

Musings at the end of Buxtehude Year

CODA: With Mr Jérôme Faucheur's 1st November recital at the Orchard Road Presbyterian Church, we come to the close of the Baroque composer's death tercentenary.

We are also glad to have Mr Faucheur share his experience and insights with us through his workshop "The Organ in Catholic Liturgy: The French Tradition," and certainly pleased to be able to witness first-hand the impressive French school of organ improvisation.

Glancing back

Here is a brief recapitulation, if you have missed any of our events this year.

In February, the Danish organist Flemming Dreisig kick-started our Buxtehude Year celebrations with a recital at the Victoria Concert Hall (VCH), and we were privileged

to have the Danish and German ambassadors in Singapore grace this occasion. We also received the whole-hearted support of the Danish community here, and a post-recital cocktail reception was held to round off the special evening.

The zestful American organist Faythe Freese concluded our *PIPES@Victoria* series in June with a breathtaking performance, and participants of her organ-repertoire master-class were no doubt

motivated by her enthusiasm.

Our very first *Abendmusik* concert was held at the Kampong Kapur Methodist Church in March, featuring a moving rendition of Buxtehude's *Membra Jesu Nostri*, performed in its entirety for the first time in Singapore by the local choral group Amadeus.

The second *Abendmusik* concert was held at the Danish Seamen's Mission in September, featuring early chamber works by Telemann, Handel and Quantz, among others. This was again the product of a unique co-operation between various local musicians, who showcased the beautiful colours of different instruments.

In October, our *Pipe Works* series began with a commanding recital by Pavel Kohout from the Czech Republic. (continued on page 2)

MESSAGE FROM THE DEAN



Dear Members and Friends,

It has been a year of *new possibilities*. New paths diverged from the tried and true. Bold strides accompanied the well-paced steps.

It has been a history-making year of adventure and new partnerships!

With boldness and eagerness, our young members embarked on a path to explore new ground in the Quimby competitions in the USA. They did us proud!

With enthusiasm and painstaking planning, our programme committee pioneered collaborations in the *Abendmusiken* concerts and forged ahead with the more established *Pipe Works* and *PIPES@Victoria* series.

With stalwart resolve and commitment, the executive committee and fellow members held the fort and maintained the machinery that enables the Chapter to function.

May these new possibilities bring about fertile and stable ground for our Chapter to grow and thrive.

Many thanks to our new friends, members and supporters for their time, generosity, moral and financial support. Without you, possibilities would remain as mere *im*-possibilities.

With best wishes for a blessed holiday season ahead,

Sincerely,

Evelyn S. E. Lim, DMA
Dean

"No one should be allowed to make music as if he were made of wood. One must reproduce the musical text exactly, but not play like a stone."

— Olivier Messiaen (1908 - 1992)
French composer, organist
and ornithologist.



BRILLIANT START: Danish organist Flemming Dreisig delivered the opening recital of *PIPES@Victoria* 2007 at the Victoria Concert Hall Photo: Ong Te-min

As we wrap up Buxtehude Year, this is an apt moment for us to look back and reflect on the many wonderful opportunities the Chapter has had this year in promoting the local awareness of the pipe organ and its music.

Because of the most generous support of the Lee Foundation and the unreserved help rendered by friends and members, our programmes have gained greater visibility.

Apart from the success of our inaugural *Abendmusiken* series of concerts (so named to commemorate Buxtehude and the concerts which he himself popularised more than three hundred years ago), we also enjoyed precious collaborations with local musicians and various expatriate communities in Singapore.

(con't from page 1) Throughout our preparations we worked closely with the Czech embassy in Singapore, and were honoured indeed that several dignitaries attended the recital.

Mr Faucheur's recital concludes our *Pipe Works* series for this year.

Looking ahead

With each coda comes a fresh beginning. As we move into 2008, we prepare to celebrate the birth centenary of the French composer, organist and ornithologist Olivier Messiaen (1908–1992).

Messiaen was one of the most original composers of the twentieth century and had a strong influence on the next generation of composers.

