

ORGAN MUSIC SOCIETY  
OF SYDNEY INC

# the YOUTH news

AUTUMN 2011 EDITION



*Cavaillé-Coll*  
*200 years*  
*1811-1899*

*Time line*

*Masterclass*  
*with Jan-Piet Knijff*

*Youtubes*

*Jessica Lim*  
*SSOA review*  
*News from Perth*

*What's On*  
*Page 12 PPPPPP?*

Discovered on the 16th August 1990  
CC 5184

An asteroid of the solar system with a perihelion of 2.0868457 AU. It has an orbit characterized by a semi-major axis of 2.1564155 AU, an eccentricity of 0.0322618, and inclination of 4.00071°.



Now aren't you glad  
you study music!

This asteroid was named after the famous  
French pipe-organ builder  
Aristide Cavaillé-Coll  
Celebrating 200 years!

We welcome **Jan-Piet Knijff** on board  
for this year's masterclasses and there  
will be discussions on Famously Difficult  
Passages in Famous Organ Works in future  
editions of our newsletters.

Jessica and Jacinta have news. . .  
Enjoy!

Godelieve Ghavalas - OMSS Committee  
godelieve@notjustnotes.com.au



# Aristide Cavallé-Coll

- **Aristide Cavallé-Coll**, probably the most famous French Organ Builder (after Dom Bedos), was eighty-eight when he died. We are celebrating 200th Anniversary of his death. His dates are 1811 - 1899.
- He married Adèle BLANC in 1854. They had seven children of whom only four survived. Adèle died on 20th October 1868 the day after the birth of her seventh child. She is buried in the Montparnasse Cemetery in Paris beside Aristide Cavallé-Coll. Charles-Marie Widor played for his funeral at St Sulpice.
- He built symphonic organs.  
Marcel Dupré stated once that "composing for an orchestra is quite different from composing for an organ... with exception of Master Cavallé-Coll's symphonic organs: in that case one has to observe an extreme attention when writing for such kind of majestic instruments." Almost a century beforehand, César Franck had ecstatically said of the rather modest Cavallé-Coll instrument at 'Eglise St.Jean-St.François in Paris with words that summed up everything the builder was trying to do: "Mon nouvel orgue ? C'est un orchestre !" ("My new organ? It's an orchestra!"). Franck later became organist of a much larger Cavallé-Coll organ at Ste. Clotilde in Paris.
- Lefebure-Wely was CC's choice of organist for inauguration of his new organs for at least twenty years. For example: 1847 La Madeleine and 1863 St Sulpice. He ensured his new organs were always played by well known organists of high standing.
- St Sulpice is the largest organ he built. It has five manuals and 118 stops.

- According to a list by G Huybens, CC built (sometimes added to) over 700 organs. Besides France, we can find his organs in countries such as Belgium, England ([www.cavaillé-coll.co.uk/](http://www.cavaillé-coll.co.uk/) Farnborough Abbey), Spain, Netherlands, Belgium, Italy, Denmark, Japan, China, North America, Argentina, Mexico, Peru, Chile and Brazil.

- So what did they cost? Let's look at some of the most famous.

Eglise de la Trinite FF 54,412.50 1868 (Guilmant)

Sainte Francois Xavier FF 62,233.50 1890

Sainte Clotilde 65,741 1859 (Cesar Franck)

Eglise de la Madeleine FF 73,000 1846/7

Sainte Sulpice FF 90,000 1862/3

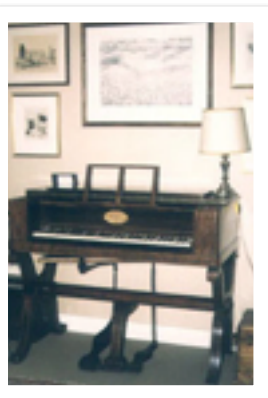
Notre Dame FF 155,400 1868

Listing with prices: <http://www.cavaillé-coll.com/ccorg60.php>

So how do you become famous?  
Circular saws?  
Pear wood rulers?  
Poïkilorgues . . . Harmoniums?



