



ULSTER SOCIETY OF ORGANISTS AND CHOIRMASTERS

President: Philip Stopford

NEWSLETTER ~ October 2008

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~ **OCTOBER EVENT** ~

Saturday 18th October
3:00 p.m.

St. John the Evangelist, Malone, 141 Malone Road, Belfast

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**INTERNET RESOURCES FOR
ORGANISTS
AND CHOIR DIRECTORS**

Donald Davison will show us what the internet can
provide in terms of free resources for church musicians,
from both organ and choral viewpoints.

St. John's Malone (*Postcode BT9 6SX*) is on the SW corner of Malone Road and Osborne Park, and the hall is accessed from Osborne Park which is 0.25 miles on the city side of the New Forge/Balmoral Avenue intersection with the Malone Road and 0.25 miles on the country side of the Stranmillis Road/Malone Road junction (the one at the Ulster Clinic, not the one at Methody)



Sat Nav co-ordinates are: 54° 34' 1" N & 5° 57' 2" W

OCTOBER, Saturday 18th 3:00 p.m. St. John's Malone, Belfast

SOME INTERNET RESOURCES FOR ORGANISTS AND CHOIR DIRECTORS

Donald Davison will describe some sources of (mostly free) music scores - both organ and choral - on the world-wide web. Copious examples will be given of useful material, ranging from the simple to the technically challenging, which can be accessed from the computer. The discussion of this rapidly developing area will assume little or no computer expertise: the principal focus will be on the wide diversity of music available for download, together with the attendant opportunities and pitfalls.



NOVEMBER, Saturday 15th 12:00 p.m./3:00 p.m. Belfast Cathedrals

To mark the centenary of Olivier Messiaen's birth:

BELFAST ORGAN DAY - IN CELEBRATION OF MESSIAEN 1908-1992

In association with Belfast City Council.

ST. PETER'S CATHEDRAL, ST. PETER'S SQUARE SOUTH, BELFAST BT12 4BU

12:00 P.M. TALK

Prof. Piers Hellawell - An Introduction to Messiaen and his sound world

12:30 P.M. RECITAL

Colm Carey (*Belfast City Organist*)

Movements from Livre du Saint Sacrement

Adoro te (I adore thee); Le Dieu caché (The hidden God); Acte de Foi (Act of Faith);
La Manne et le Pain de Vie (Manna and the Bread of Life);
Institution de L'Eucharistie (The Institution of the Eucharist);
Prière avant la Communion (Prayer before the Communion);
La Présence multipliée (The Manifold Presence);
Offrande et Alléluia final (Offering and Final Alleluia)

LUNCH - *see enclosed booking form*

ST. ANNE'S CATHEDRAL, DONEGALL STREET, BELFAST BT1 2FG

3:00 P.M. TALK

Very Reverend Dr. Hugh Kennedy - Messiaen "Music and Liturgy"

TEA/COFFEE/DISCUSSION

4:00 P.M. RECITAL

Tristan Russcher (*organ*)

Organ music by Messiaen

La Sainteté de Jésus Christ (from Méditations sur le Mystère de la Sainte Trinité);
Verset pour la fête de la dédicace; Chants d'Oiseaux (from Livre d'Orgue);
Dieu parmi Nous (from La Nativité)

Melisma (*Directed by Philip Stopford*)

Sacred Motets by French Composers

Tantum Ergo (de Séverac); Cantique de Jean Racine (Fauré);
Hymne à la Vierge (Villette); Salve Regina (Foulenç); O sacrum convivium (Messiaen)

ST. PETER'S CATHEDRAL, ST. PETER'S SQUARE SOUTH, BELFAST BT12 4BU

Saturday 11th October **CHORAL MASS** **7.30 p.m.**

Mozart Missa Brevis in Bb sung by Cantiunculae

Friday 24th October **ORGAN RECITAL** **6.30 p.m.**

by Ian Keatley and St. Peter's Organ Scholars

Sunday 2nd November **ALL SOULS DAY MASS** **11:00 a.m.**

Durufilé Requiem sung by St. Peter's Cathedral Schola Boys choir

Saturday 15th November **CHORAL MASS** **7:30 p.m.**

Vaughan Williams Mass in G minor sung by The Priory Singers, conducted by Nigel McClintock



What's on ...

