

RCO

Academy

St Giles  
Summer Course  
for organists



THE ROYAL COLLEGE  
OF ORGANISTS

St Giles International  
Organ School



Monday to Saturday  
2–7 August 2010

## General Information

and notes for completion of Timetable Request Form

### Pre-course papers

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

Timetable Request Form

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](mailto: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](mailto: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 organs in different venues
- a choice of masterclasses, lectures and workshops to match your own standard
- an opportunity to perform in a student concert
- an opportunity 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 Request Form* 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 your return your *Timetable Request Form*, 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, and you are very welcome to cut your chosen group event and instead, on an occasional basis, observe another group event, with the following exceptions:

- We ask you to attend, or give notice of your intended absence from, a scheduled performance
- Church service players must attend the 11.30 'Church Accompaniment' workshop on the day they are timetabled to play in the service.

**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 e-mail this to you and also post it online by 1 July 2010.

*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 Grades 1 to 8; up to two hours for Diploma strands if you request it and if there is room on the timetable
- A further hour of practice if you request it (we may have to timetable this against a group event)
- We hope to post the timetable and class lists online a week before the course. Please visit [www.rco.org.uk](http://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 Events

### 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.

*Grades 1 to 8:* Classes run from 09:00 to 10:00

*Diploma strands:* Classes run from 15:30 to 17:00

When completing the *Timetable Request Form*, 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 Grades 1 to 8

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; Medium (MED) 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 Medium 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

MED: 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

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

ADV: Quick revision of MED 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

MED: 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

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

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

### **Diploma Keyboard Skills class for Diploma Strands**

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 five Workshops each day:*

- 1) Church 1 with Roger Carter
- 2) Church 2 with Simon Williams
- 3) Improvisation 1 with James Lloyd Thomas
- 4) Improvisation 2 with Daniel Moulton
- 5) Improvisation 3 with Gerard Brooks

These five workshops run simultaneously. Please study the syllabus below and select on the *Timetable Request Form* which class you will attend.

We assume that you will wish to attend the same 11:30 Workshop each day, because the teaching may be progressive. However, please note that, if you are selected to play or

conduct in a daily service we will ask you to attend one of the Church Workshops on the day you are due to perform.

### *How to choose the right level of 11:30 Workshop*

#### **Church 1**

You are Grade 1-6, with no, or with limited experience of playing hymns, training/conducting a choir and choosing the music for a service.

#### **Church 2**

You are Grade 6 to Diploma, playing hymns fluently with pedals, with some experience of choir training/conducting and choosing the music for a service.

#### **Improvisation 1**

You are Grade 3-6, with no experience of improvisation.

#### **Improvisation 2**

You are Grade 5-8, with limited experience of improvisation, in need of a fresh, structured approach.

#### **Improvisation 3**

You are Grade 7 to Diploma, already improvising and wanting to push your skills to a higher level.

### *Preparation for the 11:30 Workshops*

#### **Church 1 and 2**

Please prepare to accompany at least one of the following hymns or anthems. Hymns can be played with or without pedals, from the standard hymnbook or in simplified arrangements. Not everything in this list will be included in the classes, but the teacher will note which items have been prepared and try to give each student a chance to play something.

#### *Hymns*

Love's redeeming work is done (Tune: *Savannah*)

Holy! Holy! Holy! Lord God almighty (Tune: *Nicaea*)

While shepherds watched their flocks by night (Tune: *Winchester Old*)

There is a green hill far away (Tune: *Horsley*)

O worship the Lord in the beauty of holiness (Tune: *Was lebet*)

The Lord's my shepherd (Tune: *Crimond*)

Thou whose almighty word (Tune: *Moscow*)

#### *Anthems*

Elgar *Ave verum*

Mozart *Ave verum*

Ouseley *From the rising of the sun* (Epiphany),

Harris *Most glorious Lord of life* (Easter) Church 2 class only

Attwood *Come Holy Ghost* (Whit)

Attwood *Teach me O Lord* (general/penitential).

