

Pipe Organ Encounter +

1 – 4 June 2005 by Ong Te-Min

Day 1 - The first POE to be held in South East Asia attracted a group of 28 participants between 15 to 35 years of age. This eager crowd of participants gathered in the lobby outside the Worship Hall of the Singapore Bible College on 1st June. Most were there well before 9am and this kept the people at the registration desk busy. Each participant received a cloth bag filled with materials for the intervening days as well as other goodies. As it was a warm and sunny morning, the coolness of the hall interior beckoned and POE participants were quickly ushered into the hall for the first item on the schedule.

The Dean of the Singapore Chapter, Dr. Evelyn Lim, addressed the crowd and gave an idea of things to come. This was followed by the playing of Georg Boehm's *Prelude* on the Rodgers electronic organ in the Worship Hall. The Programme Director, Adriel Yap, then gave an overview of the camp and the rules and regulations to be followed. Dr. Margaret Chen delivered the statement on professional conduct from Dr. Naomi Rowley, Director of the Committee on the New Organist, and individually acknowledged the contributions of every member of the faculty and helpers.



Eager participants of Singapore's first Pipe Organ Encounter+ lining up for registration at the Singapore Bible College

Participants were given forms on which to collect signatures of people who qualified for conditions such as "born in June" and "has more than a hundred CDs of organ music". The consequent hubbub saw people rushing to get signatures, and small prizes were awarded to those who managed to obtain enough signatures to complete the form. This was followed by hymn singing as a reminder of the organ's roots in church music. Participants joined lustily in the singing of the hymns "When in our music God is glorified", "Praise yet the Lord, the Almighty" and "Let there be peace on earth".



Yeo Huan (right) asking if Adriel (left) has more than a hundred CDs in his collection

Every member of the faculty was assigned four POE participants in order to facilitate individual lessons. They gathered in these groups after hymn singing in discussion over what they wanted to learn from this event and about their interests. It was interesting to note that quite a few of them looked forward to the experience of playing pipe organs.

Robert Navaratnam, who trained in Germany and maintains most of the pipe organs in Singapore, conducted a talk-cum-demonstration of the II/9 Lauckhuff organ in the Lecture Theater of the Bible College. The covering panels of this organ were removed to expose its innards and Mr. Navaratnam went on to explain the intricacies of how things such as trackers, (con't on page 2)

MESSAGE FROM THE DEAN



Dear Members,

During the past few months, our Chapter embraced the challenges of encountering new scenarios and projects. We saw drive, passion, dedication, teamwork, and selfless giving in

the hosting of the first POE+ outside the USA, as well as in the 2nd series of the Pipe Works organ recitals. I am reminded again that the vibrancy of each AGO chapter, or of any society or organization, for that matter, lies in its people. Plans, resources and assets will remain hopeless unless willing individuals use them with a resolve to venture forth, to nurture and educate, and propagate.

Our Chapter, albeit still in its infancy, continues to explore new opportunities for collaboration to advance the cause of organ and church music. Plans for the near future include new projects with secular organizations, and the launch of the Service-Playing Test.

May each of us continue in the spirit of exploration and nurture, and strive to leave a positive mark in our society and our churches.

With warmest regards,

Evelyn S. E. Lim, DMA
Dean

"I've never known a musician who regretted being one. Whatever deceptions life may have in store for you, music itself is not going to let you down"

- Virgil Thomson
American composer, 1896-1989

(con't from page 1) rollerboard, and windchest work. For many participants it was the first time they have seen a pipe organ and there were many inquiring questions and expressions of curiosity.



Participants look on as Dr. Chen demonstrates the Laukhuff organ



The day ended with a recital by faculty member Mark Quarmby at the organ of Kampong Kapor Methodist church. He played works by Guilman, Stanley, Buxtehude, Bach, Bernard Tan, Elgar and Lefébure-Wely. The piece

The day ended with a recital by faculty member Mark Quarmby at the organ of Kampong Kapor Methodist church. He played works by Guilman, Stanley, Buxtehude, Bach, Bernard Tan, Elgar and Lefébure-Wely. The piece by Prof. Bernard Tan, *Short Suite for Organ*, was composed for the occasion of the first rebuild of the II/P Walker and Taylor organ in 1980. Its inclusion in the programme was suitably fitting for this event.

