

ORGAN MUSIC SOCIETY  
OF SYDNEY INC  
*the* YOUTH *news*

AUTUMN 2012 EDITION 14

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*SSOA is back! See next page!*

*Opportunity to play in a  
Gordon Stewart Masterclass  
Easter Monday Organ Ramble  
Sydney Organ Competition*

- Yes, The Sydney Summer Organ Academy is back. Come and learn amongst friends from awe inspiring tutors! Put your name on the list of attendees!!
- For those who spend time looking at YouTubes I have found some very interesting ones for you.
- If you are preparing a recital and are thinking about what to play, you may wish to read some tips from world famous organists!

*Editor: Godelieve Ghavalas*

OMSS Committee Member [godelieve@omss.org.au](mailto:godelieve@omss.org.au)

We are delighted to say

# Sydney Summer Organ Academy

2nd

is on its way!



SHORE SCHOOL  
THURSDAY 27 DECEMBER to MONDAY 31 DECEMBER 2012

Performance  
Practice

Accompaniment

Repertoire

Technique

Interpretation  
and style

Experience a  
variety of local  
organs

Meet friends and  
make new ones

Following the overwhelming success of the inaugural Organ Academy in 2010, the Organ Music Society of Sydney is delighted to announce the 2<sup>nd</sup> Academy, supported again by the Royal College of Organists.



- UK Tutors
  - James Parsons  
Head of Student  
Development RCO
  - Daniel Moulton,  
leading British  
concert organist
- Sydney Tutors
- A wealth of knowledge  
and experience to  
impart to students of  
all ages and levels
- Includes Young  
Organists' Day at the  
Sydney Town Hall



We will end with a special celebratory Academy BBQ Dinner. All participants will have the unique opportunity to view Sydney's spectacular New Year's Eve Fireworks from a dress circle location on the Chapel Lawn following the Academy Dinner.

Course \$495 ~ Residential plus \$465 (B&B+2D)

Please register your interest to attend with [godelieve@notjustnotes.com.au](mailto:godelieve@notjustnotes.com.au)  
You will then be kept in tune with developments.

Sydney Summer Organ Academy Prelude - "An opportunity to learn amongst friends"

## A MASTERCLASS WITH GORDON STEWART

Tuesday 8th May 2012, 4pm - Shore Chapel Blue Street North Sydney

(Free parking available behind the chapel—enter from Union St)

**If you are interested in presenting a piece**

please contact [godelieve@notjustnotes.com.au](mailto:godelieve@notjustnotes.com.au) - participant fee is \$25

**If you would like to observe and learn**

Please bring \$10 cash on the day - no prior booking is necessary.

**After the Masterclass, at 7.30pm, Gordon Stewart will be presenting a public recital.**

Playing participants in the Masterclass will be admitted to the recital free of charge, courtesy of Shore School. There will be some time to find a quick snack around Blue's Point Road.



**Dr Gordon Stewart** is a virtuoso organist of international renown. He is one of the UK's most popular and adaptable performers; he has played celebrity concerts in such places as St Paul's Cathedral, Westminster Abbey and Westminster Cathedral, the St Laurenskerk, Alkmaar and at Symphony Hall in Birmingham, Leeds Town Hall, Melbourne Town Hall, Pietermaritzburg City Hall, Johannesburg Cathedral and the Bridgewater Hall, Manchester. Performing regularly on the famous 1860 Father Willis organ at Huddersfield Town Hall, where he has been resident organist for 20 years, he has built a large and enthusiastic following. In recent years he has been awarded honorary fellowships by both the Royal College of Organists and the Royal School of Church Music, and an honorary doctorate by the University of Huddersfield. He is now one of the visiting organ tutors at Cambridge University. He has led masterclasses for colleges and universities throughout the UK and in the USA, South Africa and the Netherlands.

