

ORGAN MUSIC SOCIETY  
OF SYDNEY INC

# *the* YOUTH *news*

AUTUMN 2013 EDITION 18

*Service Accompaniment  
Workshop and Hymn  
Competition*

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*Who was he?*

*Donnie Rankin (USA)*

*Plan, Prepare, Present*

*Smart Phone OMSS  
APP*

*Wells Cathedral  
and Perth WA*

A hymn competition, a service accompaniment workshop, a lecture on British Music, a ramble down the South Coast, Donnie Rankin only 21 touring Sydney and performing on a Wurlitzer, Fine Music Radio Broadcast opportunities and Awards, Susan Deas Holiday musicianship workshops with exam prep in mind, play the organs of St Mary's - and who was he?

The **Sydney Organ Competition will be held on Monday 7<sup>th</sup> October** this year. A new website will be specifically designed so that all your applications can be done on-line. It is in the final stages.

As our Sydney competition asks for short biographies, not as well written as they could have been, I have asked Michael Edgeloe, an expert in the field to give you some guidelines. Jeannie Jordan has also written an article on some thoughts you can keep in mind when preparing for a performance.

I wonder how many young organists will be learning Alleluias sereins (Messiaen) and Evocation II (Escaich) after hearing Olivier Latry play at the Great Hall!

Never a dull moment - there's plenty to do and enjoy. Please let me know if you have any news to share.

Godelieve Ghavalas  
Editor [godelieve@omss.org.au](mailto:godelieve@omss.org.au)

# WORKSHOP

## SERVICE ACCOMPANIMENT

3<sup>RD</sup> AUGUST 2013 1.30PM

St Luke's Enmore

*The Organ Music Society of Sydney and the Royal School of Church Music (NSW) combine to present:*

### **1:30 pm: Arrival and Registration**

Admission Charge \$30, (\$20 for OMSS and RSCM members, \$15 for organ students)

### **2:00 pm to 3:15pm: Service Accompaniment Workshop**

**Presented by Peter Jewkes**

**Organist of Christ Church St Laurence, Sydney**

- What is the best way to accompany hymns and psalms?
- How do I register anthem accompaniments?
- How do I play modern hymns and make them work on an organ?
- Where do I start with improvising, and how can I fill those gaps in a service?
- Peter Jewkes explores the complexity (and simplicity!) of the often neglected performance practice of service accompaniment.

*The audience will form the congregation for the singing!*

### **3:15 pm to 4:15 pm      Afternoon Tea Break**

Open Console - Play a short piece on the recently restored organ.

### **4:15 pm to 5:30 pm - Hymn Playing Competition**

*An RSCM choir /audience will assist with the singing.*

Adjudicators: Ross Cobb (St Andrew's Cathedral), Peter Jewkes (Christ Church, St Laurence). Choose hymn from list provided (Master Class participants may not play the same hymn again). Three verses of the hymn are to be played.

Applications for the Hymn Competition - Ross Cobb

Booking of church for practice – previous Saturday 27<sup>th</sup> July - Jim Forsyth

Details to be published in Winter SOJ and RSCM newsletter.

**AND THE PRIZES ARE . . . .**

**1<sup>ST</sup> PRIZE \$300**

**2<sup>ND</sup> PRIZE \$200**

**3<sup>RD</sup> PRIZE \$100**

# NOT TO BE MISSED!



**Monday 20<sup>th</sup> May 6pm**

St Philip's Anglican Church, Church Hill, York St, Sydney

## LECTURE RECITAL 'British Organ Music from 1840 to the Present'

**Colin Andrews**, Adjunct Professor of Music (Organ) Indiana USA

Donation \$20/\$15

Colin is an acclaimed recitalist, and has delighted us with his playing in his previous visits to Sydney. This is an opportunity to hear him speak on the development of British organ music, and hear him play it on the fine 1867 Walker instrument.



## Queen's Birthday NSW South Coast Ramble

**Saturday 8 June - Monday 10 June**  
**\$45 or \$15 per day**



Ramble organs, share a meal with friends from other organ societies, bring along some music to play and enjoy our wonderful New South Wales South Coast from a different perspective.

