

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

the YOUTH *news*

WINTER 2012 EDITION 15



What's a-buzz

*Tell me what's a
happening!*



*Yo-Yo Ma and
Performance by
Christian Lane*



SSOA



*Organ
Competitions*



*Christmas
Masterclass*

What's a-buzz? There is so much going on with pipe and player! All quite exciting news!

If you are entering the **Sydney Organ Competition**, the article by Christian Lane about Yo-Yo Ma and performance is an absolutely must read! There is much to think about . . .

The **international Sydney Summer Organ Academy** supported by the Royal College of Organists, will be five full days of total bliss. Top Tutors, Masterclasses, Lectures, Organs of Sydney and Schools of the Lower North Shore. Learn amongst friends. For young and young at heart! Come and be part of the academy!

I recently heard flautist Jane Rutter speaking on ABC radio and she mentioned that her teachers in Paris said that she had to go out and live life to its fullest, be **passionate about life and music**, because this would reflect in the way she performed her music and this passion is what would engage her audiences!

Attending the academy will inspire you and lift your game!


Keep up the practice and love what you do!

Godelieve Ghavalas

Editor

Some dates for your diary

Download full brochure from website.

JULY	
Thursday 12th at 1.10pm	Stacey Yang - St Andrew's Cathedral
14 Saturday \$10 	OMSS Hawkesbury Ramble 9:30 am St Stephen's 252 High St Penrith Jackson 1874 (2/14) 11:30 am St Peter's Windsor St Richmond Fincham 1904 (2/11) 1:30 pm St Matthew's Catholic Church, Windsor Hunter 1879 (2/6) 3:00 pm St Matthew's Anglican, Windsor Johnson & Kinloch 1840 (2/10) Bring along some music to play.
Wednesday 20th at 1.15	Alistair Nelson - St James' King Street
Saturday 28th at 3pm	Cliff Bingham Restored silent comedy classic shorts. Laughter and theatre organ artistry to the max! Epping Baptist Church. 0419 267 318 for tickets
Sunday 29th at 2.30pm	Stephen Aveling-Rowe - Hurstville Uniting Church
AUGUST	
Thursday 2nd at 1.10pm	Victor Matthews and Oscar Smith - St Andrew's Cathedral
Wednesday 15th at 1.15pm	Sarah Kim - St James' King Street
Thursday 16th at 1.10pm	Sarah Kim - St Andrew's Cathedral
Friday 24th at 7pm	John Scott (New York) St Mary's Cathedral
Friday 31st at 1.10pm	Joshua Ryan - St Stephen's Macquarie Street
SEPTEMBER Tuesday 25th at 12.30pm	Robert Ampt & Amy Johansen – School Holiday Childrens' Program <i>Fun time with Sydney's Grand Organ; bring some music to play afterwards; Alert your local schools about this exciting event.</i>

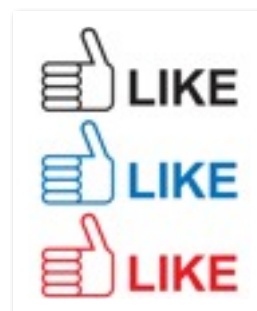
SSOA Deposit of \$100 due by the 31st July!

Bookings forms: www.omss.org.au

Enquiries: godelieve@omss.org.au

EXAM RESULTS

NAME	GRADE	RESULT
Grace Lew	8	A
Victor Matthews	8	A+
Nico Tjoelker	8	A+
Samuel Giddy	7	A+
Lauren Giddy	5	A
Robin Jordan	8	Distinction - Trinity College London
Qifan Xiao	4	B+



ORGAN SHOES FOR SALE

Brand new ladies organ shoes from Organmaster Shoes (USA)

Unused (wrong size ordered)

Style: Mary Jane

Color: Black

USA Size: 10 (= Australian size 8½)

Width: Medium (B)

Price: \$90

For more info contact Philip Swanton 0411 441 167 or pipeorganman@gmail.com



James Dixon started at St Patrick's Cathedral in July 2008, beginning as Organ Scholar and being promoted to Assistant Director of Music and will be leaving just over 4 years later to pursue a Masters in Choral Conducting at the Royal Academy of Music, London for two years. Whilst at the RAM, he will be studying under Patrick Russell, director of music at the London Oratory. He is looking forward to the combination of receiving musical training and being exposed to the musical and cultural richness that London has to offer, gaining experience which he hopes to employ upon return to Australia at the end of his study.