*Please consider volunteering to play in the daily services, too, see paragraph 15.*

#### **Improvisation 1,2,3**

All improvisation students will benefit from a basic grounding in keyboard harmony which can be acquired from a variety of textbooks.

## 7. Masterclass Standards

This year we ask you to define your standard, and we will then group you with players of similar standard.

The following parameters do not cover all possibilities, but give pointers for each level.

- ‘Grade’ refers to the graded levels of the Associated Board of the Royal Schools of Music
- ‘Typical standard of piece’ and ‘Typical piece’ describes music that this grade of player can already manage fluently.
- ‘Graded Anthology’ refers to *A Graded Anthology for Organ* books 2–5, ed. Anne Marsden Thomas, pub. Cramer Music.
- ‘Church Year’ refers to *The Church Year* ed. Smoot/Marsden Thomas, pub. Cramer Music

Level	Typical player	Typical standard of piece	Typical piece
Grade 1	Up to one year of lessons on piano or organ; previously a beginner to the keyboard.	Mostly 1 voice to a part, notes lie comfortably. Possibly drone pedal. Keys up to 2 flats or sharps.	‘Bach’ <i>Minuet in G</i> (Anna Magdalena Notebook)
Grade 2	1-3 years of organ (or possibly only piano) tuition, with at least some basic knowledge of the organ.	1 voice to a part and/or simple chords and/or very simple part-playing; some hand position changes. Possibly pedals, probably 1 note per foot. Keys up to 3 flats or sharps.	S. Wesley <i>Voluntary 2</i> (Graded Anthology Vol 2)
Grade 3	2-4 years of organ tuition, or possibly a Grade 7+ pianist with quick learning skills, or possibly an untutored or rusty organist wanting revision from scratch.	3 or 4 voice music, or lively 2 voice music with detailed phrasing/articulation. Probably hand position changes. Possibly simple pedals with minimal movement. Possibly Swell pedal. Keys up to 5 flats or sharps.	Guilmant <i>Duo Pastorale</i> (Graded Anthology Vol 3)
Grade 4	2-5 years of organ tuition, or perhaps an untutored or rusty organist wanting revision.	<p>The manual textures are similar to Grade 3 but with simple, pedal parts, including changes of foot position. Possibly very simple trios if the piece is short. Pedals now fully independent but always comfortable and probably not continuously present.</p> <p>Alternatively, more elaborate manual textures than Grade 3 but without pedals.</p> <p>Possibly with Swell pedal, ornamentation, detailed articulation, finger substitution or similar challenges. No restriction on key signatures.</p>	Held O <i>Little Town of Bethlehem</i> (Church Year); Preludes from ‘Bach’ <i>8 Short Preludes and Fugues</i> .

Grade 5	Organists broadening their basic skills, and expanding their skills including perhaps starting hymns with pedals, acquiring repertoire.	Hands and feet now showing more independence and detailed control; pieces demand greater depth of expression and presentation of style. New challenges may include textural contrasts, frequent manual changes, ability to redistribute voices between hands, and rhythmic complexity. However, the notes remain comfortable and the textures relatively transparent.	<i>Vierne Berceuse</i> (24 Pieces in Free Style) pub. Carus, Masters Music or Durand/UMP; Fugues from 'Bach' <i>Short 8 Preludes and Fugues</i> .
	<b>Typical piece</b>	<b>Typical standard of piece</b>	
Grade 6	Buxtehude <i>Komm, heiliger Geist</i> BuxWV 199 pub. Barenreiter, or in 'Church Year'; Bach <i>Orgelbuchlein</i> chorale preludes etc., easier Brahms Chorale Preludes	The pieces contain more concentrated challenges and stylistic understanding; There may be complex counterpoint, rhythm, organ management, ornamentation or other challenges, but the pieces are short.	
Grade 7	Bridge <i>Adagio in E major</i> pub. Novello/Music Sales; Bach <i>Ach bleib bei uns</i> BWV 649; Bach <i>Trio Sonatas</i>	As Grade 6, but pieces up to 4 minutes long, and greater musical/technical demands than Grade 6.	
Grade 8	Buxtehude <i>Praeludium (Prelude, Fugue and Chaconne) in C major</i> BuxWV 137; Bach <i>Prelude and Fugue in C major</i> BWV 545, Boëllmann <i>Toccata from Suite Gothique</i>	The player is able to demonstrate musical and technical competence in a wide range of styles, in pieces up to 6 minutes long.	
	<b>Typical player</b>		
Diploma 1	The player may be working towards or have already attained CertRCO, Dip ABRSM or ATCL, playing repertoire to a professional standard and able to present a range of related keyboard and written musical skills		
Diploma 2	The player may be working towards or have already attained ARCO, LRSM or FTCL, playing repertoire to a professional standard and able to present a range of related keyboard and written musical skills		
Diploma 3	The player may be working towards, or have already attained FRCO, FRSM or FTCL, playing repertoire to a professional standard and able to present a range of related keyboard and written musical skills		

