

RCO St Giles

Summer Course FOR ORGANISTS

Oundle
FOR ORGANISTS



The Royal College
of Organists



3rd to 8th August 2009

General Information

and notes for completion of Timetable Application

Pre-course papers

In addition to this booklet, you need the following papers,
all of which are enclosed

Timetable Application

Concert Application/Programme Note

Medical Emergencies Form

Enquiries

For enquiries about your booking, or about payment, contact the Royal College
of Organists: by e-mail at summercourse@rco.org.uk
or telephone: +44 (0)5600 767208

For enquiries about course content, please contact the Course Director, Anne
Marsden Thomas: by e-mail at admin@organschool.com
or telephone: +44 (0)20 7638 8285

Timetable Information

1. What this course includes

- an individual lesson of 30 minutes
- a range of individual practice sessions, on a wide range of organs in different venues
- a choice of masterclasses, lectures and workshops to match your own standard
- an opportunity to perform in a student concert (except Strand A)
- an opportunity to volunteer to perform in a daily service
- a full timetable of formal and informal tuition sessions

2. Individual Timetable

Each student's timetable on this course is unique. We compile most of your timetable before you arrive, but we cannot do so until you have told us your background, your needs and your preferences. We also need your personal choices before we can confirm the masterclasses—everything depends on what you tell us in advance. Therefore we ask you to complete the *Timetable Application* as thoroughly and carefully as you can, and to return it to the Course Director as quickly as possible, ideally by 1 May. Please remember that we process your requests in the order in which we receive them, so the sooner you return your *Timetable Application*, the better your chance of getting exactly the course you want.

We know that some of you will be reluctant to choose between different options which clash. Unfortunately in a short course these clashes cannot be avoided. However, we do offer some flexibility: provided that you do not miss one of your scheduled performances you are very welcome to cut your chosen group event and instead, on an occasional basis, observe another group session. **Please indicate all your preferences very clearly on the form; especially remembering to indicate if you do *not* wish to attend an item.**

Your timetable will be completed in the following stages.

First, we will arrange the players and the understudies for the daily services. We aim to post this online by 1 July 2009.

Second, we arrange the following components before you arrive:

- All group events (see draft timetable on p.18) *including your masterclass performances*
- Your free individual lesson; you may ask for this to be on the organ where you will be invited to play in a student concert.
- An hour of practice at a venue or venues convenient for you. Some practice organs are available from 06:00, so tell us if you like an early start
- Extra tuition—up to one hour for Strands A, B and C; up to two hours for Strand D if you request it and there is room on the timetable
- A second hour of practice if you requested it (we may have to timetable this against a group session)
- We hope to post the timetable and class lists online a week before the course. Please visit www.rco.org.uk for this information

Third, on arrival, we ask you to confirm with cash payment the arrangements we have made for your additional individual tuition, or cancel these arrangements if you prefer.

Fourth, you may also book additional practice (without staff guidance) on the first evening of the course.

We will do our best to meet all requests. We know you understand that the timetable may not stretch sufficiently to accommodate all the extra lessons, also that if a church suddenly becomes unavailable (e.g. because of a funeral, or because the organ has developed a fault) we may need to rearrange tuition and practice sessions.

Group Sessions

3. Technique Clinics

These are very informal group lessons, focusing on technique. Every day there will be three or four clinics running simultaneously, all of them at St Giles:

- a. Feet (pedalling class on the dummy pedalboards)
- b. Fingers (i.e. fingering, touch, healthy hands and ornamentation)
- c. Registration
- d. Practice methods, posture, interpretation, nerves, general

When you arrive for Technique Clinics, you select which subject interests you most, and bring along your questions and comments on that subject. The teacher on duty for that subject will respond to your concerns in an informal workshop. You can benefit by attending the same clinic every day, or a different clinic each day, or even visit two or three clinics each day.

4. Keyboard Skills Classes

These classes are for all students who wish to participate in them. We encourage all of you to take Keyboard Skills classes, as these skills underpin all the music making we do at the organ.

Strands A, B and C: Classes run from 09:00 to 10:00

Strand D: Classes run from 15:30 to 17:00

When completing the *Timetable Application*, please study carefully the syllabus below, and select your standard *for each day*. Please note that you need to choose your standard for **each** class, because you may have a different skill level according to the daily subject.

Keyboard Skills Syllabus for Strands A, B, & C

We will introduce you to the skills described below; please select the skill level at which you are most comfortable. We expect to offer three standards each day: Beginner (BEG) at which no previous experience or knowledge is required; Intermediate (INT) at which we assume you are fluent in the skills described at Beginner level; and Advanced (ADV) at which we assume you are fluent in the skills described at Intermediate level. You can apply for a different standard each day, if you wish, according to your competence in the different skills described. It is possible we may divide a class if the number is large, so please add a plus (+) sign if you

would prefer a challenging class on the subjects named in your chosen category, or a minus (-) sign if you would like a slow-paced approach to the subjects named in your chosen category.

These classes aim to give structured tuition in a friendly and fun style. Each class will include related skills, for example aural, sight-singing and tonal, harmonic and structural analysis. There will also be time for general questions about the structure and history of music.

