

YOUTH Enewsletter

Winter
Edition 23

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



The RSCM and OMSS Hymn Competition - Saturday 14th June
And the winners are . . . on page 3.

Some top tips from the best on page 2.

Future events absolutely not to be missed -Full details page 4 and 5

- St Mary's Cathedral Recital Series - Friday 18 July - OMSS sponsored Young Organist recital
- St Andrew's Cathedral Thursday Lunchtime Recital Series - July: Various Young Organists
- St Stephen's Macquarie St Last Friday Recital Series - Various Young Organists
- Donna Parker Masterclass - Saturday 19 July
- Organ Academy with Sietze de Vries: Tuesday 30 September - Sunday 5 October
- Sydney Competition Adjudicator Recitals - Nigel Allcoat (3/10) Sietze de Vries (5/10)
- Sydney Organ Competition - Monday 6 October from 11am and ending possibly 9.30pm
- Richard Hills TOSA - Saturday 15 November
- Richard Hills Christ Church St Laurence Recital Series: Sunday 16 November
- Go to www.omss.org.au for all Sydney events



Support your peers and colleagues by attending each other's recitals!



- Upcoming Competitions? Blitz your performance! Samantha Coates blog "Preach what you Practise"
- Samuel Whitehead Organ Composition
- Fine Music opportunities . . .
- Join OMSS for only \$35 www.omss.org.au

Hymn Workshop and Competition

A summary by Godelieve Ghavalas

RSCM and OMSS Hymn Playing Workshop and Competition Saturday 14 June
St Andrew's Cathedral with Peter Jewkes and Ross Cobb

Points raised by Peter and Ross during the workshop

THE TEXT

Hymns require a lot of practise – the text is everything and it is the most important element – through hymns we teach belief, we get the congregation to attest their belief – we are not only accompanying, but also leading them in their belief – know the text for every verse by reading the verse aloud first and then practising the verse – the registrations you choose should confirm the text – make sense of the wording and mark up the text especially where phrases continue to the next line – let your playing carry the conviction of the words.

THE INTRODUCTION

You must convince the congregation to sing and that they want to sing – establish the hymn to your listeners in the introduction – you need to establish the theme and the mood – have a sense of rhythm and pulse.



PICTURE PAINTING with the text – IMAGINATION – some examples

Consider thickening chords for “Let, the fiery, cloudy pillar lead me all my journey through” – play the pedals in the correct octave as written and use the lower octave when picture painting – sometimes clear detached articulation can add to the meaning of the words “When – I – tread . . .” – use Mixtures for “light of light . . .” – decrescendo “as the darkness clears away.” – use reeds for “the vast deep sea” – highlight certain texts by soloing the melody in the tenor

range and accompany with the same harmonies on the second manual . . .

THE CONGREGATION

The danger with preset registrations is that the congregation might vary in size. Always consider your dynamics and be aware how it will sound where the congregation is seated – there is no higher calling than to accompany hymns for a singing congregation – don’t let the congregation be anxious on your account for lack of practise!

And the winners of the RSCM and OMSS Hymn competition for 2014 are:

Equal Second Place: Hamish Wagstaff and Oscar Smith

Third Place: Christian Catsanos

Highly Commended: Jessica Lim

Commended: Edward Heaney

Adjudicators took the following into consideration: the introduction; sense of rhythm and pulse; registrations highlighting the words and phrasing; articulation; time between verses and accuracy of notes.

We were all amazed at how much the standard had risen since the previous year, so for those who do play hymns, we really want you all to take part next year. It was well worth attending and most enjoyable, especially singing hymns with brass and organ in the RSCM Hymnfest in the afternoon to "top it off". You will become better accompanists by attending!

We thank members and friends of RSCM and OMSS who came along to be a singing congregation.

We especially thank Ross and Peter for inspiring us all to be better hymn players.

We thank RSCM and OMSS for seeing the need for such a competition and sponsoring the prizes.



Photo: Peter Jewkes, Christian Catsanos, Hamish Wagstaff, Oscar Smith and Ross Cobb



Praise to the Lord, who when darkness of sin is
abounding,
who, when the godless do triumph, our best hopes
confounding,
sheds forth his light,
scatters the horrors of night,
saints with his mercy surrounding.

Praise to the Lord, the Almighty - Verse 4
Joachim Neander 1650-80 tr Catherine Winkworth 1827-78 and others

Imagine Michelangelo painting this verse!

RECITALS



Don't Miss Out
Go to our events diary
www.omss.org.au

St Mary's Cathedral - Friday 18 July 7pm - OMSS sponsored YO Recital
Oscar Smith - Edward Heaney - Damian Lawrence - Hamish Wagstaff - Kimbrian Canavan and Nicolaas Tjoelker - Retiring collection.

St Andrew's Cathedral Thursday Lunchtime Recital Series at 1.10pm \$5
3 July Christian Catsanos - 10 July James Goldrick - 24 July David Tagg

St Stephen's Friday Lunchtime Recital Series at 1.10pm Donation
27 June Joshua Ryan - 25 July Nicolaas Tjoelker - 29 August Stacey Yang - 26 Sep Michael Butterfield

Donna Parker - Theatre Organ Masterclass

Saturday 19 July 1.30 - 4.30pm at the Orion Theatre, Campsie - Free
Nicolaas Tjoelker and Raymond Sayah



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.