His music stands out for its depth of spirituality, and it reflects his unique synthesis of a wide range of influences.

Messiaen's contribution to organ repertoire was significant, with famous works such as *La nativité du Seigneur* ("The Birth of the Lord") and *Les corps glorieux* ("Bodies in Glory").

The coming new year promises to be packed with exciting challenges, as the Chapter begins to embark more extensively on educational outreach programmes.

In the pipeline are tentative projects with schools, where discussions are underway for initiatives in exposing younger music students to the pipe organ and other early keyboard instruments.

While finalisations are still currently being made with several organists, there are some events worth looking forward to.



BACK IN TIME: Cellist Wu Zhiqi (L), violist Judy Tay and violinist Vivien Goh performing at an *Abendmusiken* recital at the Danish Seamen's Mission. Photo: Esther Seet

An *Abendmusik* concert is scheduled at the Norwegian Church in Singapore next year, featuring performances on the harpsichord and the church's quaint one-manual organ.

A much-anticipated event would be the recital by the stellar Korean organist Dong-ill Shin, winner of the Chartres International Organ Competition (arguably the world's most prestigious organ competition), who will perform on 2nd October 2008 at the VCH.

With the holiday festivities just round the corner, it would be opportune for me to wish one and all a peace-filled Christmas and a meaningful new year.

May the joy and blessings of this season come upon you, and see you next year! 🌸

Yeo Huan
Programme Director

Dancing Angel descends upon 'Little Red Dot'

This installment of *Pipeworks* 2007 features Czech organist, Pavel Kohout. **Isaac Lean** attempts to describe the myriad sounds engineered by the *maestro*.

ON THE 11th of October, Pavel Kohout of the Czech Republic graced the pipe organ at Orchard Road Presbyterian Church (ORPC), with repertoire ranging from the Baroque to the Romantic. Opening with Buxtehude's *Toccata in F major*, Pavel breezed through the most complex of passages. The registrations used in the piece sought to bring out the individual melodic lines, allowing the music to 'speak for itself'.

The same idea also came across in his rendition of Bach's choral partita *Sei gegrüßet, Jesu gütig*. The variations were truly varied in nature, with the occasional addition of mutation stops, providing colour and intrigue to the music.

This creative use of the stops served only one purpose – to bring out the meaning and nuance of the text of the choral partita. Pavel treated each variation as an individual piece, and by doing so, gave each variation a life of its own. The variations were no longer just a repeat of the theme, but sought to educate and move the hearts of each person seated in the sanctuary. While I cannot speak for others, I for one, was certainly touched.

Next came Jan Krtitel Kuchar's *Partita C dur on the theme of Alleluia*. The piece was laced with various Classical period 'classics' (pun intended) such as the Alberti bass (figures of broken chordal accompaniment). This piece was uncannily similar to a Mozart sonata – naturally so – because both composers influenced each other to a great extent. Pavel's light-hearted rendition of the partita was well received by members of the audience, as chuckles could be heard while he was playing this piece.

I was all grins as the Czech master executed the piece with great virtuosity, and at the end, I was left wondering how he managed to make the running notes (especially the Alberti bass) audible.

I broached this question to Dr Evelyn Lim, my teacher, during class and got a very frank answer: "It's because you were doing it wrongly *lah!*"

The final piece, Fantasy and fugue on the chorale *Ad nos, ad salutarem undam* by Franz Liszt, was executed with great care and precision. The use of various techniques, such as *rubato*, was discrete and well-planned, and once again, the rendition garnered much applause at the end of the programme.

Pavel's concert was truly enjoyable as his technique and choice of registration was, in my opinion, spot-on. It should not be surprising then, that he was awarded the 'Dancing Angel' prize at the European Music Competition for Youth – all of us were definitely given a foretaste of heaven, through his music that night! 🌸



MAESTRO IN MOTION: Pavel working the pipes from the ORPC console. Photo: Ong Te-Min

I broached this question... and got a very frank answer: "It's because you were doing it wrongly *lah!*"

Isaac Lean is an organist at the Calvary Pandan Bible-Presbyterian Church. He is currently in full-time National Service.

