

Europäische Orgelexperten - Pressemitteilung

Vergangene Woche Dienstag, 12. Juni, wurde in einem feierlichen Festakt mit Konzert in der Kathedrale in Brüssel der neue europäische Master-Studiengang OrganExpert installiert. Insgesamt geht es hier um eine umfassende und solide Ausbildung von Orgelsachverständigen und damit um Sicherung der Orgel als europäisches Kulturgut.

Der Studiengang wird über einen Zeitraum von drei Jahren aus dem Socrates-Erasmus-Programm der Europäischen Gemeinschaft finanziert, steht unter der Schirmherrschaft des Vatikans (päpstlicher Kulturrat), und wird getragen von einem Netzwerk europäischer Universitäten und Musikhochschulen Göteborg, Tallin, Rom, Franfort/Oder, Bratislava, Cluj-Napoca und Trossingen. Der Studienbetrieb wird aufgenommen ab dem kommenden Wintersemester 2007/08, aufbauend auf einem künstlerischen- wissenschaftlichem Teil ergänzt um handwerkliche und denkmalpflegerische Aspekte. Auf dem Lehrplan stehen die Fächer Orgelspielpraxis, Kirchenmusik-und Orgelgeschichte, Orgelstilkunde, Analyse und Hermeneutik der Orgelmusik, Hymnologie und Liturgik, Methoden wissenschaftlichen Arbeitens (Literaturrecherche, Zitationspraktiken, Quellenkunde, Archivkunde), Handschriftenkunde (Paläographie), Rechtsgrundlagen (juristische Stellung und Aufgaben des Orgelsachverständigen), Management, Öffentlichkeitsarbeit, Fundraising, Orgelbau mit Gehörbildung und Tongebung der Orgelpfeife, Tondokumentation von Orgeln (Klanglabor), Denkmalpflege und Denkmalrecht, Umfeld der Orgel mit Kirchenraum und Konzertsaal, Architektur und physikalische Grundlagen. Der Unterricht findet wechselseitig von Semester zu Semester an den verschiedenen europäischen Hochschulen statt. Studienabschluss ist der „Master of Arts“ mit Möglichkeit zur Promotion. Die erste Aufnahmeprüfung war diese Woche Mittwoch, 13. Juni, in Brüssel.

Nachfolgend Programm und Texte vom Festakt in der Brüsseler Kathedrale:

Welcome

Richard Arnold, Director

(Representation of the State of Baden-Württemberg to the EU)

Johann Ulrich Steigleder (1593-1635)

„Tabulaturbuch Dass Vater unser“ – Variatio 14

Introduction

Dr. Andreas Schwab MEP

Ms. Tamara Luuk, attachée for Cultural Affairs

(Permanent Representation of Estonia to the EU)

Bernardo Storace (1638-1682)

„Selva di varie compositioni d'intavolatura per cimbalo ed organo“ – Passagagli

Dietrich Buxtehude (1637-1707)

Toccatà in F

The organ as a cultural heritage (Uta Hengelhaupt)

Francois Couperin (1668-1733)

„Messe de Paroisse“ Offertoire sur les grands jeux

Johann Sebastian Bach (1685-1750)

„Dritter Theil der Clavier-Uebung“ - Christe eleison

The organ as a symbol of the European vision (Paul Peeters)

Abraham van den Kerkhoven (ca. 1618-1684)

Fantasia terita in C

Olivier Messiaen

„Le Nativité du Seigneur“ - Dieu par mi nous

OrganExpert - The fruit of over fifty years of preparation

(Armando Carideo)

Jan Baptist Vanhal (1739-1813)

Fuga quarta in d

Mauricio Kagel (* 1931)

Rrrr - Rauschpfeifen und Repercusa

OrganExpert - The European study program (Michael Kaufmann)

Max Reger (1873-1916)

Zwölf Stücke für Orgel op. 59 - Präludium d-Moll und Fuge D-Dur

The organ as a cultural heritage (Uta Hengelhaupt)

Organs combine musico-artistic geniality and technical inventiveness in a unique manner and are important cultural-historical monuments. Organs and their music first developed in the context of European polyphony. Over the centuries they found the greater part of their use in the accompaniment of church services. They are a key part of European cultural tradition and identity.

Organ builders, organists and composers from all European countries have contributed to the multiplicity of European culture - but at the same time they show how closely interweaved this culture developed.

Because of this our priority together is to maintain and protect the remaining examples of European organ culture. As initiators and founder members of the "OrganExpert" course we see a great opportunity and a duty to research and document our communal organ heritage. We argue for the drawing up of statutory general rules for the care and protection of organs, and will implement and publicise these through international pilot-projects. At the same time, we call on politicians, those with influence and all societal groups to provide the necessary financial backing to save and restore endangered instruments.