### Itinerary

- Kiama - Christ Church Ladegast (1914)
- Milton - St Peter & Paul - Charles Richardson Organ (1908)
- Bateman's Bay - Overnight
- Bodalla - All Saints Church - Henry Willis & Sons (1882)
- Braidwood - St Andrew's Church - Rendall Organ (1908)
- Goulburn - St Saviour's Cathedral - Foster & Andrews Organ (1884)
- Paragon Dinner (RSVP) - Overnight
- Sts Peter & Paul Cathedral - Hill & Son Organ (1890)
- Bowral - St Simon & Jude - enlarged Richardson Organ (1920)

Please see further details on our website. A great relaxing weekend doing something you love and enjoy!

[www.omss.org.au](http://www.omss.org.au)  
*Download the latest  
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# *Biographies for young performers*



**by Michael Edgeloe**

A biography in a concert program aims to tell the listener something about the performer, whereas a curriculum vitae (cv) is used when applying for a job or scholarship. Information suitable for a cv is not always relevant for a biography: after all, the performer has already got the job/engagement.

There are no hard and fast rules to be followed when writing a biography, but here are some opinions and suggestions.

- \* First of all, a well-written biography reads as though it was written for the occasion and has not merely been recycled from the past. Mention of recent or coming performances and events creates the impression of up-to-dateness.
- \* Since not everything provided may be printed, the first sentence in a program biography should have "oomph" and contain the information that the performer would like the audience to know if there is space for only one sentence (or if the reader doesn't progress beyond the first sentence).

Consider the fictional opening sentences: (A) "Born in Mudgee, Jane Spencer began piano lessons at the age of seven and flute lessons three years later, when she joined her primary school concert band", (B) "Jane Spencer, a science teacher at Lane Cove High School for the past four years, plays the flute in two suburban orchestras and also enjoys playing chamber music". There is little doubt that (B) has more impact on the reader than (A), and is more likely to encourage the reader to continue reading. The information in (A) could be used, if desired, in the sentence after (B). Information should usually be in order of importance, which may not be chronological.

- \* A performer involved in several different activities seems more interesting as a person than one whose specialty is the only activity mentioned. Beware of extended lists (and little else) of past activities and associated performers.



- \* Do not quote flattering reviews of past performances: these may be relevant when seeking an engagement, but once the engagement has been obtained, each listener can decide for him/her self whether the performance being attended is exciting or boring or technically superior or whatever.
- \* By all means, draw attention to recordings that are currently available (or will soon be released), but don't quote reviews: something favourable can be quoted about nearly every recording, even when the reviews are unfavourable overall. Major awards and contest successes can be mentioned, but not minor ones. In general, audiences are more interested in the performer as a human being than as a list of statistics.
- \* Make sure that the biography is complete and well-written. Other people cannot be expected to edit your material for spelling and grammatical errors, or to provide additional information.
- \* Finally, "it is better to be brief than tedious" (Shakespeare), so be concise. A biographical note far longer than a typical program note gives the unfortunate impression that the performer considers him/her self, possibly subconsciously, more important than the composer and the music. Eight lines of relevant material are usually preferable to twenty lines - and are more likely to be read in full, which is surely a desirable goal.

## APPENDIX

After the above had been completed, I was shown some actual student biographies. As written statements, these ranged in quality and were sometimes too long. Two concise paragraphs should be enough for a performer to describe his/her musical activities and experiences. "Concise" is important because printed documents have only a limited amount of space. And even if the material is read out, listeners don't want it to go on for seemingly ever and a day.

When writing for an organ event, concentrate on your organ background, while not ignoring other areas of music. The names (if any) of your organ teacher, school and church appointment should be mentioned. At the same time, unless you have played a public recital there, don't list European and other organs you have played. Use pronouns instead of names most of the time: "Susan did this, she did that, her favourite ..." is better than "Susan did this, Susan did that, Susan's favourite ...". The fact that Susan played the organ at her Aunt Hilda's second wedding is probably not relevant to anybody outside her family. Non-musical achievements (in science or sport, say) can be briefly mentioned, as these say something about the person as distinct from the performer. It is quite acceptable for a young performer to write in the first person: "I have been interested in music for most of my short life, starting with piano lessons ...".