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

Isabelle Demers recently performed at St Andrew's Cathedral and Christ Church St Laurence. Were you there?

http://www.youtube.com/watch?v=l-s_9Af-oZo

Étude héroïque by Rachel Laurin

<http://www.youtube.com/watch?v=XDSuSj0qpIY>

Dance of the Knights from the ballet Romeo and Juliet by Prokofiev



Sydney Conservatorium Organ Music Academy 2014

Tuesday 30th September to Sunday 5th October

The Sydney Conservatorium of Music and the Conservatorium Open Academy are pleased to present the inaugural SCOMA 2014, which – for the first time ever in Australia – will be entirely devoted to liturgical improvisation. They have been able to engage the services of one of the world's leading exponents of the art for this special event: the Dutch organist Sietze de Vries.



Organists and organ students aged 30 or under are invited to apply to be Academy Students. Enrol by 27 June <http://sydney.edu.au/music/scoma>

A student concert will be held on Saturday 4 October at 3pm.

Observer passes will also be available. Don't miss this excellent opportunity.

Sydney Organ Competition 2014

Junior, Intermediate and Open Sections Monday 6 October

Both adjudicators for our competitions will be presenting recitals during this week of organ activity: Friday 3 October 7pm Nigel Allcoat will perform at St Mary's Cathedral and on Sunday 5 October 3pm Sietze de Vries will perform at Verbruggen Hall.



<http://www.youtube.com/watch?v=kn59xgPBKCA> Sietze improvises at Martinikerk

<http://www.youtube.com/watch?v=YSKicmvB3mg> Nigel plays a small two manual in Denmark

Our students will be competing in the Junior (Sydney Grammar School), Intermediate (Verbruggen Hall) and Open Section – Finalists (St Andrew's Cathedral) on Monday 6 October.

**Once again Sydney will be a-buzz with organists everywhere.
If you are an organist or love organ music,
you just cannot be anywhere else but Sydney!**

Details for all events including how to apply can be found at www.omss.org.au

Richard Hills plays Tiger Rag <http://www.youtube.com/watch?v=XLnuF0383SQ>

COME AND HEAR RICHARD PLAY LIVE

15 November 2pm (Campsie or Marrickville TBC) on the mighty Wurlitzer

Christ Church St Laurence 16 November 2pm on the Hill.

Let's have some fun - Come to both and compare!

THEATRE and CLASSICAL ORGAN



Blitz your performance . . . but how do you practise this?

Many of you would be familiar with the Blitz Theory, General Knowledge, Scales and Sight Reading books by Samantha Coates. If you would like to join the blog contact s.coates@blitzbooks.com.au

How do top performers get it right? How do they achieve excellence? I recently joined the [Samantha Coates "Preach what you Practice"](#) group and found the blogs here most interesting. In Samantha's blog there is a link to another article by Avi Cytrynowski and I was given permission to include some of his article.

Despite years of teaching and philosophising to students about correct practice techniques, I guess the surprising truth is that there was actually a huge divide between what I was preaching and what I was practising myself. Much soul-searching led me to discover (or re-discover) two vitally important home truths about practising:

1. **No 'automatic pilot'.** The importance of being aware, of being totally conscious of absolutely everything you are doing as you practise and as you perform – every leap, every chord, all the finger "choreography". 'Automatic pilot', ie. relying on muscle memory, is the absolute arch enemy in this mode of music making.
1. **The importance of focus.** One has *to actually practise the art of focusing while practising*, silly as that sounds. That last sentence was not intended as a play on words, and probably deserves a re-read! Concentrated focus, on the immediate notes being played *as well as* the notes immediately ahead, cannot be allowed to slacken for even a nano-second, especially during performance. Focusing is a skill we need to practise and reinforce *during our practice*, in the same way that we practise the actual notes.

For me, the great insight and benefit of my return to serious playing after so many years of safe playing, has been the realisation of the above two truths, in the most profound way possible. I now practise in a fundamentally different manner, and it has been an epic awakening for me. But let me explain in more detail...



Complete article by Avi Cytrynowski Nov 17 2013
<http://preachwhatyoupractice.wordpress.com/2013/11/17/preaching-what-you-practice/>



I'm Samuel Whitehead, a member of the Society of Organists in Victoria and I get your quarterly newsletters. I thought that for your next newsletter you might be interested in providing a link for a new organ work I have composed titled 'Toccata Héroïque'. I have uploaded it to the IMSLP website so that it is freely available to all to copy, perform or even commercially record free of charge. I am simultaneously doing an experiment in modern organ music, which hopefully you will read more about in the next Organ Australia magazine. So please share the news that there is a new Australia organ work out there. I have attached a copy to this email for your interest, but the link the work can be found at is

http://imslp.org/wiki/Category:Whitehead,_Samuel_Ross

Yours faithfully,
Samuel Whitehead

Samuel Whitehead was born in 1990 in Maryborough Victoria and currently resides in Bendigo, Victoria. He first experienced the organ at age six at his grandfather's funeral which led to a desire to learn to play the instrument. As a result, he started piano lessons at age seven and began studying the organ at Sacred Heart Cathedral under John Hogan in 2009 leading to an interest in the works of Bach and the French romantic repertoire. Samuel has had an interest in composition for as long as he has been playing music and has also been studying music theory with John Hogan making composition for the organ a natural progression.

One of Samuel's favourite youtube links is of Jean Baptiste Dupont playing the St Sulpice Organ: Allegro form Widor's 6th Symphony.

<http://www.youtube.com/watch?v=QfQN2cP6tcs&sns=em>



DO YOU HAVE ANY NEWS FOR OUR eYOUTHNEWSLETTER?
Contact godelieve@omss.org.au



Fine Music FM gives Young Virtuosi many opportunities for winning awards and offering broadcasting time. The coordinator is Judy Deacon yv@finemusicfm.com

Two major awards are offered each year:

Young Performer Award and the Kruger Scholarship

Details for applications www.finemusicfm.com

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advertise, or have an idea for an interesting
article, please let me know.*



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