



PIPE ECHOES



THE OFFICIAL NEWSLETTER OF THE SINGAPORE CHAPTER OF THE
AMERICAN GUILD OF ORGANISTS

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300 Years of Buxtehude

2007 MARKS the 300th death anniversary of Dieterich Buxtehude (1637-1707). Danish by birth, Buxtehude was a well-known composer from the North German school of music. He took on his first job as organist at his father's former parish, St. Mary's Church in Helsingborg from 1657 to 1658, then left for a better-paying position at St. Mary's Church in Elsinore.

After Franz Tunder died in 1667, Buxtehude succeeded him as organist of St. Mary's Church in Lübeck, North Germany. There, he married Tunder's daughter and remained as organist until his death.

Abendmusiken

Buxtehude directed the Abendmusiken concert series at St. Mary's. These concerts were originally started by Tunder as organ recitals to entertain businessmen awaiting the opening of the Lübeck stock exchange at noon on Thursdays, and were known informally as "stock exchange" concerts.

Under the baton of Buxtehude, these concerts were moved to occupy five Sundays in the season of Advent. The Abendmusiken concerts featured vocal and instrumental works for both solo and chamber instruments (in addition to Buxtehude's solo organ recitals). Admission was free.

As a result, the Abendmusiken rapidly gained fame throughout the country and grew into a reputable cultural institution. It attracted prominent visitors from all over the country, including George Frederic Handel and the twenty-year-old Johann Sebastian Bach, who both visited in 1705.

Bach's long walk

The young Bach walked 250 miles from Thuringia to Lübeck, drawn by Buxtehude's status as a virtuoso in the "art of the organ", and his mastery of the freewheeling stylus phantasticus toccatas.

Bach was so awed by the splendid Abendmusik performances that his intended four-week sojourn in Lübeck was extended to four months. His visit would prove to be

highly important for the subsequent development of the German musical style, as his later compositions were very much influenced by Buxtehude.

"Buxtehude Year" will be one of music, education and celebration, as the Singapore AGO seeks to increase local musicians' and music lovers' awareness of the North German school and Buxtehude's influences on later music.

The array of programmes in the line-up include the concert series Pipes@Victoria at the Victoria Concert Hall and Pipe Works at the Orchard Road Presbyterian Church. Educational workshops and masterclasses will also be conducted by visiting artistes.

New concert series

The Chapter will also present Abendmusiken, a concert series in tribute to the great Buxtehude tradition. These concerts will be held at Kampong Kapor Methodist Church, the Danish Seamen's Mission, and the Norwegian Seaman's Mission, and will feature vocal, instrumental and organ works by Buxtehude and other early Baroque composers.

Eminent Danish organist Flemming Dreisig will start off the Buxtehude Year celebrations with a Pipes@Victoria recital dedicated almost entirely to Buxtehude's organ works.

The first Abendmusiken concert is also much-anticipated – the Chapter collaborates with the Amadeus Choral Society to present Buxtehude's famous seven-part passion meditation *Membra Jesu Nostri* ("The Limbs of our Lord Jesus"). This work will be performed in its entirety for the first time in Singapore.

It consists of seven concerto-aria cantatas, focused on seven different parts of Christ's body as He suffered on the cross: feet, knees, hands, side, breast, heart and face. Buxtehude matches the intense quality of a form of religious devotion to music of a delicate, detached and sorrowful calm in this beautiful cycle of cantatas.

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MESSAGE FROM THE DEAN

Dear Members and Friends,

It has been a wonderful year, with plenty to be thankful for!

The Pipes@Victoria and Pipe Works series offered the audience insights into the many perspectives of organ literature. Indeed, we are grateful for the artists' readiness to work with us, and their eagerness to share their love for organ music.

I would also like to thank the new Executive Committee for stepping forth and continuing the work of our Chapter, building on the foundation that was created by the charter members.

The concert series for 2007 is set to usher the Chapter into a more prominent role. We have a modest line-up of organ performances for the Buxtehude celebrations, with new partnerships forged with the Danish, Norwegian and Swedish Christian communities. Also, our young organists are coming of age and are gearing themselves for participation in international competitions. We wish them the very best in their preparations. Please keep yourselves in the loop as details on these events and more become available.

Finally, please continue to support the Chapter by your participation, sponsorship, and other forms of contribution. Every effort is appreciated and every seed sown has the potential for exponential growth.

Season's greetings, and happy holidays!

