



LAUDATE

The Magazine of the Guild of Church Musicians

No 87 September 2015



From the Publications Editor

This has been a sad time in the world of church music and especially for all of us associated with the Guild. The loss of dear John Ewington has been a dreadful shock to us all, as also has the sad death of John's great friend of forty years, John Scott.

My own friendship with John Ewington has been greatly treasured over many years through thick and thin. When I was languishing in hospital three years ago with pancreatitis, John rang the hospital every week to discover how I was progressing and I have never forgotten his care and concern for me during that awful illness.

My last conversation with John was on the day before he died when he rang me and asked if I would like him to write an obituary for his great friend, John Scott.

We had a lovely conversation and true to his word, he must have written the obituary straight away (you can read it on page 18) which to my surprise arrived at my home three days after his death.

Please note the Registrar's heartfelt plea on the last page and I look forward very much to hearing from you with your own news and views.

With every good wish to you all



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Front cover: John Ewington OBE – photo by Robert Andrews

Back cover: The cover of the order of service from John's Funeral Mass at Blechingley PC

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*.

You are welcome to contact the Editor by any of the following means:

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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

JOHN EWINGTON

14th May 1936 – 15th August 2015

John Ewington OBE, KLJ, MA (Lambeth), FGCM, DipChMus (Lond), ACertCM, HonFCSM, HonFFCM, HonRSCM, FGMS, Hon. Associate of the University of Newcastle NSW and Conjoint Senior Lecturer at the Conservatorium School of Music and Drama in the Faculty of Education and Arts.

I have quoted all of John's qualifications and honours in full because he was, quite rightly, proud of every one of them. Here was a man who could not go to university because of family commitments, but who achieved so much, studying church music at Goldsmith's College, gained a University Diploma, and eventually being awarded a Lambeth degree, which recognised his achievements. He wrote two books. One was a textbook of church music, *Landmarks In Christian Worship and Church Music*, with the late Canon Arthur Dobb. The other was his quite fascinating autobiography, entitled *Now What?*.

The Guild of Church Musicians was his great project. For many, he WAS The Guild. He first became associated with The Guild in 1967 when he saw an advertisement in the Church Times and decided to take the Archbishop's Certificate in Church Music. He subsequently became the General Secretary. His unceasing energy and commitment to the cause of church music never diminished. Many organists and choirmasters in ordinary parishes have reason to be grateful to John for his encouragement and support through The Guild. It grew, with his careful nurturing and the excellent financial husbandry of Ron Cayless, to the strong organisation that it is today. He examined for The Guild's qualifications on many occasions. Without John, The Guild would have stopped years ago.

John's business career was in insurance, specialising in musical instruments. He had various parish posts as organist and choirmaster and several in the City Of London. For a long time he was organist and director of music at St Katherine Cree, though his association with the City Singers went back to 1974 – and the City Singers are still going strong. He retired as director of the City Singers earlier this year. Sadly, for a variety of reasons, John's work at Cree Church was not, in recent years, appreciated and he felt that it was time to leave. It was also regrettable that in the past John did not feel



that there was a good relationship with The Royal School of Church Music. It is good that he lived to see relationships blossom to the point where the two organisations are now working together. He was always very firm in his support for those who had fallen somewhat in life and maintained a constant help to people who might otherwise have been forgotten.

For just over thirty-one years John was organist and choirmaster of Blechingley Parish Church, being appointed within a few weeks of him and Hélène moving into the village. (He always omitted the 't' in Blechingley, using the 'ancient' spelling - on which he was quite insistent!) He had an excellent working and personal relationship with The Reverend Ronald Brownrigg and then an equally good one with his successor, The Reverend John Frederick. Through John's enthusiasm the church organ was restored in 1976. It was with

great sadness that John left Blechingley Church after a subsequent Rector adopted a very different approach towards music and, consequently, the organist and choirmaster.

John then took up deputising at a number of churches, where his experience and skill were hugely appreciated. Happily, John became a great friend of the present Rector, The Reverend Peter Moseling, (a member of The Guild and an ACertCM), and his wife, Ann, sometimes deputising at Blechingley Church. He will be remembered with great affection in the parish.

Despite a manner that could, at first, suggest pomposity, particularly his slightly mannered speech, a few moments in his company showed warmth and generosity, with a genuine concern for people. The occasional telephone call, letters and emails that he sent did much to help and encourage many people.

He stood up to one cleric in firm and decisive terms about helping those who were down; that virtually cost him a job as organist. He knew what was right and stuck to it.

John was an indefatigable letter writer. His letters often made the pages of the better quality press, including the *Church Times*. Views were kindly expressed and always well-balanced, with due regard for people.

John was soon to commence treatment for cancer. However, he died quietly in his sleep in the early hours of Saturday, 15th August. He is survived by his wife H el ene, and his sons, Simon and Jonathan to whom we send our sympathies, thoughts and prayers.

May he rest in peace.

June Williams

JOHN EWINGTON, OBE, MA, FGCM

The sudden death of John Ewington during the night of August 14 took his many friends and colleagues by surprise. Though he had been unwell for some time and, only a few days before, had informed us of the diagnosis of cancer, he expressed a characteristically positive outlook with regard to the treatment that he was due to start last week. It seems that the disease was far more advanced than perhaps had been realised.