Tuesday: Sight-Reading, especially organ management

BEG: Introducing ABRSM (Associated Board of the Royal Schools of Music) sight-reading standard Grade 2–4 (mostly manuals only), including simple manual changes

INT: Introducing ABRSM sight-reading standard Grades 5–6, including selection of footing and incorporating Swell pedal

ADV: Introducing ABRSM sight-reading standard Grades 7 and above, including Swell pedal, and simple stop changes

Wednesday: Tonality, including transposition

BEG: Basic facts about keys (key signatures, circle of 5ths, major/minor) and 2-voice transposition for manuals only

INT: The Ecclesiastical Modes; explaining melodic/harmonic minors; making chords in minor keys; understanding related keys; transposing with feet

ADV: Quick revision of INT topics described above; transposing hymns with pedals

Thursday: Harmony (Keyboard Harmony and Figured Bass)

BEG: Building simple chords; understanding/listening to cadences; analysing cadences in printed music; brief demonstration of figured bass

INT: Understanding chord symbols in worship songs; towards two-part (that is, one hand and feet) harmonisation plus 4-voice cadences; revision of effective chord-spacing at the organ; simple figured bass

ADV: Towards adding ATB to a melody, using feet; working real figured-bass examples

Friday: The Bach Chorale *(each class also includes an explanation of the history and importance of the Bach chorale)*

BEG: Listening to, sight-singing and analysing Bach chorales

INT: Bach's cadential patterns: keyboard harmony, dictation and composition

ADV: Aural spot-the-difference; more composition; singing and dictation

Diploma Keyboard Skills class for Strand D

These classes will deal with aural, sight-reading, quick study, transposition, score-reading, figured bass and harmonisation, with an emphasis on diploma preparation.

5/6. Workshops 11:30–13:00

Students will be able to choose from up to four Workshops each day:

1. Choir training/conducting ('Choir') with Simon Williams
2. Church accompaniment ('Church') with Roger Carter
3. Improvisation for beginners ('Imp BEG') with Daniel Moulton (this class may divide into two groups, with a second teacher, if it grows too large)
4. Improvisation for those with a little experience ('Imp ADV') with Gerard Brooks

These four workshops run simultaneously. Students can attend any class on any day. Please study the syllabus below and select on the *Timetable Application* form which class you will attend each day. You can alternate 'Choir' and 'Church' classes without loss of continuity, but the Improvisation training will be progressive so those wanting to study improvisation will benefit from attending the same improvisation workshop throughout the course.

<p>Choir training (Simon Williams) Each class will cover basic conducting technique and how to get a good sound from your choir, relating the teaching to the repertoire for each day's service. Although each day will build on the work of the previous day, it is possible to attend single classes.</p>	<p>Church accompaniment (Roger Carter) The classes will use material set for the daily service, plus a range of other church accompaniment skills.</p>
<p>Improvisation 1 (Daniel Moulton)* Graded tuition Tuesday through Friday</p>	<p>Improvisation 2 (Gerard Brooks)* Graded tuition Tuesday through Friday, plus option of performing in Saturday morning service</p>

* *A note on Improvisation Classes*

Performances in these sessions are not organised in advance but we do want every student to take advantage of the supportive and encouraging atmosphere and have the courage to play. There is no specific preparation necessary for these classes, although all will benefit from a basic grounding in keyboard harmony which can be acquired from a variety of textbooks.

7. Masterclass Strands

Please choose your preferred tuition strand, according to the criteria below. In the interests of classes balanced numerically and in standard we may divide further or amalgamate two groups of near standards. Therefore please give us very clear information.

Strand A: Beginners/Returners

Strand A students probably fall into one or more of the following categories:

- Complete beginners to the organ (please describe your piano/keyboard-playing standard when answering Question 6)
- Self-taught organists who would like a thorough revision of technique, registration and interpretation skills
- Those who have been taking lessons for 12–18 months and who have reached a standard of up to Grade 3 organ

We hope to be able to divide this group by ability/experience, so please describe your experience very clearly in Question 6 on the *Timetable Application*.

Strand B: Intermediate

Strand B students probably fall into one or more of the following categories:

- Those with at least 18 months' experience of organ playing
- Those fluent with hands and feet together to a standard of at least Grade 4
- Those studying for ABRSM grade examinations 4 to 7
- Those who have selected repertoire from our list mostly graded 4 to 7.

We hope to attract enough Strand B students to divide this strand into three graded groups. If possible, please indicate on the appropriate place on the *Timetable Application* whether you think you fall into the easier (B1), middle (B2), or advanced (B3) range of this category. (If you are not sure, please leave it to us to decide for you.)

Strand C: Advanced

Strand C students probably fall into one or more of the following categories:

- Exam-orientated organists, studying for Grades 7 or 8
- Those who have selected repertoire from our list mostly graded 7 or 8

Strand D: Diploma (we hope to be able to divide the Strand D students into 2 levels)

Strand D1 students probably fall into one or more of the following categories:

- Those studying for CertRCO or similar entry-level diploma
- Those who have chosen repertoire from our list mostly graded 8 or DE, DM or DA
- Those who have reached a high level in the past but are now rusty

Strand D2 students probably fall into one or more of the following categories:

- Those studying for ARCO or FRCO, or a similar or higher-level diploma
- Those who have chosen some pieces from our list graded DM or DA
- Those accustomed to giving recitals, and/or playing recital-level repertoire
- Those studying music full-time at a university or conservatoire

Strand D students also have the option of attending two afternoon classes entitled 'Expand Your Repertoire'. There will be two classes of 90 minutes. The first class will cover earliest repertoire to 1750, and the second class will cover the period from Bach's death to the present day. There will be opportunities for performance in these sessions so do bring a variety of repertoire. These classes help you understand how and why organ music developed, how to recognise and interpret different styles, where you have significant gaps in your repertoire, and are ideal preparation for 'repertoire extract' questions, for example in the ARCO diploma paperwork.

