

O R G A N M U S I C S O C I E T Y
O F S Y D N E Y

the YOUTH news

SPRING 2009 EDITION

*Exams and Competitions
coming up*

Tips from Sarah Kim, p2



Young Composer Samuel

Pender-Bayne, p4



Composer Dossier, p5



Q&A With Peter Jewkes

on wind pressure, p8



What's On, pg 10

As many of you will be performing for music exams, school music exams and our Organ Competition, I have asked Sarah Kim for some tips, as Sarah has competed in some very prestigious competitions and has performed many recitals.

One of her points was that one should gain as much performance practice as possible, and so I hope that teachers will encourage their students to enter, even if they have not reached the higher grades. It also gives entrants a chance to be heard on 2MBS FM as part of their youth development programme for talented young musicians. The competition is recorded and pieces are chosen not only for their interpretation excellence, but also with the criteria of being good for listening to on radio.

Donn Mendoza has joined our team to help out with the newsletter, and we have already “nuttet” out some points about our composer for this issue.

How many birds did you recognise in our issues? Messiaen had a “field-day” in Australia and incorporated many Ozzie bird calls in his last mammoth orchestral work *Éclairs sur l'au-delà*. I wonder whether he met Peter Schulthorpe? Perhaps some of you might like to try and write down some birdcalls and send them in?

I hope to see many of you at our organ competition.

Godelieve - President Organ Music Society of Sydney

godelieve@notiustnotes.com.au

What Bird is That?

See if you can guess the bird song for this edition!

Last month's birdsong was that of a “Garden Warbler.” Were you right?

8' Bourdon



legato



Tips from Sarah Kim

FOR YOUNG ORGANISTS PREPARING FOR COMPETITIONS AND EXAMS

With many preparing for our organ competition and upcoming exams I asked Sarah for some tips. In 2005 Sarah graduated from the Sydney Conservatorium of Music with first class honours and the University Medal. In 2006 Sarah was the first organist in three years to be selected from applicants from all around the world into the "Cycle de Perfectionnement" at the Paris Conservatoire. Currently she is taking advanced studies at the Paris Conservatoire and is a student of Olivier Latry and Michel Bouvard. She has since given concerts throughout Europe, including Notre Dame and recently in London at Westminster Abbey. Sarah was also one of the finalists in both the St Alban's (2009) and the Concours internationaux de la Ville de Paris (2007) Interpretation Competitions for organ.

- Begin your preparations asap! You should be able to calculate how long you need to learn a piece. Remember that it takes time to know a piece really well. It's not just about playing the right notes. **There are so many different aspects to think about** i.e. the context, composer's intention, way the phrases are structured, articulation, registrations, character or mood of the piece, fingering etc..



- When practicing, be attentive to detail and focus on your weaknesses rather than your strengths. **It's important to set yourself high standards and goals if you want to play well.**



- **Slow practise is extremely useful.** Listen to the inner and pedal parts. It may help to play one hand on a silent keyboard with the other on a sounding one, or to practise the pedals with louder stops, etc.

- **Master technically difficult passages by finding the root of the problem** e.g. strengthen the weaker fingers that may be letting you down with exercises, different rhythms, hands separately. Technical security can ease performance anxiety to some extent and allow you to focus on your interpretation of the piece.



Sunday 13 September 2pm St Philip's Anglican Church, Caringbah \$20
Sarah Kim plays in the first Organ Splendour Series

Closing Date for Entry into the Organ Music Society of Sydney Competition
is 10th September. Details on www.sydneyorgan.com



- Try to feel the music and **convince listeners** of whatever emotion or idea the composer is transmitting. It's difficult to move listeners when one is not moved oneself.

- The more **performance practice** you can get leading up to the exam or competition, the better! While it's important not to tire oneself out, it helps to have played the whole piece or programme under pressure in public or to other musicians at least once before the exam or competition.

- Before your performance, try to keep calm and focused on the music. It helps to imagine in your mind how you would like to play the piece and to **mentally picture yourself at the organ** in the church or hall.

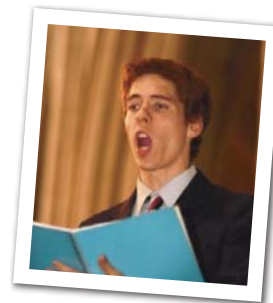


- Lastly drink lots of water, breathe, try to relax and stay focused on the music. Hopefully you would have done your very best in preparing for this moment, so there's nothing more you can do, except to **try and enjoy yourself!**

Best wishes
Sarah



Samuel Pender-Bayne



Sam was born and raised in the nation's capital, where he studied music for the entirety of his education at Canberra Grammar School. At the beginning of Junior School he took up piano under Jeannine Keenan, learning the instrument with wavering enthusiasm for 8 years until her husband, the composer Adrian Keenan, discovered that Sam's real talent was in composition. Adrian then became a mentor and composition teacher for Sam through late high school and beyond.

