

LAUDATE



The Magazine of the Guild of Church Musicians

No 89 May 2016

From the Editor of Laudate

Each Guild AGM is an excellent opportunity for members to get together and this year's recent event at Rochester was no exception. After Professor Jeremy Dibble's in-depth lecture on Stanford's evening canticles, it was an uplifting experience to hear the cathedral choir give such a moving performance of Stanford in A at evensong, and also for us to attend the rehearsal beforehand. Next year, the Guild's AGM will be at York and more details of this will be found in the September issue of *Laudate*.

The Academic board under Dr Hugh Benham are taking great care with the ongoing revision of the Guild's examinations and news of the progress on the Archbishops' Award is given on page 16. Full details will be given in September as work nears completion.

Do please write in with your letters and views on what we publish in *Laudate*. This is your magazine and I value your contributions greatly.

With every good wish to you all





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Front cover: The magnificent organ case of Rochester cathedral

Back cover: The boys of Rochester cathedral in rehearsal – photos by Robert Andrews

YOUR ARTICLES AND OPINIONS ARE EAGERLY SOUGHT

It would be good to receive more feedback from Guild members about what you want to see in *Laudate*.

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It is worth mentioning that all opinions expressed in LAUDATE are the personal views of the individual writers and not necessarily the official view of the Guild of Church Musicians itself.

Do visit us on the internet at www.churchmusicians.org

The Warden's Message

*For we know that thou rejoicest
O'er each work of thine;
Thou didst ears and hands and voices
For thy praise design;
Craftsman's art and music's measure
For thy pleasure
All combine.*

The words of *Angel voices, ever singing*, one of my favourite hymns, were written by the Reverend Francis Pott in 1861 for his friend and Oxford contemporary, W. K. Macrorie. At the time Macrorie was Curate of Wingates in Lancashire, where a new organ had just been built and was to be dedicated at a special service. The original and perhaps still best-known tune, *Angel Voices*, was written by another of Macrorie's friends, E.G. Monk, organist of York Minster, who had met Macrorie when the two of them taught at Radley. It seems more than likely that Pott and Monk worked together on the hymn for their friend – a collaboration which produced a memorable result. Words and music were first published in 1866 in the second edition of Pott's *Hymns fitted to the Order of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the Church of England, To which are added Hymns for Certain Local Festivals*. Entitled 'For the Dedication of an Organ or for a Meeting of Choirs,' *Angel Voices* can be found in the "added" section of the cumbersome-named hymnal. As a young man Pott had been a member of the committee that produced the First Edition of *Hymns Ancient and Modern* in 1861, though he left the committee before the book was published. *Angel Voices* is testimony to his skill as a writer of original hymns and *The Strife is o'er* shows him to have been a good translator from the Latin.

Collaboration must, I think, become more and more important a feature of the work of the Guild. We already have a great tradition of productive collaboration within our organisation as members of Council and of the Academic Board work together to ensure our standards remain high and that our syllabuses reflect the real needs of the worshipping Church in the 21st century. This year's AGM heard Dr Hugh Benham outline progress so far in the ongoing project of revision to our curriculum and the re-presentation of our examinations and awards in more attractive formats. The work he and his collaborators have done so far was enthusiastically endorsed by members.



Collaboration with other organisations working in the same field is also important. We are, after all is said and done, trying to achieve the same ends and serve the same Lord! We have a number of projects either already running or firmly in mind in which we share resources and expertise with the RSCM and it is the hope of your Council that this will increase. We hope to help fund some of the work of PRAXIS in improving standards of worship. It is possible we might be able to hold a joint teaching event as the liturgical year unfolds. I am working with the Guild of All Souls in the Church of England to introduce the liturgical resources surrounding Christian Death and Dying. It is also my hope to open up channels of communication with an exciting new organisation, Church Music Future, recently launched by some of the bright young things of the Church Music world. Hearts and minds and hands and voices working collaboratively to offer to God the very best. Craftsman's art and music's measure combining in our choicest psalmody. May God bless your music-making in his service. *Canon Jeremy Haselock*

An important note from the Treasurer

At the beginning of April the Guild was given notice by HSBC bank that it was ending our relationship and that we must make alternative banking arrangements by the end of May. I won't elaborate on the numerous disputes I have had with HSBC since becoming treasurer, but suffice it to say that Council agreed last year that we should investigate moving to another bank. But for John Ewington's untimely death the move would have been completed last autumn.

We have now opened an account with Unity Trust Bank, which is a specialist bank serving the charities sector that offers services specifically geared towards our needs as a charitable company. One problem of changing banks is that members who currently pay their subscriptions by standing order will have to amend the instructions to their own bank. In the next few months I will be writing to all members affected, giving details of the new account. This will be an opportunity to add membership numbers to all the incoming payments which will make my life, and that of future treasurers, much easier.

Robert Andrews ~ Treasurer

From War to the Women's Movement to National Song: The story of Parry's 'Jerusalem'



JEREMY DIBBLE

The outbreak of the First World War was a trauma for Parry like no other. In the years immediately before the conflagration he had dismissed those who talked about potential conflict with Germany and even enshrined his scepticism in his incidental music for the Oxford University Dramatic Society's production of Aristophanes' *The Acharnians* performed in 1913. Hence it was with a particular sense of despondency that he addressed the returning students at the Royal College of Music in the autumn of 1914. 'I have by my own confession to make,' he told them. 'For I have been a quarter of a century and more a pro-Teuton. I owed too much to their music and their philosophers and authors of former times to believe it possible that the nation at large could be imbued with the teaching of a few advocates of mere brutal violence and material aggression.'¹ Quoting from the book of Isaiah, he deprecated a country which had once been his artistic beacon: 'How art thou fallen from Heaven, O Lucifer, son of the morning!'² and looked on in disbelief while a country which had produced Schütz, Bach, Handel, Gluck, Beethoven, Schumann and Brahms could now 'become a nation that hates.'³ Parry's bitter words were imbued with betrayal not simply because of Germany's fall from grace, but because the war had also actuated a shocking reality. Throughout his life Parry had been filled with a sense of mission. Believing that music should be available to the entire spectrum of society, he also contended vociferously that it should also be a vital *part* of society's fabric, its democracy, the education of its citizens and the quintessence of a civilised society. Moreover, the role and responsibility of music and the musician within the body politic must be equal to that of other professions. Such precepts



Charles Hubert Hastings Parry

had powerfully informed his role as Director of the RCM. Yet Parry was also faced with a dilemma, for much as he strongly upheld this view, he was also terrified by the prospect of his music students sacrificing themselves in the war. 'Our pupils are made of different stuff from the pupils of ordinary schools,' he argued. 'They are gifted in a rare and special way. Some of them are so gifted that their loss could hardly be made good. It would be a special loss to the community.'⁴ As the war dragged on his mood grew darker and more introspective as is evident from the pages of his symphonic poem *From Death to Life*, the motet cycle *Songs of Farewell* and his Naval Ode *The Chivalry of the Sea*. He was 'depressed all day by the news of the torpedoing of the *Lusitania*'⁵ and by the steady trickle of bad news from the front. He was also appalled by the German propaganda he read in the daily newspapers, not least Ernst Lissauer's 'Haßgesang gegen England' ['Hymn of Hate against England']. This was sung at the Royal College of Music as an ironic gesture of defiance. Parry had seen the article in the *Weekly Dispatch* and had been curious to learn how the poem and accompanying music sounded together. A hundred copies were made and distributed among the students who sang it under the direction of Walter Parratt. *The Times* was keen to note Parry's sardonic reaction: "Seeing that there had been no preparation of the music," said Sir Hubert, "the results were very creditable. The singers sang with the music page in the *Weekly Dispatch* propped up in front of them, and it was great fun. Sir Walter asked them to sing the hymn with plenty of snarl, to express honestly the intentions of the composer, Ernst Lissauer, but they laughed too much to snarl. However, when they came to the word 'England' they rolled it out in fine style, and Lissauer would have been delighted to have heard its reverberating note."

1 Colles, H. (ed.), *College Address by Sir G. Hubert H. Parry* (Macmillan: London, 1920), 222.

2 Isaiah 14:12.

3 Colles, 221.

4 *Ibid.*, 216.

5 Diary of Sir Hubert Parry, 8 May 1915.

*The music is rather better than the poetry, and I felt like sending Lissauer a telegram telling him how much we had enjoyed his work and what infinite amusement it had afforded us, but I did not see how I was going to ensure the telegram reaching him.”*⁶

Sarcasm aside, Parry deeply fretted about the future of those who had joined up, among them Vaughan Williams, Moeran, Gurney, Bliss, Butterworth, Dyson, Benjamin, Adolphe Goossens, Douglas Fox and Francis Purcell Warren. Nevertheless, he remained firmly resolute that Germany had to be defeated even in the face of his much-loved pacifist son-in-law, Arthur Ponsonby, the Liberal MP, who, as a member of the Union of Democratic Control, opposed the war and Britain’s participation in it. This can be adduced from a letter to his daughter, Dorothea, of July 1917:

I hate and loathe war as much as you do, but to try to break off now when militarism is absolutely in possession of Germany is merely to leave those who advocate it in the position to make it override justice and truth and honest living throughout the world. The absolutely needful thing is to get done with it...⁷

In 1916 this stance chimed with the aims of ‘Fight for Right’, a movement founded by Sir Francis Younghusband to sustain the resolve of Britain’s armies and civil population during the war and which believed in seeing the war to a decisive victory, gainsaying those who were ‘tempted to the conclusion of a premature peace’.⁸ Among the movement’s fervent supporters were



Robert Bridges

writers, essayists and poets such as Henry Newbolt, John Buchan, Wilfrid Ward, Gilbert Murray, Frederick Pollock, Maurice Hewlett and, perhaps most prominent of all, the Poet Laureate Robert Bridges. Early on in the war Bridges had written to *The Times* in outrage at the

6 *The Times*, 15 March 1915.
7 Letter from Parry to Dorothea Ponsonby, 26 July 1917.
8 ‘Britain’s Fight for Right’, *The Times*, 2 March 1916.

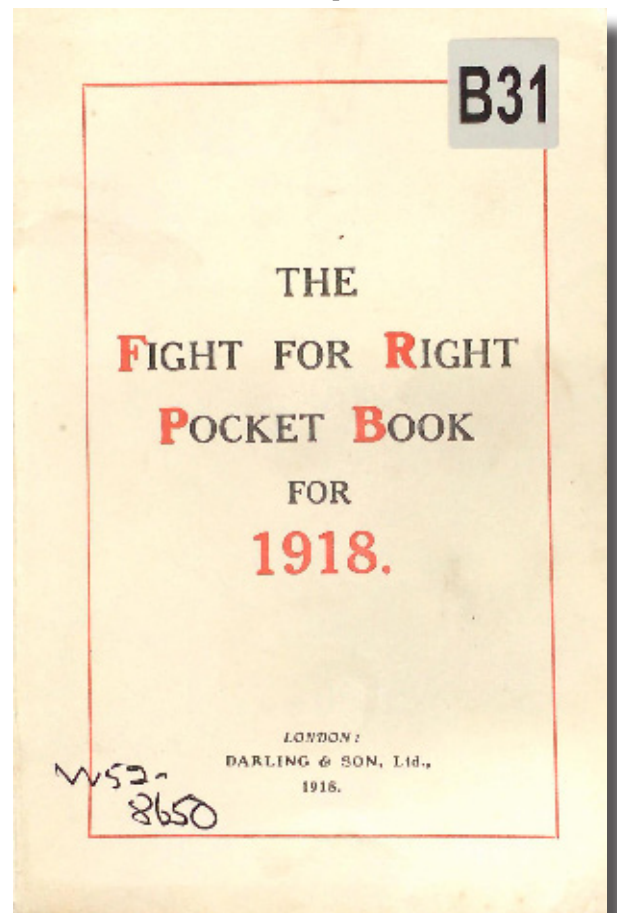
atrocities in Belgium and formed his view that it was ‘a war declared between Christ and the Devil’.⁹ In 1916 Bridges published his patriotic anthology, *The Spirit of Man*, among which were the opening lines of Blake’s poem, *Milton*, written in 1808. These lines had in fact been set some time earlier by Henry Walford Davies in 1907 as the third of his triptych for unaccompanied chorus, *England’s Pleasant Land* Op. 22, but at that time Blake’s poem was little known. However, with the nation *in tempore belli*, Bridges recognised a special resonance in Blake’s lines and believed that, set properly to music, they might have a positive effect.