Though John had already begun to shed some of his responsibilities within the organisation, his name will, for many people, both members and non-members alike, be almost synonymous with the Guild of Church Musicians for many years to come. His connection with the Guild began in 1967 when he responded to a *Church Times* advertisement for the Archbishop of Canterbury's Certificate in Church Music. Already an experienced organist and choirmaster, though without any formal qualifications in church music, he entered for the examination, the practical sections of which were conducted by Barry Rose, then Organist of Guildford Cathedral. Having duly passed, he received his Certificate from Archbishop Michael Ramsey at Lambeth Palace in December 1968. He was later to attend a three-year course that he set up jointly with Goldsmiths' College and became a Fellow of the Guild by examination in 1988.

Already by 1978, he had become the General Secretary and Secretary to the Council, a position he was to occupy with unusual flair and distinction for

more than thirty years. His duties were very wide-ranging, from the menial to the highly responsible and often very public. He opened the post at the London headquarters of the Guild and passed it on to the officers whose varied responsibilities it was to deal with it. He shopped for the refreshments that members of the Council and committees, many of whom travelled large distances to attend meetings, were grateful to find available. He took the minutes at countless meetings and arranged for the many decisions to be carried out. He lost no opportunity to bring the activities of the Guild to a wider audience, though he often felt frustrated by the apparent apathy of the press in his attempts to do so. He was outstandingly good at bringing suitable men and women, including many in highly responsible positions, into the counsels of the Guild, as members of Council, as advisors and as Honorary Fellows or Members. Above all, he loved organising events, including courses but particularly the annual Conferences, held at various cathedrals throughout the country, and the Diploma and Certificate Presentations, at one time held in alternate years at Lambeth Palace and Westminster Cathedral.

As a job description, the above list of duties might suggest that his post was a full-time one and indeed it is not surprising that it has taken more than one person to assume his mantle, even with John retaining responsibility for the annual conferences. However, all this, so fully and enthusiastically

shouldered by him, was but one side of a very full life, for the 'day-job' was in the world of insurance in the City of London.

John was born in the family home at Goodmayes, Essex (now in the London Borough of Redbridge), on 14 May, 1936. His father was in Customs and Excise and there was an elder brother, Michael. He was educated locally, passed the eleven-plus and went on to secondary education at the South East Essex Technical College. He had begun piano lessons at the age of 9, and at the College he took part in the House Music Competition, conducting the House Choir and entering the solo vocal class, of which he was the joint winner with a performance of 'Silent Worship' by Handel. A fellow pupil a year below was Eileen Hood, later the wife of a future Archbishop of Canterbury, George Carey.

His primary school education had been interrupted for several years during the Second World War when his mother and the two sons were evacuated to Devon. His father at this time had been recalled to the Royal Navy (he had first entered the service at the age of seventeen, serving in submarines during the First World War). On their return to Goodmayes after the War, John joined the choir of All Saints' Church and remembers being taught to sing the hymn tunes to tonic solfa. The Church was affiliated to the RSCM and there were area festivals and annual performances of Stainer's *Crucifixion* and Maunder's *Olivet to Calvary*. During this time he fell under the spell of the organ and after his voice had broken he began lessons with a Mrs Ethel Day at St Andrew's, the local Presbyterian Church. Progress must have been rapid, as he was called in to play for the service there on Christmas Day 1952 at the age of sixteen, Mrs Day being unavailable. Just a few months later, he conducted the choir of that church in a performance of the Stainer cantata.

On leaving his Technical College, John Ewington's first employment was in the Policy Department at the Institute of London Underwriters in the City, with a starting salary of £175 per annum plus 12/6d a week in luncheon vouchers. His progress here had to be put on one side when he reached the age of eighteen and was called up for National Service. Following his father, he chose to serve in the Royal Navy. On entry, he was asked whether he wanted to train as a stoker or chef and opted for the former, a decision he later regretted. However, the astuteness which marked so many of his initiatives for the Guild was clearly already well-developed and he seized his opportunity when there was a chance of applying for a job in the chaplain's office

at Chatham. He was soon cleaning the office, making tea and coffee for the chaplains - and playing the organ for parade services. This congenial routine came to an end when he received his first posting to a ship, HMS *Barbican*, which he joined at Rosyth. For a time, John was obliged to carry out the duties for which he had been trained, as the ship was one of the last coal-fired ships in the fleet. However, a vacancy later arose for a rating to look after the two officers on the ship and he volunteered. Once again, he found himself cleaning cabins, serving tea and carrying out other chores of a rather different nature from stoking. Never one to miss an opportunity, he visited St Mary's Cathedral, Edinburgh, on Sundays, sitting on the organ bench with Dr Robert Head at Evensong and singing in the voluntary choir at a later service. No wonder that much later he was to write of these two years as 'an amazing experience'.

Back in civilian life and at his former job in the City, he began to make progress in the world of insurance, first of all within different departments of the ILU and then leaving to join a senior underwriter who had also left the Institute to set up on his own. This meant a considerable increase in salary and greater responsibility as Cargo Manager for the new syndicate. At first the firm prospered greatly but later its principals became embroiled in the first of the insurance scandals that were to rock the City over a number of years. After a very unhappy period, John found that he no longer fitted in to this syndicate and accepted an invitation to join the old-established firm of Halford Shead. Following further changes, John found himself with Gibbs Hartley Cooper, another well-established firm. This was bought out by HSBC and he moved offices to Spitalfields, where he spent the rest of his working life in the City. He suggested to his superiors that he might deal in the insurance of musical instruments and, with the Chairman's backing, threw himself into this specialised field with a great deal of entrepreneurial imagination. At his retirement after fifty-one years in the City, he was able to sell a substantial list of accounts to another broker, thus reaping a useful financial reward.

