



SAINT PATRICK'S CATHEDRAL DUBLIN

Organ Scholarship at SAINT PATRICK'S CATHEDRAL September 2017

The organ scholarship at Saint Patrick's Cathedral runs annually from 1st September to 31st August. It provides an organ student with the experience of working in a Cathedral music department, offering the opportunity to develop and extend his or her skills in service playing, choir accompaniment and other relevant areas.

THE CATHEDRAL

In 1191 under John Comyn, the first Anglo-Norman Archbishop of Dublin, Saint Patrick's was raised to the status of a cathedral and the present building, the largest church in the country, was erected between 1200 and 1270. It also became the first university in Ireland (1320-1420). Over the centuries the cathedral fell into serious disrepair and a full-scale restoration based on the original design, was carried out by the Guinness family between 1860 and 1900. Saint Patrick's Cathedral is the National Cathedral of the Church of Ireland and attracts over 500,000 visitors every year. It is very much at the heart of city and national life—embracing the past to herald the future. Saint Patrick's has contributed much to the city of Dublin and to the nation over the centuries.

THE CATHEDRAL CHOIR

Music has played an integral part of the daily life of Saint Patrick's Cathedral since its foundation in the thirteenth century. Henri de Londres (consecrated Archbishop of Dublin in 1213) created a college of sixteen vicars choral who lived within the precincts of the cathedral. Archbishop Richard Talbot (Archbishop of Dublin from 1418–49) endowed a college of six minor canons and six boy choristers in 1431. His purpose was to ensure the provision of polyphonic choral music in the cathedral. The choir remains one of the few choirs of men and boys in Ireland. The choir was reorganised at the Guinness restoration in 1865 and put on a more secure financial footing. The combined choirs of Christ Church and Saint Patrick's Cathedrals sang the first performance of Handel's oratorio *Messiah* on 13 April 1742.

The main function of the choir is similar to that of other Anglican cathedral choirs: to adorn the daily offices with hymns, psalms, canticles and anthems. It sings two services daily during school terms—the only cathedral choir to do so in these islands. No longer restricted to music of the Anglican tradition, it is not unusual to hear classical or Tudor Latin masses, plainchant and continental languages included in the liturgy. The choir is well known for its annual broadcast of Nine Lessons and Carols on Christmas Eve nationally on RTÉ as well as annual broadcasts on Remembrance Sunday and Saint Patrick's Day. Touring has become an increasingly important aspect of the choir's activities outside the regular service commitments, and places visited have included the UK (Edinburgh, Durham, Gloucester & Westminster Abbey), Germany, and a trip to Paris, where the choir sang in the Sacre-Coeur, Notre Dame, the American Church and La Trinité. In recent years the choir has released 2 commercial CDs with Regent Records both to critical acclaim, a third was recorded at the beginning of this year.

THE MUSIC DEPARTMENT

The Organ Scholar is a member of the Cathedral's music department, led by the Precentor, The Revd Peter Campian, and the Organist & Master of Choristers, Stuart Nicholson. The Assistant Organist, David Leigh, assumes day-to-day responsibility for the Organ Scholar's role and training, and any feedback relevant to the Organ Scholar is directed through him.

BASIC EXPECTATIONS

The Organ Scholar attends Cathedral choir rehearsals and services both in the mornings and evenings as listed below, and is expected to assist, playing the organ as agreed or helping with choir-training (for example, of the probationers) as directed by the Master of Choristers & Assistant Organist. The timetable of duties for the organ scholar would be flexible enough (within reason) to fit in with a full time music course, duties would need to be agreed with the Master of Choristers & Assistant Organist at the start of the academic year once details of lectures were known – this may result in a reduction of the amount of scholarship paid. The amount of service playing the Organ Scholar undertakes is decided at meetings between the Master of Choristers and Assistant Organist once the monthly repertoire is chosen – but the organ scholar can expect to at least play for 3 choral services a week. The amount and difficulty of the music will depend on his or her ability, but would develop through the course of the year to provide a thorough and comprehensive grounding in the choral repertoire as well as related skills such as psalm-playing, transposing, improvising, etc.

RECITALS/CONCERTS

The Organ Scholar will also be expected take an active part in the ongoing recital and concert series at the Cathedral.

ORGAN PRACTICE

The Cathedral's organs are available for the Organ Scholar's practice subject to the Cathedral diary. The Organ Scholar will be provided with a set of Cathedral keys, as well as an alarm code, to enable access out of hours.

TUITION

The Assistant Organist has responsibility for mentoring the Organ Scholar's duties at the Cathedral and for feeding back to him or her detailed comment. Lessons for general repertoire, RCO exams, etc may be taken (and the Organ Scholar is encouraged to do so) with a teacher of his or her choice, and at his or her own expense.

TIME OFF/ABSENCES

Normally, Friday will be a complete day off. Where this is not possible, a different day in the week will be arranged. The Organ Scholar should normally also have five weekdays (except in the event of a choir tour) at half-terms, a week at Christmas and after Easter. During the summer, the organ scholar will be expected to share responsibility for playing for Sunday services where necessary with the Master of Choristers & Assistant Organist. Absences must be agreed in advance with the Master of Choristers and Assistant Organist. In the event of illness preventing the Organ Scholar attending a practice or service, he or she should first inform the Assistant Organist.