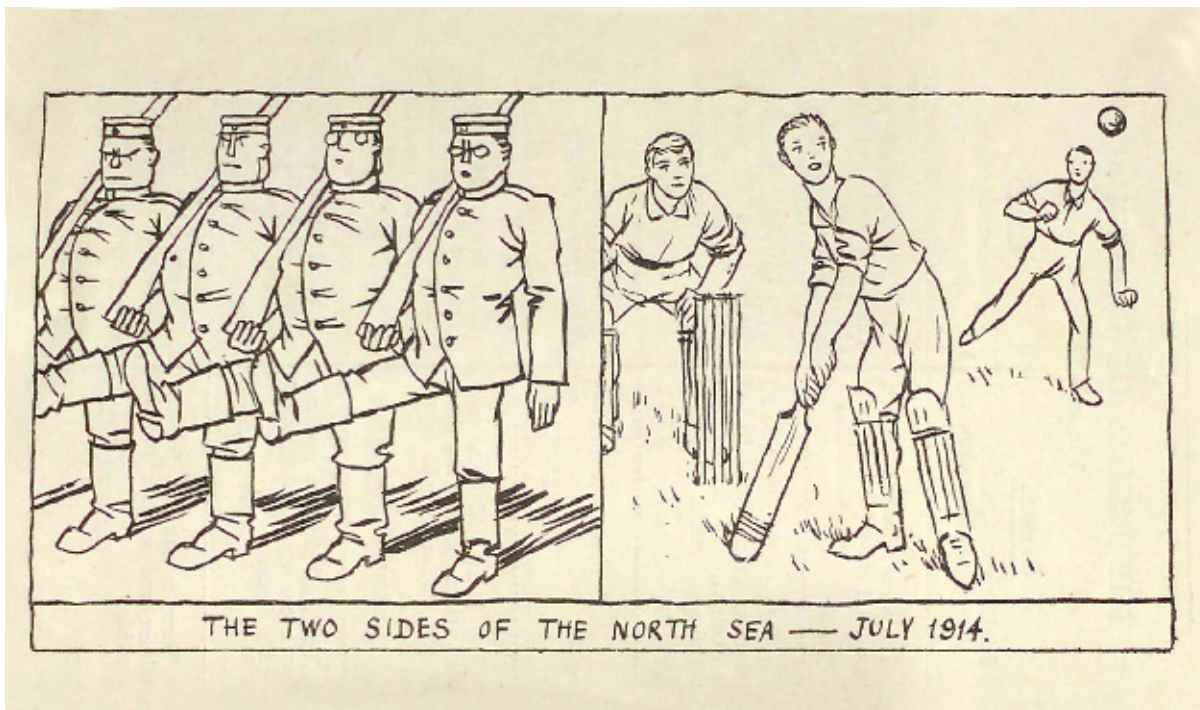


Henry Walford Davies

‘Fight for Right’, which established its offices at Trafalgar House, Waterloo Place, organised a

9 ‘A Holy War’, letter from Robert Bridges to the Editor of *The Times*, 2 September 1914.





number of its initial meetings at the Aeolian Hall in London (a popular venue for the performance of chamber music and song) at which they invited various prominent men of the day. Their speeches were subsequently published as *For the Right: Essays and Addresses by the Members of the "Fight for Right Movement"* in 1916 and the movement went as far as to publish and distribute a pocket book in 1918 in order to promulgate its beliefs and values (see Plates 1 and 2). After a meeting at the Mansion House on 13 March 1916 it was resolved to expand the movement's message by organising two much larger mass meetings at Queen's Hall, London's premiere concert hall, on 21 and 28 March. Such occasions were clearly intended to raise the public profile of the movement and to this end it was also resolved to include music, not only in the form of patriotic solo songs sung by professionals, but also the act of collective singing, a feature close to Bridges' heart. At the first of the two meetings on 21 March, Muriel Foster sang Parry's 'Hymn for Aviators' and Gervase Elwes sang Stanford's 'Battle Hymn', while at the close all were invited to sing Elgar's 'Fight for Right' specially composed for the occasion. At the second meeting on 28 March, at which Bridges took the chair, Elgar's new song featured again alongside Walford Davies' setting of Shakespeare's 'O England, model to thy inward greatness' Op. 22 No. 2, Purcell's 'Soul of the World' (from *Hymn to St Cecilia*) specially adapted by Parry for the event with additional parts for wind and organ, Harold Darke's 'The Reveille' and the finale of Parry's *Voces Clamantium* ('O man look upward where the skies

are clear'). All were sung by a massed choir made up of members of London's church cathedral choirs and choral societies rehearsed by Davies. But it was Parry's other contribution, his setting of Blake's 'And did those feet in ancient time', that seized the headlines.

Bridges and Parry had known each other for many years. They had been schoolboys at Eton and, well before the war, they had collaborated together in a bicentennial tribute to Purcell, the *Invocation to Music* for the Leeds Festival in 1895, in *A Song of Darkness and Light* for the 1898 Gloucester Three Choirs Festival and the *Eton Memorial Ode* of 1908, and Parry had drawn on Bridges' lyric poetry for several of his partsongs.¹⁰ Though it is not clear precisely when Bridges sent Blake's poem to Parry, we have a note in the composer's diary – 'Wrote a tune for some words of Blake Bridges sent me' – of 10 March, and the following day he wrote: 'Made tidy copy of the tune to Blake's stanzas. To Coll[ege] soon after 12. Davies there, I asked about the musical arrangements for the Fight for Right meeting and showed him the tune Bridges asked me to write for it. He volunteered to have it printed.' Originally Parry appears to have referred to his new song as 'And did those feet in ancient time' and for a while at least it was known by this title when it was sung, especially under its most enthusiastic advocate, Walford Davies. This was certainly the

¹⁰ Shortly after the composition of 'Jerusalem', the two men collaborated for the last time in *The Chivalry of the Sea*, a dark and introspective meditation.

case when Davies conducted it at a concert at the People's Palace when it was performed by a choir of all ages on 3 June 1916,¹¹ and it was also sung again in a concert under Davies' baton on 29 June. 'They ended,' Parry recollected, 'with "and did those feet" in which all the audience joined, standing.'¹² Yet, when the song was published in 1916 by J. Curwen & Sons it bore the title 'Jerusalem' with 'And did those feet in ancient time' as a subtitle in parenthesis (although on the first page of score the latter is given as the only title) and this seems to have caught on quickly. 'Scoring "Jerusalem"' was Parry's diary note of 20 November 1916 and at an Albert Hall concert of 18 December 1916 he noted: 'The choir shouted Jerusalem with fine resource'.¹³ Similarly, when the Women's Suffrage Movement appropriated the song in 1918, it was clearly advertised as 'Jerusalem'.¹⁴

Davies, who was, after all, familiar with Blake's poem, was clearly elated with Parry's offering. Bridges' brief had been that it should be 'suitable, simple music to Blake's stanzas, music that an audience could take up and join in',¹⁵ and this is precisely what Parry, inspired by Blake's visionary words (and surely by the task of writing a noble and more optimistic foil to Lissauer's 'Hymn of Hate') had been able to fashion. 'I recall his unwonted happiness over it,' Davies remembered later: 'One momentary act of his should perhaps be told here. He ceased to speak, and put his finger on the note D in the second stanza where the words 'O clouds unfold' break his rhythm. I do not think any word passed about it, yet he made it perfectly clear that this was the one note and one moment of the song which he treasured.'¹⁶ Davies, who was organist at the Temple Church, tried it out on the

boys of the City of London School (who provided choristers for his choir), which must have taken place sometime during mid March of 1916. Alec Yeo, a City of London boy, recalled Davies arrival at the school with the manuscript: 'Boys', he said, 'I've come straight from my friend Parry. Listen to this.' He placed a sheet of manuscript music on the piano music holder – and so Parry's *Jerusalem* was born!...Walford taught it to us week by week and finally conducted the piece sung by the whole school in the Great Hall at the close of the annual prize day.¹⁷ Davies also rehearsed 'Jerusalem' at Cathedral Hall, Westminster with the large choir of adults and choirboys (which included those from the City of London and the Chapel Royal) on 23 March before it was sung publically for the first time at Queen's Hall on 28 March. Parry was delighted: 'W. Davies took infinite pains and was most inspiring. He has marvellously expanded in his methods of choir preparation.'¹⁸

'Jerusalem' instantly became popular and, because of its wide appeal, Parry added an orchestral accompaniment to the one already available in print for organ (or piano) in November 1916. On 17 March 1917 Parry conducted it for the ladies of the Albert Hall choir as part of a call in favour of National Service for Women. This signalled a closer relationship with the Women's Suffrage Movement of which Parry and his wife, Maude, were keen supporters. At the request of his old friend, Millicent Garrett Fawcett, the leader of the National Union of Women's Suffrage Societies (who had been a speaker at the Fight for Right mass meetings in March 1916), 'Jerusalem' was sung at a Suffrage Demonstration concert on 13 March 1918. 'The sound of 'Jersusalem' when the audience joined in was tremendous,' Parry recalled.¹⁹ According to Fawcett, Blakes' words had in fact been adopted by the NUWS as a song to conclude suffrage meetings,



Millicent Garrett Fawcett

11 'Music of Courage and Order', *The Times*, 5 June 1916.

12 Diary of Hubert Parry, 29 June 1916.

13 Diary of Hubert Parry, 18 December 1916. Parry also referred to his song as 'Jerusalem' for the National Service for Women concert at the Albert Hall on 17 March 1917 and when it was sung at the Albert for the Women's Suffrage Movement on 13 March 1918, Parry commented unequivocally in his diary: "The sound of "Jerusalem" when the audience joined in was tremendous."

14 See *The Times*, 9 March 1918.

15 Letter from Bridges to Parry [no date], see Graves, C. L., *Hubert Parry* ii (Macmillan: London, 1926), 92.

16 Letter from Walford Davies to *The Times*, 27 August 1927.

17 Yeo, A., *Alec's Unfinished Symphony* (Upfront Publishing: Leicestershire, 2002), 12.

18 Diary of Hubert Parry, 28 March 1916.

19 Diary of Hubert Parry, 13 March 1918.

but she had never been satisfied with the quality of the music, so that when Parry's music became available,²⁰ she suggested that it ought to become the Women Voters hymn and Parry concurred: 'I wish indeed it might become the Women Voters' hymn, as you suggest. People seem to enjoy singing it. And having the vote ought to diffuse a good deal of joy too. So they would combine happily.'²¹ Copyright was assigned to the NUWS and when the movement was disbanded in 1928, Parry's executors reassigned it to the Women's Institutes (who had adopted it as their anthem in 1924) until the song entered the public domain in 1968. At the same time other bodies and institutions such as public schools and the Federation of Music Competition Festivals helped to popularise the song and Elgar (who greatly admired Parry) made his own orchestration of the accompaniment in 1922, one that is nowadays more commonly used than Parry's original. It also entered the hymn book and was taken up by Malcolm Sargent in the 1950s at the Last Night of the Proms where both verses are lustily sung at the end of the evening by the enthusiastic promenaders, even though Parry's original concept (evident from the published score) had been for a soloist to sing the first verse so that the impact of the second verse with full choir would be especially forceful and impressive.

'A melody of inspiring breadth' was how *The Times* columnist described his first hearing of Parry's tune that fateful March evening in 1916,²² and for most people, the stirring range of Parry's melody, the long melodic phrases,²³ the ease with which it lies within the tessitura of a typical voice and the apposite nature of textual accentuation are all elements which have continued to engender admiration, love and patriotic pride (Parry was to repeat this in his unison setting 'England' in 1918). These attributes are immutable. Yet there is also much else to admire in Parry's handiwork which is perhaps less obvious. The robust structure of the tune is given much of its power by the way in which he thoroughly develops the material of his first phrase and its various constituent features. These are enhanced, moreover, by the subtle nature of

20 'Blake and Parry', letter from Millicent G. Fawcett to the Editor of *The Times*, 18 August 1927.