**MICHAEL EDGELOE** is a retired mathematics lecturer who has compiled program notes for nearly 1300 concerts during the past 40+ years, mostly in Australia but with more than 100 in London and the US. Over the years he has written about many types of classical music and *especially organ music for Sydney Recitals*.

Thank you, Michael!



# Young Virtuosi

Broadcasts of Young Virtuosi performers take place throughout the year on Wednesdays from 1pm to 2pm.

## Competitions:

### **The Young Performer Award**

Annual Competition is open to instrumentalists including organists up to the age of 24 years and for singers up to the age of 30 years. Prize of \$3,000 and a performance with an orchestra. The FineMusicFM winner will compete in the National FineMusic final for a further substantial cash prize.

### **The Young Composer Award**

Annual competition is open to composers up to the age of 30 years

## Other broadcast opportunities:

### **Even Younger/Younger Performers**

Auditions are held annually mid-year to select young artists for broadcast. Ages are up to 18 for instrumentalists and 23 for singers.

These auditions are also open to young accompanists.

### **Emerging Young Artists**

Performers for this series of broadcasts are sourced through Young Virtuosi's various categories' auditioning processes.

### **Young Organist Recitals**

Young Organists for broadcast are sourced through the Organ Music Society of Sydney's annual competitions.

### **Young Ensemble Series**

Ensembles and all the major finals of the Sydney Eisteddfod McDonalds Challenge are recorded. Trainee audio engineers are involved in a work placement scheme run by Young Virtuosi.

Enquiries should be directed to:

Judy Deacon      0424 288 194      [yv@finemusicfm.com](mailto:yv@finemusicfm.com)





## Who was he?

He was born in 1571 in Kreuzburg.

He studied Theology and Philosophy at Frankfurt University and was organist of the Marienkirche, Frankfurt from 1587.

He was Lutheran, the Father of Protestant organ music.

Some of our hymnbooks today still use his harmonisations, the most famous being Es ist ein Ros entsprungen.

In 1592 he was appointed chapel organist at the Groningen Castle to Heinrich Julius, Duke of Brunswick-Lüneburg. The duke was very fond of residing at this castle.

On 2<sup>nd</sup> August 1596 a richly decorated 59 stop organ built by David Beck of Halberstadt for the Groningen Castle Chapel was inaugurated. It took ten craftsmen four years to build and was meant to amaze! 53 organists were invited to this unique week-long inaugural festivity. These illustrious organists came from cities far and wide including Augsburg, Danzig, Lubeck, Hamburg, Rostock, Brandenburg, Leipzig, Nuremburg, Hanover, Halle and Bremen. They were there to test the new organ and no doubt show off their talent. Imagine the chit chat, exchange of ideas and compositions, and the celebrations. (The duke had the biggest wine vat in the country full of lovely Rhine wine! - I read that somewhere but can't remember where!)

In 1604 he was appointed Kapellmeister of the Duke's court in Wolfenbüttel. From 1613 he also worked for the Dresden court, where he met and worked with Heinrich Schütz.

He travelled over Europe and became famous as a performer.

He was also highly regarded as an authority on contemporary musical practice. His *Musae Sioniae*, nine volumes in total, contains 1,244 settings of chorales, for voices and/or instruments, with musical styles from the simplest harmonisations of hymn tunes to the most elaborate settings for several choirs. The 7<sup>th</sup> Volume contains a set of organ chorales.

He wrote the Syntagma Musicum (3 volumes), a manuscript detailing the art and practice of music. A supplement included 42 beautifully drawn woodcuts of instruments including organs. In the second volume, "De Organographia" he describes all the musical instruments known to him, including organs with their specifications; The 2nd and 3rd volumes were written in German rather than Latin which was the then common language for treatises.

