

# YOUTH Enewsletter

Autumn  
Edition 22

ORGAN MUSIC SOCIETY OF SYDNEY  
INCORPORATING THE SYDNEY CHAPTER OF THE AMERICAN GUILD OF ORGANISTS



## Members Playing Afternoon at St Andrew's Summer Hill Easter Monday 21 April

If you wish to play as part of the members' recital, please remember to advise the Secretary, Geoff Lloyd by Monday 14 April [secretary@omss.org.au](mailto:secretary@omss.org.au) 9476 1530. This should be an enjoyable afternoon for players and listeners. There will also be a sale of music and books – so come to get a bargain!

## Beyond the Blue Mountains Organ Adventure

### Queen's Birthday Holiday Weekend – Saturday 7 to Monday 9 June

Visiting Mt Victoria, Lithgow, Mudgee, Bathurst, Orange and Carcoar. A detailed itinerary is in autumn issue of *The Sydney Organ Journal*, P 13. Join us for an enjoyable break! Register now with Hugh Knight [hbknight1@bigpond.com](mailto:hbknight1@bigpond.com) 9874 4225

## Hymn Playing Competition and Workshop Saturday 14 June at St Andrew's Cathedral

Please consider entering the Competition, participating in the Workshop, or just coming to enjoy the day and be inspired! **PRIZES to be won!** Make sure you read the hymn article in this newsletter inspired by Dr Stuart Forster. [godelieve@omss.org.au](mailto:godelieve@omss.org.au)

## Organ Academy with Sietze de Vries and the Sydney Organ Competition



This year the Sydney Conservatorium will be holding an organ academy with Sietze de Vries (NL) from Tuesday 30 September to Sunday 5 October.

Enrol by 27 June <http://sydney.edu.au/music/scoma> A student concert will be held on Saturday 3pm. Observer passes are available. Don't miss this excellent opportunity.



Both adjudicators for our competitions will be presenting recitals during this week of organ activity: Friday evening (Nigel Allcoat, St Mary's Cathedral) and Sunday afternoon (Sietze de Vries, Verbruggen Hall). And of course, our students will be competing in the Junior, Intermediate and Open sections on Monday 6 October.

Once again Sydney will be a-buzz with organists everywhere.

If you are an organist, you just cannot be anywhere else, but Sydney!



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

# RECITALS



Don't Miss Out  
Go to our events diary  
[www.omss.org.au](http://www.omss.org.au)



## Donna Parker - Theatre Organ Masterclass on Saturday 19 July at the Orion Theatre in Campsie.

Would you like the opportunity to present a theatre organ piece? We're not looking for anything intricate, but something cheerful and melodious, so that Donna can aid by advising on registrations, use of different manuals, how a theatre organ works etc.

Everyone is invited to attend, young and old, and there will be a tour through the organ afterwards. If you need music, send me an email. **Please let me know ASAP if you are interested in presenting a piece for the masterclass.** Teachers, one of your students might like to give this a go? We know how much they all enjoyed the Silent Movies at the 2012 SSOA Academy (as did we all)!

**Sunday 20 July 2pm Donna performs at the Orion Theatre in Campsie.**

<http://www.youtube.com/watch?v=XLnuF0383SQ>

**Richard Hills** plays Tiger Rag.

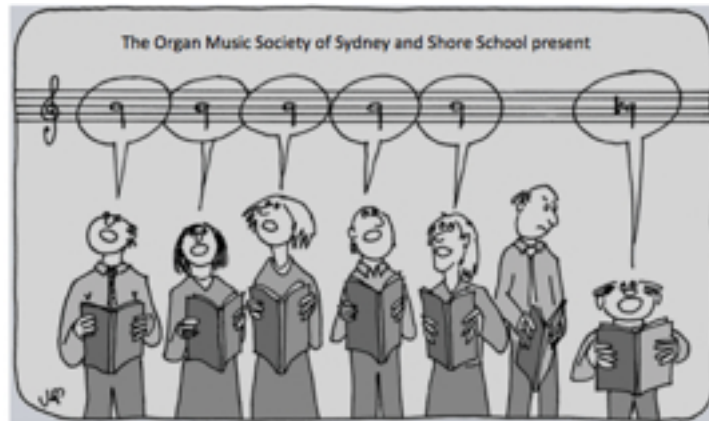


COME AND HEAR RICHARD PLAY LIVE - 15 November 2pm (Campsie or Marrickville TBC) on the mighty Wurlitzer;  
Christ Church St Laurence 16 November 2pm.

