

# the YOUTH news

SUMMER 2008 EDITION



## Master Class

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Another year draws to a close, and we have certainly heard many young organists play in Sydney this year for competitions and recitals. More young organists are also music ministers in churches, and it is at this time of the year that you can especially impart joy and enthusiasm with your organ playing.

Marko Sever, Jessica Lim and Edith Yam were awarded the AmusA for Organ this year, and many others passed Grade examinations. Keep up the good work and all the best for next year too!

Please make an effort to come and listen to some of your friends playing in the Rising Stars Recital Series in January 2009 at St Andrew's Cathedral. We all like to have an audience, so do come along. You could perhaps organise a lunch or coffee with the star afterwards and enjoy being together with like-minded people. We are also rambling on Australia

day to Bonnyrigg Heights, Mt Victoria and Glenbrook. Bring along some music, \$10 and enjoy a relaxed day playing some very interesting organs. If you are perhaps on holiday, perhaps on a beach, and you have your radio plugged into your ears, tune into 2MBS FM to hear some of your friends on air! (See Events)

Keep in touch and do let me know if you are doing something exciting like attending the RSCM International Festival of Sacred Music in Brisbane 3rd - 11th January 2009 - with an International Organ School segment, with organ lessons with overseas teachers as well as Australian ones, master classes, personal practise on great organs . . . You can still apply to go if you want [www.rscm.com.au](http://www.rscm.com.au)

Have a great Christmas and New Year.

Godelieve  
President, Organ Music Society of Sydney  
[godelieve@notjustnotes.com.au](mailto:godelieve@notjustnotes.com.au)

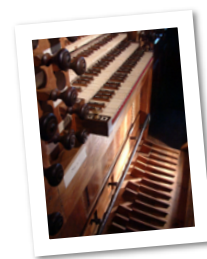
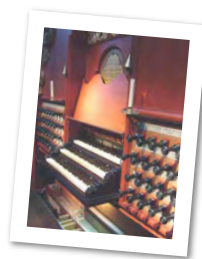
## What Bird is it?!

Looking at the notes on the right, can you identify this month's mystery bird?  
Answers next month!

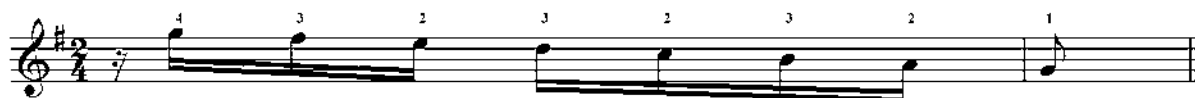


4' Flute, 1 3/5' Tierce, 1' Piccolo





# Master Class with Jacques van Oortmerssen



PROFESSOR OF ORGAN, SWEELINCK CONSERVATORY AMSTERDAM

Dear friends!

This time I would like to discuss polyphonic phrasing and the implications for our co-ordination. We will focus on exercise number 9. I think it is important to repeat a few important rules as discussed in the previous edition.

*Period related applications serve several goals:*

In the first place, **an ergonomic goal** — to use the body, arm and hand in the most natural position avoiding unnecessary and disturbing stress and tension. A free body automatically means a free mind, free to make music and to communicate emotions.

In the second place, period related applications are designed **to support the musical structure and expression**.

In other words, fingering and pedalling is chosen according to accents (meter) and phrasing.

In exercise 9 we see **two voices** which are both constructed on one single motive.

Obviously we have to phrase the **manual part** every bar as the figure always begins on the **first beat**.

The **pedal motive however begins always on the third beat** of the bar and that is problematic as far as co-ordination is concerned.

From experience we know that hands and feet like to make the same movements simultaneously. It is less complicated for the brain to lift both hands at the same time or to lift one hand and a foot at the same time. Independent movements are much more demanding and have to be practised. We have to learn to co-ordinate the different movements of hands and feet. We have to train our ability to phrase the hands and feet at different moments.

### *Two things can help us a lot*

- Play the **same motive as much as possible with the same fingering**; with each consequent phrase or motive use a **new hand position**: this helps us to make our phrasing more automatic;  
do **likewise with the pedalling**.
- Use the right way of **phrasing by lifting** the wrist or ankle.

When articulated playing is our point of departure and that is the case when we play 'early music', a simple gap does not sound like phrasing just because we have gaps between all the notes.