With warmest regards
Evelyn S. E. Lim, DMA
Dean

"Art is a fine gift! What, indeed, is finer than to clothe one's feelings in music, what a comfort in time of trouble, what a pleasure, what an exquisite feeling to give happy hours to so many people!"

– Clara Schumann (German composer/pianist and wife of Robert Schumann, 1819-1896)



Pipe Works Organ Recital by Joanna Paul

Orchard Road Presbyterian Church ○ 31 August 2006 ○ by Rui Min Chin

THE SOUND of lovely singing and rich organ music resounded within the Orchard Road Presbyterian Church sanctuary on Thursday evening. Joanna Paul's programme was largely hymn-based, and she made a point to sing the first verse of each hymn before playing sacred organ works based upon it.

Before embarking on the first vocal work, Joanna reminded the audience that she had just recovered from a nasty cold, and promised her 'best'. This proved unnecessary, however, as her exultant voice rang out in A Hymn to God the Father by Pelham Humpfrey, accompanied by Dr. Evelyn Lim on the organ.

With Stölzel's Bist du bei mir (Be thou with me), more melodious music filled the sanctuary. Long believed to have been composed by Bach, it is now almost certainly recognised as the work of his contemporary Gottfried Heinrich Stölzel whom Bach admired, and whose works Bach used in books prepared for his wife.

Joanna next enthused everyone with a favourite psalm The Lord is My Shepherd (Biblicke Pise Op.99 No.4) by Antonin Dvořák. Dvořák's sparing arrangement was, to me, profoundly simple and yet simply profound – so much was expressed in so little. I could hear strains of a shepherd's horn calling his sheep in the wilderness.

Samuel Liddle's How Lovely Are Thy Dwellings then made its majestic entry, before taking on a more contemplative tone. The composition brightened at the conclusion that 'a day in Thy courts is better

than a thousand elsewhere', and after a short climax, the sweet reiteration of the opening tune.

The final vocal work was Mendelssohn's great proclamation, Hear Ye Israel, And Be Not Afraid (Elijah Op. 70 No. 21). It was 'every soprano's dream work', according to Joanna, with a 'powerful message'. In it, the soprano becomes a messenger, and the organ, a glorious accompaniment to a message of salvation and deliverance.

Joanna also displayed her dexterity at the organ. One could feel power surge forth as she performed J.S. Bach's Komm, Gott, Schöpfer, heiliger Geist (Come, God, Creator, Holy Ghost), one of Bach's most joyous pieces of the Eighteen Chorales.

O mensch, bewein' dein' Sunde gross, BWV 622, also by Bach, offered a stark contrast to the previous piece with its controlled sadness. Slow and measured with the singing voices of flutes and the mellow sounds of reeds, this chorale must have been written with a stroke of genius. Specifically composed for the 'little organ book', it is based on a larger chorale of the same name (O man of grievous sin bemoan), used by Bach in one of his grandest works, the opening chorus of the St. Matthew Passion.

We then heard the familiar sounds of the hymn tune written by Martin Luther (A Mighty Fortress is Our God) followed by an energetic Ein' feste Burg ist unser Gott, Op.69 by Flor Peeters.

I enjoyed Joanna's performance of Brahms's Herzlich tut mich verlangen (My heart is filled with longing). Published posthumously, the piece is personal and reflective in mood, congruent with the content of the hymn. The composition presented a decorated melody in the upper voice with varied motif treatment underneath, and the harp-like accents (aided by Joanna's registration) throughout the piece were particularly attractive, giving it a tranquil, watery effect.

Joanna's performance of Gloria in excelsis by Max Reger surely lived up to its name – the Gregorian elements harmonised in Reger's highly chromatic idiom made for interesting variety. The glorious opening was followed by a fugato (fugue-like section) which returned to the Gregorian melody. In a second fugato, the plainchant returned in the pedals, before ascending to the manuals and ending the work in full-chorded exultation.

The planned programme came to an end with Seth Bingham's Rock of Ages, cleft for me (Toplady) and Henri Mulet's Carillon-Sortie.

Carillon-Sortie was another of my favourites for the evening – a toccata-style, energetic work in D major, depicting the great peal of bells in a pompous theme echoed in all voices. This piece was a marvelous ending to a glorious programme.

The evening was not over yet. Joanna chose Mendelssohn's Finale of Sonata I Op. 65 as an encore. She also mentioned before the recital that the programme tonight was 'not very Joanna', and having warned the audience to 'be prepared for a shock', launched into a jazzy arrangement of the Negro spiritual 'He's got the whole world in His hands'.