Let's have some fun - Come to both and compare!  
**THEATRE and CLASSICAL ORGAN GENIUS**

# *Hymn Playing by Dr Stuart Forster*

Godelieve Ghavalas



**“Were you there”, at Shore School on Thursday March 13 at 6.45pm to hear the Chapel filled with song?** Sydney-born Stuart Forster is Director of Music and Organist at the Episcopal Church in Harvard Square, Christ Church, Cambridge, Massachusetts. As a composer, Stuart has written orchestral transcriptions for the organ, liturgical music for congregations that includes more than 100 hymn arrangements, and choral anthems. He holds qualifications from Trinity College of Music (London), the University of Sydney, the Sydney University Conservatorium of Music, Yale University, and the Graduate Theological Foundation, where his doctorate focused on the congregation’s experience of flow and music within liturgy. A dedicated organist and choir trainer, Stuart’s passion for leading congregational singing has guided his vocation both in the church and in his teaching. **His recently published book, *Hymn Playing: A Modern Colloquium*, compiles the thoughts and practices of leading church musicians, setting a new standard for teaching organists about engaging congregational song.**

Hymn playing is an art form. It requires a palette of hundreds of techniques, to which the organist will have subconscious access. Hymn playing, when executed well, is a personal response to other art forms – Poetry and music – as well as spontaneous singing of a body of largely untrained participants. A mere handful of techniques will not suffice.





The book covers many different topics; eg The Notes, Articulation, Tempo, Tactus, Registration, Contrast, Solo Stops, Acoustics . . .with responses on each topic by eleven top practicing church musicians well known for their hymn accompaniment including our very own Peter Jewkes.

Here are a few quotes from the book.

- ❖ The next step is reading the text and catching a feel of what it means: what it is about, what it is saying, and why it was chosen for this particular spot in the Liturgy. **Then I sing it.** Then I go to the organ and practise it. **David Cherwien**
- ❖ I let the spirit of the text, the core ideas of the text, and the nature of the tune inform me regarding decisions about tempo. **John Ferguson**
- ❖ During the course of a good hymn, you can both add and take away to good effect. It's nice to **vary the texture** if your congregation is skilled and singing it well. There are very few times that I leave out the melody when accompanying the congregation. I might either **thicken or thin chords occasionally, for effect, to accompany the text.** **Peter Jewkes**
- ❖ First of all, the **hymnal is a sketch**; second of all, the hymnal is written for choral singing, and not for organ playing. **Stephen Loher**
- ❖ One problem with the organ is ear fatigue. A lot of organists are just concerned about playing the notes and keeping the rhythm going. Why are we singing hymns? We are **singing hymns to inspire the congregation** or to point out something to the congregation. **Stephen Loher**
- ❖ The **coloration is not just registration**; it is the amount of notes, which is something that a lot of organists ignore. **Jeffrey Smith**
- ❖ That's what the whole thing is about: finding the music, connecting the music to the text, and really making the whole feeling, the mood, and the message just come off the page. **It's communication.** **Tom Whittemore**

**Morning Star Music Publishers ISBN 978-0-0944529-60-7 MSM-90-44**  
**Well worth a read!**

[http://www.youtube.com/watch?v=EBqclmysE\\_I](http://www.youtube.com/watch?v=EBqclmysE_I)

To Thine be the Glory arranged by Samuel Metzger

It is possible to download his arrangements from Sheetmusicplusdirect (Although I had to tweek a few settings to get it going!)

Wouldn't we all just love to have such a big choir and singing congregation!



Stuart continues: It is also a source of anxiety upon hearing congregations who are prevented from approaching their potential as a singing community when hindered by an organist's lack of skill or imagination.



What are some factors adjudicators of hymn competitions would be listening for?

the ease of singing with the organist;  
leadership;  
sensitivity to the words of the hymn;  
sensitivity to the musical style of the hymn;  
use of the instrument and acoustic;  
dynamics and colours appropriate to the text and the congregation.



**Hymn Workshop & Competition 14 June - St Andrew's Cathedral**  
[www.omss.org.au](http://www.omss.org.au) to enter the competition

From the conclusion:

Hymn playing is about singing more than anything else.

