

## PIPES@Victoria

- by Yeo Huan

The dawn of each New Year does not just bring with it new challenges, but also promises fresh hopes and greater expectations. Indeed, this year marks a cornerstone in the young history of the Singapore Chapter of the American Guild of Organists, as it sees a new partnership forged between the Chapter and Victoria Concert Hall. Since its inception in 2003, the Chapter has been actively promoting the appreciation and enjoyment of both sacred and secular organ music. Key events that have been organised include *Pipe Works* (an annual series of organ performances held at Orchard Road Presbyterian Church in collaboration with the German congregation), *Pipe Organ Encounter (POE+) 2005*, as well as hymn-playing workshops.

Expect an enriching year of music ahead, as the Chapter brings a brand new series of organ recitals to local organ-music enthusiasts this year, on top of the annual *Pipe Works*. The *Pipes@Victoria* series of organ recitals are intended to showcase not just the musical prowess of internationally acclaimed organists, but also the instrument itself. While limelight has been increasingly cast on the magnificent Klais organ in the Esplanade's concert hall due to the popular *Pedals and Pipes* programme, few are actually aware that the instrument's older sister sits quietly in Victoria Concert Hall. By presenting *Pipes@Victoria*, the Chapter therefore hopes to give the local community an opportunity to re-discover the beauty of this instrument.



Sophie Choplin (left) and Paul Jacobs (right)

This inaugural series of *Pipes@Victoria* includes the debut performances of organists Sophie-Veronique Cauchefer-Choplin and Paul Jacobs in Singapore. Named titular of the Grand Orgue of Saint Jean-Baptiste de la Salle and the famous Grand Orgue of Saint Sulpice in Paris, Sophie-Veronique is the first woman ever to win

the second prize in improvisation at the Chartres International Organ Improvisation Competition. She has had an extensive international career, having performed in Europe, Russia, Japan, the United States and Canada. Not only is she regularly invited as a judge in national and international organ competitions, she is also considered by her peers to be one of the best improvisers of her generation. Audiences should prepare to be mesmerised, as Sophie-Veronique's extraordinary improvisation skills will be a special feature in her upcoming recital.

An exciting encounter with Paul Jacobs is most certainly expected too. Hailed as "A New Prince for the King of Instruments" (Minnesota Public Radio) and "one of the most supremely gifted young organists of his generation" (Chicago Tribune), he is currently the youngest ever faculty chair of the organ department at New York's Juilliard School.

## MESSAGE FROM THE DEAN

Dear Members and Friends,



The Chapter is now a little more than two years old! We have undertaken a significant number of projects such as the *Pipe Organ Encounter*, workshops by artistes, *Pipe Works* and the *Pipes@Victoria* series that helped to raise the profile of organ

music and education. But it is also time for us to review what we want for our Chapter, and what we are willing to do to see that result.

It is really through the energy of chapter members and supporters that helps propel the Chapter. As the 2-year tenure of our first honorary officers come to an end, I wish to acknowledge the efforts of the Executive and Standing Committees, not forgetting members who have worked tirelessly behind the scenes.

Nominations and elections for new officers will soon be under way. We continually need fresh ideas for each endeavor. An organization can only be better if people step up and say YES!

Would *you* step up now and be part of a team that nurtures, pioneers and advances the cause of organ music in Singapore?

I look forward to serving with you!

With warmest regards,  
Evelyn S. E. Lim, DMA  
Dean (2004-2006)

*"Use the talents you possess, for the woods would be very silent if no birds sang except the best."*

Henry Van Dyke - American writer, poet and essayist, 1852-1933

Jacobs is arguably the best-known organist in the United States at the age of 28 - he has been applauded for his phenomenal technique and memory, his charismatic stage presence, his immense repertoire, and his incredible showmanship. Jacobs first came to national attention as a concert organist in 2000 when he twice performed the complete organ works of J.S. Bach in 14 consecutive evenings, in New York City and Philadelphia. Later in the year, he trumped that achievement by performing the complete works again in a spectacular 18-hour marathon (*continued on page 2*)

in Pittsburgh. He is in great demand in the United States, and has growing recognition as a musician of unusual merit in Europe, South America, Asia and Australia. Local audiences should certainly anticipate a dazzling evening of organ fireworks!



