

YOUTH Enewsletter

Spring 2013
Edition 20

ORGAN MUSIC SOCIETY OF SYDNEY

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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 me know.



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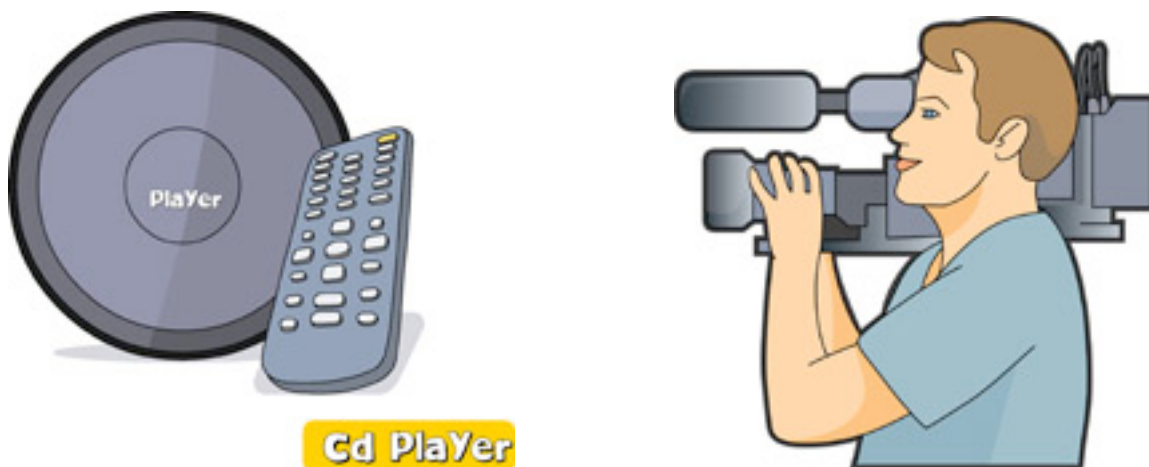
Is the Visual really more important than the auditory in assessing performance?

I would like to thank Dr Jeannine Jordan for her most interesting September 2013 newsletter

Subscribe: jeannine@promotionmusic.org

In a study by Chia-Jung Tsay, who last year earned a Ph.D. in organisational behaviour with a secondary Ph.D. field in music, nearly all participants — including highly trained musicians — **were better able to identify the winners of competitions by watching silent video clips than by listening to audio recordings.** The work was described in a paper published this month in the Proceedings of the National Academy of Sciences.

Read more by clicking on the link: <http://news.harvard.edu/gazette/story/2013/08/the-look-of-music/>



RECITALS



Sydney Organ Competition

Monday 7th October

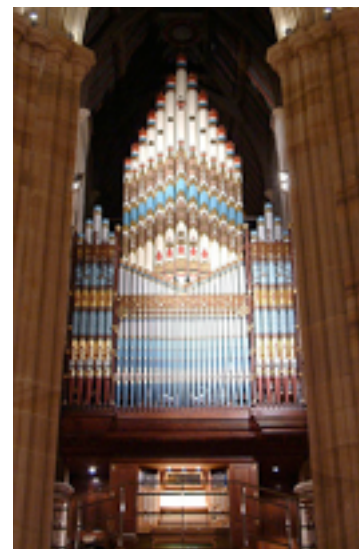
Junior Section 10.30am Sydney Grammar School

Intermediate Section 2pm Pitt St Uniting Church

Fans: Adults \$10, students and children free

St Andrew's Cathedral

Jessica Lim	3/10	1.10pm \$5
Sam Baker	24/10	1.10pm \$5
David Tagg	7/11	1.10pm \$5
Michael Butterfield	4/11	1.10pm \$5
Edwin Taylor	28/11	1.10pm \$5



Stacey Yang - St Stephen's Willoughby 13/10 3pm \$5

AGM 10/11 Christ Church St Laurence 2.30pm

Winner of the Intermediate Section of the Sydney Organ Competition will perform in recital.

**Many recitals with local and overseas artists
some with guest artists**

www.omss.org.au



Do we practise or rehearse?

