Finally, after long deliberations, SOUNDBOARD has gone colour. The Editor, not really being a graphic artist, has used his best judgement about where to put what and what colours to put. If any readers can suggest improvement, we will be glad to have suggestions.

So, what’s inside this issue? Further articles in the ‘Music at ...’ Great Hymns and their Writers’ series and in the ‘Home Organ’ series, and Peter Barley again talks to a music luminary of the last forty or so years. Jacqueline Mullen has written a most useful article on sourcing organ music al la Internet and since the Internet seems to be an infinite source, readers are bound to have hit on other useful sites. Do spread the word. And you’ll find a big selection of ‘bits and pieces’ in the Notes & News this time.

The Living Worship courses have been widely praised and have been found to be inspirational. Details of the 2010 course are given below.

The next issue of SOUNDBOARD is planned for January 2010 and we would welcome contributions, particularly for the ‘Music at ...’ series (there are still about 50 churches in the united diocese to be featured!). Or maybe you would pen something about YOUR ‘great hymn and its writer’, or indeed about any aspect of church music that would be of interest and/or value to another reader.

LIVING WORSHIP
A course in liturgy, music and worship

This popular course, now in its 5th year, focuses in particular on musicians but also appeals to anyone, including clergy and members of congregations, interested in the ‘what, why and how’ of Christian worship. Course leaders will include the Revd Peter Moger (Church of England Worship Development Officer) the Revd Edgar Swann and Mark Duley.

Saturday mornings, 10.00 a.m.—1.00 p.m.
9, 16, 23 and 30 January 2010
Mageough House, Cowper Road, Rathmines, Dublin 6
(beside Cowper Luas stop)
Fee: €100, including course materials
Information & booking:
info@churchmusicdublin.org and 087 668 3998
Places are limited—early booking is advisable

WHAT’S IN THIS ISSUE?
Peter Barley talks to David Lee about his life of organ and church music
Music at St Bartholomew’s Dublin
Robin Heather, a long standing choir member there, writes about its choir and music
The Internet as a source of Organ Music
Jacqueline Mullen reports
Where do I start?
Derek Verso on the problems of introducing new music into church
Praise Him with the Sound of the Trumpet
Reports of two recent singing events
The Children’s Choir
Patrick Lawrence, former rector of Julianstown describes the children’s choir they have there
New Look Christmas Carol Service
David McConnell writes about an alternative to the Nine Lessons and Carols
Great Hymns & their Writers
this time features Be Still My Soul; Patricia Eadie writes.
Liturgy is Worship
Dermot Dunne, Dean of Christ Church, describes these attributes.
House Organs
This time, Shirley Wright’s digital organ is featured
Peter Barley talking to David Lee

P.B. David, can I begin by asking you about your early musical influences?

D.L. I came from a musical family — my father played the piano and my mother sang. My own piano teacher was a pupil of Alfred Cortot. Whilst a pupil at St Columba’s I was taught by Joseph Groocock and also came under the influence of John Beckett, who stood in for Groocock for a couple of spells. Beckett was a towering musical figure in Dublin at the time. He strongly disliked Bruckner and Handel, and it’s interesting to reflect that when one comes up against such a dominant personality at the age of fifteen the effect can be profound. To this day, I almost feel guilty if I enjoy a piece of Handel!

You then won an organ scholarship to Peterhouse, Cambridge. Thurston Dart must have been a leading light at the university at that time?

Yes, and in fact he kindly lent me his spare clavichord for three years, after which he asked for it back, as George Guest needed it! I asked Dart if he might give me some lessons. He said that he hadn’t time to teach me, but that if I offered him tea occasionally then he’d be happy to talk to me informally. After Cambridge I spent a year in Freiburg, studying the harpsichord with Stanislav Heller.

How did your own studies influence your subsequent long career as a teacher? Did you focus on any particular area of repertoire?

I feel that a good grounding in piano technique is crucial, and where necessary I have prescribed similar exercises to those I used as a student. I’m happy to teach the full organ repertoire, including Liszt, Reger, Messiaen etc. but I do feel most naturally drawn towards the baroque repertory. Equally, I always favoured the more serious and methodical student, and of all my pupils Malcolm Proud really stands out. I taught him for eleven years, and he’s now a world figure.

Apart from your profile as a teacher, when you returned to Dublin from your own studies abroad, you also held a number of distinguished church positions, beginning with St Bartholomew’s, Clyde Road.

In fact, I took up the post of Organist at St Bart’s in 1956 before I had even left Cambridge. My family worshipped there, and the vicar had allowed me to practise on the organ. There had been a momentary hiccup when the then organist refused my permission to play, and that episode made me vow at the age of thirteen never to stand in the way of a budding beginner organist. I never have refused anyone such permission.

Yes, encouragement at that stage is so important. How has the organ music ‘scene’ in Dublin changed between those days and now?

There are now many more good players. When I came back from Cambridge I suppose I brought back some fresh ideas and a concept of a standard of playing, but the organ scene here had barely taken off. Gerard Gillen was away studying in Belgium at the time, and I remember inviting him to make use of the Bart’s organ for his personal practice, which at that period in many ways really had the best organ.

Concurrently with your post at St Bart’s, you were also Assistant at St Patrick’s — how did this work?

The job was very different in those days; it was mainly to act as a deputy for the Organist when he was away. It was thus possible to hold both jobs concurrently. Almost nobody conducted choirs in those days. George Hewson was of course a very gifted and fluent player, and my own boss Sydney Greig was very correct.

You then moved to St Canice’s Cathedral, Kilkenny, where you founded a festival?

In fact it was originally called Kilkenny Arts Week (everything else was a festival in those days)! When I arrived in the cathedral in 1970 I thought it would be a great place for concerts — the building, the acoustic. The festival is bigger now, though there is less concentration on the musical side. I think it worked better when there was a voluntary committee running it, with sub-groups responsible for programme, fund-raising and publicity. Top musicians came, such as Peter Frankl and Ivo Pogorelich. People used to ask how we got such great names. I just made a few phone calls to agents and everything was agreed. Our first festival (if I remember correctly) had a budget of £10,000 and we made a £1000 profit. I left Kilkenny after ten years, as I was finding it more difficult to commute between there and my teaching in Dublin.

You were by now well established at the Royal Irish Academy of Music, and subsequently became full time there. Did you find time for any other activities?