Saturday 11th October **8:00 p.m.** **St. Columb's Cathedral, Derry**

RENAISSANCE

Renaissance, directed by Ian Mills with Richard Campbell (organ)

REQUIEM BY JOHN RUTTER

and a selection of popular choral music

Tickets £8 (Concession £5) at the door

Tuesday 11th November **8:00 p.m.** **Courtyard Theatre, Ballyearl**



CONCERT BY

CARRICKFERGUS GRAMMAR SCHOOL SENIOR CHOIR

Tickets £7.00 are available from the Box Office (9084 8287)

part of the Newtownabbey Music Club monthly concert series.

Ballyearl Theatre, 585 Doagh Road, Newtownabbey, BT36 5RZ

www.newtownabbey.gov.uk/courtyardtheatre

Saturday 22nd November **Hollywood Methodist Church**

HOLYWOOD MUSIC FESTIVAL

2008 Festival Organ classes

(In association with USOC)

For further information,
contact Stephen Timpany 07980 117397



SIR JOHN TAVENER TEMENOS FESTIVAL

Friday 24th- Sunday 26th October 2008

Experience the beauty of the music of Sir John Tavener at the Temenos 08 Festival, with concerts in St. Peter's Church of Ireland, Drogheda and St. Patrick's Cathedral, Dundalk. The programme includes some of Tavener's most celebrated works: "Song for Athene," performed at Princess Diana's funeral, and "The Protecting Veil". Artists include Billboard chart topping American vocal group Anonymous 4, The Ulster Orchestra and Grammy Award winning choir Polyphony – described by critics as "possibly the best small professional chorus in the world."



Friday 24th October 8:00 p.m. St. Peter's COI, Drogheda

The Ulster Orchestra with Ioana Petcu Colan (Violin), Doreen Curran (Mezzo Soprano) and Marta Sudraba (Cello). Conducted by Tõnu Kaljuste.

Saturday 25th October 8:00 p.m. St. Patrick's Cathedral, Dundalk

Patricia Rozario and the Oriel Trio; Polyphony with Marta Sudraba (cello). Conducted by Stephen Layton.

Sunday 26th October 8:00 p.m. St. Peter's COI, Drogheda

Anonymous 4 and Rothko 4

For further information contact:

Eamonn Quinn, Louth Contemporary Music Society, www.louthcms.org

Friday 21st November 7:45pm Belfast Waterfront Hall

BEETHOVEN: MASS IN C MAJOR

Belfast Philharmonic Choir (Chorusmaster: Christopher Bell)
Ulster Orchestra (Conductor: Niklas Willén)

Ailish Tynan (soprano); Carolyn Dobbin (mezzo-soprano);
Timothy Robinson (tenor); Stephan Loges (bass)

For ticket details contact Waterfront Box Office (9033 4455);
Ulster Orchestra (9066 8798) or email: enquiries@waterfront.co.uk

12th & 13th December 7:30pm Belfast Waterfront Hall

HANDEL: MESSIAH

Belfast Philharmonic Choir (Chorusmaster: Christopher Bell)
Ulster Orchestra (Conductor: Christian Curnyn)

Rosemary Joshua (soprano); Susan Bickley (mezzo-soprano);
Ed Lyon (tenor); Matthew Hargreaves (bass)

For ticket details contact Waterfront Box Office (9033 4455);
Ulster Orchestra (9066 8798) or email: enquiries@waterfront.co.uk