VIDAS PINKEVICIUS

The dictionary definition:

To practise: To perform repeatedly in order to acquire or polish a skill.

To rehearse: To practice in preparation for a public performance.

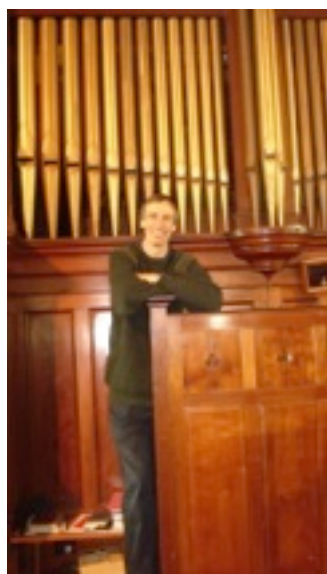
The biggest difference in these words, for the purpose of organ playing, is that when we practise, we polish something, performing something repeatedly in order to perfect it. When we rehearse, we are preparing for public performance.

So often we are caught up with practice only, something we do by ourselves, but to perform well, we need to rehearse keeping the audience in mind as we will be sharing our performance with them.

Vidas has an on-line coaching program for organists.

www.organduo.lt

Don't play what it says: Minims that Aren't



After a busy three months in the Australian New England, **Jan-Piet Kniff** is on his way back to Lexington, KY. He will be teaching Intermediate Latin at the University while continuing graduate work in Classics. Musical events scheduled in Lexington include piano accompaniment for a faculty recital at UK, an organ recital at Christ Church Cathedral, and a workshop on Dutch organ music for the Lexington chapter of the American Guild of Organists. Jan-Piet will be back in Armidale for *Christmas* playing organ for midnight Mass at St. Peter's Cathedral. A special *Jan-Piet's Choice* New Year's Concert is being planned for 5 January 2014 at the Uniting Church. So if you are in Armidale . . .see you there!

Don't Play What It Says: Minims That Aren't

Here is a little something about how sometimes – in fact quite often – you should *not* play exactly what it says. There are many, *many* examples over the centuries of how notation is simply not as accurate as we might like it to be, from wrong pitches in scores to missing accidentals to ornaments to dynamics. Here I'll address one way in which rhythmic notation in earlier music (but sometimes still in the nineteenth century!) should not be read with a twenty-first-century kind of literalism. It seems hard to believe, but just as words sometimes don't mean exactly the same thing over the years, music notation does not always mean exactly the same thing either. Or, just as words that look exactly the same might have been pronounced differently over time, the same is the case with music.

Here are three examples I came across yesterday when teaching a very nice student from Glen Innes. They come from a very lovely organ piece that comes in handy for organists who play little or no pedal, the Voluntary in C major from John Stanley's op. 5. As almost all of Stanley's voluntaries, the first movement is an Adagio for the Diapasons (the Open Diapason and the Stopped Diapason of the Great combined). Here is the opening phrase. (I've added a few fingerings just in case). Very pretty, I think!



The next phrase once again offers imitation between the two upper voices, but now there is an extra part in the left hand (like, the violas in the orchestra, who had presumably been playing in octaves with the bass before):

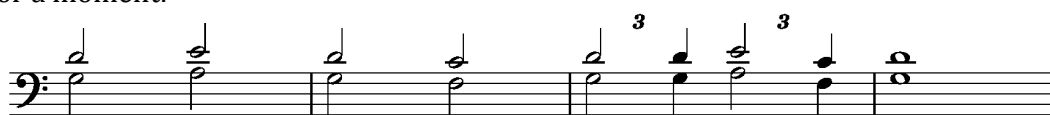


The piece is a real delight, and we're not even talking about the more outgoing faster movements! But what I want to talk about is the 'dovetailing' of these first two phrases. The notation *looks* plausible enough:



The problem is the moment I have marked with an asterisk; let's call it the second beat. The alto leaps from the B – the third in our G-major chord – to the fifth, D. Because the soprano and the bass both sing a G, that means we now have this open fifth. In eighteenth-century music such as

Stanley's (or Bach or Haydn or Pergolesi) that sounds a bit odd. To be precise, it sounds archaic: intentionally old-fashioned. To students I say jokingly that it's a bit like we're back to the Middle Ages for a moment:



So that moment I think is a problem, because I don't think that Stanley intended that medieval flavour. The solution is to shorten the minims G in the soprano and the bass to the same length as the alto B. It sounds much better that way.