*Yeo Huan is currently an Honours year English Literature major at the National University of Singapore, and is also organist at Wesley Methodist Church.* 🌿

# An errant Singaporean organist in Paris

-by Alexia Tye Wai-Chun

As soon as I round off the accompaniment for the closing strains of Vivaldi's *Gloria* down at the chancel organ, I barely have a few seconds to dash up the long spiral staircase to the gallery organ to execute the organ postlude of Dupré's *Toccata on Adeste Fideles* – all to ensure a seamless transition in the concert programme.



Such concert activities are part of my voluntary work as organist of the *Petits Chanteurs Franciliens* (a boys' choir – think 'Vienna Boys' and you'll get the picture) in a typical Parisian Catholic church, the Notre-Dame des Blancs-manteaux. (In larger French churches, it is usual to

have 2 organs fulfilling the separate functions of accompanying the choir or the congregation and playing the preludes and postludes.)

Quite an accidental position in fact, which I stumbled upon shortly after I was posted to Paris for my work a few years ago. My posting to Paris was to me an obvious opportunity to immerse myself in a whole slew of organ-related activities: I enrolled in a conservatoire to further my organ studies, started improvisation classes and joined the committee of the Saint Eustache organ association (under the direction of Jean Guillou). Every summer I "recharge" by attending an organ festival academy where one gets instruction from top organists like Michel Chappuis and Eric Lebrun. All this gives me a chance to play (either in private or in mini-concerts) on the most fabulous instruments imaginable, including even those built by that most famous of 19th century organ-builders, Cavaillé-Coll. I am also especially honoured and excited to be playing Duruflé's *Veni Creator Variations* at Saint Sulpice's next Sunday evening 'mini-concert'

(short concerts that precede every Sunday evening mass).



*Alexia at the console*

and played any piece he requested, entirely from memory! I wondered who these extraordinary people I wondered who these extraordinary people could be, and guessed that they must be students of the Methodist School of Music or the Singapore Bible College?



*Gallery view of the nave*

on the pedalboard, with such breathtaking economy of movement, provides an instant uplift to one's pedal technique. And where else could one just simply wander into a master class by Marie-Claire Alain, recognized as the ultimate authority on the interpretation of her brother's works?

Here, unlike in Singapore, organists seem to grow on trees – even with Paris' hundreds of churches, there is always a mad scramble to find a titular position as paid organist. Once appointed, the titular organists remain for long years, often until death (Widor and Dupré occupied their positions at Saint Sulpice for 63 and 38 years respectively.)



*Another view of Alexia at the console.*

This is a world far away from my days in a UK boarding school sitting my A levels, when I was pushed into studying the organ because they needed to keep the chapel organ in use! Knowing next to nothing about organs in those days, I have to say I have really absorbed a lot and have become a total addict.

When I am back in Singapore I return to play at ORPC Sunday services. I hope to do my bit to foster activities at the AGO. (I helped to arrange with Evelyn Lim an upcoming concert in April by a prize winner of the Chartres organ competition, Sophie-Véronique Cauchefér-Choplin, and would be happy to do more for the Singapore chapter.) 🌿

## NOTRE-DAME des BLANCS-MANTEAUX GALLERY ORGAN STOP LIST

### Grand-Orgue

Bourdon 16'  
Bourdon 8'  
Flûte à Cheminée 8'  
Prestant 4'  
Grosse Tierce 3 1/5'  
Doublette 2'  
Sesquialtera III  
Fourniture III-IV  
Cymbale IV  
Trompette 8'  
Clairon 4'

### Positif

Montre 8'  
Bourdon 8'  
Prestant 4'  
Flûte Cônica 4'  
Nasard 2 2/3'  
Doublette 2'  
Tierce 1 3/5'  
Larigot 1 1/3'  
Plein-Jeu IV-V  
Cromorne 8'  
Voix Humaine 8'