In truly refreshing style, Joanna showed off the organ fully, artfully changing the registration. Amazingly, she was able to sing with a power that matched the organ, a wonderful end to an evening of praising the Lord.

Rui Min has since September, embarked on an undergraduate degree in Economics and Management at Oxford University, UK. She hopes to continue playing the organ at her chapel, and has ambitious plans to find tutelage under the organ scholars there. She writes this article in her personal capacity as a humble page-turner at the above recital.

cont'd from page 1 "300 Years of Buxtehude"

At a quick glance, here are some dates worth noting:

Pipes@Victoria

13 Feb 07, Tuesday: Flemming Dreisig, Denmark

5 Jun 07, Tuesday: Faythe Freese, USA

Pipe Works

11 Oct 07, Thursday: Pavel Kohout, Czech Republic

1 Nov 07, Thursday: Jerome Faucheur, France

Abendmusiken

2 Mar 07, Friday: Featuring Amadeus Choral Society, Membra Jesu Nostri

Sep 07 (date to be confirmed): Cultural evening at Danish Seamen's Mission

Nov 07 (date to be confirmed): Concert(s) at Norwegian Seamen's Mission

May I also take this opportunity to wish each person a truly blessed Christmas and a splendid New Year.

See you in Buxtehude Year!

Yeo Huan

Programme Director



Recital by Paul Jacobs

Victoria Concert Hall ○ 20 June 2006 ○ by Victor Li



"The organ thunders, its almost subsonic bass felt more than heard. Piccolo notes swoop and twitter, like songbirds playing aloft in a swelling storm."

I FIRST heard about Paul Jacobs in June last year, when organists Felix Hell and Mark Quarmby spoke about him.

They presented the Julliard School organ department Chair's sizeable list of accomplishments, including performing non-stop Bach and Messiaen marathons from memory. It was with eager anticipation that I waited for his arrival in Singapore.

During the concert, Paul played a selection of pieces from Bach, Brahms, Handel and Vierne from memory. He demonstrated tremendous virtuosity – what he called 'independence of appendages'.

His feet would dance on the pedals whilst his hands pulled stops in an exquisite ballet. Riveted to my seat, I could not help but agree with Mozart's statement that "in my eyes and ears, the organ is the King of Instruments."

Performing a fugue, I saw his sheer delight at mastering this gargantuan and powerful instrument, revelling in his control and dominance over it.

A different Paul emerged in the performance of the chorale preludes. The Christmas Marian hymn 'Lo, how a rose e'er blooming' was divinely rendered. Full of mystic piety and reverent veneration, I am sure that everyone, regardless of creed or conviction, experienced a moment of paradise.

The celestial timbres made it abundantly clear that the organ was the instrument of churches, synagogues and religious institutions the world over.

The concert ended with Charles Ives' jovial and irreverent variations on 'America', sung in the United States to the words 'My country, 'tis of thee', and in the British Commonwealth, to 'God save the Queen'.

"We are not amused!" Queen Victoria would have pronounced. "Stop giggling, Albert!"

Nonetheless, the recital was more than mere entertainment – it was inspiration and enrichment for all present. I had brought a friend for his first organ concert, a sort of litmus test for the uninitiated.



"So, what do you think?" I asked him after the concert. His reply: "I never knew the organ could sound like that."

During the concert Paul had quoted Handel: "I sought to do more than entertain. I sought to make them better."

I think Paul succeeded.

The writer, Victor Li, is currently a Fulltime National Serviceman.

Fancy hearing Paul online?

Check out the recording at <http://saintpaulsunday.publicradio.org/programs/591/> where Paul played live for radio.

A-Z OF COMPOSERS

Félix-Alexandre GUILMANT (1837–1911)



BORN INTO an organ-building family in Boulogne-sur-Mer (France) on 12 March 1837, Guilmant received his first organ lessons from his father Jean-Baptiste Guilmant (1793–1890) who was organist of the Church of Saint Nicolas in Boulogne. He later travelled to Brussels in 1860 to study with the renowned Belgian virtuoso and pedagogue, Jacques Lemmens (1823–1881), under whose tutelage he learned the Bach tradition, studied improvisation, and acquired a fluent and immaculate technique. In 1862 Guilmant was invited to take part in the dedication of the new Cavallé-Coll organ at the Parisian church of St Sulpice, performing with (among others) César Franck and Camille Saint-Saëns, and in 1868, he was one of the organists featured at the inaugural concert of the new organ in the cathedral of Notre-Dame in Paris. For the 1878 Exposition Universelle in Paris, he started a series of recitals on the magnificent new Cavallé-Coll organ installed in the Palais du Trocadéro, performing music of the old masters alongside his own compositions and improvisations. These concerts proved immensely popular and did much to develop a worldwide audience of admirers.