If you're taught to always play the notes *exactly* at their written length, you may find this really scary and maybe weird. And yet this happens all the time in music from the eighteenth and seventeenth centuries. Since most of us organists tend to play quite a bit of music from that time, this is not such a bad thing to be aware of.

How do I know I'm right? Well, it's a matter of listening, really – and then meeting the same problem time and again in earlier music (but sometimes still in the nineteenth century). Look what happens ten bars later in the same Stanley movement:



I've admittedly added the fingering, but even if I hadn't, how are you going to play that soprano high D while holding the alto B? Or would you rather play the B with the left hand? In either case you'll end up playing a tenth. Tenths, for sure, do exist in keyboard music, even in the eighteenth century (though not very often). But in this context they would be highly unidiomatic. Put differently, they feel weird in this kind of situation to anybody who has played a fair amount of this music. Like in the previous example, the minims in the alto and the bass need to be shortened. (Note, by the way, the same imitation as before, but now with the alto imitating the soprano and at a much shorter distance – nice, don't you think?)

Finally, a quick example from the second movement of the same voluntary, an Andante for the Trumpet with echoes (to be played on the Echo division of the eighteenth-century English organ). Here, the minim bass note marked with an asterisk needs to be shortened or you won't hear the first note of the echo in the right hand:



Oh, by the way, like so many great organists, Stanley was blind. He played with his ears, not with his eyes!

—Dr Jan-Piet Knijff, FAGO
Armidale

YOUTH NEWS

On a July concert tour to Melbourne, students of David Clark from the Avondale Memorial Organ School and the Newcastle Conservatorium played to a combined audience of over 300 people at three churches: Wantirna SDA Church, (Allen 3 manual) The Avenue Uniting Church Blackburn (2 manual historic pipe organ by Australian builder, William Stone, 1879) and Toorak Uniting Church (2 manual organ by English builder Peter Collins, 1979). Organ solos were interspersed with items on violin and cello by some of the young organists. Over \$1,000 was raised for local charities and organ scholarships.

Front left (next to me) is Joy Hearne, who organised the concert at The Avenue Church. She is a former President of the Society of Organists (Victoria). Behind her is the minister, Rev Denise Liersch.
Photo: T. Walker

The week after the tour twenty students performed at a Mega Master Class (over five hours!) at St Andrews Presbyterian Church, Newcastle (3 manual Hill and Son 1890) conducted by David Rumsey, from Basel, Switzerland.
Photo: D. Wigglesworth



John Murray - Grade 3 (Distinction)

Sonia Chan – Grade 8 (A)

Samuel Giddy – AMusA

Grace Lew – AMusA

Dion Li – Grade 5 (A)



Stephen Cleobury Masterclass Comments

THURSDAY 1 AUGUST 6.30PM
ST MARY'S CATHEDRAL



'Dorian' Toccata and Fugue in D minor BWV 538 by JS Bach - Edith Yam

Toccata Try to balance 'oberwerk' and 'positiv' so that a pedal combination can be found which works well with both manual combinations.

Feel the rhythm in your fingers if you are playing an organ in a large acoustic.

Feel a flowing 4-in-a-bar; the underlying harmony is often 2-in-a-bar, so it can also be helpful to feel a slow minim pulse, and even describe it in the form of a circle.

In planning articulation it can often be helpful to think in terms of baroque bowing practice. There are manuals you can buy about this. (A down-bow is not always followed by an up-bow.)

Fugue Find the right tempo from a point in the middle of the fugue when all voices are active. Think quavers whilst playing the opening single strand; compose a counter melody for the opening bars and hear the melody whilst playing the opening bars. This will help to play note values correctly with a good pulse.