### Récit

Quintaton 8'  
Flûte Cônica 8'  
Principal 4'  
Flûte à Fuseau 2'  
Sifflet 1'  
Cymbale-Tierce IV-V  
Douçaine 16'  
Trompette 8'  
Clairon 4'

### Pédale

Soubasse 16'  
Quinte 10 2/3'  
Principal 8'  
Principal 4'  
Cor de Nuit 2'  
Fourniture IV  
Bombarde 16'  
Trompette 8'  
Basson 4'

### Solo

Flûte à Fuseau 8'  
Cornet V  
Hautbois 8'

**Manual compass:** GO, Rec, Pos: 56 notes; Solo: 39 notes

**Pedal compass:** 30 notes

**Couplers:** GO/Ped, Rec/Ped, Pos/Ped, Rec/GO, Pos/GO

**Tremblant:** Pos, Rec/Solo

**Adjustable combinations:** 2

**Ventils:** Reeds - Rec, GO, Ped; Mixtures

**Cancel** for GO Stops

## CHANCEL ORGAN STOP LIST

### Grand-Orgue

Gemshorn 8'  
Prestant 4'  
Doublette 2'  
Plein-Jeu IV

### Positif

Bourdon à Cheminée 8'  
Flûte Ouverte 4'  
Larigot 1 1/3'  
Chalumeau 8'



### Pédale

Soubasse 16'

**Manual compass:** 56 notes

**Pedal compass:** 30 notes

**Couplers:** GO/Ped, Rec/Ped, Rec/GO,

**Tremblant:** Pos



## RECENT EVENTS



ORGAN RECITAL BY JENNIFER CHOU AT THE  
ORCHARD ROAD PRESBYTERIAN CHURCH ON  
29 SEPTEMBER 2005

- by Catherine Ding

It was an enjoyable evening of organ music showing the contrasting styles of German and French composers from the earlier Baroque and Classical Period, and ending with the more modern repertoire of American and British composers. Jennifer kept us mesmerized for one and a half hours by her virtuosity and confidence as she artfully took us on this journey from the Baroque Period to the 20<sup>th</sup> Century.

The program began with Buxtehude's *Praeludium in G minor*, BuxWV 148, where Jennifer skillfully brought up the contrast between the brilliant toccata-like sections with the three quieter fugal sections. After this brilliant piece, we had a quieter moment with a gentle insouciant dance from Gigout's "*Minuetto*" from *Dix Pièces pour Orgue*, which was played with grace and dignity.

Mendelssohn's *Sonata No. 6 in D minor* began with a chorale "*Vater unser im Himmelreich*" (Our Father In Heaven) followed by four variations of contrasting styles. Jennifer's versatility kept us in eager anticipation of the next variation; transitions between variations were smooth, and their distinct character masterfully conveyed to us.

Messiaen's *Offrande au Saint Sacrement* was only published in 2001, although it was a very early work. The complex harmonic language showed Messiaen's distinctive style, while the use of simple chromatic pattern for the semiquavers above richly-colored chords are only seen in his earlier works. Even for one who does not fully comprehend Messiaen's work, I enjoyed hearing the big sounds from the organ orchestrated with much confidence and ease.

Jennifer's rendition of Bernard Sanders' *Suite for Organ* left us quietly tapping to the throbbing quaver pulse in the first movement. The piece was in three energetic movements, with passages that called for Solo Stops for the trumpet, cornet and the oboe. Each change in registration was confidently and artistically executed, and we were totally delighted with the performance.

The recital ended with Simon Preston's *Toccata in D-Minus*. This was not a misprint in the Program: it was *certainly* D-Minus. Jennifer gave a short commentary on the composer, who is known personally to her as a humorous person, hence there was no surprise on his choice of the title to this piece. Preston started with all the notes of the first two bars of Bach's *Toccata & Fugue in D minor*, but removed the note D (hence the title), and moved on to create a piece that exhibited drama and motoric rhythms. This was certainly a piece for showmanship, and without doubt the right piece to end a performance by a virtuoso of such a majestic instrument. 🌸

Catherine serves as pianist and organist at Zion Bible Presbyterian Church in addition to accompanying the church choir. After thirty years in banking, Catherine is now a full time piano teacher. She also enjoys playing Jazz pieces. Her hobbies include reading and rubber stamping.