21 Graves ii, 93.

22 'Fight for Right: Sir H. Parry's Music for the Movement', *The Times*, 29 March 1916.

23 It is interesting to note in this regard that Parry conceived Blake's four stanzas as musical structure of two verses.

the modulations: after the opening line in D major (which actually concludes on the subdominant in b. 8), Parry shifts to the submediant B minor with the repetition and subsequent alteration of the opening phrase,²⁴ and seems to be modulating further to F sharp minor in bb. 10-11 except that this is deflected to a cadence in the dominant, A major. A sequence of modulations, each of two bars in length, follows, first to the supertonic, E minor (bb. 13-14) and then to the subdominant, G major (bb. 15-16) replete with a pointed 9-8 suspension. The melody rises to a climax on a high E ('And was Je-ru-sa-lem') underpinned by the supertonic which initiates the elaborate diatonic progressions and sturdy bass line (marked characteristically by Parry with agogic accents) towards the cadence. But perhaps even more subtle than these features is the intricacy of the metrical 'conflict' of the melody (see Example 1). This is hinted at in the prelude bars where, in the first two, Parry cleverly seems to hang equivocally between triple metre (2 x 3) and hemiola (3 x 2). With the uptake of the melody in b. 4, he begins in triple metre for the first two bars, but clearly shifts to the hemiola ('Walk upon England's mountains green') for the close of the phrase (and note also how the one metre balances the other as antecedent and consequent in making *one* composite phrase of music). For the second line, which modulates ultimately to the dominant, Parry repeats the process exactly. For the third phrase of the tune, the metre is entirely triple, while, for the last climactic line, elements of triple and duple metre interlock as if to represent a unifying apotheosis.

It is also characteristic of Parry's Teutonic mindset (a symphonic approach gleaned from Brahms) that the second verse should betray subtle variations. This is evident in the rhythmical changes to the orchestral interlude and the legerdemain of deftly altered harmonic detail (such as the tonic pedal point at the beginning of the verse), but the most telling variations are those imposed by textual accentuation. Altered from the original quaver, the stress of the opening crotchet on '*Bring* me my bow' is especially telling (and was surely designed for particular impact with the entry of 'all available voices' as Parry stated in the score). Similarly the rhythmical change, also to a crotchet, at the arc of the phrase '*O* clouds unfold', is enormously effective (and a moment of which, as Davies intimated, the

24 This shift to B minor, moreover, is subtly presaged in the prelude bars by the interjection of the bass on beat two of the first bar (F#-B) and the passing modulation to B minor in the third bar.

Slow but with animation
hemiola?

The musical score is written for piano in 3/4 time, featuring a variety of dynamics and articulations. The piece is divided into systems, with measures numbered 1 through 17. The key signature is one sharp (F#).

System 1 (Measures 1-4): Starts with a forte (*f*) dynamic. The first measure has a fermata. The second measure is marked *mf*. The third measure has a *cresc.* marking. The fourth measure is marked *ff*. Above the staff, there are bracketed groupings of two notes for the first three measures and a triplet of three notes for the fourth measure.

System 2 (Measures 5-8): The fifth measure is marked *p*. Above the staff, there are bracketed groupings of three notes for the first measure and two notes for the following three measures.

System 3 (Measures 9-12): The ninth measure is marked *mf*. Below the staff, there are annotations: "modulation to E minor" under measures 10-11 and "modulation to G major" under measures 12-13.

System 4 (Measures 13-16): The thirteenth measure is marked *poco cresc.*. The sixteenth measure is marked *f*. Below the staff, there is an annotation: "thematic apotheosis - combination of triple and duple metres" spanning measures 13-16.

System 5 (Measures 17-20): The seventeenth measure is marked *poco rit.*. The twentieth measure is marked *f*.

composer was singularly proud). But perhaps the most eloquent modification is made to the high E of the last phrase which is lengthened from a dotted quaver to a dotted crotchet in order to place the greatest accentuation on the key word of the poem ('Till we have *built* Jerusalem'). Moreover, with extraordinary adroitness and simplicity, Parry was able to augment the sense of climax and convey not only the heart of Blake's humanitarian idealism but also, in 1916, that sense of national purpose which Bridges had envisaged. As James Carroll has aptly suggested, 'Jerusalem' 'invited a war-exhausted British public – and their shell-shocked sons – to keep fighting "till we have built Jerusalem in England's green and pleasant land.'²⁵

Dying a month before Armistice on 7 October 1918, Parry did not live to see the European peace he so longed for, nor the suffrage for women for which he passionately campaigned. In 1927, with the centenary of Blake's death, some asked, including a columnist for *The Times*, if 'Jerusalem' might not become an English national anthem.²⁶ Yet, while they rejoiced in Blake's contribution, there was no mention of Parry, as much the architect of the song's popularity. This prompted several letters to *The Times* in the next few days. The first was from Arthur Ponsonby. 'The British musician Parry must be given his place alongside the British poet Blake,'

25 Carroll, J., *Jerusalem, Jerusalem: How the Ancient City Ignited Our Modern World* (Houghton Mifflin Harcourt: Boston, USA, 2011), 236.

26 'William Blake: A True Englishman: The New National Anthem', *The Times*, 12 August 1927.

he urged.²⁷ A rejoinder was soon added by Millicent Fawcett. Though she was somewhat confused in her facts relating to the song's composition and performance, believing erroneously that 'its first public performance was in the early spring of 1918' (which was clearly wrong), she also wished to press home the importance of Parry's stirring melody and its national significance.²⁸ Today the debate for 'Jerusalem' to become England's national anthem has now reached the floor of the House of Commons, a mark of its enduring appeal as a national song. Parry would surely have been delighted by its appeal, not only because it was a song that everyone could sing lustily, but because it also expressed those sentiments of democracy to which he cleaved throughout his life, a point unambiguously articulated in his *dictum* to his one-time pupil Vaughan Williams: 'Write choral which befits an Englishman and a democrat.'²⁹ It is surely fitting therefore, in these modern times, that a piece born of democratic vision, aspiration and equality should potentially become the song of a nation.

27 'Blake and Parry', letter from Arthur Ponsonby to the Editor of *The Times*, 16 August 1927.

28 Another contributor reminded Mrs Fawcett that 'Jerusalem' had in fact originated with 'Fight for Right' and encouraged Walford Davies to add recollections of his first encounter with Parry's composition. 'Blake and Parry', letter from Herbert Ham to the Editor of *The Times*, 20 August 1927.

29 Manning, D., *Vaughan Williams on Music* (Oxford University Press: Oxford, 2008), 94 and 316.

The Registrar's after-dinner speech at Rochester

June Williams

"You can weigh an elephant's auntie,
You can weigh a pedigree flea,
But you can't weigh up all the love,
That Jesus has for me, me, me
That Jesus has for me."

Never mind the lightness in the theology, this was the first time I came across John Ewington. He quoted those words, in a letter to the Church Times in 1989, complaining of 'Rubbish in Song'.

That was John, ever the campaigner, ever the enthusiast and ever the hard worker for The Guild of Church Musicians.

It seems slightly odd not having him here with us. For so many years he really was The Guild, and kept us all in order. I just wish he had left a few more notes for me

Even now stories of John's kindnesses to many people – quiet acts, letters, cards, telephone calls and spending time with them, are coming to light. We do miss him!

It's good to be here in Rochester – to see so many friends and to have our hosts from the cathedral with us this evening. Like other Christian bodies, they struggle to make themselves known in the city, for the architects of the newly rebuilt/revamped Rochester railway station proposed to include a design for a stained glass window.

The image of St John the Evangelist was commissioned from the noted artist Katayoun Dowlatshasi. After all, Rochester Cathedral's been here since 604 AD, so it was a good way of celebrating a part of history – and the cathedral is history, whether people like the religion or not.

Network Rail, however, considered that something 'so overtly Christian would offend multi-cultural values'. The artist was instructed to remove the image and to 'create a balance'. What nonsense! Anyone seeing the Queen's recent Celebration in Westminster Abbey would know how our friends from other faiths rejoice in the celebration of national history.

The Bishop of Rochester, The Right Reverend James Longstaff, said: "*Having worked with other religious groups, they do not find Christianity uncomfortable at all. I don't think they will be offended, but rather respect our expressions of faith.*" The artist herself protested too – and her father was a Muslim.

But cathedrals have seen an increase in attendance, while many local churches have lost members. As we all know, there are those who think that good music in church is too sophisticated for the average person – and choirs are discouraged as being elitist.

It was John Ewington who feared that the enemy was within. It's the same enemy that thought the historical image of Rochester's magnificent cathedral too partisan – by being 'overtly Christian' – to have a stained glass window depicting St. John the Evangelist in a railway station in a famous and historic cathedral town.

But to return to hymns, we can't say that all in the past was well. We've moved on and some of the, perhaps colourful, poetry of the older hymn writers couldn't be used so easily today.

Charles Wesley, in *Hymns and Sacred Poems of 1742*, wrote one hymn that moved Isaac Watts to tears. Here are a few selected lines:

*In vain Thou strugglest to get free,
I never will unloose my hold!
Wrestling, I will not let Thee go
With Thee all night I mean to stay
and wrestle till the break of day.*



It goes on to refer to **touching the hollow of thy thigh**

History doesn't tell us if Isaac Watt's tears were those of religious fervour or laughter! It would be difficult to sing that in church these days with a straight face, although in context and of its time it's a well-constructed piece, if even then somewhat overstated. With lines like that in a hymn book one just hopes that it was never mistakenly chosen as a wedding hymn!

In conclusion, whilst talking about straight faces, hymns and weddings, I'm now going to put to bed a story that is said to be apocryphal. John Ewington referred to it from time to time. This one is not apocryphal. I know. I was there!

In August 2000 Barry and I went to a barbeque with our dear friends, Simon and Olwen Parton. When we arrived we were told both that the barbeque was to be postponed by a couple of hours and that we were singing at a wedding which they'd overlooked. The couple had prepared their own Order of Service and had typed the hymns out themselves. There it was, as at so many weddings:

'Lord of all hopefulness'. In the third verse there's the line *'Be there at our homing, and give us we pray'*. It was printed: *'Be there at our HORNING'*. Strangely, only Olwen and I spotted it. We went into a terrible fit of giggles and the soprano line went very quiet for a few bars. If anyone thinks that this is apocryphal I have the Order of Service here. Perhaps the motto is that self-editing is not always such a good idea!

Anyway, enough of this. That's all from me.

Speeches and Lectures at Rochester ...

Clockwise from top right (as if you didn't already know!)

June Williams, Registrar

Professor Jeremy Dibble

Barry Williams

Robert Leach

Rt Revd Richard Fenwick

The President, Dame Mary Archer



Service of Commemoration and Thanksgiving to mark the life of John Scott, LVO

Following the sad and unexpected death of John Scott on 12th August last year, there was a large attendance at St Paul's Cathedral on Friday 6th May for the last of a number of memorial services, in different locations, celebrating his life and many achievements in both the choral and organ world. John was Organist and Director of Music at St Paul's from 1990 until 2004. It was therefore fitting that, before the service, organ music was played by Andrew Lucas (Master of the Music at St Alban's Cathedral and John Scott's Sub Organist at St Paul's from 1990 until 1998) and Huw Williams (Director of Music at the Chapel Royal, St James' Palace and Sub Organist at St Paul's from 1998 until 2008). Among the pieces performed by Huw Williams was the *Toccata* by Jiri Ropek, a work dedicated to John Scott and of which in 1993 he gave the first performance. During the service there was also a solo organ item, as a reflective middle voluntary, when James O'Donnell played Messiaen's *Alleluias sereins d'une âme qui désire le ciel*.

The entire service took place under the Dome, the choir being positioned on the north-east side adjacent to the relatively new mobile organ console. One of the lessons was read by Helen Church, and the poem *He is gone*, by David Harkins, was read by Judith Schatunowski (John's sisters). A short poem, *When you are old* by W.B. Yeats, was read by John's daughter, Emma Scott. The moving Address, given by Canon Michael Hampel (Precentor of St Paul's), was very fitting, paying full tribute to John's musical talents and his very many achievements, but also reflecting the tensions that these brought with them and the fact that, though John could at times undoubtedly be an exacting person to work for, he always demanded the same ideals and standards from himself as he expected from those he worked with.