### *To create the idea of breathing we have to shape the phrasing in a special way.*

This requires a special technique; Taking away the arm weight by lifting the wrist. When we are relaxed the arm will be relatively heavy. By

lifting the wrist slowly, lift the weight of arm out of the keys (but keep all fingers on the keys!). The gap will no longer sound as an articulation but as real phrasing.

# MIND THE GAP!

### *Pay much attention to practising the co-ordination*

Lift the first pedal note slowly during playing of the 4 quavers in the manual, Cantabilé. Likewise, lift the fourth beat in the manuals slowly while playing the pedal motive Cantabilé.

In **Bach's Canzona in d (BWV 588)** (*see over*) we can use a fingering similar to what we have discussed so far. The motives in the manual and the pedal are played, as far as possible with similar fingering, a fingering supporting the musical structure of the piece. Every new motive requires a new hand position; never forget to establish key contact at all times.

It is very important is to try to shape your phrasing as if you are breathing. Needless to say that the phrasing should be polyphonic which means completely independent from the other voices.

In spite of this, and also in spite of the fact that all notes must be articulated, this pieces must sing! So play Cantabilé!

In **Couperin's Dialogue sur la Voix Humaine** we follow the same principles.

This piece, in 3/2 and in a slow tempo (MM 54), is a Sarabande.

That is an old dance with many accents on the second beat.

The main motive always starts on the second beat and needs to be phrased like that any time it shows up.

Work on a breathing phrasing and try to sing on the organ!

That is all for now, good luck!

*Jacques van Oortmerssen*

[www.oortmerssen.com](http://www.oortmerssen.com)

## Bach's Canzona in d (BWV 588)

BWV 588

## Couperin's Dialogue sur la Voix Humaine

### [XI] Dialogue sur la Voix humaine.

#### 6<sup>e</sup> Couplet.

G. O.: Voix humaine, Bourdon 8.  
P.: Bourdon 8.  
Tremblant doux.

*Jeu doux.*

*Jeu doux.*

*Voix humaine.*

*Jeu doux.*

*Voix hum.*





## Q&A with Peter Jewkes



*Sydney organbuilder and organist Peter Jewkes explains what you should know about Diapasons...*

**Q: Almost every organ I play has different stop names. Sometimes the differences are very small, other times they are completely different. So what's the difference?**

A: Well, the short answer is that the stop names will vary greatly with the nationality and vintage of the organ, and the style of music that is desired for it to play.

**Q: OK, so what's the difference between a Diapason and a Principal? My organ has both!**

A: A stop of diapason type may or may not actually be labelled Diapason. The Diapason label is most commonly used in English-style organs, whereas the same type of stop is known as a Prinzipal or Principal on German-style organs and for French-style organs they would typically be called Montre (literally on "display" - i.e. the facade pipes) or Prestant ('standing in front' Latin 'praestare').

**Q: Do diapasons of a pitch other than 8' have other names . . .**

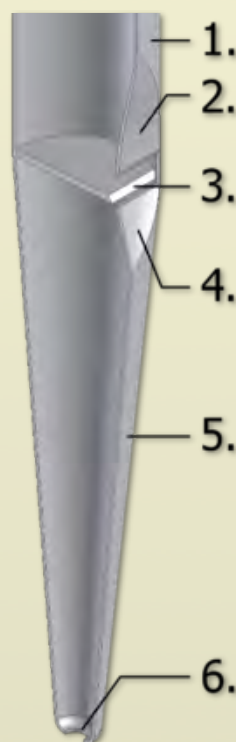
A: Loads – e.g. Principal, Octave, Fifteenth, Quint, not to mention all those Mixtures! So these stop names also describe their length! (A hidden extra!) Diapasons appear throughout the entire range of the instrument, from 32' pitch to 1' pitch (not including mixtures), a range of nine octaves!

**Q: So how do they work then?**

A flue pipe (labial pipe) is an organ pipe that produces sound through the vibration of air molecules, in the same manner as a recorder or a whistle. Air under pressure (referred to as wind) is driven down a Flue and against a sharp lip called a Labium, which causes the column of air in the pipe to resonate at a frequency determined by the pipe length.