PIPES@Victoria recital and workshop with Faythe Freese

We continue with the series *PIPES@Victoria*. **Nicholas Leow** tells how American organist Faythe Freese performed on 5 June at the Victoria Concert Hall, and the workshop held the previous day at the Barker Road Methodist Church.

THE dazzling technical mastery of Faythe Freese was on full display for all at the Victoria Concert Hall when the lively American organist presented a versatile and breathtaking programme which kept the audience transfixed on her – both aurally and visually.



THREE'S COMPANY: Freese assisted at the Klais console by Christina Suresh and Melissa Goh. Photos: Ong Te-Min

Opening the night with the majestic yet lyrical *Première Sonate*, Op.42 by Alexandre Guilmant, the associate professor at the Alabama School of Music demonstrated an unshakable competence at effectively interpreting and communicating rousing as well as lyrical moods.

The second movement displayed her impeccable fortitude in registration as she utilised the rather limited capabilities of the organ to communicate a dialogue between the reed stops of the manuals. By the time she was done with the fiery final movement, everyone knew they were in for a spectacular evening.

What followed was a very pleasant rendition of J S Bach's *Kommst du nun, Jesu, vom Himmel herunter* (S.650) and Buxtehude's *Praeludium und Fuga in fis* (BuxWV 146) which contained two fugues – the first featuring a trumpet

in the registration after the classic French trumpet fugue, with the second in the North German style.

Freese's skill in registration was put to the test in the Singapore premiere of John Baboukis' *Out of Egypt*, a programmatic work in seven movements.

Some notable features that recur frequently include Major 2nd clashes, ending a movement on unison notes to avoid triadic harmonies, and a reed stop being present in most registrations in an attempt to depict Middle-eastern Egypt.

Closing the evening was the beautifully rich and dreamy *Amazing Grace* by George Shearing written in theme and variation style, as well as the incredibly virtuosic *Pageant* by Leo Sowerby.

Whilst Shearing's piece demonstrated Freese's skill in mesmerizing listeners with celestial sounds and heavenly swells and fades, the Sowerby had the audience on the edges of their seats – once again – with a virtuosity surpassing even that of the opening Guilmant.

Whilst personally, I would have preferred a little more Buxtehude in her programme on his 300th death anniversary, Freese's performance was still a stunning showcase of technical stamina. 🌸



S'pore AGO members with Dr. Freese after the recital.

THE hymn playing workshop by Dr Freese was an eye-opening experience for organists of all levels from beginners to the well-seasoned.

The Associate Professor of Music at the Alabama School of Music covered various aspects of hymn-playing, including the basics such as articulation, registration and tempo, and more advanced techniques in improvisation.

One half of the session included her lecturing and performing examples on the organ, with the other half dedicated to live demonstrations with volunteers.

The session was a very meaningful and enriching one, with everyone having something to take home with them.

Personally, I appreciated her emphasis on the role of an organist in helping the congregation experience God through music, and I especially liked her suggestion on telling the history of a hymn's background and author so as to make hymns more 'human' and real to the congregation. 🌸



3SG Victor Li gets first-hand advice from Dr Freese. Photo: Esther Seet

Nicholas Leow is an undergraduate at the National University of Singapore. He has completed the DipABRSM in organ performance and is organist at both the Kampong Kapor Methodist Church and the Paya Lebar Methodist Church.

A Sunday with Dr Freese

Eager and ready to roam the island: **Yeo Huan** recounts a day out with the energetic Dr Freese.

I WAS walking to the YMCA barely awake and trying to finish my cup of Starbucks coffee when Dr Freese walked out from the hotel lobby and caught sight of me. She came over, gave me a big, energetic pat on my shoulder and exclaimed in *fortissimo*: "Hello! How are you?" That woke me up at once.

We attended the 9am service at the Orchard Road Presbyterian Church, after which we said "hi" to the organist and Dr Freese took a look at the console.