Members of the congregation need to know their singing is desired, and they need to feel comfortable and empowered in their acceptance of an open invitation to sing. Organists need to use every tool at their disposal to clarify what the congregation should be doing at any given moment, using subtle and blatant techniques to draw every person into the willing frame of mind so that they will engage in the community and in the theology contained within each hymn.



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

Stuart Forster plays Bossi Scherzo in gm on the Schoenstein Organ in Lincoln, Nebraska

# *A simple faux bourdon*

Quite a few mentions are made in the book about placing the tune in the tenor, the pitch where men would be singing the melody. Here I have merely placed the melody in the tenor and moved the tenor into the soprano. This is a simple beginning. One could always create a more inspirational S and A line, or possibly just a single “instrumental” obbligato. It would depend on the creativity of the organist keeping in mind the text and the suitability for the congregation.



2. In the grave they laid him, love by ha - tred slain.



2. Think - ing that he would ne - ver wake a - gain;



2. Laid in the earth like grain that sleeps un - seen:



Love is come a - gain, like wheat a - ri - sing green.

Noel Nouvelet, a French Carol  
Text: John M.C.Crum 1872-1958



If you have a faux bourdon that has been tried and tested and would like to share it with our readers, please send through a copy!

# **My Balmain Organ Ramble 2013**

by Makito Mizushima

On a sunny, cloudless day on the 14<sup>th</sup> of September, I went to the Balmain Organ Ramble. A Ramble is when you go and play different organs in various places, mostly churches. This is what happened:

## **St Mary's Anglican Church:**

Firstly, I went to this church and played the Prelude IV by Johann Krebs. This church is relatively small and quite old with nice stained glass windows. I had heard something about certain stops that weren't working on this organ but this organ was enjoyable to play. It was however rather difficult pressing the keys and pedals though, and it felt like concrete! I actually couldn't play a pedal note at one time!

## **Organ Information:**

This organ was built in 1871 by Wm Hill and Son. The Swell and the Pedal departments have been out of action for some years, the wind supply had huge leaks, the whole organ was so dirty, and it had water damage. Everything in the organ was cleaned, and now the organ is repaired! (Source SOJ April/May 1992)



## **St John's Anglican Church:**

This was the second church I visited on the ramble.

This organ is larger than the one at St Mary's. The pipes were shiny and tall! I played Ein 'feste Burg (A Mighty Fortress) arranged by Johann Christoph Bach. The keys and pedals weren't so hard this time, and I found it easier to play. There also was a white cat around the church!

I then had a lunch break.

## **Organ Information:**

This organ was built by Griffin and Leggo. The organ here was built in 1913, and it was installed in 1915. The organ was built where the Dresser Organ had been, but it stayed there until 1932. Then, due to damage to the floor beneath the organ from borers and rising damp and the fact that it was dirty due to the infiltration of coal dust, it was decided to dismantle the organ, clean the instrument, and move it into the chancel, a distance of about 3 metres. The move created a problem. Everything had to be rebuilt. Thankfully, now it has been restored. (SOJ Winter 2013).

## St Andrew's Congregational Church:

After lunch, we went to St Andrew's Congregational Church. There were many interesting paintings and pictures on the walls, and there was even a mediaeval helmet hanging from the ceiling. The pipes on the organ were decorated with pretty flowers. When I played the Prelude from Te Deum by M-A Charpentier however, the keys and pedals were too soft and I just couldn't get my articulation right! ☹️. Overall I enjoyed playing this organ though. Behind me was a blue curtain, as if I could take a shower and bath and change! (Of course I didn't!)

## Organ Information:

This organ was built in 1867 by J.W Walker and originally was in St. John's Anglican Church. It was restored in 1993. (SOJ Spring 1993)

## Campbell Street Presbyterian Church:

This was the final stop on the Balmain Organ Ramble. The organ in this church is quite big. I played "Ode to Joy" there. Just like the St John's, the keys and pedals were "Goldilocks", not too hard and not too soft. The stained glass windows were letting in red, green, and blue coloured light, which created a beautiful atmosphere. It was so colourful it almost looked like a disco party!

## Organ Information:

This organ was built in 1893. Small changes have been made, including the lowering of the pitch in 1926, and alterations to the stop action, possibly in 1946 when S.T Noad cleaned and repaired the organ. (Source: Rushworth Historic Organs)

The day was absolutely awesome. Thank you, OMSS for organ-ising this (haha!) Organ Ramble! (Thank you Makito! Very happy to have you with us!)



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