THE USOC ARTHUR BEGGS AWARDS

~~~~~ APPLICATIONS SOUGHT ~~~~~

Thanks to the generosity of a legacy from a late member of the Society, Arthur Beggs, and many USOC ordinary members who still continue to make donations, USOC has now amassed a sufficient capital fund to enable awards to be made under this scheme on an annual basis.

We hope to make available two awards each of up to £200 per annum to persons pursuing *bona fide* educational/development endeavours. The awards are aimed at encouraging development in organ playing, individual or choral singing, or other relevant activities.

Examples of endeavours that might be supported include *participation in USOC tours, attendance at organ, choral, singing or conducting workshops, participation in relevant master classes, purchase of music, assistance with attachments or for an organ student providing summer duties in cathedrals/churches*. These examples should not be interpreted as indicative or limiting – they are only examples.

Anyone who is interested is asked to write to the Joint Secretaries for an information pack, which contains notes and a simple application form. We encourage interest from those who wish to apply for themselves, and also teachers, parents, schools and others who may know of likely candidates. If you are in the latter category, we are relying on you to please alert anyone to whom this scheme might apply.

The timetable is as follows:

1. **Application forms** must be received by 15th November 2008.
2. Candidates may be called for **interview** at the discretion of USOC.
3. Award(s) will be **announced** at the AGM in January 2009.
4. The award **cheque** will be made available at AGM.

PLEASE DO TAKE UP THIS SCHEME USOC WANTS TO SUPPORT YOUR DEVELOPMENT

For the first time the funds are sufficient for annual awards; this is why USOC is launching this new Scheme more formally and on an annual basis. Awards in the past have been made only on an occasional basis, and mainly to younger persons (but see note below). For example, awards have been made to several persons taking part in USOC overseas visits, attendance at a workshop on organ-playing in Amsterdam, and attendance at a choral conducting course in England.

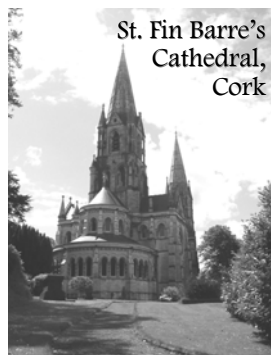
- NOTES**
- ♪ There is no age limit for applicants; you should be a native of Northern Ireland, or if you are not, you should be resident in the Province.
 - ♪ In exceptional circumstances, awards greater than £200 may be granted.
 - ♪ You do not have to be a member of USOC to qualify, although those to whom awards are made will be expected to join the Society for the year of their award.
 - ♪ Awards will be made on merit, and potential benefit will be a major determining criterion.
 - ♪ Awards will normally only be made for planned endeavours, and not retrospectively.
 - ♪ The decision of the judging panel will be final; there is no appeal mechanism.
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TWO CORK ORGANS

It was in the fulfilment of a long held ambition that we set forth for Cork to visit some churches and organs. The two most exciting were the Cathedral Churches of St. Fin Barre's, Cork and St. Coleman's, Cobh. Both are really spectacular inside and out, and their organs are unusual in several respects including being revered in both venues.

St. Fin Barre's COI Cathedral is strikingly placed on a rising hill, which exaggerates its imposing elevation, near the University, and not far from the Crawford & Beamish Brewery (Crawford was a major benefactor of the Cathedral). Built between 1865 and 1870 – in itself, no mean feat – the architect William Burges was able to oversee the conception to completion of his great Cathedral. He designed every detail, from the three spires, even down to all the stained glass and the fabulous mosaic floor. There are three wonderful rose windows in this neo gothic building, and the sculpture is very fine – I particularly enjoyed the statues of the wise and the foolish virgins over one of the three west doors.

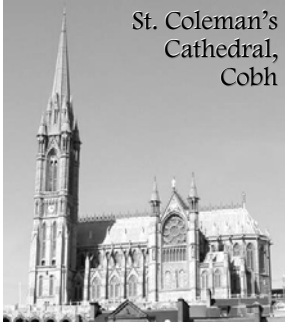


The organ is 'just so'. The instrument installed originally by Hill in 1870, is visually barely evident, being constructed in a pit 14' deep in the north transept. Originally there were three manuals with a west end balcony location, but rebuilds and enlargements by Megahy of Cork in 1889, Hele of Portsmouth in 1906 and JW Walker in 1965/6 has brought the instrument to 4 manuals, with 56 stops, and its location near the altar, and behind the choir.

We attended a Sunday morning service, and although the choir was on holiday, the congregational singing was excellent and enthusiastic. The organ sounded superb, resonating throughout the building from within its pit. But the *piece de resistance* for us was hearing the old lady in anger, as Malcolm Wisener (recently appointed Director of Music and originally from Coleraine) played a big Reger piece. The quality and richness of the reeds and big flue choruses as well as use of a *rolleschweller* - which of course was not there, but sounded as if it was, such were Malcolm's skills - were amply demonstrated in Siegesfeier (opus 145 n 7). This was written not long before Reger's death in 1916, was intended as a celebration of victory in WW1 and is based on the chorales of Now thank we all our God, and the tune Austria. Such was the embarrassment of Reger's publisher at