Shore School presents

## GORDON STEWART IN CONCERT

Tuesday 8th May 2012, 7.30pm  
Shore Chapel

Admission: Adults \$20, Students \$5

Bookings at [www.trybooking.com/EYE](http://www.trybooking.com/EYE)

The Scottish Concert Organist and Choir Director Gordon Stewart will return to Shore to present an evening of anecdotes and fine music. The Resident Organist at Huddersfield Town Hall, and former Organist and Choirmaster at Blackburn and Manchester Cathedrals is noted for his work as a conductor with the record-breaking BBC TV series Songs of Praise. *During the evening Dr Stewart will give some insights into some of the humorous - and not so humorous - highlights that have taken place during his long involvement with the series. Those fortunate enough to have attended his concert in 2008 will know this is an event not to be missed.*

Enquiries: 9956 1132 or [rfox@shore.nsw.edu.au](mailto:rfox@shore.nsw.edu.au)

# What makes a good programme?



Why did we enjoy a particular recital?

I was recently live-wired to the internet watching Aleksey Igudesman and Hyung-li Joo in concert on YouTube . . . they had me completely enthralled.

Do they succeed because their technique is such that they can surpass the notes and even “play” with them?

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

<http://www.youtube.com/watch?v=JuDxH3XjXSM&feature=related>

Of course, we don't all necessarily enjoy the same music . . . .

[http://www.youtube.com/watch?v=d\\_LV6dWcFaw&feature=related](http://www.youtube.com/watch?v=d_LV6dWcFaw&feature=related)

And on occasion, we can even offer something totally unique with just one flute pipe and bellows! Going cuckoo?

<http://www.youtube.com/watch?v=S0vWx7Zj9aw&feature=related>



Or try something that hasn't been done before

<http://www.youtube.com/watch?v=zkgVjRmML60&feature=endscreen&NR=1>

So how do we go about making choices?

What should we be thinking of when planning a recital or concert programme?

- Jacques van Oortmerssen
- Chris Cook
- Mark Quarmby
- A young organist
- Jonathan Scott

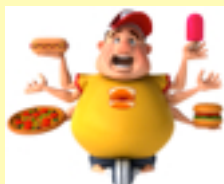
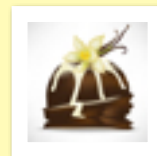


- Pastor de Lasala - a short article, including some programmes and ideas about tackling an unfamiliar organ . . .



*Jacques van Oortmerssen writes:*

A concert programme should be like a good meal with various dishes that make you feel satisfied but not too 'full'.



I once listened to a programme of Frescobaldi only. I love his music but it was far toooooo much. Many programmes feel as if one has just had five 'burgers with the lot'!

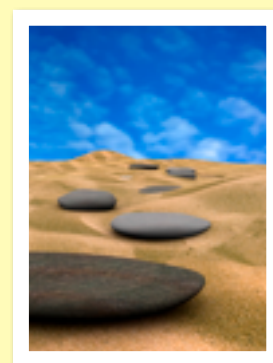
I like programmes with a theme:

I once programmed a concert with the theme of 'prayer' and it was a great success because it created the possibility to choose beautiful music with many interesting contrasts. Some ideas would be to include *Vater unser* chorales, Mendelssohn VI, and various pieces from different composers like *Prière* by Franck and *Litanies* by Alain.



Other themes I have used include the passacaglia & ciacone, transcriptions . . . I also remember a programme in which I used pieces (in pairs) with the same title but from different periods.

Hope you can do something with my ideas.  
Very best, Jacques



This can all be summed up by quoting a young organ student:

"It doesn't matter what the piece of music is, which organ it is or what the program is, other instruments included or not, the piece of music must have that "WOW" factor and the player must be aware of this and know how to share it with the audience."

*Christopher Cook* recalls a Robert Boughen (Brisbane City Hall Organist) formula very clearly:

- a major work of Bach
- a transcription (orchestral or other)
- an arrangement of a current popular tune
- a piece to push the boundaries (Durufle, Dupre etc) but explained and worked into.