ORGAN RECITAL BY SINGAPORE AGO MEMBERS AT  
THE ORCHARD ROAD PRESBYTERIAN CHURCH ON  
10 NOVEMBER 2005

- by Samuel Eio

The three organists who performed this evening were Christina Suresh, Nicholas Leow and Adrian Chong. A bright, rising star of the local organ music scene, Christina has both the talent and discipline to excel. She enthralled the audience with a sonorous yet flavourful rendition of *Grand Chœur* by Théodore Salomé. After a rousing prelude on *Hyfrydol* (*Prelude on Three Welsh Hymn Tunes*) (continued on page 6)

## A - Z OF COMPOSERS

- by Dr. Tang Boon Sen

### EDWARD ELGAR (1857 - 1934)



Composer, conductor and violinist Sir Edward Elgar was arguably the leading English composer of his generation and a significant figure among late Romantic European musicians. He is perhaps best known for his *Pomp and Circumstance*, Op. 39 (1901–30), a set of five marches (the first and most popular of which is better known to some as 'Land of Hope and Glory'), as well as the *Enigma Variations*, Op. 36 (1899)

with its portrayal in each variation of one of the composer's friends and its unsolved musical puzzle. He also completed two symphonies, shorter orchestral works (such as the concert overture *Cockaigne* and the tone-poem *Falstaff*), a Violin Concerto (1910), a Cello Concerto (1919), chamber works, music for wind and brass bands, oratorios (including *The Dream of Gerontius* and *The Apostles*), cantatas, songs, music for theatre, and a handful of solo keyboard works.

Elgar was never in the forefront of organ composers, despite being organist at St. George's Catholic Church in Worcester. He wrote only two works specifically for unaccompanied organ. The first of these was a set of eleven *Vesper Voluntaries* composed immediately after his marriage to Caroline Alice Roberts in 1889.

The second, and much better known, work is the *Organ Sonata in G major*, Op. 28 composed for the four-manual Hill organ in Worcester Cathedral and dedicated to Charles Swinnerton Heap, a much respected choral conductor to whom Elgar owed much of his early success. Cast in four movements, the whole sonata is orchestral in concept, both in terms of the large-scale structure as well as the internal detail. The contrasting thematic material in each movement is tightly organised and sometimes even links movements – the use of the *Andante espressivo* main theme in the concluding section of the *Presto* being a good example. Within each movement a wide range of musical and tonal variety is explored. Solo stops are featured and combined, various chorus sounds are heard, and there are sweeping crescendos and diminuendos, as well as sudden contrasts in sound. In short, this is a "symphony" for the organ.

Although not originally composed for organ, three other works are normally considered to fall within the genre. *Cantique* (dedicated to Hugh Blair) is an unpretentious piece which first appeared as a movement in an early *Suite for Wind Band*. Elgar arranged it for the organ in 1912. The second is the self explanatory *Memorial Chimes for a Carillon* (commonly referred to as the *Loughborough Memorial Chimes*), an organ transcription which, like *Cantique*, is still occasionally performed. The third and by far the most substantial work is the *Second Organ Sonata in B flat major*. This so-called *Second Sonata* is actually a transcription of the *Severn Suite* by Elgar's friend, and successor to Hugh Blair at Worcester Cathedral, Ivor Atkins, who added his own cadenza and coda to the work. The movements respectively represent Worcester Castle (a noble introduction), a Street Fair and Tournament (here given the title of 'toccata'), and Worcester Cathedral (a reflective fugal movement). A cadenza, written by Atkins with Elgar's approval, leads to a return of the grand opening theme. The Sonata was first performed in London in 1933. (continued on page 5)