Soon after returning from his National Service, John Ewington was appointed Organist and Choirmaster at St Paul's Church, Aldborough Hatch, a small country church not far from where he lived. There soon followed an appointment as Organist at St Paul's, Goodmayes, a church not only closer to home but also, very much to John's taste, of Anglo-Catholic churchmanship. This very happy period lasted until, thirteen years later, he moved to Hillbrow, the house at Blechingley, Surrey, where

he was to live for the rest of his life. Within two weeks of moving, he had become Organist and Choirmaster at the Parish Church, a post he held for thirty-one years.

At the same time as all this activity, John held posts as Organist of City churches, where the only services would normally be at lunchtime on weekdays. He served St. Mary Woolnoth, where he also became senior church warden, for twenty-five years and from 1998 he was at St Katharine Cree, where he raised funds for a substantial rebuilding of the organ. He also moved the registered office of the Guild there, finding nooks and crannies where he stored the various publications of the organisation. From 1974 until the end of his life, he was also the conductor of the City Singers, a group that rehearsed every Tuesday lunchtime, gave concerts in the City and sang services in provincial cathedrals when their resident choirs were on holiday. At a Gala Concert at the Plaisterers' Hall in 1977, when the compere was John Amis and Edward Heath was present to conduct the Goldsmith's College Orchestra, he conducted the Singers and orchestra in the opening item, a performance of Handel's *Zadok the Priest*. He later described this as 'quite a nerve-racking experience'. John's City connections were further enhanced when in 1980 he became a Freeman of the City of London and in 2001 when he became a Liveryman of the Worshipful Company of Musicians.

His first marriage was in 1959 to Nancy Cook, a young lady who sang in the choir at All Saints', Goodmayes. As time went on, their interests moved in different directions, hers more towards tennis and less towards church, and by 1967 they had separated and divorced. The same year, John married Helene Mary Leach, whom he had first set eyes upon from the organ bench at St Paul's, Goodmayes, where she sang alto in the choir. In the meantime, she had trained as a teacher. Their wedding took place at Southwark Cathedral, with Canon Douglas Rhymes conducting the ceremony and Dr Harold Darke playing the organ. They were to have two sons, both of whom have highly successful business careers, Jonathan in insurance and Simon with Hewlett Packard. Helene is known to many members of the Guild, an elegant figure supporting John at our overnight annual conferences.

John's circle of friends was extraordinarily wide, extending well beyond musical and ecclesiastical fields. Among them all, he especially prized his long friendship with Desmond Tutu. He had first met the future Archbishop when Tutu, then a

postgraduate student at King's College, London, was living at Blechingley and acted as curate at the Parish Church. Regular contact was maintained when Tutu returned to South Africa and in 1986 John was delighted to receive invitations to the Archbishop's Enthronement service and, ten years later, to the service marking his retirement, both in Cape Town Cathedral. Ten years later still, the Archbishop cut a movingly charismatic figure in Westminster Cathedral, when he honoured the Guild by accepting an Honorary Fellowship.

Among the many distinguished persons whom John brought into the Guild is Dame Mary Archer. In 1988, when a new President was needed, she was Chairman of the Lloyd's Hardship Committee. Hearing that among her many professional and charitable activities she found time to be the choir director at her local parish church, he sought a meeting with her at Lloyd's and persuaded her 'to give it a try'. The grace and wisdom with which she has presided over our affairs since then are further testimony to John's prescience and discernment. He knew all the Organists of St Paul's Cathedral from Dykes-Bower onwards and almost John's last act was to write an obituary for the late John Scott, for whom he had an exceptional regard. His encouragement of Bishop Richard Hurford and Dr Philip Matthias in their work for the Guild in Australia has resulted in a significant extension of our influence there. This important partnership has resulted in several very successful visits by Philip's University Chamber Choir and various officers from the Australian Advisory Council to England and, in return, John was delighted to lead a party from this country to the Festival at Christ Church Cathedral, Newcastle, NSW, in 2004.

In 1996, John was awarded the OBE for 'services to church music and especially through the Guild of Church Musicians'. This was followed in 2003 by the conferment of the Lambeth degree of Master of Arts by Archbishop Rowan Williams. There have been other honours, too, including from the Faculty of Church Music at the Central School of Religion, USA, from the Faculty of Music and the Arts at the University of Newcastle, NSW, and a knighthood of the Military and Hospitaler Order of St Lazarus of Jerusalem.

Perhaps in some ways the most significant of his honours was the Honorary Membership of the RSCM which came in 2002, during the Directorship of Dr John Harper, who at an earlier stage had been a member of the Council of the Guild. John Ewington writes, somewhat revealingly, in his autobiography,

published privately in 2013, that 'Over the years I had tried very hard to have a relationship with the various Directors of the RSCM, but largely it bore no fruit'. That is not quite how some of those who have held that office would themselves have put it. As the Guild attempts now to form a closer relationship with our younger but larger and more influential sister in the field of church music, there is much ground to make up. It is sad that at the end of his life the musical resources and ambitions of very many parish churches have changed beyond recognition since John's love of church music was formed. No longer the boys, the ladies and gentlemen in the choirstalls, no longer the dedicated spare-time organists and

choirmasters, many of them keen to extend their skills and horizons by study for certificates and diplomas. All the institutions have been slow to adapt to these circumstances.

Yet the level of John Ewington's dedication may still inspire us. His practical example, his care for detail in arrangement, his conviviality and, above all, his sense of the higher purpose which conditions all our efforts as church musicians will be remembered for long with admiration and affection by all who knew him or otherwise came within his sphere of influence. John, may you rest in peace and rise in glory.