In the light of the Varaždin declaration on the protection of European cultural heritage we would like to encourage the exchange of ideas between organ builders, organists, academics, cultural organisations and the public as a whole. It is particularly important to awake the interest the younger generation for the cultural riches of the organ, and win their support for the protection of European organ heritage.

The organ as a symbol of the European vision (Paul Peeters)

The organ has a clear and completely unique European identity. The visions of European unity that once contributed to the formation of the Europe we recognize today, take form in the organ as a musical instrument and bearer of culture. The organ reflects European thought and European traditions. The organ, though produced by a myriad of small divided states, created widespread contacts and exchanges throughout Europe. Crossing over local borders, the organ art created regional networks which contributed to economic prosperity and cultural development. Distinct European organ landscapes evolved that in certain times and places created such strong idiomatic expressions that they seem to directly speak the language and thought of the local culture in music.

The organ had a natural place in daily life; in the large city, small city, and village. The instrument was used in the life of the community; on normal days and feast days, in times of mourning and rejoicing, in each church service and religious festival, for family celebrations, community ceremonies, and political manifestations. The organ was a cultural manifestation to which all had access, independent of rank in society. The instrument bound together high and low, learned and unlearned in shared history, daily life, an unknown future, and in shared vision of a harmonious era - an approaching heavenly world.

OrganExpert - The fruit of over fifty years of preparation
(Armando Carideo)

The institution of the European Master OrganExpert is the fruit of over fifty years of preparation. Italy has been, and still is one of the most active European laboratories in the field of rediscovery, restoration and the valorization of the historic organ patrimony and the musical sources associated with it. Suffice to mention the work of R. Lunelli, L. F. Tagliavini and O. Mischiati, the recovery of the renaissance organs Of the Basilica of S. Petronio in Bologna and numerous other instruments which have come down to us in a state which allows an increasing estimation of the original sound qualities. Thanks also to the ever increasing quality of the work of contemporary organ restorers and to the refinement of analytical criteria used in evaluating the sound material and the recovery of sound. This has favoured the growth and taste of the new generation of organists who have learnt touch and sensitivity, phrasing and the art of stop combination from the instruments themselves and period theoretical treatises. A virtuous cycle has thus been created which has also invested research of early music sources which can finally be enjoyed in all their sonorous glory on well-restored instruments.

The Master OrganExpert intends to contribute to the acceleration and intensification of this virtuous cycle leading the student toward a deeper historic and organological understanding of historic instruments through a competent and live contact with the beauty of their sound and the literature relative to them, capable also of stimulating creativity in the art of improvisation.

OrganExpert - The European study program (Michael Kaufmann)

OrganExpert is the world's only degree course for those who design new organs, and supervise the maintenance and restoration of existing instruments (Orgelsächverständiger - organ experts). Its development has been funded by the European Union (European Commission) since the October 2005 and is

presided over by the Vatican's Papal culture ministry. The course has been developed in a network of European colleges and universities, and will lead to the award of the internationally-accredited "Master of Arts" postgraduate degree.

Expertise in Organ Studies at the highest level is provided by the partner schools:

- Staatliche Hochschule für Musik Trossingen (Germany), Coordinator,
 - Europa-Universität Viadrina Frankfurt an der Oder (Germany),
 - Università degli Studi di Roma Tor Vergata (Italy),
 - Göteborgs Universitet - Göteborg Organ Art Center (Sweden),
 - Eesti Kunstiakadeemia Tallinn (Estonia),
 - Academia de Muzica Gheorghe Dima din Cluj-Napoca (Romania),
 - Vysoká škola múzických umení v Bratislave (Slovakia),
- as well as the following associated partners:

- Vereinigung der Orgelsachverständigen Deutschlands, Karlsruhe (Germany),
- Oscar-Walcker-Schule Ludwigsburg - College of Organ Building (Germany)

After the developmental phase, the following partners will join:

- Hochschule für Musik Würzburg (Germany),
- Bayerische Julius-Maximilians-Universität Würzburg - Institut für Musikwissenschaft (Germany),
- Fachhochschule Köln - Institut für Restaurierungs- und Konservierungswissenschaft (Germany),
- Fachhochschule Reutlingen - Fakultät für Informatik (Germany),
- Smarano International Organ Academy (Italy),
- Göteborg International Organ Academy (Sweden),
- Orguljaka zaklada Don Oetar Nakic Varaždin Hrvatska (Croatia).

The innovative study concept demands a high degree of mobility from the students and lecturers. The lectures and tuition will be delivered at various different places in Europe. In this way an optimal combination of art (organ playing), academic research (organology) and craft (organ building) can be instilled in the participants. This will help to implement the standards established in the 1964 Charter of Venice, and allow us to put the results of our teaching and research at the disposal of companies.

Michael Grüber

www.ORGANpromotion.org

www.OrganExpert.de