In 1894, Guilmant founded the Schola Cantorum in Paris along with Charles Bordes (1863–1909) and Vincent d'Indy (1851–1931), a school for the training of church musicians where he taught one day a week until his death. Guilmant succeeded Charles-Marie Widor as Professor of Organ at the

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Paris Conservatoire in 1896, presided at the organ of the Parisian church of Saint-Trinité (or La Trinité as it is affectionately known) from 1871 to 1900, and was Organiste Honoraire at Notre-Dame from 1902. Unlike his contemporaries Saint-Saëns, Widor and Dubois, Guilmant was not interested in making his name as a composer in the fields of chamber and orchestral music, nor in the theatre, but concentrated his efforts almost exclusively on organ and choral works. As well as composing prolifically for the organ, he was an editor, a publisher, a musicologist and also a widely travelled performer. In fact, he was one of the first organists to enjoy an international career as a recitalist, being particularly popular in Britain and the USA. He passed away on 29 March 1911 after a brief illness at his villa in Meudon.

Guilmant's own oeuvre is large, encompassing 94 opus numbers and many unpublished or unnumbered works. Between 1861 and 1892, he composed 66 works in a wide variety of styles ranging from relatively simple liturgical works to more complex and virtuosic items intended for concert use. He published them in a succession of 18 books, each with its own opus number (Opp. 15–20, 24, 25, 33, 40, 44, 45, 69–72, 74, 75) and bearing the overall title *Pièces dans différents styles*. Georg Friedrich Händel (whose organ concertos featured prominently in Guilmant's own recitals) was the inspiration behind the very popular *Marche sur un thème de Händel* in F major, Op. 15 No. 2 – using the theme from the chorus "Lift up your heads" from Händel's 'Messiah' – and the *Grand Choeur alla Händel* in D major, Op. 18 No. 1. Other frequently performed works among the *Pièces dans différents styles* are the *Cantilène pastorale* in B minor, Op. 15 No. 3, *Marche funèbre et chant séraphique*, Op. 17 No. 3 and *Morceau de concert*, Op. 24.

'*L'Organiste Pratique*' (The Practical Organist) is an anthology of 50 pieces of varying styles (Opp. 39, 41, 46, 47, 49, 50, 52, 55–59), organized into 12 books (1870–1881) by the composer. Included are short pieces suitable for liturgical use, marches for various occasions, lyric pieces, and virtuoso works (such as the *Scherzo symphonique* in C major, Op. 55 No. 2). Some of the pieces were originally written for the harmonium, which Guilmant later arranged for the grand orgue. Guilmant also published twenty arrangements of traditional Christmas carols from various countries in his 4 books of *Noëls*, Op. 60 (1884–1886). The melodies in this collection are treated in a variety of styles including variation, march and offertory. Another collection composed largely for church service use is *L'Organiste liturgiste* (The Liturgical Organist), Op. 65

(1865–1899). This collection contains 60 works in 10 books, based largely upon Gregorian plainsong. The 18 *Pièces Nouvelles*, Op. 90 (1902) are again short works in diverse styles, with the *Paraphrase sur un choeur de Judas Macchabée de Händel* ('See, the conqu'ring hero come!') being perhaps the best-known piece in this set.

Guilmant wrote eight substantial sonatas for the organ. This is a body of work equivalent to the ten symphonies of Widor. They were written for his recitals both abroad and on the celebrated Cavaillé-Coll instrument at the Trocadéro in Paris. The first Sonata in D minor, Op. 42 (1874) and eighth Sonata in F major, Op. 91 (1906) were also transcribed as 'symphonies' for organ and orchestra by the composer. In addition to his own compositions, Guilmant's life-long interest in the organ music of the seventeenth and eighteenth centuries bore fruit in four major publications of early organ music for which he also served as editor.

Website dedicated to Félix-Alexandre Guilmant:
<http://home.hetnet.nl/~piet.bron/>

Selected Discography:

Alexandre Guilmant: *Ausgewählte Orgelwerke* Vol. 2 (Sonatas No. 2, Op. 50, Sonata No. 4, Op. 61, Allegretto, Op. 19 No. 1, Grand Choeur alla Händel, Op. 18 No. 1, Deuxième Méditation, Op. 20 No. 2, Marche Funèbre et Chant Séraphique, Op. 17 No. 3). Suzanne Chaisemartin plays the Cavaillé-Coll organ at Église Saint-Sulpice, Paris, France. Motette CD 11521.