Michael Nicholas

The Guild's Annual Presentation Service

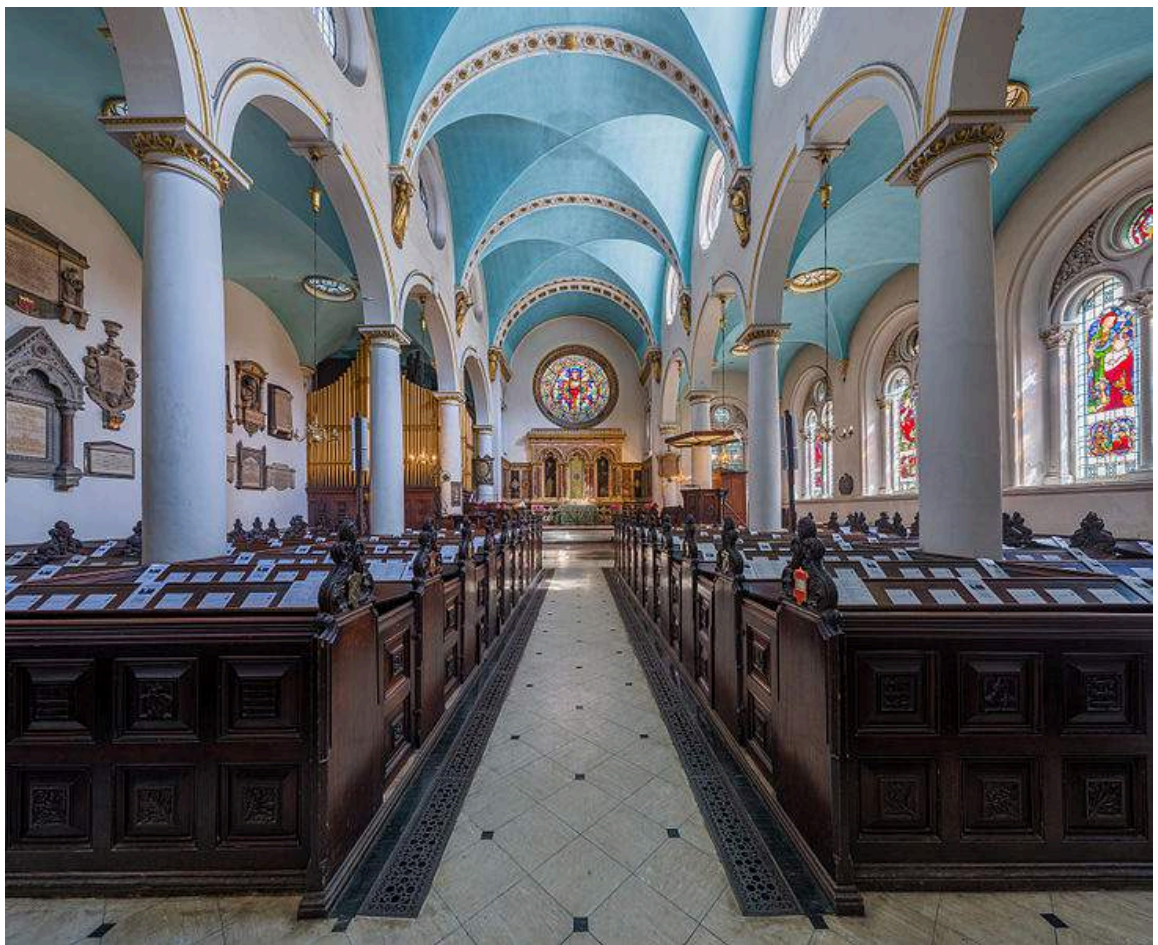


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The Guild's Annual Presentation Service, when we award Honorary Fellowships to people who have been suggested either by the Council or Guild Members or outside sources, will be at **St Michael's Church, Cornhill in the City on Tuesday 24th November at 3 p.m.** presided over by Bishop Stephen Platten. The awards are presented during Choral Evensong and the service is followed by tea. **If any members would like to attend please let June Williams know as soon as possible.**

From The Warden

I am really pleased with the amount of positive feedback I have received concerning the new format *Laudate*. A huge vote of thanks is due to Michael Walsh for his design and editorial work plus his hard work on the practical side of ensuring printing and distribution. The Guild is in your debt, Michael. I am grateful, too, to those who contributed articles: the standard is very high and places us among those journals which require a permanent place on the bookshelf. Seeing this second issue in the new format, I am sure that standards can be maintained and that wider distribution of *Laudate* will lead to an increase in membership of The Guild. Please do not hold back from contributing material to *Laudate* – local news is always welcome and though-provoking pieces are warmly invited. Notices of new books and reviews of recent recordings are always of interest. Your news and articles should be sent direct to Dr Walsh.

I am hoping now that this vital make-over can now extend to the website. Robert Leach is masterminding the change to a more user-friendly site, regularly updated and containing a wide variety of useful material for members primarily but also for those who happen upon our site whilst browsing. Again, in this day and age a bright, lively website is an important tool in recruiting and keeping members as well as making the significant contribution to Church Music-making we are committed to. Robert will be pleased to hear from you if you have ideas on how to improve the website or have material to contribute. We hope to publish a selection of useful new music within the members-only section of the site so please send work for consideration if you think it will have a wide usefulness.

