

**The Church of
THE LONDON ORATORY**

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Pettman Organ Scholarship

Introduction

The Fathers of the London Oratory have established an Organ Scholarship, endowed by the late Ian Pettman in memory of his wife, June, to allow a student to gain experience of working in traditional Roman Catholic liturgy and music performed to the highest standards.

The scholarship is designed to be suitable for a student at postgraduate or post-conservatoire/university level, or for an outstanding undergraduate student. It is open to Catholics and non-Catholics, but the Scholar must be in sympathy with the spirituality and devotional ethos of traditional Roman Catholicism. If all other considerations are equal a Catholic will be preferred.

The significant features of the Pettman Scholarship include:

- involvement in one of London's best resourced church music traditions in one of the capital's finest centres of musical-liturgical excellence
- a clearly defined area of weekly artistic responsibility
- flexibility to tailor the scholar's involvement elsewhere in the music programme according to ability and academic obligations outside the Oratory
- a generous financial package, including additional funds (at the Fathers' discretion) to support the Scholar's educational development, including acquisition of music, organ lessons (or tuition fees if already on a full-time course), visits to organ summer schools etc., etc.
- organ practice conditions unrivalled by any major London church, including two outstanding organs in different locations.

The London Oratory & its musical tradition

The London Oratory was founded in 1849 and has been on its present South Kensington site since 1854. The magnificent neo-baroque church was completed in 1884. The Congregation of the Oratory ('the Oratory Fathers') minister to a very large congregation drawn from all over London and from abroad, to local hospitals, and to the London Oratory School and the Oratory Primary School, both in their trusteeship. They have built up an enviable music resource, comprising three separate choirs, three organs and a professional music staff of three, plus an organ scholar.

Choir of the London Oratory, consisting of 14 professional singers, sings for all celebrations of the sacred liturgy in Latin, performed in the classic Roman Catholic tradition, for which the London Oratory is internationally renowned. They sing Mass and Vespers for all Sundays in the year, holydays of obligation, and a number of other feasts and solemnities. The great liturgies of the Easter Triduum are performed in their entirety. The Choir of the London Oratory is recognised as

one of the country's finest adult professional church choirs. Choral Vespers are regularly broadcast from the Oratory by the BBC.

The Oratory Junior Choir sings two services each week. This choir of about 30 boys and girls was founded in 1973 and is also active outside the Oratory, including CD and Proms appearances and opera house and film work.

The Schola Cantorum of the London Oratory School sings once a week during school terms. The Schola is underpinned by a specialist music education at the London Oratory School and is run by the school. In addition to its liturgical duties, it regularly undertakes concerts, tours and commercial work.

The Oratory has three fine organs: (1) the landmark 1954 (restored 2004-5), 46 stop, three-manual Walker organ designed by Ralph Downes, (2) a 3-stop 1977 (restored 1998) continuo organ by Collins in the sanctuary and (3) a 1975 (restored 2005) 16 stop, two-manual, mechanical action instrument by Flentrop in the Little Oratory. The church organ is available for practice daily (other services permitting) 1.00-5.00 and 6.30-8.00. The Little Oratory organ is freely available for practice throughout the day (except for very occasional services). Specifications are attached.

Music staff

The **Father Prefect of Music**, *Fr Edward van den Bergh*, has oversight of the Oratory's music on behalf of the Fathers. The Oratory's professional musical team works to him.

The **Director of Music**, *Professor Patrick Russill*, has artistic oversight over the Oratory's music in general and is specifically responsible for the Choir of the London Oratory and music in the Latin liturgies. One of the country's leading church musicians, he is the Fernside Head of Choral Conducting at the Royal Academy of Music. He was Organist of the Oratory 1977-99, Visiting Professor of Choral Conducting at the Leipzig Hochschule für Musik und Theater 2001-2023 and was Chief Examiner of the Royal College of Organists 2005-2017.

The **Organist**, *Ben Bloor*, has artistic oversight over all the organ-playing at the Oratory. Ben was organ scholar at St George's Chapel, Windsor Castle, and following that at New College Oxford, from where he graduated with a First Class Honours degree in Music. Subsequently, he held positions at Westminster and Rochester Cathedrals. He was the winner of the 2012 Northern Ireland International Organ Competition, and in 2013 gained the FRCO, with the Limpus Prize for highest marks in playing as well as prizes for the highest marks in the paperwork. He won second prize in both the Boston International Bach Competition in 2018 and the Canadian International Organ Competition in 2021.