Join the Organ Music Society of Sydney

We present master-classes, competitions and academies.



www.omss.org.au

Edith Yam is attending the Stader Jugend Orgelforum from 21 - 27 July. The tutors are KMD Joachim Vogelsänger (Johanniskirche, Lüneburg), Martin Böcker (Cantor and organist, St Cosmae) and Annegret Schönbeck, Artistic Director of the Stade Orgelakademie. Participants will have the chance to play on some beautiful historic organs, such as the 1675 Berendt Huss/Arp Schnitger organ in the church of St. Cosmae and the 1736 Erasmus Bielfeldt organ of the St. Wilhadi church.

"I am really looking forward to the course. It will be such a wonderful musical experience and also a fabulous opportunity to practise my Deutsch!"



http://www.youtube.com/watch?v=lyV_loa0nWo

Prelude and Fugue in C Look at the pedals and the short notes!

Students of David Clark from Cooranbong and the Newcastle University Conservatorium Young Organist's Program were featured June 17 at the Organics Recitals at the Newcastle Museum. The museum authorities are planning to use the recently restored organ as often as possible to bring it to the attention of the visiting public.

In August the students will have master classes with Christa Rumsey and Dr Philip Matthias on the Smege organ at Newcastle Conservatorium.

In September this year, twenty-five students and parents will head overseas for a European Organ Study Tour. The students will start off with master classes with David Rumsey in Basel, Switzerland. In Germany they will meet Hans Fagius at Naumburg and spend two days studying at the Stade Organ Academy. In Paris students will have

master classes with Susan Landale at Les Invalides and Daniel Roth at Saint-Sulpice. The tour will finish in London, with lessons from Robert Quinney at Westminster Abbey. On the final day we will present a recital and lecture on Suzuki Organ to guests from the Royal College of Music and the Royal Academy of Music, hosted by Anne Marsden Thomas, Director of the St Giles International Organ School.



30 minutes with Gillian Weir at St. Bavo Haarlem.

<http://www.youtube.com/watch?v=AKad6ThBqc8&feature=related>

The Northern Beaches Eisteddfod Organ competition was held in June at Pittwater House School, Collaroy. The winner of the Junior section was **Nicolaas Tjoelker** and **Edith Yam** was the winner of the Senior (Open) Section. They are photographed here with adjudicator Ross Cobb.



The Theatre Organ Society of Australia recently held a fund raising show at Marrickville Town Hall (22/4/2012) using the society's wonderful Wurlitzer 2/11 theatre organ to assist with its current project of restoring a Christie Theatre Organ (Hill, Norman and Beard). As special guest, young artist & OMSS member **John Murray**, pupil of Peter Kneeshaw, was invited to participate. John had participated in a youth workshop in July 2011 to experience playing a theatre pipe organ with a rising star Nathan Avakian (USA). Following three TOSA NSW members who were all mature enough to be John's grandfather, John confidently stepped up to the console to close act one by superbly playing Bach's Toccata in D minor. It was interesting to watch the audience's reaction as you could feel them wondering "what will this be like?" John's opening phrases and subsequent playing wowed the audience of 120 and he received a rousing recognition for his performance.



Can you guess the organ? Siegfried Franke plays the Lanquetuit Toccata
<http://www.youtube.com/watch?v=65YUvlfqBQo&feature=related>

Sam Allchurch has been awarded a Gates Scholarship to study at the University of Cambridge. He will be undertaking an MMus in Choral Studies and will reside at Gonville and Caius College commencing in October 2012. The degree comprises academic and practical training in choral music with opportunities for organ playing as a soloist and a continuo player. This follows four years of study at the University of Melbourne where he was a choral and organ scholar at Trinity College and the Organ Scholar of Christ Church South Yarra. His profile page on the Gates website can be found at <http://www.gatescambridge.org/our-scholars/new-scholar-profile.aspx?ScholarID=5756>



Christian Lane



Winner of the prestigious 2011 Canadian International Organ Competition and currently Associate University Choirmaster and Organist at Harvard University, Christian Lane is one of America's most accomplished and versatile young organists. Consistently acclaimed for his "driving energy and mature interpretation (The American Organist)," he holds a Bachelor's degree and the Sacred Music Diploma from the Eastman School of Music, where his mentor and teacher was Prof. David Higgs. Subsequently, he completed graduate work with Prof. Thomas Murray as a Robert Baker Scholar at Yale University, earning a Master's degree from the Yale School of Music and a certificate from Yale's Institute of Sacred Music. Mr. Lane serves as primary organ instructor for Harvard students, and has taught on several summer programs, including England's venerable *Oundle for Organists*. Passionate about commissioning new music and using the organ in collaborative settings, he has performed extensively throughout the United States and in Europe. Notably, he premiered two commissioned works by composer Nico Muhly and regularly performs joint programs with internationally acclaimed soprano Jolle Greenleaf. As an accompanist, he has recorded several discs with choirs, including three last year with Harvard ensembles; his first two solo discs are released in 2012. In addition, Mr. Lane is National Councillor for Competitions and New Music (American Guild of Organists) and has been privileged to serve within several of the United States' most prominent parish music programs prior to, and including, his 2008 appointment at Harvard. Included are the Episcopal Churches of Trinity-on-the-Green (New Haven) and Saint Thomas Fifth Avenue (New York City).