In 1980 I co-founded (with Deirdre Doyle) Dublin Masterclasses. Once again, we had many international names as teachers, notably on the conducting course (Janos Furst, Bryden Thomson, Gerhard Markson); students included Christopher Bell and David Robertson, who has recently conducted the Last Night of the Proms. We also run courses for piano, harpsichord and organ. We have had some very successful open workshops, filmed by the RTE.

What sort of balance were you seeking to strike between an international clientele and the native talent?

We definitely wanted a strong emphasis on the international element, whilst respecting the home-grown talent. For instance, our first piano masterclasses were taken by Pascal Rogé. Peter Katin and John O’Conor. Native students thus had a chance to hear what was going on abroad. The Young Artists Series is particularly good for this dimension. Ireland’s link with Europe has been invaluable, and very beneficial for musical contacts, notably German, Dutch and Russian.

Would you have any advice to pass on to students participating in masterclasses?

Well, I do remember the then seventeen year old Barry Douglas having an argument with the person leading the masterclass! Really it’s much better to just take the suggestions at the time — they can always be discarded later. Having said that, Barry has of course been a good influence for music here, both North and South of the border.

Are there any trends in church music currently that worry you?

I find myself appalled by some of the new hymns that are appearing, that are much more suited to the piano than the organ. This really makes the case for organ maintenance and refurbishment much harder to argue.

Do you have any advice for young up and coming organists in Ireland today?

Go and hear organs somewhere else around the world. Recordings are not the same. I think my favourite organ anywhere is the Schnitjer organ in Groningen.

How are you spending your retirement?

Musicians don’t really retire! I continue to play at Dún Laoghaire Presbyterian Church, where I have been for many years. I am also still teaching and giving classes.

David, thank you for talking to Soundboard, and we wish you a fulfilling retirement.
Music at St Bartholomew’s Church, 
Ballbridge, Dublin

Robin Heather

St Bartholomew’s Church, Clyde Road, Ballbridge has a rich tradition of music and liturgy dating back to 1867. The parish was constituted in 1864 out of the Parish of St Mary in Donnybrook and the present church was designed by Thomas Wyat, a well known Victorian architect, and built on lands donated by the Earl of Pembroke. The decoration of the interior of the building was added by Thomas Deane in 1879.

The church was consecrated in December 1867 at a time when the ‘Oxford Movement’ was gathering momentum and profoundly influencing the Church of England and Ireland. The movement emphasised the essential independence of the Church from the state, placed a high value on the sacraments and stressed continuity with the early Christian Church. Many of the movement’s adherents preached a radical gospel of social justice. From the outset, vicars of St Bartholomew’s were sympathetic with the ideals of the Oxford Movement and whose worship tradition - often described as Anglo-Catholic - has been maintained ever since.

Choral music is very much a part of the Liturgy at St Bartholomew’s, which has maintained a robust choir of boys and men since 1867. The church adopted the use of Hymns Ancient and Modern and Helmore’s Plainsong Psalter for the services as these books were widely used in churches of the Anglo-Catholic tradition at the time. In the early days, whilst the restoration of Christ Church cathedral was being carried out, the church was used for major services in the diocese.

The singing of the psalms to plainsong tones has always been a tradition in St Bartholomew’s Church and was further enhanced in 1939 when Walter Vale, then organist at All Saints’ Church, Margaret Street, London presented a set of plainsong psalters to the parish following a visit to hear the choir. The Vale Psalter is still in use to this day, the originals replaced in 1998 by a senior choir man in memory of his late parents.

William Henry Vipond Barry was organist and choirmaster at St. Bartholomew’s from 1884 to 1938, a period of 54 years. He maintained a choir through the difficult years of the First World War and the years that followed. He died on St Bartholomew’s Day (24 August) 1938. His legacy lives on at the annual patronal festival service with the singing of ‘Jesu, gentlest Saviour’ to the tune ‘St Bartholomew’ composed by him (Hymn 583, Irish Church Hymnal 1960 edition).

The organ at St Bartholomew’s is a magnificent three-manual Gray and Davison instrument, dating back to 1887, rebuilt in 1962 by Walker & Sons, and again in 2002 by Trevor Crowe & Company. The 2002 rebuild repositioned the Great Organ so as to speak into the nave of the building.

In recent years the choir continued to thrive under the direction of Malcolm Wisener (now Organist and Choir Master of St. Fin Barre’s Cathedral, Cork), Hymns Ancient and Modern was replaced with The New English Hymnal and a girls’ choir was established. The boys and men have travelled regularly to sing for the week after Easter at cathedrals in England and Wales — Chester, Exeter, Gloucester, Hereford, Lichfield, Ripon, St David’s and Worcester — as well as undertaking two concert tours to Paris. The girls’ choir has visited cathedrals in Cork, Cashel, Kilkenny and Armagh in recent years and plans are afoot for a trip abroad in 2010.

Fraser Wilson, a former organ scholar at Christ Church Cathedral, Dublin, was appointed director of music in 2008 and he is assisted by Peter Parshall, who is the Irish co-ordinator of the RSCM. In the past year, the introduction of the RSCM’s Voice for Life scheme has allowed the boy and girl choristers to reach new standards and has given them a better understanding of music notation and general theory. The choirs sing each Sunday at two services, 11 a.m. Solemn Eucharist and 6 p.m. Choral Evensong, and at major festivals. Full details of the music are published each Saturday in the Irish Times and on the parish website www.stbartholomews.ie.

Regular concert seasons are now a feature of St Bartholomew’s and the choir magazine, Music@St. Bartholomew’s, is available at the church and on the parish website.

The director of music is always interested in hearing from potential choristers, and may be contacted through the website to arrange a meeting and audition.

Robin Heather is a member of the choir of St Bartholomew’s. He has sung in choirs for 41 years, including those of St Ann’s, Dawsor Street and Christ Church Cathedral.

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Bray, Co. Wicklow
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The Internet as a source of organ music
Jacqueline Mullen

The Internet has rapidly become a means of buying goods without having to leave home. Sheet music is no exception with many sites available online. The advantage of visiting a music shop is that you can look through the available scores and ascertain difficulty, number of pages etc. before buying. Editions may be compared prior to purchase. Online you may be fortunate to encounter a “song list” when buying a book containing the score you need. Otherwise it can be hard to gauge whether you are getting good value.