Day 2

The second day began with a lecture recital by Dr. David Urrows, Associate Professor from the Department of Music, Hong Kong Baptist University. To introduce music for services he presented works by Bach, Sweelinck, Tomkins, Blow, Stanford, Vierne, Proulx and a piece composed by himself for the 1993 POE in Andover, Massachusetts. The *Three Brief Pieces* by Urrows consists of a *Prelude*, *Ostinato* and *Ending*. These pieces were meant to give POE participants an idea of the kind of organ literature to include in service music. He also included publisher information for these pieces so as to help participants to locate them.

After the morning tea break, Dr. Urrows conducted a workshop on hymn registration, accompaniment and improvisation. There were numerous guidelines and tips such as keeping a "standard" set of registrations on a few general pistons and experimenting based on those; as well as how to embellish hymn accompaniments by adding alternate harmonizations, interludes and introductions.

Individual lessons were conducted in the afternoons at various venues such as the two pipe organs at Orchard Road Presbyterian church, Kampong Kapor Methodist church and the four venues within the Bible College itself. Faculty advised participants on how to handle different kinds of organs and adjustments that can help when having to deal with playing at an unfamiliar organ.



Lessons conducted on the J.W. Walker organ at Orchard Road Presbyterian Church



The opening recital of Pipe Works 2005 was conducted in the evening at the III/43 J.W. Walker organ at Orchard Road Presbyterian church. Faculty member Felix Hell gave a stunning performance at this well attended (280 people) recital. Many will remember the similarly well-received recital by Felix last year and were not disappointed by the selection of works by Bach, Mendelssohn, Schneider and Guilman this year.

Day 3

The highlight for the day was the organ crawl. Three venues: Victoria Concert Hall, the Cathedral of the Good Shepherd and the Masonic Lodge were visited. The Victoria Concert Hall contains an organ by Klais Orgelbau. Built in 1987, this II/28 tracker/mechanical organ replaced a III/46 Hill, Norman & Beard organ that was damaged by Japanese soldiers during the 1942-45 occupation. Dr. Margaret Chen explained to the participants the function of parts of this organ while Felix Hell demonstrated various pieces from the console.



Faculty, helpers and participants of Singapore's first Pipe Organ Encounter+ pose in front of the Klais organ at the Victoria Concert Hall

A bus chartered especially for this occasion brought us all to the next venue, the Cathedral of the Good Shepherd. Alphonsus Chern told us about the two organs within the cathedral: a II/27 1912 Bevington & Sons in the gallery and a II/9 choir organ by Navaratnam near the altar. Together with Lin Yangchen, a POE participant, he demonstrated antiphonal possibilities of these two organs by playing the *Introduction-Choral* from *Suite Gothique* by Boëllmann.

The last venue, the Masonic Lodge, is usually open only to members and their guests. It houses a II/18 J.W. Walker organ built in 1970. This organ replaced a I/P Walker & Taylor that now resides in the chapel at Orchard Road Presbyterian church. Members of the lodge were informed of this event and many were present to listen to Mark Quarmby and Felix Hell play. Everyone retired to the dining hall downstairs for a Hainanese chicken rice lunch. POE participants had ample time to try out pieces on pipe organs and most were impressed at the variety of instruments available.

Day 4

The day began with a lecture recital by Dr. Margaret Chen in the Worship Hall of the Singapore Bible College. She introduced composers and their compositions during the baroque, classic-romantic, late romantic and twentieth century eras by playing pieces from each of period. Two settings of the chorale *Nun komm der Heiden Heiland* by Buxtehude and Bach were demonstrated to show the stylistic differences between these two great composers. To illustrate that even "mainstream" composers wrote organ pieces, she played *Sonata No. 2* by Mendelssohn and a piece for pedal piano by Schumann. She expressed her hope that POE participants will be inspired to learn some of these pieces.