The hymns at the service included *Christ be the Lord of all our days*, the words by Timothy Dudley-Smith and the memorable tune (together with a descant) composed by John. This fine hymn was probably new to most of those attending, but the Cathedral had considerably included the melody as well as the words in the service booklet. The main choral contributions, sung by the choir of St Paul's, were *Viri Galilaei* by Patrick Gowers (specially commissioned for a service at St Paul's in 1988, when John was Sub Organist), Bach's motet *Lobet*

den Herren, and the *Nunc Dimittis* from Howells St Paul's Service. The sheer complexity of the Gowers piece and the very bright tempo adopted for the Bach, which offered no concession to the acoustic under the dome or the positioning of the choir, made it hard for the congregation to follow the detail of the music in these pieces. By comparison, the Howells *Nunc Dimittis* ably demonstrated the composer's understanding of the St Paul's acoustic. A real highlight of the music in the service was the singing of a hymn-anthem, *How can I keep from singing?*, written for boys' voices only, with piano accompaniment. The musical arrangement of the melody (which the service booklet informed us was 'probably by Robert Lowry') was by John Scott and the piano was played by Andrew Lumsden (Organist of Winchester Cathedral and, like John, a former Organ Scholar of St John's, Cambridge). In the acoustic of St Paul's the music, opening with a beautifully performed treble solo (to the words *My life goes on in endless song, above earth's lamentation*), together with the combination of boys' voices and piano, was very effective and deeply moving.

The service was a fitting tribute to John Scott, a musician who made an enormous impact internationally as well as in our own country, and as much in the world of organ music as in his very great contribution to the ministry of church and cathedral music. St Paul's Cathedral's tribute to John Scott continued during the month of May, when the Sunday afternoon Organ Recitals were dedicated to his memory and the recitalists drawn from his former colleagues.

Dr Alan Thurlow

STOP PRESS!!

Next Year's AGM will be held at

YORK

The dates will be **Friday, 5th May and Saturday, 6th May 2017**. Evensong is 5.15pm on Fridays and Saturdays at the Minster, so people will be able to attend Evensong on Friday before getting ready for the dinner. There are no more details yet but I'm sure there will be for the next *Laudate*.

“I Like my Composers Dead ...”

Timothy Storey

A splendid old gentleman in a Midlands choral society was wont to announce with great vehemence and finality “Oi loike moy compowsers DEAD!” I would reply that I too liked mine dead, but also appreciated the living ones. I tried to observe the anniversaries of the former and the birthdays of the latter by performing some of their music. This sometimes involved quite enjoyable research and discovery, though I had to endure some good-natured ribbing from my excellent professional singers at the last church I served before retirement, to the effect that those who sang at St Botolph without Bishopsgate EC4 could be sure to encounter something previously unknown to them and, for good measure, something never performed anywhere else!

So, what plans have you to commemorate **Charles Wood** (1866-1926)? You have probably done so unwittingly by singing *This joyful Eastertide*, for his harmonisation of this supremely attractive tune appears in several hymn-books. I intend to share a few other ideas with you, and to do the same for Sir Edward Bairstow and Percy Whitlock, who both died on the same day seventy years ago, May-day 1946.

A native of Armagh, where his father sang in the cathedral choir, Charles Wood won a scholarship to the newly-established Royal College of Music, where he was taught by fellow-Irishman Charles Villiers Stanford, whose career he was in many respects to emulate, becoming a Professor of Composition at the Royal College, and Organ Scholar and subsequently Fellow in Music at a Cambridge College (Gonville an Caius). Stanford died in 1924 and Wood succeeded him as Professor of Music, dying in post only two years later. Cambridge exerted a powerful influence on Wood, notably in his friendship with such clergy as George Ratcliffe Woodward and Eric Milner-White. He collaborated with Woodward in discovering and harmonising carols, many of them staple fare to this day. Where would we be without *Ding dong! Merrily on high*? Another powerful stimulus was provided by Milner-White, Dean of King’s College, at whose behest Wood composed for A. H. Mann’s legendary chapel choir a series of unaccompanied double-choir anthems and the splendid F major *Collegium Regale* Evening Service for double choir and organ, and also



a setting of *The Passion according to St Mark*, a work of real quality and imagination, widely praised but seldom performed.

One may divide Wood’s published church music into his early ‘Novello period’ which was followed by the ‘Year Book Press’ era, which lasted until well after the composer’s death, for as late as the mid-1930s his executors were disinterring and publishing his works’ To the Novello period belong several short anthems and the Evening Services in C minor, D and E flat ‘No. 1’); the best of these is surely that in D, with the E flat not far behind. The Faith Press published his beautiful and well-regarded *Communion service in the Phrygian Mode*, another in the Ionian Mode and a remarkable Latin Mass in F (Cathedral Music/RSCM); but otherwise his most familiar works including another Evening Service in E flat, the popular ‘*Wood in E flat no.2*, come from the Year Book Press, now in the safe hands of Banks Music Publications. I cannot resist sharing with you Dr Andrew Gant’s tongue-in cheek assessment in his uncommonly enjoyable book *O sing unto the Lord* (Profile Books): ‘Anthems like *Hail, gladdening light*, *Oculi omnium*, *Expectans expectavi* and *O Thou, the Central Orb* make the archetypal noise of Anglicanism, but it is a noise borrowed (even diluted) from Parry. ... The text of *O Thou, the Central*

Orb was contrived by H. R. Bramley (Stainer's Christmas carol collaborator) to fit the music of a verse anthem by Orlando Gibbons whose original words were a rather boring ad hominem paean to James I, and thus unusable in regular choral worship. Bramley wanted to bring the music back into use by adding a mainstream devotional text of his own. Unfortunately, as with Tallis's *Spem in alium* four hundred years earlier, the result of trying to add words to pre-existing music was the sacrifice of sense to metre. So when Wood chose to set this curiously parented text, he created the ultimate all-purpose Anglican anthem, equally suitable for every occasion from a wet Thursday to a Diamond jubilee, and every Sunday-after-something in between. It sounds good, and the words don't mean anything at all. Perfect.'

There is far more to Wood than his church music. Amazon may be able to find you a second-hand copy of Ian Copley's *The music of Charles Wood: A Critical Study*; and Professor Jeremy Dibble is to give a talk on Wood at this summer's Southern Cathedrals Festival.

So to Sir **Edward Bairstow** (born 1874), a native of Huddersfield who was a pupil-assistant to Sir Frederick Bridge at Westminster Abbey, held appointments at Wigan Parish Church and Leeds Parish Church and in 1913 began his life's work at York Minster where he served as Master of the Music until his death. As with Charles Wood, nearly all his earlier compositions belong to a 'Novello period.' This lasted until the early 1920s, and to this era belong the Evening Service in D and a number of anthems, rather flamboyant in style with the glorious exception of *Save us, O Lord, waking*, a supremely beautiful period piece still worth careful study and interpretation; every expression mark matters! He placed *Let all mortal flesh keep silence* with Stainer & Bell, and *Blessed city, heavenly Salem*, with Banks, but a final collaboration with Novello saw the publication of *If the Lord had not helped me, Lord, I call upon thee* and *Lord, thou hast been our refuge*, three fine works well worth the attention of any capable choir and organist (the Novello catalogue has found a home with the excellent Musicroom.com).

He then transferred his affections to Oxford University Press, who published all the works mentioned below, (the wonderful and ever-faithful Banks Music Publications will supply anything no longer in print), which exhibit his coincidental adoption of a much simpler and leaner style of composition; one or two anthems even cater for choirs bereft of tenors, clearly a phenomenon even



in those days! He expended considerable time on the composition of the Morning, Communion and Evening Service in E flat for unison voices; Francis Jackson has added a nine-fold Kyrie to suit current liturgical demands. The three introits for Holy Communion, *I sat down under his shadow, I will wash my hands in innocence* and *Jesu, the very thought of thee* are exquisite miniatures; in contrast, one might single out *Our Father in the heavens*, an unaccompanied eight-part setting of a paraphrase of the Lord's Prayer, difficult but likely to be enjoyed by a very good choir. It is good that the G major Evening service (1940) and the *Lamentations* seem to be sung quite frequently nowadays.

Everyone must surely know that Bairstow was succeeded by his pupil Francis Jackson, whose *Blessed City*, a biographical study based on Bairstow's own memoirs, can still be obtained from Banks and is essential reading for anyone who would perform his music. You may even discover how the great man habitually departed from his own score in *Bairstow in D* and *If the Lord had not helped me!*

The third of our trio is best known as the composer of attractive and melodious works for organ, most of them of moderate difficulty and enduring usefulness, and these same qualities are apparent in his relatively small output of church music, intended as it was for the good parish choirs of the 1920s and



1930s. **Percy Whitlock** was born in 1903, and for a couple of decades from 1910 was successively a chorister, pupil-assistant and assistant organist at Rochester Cathedral. He also studied with Vaughan Williams at the Royal College of Music (1920-24) and was organist of a couple of parish churches; most of his church music belongs to these years. He developed a compositional language owing much to the College's classic Parry and Stanford inheritance but leavened by touches of Delius, Elgar and Rachmaninov.

I would single out the early Evening Service in G as a useful work of moderate difficulty, which conveys a kind of nautical breeziness and jollity! It was published by SPCK and is thus almost impossible to obtain, but if you contact me via the editor I may be persuaded to lend you a copy. Whitlock then obtained an exclusive contract with Oxford University Press (them again!; as ever, contact Banks Music Publications for reprints). Amid a succession of workmanlike and attractive anthems there stands supreme *Glorious in heaven* (SATBarB), a wondrously inspired and inventive essay in the classic unaccompanied polyphonic style, owing not a little to Victoria, but some at least to Whitlock. The Baritone part is somewhat hard to balance, as it quite often supplies the lowest note of a chord; for that reason it should not be given to the Second Tenors. Gbbons was surely the inspiration for *Jesu, grant me this, I pray*, but the Three Introits *O Living Bread, Here, O my Lord, I see Thee face to face* and *Be still, my soul* are 100% Whitlock. His fauxbourdon Evening Service successfully breathes new life into an old tradition.

In 1930 he moved to Bournemouth to be Organist of St Stephen's Church. From 1932 he was also Organist of the Bournemouth Pavilion, a post which

was his sole and full-time employment from 1935 until the end of his life. I commend to you Malcolm Riley's fascinating and moving biography, but at all costs guard your copy if you have one, for it is virtually unobtainable.

I hope I have persuaded you to celebrate these composers in musical performance, for surely it is good to honour these worthy members of that Communion of Saints in which we claim to believe. Ambitious choirmasters of large choirs are invited to consider anything to which I have chosen to give a special mention. If your choir is small but able to sing in four-part harmony and sings an anthem at the Parish Communion, you could try these:

Wood:

I will arise and go to my Father (Cathedral Music/RSCM) enjoyable to sing

Never weather-beaten sail (Banks) Exceptionally beautiful

Summer ended, harvest o'er (Banks) Largely unison or duet

Bairstow:

**I sat down under his shadow.* (Banks). The easiest of the Three Introits

Save us, O Lord, waking. A classic. Words suit morning as well as evening

The day draws on with golden light. (Banks) Optional tenor.

Though I speak with the tongues of men. (Banks) Optional tenor. Long-ish

Whitlock:

Be still, my soul. (Banks) The best of the Three Introits. Occasional *divisi*

**Jesu, grant me this, I pray.* (Banks) Very beautiful.

Sing praise to God who reigns above. (Banks) Good for a festival. Cheerful.

All the above excerpt those marked with an asterisk (*) have organ accompaniment.

And finally, you could indulge in some enjoyable armchair research with the aid of CDs from Priory Records, all of them still available from stock.

PRCD 754 The Anthems of Charles Wood Vol I Choir of Gonville & Caius College

PRCD 779 The Anthems of Charles Wood Vol II Choir of Gonville & Caius College

PRCD 365 The Choral Music of Sir Edward Bairstow, Choir of YorkMinster

PRCD 583 The Choral Music of Percy Whitlock, Choir of Rochester Cathedral

The liner-notes will tell you more than I could! One final plea. Please resist the dubious attractions of CPDL and buy proper copies from real publishers; your singers will bless you for this, even if it costs a bit more.