The **Assistant Director of Music**, *Charles Cole*, is Director of the Oratory Junior Choir and Director of the London Oratory School Schola. He also assists the Director of Music in conducting the professional Oratory Choir and, as a skilled organist in his own right, is deputy to the Organist. A former organ scholar of Exeter College, Oxford and Westminster Cathedral, and Director of Music of Our Lady of Victories, Kensington, he has a wealth of church music experience both as organist and conductor. However, he is particularly noted as a trainer of children's voices with credits at the Royal Opera House, the Proms and the *Harry Potter* films. For 15 years he was Director of the Schola Cantorum of the Cardinal Vaughan Memorial School and now heads both the Oratory's choirs of young voices. He is a regular lecturer at the annual Church Music of America Colloquium.

The Organ Scholar

Role

The Organ Scholar's primary role is to play for and assist with the Oratory Junior Choir and its regular weekly services.

The Organ Scholar is also expected to attend the Latin liturgies on Sundays and major feasts, with a view towards playing in the major Latin liturgical celebrations, as agreed between the Director of Music and Organist.

The Organ Scholar will also play, when requested, for occasional weekday services without choir and will also be expected to provide some assistance in the operation of the music department, for example helping with the music library and basic administration.

While the Organ Scholar will be working to the Assistant Director of Music in large measure, it is expected that the Organist and Director of Music will also exercise active mentoring roles.

Terms

The scholarship runs from the second week in September until the end of July. There are holidays, usually of two weeks each, after Christmas and after Easter. These may vary slightly, dependent on Junior Choir term dates. Any other absences must be agreed with senior music staff as appropriate.

Typical full weekly choral schedule

<u>Tuesday</u>	17.30-18.15	Junior Choir rehearsal
	18.30 Benediction	During the Organ Scholar's full terms and usually sung by the Junior Choir. <u>Played by the Organ Scholar.</u>
[Thursday	18.30 Holy Hour	Exposition and Benediction (congregational). Played by the Organist. However, the Director of Music, Assistant Director of Music and Organ Scholar provide occasional cover.]
<u>Friday</u>	17.30-19.00	Junior Choir rehearsal
[Saturday	18.00	First Mass of Sunday, sung by the London Oratory School Schola. Rehearsal 17.00. <u>Played by the Organist.</u>]
<u>Sunday</u>	09.25	Rehearsal
	10.00 Mass	English, sung by the Junior Choir. <u>Played by the Organ Scholar.</u> In the Junior Choir's absence there is organ music only, usually played by the Organ Scholar or Assistant Director of Music.
	11.00 Mass	Solemn Latin (New Rite) sung by the Oratory Choir. The Organ Scholar observes / assists the Organist
	15.30 Vespers & Benediction:	Sung by the Oratory Choir. Rehearsal 14.45
		The Organ Scholar observes / assists the Organist

Tenure

The Organ Scholar is appointed for one year, possibly extendable by mutual agreement.

Value

£6500 per annum in eleven monthly instalments in arrears.

In addition the scholarship has further funds of about £4,000 p.a. to support the Scholar's educational development, including acquisition of music, organ lessons (or a sum towards conservatoire fees if already on a full-time course) and visits to organ summer schools.

Accommodation

Accommodation is not provided.

Practice

The Organ Scholar will be entitled to practise on the organs in the Oratory Church and the Little Oratory, subject to music hours and arrangements with other music staff. The Scholar will also be able to practice on the pianos in the Choir Room (Bechstein), St Wilfrid's Hall (a Model B Steinway, newly restored) and music studios.

Child Protection

The Organ Scholar must be willing to undergo child protection screening, including a DBS check.

Status

The scholarship is an educational opportunity offering practical experience and observation. It is not employment, and nothing in this document, or in the operation of the scholarship is intended to give the impression of an employer-employee relationship between the Oratory and the scholar.

Audition

Candidates will be asked to play a programme of 15 minutes of their own choice (to include at least one piece of Bach) on the Little Oratory organ. There will be sight-reading and improvisation tests on the organ, and transposition, harmonisation and sight-reading/accompaniment tests on the piano.

Application procedure, application closing date and audition date

Applications marked 'Organ Scholarship' should be emailed to:

The Director of Music, Prof. Patrick Russill at: patrickrussill@blueyonder.co.uk

Applications should include:

1. a detailed curriculum vitae, including secondary and tertiary education history
2. a covering letter outlining (a) the applicant's suitability and experience and (b) how the scholarship would fit with the applicant's educational commitments and other plans for the year
3. names and full contact details of two referees, indicating how long the applicant has known them and in what capacity

Applications must be received by noon, Friday 12th January 2024.

Auditions and interviews for shortlisted candidates will be on Thursday, 8th February 2024.