Diploma level students (and anyone else who prefers the following to observing their own masterclass group) also have the option of attending

- Two afternoon classes, from 14:00–15:30 called 'Increase Your Repertoire' led by Simon Williams. 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 classes, 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.

- One afternoon class from 14:00–15:30 called ‘The Art of Organ Teaching’ led by Anne Marsden Thomas. This will give guidance and an opportunity for discussion on the main issues facing those teaching the organ to beginner and elementary students.
- Four afternoon classes at 15:30 on Advanced Keyboard Skills, ideal for those needing to learn how to transpose, score-read, realise figured bass, harmonise and sight-read to the standard required for a professional examination.

Diploma students should indicate on the *Timetable Request Form* whether they wish to intend the above classes. ‘Grade’ students wishing to observe the afternoon Diploma classes described above need not book these in advance.

If you are in difficulty deciding whether to describe yourself as a high Grade or Diploma 1, please consider:

- ‘Grade’ students’ masterclasses are in the afternoon, allowing them to attend the morning’s Technique Clinics and Keyboard Skills classes.
- Diploma students’ masterclasses are in the afternoon, allowing them to attend the Repertoire, Teaching and Diploma Keyboard Skills classes.

## 8. Masterclass Preparation

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.). 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 morning tuition up to 11:00 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 Request Form* promptly.

## 10. Performance opportunities

You are welcome to submit a piece to perform at one of the student concerts. If you would like to play, please bring a piece (maximum length 3 minutes) that you know well. All standards are welcome, though we suggest that Grades 1–3 might prefer to acquire performance experience in their masterclasses, and postpone performing in a student concert until next year. 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 Request Form* 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 lesson 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 Request Form* (Question 11). 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 and 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:

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

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

Practice 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, nevertheless 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 seventeen pipe organs in the City of London for teaching and practice. Practice sessions will be at least one hour long wherever possible.

### *Mobile telephones*

This course is immensely complex to administer, as it provides a unique timetable for each student, spread across over 20 venues, many of which are kept locked. It cannot succeed unless almost all students have mobile phones with them, share their mobile numbers with

staff and students, and regularly check for messages during the course. Please bring a mobile phone whose number you are happy to share; keep it on throughout the course, and check it frequently. Writing your telephone number on the timetable request form indicates that you give permission for us to distribute the number to the other members of the course. If we do not have a mobile number for you we may not schedule your timetable in locked churches, and your options will be much reduced.

Assuming that you are happy to share your number, please write it on the *Timetable Request Form*, 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 eight minutes' music; please aim for your best performance standard. Remember that you can choose music of any level, no matter which grade you have selected.	Please see paragraph 24 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 paragraph 10.	Any piece not more than three minutes in length. Please remember your concert application/ programme note form .	Free choice
Item for a church service (optional)	Offer as many items from our list as you can play to a good standard. If you are selected to play we will require you to attend both the 08:15 rehearsal and one of the 11:30 Church Workshops on the day of your service.	Our list (see Question 13 on the <i>Timetable Request Form</i> ). Tick the items you are offering.
Repertoire Class (Diploma strands 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)

- *The Inner Game of Tennis* Timothy Gallwey, (pub. Random House)
- *Musical Excellence* Aaron Williamon, (pub. OUP)

## 15. Playing for Daily Services (theme: 'The Church Year')

All students are welcome to volunteer to play an item in one of the daily services. Those who are selected will receive extra support and guidance. 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.