- From 1827 to 1832 Cavaillé-Coll lived in Toulouse with his family. They left Paris due to a cholera outbreak. The family business became known because of its work and for the invention of the *Poïkilorgue* or the "orgue expressif", a "free" reed keyboard instrument, in 1832.



When he returned to Paris in 1833 Cavaillé-Coll bought a circular saw from the Forges de

Vulcain, a company specialising in tools. He studied the design and, judging it unsuitable, improved it so that it could be used to speed up production of the small parts used for piano-Poïkilorgues and Poïkilorgues. This feat was brought to the attention of the Académie des Sciences.



- CC also produced a few thousand pear wood ruler/almanacs for potential buyers, but it was the contract to build the organ in the Royal Church of St Denis that started setting him apart from other organ builders. He was an exceptional craftsman with new ideas.



## Divided Windchests - Diverse Wind Pressures Ventils Barker Lever Pneumatic Combination Registers

“ It is he [Cavaillé-Coll] who conceived the diverse wind pressures, the divided windchests, the pedal systems and the combination registers, he who applied for the first time Barker's pneumatic motors, created the family of harmonic stops, reformed and perfected the mechanics to such a point that each pipe—low or high, loud or soft— instantly obeys the touch of the finger... From this result: the possibility of confining an entire division in a sonorous prison—opened or closed at will—the freedom of mixing timbres, the means of intensifying them or gradually tempering them, the freedom of tempos, the sureness of attacks, the balance of contrasts, and, finally, a whole blossoming of wonderful colors—a rich palette of the most diverse shades: harmonic flutes, gambas, bassoons, English horns, trumpets, celestes, flue stops and reed stops of a quality and variety unknown before. ”

—[Charles-Marie Widor](#), *Avant-propos* to the organ symphonies, tr. John Nea





St Sulpice - © Photos by Pastor de Lasala

He introduced **divided windchests** which were controlled by **ventils**. These allowed the use of higher wind pressures and for each manual's *anches* (reed stops) to be added or subtracted as a group by means of a pedal. Higher wind pressures allowed the organ to include many more stops of 8' pitch in every division, so complete *fonds* as well as reed choruses could be placed in every division, designed to be superimposed on top of one another. Sometimes he placed the treble part of the compass on a higher pressure than the bass, to emphasize melody lines and counteract the natural tendency of small pipes (especially reeds) to be softer.



For a mechanical tracker action and its couplers to operate under higher wind pressures, pneumatic assistance provided by the **Barker Lever** was required, which Cavallé-Coll included in his larger instruments. This device made it possible to couple all the manuals together and play on the full organ without expending a great deal of effort. He used this for the first time in **1841 for the organ of St Denis**.



CC also invented an ingenious **pneumatic combination action system** for his five-manual organ at **St Sulpice**. All these innovations allowed a seamless crescendo from *pianissimo* all the way to *fortissimo*: something never before possible on the organ. <http://www.stsulpice.com/>



His organ at the St. Clothilde in Paris was one of the first to be built with several of these new features. Consequently, it influenced César Franck who was the titular organist there. The organ works of Franck have inspired generations of organist-composers who came after him.

## Flute Harmonique 8'

CC invented the Flute Harmonique stop. Ah, one of my most favourite stops . . .

[www.organstops.org/h/HarmonicFlute.html](http://www.organstops.org/h/HarmonicFlute.html)

## Fonds Fonds Doux Grand-Choeur

- Along with the Flute Harmonique, the *montré*, the *gambe* and the *bourdon* - all 8' stops, form the foundation stops and are known as *fonds*.
- *Fonds Doux* meaning soft and and sweet usually relates to the *bourdon* and string 8' stops.
- Whereas *Diapasons* are not varied in scale, the *Montré* is varied:

In the *fonds* the abiding impression is of a gentle, unfocussed but full bass with a very strong melodic impetus in the treble. The bass-treble crescendo is often carried to lengths that the English speaking world would believe impossible: the *montrés* are to varied scales but sometimes the halving is as slow as the nineteenth or twentieth note. (Stephen Bicknell: CC four fonds)

[www.stephenbicknell.org/3.6.03.php](http://www.stephenbicknell.org/3.6.03.php)

- Instead of the *Positif*, Cavaillé-Coll placed the *Grand-Chœur* manual as the lowest manual, and included couplers that allowed the entire tonal resources of the organ to be played from the *Grand-Chœur*.