The famous Wittenberg published his music.

He died in 1621 on his 50<sup>th</sup> birthday.



If you are interested in this period (and others) of organ music, there is an excellent book ["The Organ as a mirror of its time - North European Reflection, 1610 - 2000"](#) edited by Kerala J. Snyder (includes a CD)

A woodcut of organ pipes found in the supplement of Syntagma Musicum.



A passage from this book . . . .

As (he) wrote,

"In sum, the organ alone contains all other musical instruments, large and small, whatever their names, within itself. If you would like to hear a drum, trumpet, trombone, cornett, recorder, transverse flute, bombard, shawm, dulcian, rackett, sordun, crumhorn, violin, lyra, etc., you can have all of these and many other wonderful delights in this ingenious piece of work."<sup>14</sup>



# *Some of his “YouTube” music . . .*

[http://www.youtube.com/watch?v=HUdReh\\_FBB4](http://www.youtube.com/watch?v=HUdReh_FBB4)

Danses de Terpsichore

[http://www.youtube.com/watch?v=VNp5DwniL\\_s](http://www.youtube.com/watch?v=VNp5DwniL_s)

He himself was involved in the conception of the instrument, which Compenius built with such consummate skill. He later mentions the organ in his Syntagma Musicum.

1. Passameze, Terpsichore CCLXXXIII
2. Ballet de Monseigneur le Prince de Brunswieg, Terpsichore CCXLVI  
Jean-Charles Ablitzer (Organ) William Dongois (Cornet à bouquin)  
Orgue Esaias Compenius 1610, Château de Frederiksborg (Danemark)

<http://www.youtube.com/watch?v=888MhQ0Pdok>

Allein Gott in der Höh sei ehr

<http://www.youtube.com/watch?v=XclPbfnd73w>

Nun freut euch, lieben Christen g'mein

<http://www.youtube.com/watch?v=qzJ5uFTuzFs>

Puer Natus Bethlem

<http://www.youtube.com/watch?v=53ofoUZ02sQ>

In dulci jubilo (a 16) (Taverner Consort/Choir/Players)



Michael Praetorius

**Friday 3 May 2013**

**7 p.m. start**

**Play the five organs of St Mary's Cathedral Sydney in one night!**



**Hosted by Thomas Wilson, Cathedral Music Director**

You may arrive any time after 7 p.m. Entry at eastern side door (If closed call Norbert Kelvin 0450 529 454 who will be inside cathedral to let you in.)

A donation of \$15 per person to defray costs of **keeping** Cathedral open for this visit. Further details, contact Norbert Kelvin [n.kelvin@ucc.ie](mailto:n.kelvin@ucc.ie); 0450 529 454

## Dr. Jeannine Jordan Concert Organist

jeannine@promotionmusic.org



Dr Jeannie Jordan has very interesting monthly e-newsletters for young organists. In her October Newsletter she shared some thoughts on preparing for a performance. She has kindly given permission to re-print the article.

If you would like to receive her e-newsletters, please visit [www.promotionmusic.org](http://www.promotionmusic.org)

### Plan, Prepare, Present

Whether you are a teacher, student, church musician, concert artist, or preparing for a competition, following the **Plan, Prepare, Present** process will lead to success in your musical endeavors.

#### Planning your performance

1. Determine the purpose of the performance.
  - Instruct and inform
  - Convince, persuade, influence or motivate, amuse and entertain
2. Determine who the audience will be
3. Determine the venue - and for organists - the organ
4. Choose repertoire appropriate to purpose, audience, and venue



#### Preparing your performance

1. Create a realistic practice plan to learn the chosen repertoire based on:
  - Performance date
  - Practice time available
  - Maximizing your strengths
  - Allotting time to overcome your weaknesses
2. Follow the plan in a careful, consistent manner
3. Know how to regain enthusiasm during those inevitable moments of self-doubt
4. Practice, practice and practice
  - To gain familiarity and ease with your repertoire
  - To hear yourself by using a tape recorder
  - To gain feedback by practicing in front of family or colleagues
  - To reduce nerves
  - To ensure your performance is within the allocated time period
5. As the performance date approaches visit the venue
  - Discover how your instrument will sound in the room
  - Determine the lighting
  - If you will be speaking, test the sound equipment
  - Learn where the audience will be seated
  - Discover if there will be any distractions
  - Determine the temperature of the room

