) |
| Dec. 6 th | 5 PM | Otto M. Krämer, Organ | St. Stephanus, Leverkusen-Hitdorf (D) |
| with Wolfgang Haenisch, Violoncello | | | |

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