After a quick change of clothes at the YMCA, Dr Freese re-emerged looking like she was ready to roam the whole island, armed with lip balm, shades, map and all. We walked over to the Plaza Singapura, where Melissa joined us for brunch. We took the North-East Line (NEL) down to Bugis,

She picked up a Styrofoam packet and started nudging the durian flesh, which made me rather alarmed

just so we could show Dr Freese the train that "runs by itself."

After some considerable excitement in Cold Storage (where Dr Freese intently examined the exotic foodstuff), tentative sniffing of herbal tea eggs and curious inspection of teapots and Chinese carv-

ings, we walked over to the Bugis market where the scorching heat bore down on us.

We tried the *tutu* cakes and pointed out several local snacks to her. At the durian stall, Dr Freese managed to take a cautious smell at the fruit. She picked up a Styrofoam packet and started nudging the durian flesh, which made me rather alarmed because I wasn't sure if the stall-keeper would like that!

We went over to Arab Street next, where Dr Freese visited many fabric shops. While the two ladies were enthusiastically engaged in discussion over the silk, I simply plonked myself on whatever chair was available, wondering why the ladies liked shopping so much! They seemed to be poring over the sequins like they were diamonds.



Dr. Freese tries on a sari, while Yeo Huan attempts a Bollywood-style coming-out-from-behind-the-tree dance move. Photo: Ng Chet Wei

We headed to Orchard Road after a late lunch, and took a leisurely stroll to the Tanglin Mall. As Mel and I found out, Dr Freese had a keen olfactory sense: she would frequently stop to sniff at the roadside flowers. When Mel told her that pollen was smeared all over her cheek, Dr Freese burst out in laughter good-humouredly.

Victor joined us for a very long walk in the Botanic Gardens. I must admit it was my first visit there, and I had not known the place was so huge.



Photo: Melissa Goh

We went to the Orchid Garden as well, where Dr Freese and Mel went trigger-crazy quite literally: they took so many close shots of all the different orchids!

We finally left the Botanic Gardens at 7.30pm. By the time Ten Yeen met us, I was dead beat. We made our way to Chinatown, where everybody went crazy over *bak khwa*.

Dr Freese loved it: she said it reminds her of beef jerky, only richer and oilier!

We then went for dinner *a la* Singapore roadside-hawker, where Dr Freese got to try local favourites such as *laksa*, *satay*, oyster omelette and the customary *ice kachang*.

All this in a Sunday with Dr Freese. I couldn't believe she was as energetic and bubbly as she had been in the morning when I finally sent her back to the YMCA at around 10pm!

It was simply amazing.



From left to right: Melissa Goh, Victor Li, Dr. Faythe Freese, Yeo Huan and Angela Lim outside the Esplanade. 🌸



So you're a pianist turned Sunday Organist? Take the first step towards becoming a **REAL** organist. Register for the **Service Playing Test** today. Turn to page 8 for more details.

*Warning: not for the faint hearted!

Going Forward v2.0

Victor Li, who represented Orange County and Singapore at the Regional Competition on 23 June, shares his experience with us.

I DIDN'T win, but I had a great time. That just about summarises the trip. I got to meet great people (who are now great friends), to try (and practice on) a variety of great organs, and to generally just chill (like, you know, sleeping in after spending the whole night watching the complete *6 Degrees* and *Grey's Anatomy* while clogging my arteries with Cheesecake Factory).



Victor Li wearing mismatched shoes at the competition organ in the Worship Centre of Concordia University, Irvine. Photos: Valerie Li

Miserabile visu! The trip started out with a literal bang, when the taxi that was supposed to bring me to Changi Airport hit a motorcyclist. The impact forced him off the motorcycle, flying into the barrier, and then under the wheels of another taxi, poor soul, where he then entered immortality. But enough of this morbidity.

Ex Santa Ana. The run-up to the competition itself was, thankfully, much less traumatic. I had delightful practices sessions on a very out-of-tune Phelps organ in one sprawling Trinity United Presbyterian Church at Santa Ana. The organ's voicing was lovely, and the organ sounded fantastic, in spite of the tuning (or lack thereof); as an example, the antiphonal *trompette-en-chamade*'s A^b had a lower pitch than even the G^b!