this rather premature and erroneous evocation of German victory that for many years the piece was suppressed in publication; luckily it was eventually reinstated as No. 7 in Opus 145!

As if all this wasn't enough, it was off to Cobh, which is dominated and towered over by the great RC Cathedral Church of St. Coleman.



This French Gothic building is of Irish granite and limestone, is built on the side of a steep hill, and stands looking down on the old transatlantic liner terminal, which still receives cruise ships. Pugin the Younger was the architect, and once again the statuary and stained glass is quite exceptional. Building began in 1865, and was completed in 1915. Music is evident both inside the Cathedral and throughout the town, by virtue of a fine organ and a 49 bell carillon.

The latter was originally installed in 1916, and has been enlarged since. There are regular recitals on the carillon when the player – usually Carillonneur Adrian Gebruers - can be viewed at work by CCTV.

The organ, originally built and installed by Telford in 1905, was rebuilt in 1967 by the Irish Organ Company. It enjoys a magnificent case fronted by dummy pipes and is spectacularly set around a fabulous rose window in the west gallery – a little reminiscent of St. Patrick's Cathedral in New York – but not quite so huge! It is a large three manual instrument of 45 speaking stops and has an east end console facing the High Altar. Unfortunately it was not possible to hear the organ, but I am told it is in good nick and is played at the regular services. We did however hear the Saturday recital on the carillon. The Director of Music and Carillonneur is Adrian Gebruers – a local man of Flemish origin.

Both Cathedrals place great emphasis on the enhancement that music brings to the spiritual experience associated with the worship of Almighty God. It is in my experience unusual to find the authorities drawing attention to the organs in their buildings, let alone providing details in the general brochure. Both Cathedrals do so. Indeed, in one of them, the visitor to the Cathedral is enjoined when they reach the organ 'to pray for the spirit of creativity and joy' the organ and its music evokes!

There are a number of other very interesting instruments in this South and South West corner of Ireland, but this is for another day, and perhaps might form the subject of a future organ crawl.

Alasdair MacLaughlin





Come & Sing

SATURDAY 20TH SEPTEMBER

Central Hall, Campbell College, Belfast

CHORAL WORKSHOP

conducted by John Rutter

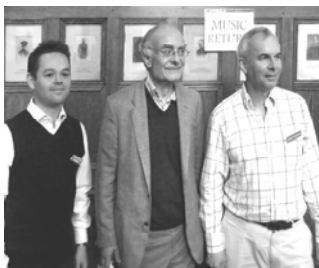
Saturday, September 20th saw some 400 people meet at Campbell College to join a Choral Workshop conducted by John Rutter. He is probably the most prolific and successful composer of choral music of his generation.



Seating in the Central Hall was organised for participants to sing in parts: a large number of sopranos, trebles and altos, lesser numbers of basses and a handful of tenors. After introductions by the USOC president, John Rutter conducted a number of his compositions and arrangements with the enthusiastically singing audience, splendidly accompanied by Phillip Elliott at the piano. It was also becoming evident that Mr. Rutter has

an excellent ability as a raconteur as he imparted anecdotes of his past life's experiences with composers such as Howells, Benjamin Britten and his contemporary John Tavener.

After lunch it was time for a more elaborate work of his Mass of the Children with trebles and sopranos singing from the balconies of the hall. An opportunity for those who may have considered Rutter as a "carol man" to experience his major non-liturgical Missa Brevis with Latin and Greek text interwoven with English poems. Sadly insufficient time prevented more work on singing this interesting composition. I had the feeling some of the younger participants were feeling exhausted at this point. After tea a final sing of some of Rutter's lighter lollipops, concluding with an arrangement of the Hallelujah Chorus.



It was a truly wonderful day to be singing in the company of this great composer - demonstrating USOC's ability to provide yet another top class musical event for its members and guests in the Province. Thanks must go to Campbell College, our hosts for the day; to Phillip Elliott, our accompanist; and the USOC committee - in particular James Little, who has been trying for so long to successfully arrange John Rutter's presence at this event.

Dick Walker

ORANGE 39