### CÉSAR FRANCK (1822 - 1890)



Belgian by birth, French by choice and of more remote German ancestry, César Auguste-Jean-Guillaume-Hubert Franck studied at the Liège (1830–35) and Paris (1837–42) conservatories. For more than thirty years (from 1859 until his death) he was organist at the church of Sainte-Clotilde in Paris, where he gained a considerable reputation for his improvisatory skills. One day in 1886, upon hearing Franck play the magnificent instrument at St. Clotilde built by renowned French organ-builder Aristide Cavaillé-Coll (1811–1899), Franz Liszt was said to have left the church exclaiming enthusiastically that the spirit of Johann Sebastian Bach had just been brought back to life. Beginning in 1872, Franck also served as professor of organ at the Paris Conservatoire where, because of his serene, deeply religious personality and almost mystical approach to music, his students affectionately referred to him as 'Pater Seraphicus'.

As a composer, Franck's achievements are evident in his symphonic, chamber and keyboard works. In his early oeuvres, Franck was influenced by the opéra-comique composers such as André-Ernest Grétry. His middle years were dominated by works of religious character, as exemplified by his oratorio *Les Béatitudes* (1869–79) and the cantata, *Rédemption* (1873). The features of his later, more mature style (indebted to Beethoven, Liszt and Wagner) include complex, mosaic-like phrase structures, his rich chromaticism, and his fondness for cyclic, tripartite forms. Franck's harmonic idiom, his inherent emotionalism and a preoccupation with counterpoint and traditional forms exerted a powerful sway not



only over his band of disciples including Vincent d'Indy, Ernest Chausson, Henri Duparc, Louis Vierne and Paul Dukas, but also over a much later generation (Olivier Messiaen, for instance). Other significant works by Franck that are performed these days include the motet *Panis Angelicus* (1872), the *Piano Quintet in F minor* (1879), the *Prélude, Choral et Fugue* for piano (1884), *Variations Symphoniques* for piano and orchestra (1885), the *Violin Sonata in A major* (1886), *Symphony in D minor* (1888), the symphonic poem *Psyché* (1888), and the *String Quartet in D major* (1889).

Like his chamber, orchestral and piano music, Franck's organ music shows various Germanic influences (from J.S. Bach to Wagner) in twelve compositions written between 1859 and 1890. Drawing upon his own improvisations at the organ after his church services, the *Six Pièces* were completed in 1862 and published in 1868. This set consists of: *Fantaisie in C*, Op. 16; *Grande Pièce Symphonique*, Op. 17; *Prélude, Fugue et Variation*, Op. 18; *Pastorale*, Op. 19; *Prière*, Op. 20; and *Final*, Op. 21. The *Trois Pièces* (*Fantaisie in A*; *Cantabile*; *Pièce Heroïque*) were written in 1878 for the inauguration of the (continued on page 5)



(continued from page 4) There are, of course, other, shorter works by Elgar which others have adapted for organ, including the five *Pomp and Circumstance Marches* and, inevitably, *Nimrod* from the *Enigma Variations*.

#### Recommended Website:

Home page of the Elgar Society and the Elgar Foundation:  
www.elgar.org

#### Suggested Recordings:

Elgar: *Enigma Variations & Organ Sonata in G* – Keith John at the Temple Church, London. Hyperion CDA 67363.

Roger Fisher Plays Edward Elgar at Chester Cathedral. Works include *Sonata No. 1 in G, Op. 28, Sonata No. 2 in B flat, Op. 87A, Vesper Voluntaries, Op. 14, Cantique, Op. 3, Pomp and Circumstance March, Op. 39 No. 1. Motette* CD 11501.

## Quiz! “A - Z of Organ Composers” – Elgar & Franck

### Q1. Which one of the following statements concerning Edward Elgar is false?

- A. The eleven *Vesper Voluntaries*, Op. 14 were completed in 1889.
- B. The *Organ Sonata in G major*, Op. 28 is dedicated to Hugh Blair, who gave the first performance of the work in 1895
- C. The *Organ Sonata in B flat major*, Op. 87A is actually a transcription of the *Severn Suite* by Sir Ivor Atkins.
- D. He was organist at St. George's Catholic Church in Worcester.