After this, an informal interview of Felix Hell was conducted by Adrian Chong. Felix told of his first encounter with the pipe organ, his experience in finding an organ teacher and the obstacles he had to overcome due to his young age and limited access to organs for practice. He spoke of the first piece he wanted to learn, Bach's *Tocatta & Fugue in D Minor BWV 565* and the pieces he had to go through during the early stage of his lessons: exercises for pedal and hands and feet. He told participants about how he was attracted to the organ because it seemed like a big orchestra at his fingertips. Felix has played about 450 recitals, more than 200 organs by over 100 different builders. With such vast exposure he is able to adapt quickly to any foreign instrument. POE participants were told of why he went to the U.S. for organ studies and about his busy weekly schedule consisting of teaching and traveling to different venues for Sunday recitals.

Felix gave great credit to his father for managing his busy concert schedule and his production of CDs (6 at the time of writing). He spoke of his hobbies and the things he missed during childhood. On a lighter note he described how, during a trip to Korea, his host brought him to try raw cow liver. However, that was soon to be overshadowed when Felix, player of the King of Instruments, encountered the Durian, King of Fruits.

Two sessions were then conducted simultaneously in different venues: Lim Chin Kai recommended many editions of scores to add to the repertoire of young organists and Mark Quarmby lectured in the Worship Hall on how to use piano accompaniments and orchestral reductions to accompany from the organ. He told of the things that work on the piano but not so well on the organ and ways of avoiding potential faux pas.

Friends and family of POE participants as well as AGO supporters gathered for a celebration pizza dinner before the big moment: the Student Recital. 20 out of the 28 participants played for the recital in the evening. The only preparation time they had was after lunch at the four limited practice venues in the college. The first half of the recital was held at the Laukhuff pipe organ in the Lecture Theater. Students played works by Bach, Stanley, Pinkham, Dubois and Correll. The second half was held at the Worship Hall and we heard works by Barr, Rutter, Kropfreiter, Correll, Janzer, Couperin, Karg-Elert, Widor and Duruflé. It was a thoroughly enjoyable event and the students, in spite of their differing backgrounds, played well. Some had their very first encounter with the organ just three days ago at the start of the POE and it was impressive how they were able to take to the stage with such ease.



We ended the event with cheese and crackers and sparkling juice to go with it. The aforementioned encounter with the durian happened and it was interesting to see the different reactions to the King of Fruits displayed by Felix and Mark. I am sure that participants will bring back enduring memories of the wonderful time they had during the POE. 🍷



RECENT EVENTS

ORGAN RECITAL BY FELIX HELL ON 2ND JUNE 2005 AT THE ORCHARD ROAD PRESBYTERIAN CHURCH - by Yeo Huan

A friend of mine — a fellow organ enthusiast — once remarked that organ music “profoundly moves the human spirit.” This recital by Felix Hell indeed bore full testimony to the statement, as the audience was captivated not only by an immensely compelling performance, but also witnessed his technical prowess and remarkable showmanship. Further to that, Felix’s genuine warmth in addressing the audience, as well as his helpful and interesting commentaries on the programme repertoire, garnered him even greater admiration from an attentive audience.



The customary Long Bar celebration with members of the S-AGO and Mark Quarmby (second from right) after Felix’s (left) successful recital

The night’s recital began with an indulgence in J. S. Bach, which comprised a gripping rendition of the *Fantasia & Fugue in G minor, BWV 542* (the musical genius of which was beautifully conveyed through Felix’s immaculate articulation), a movingly evocative and plaintive treatment of Bach’s chorale, *O Mensch, bewein’ dein’ Sünde groß, BWV 622*, and an impressively confident delivery of the first movement from *Trio Sonata No. 6 in G major, BWV 530*. This was then succeeded with a wonderful Romantic contrast through Felix’s breathtaking communication of the majestic grandeur in Mendelssohn’s *Sonata No. 4 in B flat major, Op. 65 No. 4*.