The programme was introduced and given a *personal face*.

It provides something for all, is well balanced and educative, and aims at keeping the audience involved. Boughen's commentaries were particularly enticing!

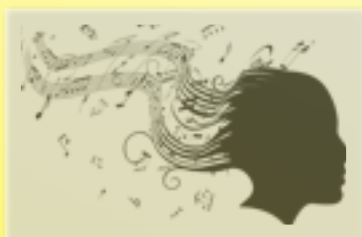
Godelieve adds: Robert Ampt (City of Sydney Organist) and Thomas Heywood (City of Melbourne Organist) always find interesting and informative notes about pieces to impart to their audiences.

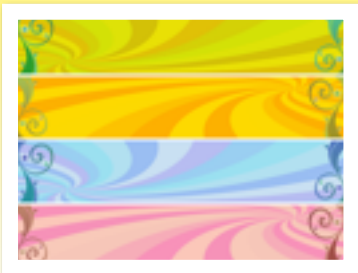
This alone could be debated to the nth degree; should such information be put into programme notes? Perhaps with all the latest technology there could be other possibilities.



Download this app for the concert! Oh Noooo . . . .

*Mark Quarmby* writes - I have been thinking more about this and I still can't find a definitive answer as I can recall several standout concerts which have nothing in common other than a brilliant player who was able to communicate the music extremely well.





Transcriptions are a major part of my recital repertoire, particular those of Edwin Lemare. You might enjoy this new video I've just added of Wagner/ Lemare Tannhauser Overture at The Binns Organ of Rochdale Town Hall.

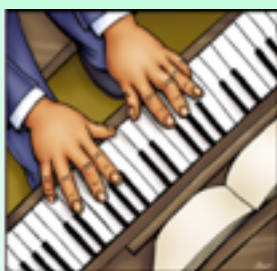
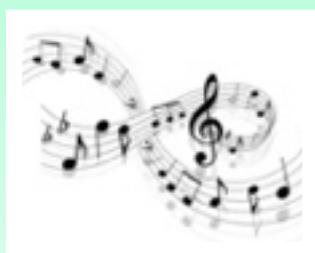
<http://www.youtube.com/watch?v=mNZwgNIhmG8>

Best wishes, Jonathan Scott

*Dame Gillian Weir writes:*

A really successful performance occurs when three elements come together as one: the music (the composition on the paper), the player and the audience. The instrument is the vehicle for this, but not the end in itself; the music is the message and the organ, however wonderful, is the medium.

A great performance should be like an equilateral triangle with all these three parts being equal. When this happens, it is like opening a window to the beyond and we all can catch a brief glimpse of our creator. These are the most memorable concerts.”



iTunes Store now carries a number of Gillian Weir's recordings for convenient download. Youtube has many listings. Here is Liszt's P&F on BACH played on the organ at St Knud's, Odense, Denmark.

<http://www.youtube.com/watch?v=w7Jme-h6Hsg&feature=related>

<http://www.youtube.com/watch?v=AKad6ThBqc8&feature=related>. Dame Gillian visits St Bavo's in Haarlem. A very interesting YouTube - What is an organ?

## *Pastor de Lasala writes:*

Here are some thoughts for what they are worth. I hope that they are interpreted in a positive light in the hope that they assist the young players. There are many more young players around than there ever were in Sydney - to my recollection - in my younger days.

**I have attached three programmes (end of article)** - two performed in France: Albi Cathedral (large 18th century 5 manual French organ with short classical French pedalboard), Béziers Cathedral (1869 Puget organ remodelled from 17th original instrument - 3m with numerous vents), Hunter Baillie, Annandale (3m 1890 Hill organ).