Having put up with the same ‘summer’ as everyone else this year, I was very happy to waken last Saturday morning and discover sunshine streaming into the bedroom. Yes! Nice weather and at the weekend too, great! It was then, as I lay planning my day, that I saw it – the ticket. There it was staring at me – “Choral Workshop”. Horror. How could it be that I was going to have to spend the whole day indoors? Talk about Sod’s law! So, it was with something of a heavy heart that I made my little sandwich and headed off to Campbell.



On arrival, I was surprised to see such a large crowd and for a brief moment it occurred to me that I could escape and no one would miss me! On the other hand, the event was clearly very popular – maybe I’d be missing something A little wave of enthusiasm crept over me and I went in.



Driving home late that afternoon (sun still shining) I reflected on the day. I felt quite elated actually – others I had spoken to felt the same way. I was a little surprised. I mean, we all know everybody loves John Rutter (myself included) but up until today, what had he really meant to me? Easy, infectious melodies. Anthems that congregations love. Christmas, of course - something jolly for the Nine Lessons (we all know what “orange, page 39” means!). John Rutter, composer of popular music (not taken too seriously by some) but he had made me feel elated! He was now on my list of “people I really admire”. What an inspirational conductor. How engaging. How very talented. We all had agreed, “you just can’t take your eyes off him - you really feel you know what he wants you to do”. I felt happy and enthused to have met this wonderful person and I made myself a solemn promise there and then – to always refresh my repeated notes!



So, I would like to say, “thank you USOC, thank you for the opportunity”. It was a pleasure, not only to sing more Rutter, but to have had him conduct us – in fact, a real privilege. John Rutter – a man to be taken very seriously indeed. Orange 39 will be just that little bit more special this year!

Anne Cromie

Choir member, St. Peter’s Parish, Belfast

Photographs by John McDonald and Stephen Hamill

THE PSALMS OF YESTERYEAR ILLUSTRATED

This article was sent to us by member Adrian Anderson, and it is a reprint of an article which first appeared in one of the American organ magazines many years ago. It seems that at one time this skill was taken very seriously indeed, and I can just imagine, in these days of political correctness when all the 'i's must be dotted and all the 't's have to be crossed, how the job description might be worded for total inclusivity ...

Perhaps the most interesting part of the Sunday morning service for the 19th century choirboy was when the organist 'illustrated the psalm'.

Among imaginative cathedral organists with a penchant for drama, such a practice was still common enough in 1903 for C.F. Abdy Williams to write in *The Story of the Organ*, "The vulgar habit of 'illustrating the psalms' by causing the birds to sing, the lion and the thunder to roar, is, we hope, dying out..." Of course, by the time the practice died out in church, it became an essential element in the technique of every theatre organist.

Below are a few musical illustrations of how animal sounds may be rendered on the organ, together with citations of the appropriate psalm verses.



BIRDS

Psalms 8:8; 11:1; 50:11; 78:27;
79:2; 102:7; 104:12; 104:17;
124:7; 148:10

The cuckoo is the most recognizable bird song; organists have but to draw a stopped flute and they have an authentic imitation of the cuckoo. The addition of a $2\frac{2}{3}$ Nazard may enhance the sound.



LION'S ROAR

Psalms 7:2; 10:9; 17:12; 22:13;
22:21; 34:10; 35:17; 57: 4; 58:6;
91:13; 104:21

With chorus reed stops drawn and beginning on low G, use a quick upward and downward rolling motion over the octave with the flat of the left hand.



CATTLE

Psalms 50:10; 78:48; 104:14;
147:9; 148:10

To imitate the "moo" of a cow, use 8' flutes, play as you would the Lion's Roar, except the rolling motion should be somewhat slower and the top notes held a bit longer. The downward movement should be slightly more rapid than the upward. The pitch may also be a bit higher, starting on, say, A or B.



DOG

Psalms 22:16; 22:20; 59:6; 59:14; 68:23

With the flat of the right hand, slap all the keys between the interval of a sixth or seventh between F above middle C and G below. Hold the hand at a slant so as to strike the upper notes slightly before the rest. The release of the keys should be as sharp and precise as the attack, being careful to release all simultaneously.



DONKEY

Psalm 104:11

RAIN

Psalms 11:6; 18:11; 68:8; 72:6; 78:24, 27; 84:6; 105:32; 135:7; 147:8

With Strings 8' and 4' hold down as many keys in the bottom octave as can be covered by the flat of the hand held lengthwise. Open and close the swell box at intervals.

THUNDER

Psalms 18:13; 29:3; 68:33; 77:17-18; 81:7; 93:4; 104: 7

Also suitable for “How Great Thou Art” and “Were You There?”

Hold down several of the lowest pedals with 32' and 16' stops drawn.