I have used various sources found the on the net. The following were especially interesting and kept me totally engrossed for many hours. Happy browsing!

<http://www.cavaille-coll.com>

[en.wikipedia.org/wiki/Aristide\\_Cavaillé-Coll](http://en.wikipedia.org/wiki/Aristide_Cavaill%C3%A9-Coll)

[www.cavaille-coll.co.uk](http://www.cavaille-coll.co.uk)

[www.stephenbicknell.org](http://www.stephenbicknell.org)<http://www.culture.gouv.fr/culture/cavaille-coll/>

See video clips and sound samples when you click on various stops.

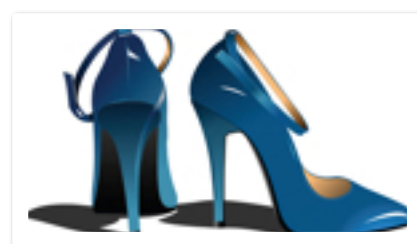
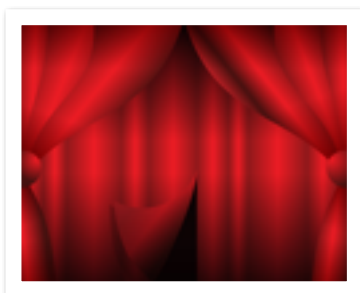
Organists and Organ playing in the 19th C by Orpha Ochse.

<http://www.gutenberg.org/files/21204/21204-h/21204-h.htm>

## *Time Lines can be interesting*

SO HERE IS A VERY ABBREVIATED TIME LINE  
FOR FRANCE DURING CAVAILLÉ-COLL'S LIFE

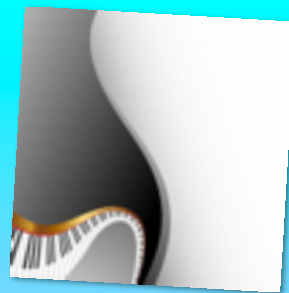
Ladies, do spot the opening of the first department store in Paris,  
the invention of the telephone and the very first film!



1811	Cavaille-Coll and Liszt were born
1813	French driven out of Russia and Germany; Wagner is born
1814	Russia enters Paris; Napoléon abdicates to Elba; Louis 18 <sup>th</sup> takes over; Napoleon returns.
1815	Battle of Waterloo. British defeat Napoléon and send him off to St Helena
1817	Louis Lefébure-Wély is born
1821	Napoleon Dies
1822	C.Franck is born
1824	Louis 18 <sup>TH</sup> dies; Charles X comes to reign
1827/8	Beethoven dies and a year later Schubert dies
1829	Hugo (head of the Romantic School) publishes Les Orientales
1832/3	Cholera epidemic; Manet is born; Brahms 1833
1834	Degas is born;
1835	Saint-Saëns is born
1837	Queen Victoria ascends to the throne of the British empire; Guilmant & Dubois are born
1839	Birth of Cézanne
1840	Monet & Rodin are born
1841	Gautier writes the libretto for Giselle; Renoir is born.
1844	Morse demonstrates the electric telegraph; Widor & Gigout are born
1845	Fauré is born
1847	Karl Marx publishes Manifesto of the communist party; Mendelssohn dies.
1848	Working classes go to war against the National Guard, who is supported by the "bourgeoisie - 4,500 people die
1852	Proclamation of the 2 <sup>nd</sup> Empire by N III; <b>Bouricault opens the first department store in Paris</b>
1853	Baron G Haussmann begins massive beautification of Paris – boulevards, parks, sewers, widening of streets; employs thousands of workers.
1854	Crimean War – Britain and France declare war on Russia
1855	Paris Universal exhibition
1862	Hugo publishes Les Misérables
1864	Jules Verne publishes Journey to the centre of the earth
1867	Paris World Fair
1869	Hector Berlioz dies as does Lefébure-Wély
1870	Franco-Prussian War; Siege of Paris in September; Vierne is born
1871	Third Republic – Thiers becomes President
1872	Monet's Impression, Sunrise gives birth to "Impressionism."
1876	<b>Telephone is invented</b>
1879	Edison invents the electric light bulb
1886	Marcel Dupré is born
1889	Eiffel Tower opened at the Paris Universal Exhibition
1890	C.Franck dies
1896	<b>Lumière brothers show the first film</b>