The second half of the recital commenced with a powerfully emotional execution of Schneider’s *Toccata ‘Schlafes Bruder’* (Brother of Sleep), a highly dissonant piece originally composed for Joseph Vilsmaier’s film which recounts a tragic tale of unrequited love. Although it was a piece that challenged the physical limits of the organist and the instrument, it also brought out the best in them; the final toccata was a decidedly virtuosic culmination of the piece’s fiery agitation, ending with a brilliant final glissando. The audience was then

soothed with a calming *Adagio for Strings* transcribed by Samuel Barber, after which Felix dove into a splendid performance of Guilman’s *Sonata No. 1 in D minor, Op. 42*, demonstrating again his one-ness with the ‘king of instruments.’

To label any particular piece as the night’s ‘highlight’ would be tantamount to doing severe injustice to the rest of the programme, but there was no doubt that Felix’s enchantingly spirited rendition of Nigel Ogden’s upbeat and lively *Penguins’ Playtime* (originally written for silent movie accompaniment on the theatre organ in the late nineteenth to early twentieth century) as an encore item delighted the audience tremendously.

Felix’s bold and creative registrations, together with the refreshing chimes of the glockenspiel, not only inspired in a fascinated audience the reminiscence of innocent childhood, but also truly reiterated the beauty of music-making, and its power to touch the human spirit. There could hardly have been a more appropriate conclusion, as the final note of the piece — a twinkle from the glockenspiel in reply to the playful trumpet—mirrored so aptly the magical ending of the night. 🍷

ORGAN RECITAL BY CLIVE DRISKILL-SMITH ON 11TH AUGUST 2005 AT THE ORCHARD ROAD PRESBYTERIAN CHURCH - by Philina Ng

The mention of pipe organ music conjures up in some people’s minds an impression of boisterous music with thousands of pipes blasting in full throttle. However, Mr. Clive Driskill-Smith’s performance in the second organ recital of Pipe Works 2005 clearly disproved such a misconception by demonstrating the pipe organ as being capable of conveying an entire spectrum of moods and tonal colours. A truly gifted artist, he successfully combined virtuosity, a formidable technique, an ultra-fine musical sensibility as well as meticulous attention to form and structure, producing interpretations that were utterly convincing throughout his 75-minute recital.

Mr. Driskill-Smith began his recital with Jean Langlais’ *Fête Op. 51*. Joyous, lively and ebullient, it was an appropriate piece of music to set the mood for the evening. He explored various colourful registrations in Healey Willan’s monumental work, *Introduction, Passacaglia and Fugue in E flat minor*, allowing important lines to stand out and resound in the ears of the audience. He deftly adjusted his touch and articulation to deliver a sterling account of Bach’s imposing (con’t on page 6)

FRANÇOIS COUPERIN



François Couperin (1668–1733), known as 'Couperin le Grand' i.e. *the Great* to distinguish him from an uncle of the same name, was the most distinguished of an illustrious family of French musicians, officially succeeding his uncle and father as organist of the Parisian church of St. Gervais when he was eighteen. He enjoyed royal patronage under the 'Sun' King, Louis XIV, and in 1693 was appointed royal organist and later as harpsichordist. As a keyboard-player he was pre-eminent in France at the height of his career. Couperin was also a highly influential composer. He introduced the Italian trio sonata to France, a musical form he borrowed from the great composer Arcangelo Corelli. His works reflect the gallant style of ornamentation which he explains in his book, *L'Art de toucher le clavecin* (The Art of Playing the Keyboard) published in 1716. This book on fingering, touch, ornamentation and other features of keyboard technique achieved a high degree of popularity and strongly influenced J.S. Bach.