LIVERPOOL BACH COLLECTIVE

Guild member and Fellow **Philip Duffy** founded Liverpool Bach Collective 18 months ago, with the aim of putting on performances of Bach's cantatas in churches in and around Liverpool every month as part of Sunday Evensong or Vespers. There are eight singers and around twelve instrumentalists, single strings, wind as prescribed by JSB, and continuo.

Philip (who was for many years Master of the Music at Liverpool's Metropolitan Cathedral) strongly believes that the cantatas really need to be performed in the context of an act of worship, which is, after all, what they were composed for. The cantatas performed are always based on the readings of the day in the particular church; the present season includes performances in 6 Anglican and 4 Roman Catholic churches.

After finding it difficult to identify churches with suitable organs, Philip commissioned a continuo organ from Master Organ Builder Gyula Vágy of Budapest – it's a delightful instrument which has now been in use for six months and which has inspired both musicians and congregations. It has three ranks of pipes, and the carvings on the case include Bach's own monogram (which also forms part of the logo of the Collective).



Performers at St Agnes & St Pancras, Liverpool, for Cantata 152, March 2016



Liverpool Bach Collective performing a cantata at Christ Church, Waterloo recently

New Syllabus for the Archbishops' Award

Hugh Benham

Following the recent revision of the Preliminary Certificate, a new syllabus for the Archbishops' Award has been prepared. Members of the Academic Board and Council and some other interested parties have been consulted on successive drafts, the most recent of which was presented at the Annual General Meeting in May.

It is intended that the syllabus will be published on the Guild's website after the next meetings of the Academic Board and Council.

The new Award has two pathways, one designed to lead on to the Archbishops' Certificate in Church Music (itself to be revised in 2016/17), the other to the Archbishops' Certificate in Public Worship.

Both pathways are designed to cater for a wide variety of needs. The Guild is, in the words of the website, 'interdenominational, being open to all branches of the Christian Church', and it is open also to various styles of music and worship.

The following provides a brief outline of what is proposed for Pathway 1. There will be live performance, with the opportunity to answer questions on the music sung or played. Candidates will comment on a previously-unheard recorded performance. A substantial written project will be submitted, or a live presentation given at the examination. An additional task from a range of options must also be chosen.

For Pathway 2, candidates will deliver a previously-prepared short address, give an unprepared Bible

reading, and briefly speak extempore on a selected topic. As for Pathway 1, a written project or live presentation will be given, and there will be an additional task from a range of options.

The Guild hopes that the new syllabuses will play an important part in the formation of the church musicians and worship leaders of the church of today and tomorrow.

The Guild's two beautiful badges for the Archbishops' Preliminary Certificate and Award are available from the Registrar. The Preliminary Certificate (left) costs £10 and the Award £15 (both prices include p&p).

NOTE: Any Guild certificate or diploma holders may wear either of these badges.



Dr Arthur Wills ~ Forty-one years in The Fens

Timothy Storey

One of our senior and most distinguished organist-composers, **Dr Arthur Wills**, will celebrate his ninetieth birthday on 19 September. His memoirs "Full with Wills," published by the Pen Press, are still in print (order via Amazon), and I warmly recommend them as illuminating and highly readable; here is something to be going on with meanwhile.

From his earliest years he has had a happy knack of being in the right place at the right time, for his singing of a solo at his junior school in Coventry led to an invitation to join the local church choir where he had his first lessons on the organ. During further study at St Mary's, Warwick he gained the FRCO diploma and came to the notice of Dr Sydney Campbell, who in 1948 secured for him the Society of the Faith Scholarship (£100) which paid for a year's study at the RSCM's College of St Nicolas in Canterbury. Singing lessons for aspiring church musicians were as much part of the curriculum as choir-training and organ-playing, and he developed a useful tenor voice. Then came Campbell's appointment to Ely Cathedral in 1949, where there soon arose a vacancy for an assistant organist who could also sing tenor. Ely had enjoyed a succession of distinguished organists including Basil Harwood, Thomas Tertius Noble, Hugh Allen and Noel Ponsonby, but none stayed very long, leaving a poorly-paid post in a small town for better prospects elsewhere. Dr Marmaduke Conway, Campbell's immediate predecessor, had lasted rather better; he had been at Ely since 1931 and was retiring somewhat before his sixty-fifth birthday. His book *Playing a Church Organ* suggests that 'some small private means' were essential for an organist, so perhaps he had been fortunate in not being wholly dependent on his salary. Little had been done to the famous Harrison organ since its construction in 1908, and there was no money for a restoration. The closure of the small non-residential choir school was another sign of the general shortage of funds, for there seemed to be no future for such establishments unless money could be found for them to be enlarged to include non-choristers and thus be able to offer the broader curriculum that was now deemed necessary. All choristers admitted after 1949 would be boarders at the King's School; the first intake included John Pryer, Organist of the Alexandra Palace and the



Birmingham Oratory, with James Bowman following shortly after.

Dr Campbell began his work at Ely with a choir of the remaining day-boys plus the new boarders, and this choir developed well. The Organist remained upstairs in his loft and did most of the playing himself, as was the norm in those days, with his assistant relaying a beat if necessary; in addition, Arthur Wills could improve the vocal tone of the tenor line, so much that Campbell was once moved to comment that the men on Arthur's side of the choir sounded like King's, whereas their colleagues opposite were more reminiscent of Westminster Abbey, *not* a compliment in those days. Both James Bowman and John Pryer remember this as a happy time, for the boys liked Campbell and admired his playing.

In 1953, and all too soon, he was on the move, much to his choristers' regret and perhaps his own, for there is some evidence that he was reluctant to leave Ely. London's Southwark Cathedral hardly seemed a step up from Ely Cathedral, and almost certainly the real reason for his move was that the RSCM with its residential college was leaving Canterbury for much larger premises at Addington Palace near Croydon, easily accessible from Southwark; Gerald Knight was now to be its full-time Director and had invited Sidney to be its Director of Studies at the College of St Nicolas. In this same year Arthur married Miss Mary Titterton; they enjoyed just over sixty-two years together until her death in the autumn of last year.



Campbell's successor at Ely was Michael Howard, a very different character who had been short-listed for the post in 1949 but had on his own admission 'talked himself out of the job.' His Renaissance Singers had won considerable acclaim for their concerts, recordings and broadcasts, and his enthusiasm for what is still generally called Tudor church Music appealed to Patrick Hankey (Dean 1950-70); the result was a very austere repertoire. Howard set out to 'revoice' the choir, creating a distinctive sound which is preserved on an Argo recording *Music for the Feast of Christmas*, surely worth reissue as a CD. It must be admitted that Howard's somewhat rose-tinted autobiographical view of those years is contradicted by James Bowman, who says that he was often the worse for wear, shouted at the boys and replaced all the music that they loved singing with 'boring things such as *Child in E minor*.' They much preferred Wills, who took them on Mondays and did most of the serious rehearsing for the week. Furthermore, Howard was not such a good organist as Campbell, and increasingly let his assistant take over the playing while he conducted the choir.

Howard's personal problems and chaotic private life led to his departure from Ely in the summer of 1958, and once more Arthur Wills was the right man in the right place at the right time, with the right experience. He was by now a Doctor of Music of Durham University, and he had also gained the Archbishop's Diploma in Church Music, which it was then hoped would become the essential

qualification for cathedral organists. He had been assistant to two talented though very different organists, both of them great enthusiasts for the French Symphonic school of organist/composers, and despite Howard's disdain for Campbell's work there are recordings of his choirs at Canterbury and Windsor, later in his career, which suggest that he too was a choirmaster of some ability. So began Arthur's thirty-two years as Organist after his nine years as assistant, a total of forty-one years in the 'great ship of the fens' and a record unlikely to be equalled let alone surpassed in the twenty-first century. So also began his series of compositions, first for organ and choir to fill gaps in the Ely repertory and then for a huge variety of forces both vocal and instrumental.

Howard's autobiography includes an Ely service-list for March 1957, presumably as a typical example of his musical preferences. There is a little of Crotch, Goss, Sterndale Bennett, Walmisley and S. S. Wesley, some Boyce, Travers and King from the eighteenth century, and a solitary anthem of Purcell. Wood is the sole representative of the late-Victorian and Edwardian school (the C minor Evening service and the Communion service in the Phrygian Mode), and from the works of living composers we have only *Harris in A minor* (a 'Monday piece' if ever there was one) and *O taste and see* (Vaughan Williams). Everything else is Tudor or 'stone age' or whatever you care to call it. This had become the accepted Ely taste, and it survived for a number of years, being exemplified by the contents of a well-regarded

1964 recording of the choir; a more durable legacy was the singing of the Office Hymn at Evensong to plainchant, an innovation of Howard's steadfastly maintained by Dr Wills, on whose style it has been a major influence in the 1975 *Magnificat on Plainsong Tones* (Banks Music Publications).

Two of his earliest published compositions, the *Communion Service* for ATB and its companion *Evening Service* from the following year, filled an obvious need and are sung in many cathedrals; they are brief and austere, well suited to the prevailing ethos at Ely. The other work composed in 1958 is totally different, warm and romantic in style and not a little reminiscent of Duruflé's *Requiem*, then little-known in England, which the Ely choir had performed in the King's Lynn Festival the previous year. The Communion service in D *Missa Eliensis* became, with *Darke in F* and *Jackson in G*, one of the three most popular settings of the mid twentieth century, not too difficult for a good parish choir and offering a style more up-to-date than Stanford or the antiquarian pastiches such as *Ley in E minor* or *Wood in the Phrygian Mode* that lay within the tasteful grey covers of the Faith Press's publications. Similarly French in style, though the voice is that of Jean Langlais, is the 1960 *Missa Brevis* for unison voices; but in contrast the *Missa Passionis Christi* for unaccompanied SSATB (1961) still exhibits to an austerity well suited to the 'Ely use.'

One marvels at his industry, for at this time he was also Director of Music at the King's School where incidentally he gave James Bowman (then in the sixth form) his first solo engagement. *Wills in D* (Evening Service) dates from 1962, and *The Praises of the Trinity* from 1964. A steady stream of organ music began to be published by Novello, moving Sidney Campbell to a gentle dig at his old pupil: 'Arthur Wills has written many pieces (some quite rousing) which are always colourful and often are worthy English French Toccatas.' This fondness for the French school resulted in two fine recordings, Vierne's *Third Symphony* in 1963, and in 1967 an all-French programme (apart from Arthur's own *Introduction and Allegro*) for the EMI Great Cathedral Organs series. After a little revoicing in 1962 the Ely instrument could make all the right noises, but its mechanical state was somewhat parlous, the wind supply to the Great reeds obviously fighting a losing battle against Messiaen's added-not chords at the end of *Dieu parmi nous*. The rebuild of 1974-5 was long overdue and highly necessary, though some of its more extreme changes to the instrument's character have since been reversed.

The RSCM's annual anthology *English Church Music* which ran from 1963 to 1980 (renamed in its latter years *The World of Church Music*) is a useful source for Dr Wills's views on a variety of topics. In 1963 he laments 'the strong fascination the style of Stanford, Parry and Elgar still exercises over many by no means old men. ... Of course this style has until lately been demanded of all composition candidates for university degrees and I suppose that... the sight of a piece of MS. paper is sufficient to set the old formulae in motion. ... It is a great pity in my opinion that the finest continental masters have so far been little studied by the majority of church composers. After all that, it is somewhat ironic that two years later his own *Variations on a Carol* should have been described as 'the most traditional both in layout and harmonic language' of the music under review. In the 1970 edition he praises light and thin textures in organ music and hopes that 'many of our gifted composers working today will be inspired to explore the colours of the classic organ and not just confine themselves to contrapuntal convolutions,' and in 1975 we find him regretting that 'the prevalent tradition in English church music is to avoid any kind of emotional commitment in the interpretation of this splendid repertoire.'

