

O R G A N M U S I C S O C I E T Y
O F S Y D N E Y I N C

the YOUTH *news*

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Lunch with Andrej Kouznetsov



*“Chamber of secrets” of a different kind
An opportunity to play and explore the chambers of a
Wurlitzer theatre pipe organ
in a FREE workshop with Nathan Avakian (USA)*



Jessica Lim

Interviews

Joshua Ryan & Victor Matthews



Stephen Hough

Practise Tips from a concert pianist - Really!



Youtubes



Whats on

Sydney Organ Competition



Editor: Godelieve Ghavalas - OMSS Committee Member godelieve@omss.org.au



Andrej Kouznetsov in Sydney

During his forthcoming Sydney holiday you will be able to hear Andrej perform a lunchtime recital at St Andrew's Cathedral on Thursday 11th August at 1.10pm.

Join us for lunch at Cellini's Café QVB (own expense) after the recital and hear what Andrej has to say about Churches and Abbeys . . .and life in England.

This lunch is intended for young organists to meet up with Andrej. So gather your friends and let us know you are coming.



SSOA DVD IS READY - Robert Fox



Hi everyone, just a note to say that I have finished editing the DVD of the Sydney Summer Organ Academy and have posted to those who have ordered.

The DVD is available for purchase online at <http://www.facebook.com/eaac9mdSu9OrArzQyMJwvyvUZLg/>

www.trybooking.com/PUX at a cost of \$15 (plus 30 cents booking fee). The proceeds will go to the Organ Music Society of Sydney.

The DVD features the Academy concert performances, plus Oliver Brett at the Opera House and St Mary's Cathedral, and I've also thrown in a few photos at the end.

Enjoy!



If you have never been to a TOSA NSW show before you may qualify for a free ticket.

www.tosa.net.au/events/details

“Outside the Box”

on the Wurlitzer Unit Orchestra

31st July

**2:00pm – 4:30pm at the
Orion Theatre**

155 Beamish Street, Campsie



Nathan Avakian's fascination with the theatre organ began at the age of four with a visit to the Portland Organ Grinder restaurant. He began formal organ studies with Donna Parker at age eleven and has also studied with Jonas Nordwall. As a concert artist, **Nathan** performs internationally for various organizations and organ preservation societies.

As a musician, **Nathan's** mission is to showcase the versatility of the Wurlitzer by playing music from a wide variety of eras and styles. **Nathan** hopes to promote interest in this musical art form among people of all ages to ensure that the instrument is preserved and kept alive for future generations.

An outstanding young musical talent.

in 2009 Nathan was overall winner of the American Theatre Organ Society (ATOS) Young Theatre Organist Competition.

His website is at <http://www.avakiancreativeworks.com/ACW/Home.html>

“Inside the Box”

on the Wurlitzer Unit Orchestra

Saturday 30th July 2.30 pm - 5.00 pm

Marrickville Town Hall

Inviting all young organists to come along and play a theatre organ under the guidance of Nathan. Then explore the secret chambers of the Wurlitzer Orchestral organ.

Robert Gliddon explains . . .



As students of Classical Pipe Organs you are certainly well aware of their basic concept. Each keyboard be it Pedal, Great, Swell, Choir or Solo has its own exclusive ranks of pipes which are generally tied specifically to that division and may be accessed to another manual by use of inter-manual couplers.