### Q2. Which one of the following statements concerning César Franck is false?

- A. He was organist at the basilica of Sainte-Clotilde from 1859 to 1890.
- B. *Pièce Heroïque* was composed for the inauguration of the Cavaillé-Coll organ at the Trocadéro in Paris.
- C. *Grande Pièce Symphonique* is the longest work of the set of *Six Pièces* completed in 1862.
- D. He wrote the *Trois Chorals* while recuperating from injuries at Nemours in 1890, basing them on German Lutheran chorale hymn-tunes.

Send your answers [e.g. Q1. (Answer), Q2. (Answer)], along with your name and mailing address, to [enquiry@singaporeago.org](mailto:enquiry@singaporeago.org), stating “Elgar & Franck Quiz” as the subject of your e-mail.

Both questions must be answered correctly to qualify for a prize. All correct entries received will enter into a draw. The first contestant drawn at random will receive a copy of Keith John's recording of Elgar (Hyperion CDA 67363). The second contestant selected at random stands to win a copy of Jennifer Bate's double-CD recording of Franck's organ works (Regis RRC 2054). Both prizes are sponsored by the articles' contributor.

The winners will be notified by e-mail and the names announced in the next issue of Pipe Echoes. The closing date for entries is 30 June 2006.

(continued from page 4) Cavaillé-Coll organ at Paris' Palais du Trocadéro. In 1890, Franck was involved in a serious accident when the carriage in which he was travelling collided with another. While recuperating in the home of some friends in Nemours, he wrote three masterful chorals for organ. The *Trois Chorals* (No. 1 in E major, No. 2 in B minor, No. 3 in A minor) were completed in September 1890, but Franck died as a result of pleuritic complications from his injuries shortly after and these works were published posthumously. Collectively, the three Chorals represent the pinnacle of his organ writing.

The work of the revolutionary organ-builder Aristide Cavaillé-Coll added immensely to the organ's capabilities and this encouraged a new style of organ playing and composing in France during the later half of the 19th century. Indeed, in his larger organ works such as the *Grande Pièce Symphonique* and the *Trois Chorals*, Franck exploited the power and colours of the Cavaillé-Coll organ most effectively, thus defining a distinctively French school of symphonic organ music. Although not chiefly composed for the organ, Franck's *L'Organiste* (1889–90) is a collection of 59 short pieces written for the harmonium but they are frequently performed on the pipe organ. For the sake of completeness, Franck also composed a short *Andantino in G minor* for organ in 1857. However, it is a piece which is not always included in recordings of Franck's “complete organ works”. This *Andantino* is conceived on a smaller scale and written in a much less-developed style than the twelve major compositions comprising the *Six Pièces*, *Trois Pièces*, and *Trois Chorals*.

#### Recommended Reading:

Smith, Rollin. (1997). *Playing the organ works of César Franck*. Stuyvesant, New York: Pendragon Press.

Smith, Rollin. (2002). *Toward an authentic interpretation of the organ works of César Franck*, 2nd edition. Stuyvesant, New York: Pendragon Press.

#### Suggested Recordings:

César Franck: *Organ Works* / Marie-Claire Alain (organ of St. Etienne, Caen). Erato (2 CDs) 12706.

César Franck: *The Organ Works* / Jennifer Bate (organ of St. Pierre, Beauvais). Regis (2 CDs) RRC 2054.

César Franck: *The Masterworks for Organ* / Michael Murray (organ of St. Sernin, Toulouse). Telarc (2 CDs) CD-80234.

(The contents of these articles are extracted and compiled from various sources.)



Exterior view of La Basilique Sainte-Clotilde, where Franck served as titular organist for more than thirty years

(continued from page 3) by Ralph Vaughan Williams, the audience joined their voices to sing the hymn *Alleluia! Sing to Jesus!* to the well-loved tune of *Hyfrydol*. Christina's closing piece *Marche sur un theme de Handel*, Op.15 No.2 by Félix Alexandre Guilment was aptly chosen and played with great ceremonial flair. There was no doubt in the audiences' minds that the evening could only get better!