If you are in difficulty choosing between Strands C and D1 you may like to consider that Strand C's masterclasses are in the afternoon, allowing you to attend the morning's Technique Clinics and Keyboard Skills classes, whereas Strand D's masterclasses are in the morning, allowing you to attend Advanced Keyboard Skills or Repertoire Classes or to practise in the afternoons.

8. Masterclass Preparation

Please see the guidance at the top of the Repertoire List (pp 14–17)

Please indicate all the masterclasses for which you are preparing repertoire. Although it is likely that you will only play in two masterclasses, it will greatly help our planning if you can offer repertoire for three or four masterclasses; your practical experience of three or four topics will greatly enhance your enjoyment of these classes, too. If you indicate more than two classes please number them in order of preference (i.e. '1' means your first choice, '2' your second choice, etc.). Indicate in the appropriate column whether your piece(s) is(are) by Mendelssohn. Although the classes will be informal, friendly and encouraging, please aim for your best performance standard in the repertoire you offer.

Other Matters

9. Visit to Mander Organs on Friday morning

This is a regular and very popular feature of our course. Students walk, take a bus or share a taxi to Mander Organs in Bethnal Green, just outside the City of London, where the friendly staff of Mander Organs give a guided tour of the organ works. You will be able to explore the details of pipe making and voicing, examine organ actions, explore computerised organ-design and see the organs on which the staff are working when you visit. Please note that those attending the tour will miss the morning tuition of the course. Places to visit Mander Organs are limited and are allocated in order of application, so please indicate clearly if you wish to go, and return your *Timetable Application* promptly.

10. Performance opportunities

We invite all students except those in Strand A to submit a piece to perform at one of the student concerts. If you would like to play, please bring a piece (maximum length 5 minutes) that you know well. All standards are welcome. If you suffer from performance nerves, remember that the best way to learn how to cope with nerves is to practise handling the situation! The staff will be on hand to help with preparation, registration, page turning and stop pulling. You will be given a session on the organ where your concert will take place; please let us know on the *Timetable Application* whether you would like this session to be a lesson or a private practice (see Question 10). We allocate this session in advance of the course; thus we regret that we cannot change the concert in which you perform. The concerts will not be advertised to the general public, only to the course students, although if you have friends or family in the area they are welcome to come along. We ask all contributors to student concerts to complete a programme note. We enclose a programme note form so that you can start to compose your programme note, but you don't need to return this in advance of the course—just remember to bring it with you.

11. Individual lessons

Your course fee already covers a 30-minute individual lesson with one of our teachers. Many students find that their one-to-one session with our expert, professional organ teachers is the most valuable part of the week, but that 30 minutes is simply too short. Therefore we encourage you to book extra individual lessons during the week. You can request extra tuition on the *Timetable Application*. You will be asked to pay your teacher for the extra tuition on the first day of the course, *in cash* (we regret that cheques or credit cards cannot be accepted). At £20 per half-hour or £35 per hour, the rate is much lower than you would expect to pay at St Giles International Organ School, so we think this is a bargain you should not miss!

12. Venues for teaching and practice

St Giles

St Giles Cripplegate will be the headquarters for the week. St Giles is situated in a paved churchyard, hidden from the road, facing the Barbican Arts Centre (across the lake). Follow directions to the Barbican Arts Centre, enter the Centre and exit again

at Level 2, past Searcy's Restaurant. Turn right on the walkway outside the centre and cross the bridge—you can see St Giles as you walk. There are stairs or a public lift down to the churchyard.

St Giles will be available from 06:00 Tuesday to Friday for practice—so bring an alarm clock if you want to practise early! St Giles boasts three first-class pipe organs all with mechanical action and adjustable benches:

West organ (in the gallery): 39 stops, 3 manuals, concave/radiating pedalboard, full range of playing aids including sequencer

East organ (by the chancel): 15 stops, 2 manuals, straight/concave pedalboard, full range of playing aids including generals with stepper

South organ (in the vestry): 5 stops, 2 manuals, straight/concave pedalboard, no playing aids

There will also be a range of digital organs with headphones, one in a reasonably sound-proofed space. The other digital organs cannot be acoustically separated from the pipe organs, but many students appreciate the convenience of these digital organs. We also hope to position some of the digital organs in our daughter church-centre, a very short walk from most of the accommodation. This is also available from very early in the morning.

Other pipe organs

We also expect to provide access to at least twenty good organs in the City of London for teaching and practice. Practice sessions will be at least one hour long wherever possible.

Mobile telephones

If you have a mobile telephone, please bring it with you and keep it switched on whenever you are not at a group event. This is very helpful to us in case of problems with access to (or release from!) churches. Write your mobile number on the **Timetable Application**, including the international dialling code if your phone is registered outside the UK.

13. What to prepare in advance

This is the music you need to prepare for the course:

<i>Purpose</i>	<i>Amount and standard</i>	<i>Chosen from</i>
Masterclass Performance	At least ten minutes' music; please aim for your best performance standard. Remember that you can choose music at any grade, no matter which Masterclass strand you have chosen.	Please see the introduction to the Masterclass Repertoire sheet for more information.
Individual lesson(s)	As much as you like, depending on your needs and how much tuition you have requested.	Free choice, but likely to include the piece you want to play in the student concert.