# Masterclass with *Jan-Piet Knijff*



## Some Thoughts on Fingering

As a keyboard player—I play organ and harpsichord as well as piano—I find fingering a fascinating aspect of the study of our repertoire. The right finger in the right place can make a seemingly unplayable passage perfectly manageable. So many of us tend to keep practicing a passage over and over with—perhaps—a less-than-ideal fingering; in fact, a little bit of time spent looking for a better solution is usually much more efficient—and more fun. But more interesting than the practicality of a good fingering is the difference a fingering makes to the way a piece sounds. For many keyboard players—perhaps especially organists—this may sound rather outlandish. Surely on most organs the way you press the key down has no influence whatsoever on the sound—you could play it with your nose or your big toe if that were convenient!

And yet, I've so often seen (and heard!) how, even on a rather mediocre organ with electric action, a different fingering will make a world of difference. The most obvious example is to play a scale with the kind of 'paired' fingering so often found in seventeenth- and eighteenth-century sources instead of 'modern' fingering (a bit of an exaggeration, as such fingerings were standardized by the mid-nineteenth century):



In Sweelinck (says the patriotic Dutchman) or Buxtehude (surely the most popular organ composer before Bach), the older type of fingering can be a huge help in achieving a lively, dare I say *playful* organ sound. Many colleagues may still consider such historic fingerings a strange hobby, claiming that with our standard fingerings all kinds of touch are possible—and of course they're right! It's just that our modern scale fingerings are designed for a smooth, even, legato touch—and that's what it does best. The older, 'paired' fingering is made for a lively, playful, Sweelinck-Buxtehude-type, nicely articulated (but hopefully not over-articulated!) organ sound. It's of course hard to play a smooth legato line with such a fingering—the choice just depends on what you're looking for!

Much more tricky than the occasional paired fingering in scales are parallel thirds with the uniform fingering 2–4; yet such fingerings are very common in seventeenth- and eighteenth-century sources. Of course, it's impossible to play true legato with such a fingering. But with a little bit of work (stay 'in the keys'; think superglue on your fingertips) it is quite possible to play such thirds smoothly and musically. The big advantage of the parallel 2–4 fingering is the evenness of the sound (admittedly, this'll be more obvious on the piano than on the organ), simply because every 'grip' is played in the same way. With the more modern, I'd say 'Busoni-type' thirds, it's much easier to play legato—but funnily enough much

## Masterclass with Jan-Piet Knijff

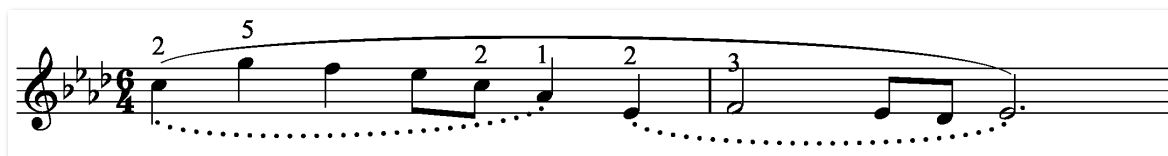
harder to make the thirds sound even: the thumb in particular ‘sounds’ different by nature and usually needs quite a bit of attention to ‘lighten up’, so to speak.