THE CHURCH OF THE LONDON ORATORY

SPECIFICATION OF THE ORGAN Built by J.W. Walker and Sons Ltd 1952-4

The organ was designed by Ralph Downes who set the pipe-scales and supervised the voicing. Its specification is quoted in full in The Cambridge Companion to the Organ (1998) as the model of modern English organ design, and the late Stephen Bicknell described it in Choir & Organ, 1997 as: ‘...an instrument of peerless tonal quality, perhaps the best of all the organs designed by the late Ralph Downes’. It is listed with a Grade I certificate in BIOS’s Register of Historic Pipe Organs. It was restored by the original builders in 2004-5, in consultation with Patrick Russill and with tonal regulation by Michael Broom preserving the original voicing. All the original pipework, chests and actions were restored, except for the provision of a new chest for the pedal upperwork.

GREAT		CHOIR (unenclosed)	
Quintadena	16	Gedackt	8
Principal (front)	8	Principal (front)	4
Rohrflöte	8	Rohrflöte	4
Octave	4	Octave	2
Gemshorn (conical)	4	Waldflöte (conical)	2
Quint	2 ² / ₃	Larigot	1 ¹ / ₃
Superoctave	2	Sesquialtera 12.17	II
Tertian 17.19	II	Scharf 26.29.33.36	IV
Mixture 19.22.26.29	IV-V	Cromorne	8
Trumpet	8	Tremulant	
SWELL		PEDAL	
Baarpyp (conical)	8	Principal (front)	16
Quintadena	8	Sub Bass	16
Viola	8	Quintflöte (st metal)	10 ² / ₃
Céleste (AA)	8	Octave (part on sides)	8
Principal	4	Gedackt (metal)	8
Gedacktflöte	4	Rohrquint	5 ¹ / ₃
Nazard (conical)	2 ² / ₃	Octave	4
Octave	2	Nachthorn	2
Gemshorn (cylindrical)	2	Mixture 19.22.26.29	IV
Tierce	1 ³ / ₅	Bombarde	16
Mixture 22.26.29.33	IV	Trumpet (extension)	8
Cymbel 38.40.43	III	Trumpet	2
Echo Trumpet	8		
Vox humana	8		
Tremulant			

Unison couplers. Great Sub Octave

Wind pressures: Great: 2³/₄"', Choir: 2⁵/₈"', Swell: 2³/₄"', Pedal: 3¹/₂"'.

Manual compass: C-a"', 58 notes. Pedal compass: C-g', 32 notes.

Mechanical swell pedal. Electro-pneumatic action.

Solid state couplers and pistons with 8 levels of divisional memory and 96 levels of general memory with stepper. 5 general pistons and 5 pistons for each manual

A chamber organ, built in 1979 by Peter Collins and restored by him in 1998, is kept in the sanctuary. Specification: Gedackt 8, Rohrflute 4, Principal 2

Little Oratory, Brompton Road, London SW7

Flentrop Orgelbouw, Zaandam, Holland, 1975

Consultant: Ralph Downes

Restored and entirely revoiced by Flentrop Orgelbouw in 2005

Tonal Direction: Frits Elshout

Voicers: manuals - Jan Spijker, pedal - Frans Vermeulen

Consultants: John McGreal & Patrick Russill

HOOFDWERK (C-g3)

Praestant	8 (from G, c-f sharp from Roerfluit 8)
Roerfluit	8
Octaaf	4
Fluit	4
Praestant	2
Mixtuur III-IV	
Kromhoorn	8
Tremulant	

BOVENWERK (enclosed) (C-g3)

Gedekt	8
Roerfluit	4
Fluit (conical)	2
Nasard (conical)	1 1/3
Sequialter II	
Tremulant	

PEDAAL (C-f1)

Subbas	16
Bourdon	8
Octaaf	4
Fagot	16

H/P B/P B/H

Suspended mechanical action

Wind pressure: 62 mm.

Pitch: a': 438 at 18°C

Temperament: Vallotti (cited by Tartini in 1754)

In 2005, the pitch was slightly lowered (from a'=443 to a'=438'), the Rohrflutes provided with wider chimneys, the reeds given new tongues and longer resonators, the manual 2-foot stops swapped to give a complete principal chorus on the Hoofdwark, the bass octave of the Subbas mitred and raised for better egress of sound, a new flat pedalboard provided, and the whole organ entirely revoiced and placed in an Italian 18th century unequal temperament.

The original 19th century organ case was restored and gilded (including the dummy-pipes) by Hare & Humphries and the speaking front pipes burnished and gilded by the organ builders.