Concert performance (optional). See Section 10.	Any piece not more than five minutes in length. Please remember your concert application/ programme note form (see Section 10 above) .	Free choice
Item for a church service (optional)	Offer as many items from our list as you can play to a good standard.	Our list (see Question 13 on the <i>Timetable Application</i>). Tick the items you are offering.
Repertoire Class (Strand D only) (optional)	Short pieces or short extracts to illustrate the lecture, at performance standard.	Anything you feel represents a particular period or style of writing.

Please note that we are perfectly happy for you to bring photocopies, provided that they are legal. If you wish to photocopy music that is still in copyright, please seek permission from the publisher. Publishers are usually very helpful if you explain why you need to make photocopies for use only within a limited period.

14. Practice and Performance Skills

You might like to read the following:

- *Organ Practice* Anne Marsden Thomas (pub. RSCM)
- *A Practical Guide to Playing the Organ* (Chapter 10) Anne Marsden Thomas (pub. Cramer Music)
- *Keeping your nerve* Kate Jones (pub. Faber Music)

15. Playing for Daily Services

All students are welcome to volunteer to play an item in one of the daily services, and to receive support and guidance in doing so from Roger Carter. If you are not yet very advanced, please know that good performances without pedals or in simplified arrangements will be very acceptable. Please consult *The Organist's Hymnbook* by Anne Marsden Thomas (pub. Cramer Music) for practical arrangements of hymns.

The theme for the daily services this year is 'Psalms'.

Tuesday

Hymn Jesus shall reign where'er the sun (*Truro*, text from Psalm 72); AMR 220

Psalm 46 God is our hope and strength (Anglican Chant sung to Luther chant p.62)

Hymn O worship the King all glorious above (*Hanover*, text from Psalm 104); AMR 167

Wednesday

Hymn Let us, with a gladsome mind (*Monkland*, text from Psalm 136); AMR 377

Psalm 100, Cry out with joy to the Lord (Gelineau p.69)

Hymn Praise the Lord ye heavens adore him (*Austria*, text from Psalm 148); AMR 368

Thursday

Hymn Through all the changing scenes of life (*Wiltshire*, text from Psalm 34); AMR 290

Psalm 51 vv1–10, Have mercy upon me O God after thy great goodness (plainchant p63; no accompaniment)

Hymn God of mercy, God of grace (*Heathlands*, text from Psalm 67); AMR 264

Friday

Hymn As pants the hart (*Martyrdom*, text from Psalm 42); AMR 314

Psalm 5 v 8 and Psalm 4 v9, Lead me Lord (as found in SS Wesley's anthem 'Lead me, Lord' (downloadable free of copyright and of charge at <http://www.cpd.org/wiki/images/sheet/wes-lead.pdf>)

Hymn The God of love my shepherd is (*University*, text from Psalm 23); AMR 178

- Page numbers above refer to *The Parish Choirbook*. Send for your own copy of *The Parish Choirbook* to St Giles International Organ School (address on the front of this booklet). Enclose a padded envelope measuring 353x250 (depth 25mm), stamped to the value of £2.50 (UK addresses only) and a cheque for £5.00 payable to 'Rosemary Field'. We regret we cannot send it overseas but you can buy a copy when you arrive. Hymn numbers given are for Ancient and Modern Revised. All the hymns are also available in many other hymnbooks, sometimes in different keys: choose whichever key suits you.
- Tuesday's Psalm 46 must follow the pointing in *The Parish Choirbook*.
- All items above can be played with pedals or manuals only. Choose whichever option gives you greatest security and the congregation the greatest support.

If you wish to volunteer to play in a daily service, this is what to do:

- a. Study the list of music.
- b. Choose one or more items, and learn it/them thoroughly.
- c. Tick the appropriate box(es), and hope to be chosen to play. We expect to appoint one player and two understudies for each item.
- d. Additionally or instead, volunteer to play a prelude or a postlude. If your piece refers to a Psalm, that will be particularly welcome.
- e. We aim to display the list of service players on line (www.rco.org.uk) by 1 July. If you do not have access to the internet please ask someone who does or telephone +44 (0) 20 7638 8285. We are sorry that it probably won't be possible to include all volunteers but we will work hard to distribute the opportunities as fairly as possible.

The Choir Training workshops (11:30 daily, see Section 5/6) will also study the music used for our services, so if you plan to attend these workshops please consider these musical items as conductor/choir trainer. There may be opportunities for students to conduct the singers during the services but there is no need to volunteer for this in advance.

16. Shoes

Many organists try to play in unsuitable shoes, and therefore experience much trouble with accuracy and flexibility. Every teacher on the course firmly believes in the value of playing in appropriate shoes. Organ shoes need all the following features:

- Leather soles
- No extended seam around the outside of the shoe
- Steel shank (that is, a supported shoe, not slippers or 'jazz' shoes)
- A non-tapered heel (that is, not a wedge, Cuban or graded heel) with a height of at least 1½ inches.

Rather than wait until the course to be told your shoes need replacing, why not treat yourself to purpose-made organ shoes now? You can buy shoes direct from the USA (www.organmastershoes.com or www.tictactoes.com) or in the UK from Allegro Music (see Section 17 for contact details).

(Please note: before Organmaster Shoes became available in the UK we directed organists needing shoes to Freeds of London, St Martin's Lane, London WC2. Freeds sell shoes for dancers; their 'character' and their 'Donnie' shoes suit many organists. However, the design of these shoes is periodically revised, so you still need to check the list of requirements above. Unsuitable heels can be replaced by a traditional cobbler—if you can find one.)