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

- Study the list of music below. Note the grading 'Elementary' (Church 1 students) and 'Advanced' (Church 2 students).
- Consider the additional commitment if you are selected to play: you must attend both the 08.15 rehearsal and one of the 11:30 Church Workshops on the day of your service.
- Choose one or more items, and learn it/them thoroughly.
- Tick the appropriate box(es), and hope to be chosen to play. We expect to appoint one player and two understudies for each item.
- Additionally or instead, volunteer to play a prelude or a postlude. If your piece refers to the service theme for the day, that will be particularly welcome.
- We aim to display the list of service players on line ([www.rco.org.uk](http://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.

### *Tuesday: Advent and Christmas*

O come, O come Emmanuel (Tune: *Veni Emmanuel*) (advanced);  
 While shepherds watched their flocks by night (Tune: *Winchester Old*) (elementary)  
 Magnificat pp. 56/57 in Parish Choirbook Chant by Smart

### *Wednesday: Epiphany into Lent*

O worship the Lord in the beauty of holiness (Tune: *Was lebet*) (advanced)  
 There is a green hill far away (Tune: *Horsley*) (elementary)  
 Psalm 51 Plainsong setting (unaccompanied) in Parish Choirbook p. 63

### *Thursday: Easter and Ascension*

The Strife is o'er (Tune: *Gelobet sei Gott*) (advanced)  
 The Head that once was crowned with thorns (elementary)  
 Psalm 47 Your choice of translation/setting/music

### *Friday: Trinity/Pentecost*

Come Holy Ghost our souls inspire (Tune: *Veni Creator*) (advanced)  
 Holy! Holy! Holy! Lord God almighty (Tune: *Nicaea*) (more elementary)  
 Psalm 8 Your choice of translation/setting/music

### *Saturday: The Church Year*

Through the night of doubt and sorrow (Tune: *Marching*) (elementary)  
 Through all the changing scenes of life (Tune: *Wiltshire*) (advanced)  
 Psalm 150 (Stanford)

## 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](http://www.organmastershoes.com) or [www.tictactoes.com](http://www.tictactoes.com)) or in the UK from Allegro Music (see paragraph 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

You will need to arrange your own lunch and there are several other features for which you might like to bring cash. These include:

- Extra lessons (see paragraph 11)
- Purchases from Barbican Music Shop (see below)
- Taxis for travel between venues (see paragraph 18) if you don’t want to walk
- Course visit (see paragraph 19) if you need a taxi
- Journey to Mander Organs (see paragraph 9)
- Extra refreshments, such as tea and coffee, should your timetable take you far from St Giles
- Dinner, if you have chosen not to eat with the course at Sundial Court

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](http://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](http://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.

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 strive to arrange every timetable to eliminate unnecessary walking; for those with restricted mobility we may be able to make additional arrangements.
- return your *Timetable Request Form* 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. Please also inform us if you expect to arrive very late or need to return home early from the course.
- 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 St Paul's Cathedral on Thursday evening of the course, to hear a celebrity recital on the famous 5-manual organ. St Paul's Cathedral is only 10 minutes' walk away from course headquarters.

## 20. Accommodation and Insurance

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. 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, contacting the Bookings Manager by e-mail on [sundial@gsm.ac.uk](mailto:sundial@gsm.ac.uk) or writing to the Bookings Manager, Sundial Court, 38–42 Chiswell Street, London EC1Y 4SB. Be sure to quote 'RCO/St Giles course' as the reference in either case. Please refer to our **Accommodation List** for instructions, which also gives details of a range of other places to stay (see p. 19).