Theatre or Cinema Organs differ greatly from this concept in a good many ways -

- . No one rank of pipes is tied to any specific manual and the distribution of stops over all keyboards is achieved by electric, and more recently, electronic switching.
- . Designed originally for the accompaniment of silent movies and lighter, more popular music the ranks are scaled and voiced to be imitative of their orchestral equivalents.
- . Generally instruments seven ranks of pipes or larger are housed in **two chambers**. The softer or more accompanimental stops (e.g. Strings and Flutes) being placed in the Main or Accompaniment Chamber and the larger scaled, louder stops (e.g. Tuba, Trumpet and Tibia) in the Solo Chamber. No ranks are left unenclosed - each having their own expression pedals.
- . Many ranks are provided with upward **extension** and some also have downward extension - that is to say 12 pipes added to the top of the rank to provide a 4' stop, a further 12 pipes could be added to give a 2' stop. Likewise 12 bass notes added to the bottom of the 8' give a 16' bass to the pedal division (97 pipes in total in this instance). **The rank of pipes is then referred to as a "Unit"**. When a rank appears on more than one manual this is referred to as "Duplexing". In the playing of lighter music the "missing notes" caused by the Unit System do not create the problem caused when playing classical literature.
- . Use of electro-pneumatic pipe chests which are triggered by small electro-magnets result in rapid response for staccato playing as well as accommodating the Unit System.
- . The smaller number of extended ranks are blown at a higher wind pressure (usually 10 inches water gauge compared with classical organs 2 - 4 inches). Higher wind pressures and louder voicing aid sound penetration into plushly furnished auditoriums.
- . Consoles can be placed in any convenient location including an elevator as they are only tied to the pipe chambers by electrical cables.
- . Horse-shoe shaped stop rails with stop keys aid in the required rapid registration changes. Generally at least 10 preset pistons per manual are provided for just the same reason.

. The average theatre organ has a more complex winding system and often five or more tremulants.



. Tuned percussions include - Glockenspiel; Xylophone; Marimba; Chimes; Chrysoglott (a type of Celesta) and frequently a piano. All are orchestral instruments played by electro-pneumatically operated mallets.

. Non-tonal percussions include - Bass Drum; Snare Drum; Cymbal; Triangle; Tambourine; Castanets; Tom Tom & Wood Block.

. Silent movie effects were provided and cleverly imitate sounds such as - Train, Boat, Bird and Locomotive Whistles. One large organ in the U.K. even came equipped with a "Crockery Smash" & "Slap in the Face"!! These are now curiosities which always fascinate the listener with their ingenuity.

“Inside the Box”

on the Wurlitzer Unit Orchestra

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***Inviting all young organists to come along
and play a theatre organ under the guidance
of Nathan Avakian.***

***Then explore the secret chambers of the
Wurlitzer Orchestral organ.***

***Broaden your knowledge
and have fun at the same
time!***

***Observers are most
welcome!***

There is nothing like practical demonstration and a question and answer session. We will be glad to show all attendees through the Marrickville Organ as well, of course, to provide playing and "exploration" time.

***Please advise craigkeller1966@gmail.com if you wish to
play or observe and include **WORKSHOP** in the email
subject or phone Craig on 0418 484 798***

If you need some Theatre Organ Music please email Godelieve.



Stephen Hough

Concert Pianist, Composer and Writer

A resident of London, SH is a visiting professor at the Royal Academy on Music in London and holds the International Chair of Piano Studies at the Royal Northern College in Manchester.

“A virtuoso who begins where others leave off”

Stephen Hough Music

www.stephenhough.com Read Stephen's biography and more . . .

<http://www.youtube.com/watch?v=g2cTsDOs8xs>

Rachmaninov's Paganini Rhapsody (2) with the BBC Symphony Orchestra

There will be no particular order to these tips ... just random ideas, some suitable for beginners, some more helpful for the advanced. Fingering will also be part of the discussion because choosing a good fingering is related to studying a piece, thus to practising it.

How we practise usually determines how we will play, and bad practising can be harmful as well as being a waste of time and energy, leaving us drained physical, mentally and musically; and many technical problems will simply disappear if a passage is practised efficiently.

So, here's the first random tip:

Don't always start practising at the beginning of a piece.

This is true in a multi-movement work and even within movements. I've often noticed in masterclasses how students play the exposition (the first time the themes appear) better than the recapitulation (when they return in the final section). I think this is because they start working at the beginning, and practise that section with greater focus and energy. In Brahms's 2nd concerto, for example, we can spend a good hour or two working on the first half of the first movement and then find when the second-subject material returns that we're already tired or distracted. Try starting to work from the development section onwards and see what a difference it makes.

