



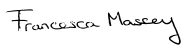


Period	Winter	Year	2025	Candidate no.	CR03
Name	Nicholas Courtman				

Examination for Colleague (CRCO)

Practical Examination: Organ Performance

	Organ Performance			
	Piece 1	Piece 2	Piece 3	Total
Maximum mark	30	30	30	90
Pass mark	20	20	20	60
Mark awarded	23	21	23	67

Examiner	Simon Johnson	Ann Elise Smoot	Francesca Massey
Signature			



For all regulations and details of this examination, see the current edition of *The Royal College of Organists: Diploma Examinations*.

This report is final. No enquiries about this examination will be considered unless they are made in accordance with current regulations.

None of the particulars contained in this report may appear in a printed announcement.

EXAMINERS' REPORT: ORGAN PERFORMANCE

RCO

Piece 1: A5 J. S. Bach: Prelude OR Fugue in E minor BWV 533

This was a confident, muscular performance with a registration and tempo to match. Within the impressive boldness of this overall conception, there was still room for some lighter touches, such as a less uniform approach to the length of crotchets and some more varied articulation. The manual change may have been unnecessary, but was handled well, and the essential character of the work was conveyed convincingly. There was a satisfying grandeur throughout.

Piece 2: C3 Joseph Jongen: Petit Prélude

This was observant playing with some good touches, the swell box being particularly well-managed. The tempo wasn't always completely steady, and this became more prevalent as the work progressed - the repeated notes of the left hand accompaniment were prone to tripping over themselves. More legato was also needed in the left hand, for example the passage in 6ths. These things combined to draw attention to the accompaniment rather than to the melody. A sense of calm ease on the middle stave was needed in order for the right hand tune to unfold naturally, to breathe, and for the performance to have the gracefulness implied by the tempo marking. Nonetheless, this was an effective reading that conveyed the overall character of Jongen's conception.

Piece 3: D1 Jeanne Demessieux: Veni Creator (No. 8 of Twelve Chorale Preludes, Op. 8)

This was fluent, confident and generally secure playing that clearly conveyed the character of the piece, although there were a few minor blemishes. The registration was managed successfully, and the theme was always projected through the texture. Although more weight might have been given to the quavers generally, and the last section rushed slightly, this was a convincing performance that contained plenty of musical detail.



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