Alexandre Guilmant: *Ausgewählte Orgelwerke*, Vol. 3 (Sonatas No. 5, Op. 80, Sonata No. 6, Op. 86, Grand Choeur en forme de Marche, Op. 84, Choral 'Was Gott thut das ist wohlgetan', Op. 93 No. 1). Daniel Roth plays the Cavaillé-Coll organ at Église Saint-Sulpice, Paris, France. Motette CD 11531.

Alexandre Guilmant: *Ausgewählte Orgelwerke*, Vol. 6 (10 selections from *Pièces dans Différents Styles*). François Lombard plays the Cavaillé-Coll organ at Notre-Dame-des-Miracles, Saint Omer, France. Motette CD 11561.

Alexandre Guilmant: *Ausgewählte Orgelwerke*, Vol. 8 (17 selected pieces from *L'Organiste Liturgiste*, Op. 65 & 18 *Pièces Nouvelles*, Op. 90). Johan Hermans plays the Cavaillé-Coll organ at the Holy Heart Church, Hasselt, Belgium. Motette CD 11581.

Alexandre Guilmant: *Ausgewählte Orgelwerke*, Vol. 9 (Noëls, Op. 60 – complete). Heinz Terbuyken plays the Oberlinger organ at Saint Joseph Church, Bonn-Beuel, Germany. Motette CD 11591.

Guilmant Garnishes: Charles Callahan plays selected organ works by Alexandre Guilmant on the rebuilt Aeolian-Skinner organ at the Church of the Epiphany, Washington, D. C. Pro Organo CD-7006 GOLD.

[Content in this article extracted and compiled from various sources.]

“A TO Z OF ORGAN COMPOSERS” QUIZ – GUILMANT

Which one of the following statements concerning Alexandre Guilmant is false?

- A. He was appointed organist of the Parisian church of La Trinité the age of 34.
- B. His 'L'Organiste Pratique' (The Practical Organist) is an anthology of 50 pieces of varying styles, organized into 12 books.
- C. His popular *Paraphrase sur un choeur de Judas Macchabée de Händel* ('See, the conqu'ring hero come!') is found in the collection of *Pièces dans différents styles*.
- D. He wrote eight sonatas for the organ between 1874 and 1906.

Send your answer to <enquiry@singaporeago.org>, stating "Guilmant Quiz" as the subject of your e-mail.

All correct entries received will enter into a draw. One lucky contestant selected at random will receive a copy of the compact disc "Guilmant Garnishes" featuring a selection of organ works by Guilmant performed by the American organist-composer, Dr. Charles Callahan and released on the Pro Organo label (CD-7006 GOLD). The prize is sponsored by the article's contributor.

The winner will be notified by e-mail and the name announced in the next issue of *Pipe Echoes*. The closing date for entries is 31 Dec 2006.

A week at organ school

by Adriel Yap

72 ORGANISTS, 24 pipe organs, 9 tutors, 3 administrative assistants and 2 chaplains living together for a week together at the St Giles International Organ School.

This is the Royal School of Church Music Summer Course of Organists. The association between the RSCM and the St Giles International Organ School goes back over a decade and hundreds of organists have benefited from the course.

There is an international flavour to the course with participants coming from Hong Kong, Macau, Ireland, Belgium, Denmark, Sweden, South Africa, USA, and of course Singapore. Participants included doctors, accountants, engineers, European Union administrators, PhD students, solicitors, even a Lord and a Dame.

Anne Marsden Thomas, the ever-cheerful course director, is always welcoming in the midst of the chaos of organizing something as complicated as this. For Anne, teaching students is the most enjoyable part of the course. One suspects the same is true for the other tutors who are ever so encouraging.

The days are long; organs are available for practice from 6:00 in the morning, and each evening ends with a recital. In-between are workshops on church accompaniment, music theory, keyboard and pedal skills, improvisation, master classes, individual lessons and practice times and a daily service.

Every one gets some individual attention, as well as an opportunity to perform for others. And there is the fun of sharing stories about playing organs, working with clergy, and finding out that many of us share the same sorrows and joys in our lives as organists.

Walking shoes are as important as organ shoes during the week. The course uses more than 20 venues within the City of London, which means a lot of walking from one organ to another. It is good exercise, and a wonderful opportunity to see, hear and play a number of historic instruments in very different spaces each day, and to see London life. (A participant with a pedometer said she walked 35 miles during week!)