17. Extra expenses

Most essentials (apart from accommodation) are provided during the course, including the evening meal. You will need to arrange your own lunch, however, and there are several other features for which you might like to bring cash. These include:

- Extra lessons (see Section 11)
- Purchases from Barbican Music Shop (see below)
- Taxis for travel between venues (see Section 18) if you don't want to walk
- Course visit (see Section 19)
- Journey to Mander Organs (see Section 9)
- Extra refreshments, such as tea and coffee, should your timetable take you far from St Giles

The music for the course (and much more) will also be available from Barbican Music Shop (adjacent to the Barbican Arts Centre, and very close to St Giles). Barbican Music Shop plans to adjust its opening hours during our course for your convenience. You can also order music by post or online from the Barbican Music Shop or from Allegro Music:

Barbican Music Shop

Cromwell Tower
Silk Street
Barbican
London EC2Y 8DD
tel: +44 (0)20 7588 9242
www.chimesmusic.com/barbican

Allegro Music

Unit 43, Hop Pocket Craft Centre
New House Farm
Bishop's Frome
Worcs WR6 5BT
(tel: +44 (0)1885 490375)
www.allegro.co.uk

18. Travel and pacing yourself

Although the entire course, with the exception of the optional visit to Mander Organs, will take place within the 'square mile' (that is, the City of London), there is a fair amount of travel between venues. We provide maps and bus links for each student, but we recommend that you supplement this with your own street atlas (Central London A–Z) of the area. You can buy this at any newsagent.

If you wish to limit the amount of travel between venues, please:

- tell us, on the enclosed form, if you suffer from any disability which makes walking difficult. We arrange every timetable to eliminate unnecessary walking; for those with restricted mobility we may be able to make additional arrangements.
- return your **Timetable Application** early, so that we can arrange your timetable with the maximum range of options available.
- don't try and do everything on the course. But please tell course staff if you plan to withdraw from any event at which you are booked to play, and please ensure that course staff members know if you are feeling unwell.
- consider using London Transport (we supply a bus and tube chart which links the churches; buses are frequent and usually quick in the City of London). If you anticipate doing so we recommend you buy an Oyster card (giving you cheaper and more convenient access both on London Underground and London buses). You can buy an Oyster card at any Underground station or visit <http://www.tfl.gov.uk/tickets/oysteronline/2732.aspx>.
- consider the use of London taxis. The cost of taking a taxi is minimal when shared with other students; taxis seat between 4 and 6 people. It is normal, but not compulsory, to give a tip of about 10%. London taxi drivers are usually courteous and very helpful and they know London intimately. There are plenty of available taxis on the streets; consult course staff for advice on the best places to find taxis. London taxis are usually black, though a few are colourfully decorated with advertisements. The TAXI sign on the roof, above the driver, is illuminated when the taxi is available. Simply hail the taxi with your hand and tell the driver where you want to go. (If you are going to Sundial Court, ask for Chiswell Street, near the Barbican Centre. If you are going to St Giles Cripplegate, ask for the corner of Fore Street and Wood Street in the Barbican.)

19. Course Visit

We expect to visit Southwark Cathedral on Tuesday evening of the course, to hear Peter Wright, the Cathedral's Director of Music, give a recital on the famous 4-manual organ. We will give you a range of easy options for travelling there: bus, train, shared taxi or guided walk (about 20 minutes' brisk walk along a scenic route).

20. Accommodation and Insurance

Course dinners will be provided at Sundial Court. We have also reserved a limited number of rooms on a bed-and-breakfast basis at Sundial Court, at an advantageous rate. Sundial Court is ideally situated for access to the various venues in the City of London, at 38–42 Chiswell Street, London EC1. The entrance to Sundial Court is at the corner of Lambs Passage and Chiswell Street, opposite St Paul's Tavern. Accommodation is in single rooms; the rooms are in small flats of 4 to 6 bedrooms, plus kitchen, shower room with toilet, plus a separate toilet. If you wish to stay in Sundial Court you should book your room quickly. We have been asked to point out, however, that there will be no lift this summer, due to maintenance, and we have been allocated rooms on the ground, first, second and third floors. If you want to stay at Sundial, but would be unable to manage the stairs, then please make this known to the Bookings Manager at the time of booking and you will be given a room on the

ground floor while these are still available. Please refer to our **Accommodation List** for instructions, which also gives details of a range of other places to stay (see p. 19).

We urge you to take out a holiday insurance policy to cover cancellation (by you), accident, loss of belongings etc. during this course. If you already have annual travel/holiday insurance, check the terms of the cover within the UK. Suitable 'single trip' policies are offered by a wide variety of banks, building societies, insurers and the Post Office and it pays to shop around.

21. Meals

Breakfast

This is included for those booking accommodation at Sundial Court; people choosing accommodation elsewhere should check if breakfast is included. If your accommodation does not provide breakfast you will find a range of cafés nearby which open early enough to suit you, and prices tend to be competitive because of the high demand from City workers.

Lunch

Everyone is expected to make their own arrangements, individually or in groups. Close to every venue you will visit you will find an overwhelming choice of cafés, wine bars, pubs, restaurants and supermarkets eager to feed you.