Well, there you go. Now you know how the experts do it. Take this along to church next Choir Practice and try a few of these “effects” for yourself. You can then surreptitiously “slip them in” on Sunday morning, and they have maximum impact when the choir knows absolutely nothing about their inclusion before-hand. If all your choir members stop singing because they are rolling about the choir-stalls with laughter, then you know your efforts have been worthwhile. You could even photocopy this sheet and blu-tac it on the organ console beside the doxology, so as not to be caught out ever again with a “missed illustrative opportunity”. This technique could be extended into the hymns as well. Just imagine what you could do with words like river, pants (as in deer/hart), hobgoblin, foul fiend, dropping still dews of quietness, earthquakes, oxen (Once in royal), flocks and shepherds. Of course the word ‘manger’ is carte blanche for any and all noises in the above article. Roll on Christmas... Way back, when this article was first written, hymns were dull and boring, and there just weren’t the modern literary classics with so many sonic opportunities quite like this little gem:

“If I were a butterfly ... wings ... robin ... fish (difficult) ... giggle ... elephant ... kangaroo (bouncing sort of noise?) ... squirming worm ... crocodile ... fuzzy-wuzzy bear ...”



Most of us enjoy watching others play. The closer the better. Some watch simply in awe and wonderment. Some watch to pick up some technical tips. Some watch for an alternative approach to a tricky passage (or an easy way out). Some watch to find out exactly what stops are being used and what keyboards are being played on. It's all really quite fascinating, and it seems to be the latest media growth area of our particular art. After all, there are very few works which don't have many different CD (or even LP) recordings available, and with this comes a certain amount of market saturation. However, DVDs are now the growth area. This short piece is to perhaps whet your appetite and outline something of what is currently available.

♪ The first is a slightly hard to get boxed set from POLOARTS - "A History of the Organ". This is a very interesting set, being a mixture of well shot playing on all sorts of historically significant instruments, and well informed documentary sections. Disc I deals with the Latin origins. Disc II covers Sweelinck to Bach. The Golden Age is dealt with in Disc III and the last Disc is the Modern Age. Total running time is 224 minutes. Worthwhile if you can find it, but the copy I have is Chinese in origin and the 78 page booklet is (to me) all totally unreadable. The big draw of course is the cinematography, which is first rate, and the players - Marie-Claire Alain, Xavier Darasse, Louis Robilliard, René Saorgin, Daniel Birouste, André Isoir, Gustav Leonhardt, Bernard Foccroule, Hans Heitze, Jean Boyer & Francis Chapelet. *DVD-0047-50 . POLO VM4B-20062-4 . www.poloarts.com.cn*

♪ Next there is the BBC OPUS ARTE DVD "Anthems from Kings". I bought mine in the Heffers Sound in Cambridge. It's slightly off topic, but has a bonus multi angle feature of Dan Hyde playing Stanford's D minor Postlude Op. 105/6 where you control the camera angle - a bit gimmicky but interesting nevertheless. OA 0835D

All the rest are easily available from the Organ Historical Society - even though a fair number are of European origin - I don't know how it is that most things can be bought cheaper in the States, but there you go. www.ohscatalog.org is the place to go to get them all, but the price is slightly variable - depends on whether Customs think the package is "interesting" or not. If they do, you basically pay VAT and the Post Office charge of a few quid to collect it. I have had to pay customs charges only once in four orders from OHS but be warned, there is no escape if they decide...

♪ For those that have a fascination for the Atlantic City Convention Hall Organ, their ACCHOS Inc. have produced "The Senator's Masterpiece - Sights Sounds Stories" DVD which in a way is both interesting and terribly sad. Sad because during demos of various stops, they found it difficult to find a chord that didn't have lots of notes missing. Interesting to see the absolutely mammoth scale of this monumental organ.

♪ On a similar scale, but this time all in impeccable order, is the Wanamaker Organ, and it is represented on a slightly disappointing DVD entitled "Around the Wanamaker Organ in 80 minutes". Probably too many stills and virtually no filmed playing. It's still a fine DVD to have (we were there on our honeymoon and the Wanamaker experience is something you will remember for the rest of your life), and there is the vintage presentation by the curator in the eighties, Nelson Buechner. He had assimilated a lifetime's knowledge of the instrument by the time he recorded a slideshow sound track which subsequently got pictures assembled by Ray Biswanger, who was President of the Friends of the Wanamaker Organ.