We will refund fees only if notified of cancellation before 30 June 2010 (for full details, please see 'Terms and Conditions' on the back of the booking form), so we urge you most strongly 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*

For those who select **Option A** on the booking form, an evening meal will be pre-booked at Sundial Court, and the cost will be included in the course fee. When booking accommodation, therefore, do not request an evening meal as part of the package! If you are new to the course, or unfamiliar with the City of London, we urge you to choose this option. 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 [courses@rco.org.uk](mailto:courses@rco.org.uk).

Those who select **Option B** in the booking form pay a reduced fee on the understanding that they will make their own arrangements for dinner each evening. Before taking the decision to opt out of eating with the rest of the group, please consider the following:

- Eating independently may take longer and time is limited as we want you to attend the evening events
- A corporate meal each evening fosters a sense of ‘belonging’ to the group
- You need to be sure of your surroundings: the City of London can be a confusing place for those not familiar with it and we cannot come and rescue you if you are lost!

## 22. Enquiries

For enquiries about course content, please contact the Course Director, Anne Marsden Thomas, preferably by e-mail ([admin@organschool.com](mailto: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 ([courses@rco.org.uk](mailto:courses@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 Request Form*. Alternatively, bring it with you to the first day of the course.

## 24. Masterclass Repertoire List

This year’s theme is ‘Musical Timelines’. Imagine you can travel to any country you like. When you arrive, you can play the organs in each country, meet the composers, discover what they are writing and live among the citizens! That will be your experience at the masterclasses on the 2010 course. Each class focuses on the first year of a different century, exploring contemporary organ music of several different countries and placing it in a historical/cultural context.

### *How to choose your pieces*

Choose from the composers listed below, preparing for two classes. If you are able to prepare for three or even four classes, that will be very welcome but there may not be opportunity to hear you play in more than two classes. The list is a guide and is not comprehensive: you may choose any composers, whether or not they are on the list below, provided that they are/were alive and working in the year celebrated. By 1 February a list of suggested pieces, themed for each class, in graded order will be available from [www.organschool.com](http://www.organschool.com).

### *How to choose your class*

It is interesting to note the huge number of great composers alive in 1700 and 1900, compared with the relative shortage of familiar names in 1800 and 2000. But there was some fine music being written in 1800, too, particularly by Boëly, Samuel Wesley, and William Russell, and there is a huge range of good music at every standard by composers alive in 2000 too. Past performers always performed contemporary repertoire, and so should we!

Please try hard to present repertoire for the classes on Wednesday (for the year 1800) and/or Friday (for the year 2000) – don't just take the easy option in offering repertoire for Tuesday and Thursday! If you all offer a piece for either Wednesday or Friday, plus something for either Tuesday or Thursday, that will ensure enlightening and entertaining classes, full of repertoire both familiar and unfamiliar.

Research the composers listed below for that year and find out what they wrote. John Henderson's mighty *Dictionary of Composers for Organ* (see <http://www.rscm.u-net.com> for more information) will be a valuable resource, especially because it gives details of publications and sometimes even repertoire guidance. Or consult the graded repertoire list which will be available from 1 February at [www.organschool.com](http://www.organschool.com).

### *Early Grade Students (Grades 1 to 3)*

Your classes will be mostly concerned with basic techniques, so please prepare as wide a variety of pieces as you can, so that you have lots of chances to perform in class. It doesn't matter if your pieces don't fit the daily theme.