Dinner

An evening meal will be pre-booked for all students and staff at Sundial Court, and the cost of this is already included in your course fee. When booking accommodation, therefore, do not request an evening meal as part of the package! If you have special dietary requirements you will have had the opportunity to mention it on the booking form. If you forgot to do this, please send an e-mail to summercourse@rco.org.uk.

22. Enquiries

For enquiries about course content, please contact the Course Director, Anne Marsden Thomas, preferably by e-mail (admin@organschool.com) or by telephone if e-mail is not possible (+44 (0)20 7638 8285).

For enquiries about your booking, or payment, please contact the Royal College of Organists, again preferably by e-mail (summercourse@rco.org.uk) or telephone (+44 (0)5600 767208).

23. Medical emergencies

Please complete the enclosed **Medical Emergencies** form and return it with your **Timetable Application**. Alternatively, bring it with you to the first day of the course.

Masterclass Repertoire List

For Classes B, C and D

Please prepare your items to the very best of your ability, so that the master-classes can concentrate on interpretation, not note-learning.

Strands B2, B3, C, DE, DM, DA

Please prepare to play in two masterclasses, and identify on the **Timetable Application** which masterclasses you have prepared for. It is very helpful (but not essential) if some students can prepare two or more items for their classes, so that the teacher has plenty of variety. You are very welcome to offer an item not on the lists below, provided it follows the daily theme.

Strands A and B1

We hope that Strands A and B1 masterclasses can cover the same historical/ regional themes, but not necessarily in the order below. Therefore you don't need to identify which classes you are preparing for: you can play your prepared pieces in any of your masterclasses. Please try to choose at least two items from the lists below, or other items which fit the same themes. If you cannot find enough themed repertoire, please prepare any items of original organ music. It is more important to choose music that you can play comfortably, than to struggle to fit the themes.

Anthology references used below:

GA – *A Graded Anthology for Organ* (5 volumes), ed. Anne Marsden Thomas, pub. Cramer Music.

Church Year – *The Church Year* ed. Anne Marsden Thomas and Ann Elise Smoot, pub. Cramer Music

Adagio – *Adagios for Organ*, ed. Rollin Smith, pub. Dover

Treasury – *A Treasury of Organ Music for Manuals Only*, ed. Rollin Smith, pub. Dover

Easy OV – *Easy Organ Voluntaries* Book 2, pub. Bärenreiter

Approximate grades given below

The numbers refer to the grades in the graded examination system run by the Associated Board of the Royal Schools of Music:

2 = Grade 2 ; 3 = Grade 3 ; 4 = Grade 4 ; 5 = Grade 5 etc.

DE – Easy diploma (e.g. Cert RCO, DipABRSM, ATCL)

DM – Moderate diploma (e.g. ARCO, LRSM, LTCL)

DA – Advanced diploma (e.g. FRCO, FRSM, FTCL)

Tuesday: *Mostly Bach*

<i>Pachelbel</i> GA2 p. 4 or 5 or 6 or 7.....	2
<i>Kauffman</i> GA2 p. 10 or p. 12.....	2
<i>Kauffmann</i> O heiliger Geist (Church Year).....	2
<i>Telemann</i> Chorale Preludes (Church Year).....	2/3

<i>Walther</i> GA3 p 20, 22, 23, 24 or 25.....	3
<i>Kirchhoff</i> Meinen Jesum (GA3).....	3
<i>Krebs</i> Allein Gott in der Hoh sei Her (Church Year).....	4
<i>Zachau</i> Christ lag in Todesbanden (Church Year).....	4
<i>Bach</i> (the number printed after the title of each piece, below, refers to the BWV catalogue)	
Nun singet und Seid fruh (Church Year).....	3
Allein Gott in der Höh sei Her 711 (Church Year).....	3
Erbarm dich mein 721 (Church Year).....	4
Jesu, meine Zuversicht 728 (GA 4).....	4
<i>Attr. Bach</i> Any of the 8 Short Preludes and Fugues.....	5/6
Heut triumphieret Gottes Sohn 630 (Church Year).....	6
Komm, Gott Schöpfer, Heiliger Geist 631 (Church Year).....	6
Herzlich tut mich verlangen 727 (Church Year).....	7
Prelude and Fugue in C 545.....	8
Prelude and Fugue in E minor 533.....	8

For DE, DM and DA standard pieces there is a free choice of Bach works; for guidance on grading please see diploma syllabuses, consult your teacher or e-mail admin@organschool.com with specific questions.

Wednesday: Mendelssohn in Germany

Mendelssohn wrote nothing below Grade 5 level, but his German contemporaries were prolific. Anthologies edited by C. H. Trevor, now mostly out of print, contain a great deal of German 19th-century music suitable for today's and Friday's classes (e.g. Ritter, Töpfer, Merkel) although take care with the editing and registration suggestions which are out of date.

<i>Knecht</i> Andantino in C (GA2).....	2
<i>Vierling</i> Easy OV p.36.....	4
<i>Tag</i> Vivace e maestoso (GA 4).....	4
<i>Rinck</i> Trio in F (GA 4).....	4
<i>M.G. Fischer</i> Easy OV p. 14.....	4/5
<i>M.G. Fischer</i> Easy OV p.38.....	5
<i>Brosig</i> Easy OV p. 51.....	5
<i>Rinck</i> Postlude (GA5).....	5
<i>M.G. Fischer</i> Easy OV p. 30.....	5/6
<i>M.G. Fischer</i> Easy OV p.41.....	6
<i>M. Brosig</i> Easy OV p. 28.....	6
<i>Schumann</i> 4 Sketches (OUP).....	8
<i>Töpfer</i> Fantasia in C minor(pub Forberg Mussikverlag).....	7
<i>Töpfer</i> Sonata in D minor (pub Möselers) 2nd movement.....	7
<i>Töpfer</i> Sonata in D minor (pub Möselers) 1st and 3rd movements.....	D

Also consider Ritter Sonatas published by Dr J Butz Musikverlag Sankt Augustin (nos 1–3) and Peters (no. 4) – sorry, grading not known, probably D.