♪ The next one, called “Creating the Stradivarius of Organs”, explores some of the thinking behind the Mander at St. Ignatius Loyola in NY, and includes interviews with organist Kent Trifle and John Mander amongst others. It is shortish, shot on a low budget, duplicated on a DVD-R, and cheap; but in spite of this, it manages to retain an air of quality. There isn’t a great deal of playing on it, but after it’s over you feel as if you have been let into some secrets that you didn’t know beforehand.

♪ The gem of this bunch perhaps is another low budget production - again on a DVD-R - “The French Organ Music Seminar presents Schweitzer, Widor and the Musical and Artistic History of Saint Sulpice featuring Daniel Roth” is the snappy title. This is engaging and charming, and starts with a informed tour of the building and its organs by Roth himself - totally off the cuff (and remember, in a foreign language). He is passionate about all that is St. Sulpice, but the jewel in the crown is his playing, which is relaxed and, although shot with a single handheld camera, it makes compelling viewing right from the outset. I never got bored with the view from the bass end. In particular, he explains the Franck Cantabile in great detail before playing it. It has made me vow to get my score out, and finish learning it with the help of as many free lessons from Maitre Roth as I need. He won’t ever get tired of re-explaining things to me. This is one which I know I will watch many times. To see him playing the opening movement of Widor VI on the actual organ that Widor himself played it on is something of a privilege, and again another reference work of enormous value. A must have. Unreserved recommendation...

♪ And finally for this month, Vols. I & II of “Virtuoso Organ Music” by Philippe Delacour. These are very polished productions, using multiple camera angles, with intelligent editing making them feel just like “proper” TV programmes. Delacour is a neat player, well versed in all styles. Vol. I covers two organs, both in France - the Hærfper-Aubertin in St. Jean-Baptiste, Chateau-Chalins and the Cavaillé-Coll in Notre Dame de Metz. It’s interesting to hear Bach’s F major with throaty French reeds on the Aubertin pedal, and this is a 92 minute recital which doesn’t allow interest to flag at all. Loads of variety, and all exceptionally well played on the right sort of organs, well shot, edited and produced. There is plenty to choose from - *Dupré G minor - Vierne Hymne au Soleil & Berceuse - Bach F major - Couperin Paroisses extracts - Franck Prelude Fugue & Variation - Liszt ad nos fugue - Alain Jardin & Litanies - Duruflé Alain - Messiaen Transports - Vierne VI Final.*

♪ Vol. II is even more exciting, having 118 minutes of the wonderful four decker Stahlhuth/Jann in St. Martin de Dudelange in Luxembourg. The console has plenty of space around it allowing extreme variety of shots, and the miming is very good and well re-synchronised in the edit suite. Full marks. A personal touch, absent from Vol. I, is Delacour introducing each piece and saying something about the stops being used. Wish I’d listened more intently in Ken Buckley’s French class. And the organ builders will be pleased with this one as well, with a nice sequence of internal stills of beautifully clean pipes during the Rheinberger. Again plenty of musical choice with something for all tastes here: *Mestres March - Buxtehude P F & Chaconne - Bach A minor - Balbastre Marseillais - Moretti Rondo - Franck Andantino & Héroïque - Lefébure-Wely Voix Humaines & Boléro - Guilmant I Final - Rheinberger Cantilene - THE Widor - THE Boëllman - Mulet Méditation - Vierne Westminster - Dupré Cortège & Te Deum.* Go on, get your credit cards out... SGH

PROPOSED USOC 2009 MAY TRIP**Friday 1st ~ Bank Holiday Monday 4th May**

Partly as a result of feedback from members, we have been working on the possibility of visiting some areas associated with J.S. Bach. These being in the eastern part of Germany, and direct flights to Berlin not being at convenient times, we propose to travel from Belfast International to and from Prague, provided the 2009 Easyjet timetable is similar to this year's.

If what we have been working on is able to be finalised, the details will be as follows:

FRIDAY 1ST 16:40 Easyjet from Belfast International to Prague: arrive 20:10
Coach to Hotel Ibis in Dresden city centre: arrive c22:30

SATURDAY 2ND Day in Leipzig, visiting Altenburg Castle on the way (Trost organ in Chapel). In Leipzig, visit the Bach Archiv and Museum and attend public concerts in the famous St Thomas' (Bach's church) and St Nicholas' Churches. Some free time.

SUNDAY 3RD Divided between Dresden and Freiberg (45 minutes away). This is 'Silbermann country' and we are planning to visit churches and cathedrals, mostly with organs by this famous builder. Also on our itinerary will be the Frauenkirche, the magnificent church in Dresden, rebuilt in the original style following war damage and opened amid much publicity in 2005.

MONDAY 4TH The plan at present is to leave our hotel after breakfast in a coach for Prague, where we would visit three magnificent churches and also have free time. However, we might spend more time in Germany if we are unable to gain access to all the desired churches in Prague.