I (Godelieve) am a subscriber to the very interesting webpage - Pianostreet.com One can download free scores. This is how I bumped into them, and they have a very interesting and informative monthly newsletter - well beyond the scope of mine. (Gosh, it would be fantastic if someone in the organ world had time to do a similar one!) and this is where I found out about Stephen's practise tips, which work just as well for organ. He kindly gave me permission to reproduce tips for this and our future newsletters.

Keying In: Young Organists in Sydney



RIISING YOUNG ORGANISTS IN SYDNEY

BY JESSICA LIM

Destined for Distant Shores

Both Victor Matthews (age 12 yrs) and Joshua Ryan (age 17 yrs) are relative newcomers to the Sydney organ scene, but both are already making their mark as they prepare to head to England for the Prospective Organ Scholar course with James Parsons this August.

Joshua Ryan: Not Quite Contrary

“Gather around- let’s tell a tale!”

Such is Joshua Ryan’s response when I ask him how he first became involved with music. Aged seventeen years, his musical history reads like the equivalent of a gypsy.

“Let’s see,” he says, and begins ticking off his fingers. “There was violin- then cello- then back to the violin- then clarinet- then piano (for four months)- then back to clarinet- then I sort of self-taught myself on the organ for four months until I was told by Father Cliff Stratton (of St Luke’s Anglican, Concord) to get a teacher- and then I found Mark (Quarmby)!”

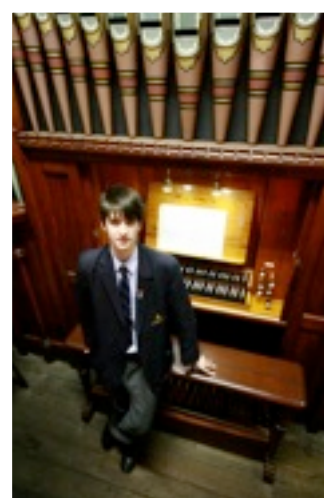
This meeting occurred in November 2009, and clearly it was a meeting that was meant to occur. Under Mark’s guidance, Joshua’s rapid acceleration is a source of much excitement for the Sydney organ community. He completed his fifth grade

organ studies last year with honours and is currently studying seventh grade. He is also in his second term as organ scholar at St Luke’s.

“I like the organ because I wasn’t forced to play it,” he explains, stirring his cappuccino. “Not like the violin... we had to play that. Private school music- you have to play an instrument.” He gives a little laugh. “It’s not that I dislike violins- it’s just I don’t like *playing* them.”

He describes how, at his school, he was not given much encouragement in the musical field. Yet despite his protestations, it is clear that Joshua is innately artistic. A passionate and talented amateur photographer, he enjoys going on photography expeditions which he titles “Photographising”.

“I like technology,” he says simply.



It seems that Joshua’s story is both one of liking and enjoyment, and of contrariness (“I like what I’m not made to do,” he insists), but if his short but impressive organ resumé is anything to go by, it is clear

that it is a mix that works. Featuring in the 2010 Sydney Opera House Open Day,

Joshua gave his first solo recital at St Andrew's Cathedral in January earlier this year. He is actively involved in the Sydney organ society and participated in the 2010-11 Sydney Summer Organ Academy where he came to the especial notice of UK pipe organ aficionado, John Miley, and acclaimed UK pipe organist, Oliver Brett.

Under a scholarship offered by John Miley, Joshua is preparing to participate, alongside fellow Sydney organist Victor Matthews, in James Parson's Prospective Organ Scholar course in Oxford. Prior to this, he will be touring pipe organs around Durham and London with Oliver Brett, and his stint in England will finish with a recital in Cambridgeshire. Following this series of master classes, Joshua will be travelling to Holland with Oliver Brett and John Miley to visit several historical Schnitger organs.

"I definitely want to get a BMus in pipe organ," Joshua says. "And I also want to be a director of music in a cathedral."

And, having received the offer to attend James Parson's course in August, it certainly seems that he is headed very much in that direction.

Victor Matthews: In the Family

"Mum, how long have I been playing the organ?"

Victor Matthews, aged 12 years, sits chirpily in front of the Pitt St Uniting Church organ where he has just completed a regular practice session. Despite his young age, he is certainly at home with many of the city's more renowned pipe organs.