Even people who like the idea of using ‘weird’ fingerings in, OK, Sweelinck, Buxtehude, perhaps even in Mozart will usually draw the line somewhere in the nineteenth century. After, take your pick, 1820, 1850, 1880 surely fingering is a matter of whatever is easiest—as long as you can play legato with it. Personally, I see things a bit more nuanced. Take the following well-known tune (I personally love this piece and I hope you do to!). I’ve often seen it played with a fingering similar to this one:



My dotted slurs underneath the music show the hand positions: effectively three, and you’ll notice that the changes are, well, not exactly ‘in sync’ with the musical line. Here’s my own preferred fingering:



I really like starting with the index finger, which by its nature is not as ‘heavy’ as the thumb. The first leap up to the little finger invites an open hand—very appropriate, I think, for this beautiful, ‘spacious’ melody (and think of the spacious kind of organs this music was composed for!). What’s more, I now use all the fingers of my right hand before landing on the A-flat with my thumb—a kind of ‘fleshed-out’ arpeggio, I think, that fits very nicely under my hand. The leap to the fifth below with my index finger over my thumb is perfectly comfortable for anybody with a reasonable background in nineteenth-century keyboard music. Last but not least, I need only two hand positions for the opening melody—and the position change is at a very ‘logical’ place, no?

An important footnote, especially for organists with not-so-big hands: With that first gesture C–G, allow your hand to move from the index to your little finger; in other words, don’t stretch out your little finger while keeping the hand with the index finger on the C. Don’t tell anybody, but for myself, I’m imagining a nineteenth-

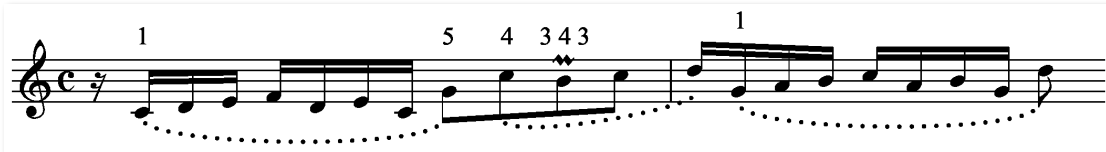
# Masterclass with Jan-Piet Knijff

century violinist (or better yet, a singer) singing this with the most beautiful portamento you've ever heard... The best a keyboard player can do to come close to this is to allow your hand to smoothly move along with your fingers.

Finally, here's the beginning of, I don't know, maybe the third most often played keyboard piece of all time, with a type of fingering you'll find in many beginning piano books:



I've added the long slur, as I think that's what this fingering is designed to do—and look, it's really hard with that fingering to do something different. I personally don't like it very much, for two reasons. The stretch from thumb to index in the middle of the bar creates more tension in my hand than is good for the tone quality. But more importantly, to me this little sentence comes in two pretty obvious parts—at the right tempo, a singer might even take a breath after the G—and why not let one's fingering reflect that by changing position right there?



As for the little trill, keyboard players often get a bit nervous about a trill with 3 and 4; but if you play a relaxed back-and-forth easy little trill, it's really not a big deal at all. (Received performance practice wisdom notwithstanding, I see no reason to start the trill with the obbligate upper note.) And the little finger on the D puts your hand nicely in position for the next bit that we all know so well.

Finding the best fingering on your piano, harpsichord, or organ is—I think—a fun and fascinating part of musical performance. Perhaps I'll have a chance to tell you more about it later.

—Jan-Piet Knijff

*Born in Haarlem, The Netherlands, Dr Jan-Piet Knijff studied organ with Piet Kee and the late Ewald Kooiman at the Conservatorium of Amsterdam. After winning the first prize and Audience Prize at the International Bach Competition in Lausanne, Switzerland in 1997 he moved to New York where he earned a doctorate from The City University of New York and taught organ, harpsichord, and fortepiano at the Copland School of Music at Queens College. He recently moved from the Big Apple to Armidale where he teaches music at the University of New England. Jan-Piet is a Fellow of the American Guild of Organists.*



**Easter Monday April 25**

**ANZAC DAY HOLIDAY  
Members' Playing Day**

**Strathfield Uniting Church**

**Carrington Ave, Strathfield (off the Boulevard)**

(Less than ten minutes' walk from Strathfield Station)



**Warm-ups starting at 1.00 pm**

**Recital at 2.30 - 4 pm**

**Afternoon tea**



**Calling all young organists!**

**PPPPPP**

**Play - Prepare - Practise - Perform - Participate - Phun**

Instead of the usual ramble, the OMSS committee has arranged something between a ramble and an informal recital.