Semper cane! My other practice location was a Schlicker organ in the Chapel of the Good Shepherd at Concordia University. The small chapel, which accommodates less than 200, is situated at the apex of the campus overlooking the picturesque city of Irvine – a stunning view! The organ, although small, sang with the loveliest stops, and was excellent for practicing Bach and hymns.

Solus non. Along the way, and in between practices, I had the opportunity to get to know the other competitors. There were four others from a variety of schools and of different ages. The youngest, Charles Guiam, was from San Francisco. The oldest was Robert Clayton, who starts his graduate studies this year at Rice. In between was me, and two undergraduate students – Hannah Brewer from

Oberlin (a dual-degree student!), and Keenan Boswell from Juilliard. Together, we had a great deal of fun, what with escaping the stifling boredom of the University campus to driving around Irvine and to Newport Beach and Balboa Island via the ferry, having dinner at a diner's on a pier in the middle of the Pacific, and sharing experiences, organic and otherwise. This is not to forget a great friend made in the previous trip – Alicia Adams – our great host, who was also driver, sponsor and tour guide, and whose bubbly personality helped enliven our evenings and break the ice.

Imitatio carminis caelestium. The actual competition was held in the Worship Center of Concordia University. It is a middle-sized room accommodating about 500, but a combination of innovative acoustical solutions give it a reverberation better than even most buildings of a larger size. It hosts the Casavant organ that was the competition instrument. When I first practiced on it, I encountered great difficulties registering my pieces: although my Messiaen sounded heavenly and my Boellmann imposing, my Bach was insipid and my hymn, dreary. Thankfully, my initial difficulties were eventually overcome.

Ad ultimum. On the day of the competition, I played as the fifth and last competitor. I'm proud to say that I did my best, and was thoroughly satisfied at my effort and how I sounded in spite of a few hiccups (or many hiccups, at least at the start). As usual, my anxiety kicked in somewhere between the fifth and tenth measures of the first piece (Bach's *Prelude and Fugue in D*, BWV 542), whose tempo then increased to match my heartbeat. My Boellmann was slower than my Bach although, it too was, shall we say, somewhat fast. Thankfully, by the time I reached both my Messiaen and my hymn, I had started breathing again.

Etenim pro virili parte. After almost two hours of deliberations, the results were out. The best won. Keenan came in first, and Robert came in second. Post-competition comments were interesting. Members of the audience who had been at the previous competition remarked that my Bach had slowed down! And although I didn't win any prizes, it was very heartening and encouraging for one of the judges to look for me after the competition just to tell me that of all the pieces played that day, she had enjoyed my Messiaen most.

Non paenitio. All in all, it was a terrific experience, and I'm tremendously grateful for having got this far. I had the opportunity to try my pieces on a variety of differently voiced organs, to experience my pieces in more acoustically live locations, and to better understand and appreciate them. I also had the opportunity to mix and listen and learn with and from the best of my peers. In fact, I'm already looking forward to the next competition.



OUT-OF-TUNE: The Phelps organ at Trinity United Presbyterian.

Victor wishes to take this opportunity to thank Dr Lim (for countless sleepless nights, doubtless spent worrying over her unworried student) and Esther (for valued advice, counsel and support) as well as the many others without whom this trip would not have been possible. He knows he is indeed blessed to be surrounded by such great mentors, teachers and friends.

Of Fine, Finnish Memories

Finland - a country with rustic charm. **Evelyn Lim** mulls over her time there, giving nine concerts in ten days!

FINLAND – home of the Nokia phone, the great composer Sibelius, and...Santa Claus! This beautiful land of lakes and breathtaking landscapes is home to a culture of people who embrace the arts and music as important elements in their lives.

Townships, churches and institutions cooperate to organise numerous festivals and concerts. The summer days are long, the nights are brief, with dusk almost not present in certain regions.