Couperin's *Pièces de clavecin* occupy a very important position in French music. In 27 richly varied suites or orders grouped into four volumes (most of them published between 1713 and 1730), Couperin offered a series of harpsichord pieces, many of them descriptive in one way or another. Some of these pieces have evocative, picturesque titles and express different moods through key choices, adventurous harmonies and (resolved) discords. Couperin also wrote two organ masses which were published as *Pièces d'orgue* in 1690 when he was merely twenty-two. The organ mass had been a tradition in the Roman Catholic Church since the fifteenth century. Kyrie, Gloria, Sanctus, and Agnus Dei formed the so-called 'Ordinary'. In an organ mass, the organist had to improvise some music for every section of the Ordinary to alternate with the sung chant. The improvisations were often based on the chant. The Mass for the Parishes (*Messe à l'usage ordinaire des Paroisses, pour les Fêtes Solemnelles*) and Mass for the Convents (*Messe pour les Convents de Religieux et Religieuses*) provide us with an understanding of what these improvisations were like at the end of the seventeenth century.

Couperin's sacred and chamber works should also be briefly mentioned. He composed church music for the royal chapel under Louis XIV and the surviving *Leçons de ténèbres* are probably the best example of this, being settings of the Lamentations of Jeremiah for the Holy Week liturgy. Couperin's works for chamber ensembles include *L'apothéose de Lully* (The Apotheosis of Lully), a tribute to the leading composer in France in the second half of the seventeenth century Jean-Baptiste Lully, and a tribute to the Italian composer Corelli, *L'apothéose de Corelli*. The latter is part of a larger collection of ensemble pieces published under the title *Les goûts réunis* (The Tastes United), an exploration of the rival French and Italian tastes in music. The *Concerts royaux* are another excellent example of Couperin's music for instrumental ensemble.

Selected Discography:

François Couperin – *Organ Masses*. Jean-Patrice Brosse at the organ of the Cathedral of Saint-Bertrand-de-Comminges (Virgin Veritas VED5612982). This is a two-disc set containing both organ masses, and features plain chant propers sung by the Chœur Gregorien du Val-de-Grâce.

François Couperin – *Messe pour les paroisses. Messe pour les couvents* (Erato 2292-45460-2) – 2CDs. Marie-Claire Alain, Orgue Mouchere-Fromentelli de Ste-Cécile d'Albi.

MAURICE DURUFLÉ

Born in Louviers, French composer and organist Maurice Duruflé (1902–1986) is perhaps best remembered today for his Requiem, Op. 9 (1947). As a schoolboy, he attended Rouen Cathedral Choir School where he was a chorister, and this laid the groundwork for a lifelong love of Gregorian chant. In 1919, at the age of seventeen, he moved to Paris to study with Charles Tournemire for whom he soon came to deputize at the famous Cavaillé-Coll organ in the Basilica of Sainte-Clotilde. A year later he commenced studies at the Paris Conservatoire where his teachers included Eugène Gigout (organ), Jean Gallon and George Caussade (musical theory), and Paul Dukas (composition). Duruflé was a highly successful student, winning no fewer than five *premiers prix* between 1920 and 1928 (organ, harmony, accompaniment, counterpoint and composition).



Duruflé had also studied with Louis Vierne and in 1927 became his assistant at the cathedral of Notre-Dame. Vierne spoke of his pupil as the most talented organist of his generation and would have liked to see him as his successor as organist at the cathedral. In 1930 Duruflé was appointed organist of the church of St. Étienne-du-Mont in Paris and he remained in this position throughout his active life. During 1942 he deputized for Marcel Dupré, professor of organ, at the Conservatoire, but it was as a teacher of musical theory (harmony) and composition that he really made his mark as a teacher, holding the position of professor at the Conservatoire between 1942 and 1969. He was also recognized as an outstanding organist, giving the first performance of Vierne's *Sixth Organ Symphony* in 1935. Four years later, he was the soloist at the Salle Gaveau in Paris for the world premiere of Francis Poulenc's *Organ Concerto* for which he had helped the composer with the registrations.