Don't "separate" the suspension from its resolution: let the listener enjoy the dissonance and resolution.

Rhapsody No. 3 in C sharp minor by Howells - David Tagg

The piece must have a basic pulse - then you can work out the Rubato sections. For example, dissonant notes and other notes you might want to stress, can be lengthened a little.



Don't interfere with the flow of the music when changing registration; play the section on the piano (where you are not concentrating on the registration change, but rather the music); don't let the mechanics interfere with the music.

You need to control the pulse; think of conducting a sixty piece orchestra: "How would you keep them together? Can you conduct what you are playing?"

Howells does not indicate registration so you need to orchestrate the piece.

I'm not fond of changing registration on held notes or within a phrase.

Typical registrational practice of the time add to it; this must not be slavishly followed, but gives a good clue to the basic sounds to look for.

Crescendos - add 8' stops until all are used, then similarly with 4' stops etc.

For big crescendos start with less foundation stops on the great with full swell and box closed. Open the swell box; Add another stop to the Great simultaneously closing the box and then opening it again. Add another stop to the Great to equal that strength and repeat . . .

Suite Modale by Flor Peeters - Jeremy Woodside

How does one play chords smoothly under a long phrase when the composer also asks for non legato: perhaps keep the top line legato, the one that can most easily be heard, but shorten the other notes of the chord below a little.



When there are changes of Tempo (piú mosso or meno mosso) make them clear to the listeners so that they can hear the change of tempo and pulse. Know the basic pulse of the music so that you can return to it. Understand the relationship between the sections.

Very often the tempo of the first two pages of a piece are not "set" and only during the piece does one settle into a good tempo and pulse. Play a section from the middle of the piece when practising, and then go back to the beginning and keep the same pulse.

In the Toccata it might be better to open with the pedal part not coupled to the Great for greater clarity of sound. Perhaps add a 4' to the Pedal, it is a legato line and is therefore contrasting in nature and easy to follow.



Choral varié sur le thème du 'Veni Creator' by Duruflé - Michael Butterfield

Given that playing aids (general combinations and sequencers) now enable the player to move from one variation to the next immediately, give thought to what space you actually want to make the best progression. If you are recording the piece, discuss these 'spaces' with the producer/editor.

What a wonderful experience for some of our young players to have had guidance from Stephen Cleobury, a consummate musician, and the Society wishes to thank Thomas Wilson and Oliver Brett for organising the masterclass at St Mary's Cathedral, Sydney.

Another opportunity was the improvisation masterclass by Sophie-Véronique Choplin on 6 September at 6.30pm - a totally awe inspiring and wonderful musician. The music lives within her and she has the flair to impart her knowledge and truly inspired our young organists to improvise!

YOUTUBES



Sietze de Vries Improvises

'The Old Hundredth' at the Martinikerk, Groningen.

<http://www.youtube.com/watch?v=kn59xgPBKCA>

A cheery, chirpy organ improvisation

http://www.youtube.com/watch?v=Wv_NN-DYtpE



*Marie-Ange Leurent et Eric Lebrun
orgue à quatre mains*

<http://www.youtube.com/watch?v=zl6dYXl41yI>

Mozart, Sonate K381, Allegro

<http://www.youtube.com/watch?v=VPT12rFdYw0>

Georges Bizet, L'Arlésienne, Farandole

http://www.youtube.com/watch?v=EP_K5IOsvRI

Arthur Honegger, Le roi David - Danse devant l'arche

Pastor De Lasala - Photographer



The Chapel of Frederiksborg Castle

Pastor has helped the Organ Music Society of Sydney by taking wonderful photos of organs of many organs can be seen on our website.

Pastor also plays on many organs in Europe, especially France . . .

Here are a few for you to enjoy!

The console is the 1783 François-Henri Clicquot at Souvigny. The abbey dates from the 10th century. The gold case is a 2004 replica of the church's first organ in 1684 at St Gertrude's (also known as Tyska Kyrkan - German Church) in Stockholm.