Nicholas Leow demonstrated his virtuosity in Bach's *Prelude and Fugue in C major*, BWV 545, an impressive rendition of the 17<sup>th</sup> Century fugue. The great favourite of memorial services, Frank Bridge's *Adagio in E major* came across as stately and beautiful. Once again, the audience united their voices in the hymn, *When in Our Music God is Glorified*, sung to the tune of *Engelberg* (which was specially composed as an anthem for the Knoxville Chapter of the AGO by James Pethel for their 50th Year).

The veteran performer among the three, Adrian Chong played Jehan Alain's *Litanies*, deliberately showing up the

range of tonal colours and intricacies in rhythms. The popular though nevertheless impressive *Toccata and Fugue in D minor*, BWV 565 by Bach had the audience totally engaged in rapt, dramatic passages played with gusto and expression. Édouard Batiste's *Andante in G "The Pilgrim's Song of Hope"* resonated with paradisiacal charm as arpeggios and chromatic scales were played on the British-made Chancel Organ with great technical adroitness. Adrian's rendition of Edward Elgar's *Pomp and Circumstance March No.1*, arranged by William McVicker was a thoroughly satisfying finale for the evening's performance.

Having heard the PipeWorks Recital at the Orchard Road Presbyterian Church, I am even more confident that Singapore has the potential to become a strong presence in the global organ music scene!

*Samuel is a physics teacher and organist for Sunset Gospel Bible Fellowship at Calvary Pandan Bible Presbyterian Church.* 🌿

## ANNOUNCEMENTS

### Diapason 2006 Resource Directory

The Diapason has published its 2006 Resource Directory. Designed as an organist's handbook, the Resource Directory provides listings of companies, individuals, products and services for the organ and church music fields. A directory of associations and calendar of events are also included. The Diapason Resource Directory is available for \$5.00 postpaid, and included free with each subscription to The Diapason; 56 pages, 5-3/8" x 8" format.

For information: Jerome Butera, Editor, The Diapason, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; 847/391-1045; [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com); [www.TheDiapason.com](http://www.TheDiapason.com).

AGO members are also invited to request a free sample copy of The Diapason.

### Singapore Chapter of the American Guild of Organists

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### Forty-Eighth AGO National Convention Will Celebrate the Centennial Anniversary of the Chicago Chapter, July 2–6, 2006

NEW YORK CITY—The American Guild of Organists will hold its 48th biennial National Convention in Chicago, Ill., July 2–6, 2006. More than 2,000 are expected to attend; 1,300 have already pre-registered, eclipsing the mark set by the AGO National Convention in Los Angeles in 2004. While convention registration is open to all, AGO members receive a discounted registration rate.

Convention headquarters will be the Downtown Chicago Marriott Hotel on Michigan Avenue and the "Magnificent Mile." Complete details, including online registration, are available online at [www.agohq.org/2006](http://www.agohq.org/2006).

The convention program includes a plethora of inspiring performances of organ, choral, and handbell music by leading artists in the field; 78 workshops on a variety of professional and interesting topics, including twelve choral reading sessions; and 100 exhibits by organbuilders, music publishers, and other vendors providing products of interest and services to the organ and choral music profession. Premier performances of new music by Frank Ferko, Adolphus Hailstork, Naji Hakim, Aaron Miller, Emily Maxson Porter, Richard Proulx, Shulamit Ran, Augusta Reed Thomas, Richard Webster, Sharon J. Willis, and Carl Wiltse/Donald Allured have won the support of the National Endowment for the Arts.

Chicago was last host of the AGO National Convention in 1925.

For further information, please contact ChicAGO National Convention Coordinator Ron Vanderwest at 630-369-2994, or e-mail [rvanderwest2006@hotmail.com](mailto:rvanderwest2006@hotmail.com).

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