In 1953 Duruflé married one of his pupils, Marie-Madeleine Chevalier, who was twelve years his junior. She was also a talented organist and became his assistant at St. Étienne-du-Mont. Together they undertook a large number of concert tours overseas. His active musicianship was brought to an abrupt halt at the end of May 1975 when he was involved in a serious car accident near Valence (whilst driving home) that almost cost him and his wife their lives. Like Marie-Madeleine he recovered, but no longer remained a public figure and only performed on the organ very sparingly. After a lengthy period of hospitalization he died in June 1986 at the age of eighty-four.

Duruflé was a very fastidious composer and his short opus list comprises only fourteen works. Organ music represents the greater part of his *oeuvre*: Scherzo, Op. 2, (1926), Prélude, Adagio et Choral varié sur le thème du "Veni Creator", Op. 4 (1930), Suite (prélude, sicilienne, toccata), Op. 5 (1933), Prélude et Fugue sur le nom d'Alain, Op. 7 (1942), Fugue sur le carillon des heures de la cathédral de Soissons, Op. 12 (1962), Prelude sur l'introit de l'épiphanie, Op.13 (1960), Méditation, Op. post. (1964). Two styles were of decisive importance to Duruflé in his compositions: on the one hand there was Impressionism (as influenced by Claude Debussy and Maurice Ravel) and, on the other hand, there was the modal and Gregorian-inspired tradition. While the Impressionist tradition dominated in his earlier works, the modal aspects later gained increasing prominence, becoming exclusive in some of the later works.

Website of interest (in French only): <http://www.duruflé.org>

Selected Discography:

Maurice Duruflé – *Veni Creator: The Complete Organ Music* (BIS-1304). Hans Fagius performs on the 1928 Frobenius organ at Aarhus Cathedral in Denmark.

Maurice Duruflé: *Intégrale de l'Œuvre pour Orgue* (BNL 112508). Olivier Latry at the organ of St-Étienne-du-Mont, Paris (where Duruflé served as titular organist). This 1985 recording omits the posthumously published 'Méditation'. 



REFLECTIONS

- by Adriel Yap, who is now in the UK pursuing studies in pipe organ building. This is a brief account of how he decided to embark on this unusual occupation. This article was first published by the Methodist School of Music in "MSM NEWS", September 2005.

**"Of Pipes of Tin and Wood"**

I remember visiting London when I was 12 and seeing the organ at Westminster Abbey. The towering pipes and the case decorated in gold leaf and other heraldic colours were fascinating. I wanted to know how the whole thing sounded and worked. As a child I enjoyed all sorts of music. My other hobby was taking mechanical things apart to

learn how they work and the organ was something I really wanted to dismantle.

Early Beginnings

I started organ lessons at 13 with Arnold Tan, who taught me what we might call 'pop organ'. A year later I was invited to play for services in my church.

About this time I discovered the collection of organ music at the National Library and taught myself how to play with both feet. My first encounter with a real pipe organ was at Kampong Kapor Methodist Church, and the second was the Klais organ at the Victoria Concert Hall in 1987 at a masterclass organised by Dr. Margaret Chen with Nicholas Kynaston. I finally learnt proper pedal technique from Karl Horchreither who was in Singapore at the invitation of Wesley Methodist Church.


Proper organs lesson then were an ad hoc affair till I began lessons with Dr. Evelyn Lim in 1997. I took the Grade 6 and 8 practical examinations so I would qualify to train as a music teacher in a secondary school.

A whole new world

In 2002 Dr. Margaret Chen suggested that I join Johannes Klais Orgelbau (who had just installed the organ of the Esplanade Concert Hall) as an apprentice. However it was not possible as I had just joined the teaching profession. Then last year William McVicker suggested that I write to Harrison and Harrison, who offered me a position at their workshop in Durham, UK.

I am looking forward to working with Harrison and Harrison as a trainee organ builder. Over the next five years I will be working in the different departments at the workshop, learning about everything that goes into making an organ. There will be tests and examinations leading to certification as an organ builder. I plan to return to help look after the 11 pipe organs in Singapore after my training is completed.

I am very thankful for this opportunity to learn more about pipe organs. I am also grateful for the support that the Methodist School of Music has given to the promotion of organ music and the training of organists in Singapore. As Singapore matures as a hub for the arts in Southeast Asia, the King of Instruments will regain its place in both churches and public concert halls."