20:40 Flight to Belfast: arrive 22:15

We need to gauge the level of interest in such a trip and have deposits so that we can book flights as soon as they become available.

The cost is likely to be around £380 if sharing a double or twin room and £450 for single occupancy.

This would cover return flights, coach travel, three nights on a bed and breakfast basis and all fees, concert tickets etc.-but NOT other meals.

Please complete and return the enclosed slip to Philip Walden as soon as possible but before 31st October at the latest along with a **deposit of £200 per person** and the name of anyone else for whom you are booking.

Please note that no alternative travel arrangements can be accommodated unless you wish to meet us and leave us at our Dresden hotel, or at Prague, with the implications of the risk of your flight being late being entirely your own.

Please phone me (James Little) on 028 9042 1332 if you have any questions about the proposed trip.

Saint Polycarp's Church, Finaghy, Belfast

ORGANIST & CHOIR MASTER/MISTRESS

Robed SATB Choir, RSCM affiliated. Two manual Smethurst organ.

Salary negotiable.

Duties include traditional sung services - one Sunday morning service per week and two Sunday evening services per month. Special and occasional midweek services. Weekly choir practice.

**Applications in writing to and further information from:
Miss Barbara Kenwell, 20 Porter Park, Finaghy, Belfast BT10 OBU
Tel. 028 9061 2355 or 07802 223843**

ORGAN SCHOLARSHIP

The Parish Church of Saint George wishes to appoint an Organ Scholar for the academic year 2008/2009.

The Scholarship Scheme is open to all pupils at local schools or to students on a gap year and is ideal for anyone hoping to obtain an Oxbridge or a Cathedral scholarship. The scholar will gain experience and valuable training through working with a flourishing Parish Choir, under the guidance of the Director of Music, Dr. Emma Gibbins. Scholars are expected to attend two services each Sunday and a number of special services, as well as a Thursday evening choir practice. Current organ students, or pianists who would like to begin studying the organ, will be considered for the post. Organ scholars will receive free one to one tuition with the Director of Music and a quarterly honorarium. More than one Scholarship may be awarded in any particular academic year.



For further details please contact the Director of Music:

**PARISH CHURCH OF SAINT GEORGE, 105 HIGH STREET, BELFAST BT1 2AG
Mob.: 07952 514117 Email: gibbins_emma@hotmail.com**

Closing date for applications: Saturday, 11th October 2008

Neale Agnew, one of our members, would like to thank all those who kindly supported him in his recent Marie Curie Fundraising challenge – ‘Bike the Baltic’ which he completed in late August. This involved a 621 kilometre cycle from Warsaw, the birthplace of Marie Curie, to Vilnius in Lithuania. As a result of your support, he has raised almost £10,000 – a fantastic amount for this very worthwhile charity. Anyone still keen to make a donation can do so through his fundraising web page at justgiving.com/nealeagnew



MESSAGE FROM THE HON. SECRETARIES

NOVEMBER NEWSLETTER:

Items for this to be with the Secretariat by **Friday 24th October** at the latest please.

If you are sending us information for Newsletters, please make absolutely sure that all the details are correct, as we will assume that they are.

FLIERS:

We are happy to enclose fliers for events of interest along with the monthly newsletters. There is a nominal charge of £10 for this service, which should be included with the fliers - please send to us by the 20th of the month for the next issue - address below.

Size of flier: A6, A5 or 1/3 A4 as we use A5 envelopes.

Circulation: we print 200 newsletters at present.

The event will also be advertised in the usual way in the newsletter.

MESSAGE FROM THE HON. TREASURER

Thank you to all members who have already paid their subscriptions, by whatever means, for 2008. However, I would be delighted to receive subscriptions from those members who have still to pay.

Members paying their subscriptions this year have again shown generous support for the Arthur Beggs Fund by making a supplementary donation. This Fund is now in a very healthy state and attracting interest payments such that we need to take care to avoid tax liability. Therefore I am asking that members refrain from making further donations for the time being, while steps are taken to promote the intended use of the Fund's resources. However, those members who have enhanced standing orders may leave them, as more expense would be involved amending them.

The current annual subscriptions are:

Northern Ireland & Republic of Ireland	£20	Mainland Great Britain	£10
International Overseas Member	£7	Full-time Student	£10

Please contact the Treasurer if you have any queries in this regard.

CONTACT

HONORARY SECRETARIES:

Stephen & Carolyn Hamill

07714 023964

usoc@phoenix-organs.co.uk

HONORARY TREASURER:

Philip Walden

philip dot walden at btinternet dot com