Here at Norwich I am nearly always cheered by the “Visiting Choirs Season” when the Cathedral Choir is on holiday and we welcome choirs from at home and abroad to do duty in sustaining the daily sung Office and the principal Eucharist on Sundays and Feasts. I am impressed by the high standard of the parish church choirs we have visiting us and I admire the determination of many choral directors to continue the tradition of using boys and young girls on the top line. I realise we probably get to hear the cream from the top of the milk but I find standards are generally very high even if the choirs are on the “best behaviour” vocally when on tour.

There is one thing that depresses me, however, and that is the palpable decline in psalm singing. The Coverdale Psalter, carefully pointed and sung to



good Anglican chant, is one of the real treasures of our tradition and it needs to be carefully preserved – preserved not like a fly in amber but as a part of a living worship tradition. I am sorry to say that too often all the rehearsal time is given to canticles and anthem so that this music shines but the careful work required for good psalm-singing is not put in. The worst case is when the choir director comes to me just before the service begins (when I can do nothing about the situation) and says, “Sorry, Precentor, but do you mind if we sing only the first of the psalms appointed for today? We have only had time to rehearse one.” The psalms are the heart, the true core of the Daily Office, and to short-change the worshipper in the psalm department is to eviscerate the service of much of its meditative, doxological and prayerful content. St Benedict, in his Rule, excoriates those who take a week to recite the whole Psalter rather than accomplish it in a day. He calls such monks “lazy”! Surely we can sing and recite the Psalter as Dr Cranmer arranged it, in a month!

I hope you enjoy this issue of *Laudate*. May God bless the music making you offer to his glory. May all your preparations for Christmas music-making be blessed with lively voices and keen attentive singers and players.

Jeremy Haselock

Vice-Dean and Precentor, Norwich Cathedral

Kindly note that the Warden’s article was written some time before the death of John Ewington.

Sir John Stainer and St Paul's Cathedral: A case of Victorian 'Cronyism'

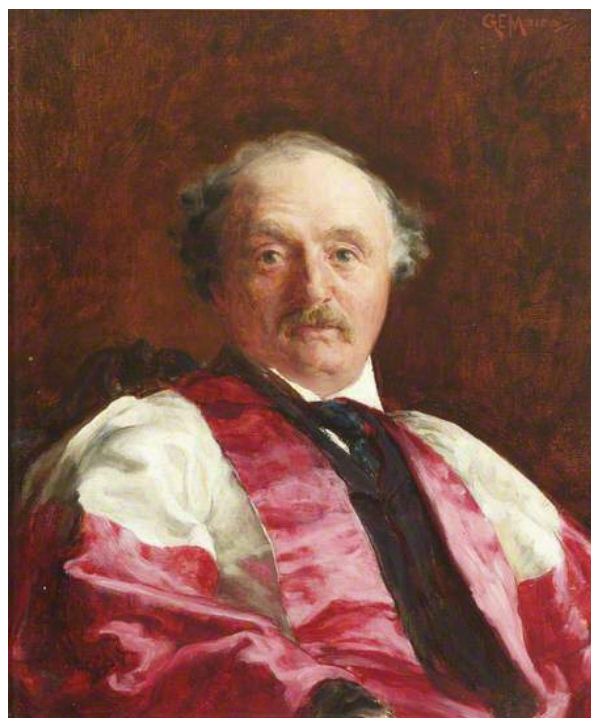
Timothy Storey

'Cronyism,' 'the practice of favouring one's close friends, especially in political appointments' or 'favouritism shown to old friends especially in politics' is something which the twenty-first century feels bound to deplore: the process of appointment to any kind of public office must be open and accountable; positions must be publicly advertised; clear guidelines and job specifications must be in place. The Victorians were not so squeamish, and the years following John Stainer's appointment to St Paul's Cathedral showed how much could be achieved by the fortunate coincidence of a number of like-minded individuals.

Popular legend, oft-repeated since it was begun by Edmund H. Fellowes¹, credits Stainer with the single-handed reform of the cathedral's music, against all sorts of odds and in the teeth of all sorts of opposition, and all within two years of his appointment: Fellowes admired Stainer but detested his music, and seems to have felt the need to exaggerate Stainer's other achievements by way of compensation. It can be stated with confidence that Stainer's appointment was warmly welcomed both within the cathedral and beyond; that he never offered to put everything right within two years, and that indeed the cathedral choir had barely begun to improve by then; that the special choir did not resign; that the new organ was substantially complete on his appointment, and that the strain of it all did not give him a nervous breakdown.

The only truth in the legend is that the High Church sympathies which he shared with the majority of the Chapter brought upon him the venom of a particular kind of low-church opponent. Within the short space of the years 1868 to 1871 three High Churchmen were appointed to St Paul's, Dean Church and Canons Gregory and Liddon: Chapter was united in its sympathies as seldom before or since. High Church or Tractarian must not be

¹ Edmund H. Fellowes, 'Sir John Stainer', *English Church Music* January 1951, 7



Sir John Stainer by Gerald Moira

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confused with its later, Romanizing tendency: we are not talking of 'bells and smells' or the use of the Roman Missal, but of a desire to impart dignity and reverence to worship and to realise the full glories of Anglican worship as set out in the Book of Common Prayer, especially in emphasising the primacy and importance of the Holy Communion. When St Paul's needed a new organist, Canon Liddon brought from Oxford a former colleague of impeccable credentials, who had been organist of Ouseley's fledgling St Michael's College at Tenbury (set up to provide a model for cathedral services) and had then made the musical services of Magdalen College into exactly what seemed to be needed at St Paul's. That he was a former chorister of St Paul's was a bonus. *The Choir*, having already urged the Dean and Chapter not to waste time advertising the post for open competition, declared itself delighted with the choice of Dr Stainer.