Adriel Yap is an accredited public school teacher, and former organist at Kampong Kapor Methodist Church and Prinsep Street Presbyterian Church. He is also one of the founding members of the Singapore Chapter of the American Guild of Organists, and served as Programme Director until August this year. 

AN INTRODUCTION TO THE *STYLUS PHANTASTICUS* (FANTASTIC STYLE)

- by Ng Chet Wei

Definition of *Stylus Phantasticus*

The term *stylus phantasticus* is one of the styles of composition defined by music encyclopedist Johann Mattheson (1681 – 1764) in his *Der vollkommene Capellmeister* (1739). It was first coined by the Athanasius Kircher (1602 – 1680), after witnessing a concert by Italian musician Michelangelo Rossi (1602 – 1656). Mattheson defined the fantastic style within the broader context of the theatrical style. It is almost completely improvisary. The performer is not restrained by words, melody and even the meter, only by the underlying harmonies. He can incorporate all kinds of turns and embellishments, with the intent to please and astonish his listeners.


Origin and Development in the North German School

Mattheson believed that a south German composer, Froberger, who studied with Italian master Frescobaldi, brought the fantastic style back to Germany. Paul Collins suggested that north German composers such as Buxtehude could have deliberately written in a style that exaggerated the Italian influence on south German music. Another possible conduit is Matthias Weckmann (c.1616 – 1674), organist of the St. Jacobi Church in Hamburg. He was known to admire Froberger's music and his toccatas are similar to the bold and imaginative writing of Froberger's toccatas. His contemporary, Franz Tunder (1614-1667), organist of the St. Mary's Church in Lübeck, contributed to the development of the fantastic style in the north German school with his four *præludia*, each beginning with a flourish. Since Tunder had to entertain the Lübeck merchants in St. Mary's Church before the opening of the Stock Exchange, he often played his own works and improvised freely. Subsequently, his successor, Dieterich Buxtehude (1637 – 1707), developed his concert series into the *Abendmusiken* (Evening concerts), which led to further development of the *præludium*. Other composers who wrote in the fantastic style include Vincent Lübeck and Georg Böhm.

Buxtehude's BuxWV 148 as an example of *Stylus Phantasticus*

Many of Buxtehude's *præludia* demonstrate the concept of the fantastic style very well. An example is his *Praeludium in G minor*, BuxWV 148. It opens with a dramatic double flourish of descending semiquavers in thirds moving in tandem, which resembles closely to Tunder's *præludia*. The performer should bear in mind Mattheson's remarks about the metrical freedom of this style, where the meter sometimes "takes a vacation", so the notes are sometimes played behind the beat. Another free section can be found in mm. 52 – 57. Its simple chordal structure invites the performer to add some ornamentation for interest.

Sources

1. Collins, Paul. *The north German organ school of the Baroque: "diligent fantasy makers"*. The Diapason, November 1999.
2. Synder, Kerala J. *Dieterich Buxtehude*, Organist in Lübeck. NY: Collier Macmillan Publishers, 1987. 

(con't from page 3) *Trio Sonata No. 2 in C minor* – a carefully thought-out performance but definitely not lacking in spontaneity. In Herbert Howell's *Rhapsody No. 3 in C# minor*, the audience was treated to an entirely different sound world. Here, the grand opening and noble conclusion were wonderfully contrasted against the softer and more subdued sections.