Mendelssohn

(Page numbers in works by Mendelssohn below referred to Bärenreiter edition.)

Praeludium in D minor Vol I, p. 1.....	5
Andante alla Marcia Vol I p. 102.....	5/6
Sonata 4, 2nd movement Vol II p. 40.....	5/6
Andante in D major Vol I, p. 5.....	6
Sonata 1, 2nd movement Vol II p. 6.....	6
Praeludium in C minor Op. 37. no. 1 Vol I p. 39.....	7
Thema mit Variationene Vol. I p. 86.....	7/8
Sonata 2, Fugue Vol. II p. 18.....	8
Praeludium in G major Op. 37 no. 2.....	DE
Sonata 6, 1st movement Vol II p. 64.....	DM
Sonata 4, 1st movement Vol II p. 34.....	DA

Thursday: Mendelssohn in England

Mendelssohn works as above, also works by his most important English contemporaries, Samuel Wesley (N.B. NOT S.S. Wesley, his son) and Henry Smart. These English composers wrote stirring, craftmanlike pieces, and deserve to be better known. Wesley's music is mostly for manuals only, and is easy to obtain through Fagus Music (www.fagus-music.com). Smart's music is harder to obtain (details below) and usually offers busy pedal parts.

<i>Samuel Wesley</i> Organ Works Volume 9 '12 Short Pieces with a Full Voluntary Added'	
p. 10.....	2
p. 28.....	3
p. 2.....	3+
p. 4.....	4
p. 16 'Air'.....	4
p. 18 'Gavotte'.....	4
p. 14.....	5
p. 20.....	5
p. 24.....	5

Samuel Wesley Organ Works Volume 1 'Twelve Voluntaries for the Organ Op. 6, KO 621, nos 1–6'

A fine collection of music, all about Grades 7/8

'Tallis to Wesley' Volume 14 (Hinrichsen)

S. Wesley p. 9	3
Mendelssohn p. 12.....	DE
Mendelssohn p. 19	DE

S. Wesley 2 Voluntaries for the Young Organist (GA2).....	2
S. Wesley Air and Gavotte (Treasury).....	5
Smart Trio (GA5).....	5
Smart Postlude in C ("Victorian Organ Album" OUP).....	DE

Smart Postlude in D major..... DA
 (Smart's Postludes in C and D are published by Fitzjohn Music. The Novello edition of the Postlude in D is also available. Ask your music seller, or Google 'Henry Smart sheet music organ' for more ideas.

Friday: Germany since Mendelssohn

<i>Liszt</i> Offertorium (pub Universal Vol 5).....	2
<i>Walcha</i> Zu Bethlehem geboren (GA2).....	2
<i>Liszt</i> Agnus Dei (pub Universal Vol 5).....	3
<i>Walcha</i> Herzliebster Jesu, was hast du verbrochen (GA3).....	3
<i>Liszt</i> Kyrie (pub Universal Vol 5).....	3
<i>Distler</i> Spielstück (GA4).....	4
<i>Rheinberger</i> Alla Breve (GA4).....	4
<i>Rheinberger</i> Trio (GA5).....	5
<i>Reger</i> Chorale Preludes (Church Year).....	5
<i>Reger</i> O Welt, ich muss dich lassen (GA5).....	5
<i>Richter</i> Wie schön leuchtet der Morgenstern (Church Year).....	6
<i>Schroeder</i> Praeludium (Davis 'The Organist's Manual').....	6
<i>Karg-Elert</i> Wachet auf, ruft uns die Stimme (Church Year).....	7
<i>Hindemith</i> Sonata 2 2nd movement.....	7
<i>Hindemith</i> Sonata 3 1st movement.....	7
<i>Karg-Elert</i> Angelus Op. 27, no. 5 (Treasury).....	8
<i>Reger</i> Melodia Op. 50 no. 11 (Adagios).....	8
<i>Brahms</i> O wie selig (Treasury).....	8
<i>Brahms</i> Herzliebster Jesu (Adagios).....	8
<i>Karg-Elert</i> Machs mit mir, Gott (Adagios).....	8/DE
<i>Brahms</i> Any chorale prelude (Henle).....	8/DE
<i>Karg-Elert</i> Any movement from Op. 65.....	DE/DM
<i>Rheinberger</i> Sonata 8 Passacaglia.....	DM
<i>Reger</i> Toccata in D minor/major	DA
<i>Planyavsky</i> Toccata alla Rhumba.....	DA
<i>Reubke</i> Sonata.....	DA

General Timetable (provisional)

Monday		Saturday	
14:00	Welcome, and distribution of individual timetables, followed by Service with teachers' improvisations	09:15	Choral Eucharist
c. 14:45	Introduction to the course, payment for extra lessons (previously booked); timetable queries, tea, secondhand music stall. (NB no booking of extra lessons or practice as this will be done in advance.)	10:30	Coffee
c. 16:00	Henry Fairs introduce the masterclass theme 'Mendelssohn'.	11:00	Students' concert
c. 17:00	The Art of Performance: all you need to know	12:00	Presentation (by celebrity guest) of students' certificates and reports
18:30	Dinner at Sundial Court	12:15	Teachers' concert.
20:00	Teachers' concert, and Practice booking opens	12:45	Course ends

Tuesday to Friday

08:00–09:00 For those playing in that day's service: AMT will set up registrations during the first ten minutes and then leave students to practise.