You will be playing for friends (and maybe a few from the church).

*All are welcome to come and listen, even if you don't wish to play.*

*(But we would like some young organists to play . . .)*

Come and play a favourite piece. We hope to compile an interesting programme from your offerings. You may also hear some of your committee play. There is no charge for the event.

Please phone Hugh Knight on 9874 4225 by Wednesday 20th April if you wish to take part, advising what you intend to play and the timing. We would like to hear some quieter short pieces as well as loud toccatas! From 1pm there will be a short time for each to check out registration on the organ, and assistance will be available.

Organ: J.W.Walker & Sons, 1979

Details of organ specs:

[www.sydneyorgan.com](http://www.sydneyorgan.com)





# Jessica Lim writes about SSOA

It has come and gone in a flash, but the Sydney Summer Organ Academy of 2011 has left an indelible mark on the Sydney organ society. An undisputed success, the five-day academy based at



Shore school, ran from Wednesday 29th December 2010 to Sunday 2nd January 2011. During this time, over thirty organ students, of all ages and standards, had the privilege of partaking in the first organ academy held in Sydney for many decades. During this short week, not only did we students have the chance to learn and perform on multiple instruments, but many friendships were formed, and solidified, infusing the academy with a great sense of community and fun.

The academy boasted a fine set of tutors: hailing halfway across the world from Britain came Oliver Brett, the current organist at Durham Cathedral, and James Parsons, the director of the young organist's program, Oundle for Organists. Their presentations on the glories of the Baroque and of English Romantic music were as instructive as they were inspiring, and they brought to their tutorial sessions their infectious enthusiasm and their engaging approach to teaching. The excellent contribution of the Sydney organ tutors cannot here be overlooked: Philip Swanton, Peter Kneeshaw, Peter Jewkes and Robert Ampt's brilliant and informative tutorials were enjoyed by all organ

students, whether they were aged 10, or aged 70.

Kicking off with a bang, the Academy commenced with the Young Organist's Day, where students Victor Matthews, Michael Butterfield, Adrian So, Philip Jameson, Stephen Aveling-Rowe, Shavaunne Newman, Edith Yam, Thomas Gaynor, Marko Sever and myself (Jessica Lim), performed on the newly renovated Town Hall pipe organ.

From there, the academy went from strength to strength. From the morning sessions led by James Parsons and Oliver Brett to the various tutorials, the evening spent at St Mary's Cathedral, the unforgettable social evening with John Miley (complete with a limerick contest!), to the final concert at Shore Chapel, the academy was, in the words of Sydney tutor Philip Swanton, "A stunning success".



James Parsons commented on the final day, "I hope the Academy will go from strength to strength and of course should be thrilled if I can play any further part in the future."

We certainly hope so too.



# Keying In: Young Organists in Sydney

## RISEING YOUNG ORGANISTS IN SYDNEY BY JESSICA LIM

**Shavaunne Newman:**

### **With Drums and Cymbals**

"I like the performance aspect, mainly," Shavaunne says with an almost shy smile, when asked about her affinity with the pipe organ. "But I also like the variety the organ gives- both the sounds and the pieces."

Shavaunne Newman, aged 14, hails from Cooranbong, 116km north of Sydney. For the past two years she has been studying the organ at Avondale Memorial Church under David Clark. Initially a piano student, she describes her family as "not really musical".

"My two younger sisters play the piano," she explains, "and Mum did a bit of organ when she was younger, playing for churches. But it wasn't like- this."

By 'this', Shavaunne is referring to her blossoming performance career as a young organist. Featuring in the 2010 Sydney Opera House Open Day and in the 2010 Young Organist's Day at the Sydney Town Hall, Shavaunne Newman has performed on several of Australia's most prestigious organs. So how did she begin this journey?

"I started when our church offered a scholarship and I applied," she says in a very forthright manner, reflecting the proactive nature of her comment. "It went from there."