After a stately performance of Mendelssohn's *Sonata No. 5 in D major*, the smooth alternation between running scales and dissonant chords in *Naiades* by Louis Vierne created a sense of elusive, disarming quietude and enchantment. Mr. Driskill-Smith was clearly in command and impressed the audience with his extremely nimble finger-work and fluid nuances. The evening's recital concluded with a brilliant rendition of Rossini's *Overture from 'William Tell'* as transcribed for the organ by Edwin Lemare. Different registrations were used to imitate the original orchestral sounds, from the lyrical cello opening line to the celebrated trumpet calls. As an encore, Mr. Driskill-Smith chose Noel Rawsthorne's witty *Hornpipe Humoresque*. This parody of a potpourri of well-known classical melodies was enough to send the audience rolling in the aisles! 🎵



Without exception, Clive (right) was treated to a round of drinks at the Long Bar - seen here with Programme Director, Adrian Chong (left)

ORGAN MASTERCLASS AT THE ESPLANADE BY JANE PARKER-SMITH ON 24TH AUGUST 2005

Singapore, August 24 – The Esplanade organised a masterclass with virtuoso organist Jane Parker-Smith. Singapore AGO members Tang Boon Sen, Melissa Goh and Philina Ng performed works by Franck, Widor and Brahms respectively. 🎵



Left to right: Dr. Evelyn Lim, Dr. Tang Boon Sen, Jane Parker-Smith, Ms. Melissa Goh, Ms. Philina Ng

COMING EVENTS

PIPE WORKS 2005 is an organ recital series organised by the Singapore Chapter of the American Guild of Organists and the German Speaking Protestant Congregation associated with Orchard Road Presbyterian Church.

The 10 November recital will feature members of the Singapore AGO Adrian Chong, Nicholas Leow and Christina Suresh playing the 1962 J. W. Walker Organ, the largest pipe organ of an English builder in South-east Asia, at Orchard Road Presbyterian Church.

The final recital of the year will begin at 8pm, and admission is free, with a retiring collection.

The 2006 series of S-AGO organ recitals will see two internationally renowned organists performing for the first time in Singapore.

Sophie-Véronique Cauchefeur-Choplin (25th April) and Paul Jacobs (20th June) will play the Klais organ at the Victoria Concert Hall.

The first woman ever to win second prize at the 1990 Chartres International Organ Improvisation Competition, Cauchefeur-Choplin is currently titular of the Grand Orgue of Saint Jean-Baptiste de la Salle in Paris, and also co-titular of the Grand Orgue of Saint Sulpice, Paris. She is considered by her peers to be one of the best improvisers of her generation, so prepare to be dazzled.

Chairman of the Organ Department at New York's Julliard School, Jacobs was one of the youngest faculty appointments ever—when appointed in 2003 he was just 26. Hailed by the Chicago Tribune as “One of the most supremely gifted young organists of his generation”, we can be sure of nothing less than a spectacular performance. 🎵



What type of an Organ are you? - by Melissa Goh

Please select only one answer for each of the following questions.

When you come across orchestra music you love, you...

- 1) Are resolute **only** to listen to the orchestral recording of the piece because it is **not**, and **never** will be, genuinely scored for the organ.
- 2) Settle with the transcription.
- 3) Decide to exercise some *creativity* and do a personal transcription of the piece with a 'pop' feel.

Your favourite composer?

- 1) Buxtehude
- 2) Widor
- 3) Linkin Park

Your favourite stop on the organ?

- 1) Principals
- 2) Reeds
- 3) Chimes

When you hear a *toccata*, you...

- 1) Feel the stability of the piece, the stable tempo and clear touch.
- 2) Feel the exciting running notes and adrenaline pumping.
- 3) Think “*what’s so nice about it?*”

If most of your choices are (1), you are a **Baroque Organ**. The traditional colours appeal to you and you revel in the original sound of the organ. You are also a purist, seeking to appreciate music only in its original form. All in all, the beauty of the past works for you.

If most of your choices are (2), you are a **French Organ**. Hurray for the reeds! French organ lovers delight in the many colours the French organs offer. The French bravura style amazes you and the semiquavers prove an exciting challenge. Diversity in style and an emphasis on beauty and virtuosity is definitely your cup of tea.

If most of your choices are (3), you are an **Electronic Organ**. You have been immersed in the ‘pop’ culture of society and have since denounced the traditional school of thought of ‘what an organ really is’. The lack of insight to normal ‘organ fare’ is a result of assimilation into the culture of popular music. 🎵

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