## Presenting your performance

1. Make a positive first impression
  - Confident body language
  - Relaxed demeanor
  - Dressed appropriately for the performance
2. Build rapport with your audience
  - Involve your audience
3. Hold the attention of the audience
  - "Own" your music
  - Exude enthusiasm about your performance
  - Play in a convincing manner
  - Share your joy
4. Close your performance to make a favorable and lasting impression



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On January 24 these young students of David Clark (Avondale Memorial Church Cooranbong and Newcastle University Conservatorium) performed at St Andrews Cathedral, Sydney, as part of the Rising Stars Series.

Back L-R: Alex Hilberts, Joshua Walker, Shavaunne Newman, David Clark, Damian Wigglesworth, Jayden Duffy

Front L-R: Ryan Wigglesworth, Scott Thompson, Emily Thompson, Kristan Wigglesworth, Stephen Walker

Photo credit, David Newman

The Cathedral Organist Ross Cobb has invited them back for another two performances this year.

There are now over 22 young and very enthusiastic students from age 4 upwards in the Suzuki Organ programs at Cooranbong and Newcastle Conservatorium.

**Sunday 28 April 2013 at 2:00pm**

**Young Theatre Organist from the USA**

**Donnie Rankin** plays

**"Star Trek, Nat King Cole, Slaughter on Tenth Avenue and more"**

**on the genuine 3/17 Wurlitzer Theatre Organ**

**Orion Centre Theatre**

**155 Beamish Street, Campsie**

next to the Canterbury Council Offices



The Theatre Organ Society is celebrating 25 years of the Wurlitzer at the Orion Theatre, Campsie by presenting **a very accomplished 21 year old American organist, Donnie Rankin** from America, on his first Australasian Tour. Donnie is very well regarded by his peers in the USA and has been under the guidance of one of America's finest Theatre Organists, Jelani Eddington since 2007.

Tickets at the door or [trybooking.com](http://trybooking.com)

**STUDENTS FREE ON CONFIRMATION OF STUDENT STATUS**

COME and support one of your peers!





# THIS IS A REALLY SILLY QUESTION BUT

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instant information.



Mark Quarmby has kindly  
produced a unique QR code  
for OMSS.

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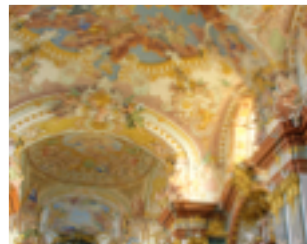
[www.omss.org.au](http://www.omss.org.au)

Young organists all welcome!

Journals, Recitals, Lectures,  
Competitions and Academies!

Special Student Rate only \$35

## Want to do well when examiners ask questions? A School Holiday Workshop



### Carlingford Music 16-18 April 2013

These workshops are designed to help teenagers with the general knowledge section of their music exams. History is explored through musical examples, artworks, and social background. Games and quizzes reinforce learning, and comprehensive handouts are provided. Class size is limited to 10 students. A great supplement to music lessons.

[Baroque and Classical Styles](#)

[Romantic and Modern Styles](#)

[Form and Structure](#)

[Key, Tonality, Modes and Modulations](#)

[Understanding the Orchestra](#)

Truly understand the music you play (and nail your exam general knowledge while you're at it)

[More information and enrolments](#)

*"Clear explanation of the characteristics with recordings, background notes - not just memorising definitions with no meaning/understanding for an exam"*

[www.susandeas.com.au](http://www.susandeas.com.au)





# Jeremy Woodside

"My favourite organ composers include Howells, Messiaen and Duruflé. . . Current favourite piece is Te Deum by Daniel Roth which is part of my final recital at the Conservatorium."