Stainer was appointed Organist – precisely that, with no other official responsibility. There was no choirmaster, for there were no rehearsals: one of the choirmen was the boys' singing-master and taught them their notes; the Succentor, a Minor Canon, selected the music, but no list was published and anthems were frequently changed to suit whichever of the men turned up for duty. Stainer would have to get along with choir, singing-master

and Succentor as best he could for the time being. By the beginning of the nineteenth century the choir had dwindled to about a dozen boys and the six Vicars-Choral who formed a quasi-autonomous Corporation and enjoyed the protection of a lifetime's freehold. By long-established custom the Organist was also a Vicar-Choral, his place in the choir being taken by a deputy paid by chapter. It was acknowledged as early as 1852 that the singers were too few in number, and six supernumeraries were appointed to sing on Sundays. By November 1870 their number had dwindled to four, so a fifth was appointed. These five, now styled Assistant Vicars-Choral, made with the five active Vicars-Choral (some of whose places were filled by 'permanent deputies') a total of ten choirmen; and all were now required to sing on weekdays (by rotation) as well as Sundays. To these ten were added in January 1873 eight more men and a further dozen boys; the boys did not reach their full strength of thirty-two choristers and eight probationers until after the opening of a residential choir-school in 1875. Stainer had no right or duty to rehearse the choir, and it says much for his 'charm and winning ways' that he managed to institute a weekly choir-practice almost as soon as he arrived.

Histories of English Cathedral Music have made much of the case of Joseph Lockey, a tenor represented by a 'permanent deputy' since the loss of his voice in 1859; this arrangement was not the scandal it has been held to be, but was the usual practice if a freeholder became incapable of fulfilling his duties. His deputy was Kerr Gedge, a young, ambitious and talented singer who became a full member of the choir and was one of the soloists in Stainer's pioneering performance of the *st Matthew Passion*. By 1873 only two freeholders were active in the choir,² heavily outnumbered by sixteen Assistant Vicars-Choral or 'permanent deputies', many of whom had been appointed by Stainer and included friends and colleagues. One of the two freeholders³ was a thorough nuisance, it must be said, but to everyone's relief he retired in 1876: matters could easily have been very much worse.

How then did Stainer gain his considerable and deserved reputation? The answer must be that he knew his own mind, and was able to persuade or appoint others to do what he wanted: if it would take some time for the cathedral choir to be improved, there were other things possible of achievement

² By long-standing custom the Organist had held the position of Vicar-Choral, and Stainer insisted on the perpetuation of this arrangement.

³ Thomas Francis, an elderly and remarkably litigious alto.

meanwhile. He had very clear ideas as to what the cathedral's music should include, far beyond the statutory daily services, and was tireless in expounding them in person and in print. His lecture to the Church Congress at Leeds in October 1872 was in effect a statement of intent for what he would do at St Paul's, the general thesis being that cathedrals should provide music in all styles, especially the expressive modern music of composers such as Mendelssohn: he was rather dismissive of the contrapuntal style, but perhaps as a chorister he had sung rather too much of it! There should be good congregational singing and the occasional performance of oratorios with full orchestra. To lead the former, the Special Choir of volunteer men was re-founded in January 1873; *pace* Fellowes it had not 'resigned in a body' but it had only ever sung for part of the year. The sopranos who had sung from its inception in 1861 were now replaced by the cathedral choristers: it sang at the congregational service on Sunday evenings, which was intended to be a model of good parish church worship. Stainer's desire for the occasional performance of oratorios with full orchestra also came to a rapid fruition; on 25 January 1873 selections from Mendelssohn's *St Paul* were given with full orchestra (decently clad in surplices) and augmented choir at Evensong on the Patronal Festival, the feast of the Conversion of St Paul: similar treatment was given to the traditional Festival of the Sons of the Clergy, and in the same year came the first performance of the *St Matthew Passion* at St Paul's, so that every year until the Second War there were these three great services with orchestra each year. Advent was similarly graced by a performance of Spohr's *Last Judgement*, without orchestra but with the accompaniment brilliantly played on the organ by Stainer.⁴

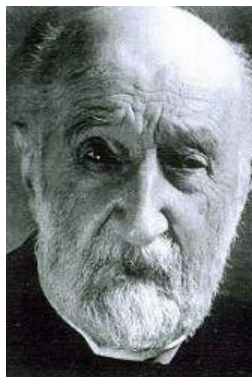
All of this was unofficial, voluntary and extra to his official duties. It says much for the mutual trust between Stainer and Chapter that such innovations were allowed and duly accepted as permanent, proving popular with both the press and the general public. Soon came the chance for Stainer apply a little influence to the cathedral choir, for there would be a need for a resident music-master in the new choir-school. The boys had hitherto been taught by an Assistant vicar-Choral, Fred. Walker, a busy man who was also a Professor at the RAM, had no more time to give and was content to withdraw gracefully at the beginning of 1874: his replacement was one George Clement Martin, a former pupil of Stainer's at Oxford, who had been Organist of the private

⁴ Later in the century this occasion also was graced by a full orchestra, and Spohr was replaced by the Brahms *Requiem*.

chapel at Dalkeith Palace, where there was a daily choral service. Two years later came the death of the veteran sub-organist, George Cooper, and with a sort of easy inevitability Martin succeeded to this additional task, becoming Organist on Stainer's retirement in 1888 (but continuing to train the boys) and, by now Sir George Martin, dying in post in 1916. He was an excellent voice-trainer, the ideal man for his duties, and for the rest of Stainer's time he did most of the work, taking all the boys' practices and playing for half the services.