DRESS CODE AND GENERAL BEHAVIOUR

The Organ Scholar should be smartly presented at all times, especially when working with the choristers or the general public. He or she must be aware at all times of the importance of discretion in conduct and behaviour, especially with all under-18s, and will be required to undergo Garda Vetting.

OUTSIDE WORK

The Organ Scholar would be encouraged to undertake additional work outside the Cathedral, though this should not conflict with Cathedral duties. It is advisable to clear any such work in advance with the Assistant Director of Music. This could include private tuition, playing recitals, concerts, weddings and funerals. Extra fees will be paid for weddings and funerals for which the Organ Scholar plays at the Cathedral.

CHOIR TIMETABLE

MONDAY

08.30-09.20 Rehearsal & Matins (B)
17.00-18.15 Rehearsal & Evensong (M)

TUESDAY

08.30-09.20 Rehearsal & Matins (B)
14.30-15.30 Probationer rehearsal (B)
15.30-16.15 Chorister Prep & Tea
16.15-17.00 Chorister Rehearsal (B)
17.00-18.15 Rehearsal & Evensong (BM)

WEDNESDAY

08.30-09.20 Rehearsal & Matins (B)
13.00-13.30 Junior Choristers' rehearsal (G)
13.30-15.30 Chorister lunches/prep/theory
15.30-17.00 Choristers' Rehearsal (G)
17.00-18.15 Rehearsal & Evensong (GM)

THURSDAY alternate weeks

08.30-09.20	Rehearsal & Matins (B)	08.30-09.20	Rehearsal & Matins (B)
14.30-15.30	Probationer rehearsal (B)	14.30-15.30	Probationer rehearsal (B)
15.30-16.15	Chorister Prep & Tea	15.30-16.00	Chorister rehearsal (B)
16.15-17.00	Chorister Rehearsal (B)	16.00-17.00	Schola Rehearsal (G)
17.00-18.15	Rehearsal & Evensong (BM)	17.00-18.15	Rehearsal & Evensong (Sch)

FRIDAY

Organ Scholar's day off

SUNDAY

10.15-12.30 Rehearsal & Eucharist/Matins (B/GM)
14.30-16.30 Rehearsal & Evensong (B/GM)

TERMS AND CONDITIONS

The stipend for this post is €7,500 per annum. Payment is made monthly in arrears, directly into a bank account. Although not technically an employee, the Organ Scholar will be given a copy of the employee handbook, which contains details of the Chapter's disciplinary and grievance procedures, as well as general information about the Cathedral.

APPLICATIONS

Please send a curriculum vitae and covering letter to Stuart Nicholson to arrive by the closing date of Tuesday 22 February 2017, including the names of two referees, one of whom should be able to comment in detail on your musical ability.

Shortlisted applicants will be contacted by Friday 24 February and auditions and interviews will be held in Dublin on Friday 10 March.

Your application may be sent by email to organist@stpatrickscathedral.ie or by post to:

Stuart Nicholson
Saint Patrick's Cathedral
Saint Patrick's Close
Dublin D08 H6X3

THE CATHEDRAL ORGAN

The earliest record of an organ in Saint Patrick's is in 1471 when Archbishop Tregury bequeathed 'a pair of organs' for use in the Lady Chapel. During the next two centuries there are various records of payments to organists. Of the many organs in Saint Patrick's Cathedral, the most visually impressive must have been that of Renatus Harris in 1697, built on a screen dividing the nave from the choir, an earlier plan in 1678 having come to nothing. It was completed by 11 March 1697 and extra stops were added two months later; it is thought that the Great No. 4 Diapason and Choir Stopped Diapason in the current organ date from this instrument. At some stage in the eighteenth century a third manual was added and in 1751 a new organ was installed in the Lady Chapel. The main organ was repaired in 1815 by Messrs Gray of London. Pedal diapasons were added by Bucher and Fleetwood, who took charge of the organ until 1831 when it was taken over by Telford and Telford of Dublin. By the 1850s the organ was in a state of disrepair and in 1865 it was rebuilt by Bevington of London, retaining many of the old organ pipes. As part of the Guinness restoration the organ, which had stood on the choir screen, was moved to the north choir aisle. A fourth manual was added in 1881 by Telford, who also undertook repairs when the organ was damaged by a falling buttress in 1882.