The Matthews recently moved to Sydney from Canberra, following Victor's acceptance of the St Andrew's Cathedral School's music scholarship offer. Since then, Victor has performed several times on the St Andrew's Cathedral Organ, even giving a solo recital in January. In 2010, he featured on the Sydney Town Hall organ during the 2010 Sydney Young Organist's Day.

When his mother provides the answer, I nearly topple out of my seat. It may have something to do with the fact that the seat is backless, and I am precariously perched on the edge, but it is still remarkable.

It transpires that Victor has been learning the organ for just under 2 years. In this short space of time, he has rapidly come to the attention of the organ community, both in Sydney and abroad.



In 2010, Victor entered the Sydney organ society with a bang, completing his 6th grade exam with an A+ and winning both the Ron Roberts Prize and the Organ Music Society of Sydney Prize at the junior section of the Sydney Organ Competition. In the same year, he participated in the Sydney Summer Organ Academy.

It was at this academy that Victor came to the particular notice of British organists Oliver Brett, James Parsons and John Miley. He will be heading to England this July, along with fellow Sydney organist Joshua Ryan. Together they will participate in James Parson's organ workshops and feature in a recital headed by Oliver Brett in Cambridgeshire. During this time, Victor will also be heading to St Alban's to visit his great uncle, renowned pipe organist Peter Hurford.

When I ask Victor how he began playing the organ, he pauses for a moment.

"My old piano teacher- she's friends with Philip," he explains, face scrunched up in recollection, "and she suggested I should take lessons. And I took them. I was so bad that first lesson," he laughs waving his hands as to imitate the crashing of chords.

"And I liked it," he says thoughtfully and nods. "It's more fun (than the piano). More interactive, and... Dad always wanted me to play the organ." Always? "Always," he affirms with a nod. "Dad used to play oboe. He did Grade 8... but he doesn't play anymore. But he's really good, he just picks up and plays!"

Victor credits a lot of his music journey to his parents. After beginning piano lessons in a group class at the age of 4 and a half, his parents quickly noted his musical capability. When his father asked Victor whether he wanted to learn the guitar, Victor happily accepted. Last year he achieved 1st place in the under 12 yrs Classical Guitar section of the Sydney Eisteddfod, and a Highly Commended in the under 16 years section. He is currently working on his seventh grade and plans to sit his exam in September. Despite his long list of musical achievements, Victor is both exceptionally modest and surprisingly unfazed.

"I just like music," he tells me with a shrug. "'Cos it's interesting and it... it just sounds nice. It's a nice. It's a nice thing to do. People like it. I like it too... I want to do something with music. Perform. But I also want to do some other stuff and not just be entirely focused on music."

It is a highly admirable and rounded goal. In the meantime, we will enjoy watching Victor's rapid progress with the pipe organ, and we look forwards to many years of his musical contributions to come.

Make music with squares

<http://mandaflewaway.tumblr.com/post/2057242738>

BWV 565 with a difference

http://www.youtube.com/watch?v=XKRj-T4l-e8&feature=youtube_gdata_player

Bach: Organ Prelude in B Minor, BWV 544 - Thomas Labé Piano

<http://www.youtube.com/watch?v=-iZSQ5JI0tA&feature=related>

14 Thursday JULY
1.10pm \$5

Sean Henderson (Assistant Organist, St Andrew's Cathedral) St Andrew's Cathedral, Sydney

27 Wednesday JULY
1.15 pm \$Don.

Sarah Kim (Paris, ex Sydney)
St James', Sydney

5 Friday AUGUST
1.10 pm \$Don.

Ben Sheen (Senior Organ Scholar, Christ Church Cathedral, Oxford)
St Stephen's Uniting Church, Sydney

Sydney Organ Competition

Junior and Intermediate Sections

Saturday 8th October 10.30 am

Pitt Street Uniting Church

Adjudicator: Thomas Wilson ~ (DOM St Mary's Cathedral)

Closing date for entries: Friday 16th September



Details for Entries www.omss.org.au

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.



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