Organ music can be difficult to find at times, in particular some items listed on the Archbishop of Dublin’s Certificate in Church Music. In some cases the music shops may not be able to assist. The Internet then becomes a very useful tool.

The most useful items when settling down to source a piece of music are pencil and paper. It can be most frustrating to visit various websites, find what you require on a couple of them and then fail to remember which site had the best value. Tedious though it may seem, writing down the URL and the details of price etc. (not forgetting the cost of postage) can save time in the end. The following have proved useful when searching for organ music.

1. Try putting the title of the item you require plus the composer’s name into the search engine. If you are very fortunate, you will strike gold straight away.

2. Enter the composer’s name only. You may then be guided to a site which deals specifically with that person’s work or find a link giving information on how to purchase his or her compositions.

3. If you have an ISBN number this can be of assistance, however, I have found this tedious and not particularly helpful.

4. Try a different country. St Patrick’s Setting by Colin Mawby was readily available on websites originating in the USA in 2007. Upon returning to source this in 2008 it was nowhere to be found. It did appear, but on a German website. Recent searches have shown it to be available in Japan! One copy is currently available at the price of £5 from www.usedorganmusic.co.uk.

5. Websites that deal in second-hand music can be very useful particularly if you have a number of items to buy and are trying to be thrifty. Care needs to be taken that you source a suitable edition, however. It can be interesting to note what other musicians have written in the margins or on the score in second-hand copies (though this may not be accurate).

The list of website addresses below is not exhaustive but will act as a guide. Obviously local sellers will usually get the goods to you more promptly but I have bought items from mainland Europe with great success. It can be amusing to receive emails in French or German assuring you of the seller’s best attention and the advantages of purchasing in the Euro zone will appear on your credit card bill. Be careful though that Ireland is credited with being in the Euro zone. I have been charged in sterling when purchasing from mainland Europe.

Needless to say, some of the books dealing with various aspects of performance, tuition etc. may also be obtained online. I have found that the average music shop may not be able to help if you require a particularly specialised book: you will probably be offered an alternative by a different author. In this situation the internet is invaluable. It is also a wonderful way to be “busy” when other things should be occupying your time.

Students on the Archbishop of Dublin’s Certificate of Church Music course may seek help from the Hon. Secretary of the Church Music Committee if difficulties are encountered in sourcing music from the ACCM syllabus.

www.abebooks.co.uk
deal in all kinds of books but also a good source of music scores. (Editor’s note: abebooks is apparently an agency that has contact with dozens of second-hand booksellers in the UK, and they can source out-of-print books easily and quickly. They have done so for me.)

www.allegro.co.uk
has a large stock of organ music and can supply organ shoes.

www.amazon.co.uk
another source of music books. Books on all subjects supplied.

www.bookdepository.co.uk
www.boosey.com
www.breitkopf.com

www.chappellofbondstreet.co.uk
(Editor’s note: Callers to Chappells of Bond St (London) will find that they are no longer in Bond St. A year or two ago the company moved to 152-160 Wardour Street (which is just off Oxford St. Chappells stock a great range of organ music and if in London it is worth spending some time there browsing their stock.)

www.cmc.ie
(A source of contemporary Irish music).

www.di-arezzo.co.uk

www.kevinmayhew.co.uk

www.musicroom.com

www.oup.com
Oxford University Press website

www.rscm.com
Online discounts are available to RSCM affiliates.

www.sheetmusicdirect.com
carry a small amount of organ music.

www.sheetmusicmegastore.com

www.sheetmusicplus.com

www.stainer.co.uk

www.ump.co.uk

www.usedorganmusic.co.uk
A good source of second hand organ music, books about the organ and some choral music.

Jacqueline Mullen is a music teacher and an organist at St Thomas’ Mount Merrion. She is a member of the Diocesan Church Music Committee.

If any readers can add to this list, the information would be welcomed by the Editor for passing on to others.

Parochial Visit
A rector decides to visit some of his flock on a Saturday afternoon. He knocks at a door. He thinks he hears someone inside, but the knock remains unanswered. He takes out one of his calling cards and writes on it ‘Revelation 3:20’. On the following Sunday the card appears on the collection plate with the message ‘Genesis 3:10’.
Nowadays there are many opportunities for continuing education, new ideas, new ways of doing things, and training courses for everything from stained glass windows to gospel choirs. Perhaps you’ve been to a training day about some aspect of church music or a summer school or indeed are one of the students doing the Archbishop’s Certificate in Church Music?

So you’ve attended a course and found it good and you’ve been inspired by the course contents and perhaps it’s given you some more confidence in your own ability. Better still you feel that this is actually something that would work in your church and head back home delighted with yourself. What next? Armed with your new found knowledge and experiences and maybe some new music, a whole new world of church music beckons and you’re sure that the parish will go for it. ’It’ll be perfect for them’ you muse to yourself as you arrive home exhausted but quietly contented.

This is where the problems start. Why? Because anything different to the usual diet of three or four hymns, (which must be from ‘the book’ i.e., the Church Hymnal) a psalm or canticle if you’re lucky, is going to mean a change. And a change is likely to raise eyebrows and raise queries. More importantly for you — it will mean more work, and not just for you, but for your singers/congregation, for your rector/priest and for whoever types up the weekly service sheet, if you’re lucky enough to have that. And if this new music item is to happen, you will need loads of positive energy that can cut through the acres of indifference and even negativity that you could face.

Be prepared, keep cool and keep a smile on your face! You decide the best approach is to see the rector/priest first. You attempt to discuss it with him/her the next Sunday, but the Revd is too busy rushing from the first service to make it to the second or third that day. ’Call me during the week, it sounds great’ the Revd shouts out the car window as he/she heads for St Empty Church 20 km away. Later that month you finally have your meeting when you might get any of the following responses:

That’s wonderful but do you think it’s really suitable for our group of parishes.

‘Is it in the hymnbook? Oh dear how could we manage that – we’d need to print a sheet. It looks interesting but we’d need more time to prepare it, so maybe we should wait until next year, what do you think?

I’m not sure that it’s something we could do here, numbers have fallen a lot this year and we need to stick to what people know .... I’m sorry ... not for the moment’.

Anyway you persevere (remember be positive and smile) and you eventually receive agreement in principle to do this new music item. Super. So now you ring around and get a few singers together and you tell them what a wonderful experience you had at a course up in Dublin and you bring photocopies and your own Yamaha keyboard, as it worked so well in Dublin using a keyboard rather than the pipe organ.