Yo-Yo Ma and Performance

Christian Lane



I recently attended a performance of the Boston Symphony Orchestra. The occasion, for me, was nothing particularly noteworthy; rather, it was a normal Tuesday evening concert on the weekly subscription series. The orchestra performed a standard work of Dvořák and a rarely heard ballet suite of Bartók—a regular enough program it had already played three times that week.

Yet, on this night, **there was an irregular buzz amongst the full-capacity audience.** Young couples overdressed for the occasion filled many of the seats normally occupied by tweed-clothed New Englanders two, three, even four times their age. Much to the chagrin of Symphony Hall ushers, iPhones and digital cameras capturing the event made consistent appearances throughout the evening, and lines at the bars were longer and more chaotic than usual. Intermission lingered as newcomers to

Symphony Hall made good use of beverage services before searching out the irregularly placed restrooms.

There was a good reason for all this hoopla, even in a town where the evening's star makes his home. The BSO administration was enjoying an early highlight of its season as **Yo-Yo Ma, a formidable musician who transcends normal boundaries of classical music,** helped fill the hall by taking the stage for **Dvořák's monumental Cello Concerto.**

I have met Yo-Yo Ma. He is an active alum of Harvard University who shows up for major events and regularly performs on campus with his Silk Road Ensemble, the noteworthy project he founded to help bridge cultural differences through the arts. I have watched him in rehearsal, and I occasionally see him wandering in Harvard Square. Yet I had never before heard him in a setting such as this, and I now fully understand why Yo-Yo Ma is *Yo-Yo Ma*.

A quick Amazon search reveals multiple recordings of the Dvořák Cello Concerto with Mr. Ma, and one can reasonably assume he's performed this piece many hundreds of times. And yet, as critic Keith Powers noted in his review of these Symphony Hall concerts, **his performance "was given as if the music were still wet on the page, and the composer was seated in the audience, [with the artist] hoping for approval."**¹



Performing this most standard of cello concertos, Mr. Ma's passion for this music, for *any* music, was anything but standard—it was physically and emotionally palpable. His **exuberant energy was intense when appropriate, controlled when needed.** His delivery of **each phrase was thoughtfully shaped, yet always seemingly spontaneous.** In this one work, his playing encompassed the entire spectrum of human emotion; exuberance gave way to sorrow, frenetic joy to profound contemplation.

In many ways, despite a strong showing by the Spanish maestro Juanjo Mena, Mr. Ma singlehandedly led the large orchestra in this performance. He did so, however, not by leading from out front, as many

leaders are tempted to do, but by leading from within. Throughout the performance, he acted as colleague instead of star. He actively listened to every part of the orchestra, made consistent eye contact with players all around him, and for a period even turned his entire upper torso to visually connect with the wind section seated directly behind him. He allowed **his instrument to become a physical extension of his person and his persona**. He smiled, he grimaced, he beamed with joy, he sweated. He was unafraid to be human on that stage, and his **unapologetic desire to use music as means to promote human emotional interaction was invigorating for this observer**. By **connecting with the orchestra, he enabled it to connect with the audience in intense and meaningful ways**.

As soloist, if he weren't so fundamentally committed to each musical and physical gesture, it would be easy for some to write him off simply as showman. Yet, through his commitment to music making, and yes, through his commitment to showmanship in the best sense of the word, **his performance, imbued with consummate artistry and integrity**, connected vibrantly with an audience of 2,500 that evening.

Such is the transcendent gift of a masterful artist, a masterful orator, and a masterful teacher. Mr. Ma commanded the Symphony Hall stage, and in so doing connected with each individual in attendance—but not because of his stature or his familiar name. **He commanded the stage by displaying his amiable personality and gracious presence, his refined artistic voice, and an active, evaluative, and ever-evolving listening regimen**.