09:00–11:00 Course divides as follows:

<i>Strands A, B, C</i>	<i>Strand D</i>
09:00 Technique Clinics x 4 (3 on Friday)	09:00 Masterclasses
10:00 Keyboard Skills x 3	
OR (Friday morning only) Optional visit to Mander Organs	

11:30–13:00 Students choose from the following options:

Choir training Workshop (SW)	Church accompaniment Workshop (RC)
Improvisation BEGInners (DM)	Improvisation ADVanced Workshop (GB)

13.30–14.30 Course divides as follows:

<i>Strands A, B1,B2,B3,C1,C2</i>	<i>Strand D</i>
13:30 Free time	14:00 Increase your repertoire (SW) (90 mins) 2 days
14:30 Masterclasses	15:30 Keyboard skills (90 mins)

17:00 Rehearsal for Daily Services (SW/RC)

17:45 Daily Services

18:15 Friday: Improvisation Advanced at St Giles

18:30 Course Dinner at Sundial Court, 38-42 Chiswell Street, London EC1.

20:00 Concerts, followed by Notices

The venues for the four evening concerts will be:

Tuesday: Course visit to organ recital by Peter Wright at Southwark Cathedral

Wednesday: St James's Clerkenwell (mostly Strands B and C)

Thursday: St Katharine Cree (mostly Strands B and C)

Friday: St Giles' Cripplegate (mostly Strands C and D students)

Accommodation for RCO St Giles Summer Course

Compiled by St Giles International Organ School

Please note carefully: this list is arranged in order of proximity to course headquarters.

Anne has added personal comments on the standard of accommodation provided where she has visited or received reliable reports. Some of the hotels listed are unknown to her. Prices have not been adjusted since November 2007. To call London telephone numbers from abroad, delete the first '0' and preface the number with overseas code plus 44.

Sundial Court. 38-42 Chiswell Street, London EC1Y 4SB; tel. 020 7382 7192/3; sundial@gsmid.ac.uk. We have reserved a limited number of rooms at a discounted rate at Sundial Court at **£33.50** per night, including breakfast. Please quote 'RCO St Giles Organists' Course' when you book. Accommodation is in single rooms within flats of 4 to 6 rooms, including kitchen and bathroom.

Citadines Apartment Hotel. 7-21 Goswell Road, Barbican, EC1M 7AH; **£106.00** a night if booked on the internet. Very comfortable and well maintained, but may be noisy with windows open. www.citadines.com.

Barbican YMCA. 2 Fann Street, London, EC2Y 8BR; tel. 0207 628 0697; www.ymca.org.uk **£33.95** includes breakfast. Twin rooms also available. Very shabby accommodation and rather unpleasant bathrooms. On a busy road so a bit noisy. Wonderful views from the higher floors though. Food has always been good. www.barbicanymca.aol.com

City YMCA. Luwum House, 8 Errol Street, London, EC1Y 8SE; tel. 020 7614 5000; fax 0207 7628 4080; www.cityymca.org. ec1.reception@cityymca.org **£34.90** includes breakfast. Twin rooms also available. Smarter and more comfortable than Barbican YMCA though the bathrooms are only marginally more acceptable.

City University. Finsbury Hall 15 Bastwick Street, EC1V 3PE; tel 0207 040 8811; www.cityymca.org. **£21** per night, room only (2007 price). Rooms small and clean; bathrooms very shabby.

Travelodge London City Road Hotel. 1-23 City Road, London EC1Y 1AE; tel: 0871 984 6333; http://www.travelodge.co.uk/find_a_hotel/hotel/hotel_id/340/LondonCityRoad. Book early for a low price—**£29** per night quoted in November 07 for a 5-night stay in August 08. Budget hotel offering ensuite basic accommodation. Back of the hotel close to noisy pubs etc. and a disco on Friday and Saturday; front of hotel noisy because of major road outside. About 15 minutes brisk walk from course headquarters, so best for the energetic.

Thistle City Barbican. Central Street, EC1; tel. 0870 333 9101. 120 Central Street, London EC1V 8DS **£167** per night. <http://www.tubehotels.com/Thistle-City-Barbican-377.html>.

Express by Holiday Inn London City. 275 Old Street, London, EC1V 9LN; tel. 020-73004300; **£199+** per night. <http://www.tubehotels.com/Express-by-Holiday-Inn-London-City-606.html>.

Zetter. 86-88 Clerkenwell Road, London, EC1M 5RJ; tel. 020 7324 4444. **£182.13** per night. <http://www.tubehotels.com/Zetter-5.html>

City University. Walter Sickert Hall, 29 Graham Street N1 8LA; tel. 020 7040 8822; www.city.ac.uk, or wsh@city.ac.uk. Pleasant bedroom en-suite for **£32** (2007 price), maybe cheaper on line.

Rosebery Hall. 90 Rosebery Avenue, London EC1R 4TY. Budget accommodation about 30 minutes' walk from course headquarters. Book on www.TravelStay.com