’No, why are you using that, we’ve never had one of those in church before. They’re not very ‘churchy’ are they – it’s not church music now is it?’ complains one of the only two men who came to the practice. And in a second those gathered become totally absorbed in rehashing old complaints of yore. You persevere again, stay cool and smile, and start people singing. It’s not going the way it went in Dublin though. Woops — you can’t get the choir beyond the second line and the bit that seemed to go down so well in Dublin just isn’t moving along here at all.

Now you’re really nervous. How do you get out of this? You encourage everyone that it may take a few goes before they get the air of it. Soon people are catching on. It’s working. You’re delighted and your singers are smiling in quiet satisfaction. It’s a major breakthrough and you’re really looking forward to next Sunday ...... but in the meantime you’ve got to proof-read the service sheet, remind the Rector that the new music item is happening next Sunday after the second reading and you will be coming out from the organ console to be close to your singers and accompany them on your keyboard, and that you’re sure it will work, and having the Rector’s support is so important to you and the singers.

Congratulations! You’ve made a great start. Welcome to the world of the parish church musician.

Derek Verso is organist of St Paul’s Glenageary, director of the choir of Kilclaire Cathedral and a member of the Diocesan Church Music Committee.

1. Name the composer of The Creation
2. Who composed The Dream of Gerontius?
3. What is a psaltery, mentioned in the bible?
4. Where and when was Mendelssohn’s Elijah first performed?
5. The famous Good Friday music comes from which opera?
6. Who wrote some 6000 hymns?
7. Who composed the famous setting of Blake’s Jerusalem?
8. Who composed the music for Onward, Christian Soldiers?
9. Which noted hymn-tune composer had as his middle name Bacchus?
10. In which century did Thomas Tallis live?
11. Who composed the oratorio The Last Judgement?
12. What kind of music is particularly associated with John Merbecke
13. Which work, and by whom, contains the duet I waited for the Lord?
14. The first performance of Handel’s Messiah was for charity. Who benefitted from it?
15. Which work of Handel was sung at the coronations of both George VI and Elizabeth II?
16. What was Palestrina’s nationality?
17. Name two famous composers who set Stabat Mater to music.
18. From which opera comes the traditional Bridal March and who wrote it?
19. From which oratorio comes the famous Dead March? Who was the composer?
20. From what work, and by what composer, is Sheep may safely graze taken? (Answers on page 11)
Praise Him With the Sound of the Trumpet: Two Recent Singing Events

SONGS OF PRAISE IN CLONSILLA
On Sunday, 30 August St Mary's Church, Clonsilla celebrated the end of the mixed Irish summer, with a lively, outdoor Songs of Praise service. The service was preceded by a Parish Barbecue in the grounds of the Church and was con-celebrated by the Revd Elaine Dunne and Ms Stella Obe, parish lay reader. The singing was led by the choirs of St Mary's Church, Clonsilla and St Brigid's Church, Castleknock. The congregation also joined in heartily in spite of the very inclement weather (it began to pour five minutes after the service began).

The singing was accompanied by the Blanchardstown Brass Band, who joined the choirs for the event. They made a magnificent sound, playing from the Salvation Army arrangements of hymns which included the following: Praise to the Lord, The Almighty, The King of Creation, Now Thank We All Our God, Alleluia, Sing to Jesus and Come Ye Thankful People. Come. Their spirits also remained very high throughout the rather wet afternoon. The hymns had been chosen by parishioners during August. The final programme was compiled by selecting the most popular of parishioners' choices. The band and choir were conducted by Maedhhibh Abayawickrema, organist and director of music in the combined parishes, who was ably assisted by a member of the choir who held a large umbrella over her head in an attempt to keep the music and baton dry!

The choir hopes to collaborate with the band again during the Christmas season and will also be joined at that time by the choir from Mercy College, Coolock to deliver a service of carols and more. We look forward to continuing the tradition of a summer Songs of Praise, started a number of years ago in the parish by Raymond Russell, former organist and director of music in the combined parishes of Castleknock and Clonsilla with Mulhuddart next year. We just hope that the weather will look a little more favourably on us next time!

SUMMER RSCM COURSE
Judy Martin reports.
This year the RSCM's annual adult residential cathedral course was held at Christ Church Cathedral. Singers came from all over the world: from the USA and Canada, the UK, Luxembourg, Switzerland, Hong Kong and Ireland. Many who attended have been singing in church choirs for years, and they all feel passionately about their ministry as Church musicians.

Before coming to Dublin in 2003, I had directed several of the RSCM’s other cathedral courses. This was, however, the first time that I had worked with an RSCM group of which I had no prior knowledge — a daunting prospect with Choral Evensong on the first evening of the course! The choir rose to the challenge and, with daily rehearsals and workshops and individual training from the internationally-renowned vocal coach, Hilary Llystyn-Jones, the standard of performance rose exponentially during the week.

These are not professional singers but the love and dedication they have for their ministry, and their complete commitment, was inspirational! We gave the course as much of an Irish flavour as possible by including some Irish hymns, an arrangement of BLA lora, im Chroise (by Felicity McElroy) and a good dose of Stanford. Further local involvement came from Curate Revd David McDonnell who was an extremely popular course chaplain, and revealed hidden talents as an amazing trad. musician and excellent tour guide during a late night visit to the crypt of St Michan’s. Support at the organ came from Tristan Russcher and Peter Parshall, who also led two workshops on Chant, culminating in the entire group singing the Salve Regina to the tricky Solemn Tone at Evensong on 15 August.

The RSCM is a world-wide educational charity providing education and training for musicians of all denominations. I have long believed that Christ Church should be a centre of education for Church musicians, not just as a resource for diocesan musicians, but also to engage with musicians from further afield. Our collaboration with the RSCM has been a major part of our outreach and if you are able to attend Evensong on Saturday, 19 September (5.00 p.m.), you will hear a service sung by approximately 40 children and young people from both sides of the border who have passed Voice for Life awards this year.

I, for one, hope that the RSCM makes an approach to Christ Church again, and I know from the comments and letters received, that 35 singers returned to their various communities with a renewed vigour for their ministry as well as with happy memories of a week’s worth of exciting achievements. Do take a look at the RSCM Ireland website (www.rscmireland.com) where you’ll find a number of pictures taken during the week.