Thus Stainer's man was safely installed in one of the two positions most vital to the choir's success: the other was soon to be filled by an enthusiastic supporter, a total convert to Stainer's philosophy, who almost out-Stainered him in his keerness to promote all that was new, exciting and expressive in contemporary church music. Stainer had inherited the Revd W C Fynes Webber as Succentor, whose musical tastes were of another generation though he made some attempt to adapt to new ways. Stainer and Barnby tried to push him along by placing copies of Gounod and other similar composers in the library – a quite irregular proceeding – but he was not to be moved. He retired on 25 March 1876, Lady-Day.

Easter was late that year, and the new Succentor had five anthems by Gounod in the list in the ten days before Good Friday! William Sparrow Simpson (*right*) was no outsider for he had been a minor canon since 1861, had been active in the deliberations concerning the re-ordering of the chancel and dome areas, and had apparently been the first to suggest dividing the organ either side of the choir, the position it still occupies. Despite his long association with the cathedral – or because of it – he was full of ideas about the kind of music best suited to the grand, 'High Victorian' style of worship that was developing, and St Paul's became noted for colourful, expressive contemporary music, not without some complaint from those who preferred the 'Old School' of cathedral composers. In addition he enjoyed excellent relations with the choir, a necessary boost to morale and a foil to the rather harsh Canon Gregory, who famously promised on one occasion that if a choirman fell down dead on the



cathedral steps his widow would be fined for his non-attendance.

Sparrow Simpson enjoyed putting his views into print, just like Stainer, and every two years he published a report on the cathedral's music, with full lists of the anthems sung each Sunday, any recent additions to the repertoire, and a complete catalogue of the music currently in use. He would post these free of charge to any interested party, and it is almost certain that other musical foundations were influenced thereby, for a lot of Gounod, Spohr and Mendelssohn came into use elsewhere. Stainer was adamant that without Sparrow Simpson's influence the reforms desired by Chapter would have been difficult or impossible to achieve. Friction between Succentor and Organist could have rendered the best plans worthless: one has only to look at the situation of Bristol Cathedral, where in his later years Stainer found himself advising the young Edmund H. Fellowes on how to deal as Minor Canon with such a situation.

Stainer's honourable place in the history of St Paul's is secure. He had the good fortune to be able to appoint men of his choice to choir and organ-loft quite soon after his arrival. He was a truly inspired and inspiring musician, a devout churchman, famously good company and an excellent administrator, not my description of him but the very word used by one of his clerical colleagues. By the exercise of these good qualities he achieved more than might have seemed possible: he was appointed on a friend's recommendation and worked among friends, a happier word than cronies, perhaps.

Timothy Storey was educated at Durham University and for over two decades lived in the Midlands. He was Assistant Organist of Birmingham Cathedral and then Master of the Music at the Collegiate Church of St Peter, Wolverhampton, before moving to London and working as an organist and professional singer, deputising in London's cathedrals and great churches and enjoying a memorable year as a Gentleman-in Ordinary of H. M. Chapel Royal, St James's Palace. Latterly he was Organist of two London churches, St Botolph without Bishopsgate and St George's, Bloomsbury until his retirement three years ago. He was awarded the degree of Master of Music by his old university for his research into the nineteenth- and twentieth-century music of St Paul's Cathedral; this forms the basis of his chapter in the history of St Paul's published by Yale University Press in 2005.

The Very Fortunate Harvest

by Philip Spratley

‘It will be all over by Christmas’ was the popular cry. The question should have been ‘what Christmas’? One hundred years ago the first Christmas had passed and doubts had begun to set in. Many of the musicians who had made such a contribution to our musical and church life had donned their uniforms and were being prepared to face the foe in France. Many did not return. Those who remained at home, mainly women and who had been part of this input sadly remain in obscurity. It seems an appropriate time to pay tribute to all those involved whether their part was great or small, by design or accident.

A glance through all of our major hymn books will reveal the huge amount of folk song tunes therein. This is a significant factor in their success and quality of those hymn books.. The English Hymnal was the pioneer in this field and contained the inclusion of recently gathered folk music although this was not always appreciated one hundred years ago. At the time scholars were almost equally divided as to the quality and value of music from untutored minds; today we know better and believe that many folk singers were intelligent and creative people but had through accident of their birth no opportunity of a formal education. Here is a paradox. It is probably that lack of schooling and the often remoteness of the singers together with the great gulf in class that gave folk music its individuality and opportunity of continuity. Collectors were surprised at the number of songs and carols in the old modes. It comes as a surprise to many that the folk music in the E.H. got there by a remarkable chain of events and a huge amount of good fortune.

In 1904 Vaughan Williams was taken by surprise to be invited to be the editor of the new hymn- book, which was originally only to be a small offering of 150 hymns. The committee for this hymn book was led by the energetic and much respected Rev. Percy Dearmer, poet and author of ‘*The Parson’s Handbook*’ and who was a Christian Socialist. V.W. was not aware that Cecil Sharp and Rev. Scott Holland (the founder of Christian Social Union) had recommended him for the task and initially protested that he, V.W. was not the man for the job. Sharp and V.W. had first met in 1900 probably at the Folksong Society, which had been launched as



recently as 1898. At this time Sharp was Principal of the Hampstead Conservatory of Music, a flourishing concern and he and his family were living locally. Dearmer’s church, St. Mary’s Primrose Hill is, of course, close by and had already become widely respected for its liturgy and music. If Sharp did not attend Dearmer’s church it is worth mentioning that he, Sharp, was a committed Christian although he rarely discussed religious topics. Maud Karpeles, his helper and fellow collector said that Sharp had been converted from indifference to Christianity on hearing a parson telling fairy stories to children. There is no doubt that this event took place earlier in Australia where the delicate Sharp had been sent to improve his health. The parson would have been Rev. Charles Marson, author of *Faery Stories*, who later returned to England and worked in Soho before migrating to Hambridge in Somerset and who was the instigator of the beginning of Sharp’s folk song collection.