In 1976 and 1978 he wrote about *The Church and the Composer* and *Composing for the Church*, the general thrust of his argument being that new music should be genuinely up-to-date in style, though he acknowledged the practical problems. 'The members of these [parish] choirs are really only at home with firmly tonal music and a generally diatonic style. This fact has been successfully recognized by a few composers. ... Their royalties are a striking and convincing testimony to their accurate assessment of the situation.' He might be writing about 2016! He acknowledges the need to educate not only choirs but also clergy and congregations, and rejoices in the 'talented and enthusiastic choir' at Ely. 'Here I can experiment – find out what works and what the choir enjoys singing. The boys are severe critics of what they have to sing, but I find that they can cope with any technical problem if the music is sufficiently stimulating to arouse and hold their attention. So far as the cathedral tradition is concerned, I am free at Ely to extend and develop this tradition as far as my imagination and originality will take me.'

Other influences were at work. In 1964 he had exchanged his work at the King's School for two days a week at the Royal Academy of Music, where for some thirty-eight years he was to teach not organ but composition. Even in his D.Mus exercise,

a symphony rather than the usual choral cantata with orchestral accompaniment, he had shown that he was not merely a 'church composer.' Now his weekly contact with the Academy's professorial staff was to bring forth works as diverse as an Organ Concerto (1969), an *English Requiem* (1971) which Dr Wills considers his best work, and a whole series of works for guitar including a *Concerto Lirico* for guitar quartet (1987) and a *Concerto for Guitar and Organ* (1988). He has written for brass band both with and without organ, for solo voice, and for various solo instruments including piano. An opera *1984* remains unperformed owing to copyright restrictions on Orwell's text. The works for solo organ and for choir have continued to take pride of place; one might single out the Communion Service for the men's voices of St Thomas, Fifth Avenue, New York. His most recent works (2011) are a Hymn for piano and counter-tenor, dedicated to James Bowman and an anthem for Newcastle Cathedral. A recording of his organ music includes the entertaining *Young Person's Guide to the Organ* with the commentary spoken by Dr Wills himself. His book *Organ* in the Menuhin Music Guides appeared in 1984, though he had to be rather firm with the publishers when they tried to abandon the project after he had done all the work for it; in the event it sold well and was reprinted twice.

Above all he has remained to the end an enthusiastic organist and choirmaster, full of praise for his successor's work at the cathedral. The style of the choir's singing changed somewhat during Dr Wills's long reign, from a suave, almost King's-like tone in his earlier years to the rather brighter sound characteristic of more recent times. The repertoire changed as well, a 1982 recording including Stainer, Stanford, Parry and Wood, unheard of in former times. Other recordings of Blow, Boyce and Purcell were more in the Ely tradition, and all are of a highly commendable standard. There was a difficult patch when inflation had made the cathedral even more impoverished than usual and it became impossible to maintain the value of salaries and scholarships, when almost every week the *Church Times* seemed to advertise a vacancy for a lay clerk, and when a succession of talented assistant organists moved on fairly rapidly; but Arthur remained enthusiastic right up to his retirement from the cathedral in 1990 (which was fittingly honoured with the award



of the OBE), enjoying 'as much as ever playing the organ for the cathedral services and not least the daily routine of rehearsals. When you get older you enjoy it more.' (His own words).

It would be a delightful birthday present for Dr Wills if choirs (and organists) explored and performed his music. Choirs with upper voices only should look at his two-part setting of *Ave verum & O quam gloriosum* (Novello/Musicroom); his later (1977) setting of *Ave verum* (Animus) would suit most choirs capable of singing in four parts. More ambitious choirs would enjoy *Missa Eliensis* and *The praises of the Trinity* while the *Evening Service on Plainsong Tones* would repay some hard work and would fittingly adorn the next cathedral visit. A trawl through old RSCM Festival Service Books would unearth further treasures. Dr Wills has his own web-site www.impulse-music.co.uk>www.impulse-music.co.uk>[arthurwills](http://www.impulse-music.co.uk) which contains details of how to obtain his music and recordings and also a full list of his publishers. Let James Bowman have the final word: 'Do give Arthur (and Mary) a good write-up – he was very good to me and is one of the kindest people I know.'

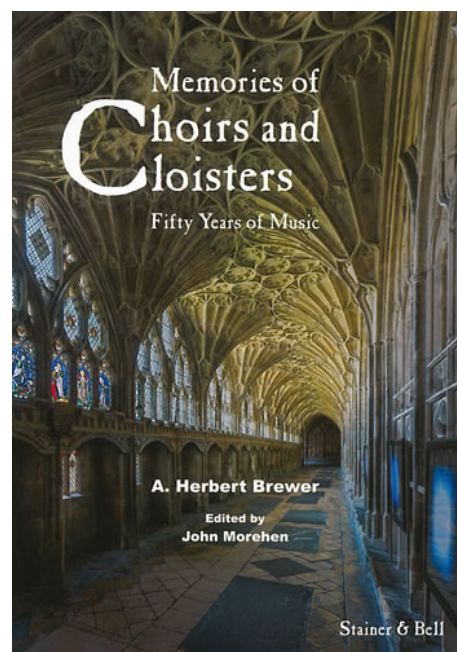
BOOK REVIEW: Brewer's Fayre – A Rich Feast of Delights

Memories of Choirs and Cloisters: Fifty Years of Music, A. Herbert Brewer edited by John Morehen (Stainer & Bell 2015, B946: ISBN 978 0 85249 946 7; paperback £14.99).

My first encounter with this delightful book dates from the late 1960s when, having recently graduated and working as a music librarian in Nottingham, I was asked to obtain a copy of it via the inter-library loan service. My knowledge of 'Brewer' at that stage was, I confess, confined to his Evening Canticles in D and E flat which were in the repertory of Southwell Minster choir in which I was then a lay clerk. The book provided a very entertaining read which brought an important era, and places where Brewer lived and worked, vividly to life – and the author himself emerged, not only as an astute and perceptive commentator, but as an attractive, modest and amusing character. All these initial impressions have been reaffirmed by this fine new edition.

Alfred Herbert Brewer (1865-1928) was born and brought up in Gloucester, where he was a chorister at the Cathedral under C.H. Lloyd, and later organist at two of the city's churches. He subsequently held appointments in Oxford, briefly (1883) held an organ scholarship at the Royal College of Music; from 1886 till 1892 he was organist of St Michael's Church, Coventry (later the Cathedral), then music master at Tonbridge School (1892-96), before returning to Gloucester Cathedral as Organist and Master of the Choristers in 1897. The author's reminiscences take in sundry other activities and pursuits, including as examiner and adjudicator, organ recitalist, founder (in 1901) of the Gloucestershire Orchestral Society – and as City High Sheriff in 1922. Awarded the Lambeth degree of D.Mus. in 1905, Brewer was knighted in 1926.

The book, even in its original form (it was published posthumously in 1931), is invaluable on many levels. It covers a very important period in England's social and musical history, including the so-called 'English Musical Renaissance'; it provides many invaluable insights into the Three Choirs Festival, particularly the festivals held in Gloucester from the mid-1890s (in connection with which Brewer's



consummate skills as an administrator emerge); it introduces several of the major (and many lesser) musicians of the time, both British and Continental. Thus many references are made to Sir Hubert Parry (whose Gloucestershire home, Higham Court, was just two miles from Gloucester) and to Sir Edward Elgar, both men well-known to Brewer. Brewer also mentions Samuel Sebastian Wesley whose final post as a cathedral organist was at Gloucester (1865-76). Among many anecdotes we learn [p.3] that Wesley 'was essentially an organist and composer, and not a choir trainer or conductor' and that 'towards the end of his time the training of the choristers was left in the hands of one of the lay-clerks'. On pages 83-85 we further learn of an amazingly generous gesture by Elgar towards Brewer, taking over the orchestration of Brewer's cantata *Emmaus* at a particularly pressing time for both men; moreover, Elgar neither demanded nor expected any fee. We also read appreciative letters from Saint-Saëns [p. 114] and Sibelius [p. 115] following successful performances of, respectively, the oratorio *The Promised Land* and the tone-poem *Luonnotar* (its premiere) at the 1913 Gloucester Festival.

The book yields delights on virtually every page, with a seemingly endless supply of humorous anecdotes (try pages 5, 23, 39-40, 41-42 and 53 for a few of these), while insights into Brewer the incorrigible practical joker emerge, for instance, on pages 2, 10, 27-28 and 109.

As Brewer's widow explained in her Original Foreword, this is not a conventional autobiography but a series of 'recollections and anecdotes' which

draw upon all stages of Brewer's life and career. The book, as published in 1931, lacked any chapter headings or references. John Morehen's excellent revised edition has separated Brewer's text into chapters, while providing a list of contents, chapter headings, abundant footnotes, a general index and an index of compositions, by Brewer and many others, mentioned in the text. Further editorial interventions and amendments include modernisation of spellings and punctuations, and merging of many of Brewer's original shorter paragraphs, all in order to make

the present book much clearer and informative for today's reader. Many of the footnotes, for instance, provide useful thumbnail sketches of personalities, musicians and others, mentioned in Brewer's reminiscences not all of whom remain familiar today. Everything here combines to illuminate a dynamic world of English provincial musical activity, as well as the life and career of one of its most distinguished and able exponents.

Roger Wilkes

A Letter to the Editor

I found the article *Creative Church Music* by Michael Nicholas (*Laudate* 87) very interesting and full of wisdom, as one would expect.

I share Dr Nicholas' enthusiasm for the renewal and enrichment of church music through the commissioning of new works and, indeed, during my 35 years at Newport Cathedral I commissioned music from William Mathias, Herbert Sumsion, John Sanders, Philip Moore, Robert Ashfield, Adrian Williams, Richard Shephard, Simon Mold and many others, including local Welsh composers Mervyn Burtch and Richard Roderick Jones. None of this could be claimed to be *avant garde*, but most of it was of very high quality and much remained in the repertoire while I was Director of Music.

Why did I commission all this music? Because, like Dr Nicholas, I believe that if the repertoire is not refreshed by music of our own time, we run the risk of becoming a museum piece. Maybe I part company slightly with Dr Nicholas in my view of appropriate musical style; I think that, had I attempted to introduce anything too modernist, I would have had complaints from both choir and congregation and, while I was happy to challenge, I did not want to antagonize! The situation in a small Welsh cathedral is clearly different from that which would pertain at the London Festival of Contemporary Church Music, or New Music Wells – although on reflection, looking at the magnificent tradition of St Matthew's Northampton, maybe I was being too cautious.

I would therefore join Dr Nicholas in urging all church musicians, in both parishes and cathedrals, to be open to the possibilities of new means of musical expression. One thing, for example, that I never got round to, was commissioning music for choir with accompaniment of instrument(s) other than organ; I am reminded of a wonderful anthem by Adrian Williams, *My heart is steadfast* set for choir and bassoon, actually written (if my memory serves me) for Norwich Cathedral Choir, and certainly broadcast by them. We need lots more music, in all appropriate styles, at all levels of difficulty, to reinvigorate our great tradition, to fight against the dumbing down of much church music, and to proclaim anew to our generation the eternal truths in which we believe. The cleric who once said to me that the church has no responsibility in this area is, quite simply, wrong.

Before leaving this letter, may I also thank Tim Storey for his most enlightening article about Sir George Martin in the same issue? Isn't it wonderful how, even after a lifetime studying and working in cathedral music, there is still so much to learn and discover?

Christopher Barton,
Newport

Australian Correspondent's Report

By Neville Olliffe

AGM of the Guild in Australia

At the Annual General Meeting of the Guild in Australia on Tuesday 19th April, a new Constitution of the Guild of Church Musicians Inc (Australia) was formally adopted. The new Constitution formalises the change from the former Australian Advisory Council to the new Australian Council (AC), reflects some "fine tuning" of the way Guild activities are managed in Australia and also brings us more into line with new requirements for Australian Incorporated Associations. The groundwork for the updated constitution was the result of the considerable labours of Secretary Don Yorath, and Chair, Madeleine Rowles. The original constitution was the work of our now retired treasurer, Jim Peet, who also put considerable effort into drafting the document as part of setting up tax deductibility status and preparing for future scholarships and grants. Jim had served on the council as Treasurer since the inception of the Australian Advisory Council in 1998, and during the evening, members of the Council expressed their gratitude for his long and untiring work. Retiring Vice Chair Dr Keith Murree-Allen OAM was also thanked for his past service and dedication, including his willingness to make a 280 km round trip several times a year to attend AC meetings.