In March 2007 Sam's composition career was launched, when he participated in the Sydney Sinfonietta Project, whereby high-school students could enter works of theirs to be work-shopped and performed by Richard Gill and the Sydney Sinfonietta. Later that year his one-movement piano concerto Sabre Dance was performed by Ian McLean and the Canberra Pops Orchestra as part of their '09 concert season, and his chamber work Mors Pavoris was selected for performance

in the Sydney Opera House as part of HSC Encore 2007.

Sam is half way through his second year studying Composition at the Sydney Conservatorium, having been awarded the Doris Burnett-Ford Scholarship for Composition. He is also an experienced chorister, currently singing with the Sydney Conservatorium Chamber Choir under Dr. Neil McEwan and the St Paul's College Chapel Choir under David Drury as part of a scholarship offered to him to live at the college.

Stained Glass, a composition for organ, was written for the organists Edwin Taylor and Peter Jewkes of Christ Church St Laurence. You can listen to this composition

<http://www.myspace.com/samuelpenderbayne>

For the score see the attached .pdf file.

Amy Bastow to compose for organ

101 COMPOSITIONS FOR 100 YEARS

The Sydney Conservatorium of Music, part of the University of Sydney, has initiated a global scheme to generate 101 new music compositions over the next seven years – 2009 to 2015, to coincide with the lead up to its **centenary in 2015**. A broad range of international and national composers of renown are being commissioned, year-on-year, as well as an array of upcoming and talented local composers from around Australia. Those selected have helped shape music in the past 100 years and are considered most likely to do so for the next 100 years. The new works, which will embrace classical through to contemporary styles, span all genres including orchestral, modern music ensembles, choirs, percussion ensembles, opera and big band. These works will also involve all 43 musical instruments and voice taught at the Conservatorium. The vast majority of new works will premiere in Australia, many of them at The Con.

www.myspace.com/amyfaithbastow

Composer Dossier

Which composer has a name that uses all the letters of the alphabet except for cpqvz?

Which anniversary of his do we celebrate this year?

What is arguably his most popular and frequently played work?

He is credited with reviving the music of which Baroque master?

What was the first opera he conducted? (Dusseldorf 1833)

What church do Bach and he have in common?

What did he compose for the organ?

Which Chorale Preludes appear in his Sonatas?

Which series did he establish?

What major music institution did he establish?

Which other well known composer was on the staff?

As a highly acclaimed conductor of the Gewandhaus, he gave the first performance of which Austrian composer's Ninth Symphony?

In 1845 his family moved into a new building at Königstrasse 5, now Goldschmidtstrasse 12. The music salon in their flat rapidly became a favourite meeting place for famous contemporaries. Can you name some of them?

What other country particularly admired his compositions?

What are some of his other famous compositions?

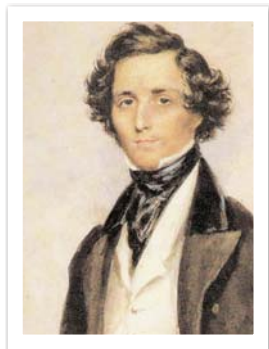
What other hobby did he have?

He travelled to other countries. Can you recognise the scenery in these two artworks?



Did he have any famous siblings?

The German composer Jakob Ludwig Felix Mendelssohn-Bartholdy



200 years (1809 - 1847)

The Wedding March from 'A Midsummer Night's Dream.' It was played as ceremonial music at the wedding of Queen Victoria's daughter, Princess Victoria and the Crown Prince Frederick of Prussia in 1858.

Johann Sebastian Bach. At just 20 he conducted (from the piano) the first performance of the St Matthew's Passion since Bach's lifetime in Berlin on March 11, 1829.

Mozart's Don Giovanni.

St Thomas Church in Leipzig. Bach was choir director from 1723 until his death in 1750. Mendelssohn lived in Leipzig from 1835 until his death in 1847, and part of being the director of music at the Gewandhaus was to hold concerts in the church. The church has two stained glass windows - one of Bach and the other of Mendelssohn.

Three Preludes and Fugues Opus 37 (1837) and Six Sonatas Opus 65 (1845)

No 1 in f minor Was mein Gott will, das g'scheh 'allzeit (Whatever God will is always best);

No 3 in A Major Aus tiefer Noth schrei ich zu dir (Out of the depths I cry to you, O Lord);

No 4 in D Major Chorale was written by Mendelssohn.

No 6 in d minor: Vater unser im Himmelreich (Our Father which art in heaven)

www.gesangbuch.org is an excellent site where you can find the texts of chorales in German with English translations by Winkworth and also Borthwick.