The Albi programme featured 17th and 18th century French works plus an unknown 18th century English composer and Bach! The Béziers programme started with early French works, recognising that the instrument still had early pipework, but concentrating on the 19th century - early, middle and late. The Hunter baillie programme was for 'organ plus'.

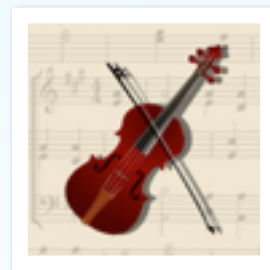
Putting a programme together **is not unlike preparing for an interesting dining experience** - there must be an interesting starter and then a balanced selection of dishes to interest the palate, and never to cloy. **In each programme, there is a common theme: variety and colour.** Where suites and sonatas are featured, movements are selected. It is important to intersperse larger pieces with appropriate 'musical sorbets'! I never design an 'organist's programme'. It would be pure indulgence to present an entire organ symphony, suite or sonata. Rather aim at the majority who know nothing about the instrument.



**Organ plus is a very useful formula.** To the organ add a solo instrument: oboe, flute, trumpet, trombone. The organ and trombone combination is one I have used for over 10 years. I recall my first - and very tentative - meeting with Gregory van der Struick, principal trombone of the Australian Opera and Ballet Orchestra. A half hour meeting turned into two hours and a radio recording shortly after - and it is still going on. I draw a parallel between the organ and trombone

combination with that of piano and cello. The sonorities blend beautifully. Organ and voice is also a winner. Then, you have **organ and chamber organ concertos**: yes, there are ones by Handel, but also look at the ones who are more obscure and with the aim of giving the audience something to talk about: Avison, Bixi, Arne, Stanley, Michel Corrette (first French composer to write a keyboard concerto), Tapray.

**Transcriptions** are also useful as they add to the organ repertoire. Seek out unknown composers are resurrect them: Lemaigre, Brosig, Salomé.



In presenting a recital, consider François Couperin's maxim: **I prefer that which moves me to that which surprises me.**

I admire the talent of many young players. However, what can displease me is that some players are simply not ready to tackle the more difficult repertoire and should refrain from doing so until they are sure. A number of years ago I asked Olivier Latry about recording the Franck Chorales. **His answer was 'I am not old enough'!** That carries a lot of weight, coming from a great master.

Bring back the **Orgelbüchlein**. There are lots of incredible examples of writing which are largely ignored. I hasten to add that there are technical challenges in these - Bach deliberately



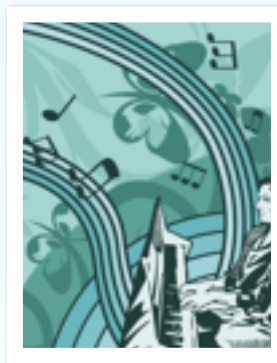
incorporated these for a good reason. Programmes do not all have to end loud. Think of the banquet which might end up with a chocolate truffle and not a multi-layered torte or Gâteau St Honoré. Explore the organ's colours. I am reminded by a very memorable saying by Barbara Owen and this was back in the late 80s before I visited the famous Clicquot in Poitiers Cathedral. Apart from saying that '[that] organ will make you cry' (and it did) 'an organ will tell you how it should be played'.



So, bearing this quotation in mind, when trying out an unfamiliar organ: 1. don't have a piece ready to play on it; 2. start by drawing individual stops, starting with the soft foundations and improvise ie play chords and melody throughout the compass; 3. gradually add other stops (like you gradually add cooking ingredients and seasonings - never all at once!); 4. have someone listen from afar to your sound combinations; 5. switch places and have your assistant play while you go out and listen; 6. work out what music will suit that particular instrument - never assume that all organs serve all the repertoire - they don't; 7. listen to the acoustic of the building and make sure to give enough time to allow for reverberation; 8 do not look down upon small instruments. The dwarves are as important as the giants. A first rate musician can enthrall his/her audience on a single stop; The famous Alexandre Guilmant who played on some very notable instruments in his time had, for many years, a very modest instrument upon which to practise. It was built by his father: 1 manual of 54 notes with mechanical action - four stops 8.8.4.4 with 30 pedals (pulldowns). Practising on as few stops as necessary is also essential lest errors be covered up by big registrations.