Dublin and Glendalough Church Music Committee
The Archbishop of Dublin’s Certificate in Church Music
This part-time course in organ playing, choir training and liturgy aims to ensure a continued supply of musicians for parish churches.

Information on www.churchmusicdublin.org
or from Mrs Jacqueline Mullen, 23 Ludford Park, Ballinteer, Dublin 16,
Tel. (01) 298 8923 or info@churchmusicdublin.org

Closing date for applications for next academic year is 31 May 2010
"Let the peoples praise you, O God; Let all the peoples praise you"

The praise-singers of Israel were originally those associated with the tribal shrines, Bethel, Shiloh, Gibeon, etc.. In due course, Jerusalem became the centre of excellence for the praise of Almighty God.

The Psalmist, having in mind that God's praise should be sounded by Jews at a Jewish shrine, also acknowledged the desirability that such praise should be given by 'all nations' and 'all peoples', which presumably included the heathen and those who did not yet know God. The nature of such praise can be extended to Christian worship, where there ought to be no such thing as the 'right way' or the 'wrong way' to worship God musically, but with music which shows the worshipping community 'lost in wonder, love and praise'.

Rubrics 6 and 7 under the heading General Directions for Public Worship (Book of Common Prayer) prescribe something of the musical elements in public worship. Each rubric is controlled by the word 'moy'. Canon 6 of The Constitution of The Church of Ireland provides more than enough latitude to those planning and ordering public worship so that notions of restriction or constriction can be dismissed.

Many parish churches in recent years appear to adhere to a self-imposed monochrome pattern when it comes to the musical expression of the worship in church. Hymns and canticles are sung with less enthusiasm and joy than the words might suggest. Sadly and less frequently, the psalms — sung with more than a little struggle according to Anglican four-part chant, which in a reminiscent sort of way looks back to a time when many parishes could, with a sufficient number of capable and enthusiastic musicians, perform such a 'mystery' with competence!

Routine musical patterns kill the expectant musical spirit, unless such patterns are performed with a degree of perfection and are capable of satisfying a recurring need to hear and participate in a ritual which initially pleases the worshipper.

Why should this be the case? Perhaps there is a lethargy among those charged with the musical ordering of worship? An accidie of attitude which seeks, at all costs, to avoid criticism of new approaches? Perhaps even worse, a fear that the traditional expectations of worshippers will be undermined and that the worshipping 'core' of the parish will simply stay away in protest?

When the Psalmist urges that 'all the peoples praise you' such a sentiment was expressed that encouraged the outsider to come in, and on entering the presence of God would praise along with those already caught up in this mystery. This was not so much a proselytising desire than a desire that the whole people of God should sound His praise.

Let's extend the metaphor to parish life today. This rector enjoys the steady reliable singing of Sunday worship according to traditional Anglican expectations by a choir which obviously loves what it does, under the direction of a competent and imaginative organist and choir-master. In an urban setting this is facilitated by resources both financial and people. In small parishes (and in larger parishes too) there is no reason at all why this model should be seen as the only desirable one. After all a parish church should not strive to be a mini-cathedral which usually enjoys resources way beyond those of a parish to carry out its musical programme.

This rector, formerly at Julianstown, County Meath, enjoyed the privilege and challenge of forming, training, and worshipping with a wonderful children's choir. All were from the parish, some from more frequent worshipping families than others, all with mixed musical ability, but all with a common cause. The excitement and challenge of being in in something new, provided a challenge in terms of tenacity and performance. Some of the children came from families which had a good understanding of music. A small number of the children already held, thumbed-secretly and used Church Hymnals Sunday by Sunday.

The key to success was in those found to train and coach the singers. In the first instance, the Rector, of limited musical expertise, identified the likely candidates. On our first meeting, the children were 'tested'. This simply meant singing 'Three Blind Mice' as a group and in unison. Each potential choir member was then asked to sing a note from memory five seconds after hearing it, and then tested in his or her ability to sing and hold the selected notes of a given chord in harmony.

At the end of the first 45 minute session a show of hands was called for as to who wanted to be in the new choir. All hands shot up! From that initial commitment, the Choir's ability and capability increased, to the point a year later of being able to sing at a wedding.

On the second week of practice the Rector's youngest daughter, Jane, herself an accomplished musician and singer, came to assist. Her magnetic and somewhat captivating nature provided an extra stimulus for the young performers. Each choir practice began with prayer. The Lord's Prayer was said 'as Gaelge' and this tradition was extended to one Sunday a month during Sunday worship, text with simultaneous translation provided for the other worshippers.

Breathing and singing exercises often using non-religious tunes were used as a stimulus during what would otherwise have been lengthy learning of a hymn tune with words. Tidying up and putting away of hymn and prayer books ended each
practice session, before soft drinks and biscuits were provided as reward.

Once a month we practised processional walks — in and out of the church, and in and out of pews. Finding our way around the Prayer Book, and learning and understanding the importance of being ready for what should come next in worship was also an important ingredient of our learning.

During the first six months of the formation of the choir a fully qualified musician and choir trainer was employed. The Select Vestry in its wisdom promptly agreed to finance this. Paola Cullen, an experienced choir trainer was identified and accepted the task of being the Choir Leader. A digital piano/organ — along with percussion instruments — were bought to encourage contemporary musical forms. For the Rector in the initial stages of selection and training, there were certainly some surprises in his discovery of musical talent among the children.

Much joy was experienced by all involved in the project which has continued through a time of a rector’s vacancy in the Parish.

Parishes should consider a project such as this, for many reasons. A children’s choir brings much blessing in the richness of musical worship of Almighty God. It strengthens the musical content of worship. It creates a musical bond among participants, including the rector and those charged with training, and above all it proves that the praise of Almighty God can be offered by ‘all the people’ in a congregation.

Patrick Lawrence is rector of Monkstown parish and was formerly in Julianstown, Co. Meath.

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**Organists’ Crossword 12**

Another puzzle for you crossword addicts to test your musical knowledge again! Solutions (photocopies quite acceptable) to this puzzle should reach the Editor by the end of October—and don’t forget to include your name and address. As usual, a small token prize is on offer to the first correct entry drawn from the mythical hat.