Does she ever feel intimidated performing in front of large crowds? "Sometimes," she admits, "but it depends on the crowd."

If her 2010 Young Organist's Day performance is anything to go by, it seems that the crowds have less of an effect on Shavaunne than she would have

us believe. Her performance of Karg-Elert's Praise the Lord with Drums and Cymbals was lively and enjoyable.

"It's my favourite piece," she says with a small blush.

It is certainly a piece that suits her, as Shavaunne makes her mark as a rising young organist to the joyous sound of drums and cymbals.

## NEWS FROM PERTH

I met Jacinta Jakovcevic at the RSCM Organ School held in Brisbane in 2009.

We now keep in contact. She is the director of Music and Principal Organist of St Mary's Cathedral in Perth and writes:-

"I was wondering if you might be interested in our Cathedral concerts for 2011? I'm attaching a pdf file of the brochure (see [www.sydneyorgan.com](http://www.sydneyorgan.com)). I really love contemporary (classical) music – we are doing lots of Messiaen, the Hindemith cycle 'Das Marienleben' in a special arrangement for voice and organ, and a whole concert of Australian works in August in honour of St. Mary MacKillop. I'm really looking forward to it all !! And I'm also hoping people will take to our series this year – we've 'branched out' a little so I hope people like it.

Jacinta Jakovcevic

<[jacintasmc@bigpond.com](mailto:jacintasmc@bigpond.com)>



# Youtubes

**Just look at how these couplers work!**

**You can practise your French at the same time!**

<http://www.youtube.com/watch?v=WlfcuawEUvg&feature=related> Les

Grandes Orgues de Saint-Maximin la Sainte Baume (HD) with Monsieur Bardon (The Organ Builder is Isnard, not Cavaillé-Coll)

<http://www.youtube.com/watch?v=yroOzDpdXZA&feature=related>

Michel Bouvard plays Vierne at St. Sernin - Toccata in Bb minor from Pièces de Fantasia

<http://www.youtube.com/watch?v=NkiJOO06SBcLa> Madeleine, Paris:

Organ improvisation by Peter Ewers (Organ from Aristide Cavaillé-Coll, 1846)

<http://www.youtube.com/watch?v=fKwQTvj1h8w&feature=related>

Dubois. 'Toccata'. Cavaillé-Coll Organ of St Ouen. Gerard Brooks

<http://www.youtube.com/watch?v=Gq8i69-L-Fs&feature=related>

Henri Mulet's Carillon-Sortie at St Ouen

[http://www.youtube.com/watch?v=e\\_44rk0687M&feature=related](http://www.youtube.com/watch?v=e_44rk0687M&feature=related)

Cavaillé-Coll organ in Lyon St. François-de Sales - Diego Innocenzi plays César Franck

[http://www.youtube.com/watch?v=XdW\\_OnXrqlU](http://www.youtube.com/watch?v=XdW_OnXrqlU)

Eugene Gigout. Toccata in B minor. Marie-Claire Alain at the Cavaillé-Coll Organ at St. Sulpice

**And for something completely different . . . .**

<http://www.youtube.com/watch?v=-XGMQTK6IIQ&feature=related>

Thomas Heywood - Melbourne Town Hall Grand Organ

## YOUNG ORGANISTS

**Edwin Taylor**  
**Friday 25 March**  
**1.10 pm**  
**St Stephen's Sydney**

**Stacey Yang**  
**Friday 27 April**  
**1.10 pm**  
**St Stephen's Sydney**

## Competitions and concerts

**Junior and Intermediate  
Competition**  
**will be held in the third term  
school holidays**  
**probably 8/10**  
**Date to be confirmed**

[www.sydneyorgan.com](http://www.sydneyorgan.com)

*Download the latest  
complete concert  
schedule*

## Join In!

If you have a concert or event that you'd like to advertise, or have an idea for an interesting article, please let us know.



**Dr Nicole Marane**  
is visiting us 14th  
June and we are  
organising a  
dinner  
on the 14th June  
She is a young  
organist who went  
to the USA to  
study organ.  
Come and hear  
what she has to  
say. . .

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