Following the AGM and the Australian Council meeting immediately after, the following positions on Council were confirmed:

Subwarden: Bishop Richard Hurford OAM CStJ (appointed by the Guild Council in the UK)

Chair: Madeleine Rowles (appointed by the Subwarden)

Secretary: Don Yorath (elected to the AC at the AGM; elected as Secretary by the AC)

Treasurer: Philip Bongers (elected to the AC at the AGM; elected as Treasurer by the AC)

Director of Studies: Dr Brett McKern (appointed by Subwarden and Chair)

Examinations Secretary: Andrew Davidson (appointed by Subwarden and Chair)

Australian Correspondent: Neville Olliffe (appointed by Subwarden and Chair)

Vice Chair: Dr Philip Mathias (elected to the AC at the AGM; elected as Vice Chair by the AC)

Elected Committee Members: Ian McLeod, Robin Ruys (elected to the AC at the AGM)

The committee may commission other members to committee or sub-committees as required.

It was noted at the end of the Council meeting that 2018 would mark twenty years since the establishment of the Australian Advisory Council of the Guild. It was decided that this milestone was worthy of a special celebration, either at the 2018 Festival Service or possibly a separate event.

2016 Guild Annual Festival Service

This year's Festival Service is planned for the afternoon of Sunday, 23rd October, commencing at 2.30pm, and will again be hosted at the Guild Church, St John the Evangelist, Gordon. Prayers and structure of the service will be outlined by Rev Daniel Dries, the rector of Christ Church St Laurence, Railway Square in Sydney, and it is expected several visiting choirs and ensembles will participate. If all goes according to plan, the visit to Australia by the Warden, Rev Canon Jeremy Haselock, will coincide with the service and it is hoped that he will be able to preside.

The theme for this year's service is, should we confess, borrowed: *Laudate; a festival of praise*. There will be presentation of Guild awards during the service and refreshments afterwards, providing the opportunity for Guild members to catch up with each other and the AC, and for non-members to find out more about the Guild and its work.

We are hoping that our members – including out-of-towners, and friends, will overcome the distance and heartily support the service. Further details will be made available as soon as possible, and members are more than welcome to contact the AC Secretary or Chair with questions regarding the Festival Service.

Councillor Robin Ruys retires as Minister of Music at All Saints, Anglican Parish, Hunters Hill

The following report on Robin's retirement and tribute were written by Guild member and assistant organist at Hunters Hill, Kerrie Keene. The main article first appeared in the March 2016 edition of *Contact*, the parish newsletter.

A personal tribute to the Minister of Music, Mrs Robin Ruys by Kerrie Keene, Assistant Organist in the Anglican Parish of Hunters Hill

When I first heard Robin play the pipe organ in All Saints' she improvised a postlude medley of four contemporary songs sung during the family service. I was captivated by the sounds she skilfully crafted together. Some time later I was invited to play for evening services in the parish and then attended a 'lofty ladies day'¹ held to showcase the beautiful Bevington & Sons pipe organ. At this point my newly started organ-playing journey took a significant turn and I was offered the opportunity to be the parish organ scholar.

Robin has nurtured the musical development of many people who have all benefitted from her talents as a teacher, pianist, pipe organist and choral director. Some of us continue to have ongoing opportunities in music, including former organ scholar James Goldrick, who is now responsible for a wonderful choir at St Stephens Cathedral in Brisbane and choral scholar Lisa Hurst, who has trained in Paris and sings in musicals in London and Asia. In addition to choir accompaniment here I play for the St Andrews Cathedral Healing Service each week. Others are Clodagh Balak, former choral scholar, and former organ scholars Claudine Michael and Ben Herbert.

As a gifted and highly qualified musician Robin generously encourages and inspires excellence in music making. She is well known and respected throughout the Sydney music scene, continuing her links in professional music while also ministering to the congregations of Hunters Hill. In the past Robin has held leadership roles in community organisations focussed on music and remains connected to the Guild of Church Musicians (GCM), the Royal School of Church Music (RSCM) and the Organ

1 "Lofty Ladies" was the title of a series of articles about women organists written by Robin for the Organ Music Society of Sydney journal.



Music Society of Sydney (OMSS). She is a respected examiner with the Australian Music Examinations Board (AMEB) and runs a private piano studio.

Robin's personal contributions to the National Trust recitals held in All Saints' each year are just part of her musical mission to the wider community of Hunters Hill. Other events include playing for The Way of the Cross walk on Good Friday, Christmas carolling at the retirement villages and preparing music for other local annual gatherings, such as the World Day of Prayer.

Being true to the formal title of the role of Minister of Music in this parish, Robin prepares carefully and prayerfully for each service and works at bringing us all together in the worship space. She is a master of the art form of liturgical music with an all-encompassing approach. Robin is adept at leading children and adult choirs, inspiring scholars, soloists and other instrumentalists, and incorporating music for worship from different contexts, such as the Taizé community.

I have loved playing the pipe organ and singing in the choir under Robin's direction. It has been wonderful participating in the rich tapestry of festival services and recitals she has inspired and directed. I admire Robin's boundless energy and her willingness to travel a great distance from her home at all hours to meet her commitments to this parish. I will never forget her unique organ improvisations.

In response to this change in her life I can hear her saying farewell with these words quietly spoken:

'On on'. Well Robin, we will try to do our best but everyone will miss you. You have been a great servant of God and of the two parish congregations. We hope the music making will not stop for you for many more years to come.

(First published in Contact, the Newsletter of the Anglican Parish of Hunters Hill, March 2016)

Farewelling Robin Ruys, Minister of Music, Anglican Parish of Hunters Hill by Kerrie Keene, Assistant organist

In the month of March 2016 Robin was farewelled at a number of events held by the parish choir and the two congregations. A special garden 'picnic' was held at the home of a chorister in the Southern Highlands including a luncheon attended by members of the choir both past and present.

A celebratory choral service was held on Palm Sunday with the parish choir singing Mozart's 'Missa Brevis in F' (K. 192) together with the Joubert

Singers, a local community choir conducted by Rachelle Elliott. Robin accompanied the mass on the Bevington organ, played most of the hymns and the postlude. During the service Robin conducted the singing of the Psalm 24:7-10 'Ye gates lift up your heads on high' and Edward Elgar's 'Ave Verum' as a communion motet.

Being part of a combined choir was uplifting and most appropriate for recognising Robin's contributions both to the parish and the community over twelve years. Choral collaboration with the Joubert Singers had occurred on previous occasions with Faure's Requiem and members of the congregations had been in both choirs at different times over the years.

A special morning tea followed the Palm Sunday service with the presentation of flowers, gifts and thank you speeches. A flurry of farewell cards created by the children in the Sunday school added a delightful touch to the event for Robin and she appreciated all the efforts put in by so many to make her parting a little bit easier.



*The Anglican Parish of Hunters Hill choir in December 2015
(Robin Ruys at front right, Kerrie Keene to Robin's right)*

A Brief History of the Organs in Blechingley Parish Church

(Quotes from original documents are in *italics*)

The Surrey History Centre has a record that in 1542 a “*pair of organs were bought at Lingfield for one pound five shillings and eight pence. Mr How organ maker five days mending them sixteen shillings and eight pence.*”

The term ‘pair’ was used at the time for two manuals rather than two instruments. It would have been very rare for a parish church to have any organ at that time and especially a two manual instrument. The fate of that early instrument is not known.

The next record of an organ in Blechingley Parish Church is in the archive of J. W. Walker. In August 1869 there is a note:



‘Organ taken down, removed to Factory. We have agreed to take the organ for £30 on condition that the new organ be ordered of us, that the allowance is to be in part payment for the new one, and not to be paid by us in cash.’

That organ had the following stops:

<u>Manual</u>	GG to C
Open through	(Open Diapason 8’)
Dul Fid g	(Dulciana from ‘fiddle’ G 8’)
Std Bas	(Flute bass, probably twelve pipes, 8’)
Std Treble	(Flute treble, to match No. 4, 8’)
15th	Treble & Bass (Fifteenth 2’)
Ses Bass & Treb	(Sesquialtera, probably two ranks)

Ornamental Case.

Ten shillings was allowed for the carriage of this organ from Blechingley to the organ builder’s premises in Tottenham Court Road, with an additional five shillings and sixpence for cartage.

In March 1876 there is the record of:

‘To supplying a new organ of full and mellow tone of the following description:

Great Organ

1.	Open Diapason	8ft	56 pipes
2.	Dulciana	8ft	56 pipes
	Wald Flute Treble	}	
4.	Stopped Diap. Bass	}	8ft tone 56 pipes
5.	Principal	4ft	56 pipes
6.	Fifteenth	2ft	56 pipes
7.	Spare slide		

Swell Organ

1.	Open Diapason	8ft	To tenor C, prepared to CC) 44 pipes
2.	Stopped Diapason	8ft	56 pipes
3.	Spare slide for Flute	4ft tone	
4.	Oboe	8ft	tenor C 44 pipes

Pedal Organ

1.	Bourdon	16ft tone	30 pipes
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Couplers

Swell to Great

Great to Pedals

Three Composition Pedals

Compass:	Manuals	56 notes
	Pedals	30 notes

The record discloses that the organ was built 'to suit the intended position at the East end of the North aisle of a wide and shallow form'.

This instrument, including 'The External Casing of simple character in oak with front pipes slightly decorated' cost three hundred and sixty-eight pounds. There was an extra charge of one pound ten shillings for the organist's bench.

In February 1893 there was a cleaning and overhaul. These stops were added:

Great Organ

Horn Diapason	8ft tenor C	44 pipes
Twelfth	2 ² / ₃ ft CC	56 pipes

Swell Organ

Bass of Open Diapason	8ft	12 pipes
Bass of Oboe	8ft	12 pipes
Principal	4ft	56 pipes
Horn	8ft	56 pipes



Apart from tuning, little else appears to have been done, though a label inside the wind chests implies that some repair work was done in 1926. At some time an electric blower was installed. (The organ was originally hand-pumped, the blower standing on the organist's right-hand side in the tiny console area.) It is not clear when the Swell to Pedal coupler was added.

In 1965 Henry Willis & Sons overhauled and repaired the instrument at a cost of £560.

In the 1973 Messrs. Bishop & Son altered the organ, adding the Swell Trumpet and Mixture. The stop list then became (and is now):

Great Organ

Open Diapason	8ft	56 pipes
Dulciana	8ft	56 pipes
Wald Flute Treb & Std Diap Bass	8ft tone	56 pipes
Principal	4ft	56 pipes
Lieblich Flute	4ft	56 pipes
Twelfth	2 ² / ₃ ft	56 pipes
Fifteenth	2ft	56 pipes

Swell Organ

Open Diapason	8ft	56 pipes
Stopped Diapason	8ft	56 pipes

Principal	4ft	56 pipes
Mixture	11 ranks	112 pipes
Trumpet	8ft	56 pipes

Pedal Organ

Bourdon	16ft tone	30 pipes	} One rank
Bass Flute	8ft tone	12 pipes	} on electric
Flautino	4ft tone	12 pipes	} action

Total number of pipes: 782.

It appears that the balanced Swell Pedal was installed at about this time and the Pedal Organ was electrified and extended. A new pedal board was fitted to replace the original one which had worn out. The organ was re-dedicated by The Right Reverend Michael Marshall and re-opened by the famous American concert organist, Carlo Curley.

The manual action, ('tracker' – a series of levers, rather like an old-fashioned typewriter), was always extremely heavy, in fact being so heavy that when measured in 2014 it went off the scale!

Following water damage in 2009, the Swell Organ was re-palleted, but the relief pallets in the bass were, regrettably, screwed down by the then tuner, making the bottom twelve notes even heavier than before. The pipes were cleaned, re-fitted and tuned, but the organ was left at flat pitch.