**Cross-section of a typical flue pipe mouth and foot.**



1. Pipe body
2. Upper labial lip
3. Languid
4. Lower lip
5. Foot
6. Toe hole

Flue pipes may be made of either metal or wood. Metal pipes are normally circular in cross section, while wooden pipes are most often rectangular or square.

A flue pipe comprises two main portions: the foot and the resonator. The *foot* is the bottom portion of the pipe. At its base is the *toe hole*, through which wind enters the pipe. The length of the pipe foot does not affect the pipe's pitch. Thus, organ builders vary the foot lengths of their flue pipes depending on several factors, including the desired shape of the pipes in the façade, the height of the rackboard in which the pipes are seated, and the weight of the completed pipe.

## Q&A with Peter Jewkes (cont.)

**For the Tech Heads, Wiki' continues:** The body supports the vibration of air generated by the mouth of the pipe, which is a horizontal opening cut at the joint between the resonator and the foot. The voicing, the length of the resonator, and the resonator's cubic volume all determine the fundamental pitch of the pipe. The conical taper of the pipe will determine the overblown pitch. If the pipe is metal, a tuning slide may be attached to the top of the resonator, which can be raised or lowered to change its length, thereby changing the pitch.

At the joint between the foot and the resonator, the side of the pipe containing the mouth is flat. A plate of metal or wood called a languid is affixed horizontally inside the pipe at this location, completely dividing the resonator and the foot, except for a small slot (called the windway) parallel to the mouth. This creates a chamber inside the pipe foot, allowing air to escape only as a sheet of wind directed towards the pipe's mouth. Flat pieces of metal or wood (called ears) may be attached to the sides of the mouth for tuning purposes, and a horizontal dowel (called a roller or a beard) may be affixed at the pipe mouth to aid in prompt pipe speech.

**Q: Yeah, but that's very technical isn't it? What do they all sound like?**

A: Here's what Wiki' has to say: Diapasons or principals represent the characteristic sound of the pipe organ. They are not intended to imitate any other instrument or sound. They are medium-scaled and are often prominently featured in the façades of pipe organs, sometimes painted and decorated.

**Q: Well, so much for the Principals and Diapasons. What about the flutes, strings and reeds, and how do we combine them all?**

A: That's another very long story! We'll look at different families of stops in future issues.

**Q: I don't want to wait that long! What more can I do in the meantime?**

A: Talk to your teacher, or maybe to whoever tunes the organ where you play or practise, or contact [peter@jewkes.com.au](mailto:peter@jewkes.com.au)

*Peter Jewkes is Organist of Christ Church St Laurence in Sydney, and heads one of Australia's busiest organbuilding firms, caring for over 210 organs.*



# And the Winner is...

## Who is Westminster Abbey's Longest Serving Organist?

And the winner for the longest term is James Turle (1802 - 1882) an organist and composer.

James was born at Taunton, Somerset, and started his music training as a choirboy at Wells Cathedral. At the age of 15 he became a pupil in London of the organist at Westminster Abbey, Thomas Greatedorex, and after acting as deputy for some years he succeeded to this post himself in 1831 and held it until his death. He and Sir John Goss, the organist at St Paul's Cathedral, had been fellow pupils in London as boys.

Turle was a great organist in his day, and composed a good deal of church music. Unfortunately none came up in the Choral Public Domain Library. Perhaps some one might find some for us . . . .

*I would like to thank Jane Good from Westminster Abbey for her help with this article!*



*(P.S. Thomas Greatedorex wins the prize for the coolest name on the list!)*

ORGANIST	PERIOD	YEARS' SERVICE
John Taylour	1559-70	11
Robert White	1570-74	4
Henry Leeve	1574-85	11
Edmund Hooper	1585-1621	36
John Parsons	1621-23	2
Orlando Gibbons	1623-25	2
Richard Portman	1625-44	19
Christopher Gibbons	1660-66	6
Albert Bryne	1666-68	2
John Blow	1669-79	10
Henry Purcell	1679-95	16
John Blow	1695-1708	13
William Croft	1708-27	19
John Robinson	1727-62	35
Benjamin Cooke	1762-93	31
Samuel Arnold	1793-1802	9
Robert Cooke	1803-14	11
George Ebenezer Williams	1814-19	5
Thomas Greatedorex	1819-31	12
<b>James Turle</b>	<b>1831-82</b>	<b>51 !!</b>
Sir Frederick Bridge	1882-1918	36
Sir Sydney Nicholson	1918-27	9
Sir Ernest Bullock	1928-41	13
(Osborne Peasgood) acting organist	1941-45	4
Sir William McKie	1941-63	22
Douglas Guest	1963-81	18
Simon Preston	1981-87	6
Martin Neary	1988-98	10
(Martin Baker) acting organist	1998-99	1
James O'Donnell	2000	8+