In 1902 a new organ was built, incorporating some of the existing pipework, by Henry Willis and Sons, in a specially constructed chamber in the triforium above the north choir aisle. This was a major undertaking; flying buttresses similar to those on the south side of the choir were partly removed and the chamber was built on to the north side in keeping with the original architecture. Access was provided by a spiral staircase of marble, designed by Sir Thomas Drew. 'Father' Willis planned the new organ in consultation with Sir George Martin, organist of Saint Paul's Cathedral, London, where there is an earlier 'Father' Willis instrument. Willis's son Henry completed the job, distinguishing himself in his treatment of the powerful reed stops. When the instrument was rebuilt in 1963, by J. Walker & Sons, little modification was made to the original design, but a good deal of upperwork was grafted on to the specifications. In line with the prevailing taste of the day, much of the original orchestral palette of the choir organ was displaced by mutation and mixture stops. The original tubular pneumatic action was replaced by electro-pneumatic action and a new console provided in the Walker house style of the time, which featured adjustable pistons via setterboard. This was upgraded in the 1980s to a solid state system. The original Willis console of the organ is preserved in the Cathedral as a memorial to George Hewson. Harrison & Harrison Ltd of Durham carried out some work in 1995, including cleaning of the instrument and revision of the mixturework to bring it closer to Willis models, most especially the installation of a new tierce mixture on the Great, which replaced a somewhat shrill Walker Scharf dating from 1963.

Since the 1990s the organ has been in the care of Trevor Crowe, who is executing a phased programme of work to address both mechanical and tonal issues outstanding from the 1963 rebuild. This work has included the installation of new blowing plant (replacing blowers which dated from 1910!), work on the winding system, replacement of key and stop actions, upgrading of the electrical system and restoration of the swell Vox Humana, replacing a mixture II (a 1963 addition), as per the original scheme. It is hoped also to replace the orchestral ranks lost from the choir organ at a future date.

We are privileged to have one of the finest late romantic Cathedral organs in the world, and are grateful to the Dean and Chapter for their ongoing commitment to keep the organ at the peak of health.

SPECIFICATION

PEDAL ORGAN		GREAT ORGAN	
Double Diapason	32	Double Diapason	16
Open Diapason (metal)	16	Open Diapason No. 1	8
Violone	16	Open Diapason No. 2	8
Bourdon	16	Open Diapason No. 3	8
Octave	8	Open Diapason No. 4	8
Violoncello	8	Claribel	8
Bass Flute	8	Principal	4
Super Octave	4	Flûte Harmonique	4
Octave Flute	4	Twelfth	2 ² / ₃
Mixture	III	Fifteenth	2
Contra Posaune	32	Mixture	III-IV
Bombarde	16	Mixture	III
Clarion	8	Trumpet	8
		Trombone	16
		Trumpet Harmonique	8
		Clarion Harmonique	4
CHOIR ORGAN		SWELL ORGAN	
Bourdon	16	Double Diapason	16
Gamba	8	Open Diapason No. 1	8
Claribel	8	Open Diapason No. 2	8
Stopped Diapason	8	Lieblich Gedeckt	8
Dulciana	8	Salicional	8
Gemshorn	4	Vox Angelica	8
Flauto Traverso	4	Gemshorn	4
Nazard	2 ² / ₃	Flageolet	2
Piccolo	2	Mixture	III
Fifteenth	2	Vox Humana	8
Tierce	1 ³ / ₅	Hautboy	8
Larigot	1 ¹ / ₃	Horn	8
Mixture	III	<i>Tremulant</i>	
Cor Anglais	16	Trombone	16
Corno di Bassetto	8	Cornopean	8
<i>Tremulant</i>		Clarion	4
SOLO ORGAN		NAVE ORGAN	
Gamba	8	Open Diapason	8
Flute	8	Stopped Diapason	8
Concert Flute	4	Principal	4
Sesquialtera	II	Fifteenth	2
Clarinet	8	Mixture	III-IV
Orchestral Oboe	8		
Cornopean	8		
Double Tuba	16		
Tuba	8		
Octave Tuba	4		
<i>Tremulant</i>			

ACCESSORIES

Eight general pistons and General Cancel.

Eight foot pistons to the Pedal Organ.

Eight pistons to the Choir Organ.

Eight pistons to the Great Organ.

Eight pistons to the Swell Organ (duplicated by foot pistons).

Eight pistons to the Solo Organ.

Reversible pistons: Great to Pedal, Swell to Pedal, Choir to Pedal, Solo to Pedal, Swell to Choir, Swell to Great, Choir to Great, Solo to Great. Reversible foot pistons: Great to Pedal, Swell to Pedal, Solo to Pedal, Swell to Great, Pedal Double Diapason 32, Pedal Bombarde 16.

Pistons are adjustable, with 96 general and 16 divisional memories and a 2000 stage sequencer available on each of 8 levels, selected by a keypad on the console. The manual compass is 61 notes; the pedal, 32 notes.

PREVIOUS ORGAN SCHOLARS HAVE INCLUDED

David Baskeyfield

Concert Organist

First prize and audience prize of the Concours International d'orgue du Canada, 2014

First prize and audience prize at the St Albans International Organ Competition, 2011

Shiloh Roby

Associate Director of Music, Christ Church Cathedral, Cincinnati

Dr David Bremner

Organist of Christ Church Cathedral, Dublin

Tristan Russcher

Director of Music St Bartholomew's Church, Dublin

formerly Organist of Christ Church Cathedral,

Dr David Adams

Organ Professor, Royal Irish Academy of Music

Harry Meehan

Assistant Organist, Christchurch Cathedral, New Zealand

formerly Organ Scholar, The Queen's College, Oxford & Truro Cathedral