Hence, relaxing activities such as steaming in saunas, hiking, beer parties and musical events are important to the Finns.

I arrived in Finland on 11 July for a rigorous tour of nine concerts in ten days, arranged by Tapani Yrjölä, a fellow alum of the University of Michigan.



ALL SMILES: Tapani (L) and Evelyn (R) after a performance.

or four combination levels, which made frequent registration changes something of an ordeal.

Thank God for another pair of hands in Esther Seet. Undeterred by poor lighting and sometimes awkward console configurations, she executed the stop changes and page turns with great enthusiasm.

On the ninth day of our tour, Tapani drove us back to Helsinki, and I prepared for the final two solo organ performances at the Lauttasari Church and the Tampere Cathedral.

The installations we visited and played on this trip were built by Kangasala, Virtanen, Andersson, Verschueren, and Marcussen. A number of churches had two organs – usually (*continued on page 7*)



BEAUTY AND THE BEAST: Evelyn on the 3-manual Marcussen at Vaasa. Photos: Esther Seet

Tapani, head of the string department at Joensuu Conservatory in Finland, organised seven concerts of violin and organ music - which we jointly presented - and two organ solos in the towns of Kiihtelysvaara, Nurmes, Rovaniemi (Lapland), Kuopio, Viitasaari, Vaasa, Naantali, Lauttasaari (Helsinki) and Tampere.

On 12 July, I flew from Helsinki to Joensuu to meet him and rehearse in a local church. Each day thereafter, we travelled in his trusty Honda CRV, sometimes for hours, to a concert venue. Upon arrival, we had anywhere from only thirty minutes to three hours of rehearsal before each concert!

To a seasoned concert violinist, it appeared like a piece of cake, but for an organist it was rather nerve-wrecking!

The specification and placements of the instruments varied greatly, sometimes posing considerable technical and registration challenges to overcome in such a short time. Many organs in Finland are based on Danish, Dutch or German models. So to my relief, the German Baroque and Romantic pieces were the easiest to register. Often, there were only three



The organ in Naantali (Ed: try to spot Evelyn in the picture).

(*con't from page 6*) a large pneumatic instrument in the balcony, and a smaller, mechanical action organ at the side.

There was also a device similar to the German *rollschweller* which functioned as the crescendo pedal.

Anxiety aside, it was quite a thrill to spend almost two weeks in an environment vastly different from our homeland.

The air was crisp and fresh, with numerous forests and lakes almost untouched by the destructive waves of commercialism.

The cuisine was simple and natural, without heavy emphases on seasonings (with the exception of rye and dill).

Finland – a fine land, indeed!

I look forward to the day when I can once again set foot on that fine, Finnish soil.



The mind-boggling Kangasalaan console at Tampere. Photos: Evelyn Lim



A view from the organ loft at the Turku Cathedral. ✿

The A - Z of Composers

by Dr Tang Boon Sen



THE English composer John Ireland was born in Bowdon, near Manchester, on 13 August 1879.

He studied the piano with Frederick Cliffe (1857–1931), organ with Sir Walter Parratt (1841–1924) and later majored in composition under Sir Charles Villiers Stanford (1852–1924) at the Royal College of Music.

At the age of 17, Ireland was appointed sub-organist at Holy Trinity Church, Sloane Street, London, and subsequently became organist and choirmaster

at St Luke's Church, Chelsea, where he served from 1904 to 1926.

For a short period before the Second World War, he was also organist at St Stephen's Church in St Peter Port, Guernsey.

Ireland taught composition at the RCM and amongst his pupils were Benjamin Britten (1913–1976), Geoffrey Bush (1920–1998) and Ernest J. Moeran (1894–1950). He retired to Sussex in 1953 where he died on 12th June 1962.

Ireland received a thorough grounding in the music of Beethoven, Brahms and other German masters under Stanford, but as a young man he was also strongly influenced by the music of Claude Debussy (1862–1918) and Maurice Ravel (1875–1937), as well as the earlier works of Igor Stravinsky (1882–1971) and Béla Bartók (1881–1945). From these influences, he cultivated his own brand of "English Impressionism".