Mendelssohn's greatest contributions to the world of music were his campaigns to revive the works of Handel and Bach. He established a special series of performances known as the "Historical Concerts" in 1838 in order to integrate the works of both composers into the regular concert programme.

The Leipzig Conservatoire on April 2 1843. It is the oldest university school in Germany.

Robert Schumann for piano, composition and score reading.

Schumann discovered Schubert's score, and Mendelssohn then conducted it in Leipzig 1839.

Clara Schumann, Franz Liszt, Hector Berlioz, Niels W. Gade, Joseph



Joachim and Ignaz Moscheles. Mendelssohn vigorously promoted their music and conducted premières of their works in the Gewandhaus - Concert Hall. It reopened again on 4 November 1997 as a cultural meeting place. The building houses the only Mendelssohn Museum in the world, his famous music salon, a library and the University of Leipzig's Institute of Musicology. Just as in Mendelssohn's day, there are now concerts in the music salon every Sunday.

England, which he visited on many occasions, being invited to Buckingham Palace in 1842 to accompanying Queen Victoria as she sang some of his songs. His 2nd oratorio 'Elijah' was commissioned for the Birmingham festival. He was the soloist in Beethoven's Piano Concerto No 4 in 1847 playing with the Philharmonic Orchestra before the Royal Couple. He also edited for British publishers the first critical editions of the Oratorios of Handel and the Organ Music of JS Bach.



Violin Concerto, 'Scottish' and 'Italian' symphonies, 'Fingal's Cave', 'Songs without Words', 'Elijah', and his string quartets.

He was an artist and roughly 300 artworks of his have survived. The watercolour of the Gewandhaus was painted by Mendelssohn in 1836. Watercolour of Lucerne (1847) and Landscape sketch of the cliffs of Amalfi, Italy.**

Yes – his sister Fanny was also a composer who wrote numerous songs, piano pieces, choral works and chamber music.

**Another watercolour by Mendelssohn of the Bach Memorial close to St Thomas' Church, Leipzig. Dedication of the Bach Memorial was held on 23rd April 1843.

It was built under Mendelssohn's direction.

PS Trivia - Seeing we are into stained glass in this edition, St Thomas' now has a stained glass depiction of Bach and one of Mendelssohn.



Q&A with Peter Jewkes

Sydney organ builder and organist answers questions about organ construction.

Q: What does it mean when you talk about wind pressure?

A: That's an easy one – it's the pressure of wind stored inside an organ's wind reservoir.

Q: So that's where the air comes from?

A: No, the air usually comes initially from an electric blower, but it is usually stored in a bellows or reservoir of some kind.

Q: So if there's not enough pressure the organ will run out of wind and sound like a dying bagpipe?!

A: Not exactly. There is a difference between the *quantity* of compressed air stored in a bellows or reservoir, and the actual *pressure* of the wind.

Q: That sounds complicated! How do you measure the pressure?

A: Traditionally wind pressure is measured in a u-shaped tube known to organ builders as a wind gauge, sometimes also known as a *manometer*. This can also be done with an analogue dial device and even with a digital one. Here's a picture of a traditional one measuring the wind pressure of an organ at Hurstville. The pressure is measured by the difference in the height of the water columns in the two sides of the gauge, so that this instrument is said to have wind pressure of about 75 millimetres.



Q: So how come you measure stop pitches in old-fashioned feet, but wind pressure in metric?

A: Just like the internal measurements of an organ, measuring wind pressure varies from country to country. In Europe it is universally described in metric, but in America and much of England it is still described in imperial measurements. In Australia both systems are used. When we are restoring an old instrument we usually note its pressure in imperial, because it's usually a simpler number to remember, and that's what the original builder would have done. So in the case of the photo, this organ would originally have been described as being on 3 inches wind pressure.

Q: So do all organs have wind pressure of about that level?

A: That's a tricky question. Most instruments in Australia dating from around 1880 to 1960 do in fact have wind pressure of about that level, but there are some exceptions.

Q: Such as?!

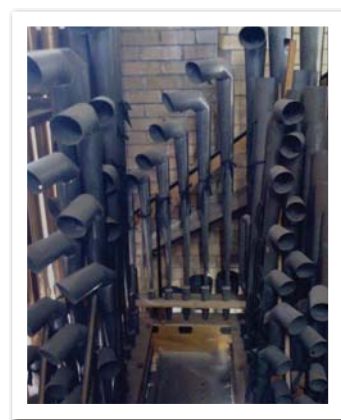
A: Well, as organs became bigger and louder toward the end of the 19th century, and electric blowers replaced older hydraulic ones (or hand blowing) so organ builders in the American and English traditions sought to increase wind pressures, for increased carrying power in their instruments. It wasn't uncommon to find flue stops voiced on 4" or 5" wind pressure, and reed stops on 7" or 8".