**Clues Across**

1. Choral work usually with orchestral accompaniment (7)
2. Instrumental works for one or two players (7)
3. Opera about a young Druidic priestess torn between love and duty (5)
4. Composer of 9 across (7)
5. Initially a British music publisher (3)
6. Nationality of Glinka and Borodin (7)
7. Manual 5 on the organ (5)
8. Tonic sol fa note in Corelli (2)
9. Tonic sol fa note in Smetana (2)
10. A musical work—literally (4)
11. How Schubert left his eighth symphony (10)
12. Time of year for a Hugh Roberton evening choral work (5)
13. Having to do with hearing (5)
14. You’ll find this in a reed pipe but not in a flue pipe (6)
15. Access the organ diapasons (4)
16. Initially the orchestra based in London’s Barbican Centre (3)
17. Not making any sound (4)
18. German Protestant leader, singer and lutenist and hymn writer (6)
19. Recessional voluntary at the end of a church service (8)
20. Flowers from Amsterdam (6)
21. Keyboard pieces that exhibit the player’s skill (8)
22. Metal of which a whistle may be constructed (3)

**Clues Down**

1. With spirit or dash, musically (3,4)
2. James, 18th-century English organist and composer of church music and harpsichord pieces (5)

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3. In tempo, between largo and andante (6)
4. Tomaso, 17th/18th-century Italian composer (8)
5. Antonio, Italian composer who intrigued against Mozart (7)
6. ‘Sing’ like a horse! (5)
7. A work for three (4)
8. Opposite of 26 across (7)
9. La Cinderella opera by Rossini (11)
10. A French minuet (6)
11. Little by little, musically (4, 1, 4)
12. The legendary Sir Malcolm (7)
13. Character sung by the tenor in Haydn’s Creation (5)
14. Obsolete six-holed wind instruments of the recorder type (8)
15. Opera by R. Strauss about a New Testament biblical woman (6)
16. Person who insists of absolute adherence to tradition rules in language or music (6)
17. A mass for an admiral (6)
18. A meadow found in a treble aria (3)
For very many people, including those who do not go to church regularly, carols are an essential part of the 'Christmas experience'. A service of readings and music will be included in the programme of most churches. The liturgy usually will be based on the service of nine lessons and carols drawn up by Bishop Edward Benson of Truro in 1880 and first used (I have been told) in Ireland in North Strand Church, Dublin on Christmas Eve, 1914.

The annual broadcasts from King's College Cambridge and St Patrick's Cathedral Dublin have served to give this service a standing that seldom has been questioned. However, time and liturgy have moved on and many will be grateful for something from their church services more stimulating than the same old tedious service, trotted out year by year in an almost perfunctory manner. For many years I have yearned for some input within the service to explain or comment on readings that, gabbled and poorly read as they often are, do little more than produce a warm sentimental glow in those who listen — if indeed the slightest attention is paid to the allegorical biblical extracts!

So, it is encouraging to learn that the RSCM has produced a restructured carol service that moves away from the nine lesson/carol sandwich and provides an opportunity to reflect on each of the readings. This carefully crafted order has four sections: the Gathering, the Word of God, the Prayers, and the Dismissal. At the centre of the service is the Blessing of the Crib, which provides plenty of opportunity for drama and movement.

As with so many modern liturgies, this service is in outline form and requires some customisation for a particular place, following careful study and discussion by clergy and musicians. The provision of a detailed liturgy sheet for each person in the assembly is probably essential and certainly, to avoid confusion, the points in the service where people should sit and stand will need to be indicated.

This outline order is worth looking at and I hope some may decide to give it a chance, bearing in mind that liturgical experience is cumulative and that it is only by returning to a new order on a number of occasions that worshippers will begin to appropriate it to their own personal worship life.

RSCM affiliates will already have the service in Sunday by Sunday, Issue 49 and it is available to download from www.rscm.com/carolbook for use in service books. o

David McConnell looks at an updated carol service

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Be Still My Soul, written by Katherina von Schlegel, was introduced into the Church of Ireland repertoire in 1990 and so my familiarity is relatively recent. The music to which it is set is part of Sibelius's tone-poem Finlandia and I think it was to this I was first attracted. Jean Sibelius, Finland's most famous composer, wrote Finlandia in 1899 as the closing and culminating piece of a patriotic pageant staged to protest against press censorship imposed by the country's Russian rulers. The idea was to increase Finnish patriotism, and Finlandia became the symbol for Finland's struggle for independence. The chorale, like melody to which Be Still My Soul is set, comes after a turbulent passage played by the brass section of the orchestra, out of which the haunting air arises, started by the wind section and is later echoed by the strings.

The hymn was originally written in German by Katherina von Schlegel, a Pietist, born in 1697. She was thought to be either a Lutheran nun or a lady attached to the ducal court at Coten. The German Pietistic Revival, similar to The Puritan and Wesleyan movements, reintroduced congregational singing at worship and Katherina wrote at least 20 hymns. Be Still My Soul is the only one to have survived. It was translated in the 19th century by Jane L Borthwick, who with her sister Sarah Findlater, translated and published over 120 hymns of Lutheran origin. Originally set to a different melody, this was changed to the Finlandia setting for the Presbyterian Revised Church Hymnary in 1927. Apparently its popularity was waning at that time and no doubt its current setting has helped its survival.

The words to me are particularly beautiful and moving. It illustrates the guidance and care of Jesus in times of trouble, grief, fear and pain. The gentle words evoke a smoothing of a turbulent soul and one cannot but feel calmer after reading or singing it.

‘Be still my soul: the winds and waves still know’ and ‘His voice who ruled them while He dwelt below.’ It was also a favourite of the Olympian athlete, Eric Liddell. He rose to fame in 1924 when he refused to run on the Sabbath and was featured in the movie Chariots of Fire. He subsequently became a missionary in China and was incarcerated in a Japanese prisoner-of-war camp in World War II. It is said he taught this hymn to others in the prison camp, where he eventually died of a brain tumour.

The talents of three individuals, Katherina von Schlegel, Jean Sibelius and Jane Borthwick have combined to create what is to me the most beautiful hymn in the current Church Hymnal, one with the message that reminds us of the truth that we often need to remind ourselves of "They that wait upon the LORD shall renew their strength..." (Isaiah 40:31).

Patricia Eadie is a member of the choir of St Mary's Hought
ARCHBISHOP OF DUBLIN’S CERTIFICATE IN CHURCH MUSIC ORGAN EXAM RESULTS June 2009

Year One
Tristan Clarke (Distinction); June Lee MacCurtain (Distinction); Ciaran Judge (Honours); Damian Bourke (Honours); Eva Draper (Pass).