While many of his contemporaries, such as Ralph Vaughan Williams (1872–1958) and Gustav Holst (1874–1934),

developed a musical language characterised by the extensive use of English folksong material, Ireland evolved a more complex harmonic style closer to the French and Russian models.

Like most other Impressionist composers, Ireland favoured smaller forms and wrote neither symphonies nor operas and only one cantata, *These Things Shall Be* (1936–7). His *Piano Concerto* (1930) is arguably one of his best works, full of intense emotion and nostalgic feeling. Among Ireland's orchestral output, *The Forgotten Rite* (1917–18), the symphonic rhapsody *Mai-Dun* (1921), *Legend* (1933) for piano and orchestra, *A London Overture* (1936), and the *Concertino Pastorale* (1939) for string orchestra are especially noteworthy.

He also wrote *A Downland Suite* (1932) for brass band and a score for the film *The Overlanders* (1946–7).

In the field of chamber music, Ireland produced a number of well-crafted works including an early *Sextet* (1898) for clarinet, horn and string quartet, two violin sonatas, a cello sonata, three piano trios and a *Fantasy Sonata* (1943) for clarinet and piano.

Ireland was greatly inspired by the poetry of his countrymen, and his songs to poems by A. E. Housman, Thomas Hardy and others are a valuable addition to English vocal repertoire. Of his nine song cycles, *Songs of a Wayfarer* (1912) and *Songs Sacred and Profane* (1943) are particularly fine.

An expert pianist himself, Ireland made an outstanding contribution to the literature of the piano by leaving a substantial body of works for this instrument, including a *Piano Sonata* (1920), *Sonatina* (1926–7) and numerous pieces with characteristic titles. The most popular of these is perhaps *The Holy Boy* (from the *Preludes for Piano*, 1913–15) which is known in several other arrangements, including one for organ (1919) by Alec Rowley (1892–1958).

Other pieces such as *Amberley Wild Brooks* (1921) and *Chelsea Reach* (from his *London Pieces*, 1917–20) are highly evocative and picturesque, reflecting Ireland's fondness for nature and English landscape. (*continued on page 8*)

(con't from page 7) Despite his training as an organist, Ireland wrote only a handful of works for the organ. *Elegiac Romance* (1902), his first published organ piece, contains voluptuous harmonies, lyrical melodies, and a grand, full orchestral apotheosis near the end.

Three more organ compositions, *Intrada*, *Villanella* and *Menuetto-Impromptu* followed in 1904. These were later revised by Ireland and re-published as the *Miniature Suite* (1944). The style of these pieces clearly reflects the Victorian milieu from which Ireland came.

The gentle *Cavatina* (1904) for violin and piano was arranged by Ireland himself for solo organ during the same year but was withdrawn from publication at the composer's request.

Written in 1911 and dedicated to Sir Walter Parratt (Ireland's illustrious organ professor at RCM), *Sursum Corda* and *Alla Marcia* were probably intended as a church service prelude and postlude respectively. The former is a prayerful, meditative essay although there seems to be no connection between it and the opening of the Latin Preface to the Canon of the Roman Catholic Mass, which the title suggests. The latter is a virile, self-assertive and rousing march. The composer's imaginative treatment of a martial trumpet call motif adds to the excitement of this youthful, energetic postlude.

Another 47 years were to pass before Ireland's final work for the organ was conceived. *Meditation on John Keble's Rogationtide Hymn* (1958) was also a swan song to Ireland's compositional career.

The piece captures the two basic thoughts of Keble's hymn text: the glorification of God and supplication. In ternary form, the outer sections are optimistic and reflect Keble's 'glorification of God' idea. They are melodious and reminiscent of Charles Hubert Parry (1848-1918) in his Romantic idealist musical style. The developmental middle section conveys the idea of 'supplication' in Keble's hymn. An element of prayer is injected and the section's more strident dissonances perhaps reflect the insecurity of the thoughts in the text at this point.