In commenting on recitals which I find objectionable are those where a recitalist plays one loud number after the other especially if it is a long programme.

A very memorable recital I attended was given by Olivier Latry many years ago at the Great Hall of the University of Sydney. There was such variety, colour and brilliance. Also, hearing Latry at Notre-Dame, Paris is a wonderful experience and being next to him when he decides to improvise a 4 part fugue in the style of Bach. Add to this the Bach-inspired improvisations by his colleague Philippe Lefèvre: his trio à la Bach at the offertory had me in tears during the vigil Mass. The same happened during the main Mass the following morning. It was the elegance, the simplicity and the profundity all at once of three interweaving lines.



Organists should encourage modern compositions. It is great to play the great masters of previous centuries. However, the organ is as relevant today as it was in those previous centuries. Quality modern compositions will ensure that the organ stays relevant for years to come.

Regards, Pastór de Lasala

Organist, Sacred Heart Church, Mosman and Mosman Uniting Church

*Hunter Baillie: Pastór de Lasala – Organ Gregory van der Struik – Trombone\**

Jean-Baptiste Lully [1632 – 1787] Passacaille from Armide arr. R. Lopes  
Jean-Jacques Beauvarlet Charpentier [1737 – 1794] i. Récit de Flûte ii. Grand Choeur  
Johann Sebastian Bach [1685 – 1750] Andante from Trio Sonata no 3 BWV 527  
Felix Mendelssohn [1809 – 1847] Prelude in E minor op. 35 no 1 arr. de Lasala\*  
Théodore Salomé [1834 – 1896] from 10 pièces volume 1 - Mélodie  
Robert Schumann [1810 – 1856] - from 6 Canonic Studies op 56 arr. Heribert Breuer\* Adagio - Ruhig - Nicht zu schnell - Andantino  
Albert Périllhou [1846 – 1936] - Impromptu no 1 (1905) from 5th organ book  
Edmond Lemaigre [1849 – 1890] Capriccio  
Benjamin Godard Berceuse de Jocelyn\*  
Oreste Ravanello [1871 – 1938] Preludio in forma di studio op 50 no 1  
Reynaldo Hahn [1874 – 1947] A Chloris arr. de Lasala\*  
Greg van der Struik [b. 1965] Nun Komm\*

*Recital – Pastór de Lasala à la Cathédrale St Nazaire, Béziers*

Jean François Dandrieu [1682 – 1738] extraits de la suite sur le 1er ton  
Plein Jeu, Trio, Offertoire  
Théodore Dubois [1837 - 1924] Extrait des Dix pièces [1889] Offertoire  
Alexandre Pierre Louis Boëly [1785 – 1858] Andante en Sol mineur  
Jean Sébastien Bach [1685 – 1750] Adagio e dolce de la 3e sonate en Trio BWV 257  
Édmond Lemaigre [1849 – 1890] Capriccio 2.5 Prélude  
Oreste Ravanello [1871 - 1938] Prélude en forme d'étude op 50 no 14  
Moritz Brosig [1815 - 1887] Chorale 'O traurigkeit' op 12 no 2  
Alexandre Guilmant [1837 – 1911] extraits de la 5e Sonate op 80 Adagio & Scherzo  
Théodore Salomé [1834 – 1896] extrait des dix pièces Vol. 1 Mélodie  
Gaston Bélier [1863 - 1938] Toccata