Q: So higher pressure = louder volume?

A: That's another tricky one! It usually gives a greater sense of power and solidity, and often volume too, but not always. Voicers can restrict the amount of wind passing through a flue pipe, reducing the volume regardless of how high the wind pressure happens to be. Many organ builders (myself included) find voicing soft string stops on slightly higher pressures much easier than lower

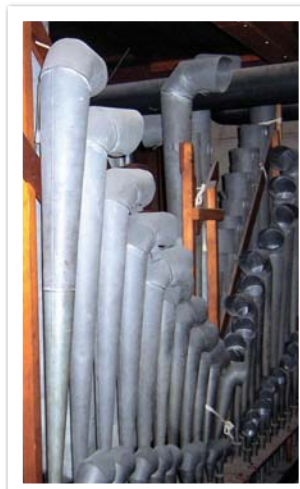
ones. When this is taken to excess however, the resulting sound can be dull, and it was this sort of sound that triggered the Organ Reform Movement in the mid 20th century, one of the cornerstones of which was lower wind pressures.

Similarly reed stops can be voiced on high pressure without necessarily sounding overly-loud (usually achieved by the construction of the brass reed tongue and the “shallot” on which it vibrates – but that’s another story). French Horn stops (such as are found on organs by American builders, including at Melbourne Town Hall) are often voiced on pressures of around 25”, but still sound quite soft.



In general, higher pressures will however lead to increased volume and power. Most solo reeds on Romantic style organs (e.g. Tubas or Trombas) are voiced on higher pressures. Cinema organs of the 1930s, such as those by Wurlitzer, usually

have higher pressures than traditional organs – with flue stops usually being voiced on a minimum of 8” pressure, and reeds often much higher. This is partly because they were often originally installed in remote chambers in buildings which had very dry acoustics, so the higher wind pressures helped the sound of the pipes carry out into the auditoria. Cinema organs historically have fewer pipes than traditional ones, so there is a need to obtain maximum power per pipe!



Q: So how far can you go? What’s the highest?

A: There are many solo reed stops on 20” or 25” wind pressure. The new solo Trumpet stop at Liverpool Cathedral (England) was originally on 50” pressure, and there is a

famous “Grand Ophicleide” stop on the Atlantic City Convention Centre organ (in the USA) voiced on 100”, listed in the Guinness Book of Records as the loudest stop in the world!

Q: OK, so my eardrums are ringing now. What about lower pressures?

A: I spoke earlier of the Organ Reform Movement, which saw a return to the values of 17th and 18th century organ building, including lower wind pressures – often around 50mm or 2” of wind – combined with voicing techniques and pipe construction intended to produce the best tone possible without excessive pressure. I know of instruments which work on a mere 1” pressure.



Q: So now you’re going to tell me that lower pressure doesn’t always = softer sound?

A: Well no it doesn’t actually! There are many organs voiced on low pressure which don’t sound soft by any means. Many of the instruments which J S Bach played had quite modest wind pressures, but were able to fill their buildings with wonderful sound. As a general rule, early music such as Bach is best suited to organs with lower wind pressure like these, and conversely Romantic music is usually

better suited to higher wind pressure. When all is said and done however, the skill of the voicer in each case is far more important than the actual wind pressure with which he or she is working, as is the skill of the organist doing the playing!



On that note I think I’ll say thank you, and no more questions until next time. The pressure is too intense!!

Photographs

Top: Christ Church Cathedral, Newcastle
Tubas on the left, Trombas on the right
Peter Guy

Lower: St John’s Anglican Cathedral, Brisbane
Tuba Rank
Geoff Lloyd

UPCOMING EVENTS

**Sunday 13 Sept
2pm**

Pedals, Pipes and
Pizza at Christ
Church Cathedral,
Newcastle

Especially for young
people.

**Friday 18 Sept
1.10pm**

Adrian So
*Organ Student at Trinity
Grammar School*

St Andrew's
Cathedral, Sydney



For more info:
www.sydneyorgan.com

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Recitals

Friday 25/9 Donn Mendoza St Andrew's 1.10

5/10 Labour Day Organ Ramble to Enfield, Strathfield and Burwood

Wednesday 14/10 Frank Tamsitt St James 1.15

Sunday 25/10 Jessica Lim and Edith Yam St Finbars Glenbrook 3pm

Friday 30/10 Stacey Yang St Andrews 1.10pm

Sunday 1/11 Frank Tamsitt St Stephens Willoughby 3pm

Thursday 12/11 Frank Tamsitt End of Year Recital St James 6pm