* The above article has been compiled from various sources.

Reference Website

Home page for the John Ireland Trust:

<http://www.musicweb-international.com/ireland/ireland.htm>

Recommended Recordings

Great European Organs Vol. 21 – Jonathan Bielby performs the complete organ music of John Ireland on the 1913 Binns organ of Rochdale Town Hall (restored 1978) – Priory PRCD 298. Also included on this disc are organ works by Bridge, Darke, Harris, C.S. Lang and Stanford. *This CD is no longer in print but second-hand copies may occasionally turn up on eBay and Amazon marketplaces.*

John Ireland: The Piano Works in 3 volumes (Eric Parkin piano) – Chandos CHAN 9056, 9140 & 9250

Chamber Works: *Violin Sonatas Nos. 1 & 2*, *Piano Trios Nos. 2 & 3*, *Phantasie Trio*, *The Holy Boy*, *Cello Sonata in G minor*, *Fantasy Sonata for clarinet and piano* (Gervase de Peyer clarinet, Lydia Mordkovitch violin, Karine Georgian cello, Gwenneth Pryor piano, Ian Brown piano) – Chandos CHAN 9377/8 (2CDs)

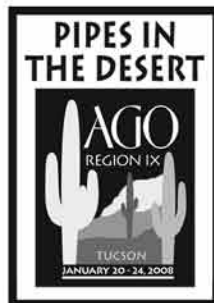
The next installment of 'A to Z' will focus on the Belgian composer, Joseph Jongen (1873-1953).

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THE NEWSLETTER COMMITTEE: Dr Evelyn Lim, Advisor; Mrs Esther Seet, Publicity Officer; Mr Alphonsus Chern, Editor; Mr Isaac Lean, Layout and design. **PIPE ECHOES** is published by the Singapore Chapter of the American Guild of Organists. © 2007. 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. Every effort has been made to acknowledge the authors of articles and images in this journal. In the case of any errors, omissions, or failure to credit, pardon is sought. Please inform the editors of all such errors and omissions at the address listed above. **EDITORIAL:** We welcome your contributions. Please forward articles and contributions to the above address.



WHAT'S HOT



**Need some inspiration?
Attend an AGO Convention!**

**Region IX Midwinter Conclave
Tucson, Arizona**

20 – 24 January, 2008

Register by 15 November 2008 to
enjoy lower rates!

For more information, please refer to:
<http://www.agoixaz.com/index.html>

AGO National Convention at Twin Cities

(Minneapolis & St Paul) 22 – 26 June, 2008

Highlights include the St. Paul Cathedral Choir, London, 'Pipedreams Live!' and the Olivier Messiaen Centenary. You can look forward to over 20 organ concerts and more than 65 exciting workshops as well.

Register by 31 January, 2008, to enjoy discounted rates. Registration opens in December 2007.

For more information, please refer to: <http://www.ago2008.org/>



WIN A FULLY PAID TRIP to the AGO National Convention 2008 in Minneapolis

The Each-One-Reach-One Membership Campaign 2008 aims to increase chapter membership by giving those who can recruit five or more new members a chance to win a fully paid trip to the AGO National Convention 2008 in Minneapolis. For more details and forms, refer to: <http://www.agohq.org/eachone-reachone/forms/MemberChallengeFlyer.pdf>

*Membership officers and Treasurers are not eligible for this challenge

AGO Service Playing Certificate Test

1 October 2007 – 30 April 2008

The Singapore Chapter is pleased to offer the Service Playing Certificate Test to all church organists. The test includes repertoire, hymn transposition, hymn playing, psalm accompaniment, anthem accompaniment and sight-reading. The test will be recorded on CD or a cassette tape at a site with a suitable organ and recording equipment and then sent to National Headquarters for evaluation by two national examiners. If you wish to register for the test, please contact Ms Ng Chet Wei at the address given below.

Fees: AGO members pay US\$75, non-members pay US\$175. More details are available at:

<http://www.agohq.org/docs/pdf/2008Requirements.pdf>