Jeremy Woodside began his musical career as a chorister in the Christchurch Cathedral Choir. During this time he developed his love of the pipe organ and took up further study, gaining his Fellowship from Trinity College London in 2009.

As a performer, he has played in many overseas venues, recently including Notre Dame and La Madeleine in Paris, Westminster Abbey, Christ Church Oxford, Neumunster in Wurzburg, and many locations in the UK, Europe, Australia and New Zealand.

He currently is studying towards a Masters in Organ Performance (focussing primarily on Performance Practice) and chamber ensemble (accompanying the Chamber Choir and continuo in baroque ensembles) at the Sydney Conservatorium of Music. He is organ scholar at Christ Church St Laurence, Sydney.



Prior to the February 2011 earthquake in Christchurch, he was Assistant Organist for 5 years at Christchurch Cathedral, New Zealand.

In September Jeremy will start a two year appointment as Senior Organ Scholar to Wells Cathedral in the UK.

We wish him all the best!

[Keep in touch, Jeremy!](#)

## Jeremy Woodside Recitals

April 21 - Christ Church St Laurence 2pm  
with special guest Peta Dries (violin)  
Music by Reger, JS Bach, Naji Hakim and Liszt

May 2 - St Andrew's Cathedral 1.10pm  
Programme TBC

June 12 - Masters Final recital at the Sydney Conservatorium 9.30am  
Music by JS Bach, Alain and Daniel Roth

# Young Organist Recitals

**11 Thursday April**  
1.10 - 1.40pm \$5

Oscar Smith (Organ Scholar, St Andrew's Cathedral School)  
St Andrew's Cathedral, Sydney

**26 Friday April**  
1.10pm

Alistair Nelson (St James', Sydney)  
St Stephen's Uniting Church, Sydney

**28 Sunday April**  
4pm  
Retiring Collection

Andrej Kouznetsov  
St Mary's Cathedral, Sydney

**9 Thursday May**  
1.10 - 1.40pm \$5

James Goldrick  
(Assistant Organist, St Mary's Cathedral)  
St Andrew's Cathedral, Sydney

This  
is a phone!  
:)



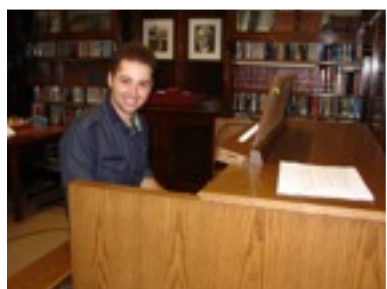
Think of a friend  
Phone a friend  
Bring a friend  
Meet other friends!  
Make a meal of it!

## WA Young Organists looking bright!

On December 8<sup>th</sup> 2012, the Organ Society of Western Australia launched its most significant project since the society began in 1966, the OSWA Young Organists. I first thought of the idea of creating a 'Young Organists Society' back in 2010 when I was in year twelve. Back then it occurred to me, and still does, that all other instrumentalists are given opportunities to expand their learning of their instrument through various activities and events. The organ is a stand-alone instrument and is rarely used in ensemble, except perhaps for choirs and the occasional chord in an orchestra. My plan was to create a program in which young organists have the opportunity to perform, learn, listen and just have fun. After approaching the OSWA committee about this idea in the middle of 2012, they unanimously voted to make this program apart of the society.

The OSWA Young Organists is for students who play the organ, or who just simply interested in the instrument, which often leads to them playing it! The program is designed to encourage and support you, being its main motto, and give you those opportunities that would otherwise not exist.

2013 has been fantastic so far with two events fantastically attended events down, and many to come. To summarise, the future is looking bright for Young Organists in WA.



If you are ever in Perth and you want to get involved, don't hesitate to contact me on [organist.alessandro@gmail.com](mailto:organist.alessandro@gmail.com) !

Best wishes,

*Alessandro Pittorino*



OSWA Young Organists at the Organ Open Day at Winthrop Hall.  
Pictured with UWA Organist and OSWA Patron Mrs Annette Goerke.