Year Two
Philip Good (Honours); Zoe Hodgins (Honours); Ronan Whittaker (Honours).

Year Three
Ruth Clinton (Distinction); Paul Mullen (Distinction).

ORGAN RECITALS
St Mary’s Pre-Cathedral Annual Wednesday September Lunchtime Organ Recitals, from 1.15 to 2.00 p.m. 9 September: Simon Harden (Anglican Church, Frankfurt); 16 September Niall Carroll (Organ Scholar 2008/09); 23 September: Gerard Gillen (Titular Organist); 30 September: Dom Columba McCann, OSB (Glenstal Abbey)

National Concert Hall
25 September 6:30 p.m. Mark Duley. RTÉ presents leading organist Mark Duley in a free 30-minute solo recital. Featuring the famous Widor Toccata, a Donnacha Dennehy piece and music by Bach, Vierne and Franck. This is a ticketed event: to book your free ticket call 01 417 0000 or www.nch.ie

Monkstown Parish Church
A service for the dedication of the rebuilt Gray and Davison Organ will take place on St Cecilia’s Day Sunday 22 November at 8 p.m. There will be a short recital by Professor Gillen and all are welcome to this service of Praise and Thanksgiving.

CONGRATULATIONS to Derek Verso who has gained his ATCL (Associate of Trinity College London). The test included giving and introducing a 40 minute organ recital, and writing a 1000 words programme note — for the benefit of the audience on one — the examiner!

CHRIST CHURCH CATHEDRAL
is in the process of developing a Past Choristers’ Association to maintain a connection with the cathedral for those who have sung in the choirs in past years. Membership will be open to former choristers and pupils of the choir school, past and present lay vicars choral, choral scholars and lay clerks, past and present members of the Girls’ Choir and their families together with families and friends of the cathedral choirs, past and present. The cathedral has a database of almost 300 singers who have been members of the cathedral choirs and would be glad to have current contact details for former choir members. It is planned to formally launch the association on Saturday 17 October when it is hoped that as many past choristers as possible will join the cathedral choir to sing Evensong. Further information may be had at music@cccclub.ie.

MUSICAL MARATHON
Congratulations to Ian Maxwell, organist of Sutton Methodist Church for just forty years, on organising the nine-hours of music as a fund-raiser for the Raheny Hospice. Choirs and groups that took part included those of St Finian’s Sutton, St Mary’s Howth, St Brigid’s Killester, Clontarf Presbyterian, All Saints Raheny, the Cameron Singers, the Mezin String Quartet and the Fingal Chamber Choir. Each group sang or played two Wesley hymns and other music, and in between, Ian played more Wesley hymns. Tea/coffee was on tap at all times. A steady flow of listeners came and at times the church was quite full. As a result, €3600 was presented to the Hospice. Ian is already planning next year’s marathon!

NEW ORGAN SCHOLAR
St Patrick’s Cathedral welcomes its new organ scholar Catherine Wallace who has joined the Cathedral’s music staff for this academic year. Catherine was educated at Charterhouse School and Trinity College Oxford, where she studied organ with Stephen Farr. She was senior organ scholar last year. Her brothers have been choristers in the Chichester Cathedral choir.

Also from St Patrick’s: Sunday 4 October 2—5 p.m. Open Afternoon for prospective choristers. For further details and to book your place, please ring the Cathedral Office on (01) 453 9472.

FEES FOR WEDDING SERVICES
We have received a couple of enquiries about the entitlement of organists to wedding service fees, where the couple provide their own organist. The principle in such cases is clear and unambiguous: The resident organist is entitled to receive the normal fee for a wedding (provided he or she is available to play) and his/her permission must be sought for another person to play. It is unfair that the appointed musician should be deprived of a fee. In practice, a degree of flexibility may be required to meet special circumstances but this does not detract from the basic principle. To avoid misunderstanding, these arrangements should be written into organists’ contracts on appointment. The draft contracts issued by the Church Music Committee and the RSCM have always been clear about this and the annual fee guidelines also set out the procedure. There is evidence of reluctance in some places to follow these arrangements and in such cases organists should have no hesitation in drawing the attention of the church authorities to what is widespread practice.

DO YOU KNOW YOUR MUSIC — ANSWERS
1. Joseph Haydn
2. Sir Edward Elgar
3. Ancient instrument like a dulcimer, but played by plucking
4. Birmingham Festival, 1846
5. Parsifal, by Wagner
6. Charles Wesley
7. Sir Hubert Parry
8. Sir Arthur Sullivan
9. John B. Dykes
10. 16th century (1505 – 1585)
11. Spehr
12. Plainchant
13. Hymn of Praise (Mendelssohn)
14. Release of men from a debtor’s prison
15. Zadok the Priest
16. Italian
17. Rossini and Dvorak
18. Lohengrin, Wagner
19. Saul, Handel
20. Birthday Cantata, Bach
In spite of the prevailing air of doom and gloom, earlier this year some 45 vibrant young singers from St Matthias’ Church, Killiney-Ballybrack, Killerman Music School and St Kilian’s Deutsche Schule came together with their trainers on several busy Saturday afternoons to make a CD in aid of Operation Smile Ireland. Entitled A Symphony of Smiles, the CD was launched by Revd Ian Poulton, Rector of St Matthias’ Killiney-Ballybrack.

Volunteering their sweet young voices, and with a repertoire of well known songs from world music and the great musicals (including such favourites as ‘You are never fully dressed without a smile’, ‘By the waters of Babylon’ and ‘Siyyahamba’), they embrace Operation Smile volunteers’ mission of repairing childhood facial deformities around the world. It is an operation of symphonic proportions because singing is one of mankind’s most noble arts and can touch the hearts of everyone all over the world. Through the making of this CD the children have found the perfect medium to bring awareness and practical help to this cause which benefits less fortunate world communities. The choirs were trained by Anne Thielemanns and Owen Miley-Read and accompanied by Anne’s spouse Gordon Douglas (who is one of those on our list of deputy organists).

Speaking at the launch, plastic surgeon Mr Michael Earley gave an illustrated account of his life-changing missions around the globe, which was truly enlightening. It is a tribute to so many people involved that Anne Thielemanns, who coordinated the project, could one day realize her vision and ambition. This is how her husband, Gordon Douglas, tells their daughter Sarah’s story and relates how they became involved with Operation Smile Ireland.