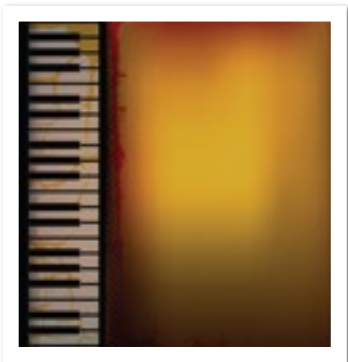


All too often, we as organists forget to listen and fail to connect. We get trapped, both literally and metaphorically, behind our instruments. We get lost amidst our conflicting roles as vested spiritual leader, teacher, and performer. We become consumed by thoughtful desires to be as true as possible to performance practice, or conversely, we flounder in efforts to create a voice intentionally devoid of “performance practice.” We are sometimes hindered by our curious personalities, and most egregious of all, we too often operate on misguided notions that one’s all-too-human emotions, one’s gut, one’s naturally human physicality, and one’s profoundly individual artistic voice are somehow undesirable components of proper musical preparation and refined performance. We get trapped and we fail to listen. We fail to smile or grimace. We fail to connect.

For each of these traps we find ourselves in, we remove an opportunity to be authentic in ourselves and truly genuine in performance. We remove opportunities to speak coherently and meaningfully through an incredible and diverse repertoire. We remove opportunities to connect with our listeners, and we remove opportunities to promote our art form, which, as we know, is often viewed as archaic and irrelevant.

When we only *think* about what we're doing, about what's "right" or "wrong," and about how we're doing it, but fail to evaluate and listen actively to the sounds we produce from an instrument, to the room we are playing in, and to the audience or congregation for which we are playing, we surrender most of our opportunities to connect, to engage, and to transform those listening to, watching, and experiencing the performance or service.

Yo-Yo Ma is who he is not because he's a great cello player, nor because he's a great musician. He is who he is because he is a consummate performer who, while fundamentally respecting a composer's directives and intentions, understands the intensely human, vulnerable, and transformative acts of music making and artistic pursuit. *He is who he is because he graciously, eagerly, and unapologetically endeavors to forge connections with untold numbers of people, elevating both himself and them in the process.*



Performance is about so much more than playing. It is about treating every service or concert as though it's the first and the last, it is about active and evaluative listening, and it is about gracious presence and generous spirit. Performance at its best elevates human interaction into transcendent spheres.

We, as individuals in our daily endeavors, and wholly as a Guild, have much we can learn from leaders such as Mr. Ma. If we want our profession to thrive, if we are to "grow the Guild," and *if we aim to cultivate future generations of organists, we cannot merely advocate good playing. We must instead, in all we do, cultivate good performers and advocate great performance.*

<http://www.youtube.com/watch?v=RM9DPfp7-Ck&feature=related> Elgar Cello Concerto (1)

This article appeared in The American Organist April 2012 and Christian Lane kindly gave permission to publish the article in our Youth News.



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 2nd 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
You will then be kept in tune with developments.

SSOA Deposit of \$100 due by the 31st July!

Bookings forms: www.omss.org.au

HOT off the press, Nicole Marane (Rochester, New York)
will be joining our top tutor team!

Sydney Organ Competition

Entry details - www.omss.org.au

Monday 1st October



Junior Section

Sydney Grammar School
11am

Intermediate Section

Pitt Street Uniting Church
2.30pm

Finals

St Andrew's Cathedral
7.30pm



Looking for Australian compositions written 1990+
<http://www.ohta.org.au/compos/HamnesCatalogueofAOWOHTA.pdf>



Did you miss “Colours of the King”?

Click on the link below and stay tuned in on Fine (Organ) Music!

Andrew Grahame, presenter of Colours of the King on 102.5, broadcasts classical organ music.

Within a week of each monthly broadcast Andrew will put an MP3 file into his Dropbox and publish the link on this forum. After about a month he'll then remove the link.

Another piece of news involves a change to the station's call sign. They are broadcasting to the digital domain as well as live streaming to the internet and will be known simply as 'Fine Music 102.5'. The name "2MSB-FM" will be dropped.

<https://dl.dropbox.com/u/74752136/COK%20090612.mp3>



Sunday 11th November at 2pm

St Luke's Enmore

“What stop did you say, Mr Jewkes?”

Do you play for any Christmas services?

Here is your chance to learn how to enthrall your congregation at Christmas with one of Sydney's most accomplished accompanists!

A Christmas Masterclass with Peter Jewkes

Players young and older are welcome to present their choice of music.

- Prepare one of the following: a carol or a carol accompaniment for a soloist or choir, or a seasonal psalm.
- Send details of your piece to godelieve@omss.org.au including playing time and we will put together an interesting afternoon for you all.
- Bookings open as of NOW!



Observers most welcome!
Singers too!

A flat rate of \$10 for all.



Might as well move into Song of Joy after all that Christmas merriment!

But what has soccer got to do with it?
Not organ related but pretty nifty!

<http://www.youtube.com/watch?v=Xn8jkyu88bw>