Playing on different organs at short notice is great practice for building versatility. For Christine Yeung (Hong Kong) who holds a degree in organ performance, the best part of the course was 'the opportunity to visit so many different churches'.

Playing for church services is an important role many organists play. The course opens and closes with worship, and each evening there is a service focusing on a key festival in the liturgical year. Thus, we had Advent on Tuesday, Christmas on Wednesday, Lent and Easter on Thursday, and Pentecost on Friday. All services, except for the first, were played by students on the



Adriel receiving his course certificate from Huw Williams, Sub-Organist and Assistant Director of Music at St Paul's Cathedral, with Anne Marsden Thomas

course and were led expertly by our course chaplains who provided the spiritual input for the week.

I found the master classes and individual lessons the most useful parts of the course. It was great fun having lessons with some very encouraging tutors who helped to solve long-standing technical problems. Master classes were also wonderful opportunities to listen to the organ repertoire and learn how to approach different pieces.

Mylene Shoreman, originally from Malaysia, also agrees: "The concerts and master classes were most helpful in getting to listen to various repertoire." Lessons, workshops and the student concert are taken seriously, and an individual report prepared for each participant.

For many, the Summer Course for Organists is a welcome shot in the arm; a place to be encouraged and inspired for the next couple of years. It is also a wonderful opportunity to meet other organists and to exchange ideas about issues that organists face. I highly recommend the course to anyone who wants to improve their organ playing skills.

More information on next year's course (30 July to 4 August 2007) can be obtained from the Royal School of Church Music (19 The Close, Salisbury, Wiltshire SP1 2EB, United Kingdom: website: www.rscm.com).

Grants to enable overseas students to attend next year's course may be available from the RSCM. More information about the St Giles International School can be found at its website: www.organschool.com.

Adriel Yap is a charter member of the Singapore Chapter of the American Guild of Organists. He was its Programme Director for 2003-2005. He taught Geography in an independent school in Singapore and is now learning to build pipe organs with Harrison & Harrison in Durham, England.



The organ at the St Giles Cripplegate (Jordan & Bridge 1733, Willis 1872, Jones 1902, Mander 1970)

ANNOUNCEMENTS

THE METHODIST School of Music (MSM) and the Singapore Chapter of the American Guild of Organists (Singapore AGO) are pleased to present:

“The Glory Of Christ - A Celebration in Music and Readings”

As the joyous time of Christmas approaches, we reflect on the glorious life of Christ, related through 18th-century organ chorales, hymns and readings for the liturgical year. The music this evening will be played by organists from Singapore AGO and MSM.

Please join us at Kampong Kapur Methodist Church on Thursday, Dec 21st, 730pm. Admission free, all are welcome!



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NEWSLETTER COMMITTEE – HELP WANTED!

PIPE ECHOES is only possible with contributions from members and friends of the Singapore AGO.

The newsletter is now looking to recruit a number of talents. Needed urgently are:

Photographers to cover events. Pictures will be submitted to the Editor and published in the newsletter.

Layout Editor – to arrange the completed articles into a neat and appealing format for readers.

Copy Editr – to read and fine-tune articles before they are published. If you like to correct others' work, or just cannot stand to see bad grammar, poor spelling, or just plain rambling articles, this is the job for you!

If at the end of the day, nobody remembers you for your work, it's because youve done it well! (spotted any mistakes yet?)

Don't worry about using programmes and cameras. You can learn on the job. There is no pay, unfortunately, but we can discuss perks.

If you feel a calling to contribute, please contact the editor at ajchern@gmail.com. There is no deadline.

At this point, the newsletter committee would like to thank all our contributors thus far.



THE NEWSLETTER COMMITTEE: Dr Evelyn Lim Advisor; Mrs Esther Seet Publicity Officer; Mr Alphonsus Chern Chief Editor. Photography by Ong Te-Min. PIPE ECHOES is published by the Singapore Chapter of the American Guild of Organists. Q2006. Reproduction in whole or in part without permission is prohibited. The opinions expressed in the articles, reviews, comments, letters and interviews are those of the writers and do not necessarily represent the views of the AGO, the Singapore Chapter, or the editors of this journal. All effort has been made to acknowledge the authors and sources of articles and images in this journal. In the case of any errors, omissions, or failure to credit a source, pardon is sought. Please inform the editors of all such errors and omissions at the address listed above. EDITORIAL: Your contributions are welcome. Please forward articles and contributions to the above address.