In 2015, Peter Collins Limited undertook minor repair work. The blower, which is two horse-power and about four times the size needed for such an instrument, was failing to deliver sufficient air, (termed by organ builders 'wind'). This was rectified by a simple adjustment of the inlet valve. The bottom twelve pipes of the Dulciana 8ft, (which comprise the display pipes over the console), had long since ceased to work. These are operated by pneumatic action, but the fault was merely a loose connecting pipe. This mechanism and the pipes were adjusted and now sound properly. The pitch of the organ was raised slightly to A = 440, making it possible to use it with brass and woodwind instruments. The action was adjusted and eased, so that it is a little lighter to the touch, though it is still heavy when the inter-manual coupler (the 'Swell to Great') is used. All the pipes were put 'on speech' and the organ was thoroughly tuned and regulated. The tone of the organ is fine and dignified. The Wald Flute on the Great Organ is in fact a very beautiful Stopped Diapason of the late Bevington type.

There are two cases which retain their original 1876 decoration. The case facing the North aisle contains the basses of the Open Diapason 8' [shown on page 23]. The casework over the console contains the bottom octave of the Dulciana 8'.

With acknowledgement to Mr Sebastian Meakin, of JWWalker & Sons Ltd, for his kindness in permitting access to the company's archives and to Mr Richard Fowler, for permission to quote from his article of 2009.

Barry Williams



From The Registrar

June Williams

Members may find it interesting and helpful to know the issues that are to be discussed by The Guild's Council. There is a meeting due to be held towards the end of June. Please let me know of any comments or additional matters that you would like to be discussed or mentioned.

Presentations at Cornhill in November

I will arrange a date urgently, avoiding the first and last weeks in November.

Memorial Service for John Ewington

There have been huge difficulties in trying to arrange this. Therefore, I suggest that we invite Jonathan Rennert and his professional choir to provide music at our November Presentation Service at St. Michael's, Cornhill. This could include a 'memorial type' Introit and Michael Walsh's splendid anthem 'In memoriam' for John.

Conference at Rochester

This went well. Jeremy Dibble's lecture was spectacular – as we knew it would be – and Evensong was quite uplifting. (For obvious reasons, I shall not comment on the presentation by Messrs. Leach and Williams!)

The hotel was basic – barely average. The food was very ordinary – I had to ask for vegetables with the main course and we had to pay extra for coffee & mints! I have sent a response that has made them wither. For technical reasons we're getting a refund of £114. I've received a call from the senior manager who was rather shocked by my report. I felt sorry for him because he had only been in post for five weeks.

Protocol at the AGM

We need to consider if we should have a rotating Council, with members retiring annually, so as to avoid 'en bloc' nominations to the Council. I shall be looking at the C of E's PCC Church Representation Rules and proposing something similar for The Guild at the next Council meeting.

None of this need prevent us co-opting people as is necessary, or inviting them to a specific Council

meeting, as the need arises. All of this is within our power.

Matters arising from the Rochester AGM which require attention

Safeguarding Policy

The Guild needs to have a Safeguarding Policy drafted by an expert and must set aside the necessary funds for this. The Guild will be asked to pay for examiners who need a 'portable' DBS.

Young Organist Scholars' Trust

This has been brought to our attention by Hugh Benham and has the support of Michael Nicholas – which is important – he is a person of great experience. I shall be proposing that we make enquiries as to whether we can support this trust. It will be a matter for the Council whether we put any money into this Trust and, if so, whether we acquire the same publicity the RCO and RSCM have been given. Also, the Council may wish to consider that, in return for granting funds, we ask for an article in *Laudate*. One of our Council members, (The Reverend Canon Peter Moger), is already a trustee.

Communication with the Royal School of Church Music

There is regular contact between the organisations.

The Harold Darke Memorial Fund

The Rector of our Guild Church, St. Michael's, Cornhill, The Right Reverend Stephen Platten, has asked if we could contribute towards a memorial plaque for the late Dr Harold Darke, DMus, MA, FRCO. The cost is approximately £2,500 and about £1,100 has been raised so far. I shall be suggesting to Council that we make a contribution.

Joint Mediation Service

The AGM requested that Council endorse negotiating with the RSCM about setting up a mediation service, which the RSCM will support, but which is run by The Guild.

Professional presentation of The Guild website

The AGM asked Council to take professional advice about the presentation of all its examination material (and its website) with a view to setting out the content in a manner used by other examining bodies.

Group email facility

The AGM asked Council to explore the possibility of setting up a group email facility for Guild members, so that matters of interest can be disseminated electronically. It is acknowledged that some care would need to be taken for those members who do not have, or do not wish to disclose, email details.

Telephone Conference Facility

The AGM invited Council to consider setting up a telephone conference facility so that the Council can have regular discussions between Council meetings.

AGM 2017

I am in negotiation with Peter Moger about the conference in York. The good news is that James Bowman has agreed to be our guest speaker on the

Saturday, when he will give his reminiscences and a resumé of his career. I've heard him give this lecture; it is spectacular and informative, as well as being very educational. I know that it will be extremely popular.

Conference 2018

Jeremy Dibble has asked if we can go to Durham. He's keen that we do this before he retires and it is, of course, the 100th anniversary of C.H.H. Parry's death. We will talk about this at the Council meeting.



A Seventeenth Century Nun's Prayer

Lord, thou knowest better than I know myself that I am growing older and will some day be old. Keep me from the fatal habit of thinking I must say something on every subject and on every occasion. Release me from craving to straighten out everybody's affairs. Make me thoughtful but not moody; helpful but not bossy. With my vast store of wisdom it seems a pity not to use it all, but Thou knowest Lord, that I want a few friends at the end.

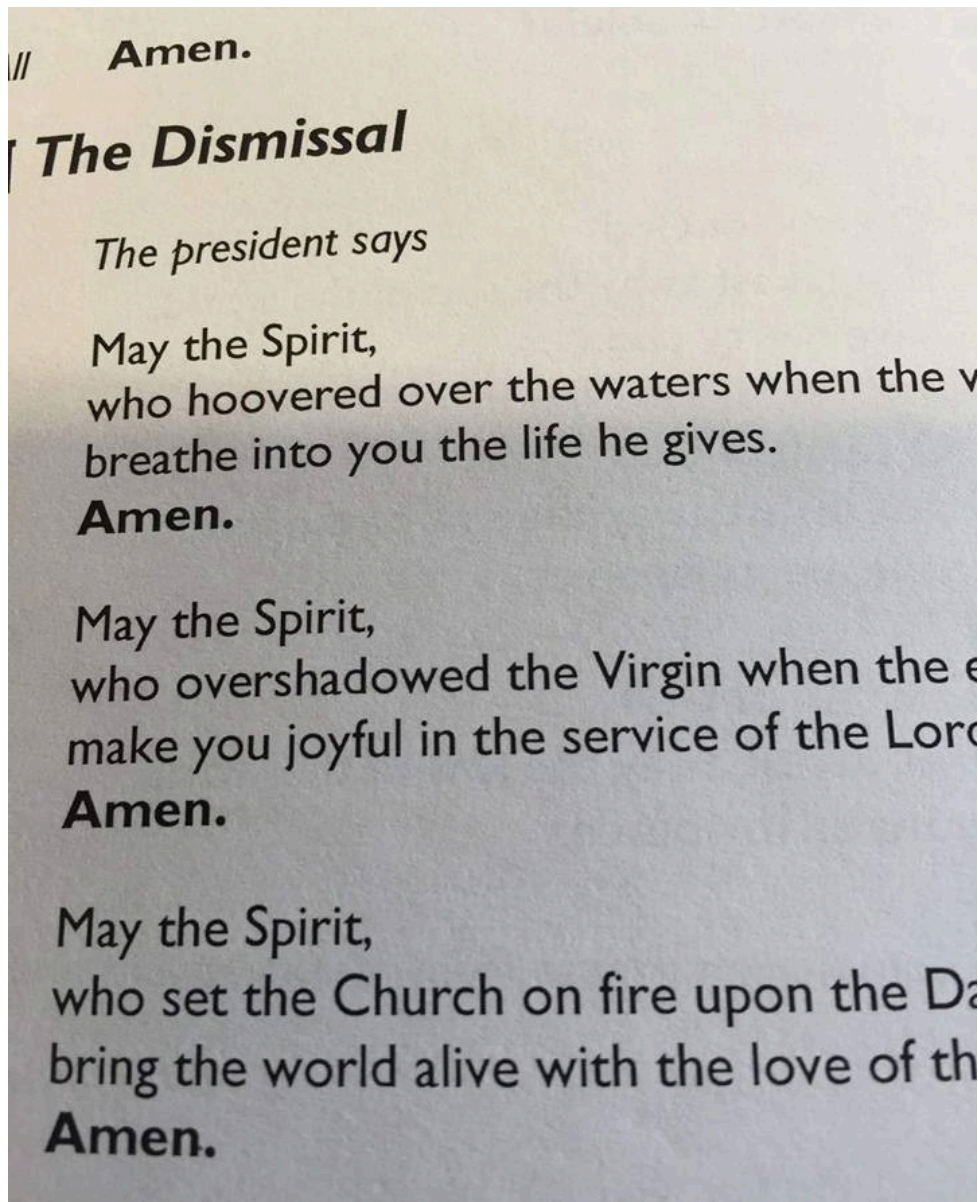
Keep my mind free from the recital of endless details; give me wings to get to the point. Seal my lips on my aches and pains. They are increasing and love of rehearsing them is becoming sweeter as the years go by. I dare not ask for grace enough to enjoy the tales of other's pains, but help me to endure them with patience. I dare not ask for improved memory, but for a growing humility and a lessening cocksureness when my memory seems to clash with the memories of others. Teach me the glorious lesson that occasionally I may be mistaken.

Keep me reasonably sweet; I do not want to be a saint – some of them are so hard to live with – but a sour old person is one of the crowning works of the Devil. Give me the ability to see good things in unexpected places and talents in unexpected people. And, give me, O Lord, the grace to tell them so. Amen.

Kindly contributed by Roger Wilkes, who found a copy above the urinals in the gents' loo in Higham Hall [Adult Education Residential] College near Cockermouth, Cumbria

And finally ...

A very domesticated Holy Spirit, it would appear ...



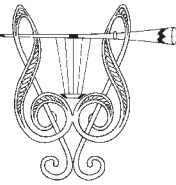
Many thanks to Laurence Caldecote for allowing me to share this. As Frikki Walker commented on Facebook: "I hope you were playing some music by Dyson!"



Guild of Musicians and Singers

Patrons: Rt Revd & Rt Hon Dr Richard Chartres, Lord Bishop of London
Professor Dr Ian Tracey, Organist Titulaire of Liverpool Cathedral
Master: Dr David Bell
Chairman: Professor Dr Maurice Merrell
Secretary General: Dr Michael Walsh

Treasurer: Dr Andrew Linley



The Guild of Musicians and Singers was formed in Oxford in June 1993 with the aim of bringing together amateur and professional musicians in working and fraternal ways. One major aim has always been to encourage young musicians in the pursuit of their studies and the Guild has set up a fund with bursaries for students to help them with examination fees and other aspects of their careers in music. The Guild is non-denominational and covers all genres of music. However, we do have a large church music based membership and we try to encourage and support young organists, as there is such a shortage.

The Guild has many distinguished musicians among its Hon Fellows, including **Sir Mark Elder, Dr Vasily Petrenko, Dame Evelyn Glennie, Dr. Francis Jackson, Andrew Carwood, Benjamin Grosvenor and Rick Wakeman.** Our retiring Master, **Dr David Bell,** will be giving a talk at our next General Meeting at Allhallows-by-the-Tower at 2pm on the **15th October 2016.** Academic Dress is available and membership is £15 a year. Further details are available from the Guild's website: musiciansandsingers.org.uk.



Established 1894
Incorporated 1898

The National College of Music & Arts, London

Patron: Huw Edwards BA(Hons) HonFNCM
BAFTA Award 2005 Royal Television Award 2005

President: Jeffery Fraser FRCO LRSM AMusA

Principal: Paul Cheater BA ACP FColIP HonFNCM FGMS Cert.Ed

Director of Studies: Andrew Wilson BMus(Lon) PGCE

Media Relations Director: Michael Walsh
DMus GTCL FTCL HonFNCM HonGCM FGMS

The National College of Music & Arts, London was established well over 100 years ago and specialises in external music examinations and speech subjects. The College has music exam board centres throughout the United Kingdom and in some countries overseas.

Diplomas in all subjects up to the level of Fellow are available. Further details may be obtained from info@nat-col-music.org.uk or visit the College's website: www.nat-col-music.org.uk.