### *Prepare to the best of your ability*

The aim of these classes is to help you and the other members of the class to increase understanding of style and interpretation. They are not about how to learn the notes! To help you prepare to the best of your ability, please bear in mind the following points:

- Whatever your graded level, you can prepare repertoire of any standard.
- We recommend that you begin by learning one or two very easy items in case you don't find time to bring your main items to the standard you think acceptable.
- If you are not yet ready to commit to your masterclasses repertoire you can leave question 9d empty on the *Timetable Request Form*, provided that you email to [AMT@organschool.com](mailto:AMT@organschool.com) your choice of masterclasses by 1 July, without any further prompts. But don't forget to do so, otherwise we may programme you incorrectly or not at all for the masterclasses.
- We know that very occasionally work pressures or illness prevents a student from completing the preparation of the themed repertoire for the masterclasses. If this happens to you, please bring something else to play that you know well, even if it does not fit the theme of the class.

Above all, please ensure that you really know the music that you bring to a masterclass, otherwise it is not fair to the other students.

## Tuesday's Class: The Year 1700

### *North German*

J.A. Reincken 1623–1722  
Dietrich Buxtehude 1637–1707  
Andreas Kneller 1649–1724  
Vincent Lubeck 1654–1740  
Georg Bohm 1661–1733  
Nicolaus Bruhns 1665–1697  
Johann Hanff 1665–1722  
Georg Telemann 1681–1787

### *South German*

J. Pachelbel 1653–1704  
Gottlieb Muffat 1686–1770

### *Middle German*

N.A. Strungk 1640–1700  
F. Zachau 1663–1712  
G.F. Kauffmann 1679–1735  
J.G. Walther 1684–1748  
J.S. Bach 1685–1750

### *France*

N. Gigault 1625–1707  
N. Lebegue 1630–1702  
G. Nivers 1632–1714

A. Raison ?–1719

J. Boyvin 1653–1705  
F. Couperin 1668–1733  
L. Marchand 1669–1732  
de Grigny 1672–1703  
L-N. Clerambault 1676–1749  
J-A-G Guilain c.1680–after 1739  
Pierre DuMage 1676–1751  
J-F Dandrieu 1682–1738  
L-C Daquin 1694–1722

### *England*

J. Blow 1649–1708  
J.C. Pepusch 1667–1752  
John Reading 1677–1764  
J. Barrett 1674–1735  
W. Croft 1678–1727  
G.F. Handel 1685–1759

### *Italy, Spain, Portugal*

J. Cabanilles 1644–1712  
D. Scarlatti 1685–1757

## Wednesday's Class: The Year 1800

### *Germany*

J.C. Kittel 1732–1809  
F.J. Haydn 1732–1809  
G.J. Vogler 1749–1814  
J.G. Vierling 1750–1813  
J.H. Knecht 1752–1817  
J.C. Rinck 1770–1846  
J.G. Topfer 1791–1870  
J.M. Dreyer 1747–1824

### *France*

J-M Beauvarlet-Charpentier 1766–1834  
A P F Boëly 1785–1858  
Claude Balbastre 1724–1799

Guillaume Laseux 1740–1831 (published  
in *L'Organo Incognito* Vol. 11)

### *England*

J. Alcock 1715–1806  
Samuel Wesley 1766–1837  
Thomas Attwood 1765–1838  
Samuel Webbe 1770–1843  
William Crotch 1775–1847  
William Russell 1777–1813  
Thomas Adams 1785–1858

## Thursday's Class: The Year 1900

### *Germany*

Otto Dienel 1839–1905  
J. Rheinberger 1839–1901  
Max Reger 1873–1916  
S. Karg–Elert 1877–1933  
F. Schmidt 1874–1939  
L. Thuille 1881–1907  
W. Middelschute 1863–1943  
Paul Hindemith 1895–1963

### *England*

Vaughan Williams 1872–1958  
E.C. Bairstow 1874–1946  
Frank Bridge 1879–1941  
J.N. Ireland 1879–1962  
C.H.H. Parry 1848–1918  
C.V. Stanford 1852–1924  
E. Elgar 1857–1934  
B. Harwood 1859–1949  
H. Wolstenholme 1865–1931  
A.H. Brewer 1865–1928  
J. Stuart Archer 1866–1953  
Charles Wood 1866–1926