# Anniversaries & Events

George Frederick Handel (1685 - 1709)

Felix Mendelssohn (1809 - 1847)

Franz Joseph Haydn (1732 - 1809)

Georgi Mushel (1909 - 1989)

Basil Harwood (1859 - 1949)

Henry Purcell (1659 - 1695)

## 2009 Rising Stars Recital Series

St Andrew's Cathedral  
Fridays at 1.10 - 1.40pm

\$ Donation

09 Jan

**Jessica Lim**

*Pymble Ladies College*



16 Jan

**Marko Sever**

*Canberra Grammar School*

2008 Winner  
Intermediate Section  
OMSS Organ Competition



23 Jan

**Jonathan Chan**

*St Aloysius*

2008 Winner  
Junior Section  
OMSS Organ Competition

30 Jan **Samuel Payne and Philip Jameson**  
*Sydney Grammar School*

06 Feb **Edith Yam**  
*Sydney Conservatorium High School*

13 Feb **Andrej Kouznetsov**  
*St James' King Street*

13 Mar **Kieren Crichton**  
*Melbourne*  
2008 Finalist, Open Section  
OMSS Organ Competition  
& Winner of the audience prize

## Rising Stars with Megan Hobbs

Wednesdays at 12-1pm on 2MBS 102.5

10 Dec Edith Yam and Julian Sanchez

17 Dec Marko Sever and Cathleen Dong

14 Jan Jessica Lim and Adrian So

28 Jan Jonathan Chan, Philip Jameson  
and Marianne Ching



## St James' King Street

Wednesday 14th January at 1.15 - 1.45pm \$5



16 Jan **Andrej Kouznetsov**

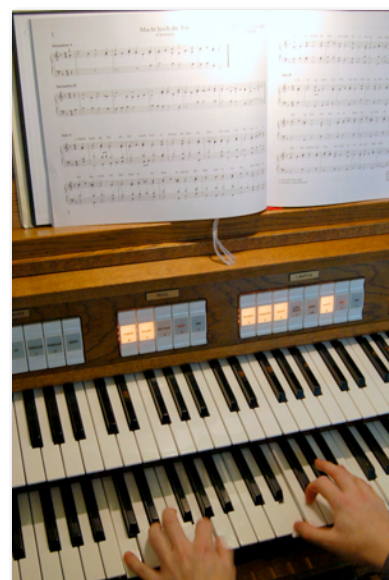
2008 Winner  
Open Section  
OMSS Organ Competition



13 Mar at 7:30pm, Carlo Curley comes to St Patrick's Parramatta - International concert organist. Not to be missed! Bring friends! Tickets \$15/\$10. Book Now - 02 9871 0825 or [Godelieve@notjustnotes.com.au](mailto:Godelieve@notjustnotes.com.au)



For more events, you can download the latest Organ Concert Brochure from [www.sydneymorgan.com](http://www.sydneymorgan.com)



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[godelieve@notjustnotes.com.au](mailto:godelieve@notjustnotes.com.au)

26 Monday

January

Society Ramble

\$10



10.30am St John the Baptist, Bonnyrigg Heights

Julian Sanchez

1pm Home of Peter Meyer, Mt Victoria

3.30pm St Finbar's Catholic Church, Glenbrook



All most welcome to attend. Bring along  
some music and BYO Lunch (BBQ facilities  
provided)

Enquiries: Neil Cameron 02 9499 2776

## You-Tube Links

Many of you enjoyed our youtube  
links last month, here are a few  
more:

[http://au.youtube.com/watch?v=Wh5\\_SqjA7Kk](http://au.youtube.com/watch?v=Wh5_SqjA7Kk)

<http://au.youtube.com/watch?v=061jSf-kJs>

<http://au.youtube.com/watch?v=VNkoRTM2aCA>