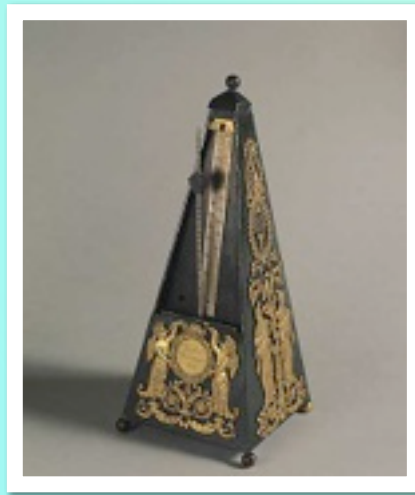
*Recital – Pastór de Lasala, Albi 17 juillet 16h*

Nicolas de Grigny [1672 – 1703] <http://www.youtube.com/watch?v=yeGOJ6ZwQXY>  
Pange Lingua - i. En taille à 4 ii. Fugue à 5 iii. Récit du chant de l'hymne précédent  
Jean-Jacques Beauvarlet-Charpentier [1737 – 1794]  
i. Quartetto ii. Récit de Flûte iii. Grand Choeur  
Jacques Boyvin [ca. 1649 – 1706] Extraits de la Suite sur le 4e ton:  
Dialogue de Récit et de Trio; Cromorne en Taille;  
Starling Goodwin [ca 1713 – 1774] Voluntary no. 10 (2e livre)  
Adagio (fonds); Allegro (récit de cornet);  
Jean François Dandrieu [1682 – 1738] extraits de la suite sur le 1er ton  
Plein Jeu; Duo sur les trompettes; Trio; Offertoire;  
Jean Sébastien Bach [1685 – 1750] Adagio e dolce de la 3e sonate en Trio BWV 527  
Michel Corrette [1707 – 1795] extrait de la suite sur le 3e ton du 1er livre 1737  
Musette; Grand Jeu

# Stephen Hough

## Tick Tock: practice tip no. 4

Some people are disdainful of the metronome as if using it means that you are somehow 'unmusical'. This is really irrational as it can be a really useful tool to check tempos and to check steadiness of rhythm within those tempos, enabling us then to be free.



But it has a further use in practising. Josef Lhevinne used to practise certain passages or pieces at four different tempos. Let's say your performance tempo is crotchet (1/4 note) equals 120. Try practising at 100, 80 and 60. You'll find that different difficulties rear their heads at the four different tempos, and that the middle two levels are often the hardest to maintain.

## Be boring: practice tip no. 5

This tip continues an idea which is related to my earlier post about metronomes: don't feel you have to perform with full emotional expression at every practice session. Like an actor going over his or her lines backstage, sometimes it's really good just to go through the paces – thinking about what you want to do expressively, but not fully engaging with it. This is especially valuable on the day of a concert: don't let the rehearsal use up all the energy for the performance.

# Youtubes

Simon Johnson describes the organ of St Paul's Cathedral, London

<http://www.youtube.com/watch?v=XqP-2-yVRbs&feature=related>

Boëllman Toccata - Jonathan Scott

<http://www.youtube.com/watch?v=5Wm-wSRVk5A&feature=related>

Bach Concerto in G (with ornamentation) played by Ton Koopman  
on the Arp Schnitger Organ, Matinikerek, Groningen

<http://www.youtube.com/watch?v=CgXE0YJtVJg&feature=related>

Nokia Ringtone Fugue - should be arranged for organ?  
Composed by Vincent Lo - scrolling bar-graph score . . .

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





[www.sydneyorgan.com](http://www.sydneyorgan.com)  
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## ***Easter Monday Ramble***

9.00 am St Barnabas' Anglican Church, Westmead

10.30 am St Patrick's Cathedral, Parramatta

12.00 noon St John's Cathedral, Parramatta

Lunch own arrangements - many cafes.

2.00 pm Two organs at The King's School, Parramatta

Bring your music and come and play these wonderful organs

Details [www.omss.org.au](http://www.omss.org.au)



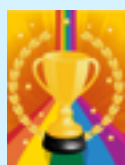
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