‘Daughter Sarah is a patient of the Cleft Lip and Palate team at Temple St Hospital and has already undergone three major surgeries for cleft lip and palatate repair. Two of these were carried out when she was a baby and the third (including bone graft etc.), when she was aged 11. The principal surgeon involved was Mr Michael Earley who delivered, at the recent launch, a wonderfully illustrated address about this medical condition and the work of Operation Smile.

When Sarah was born she weighed only 1.4 kg, and I was the first family member to see her. Minutes before, the nurses warned me that there was a ‘little problem’ with her face: but once I had established that it was only a physical defect, my initial shock subsided, especially when they explained that the ‘hole’ in her face could be corrected eventually by surgery.

However strange as it might sound, one of the first thoughts which entered my head was: ‘Will she be able to sing?’ In those first few revealing moments, it seemed to me terribly sad if my daughter would be denied this most wonderful of life’s experiences!

Fortunately it is now a bit of ‘a dream come true’, in that she is singing a solo on the CD (and sang live at the recent launch, accompanied by Papa, of course!) She chose ‘My Favourite Things’, made famous in the film version of The Sound of Music. It also seems a fitting choice as Ms Andrews was renowned for her diction; and what better training for Sarah who has had several ‘clinics’ with the speech therapists of the cleft lip and palate team. It was also an opportunity for Mr Earley to witness a pleasant outcome from one of his many success stories’.

The CD is available from Anne Thielemanns, Tel. 086 318 9198; email anneth@eircom.net or Gordon Douglas telephone 01 282 6213/087 780 7688; email gordon douglas@eircom.net, at the nominal cost of €10. Their address is 8 Bayview Green, Killiney, Co Dublin.

Donald Maxwell is organiser at St Matthias, Ballybrack and is a member of the Diocesan Church Music Committee.

LITURGY IS WORSHIP

Writing in a recent issue of Church Review and also in Friends’ News, Dermot Dunne, Dean of Christ Church, explains what Liturgy is.

One is often asked what is the difference between liturgy and worship.

The words are used interchangeably to describe how we give praise to God in church in an organised way. The two terms describe the same practice. Quite often it is thought that liturgy describes something different from and more elaborate than worship. This is not true: because everything we do in church, be it simple morning prayer or an elaborate music setting of the Eucharist, is both liturgy and worship at the same time. A classic definition of liturgy is ‘the customary public worship practised by a specific religious group, according to their particular traditions’. I prefer to use the word liturgy when referring to our worship in the cathedral, because the term encompasses much more than just words from a book. Liturgy is the organising of worship to make it the most beautiful way possible to offer praise to God and stimulate those who participate. It is getting away from the notion that once you have prayed the words, that is enough.

Good liturgy demands good preparation and the adaptation of many different elements to form a whole act of worship. Whenever we worship, we are engaged in liturgy no matter what church we attend. From the time we enter the building to the time we leave, there are certain rubrics we follow. There are times when we stand and times when we sit. Kneeling, prostration, readings and intercessions are prepared and read in a certain way. Hymns and music are chosen to suit the particular theme in the gospel reading and certain collects and propers (prayers proper to a season) are chosen to reflect the particular church season. We have a different liturgy for the celebration of Eucharist from what we do at Morning Prayer and other services.

Good liturgy demands that we use all our senses in giving our worship to God. Stimulation of sight, hearing, smell, taste and touch plays a central part in any celebration. When preparing a liturgy, the use of colour, sound, speech and silence needs to be carefully planned to bring a harmony to the celebration. If the service is dominated by music and nothing else then there is an imbalance that may tip the service in to the realms of performance rather than worship. It is important to maintain delicate balance in all the elements of worship to create an overall harmonious mood.

dean@ccc.ie
IRISH ORGAN STUDENT PLAYS IN NEW YORK!

Ruth Clinton, who has just completed the ACCM course, is a final year NCAD student. In June she set off to New York to look for summer work. In the course of her wanderings, she walked into a church to have a look at the organ. Here’s Ruth’s account of what happened.

In south Brooklyn, New York there is a small church called the King’s Chapel. In June they were looking for a new organist and I, a hungry student on a three month working visa in America, was looking for a job. I was delighted therefore when the pastor, Ronald Weinbaum, agreed to take me on as a sort of stand-in. He was conducting interviews all summer and so I was able to fill in when there was no candidate to audition. Their hymns are very similar to those in Irish Church Hymnal so I didn’t have too much trouble, but my practice time was very much restricted by the fact that the only available piano was one in a local cafe. They didn’t mind my playing there and the Korean chef even came out of the kitchen to tell me that the music reminded him of his Methodist church back home! Not having music with me, I sourced some in the Brooklyn library and my mum sent more from home. The organ is a 1946 Moeller pneumatic pipe organ and the service lasts two hours with a forty minute sermon! There are three hymns sung in their entirety; then, using various other hymns, they sing a single verse in response to God’s forgiveness. Two verses in response to God’s Word, a Doxology and a psalm at the end. It was a great way to stay in practice over the summer and it gave me a chance to try out another organ!

House Organs (Part 4)

Shirley Wright is organist in the Methodist church, Bray. In her house, also in Bray, she has a Viscount Jubileum (was supplied by Jeffers of Bandon). It is a two-manual 61 note instrument and has a 27 note pedalboard. Any reader who is interested in playing the instrument is welcome to contact Shirley (Tel. 286 1705) and she says a ‘cuppa’ will be included in a visit!

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Accessories:

3 couplers

6 pistons

Chimes

Transposer (3 semitones up or down)

ORGAN SCHOLAR

The holder of the Christ Church Cathedral organ scholarship for 2009-10 is Aleksandr Nisse. Aleksandr Nisse was greatly influenced by his father’s teacher, Helmut Walcha. He studied the piano with Valery Krol and began organ studies in 1999 with Susan Landale in Paris. From 2001-2004 he studied with Louis Robilliard at the Conservatoire National de Region de Lyon where he was unanimously awarded the “Premier Prix de Perfectionnement” with distinction. He further studied with Nicholas Kynaston and Lionel Rogg on the postgraduate course at the Royal Academy of Music, London, graduating in 2007 with distinction. Aleksandr has given concerts in Switzerland, France, Germany, Hungary. Before coming to Dublin he was organ scholar at Sherborne Abbey and School.