### *France*

C. Saint–Saens 1835–1921  
F–C–T Dubois 1887–1924  
A. Guilmant 1837–1911  
C–M Widor 1844–1937  
E. Gigout 1844–1925  
C. Chaminade 1857–1944  
G. Pierne 1863–1937  
C.A. Tournemire 1870–1939  
Louis Vierne 1870–1937  
F. Schmitt 1870–1958  
J–J–A Roger–Ducasse 1873–1954  
H. Mulet 1878–1967  
E. Bonnal 1880–1944  
J. Jongen 1873–1953

### *USA*

Dudley Buck 1839–1909  
J. K. Paine 1839–1906  
H. Parker 1863–1919  
Charles Ives 1874–1954  
Seth Bingham 1882–1972

## Friday's Class: The Year 2000

### *Germany*

P. F. Planyavsky 1947–  
Herbert Paulmichl 1935–

### *France*

Jean Guillou 1930–  
Jacques Charpentier 1933–

### *England*

Arthur Wills 1926–  
Peter Hurford 1930–  
Jonathan Harvey 1939–  
J. McCabe 1939–  
J. Rutter 1945–  
Philip Moore 1943–  
Francis Jackson 1917–  
Betty Roe 1930–

Bryan Kelly 1934–  
Judith Bingham 1952–  
James MacMillan 1959– (Scotland)  
Peter Maxwell–Davies 1934–

### *Other countries*

Guy Bovet 1942–  
L. Rogg 1919–  
Petr Eben 1929–2007  
W. Bolcom 1938–  
Rebecca Groom te Velde 1956–  
Ned Rorem 1923–  
Naji Hakim 1955–  
Wilbur Held 1914–  
Arvo Part 1935–

# General Timetable (provisional)

Initials refer to the teacher mostly likely to lead each class

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	Four teachers introduce 'Musical Timelines'.	11:00	Students' concert
c. 17:00	How To (and How Not To) Practise, presented by Roger Carter	12:00	Presentation (by celebrity guest) of students' certificates and reports
18:30	Dinner at Sundial Court	12:15	Teachers' concert.
20:00	The Teachers Entertain, then booking opens for those wanting extra practice	12:45	Course ends

## Tuesday to Friday

08:15–09:00 For those playing in that day's service: AMT will guide and help.

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

<i>Grades 1-8</i>	<i>Diploma Strands</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:

Church 1 (RC)	Church 2 (SW)	
Improvisation 1 (JLT)	Improvisation 2 (DM)	Improvisation 3 (GB)

13:00–16:30 Course divides as follows:

<i>Grades 1-8</i>	<i>Diploma Strands</i>
13:30 Free time	14:00 Increase your repertoire (SW) (90 mins) 2 days
	14:00 The Art of Teaching (AMT) (90 mins) 1 day
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 Student Concerts (except Thursday)

Please note: Thursday's timetable for the afternoon/evening will run earlier, because of the evening Course Visit to St. Paul's Cathedral

# 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. 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@gsm.d.ac.uk](mailto:sundial@gsm.d.ac.uk). We have reserved a limited number of rooms at a discounted rate at Sundial Court at £34.50 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, plus kitchen and bathroom.

**Citadines Apartment Hotel.** 7-21 Goswell Road, Barbican, EC1M 7AH; £123.00 a night if booked on the internet. Very comfortable and well maintained, but may be noisy with windows open. [www.citadines.com](http://www.citadines.com).

**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](http://www.travelodge.co.uk/find_a_hotel/hotel/hotel_id/340/LondonCityRoad). Budget hotel offering ensuite basic accommodation. From £84 per night, but there may be special offers. The back of the hotel is 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.

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

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

If Sundial Court is full you will probably be able to find other student accommodation in this area. Please visit appropriate websites for information, e.g.

<http://www.ukstudentlife.com/Travel/Accommodation/StudentRoom.htm#UK>

There are two YMCA hostels offering inexpensive accommodation close to the course headquarters. Errol Street hostel is newer than Barbican hostel. The quality of the bathrooms can be unpredictable in both hostels. <http://www.cityymca.org>