It is often stated that the beginning of our folk song movement began when Cecil Sharp looked out of his bedroom window at his mother in law’s house at near Oxford early on Boxing Day 1899. This was the occasion the Headington Morris dancers were performing out of season in order to earn a little extra Christmas money. This claim is false and, in any case it was nearly four years later that he embarked on his trip to Somerset without, it must be said, a great deal of hope. The bottom line was that he would see his dear friend Marson again and have a well-earned rest. In fact the interest in England in folk music had begun earlier and, as the late Michael Kennedy has pointed out, a significant date is the publication of Rev. John Broadwood’s ‘*Old English Songs*’ of 1843, and printed privately.



There were others before and after, especially the great Sabine Baring Gould's *Songs and Ballads of the West* 1889. Frank Kidson's *Traditional Tunes* from Yorkshire, Lincolnshire, Nottinghamshire and the border counties appeared in 1891. It was to these and William Chappell's *Popular Music of the Olden Time* that Sharp drew his first inspiration. About 1896 or 1897 He compiled *A Book of British Song for Home and School* which must have been used extensively in the Hampstead Conservatory.

The work of these early folk song collectors galvanised some musicians to form the Folksong Society in 1898. There were some eminent names included in the list of vice-presidents including John Stainer, although by now blind and incapacitated, Mackenzie, Kidson, Parry, Lucy Broadwood and Stanford who had recently been V.W.'s composition teacher at the Royal College of Music. It was soon after that V.W. joined the society on which he was later to have such a huge influence. However, at the turn of the century this interest was not a priority with Vaughan Williams as he had set about becoming a composer. We know that he worked regularly and diligently and gained great strength through the encouragement and advice of Gustav (von) Holst.

Sometime in 1902 Vaughan Williams joined a panel of lecturers on the Oxford University Extension Lectures. His degree in History and his knowledge of the folk song collections previously mentioned meant that his proposal of a course on Folksong was accepted and went forward. The lectures were six in all and were usually given fortnightly. One of the first, if not the first series of lectures he gave was at Pokesdown, which took place between October and December of that same year and was well received. Before he embarked on these, J. A. Marriott, the secretary of the Oxford Extension Delegacy sent V.W. an invitation to lecture at Gloucester starting in January 1903 and yet another invitation arrived during his time at Pokesdown. It is this invitation that is most significant.

The lectures given by Mr Dale at Brentwood, Essex, were not going too well. Miss Kate Bryan, the local secretary had written to that effect to Marriott. Miss Bryan had founded a school for girls (Montpelier House School) and was widely respected for her teaching and humanity. (The school eventually came under Essex County Council control and became Brentwood County High School for Girls). Marriott replied and put up a small defence for poor Mr. Dale but he had no choice but to accommodate this formidable lady! He proposed V.W. as an

alternative together with dates. Miss Bryan's reply by telegram was swift in its acceptance. Thus the lectures in Brentwood and Gloucester were contemporary. Amongst the Brentwood students was a Miss Georgina Heatley, a member of the O.E.D. committee formed in Brentwood in 1902, and who was to be so important later. At the end of the course Miss Bryan wrote enthusiastically. Although there seemed a few problems with books the students enjoyed participation in the singing and warmed greatly to the content of the talks and V.W.'s enthusiasm. It is almost certain that Georgina Heatley sang some of the musical examples. By all accounts she had been bowled over with V.W. and it was a blow to find he was married.

During the course of the lectures it seems very likely that V.W. had expressed a belief that folk singers in England were either non-existent or very hard to find. It is possible that he had been resigned to never finding any. Shortly after this Georgina twice gave V.W. a list of songs sung by local people in Ingrave including Emma Turner, Mrs. Turner and Alice Horsnell. However, it may have been that the composer was so busy at that time that he was unable to follow anything up. The summer for V.W. contained little or nothing on the folk song front whilst unaware to him, Cecil Sharp and Charles Marson had been sitting in the vicarage at Hambridge wondering if there were any songs to be found locally. Shortly afterwards outside, John England, Marson's gardener started singing 'The Seeds of Love'. The summer of 1903 marks a watershed and Sharp was spurred into action. On Thursday November 26th he gave a lecture on folksong at the Hampstead Conservatoire which was reported in the *Morning Post*. It prompted correspondence from V.W. and Lucy Broadwood who advocated the collection of treasures from a rapidly disappearing art with the help of the County Councils. There was to be no assistance there, though; everything had to be done by private individuals and at their own expense.

During that same summer Georgina and her elder sister Florence had not been idle. They were middle-aged spinsters having done the respectable thing and remained in the vicarage to look after their father, a widower, Rev. Henry Davis, rector of Ingrave since 1867. The sisters worked tirelessly in the vicinity with the sick and used the opportunity during their travels in what were then remote villages to make enquiries as to whether there were any local folk singers. The fact that they had to ask should come as no surprise to us. The huge gulf between the

social classes in the early 1900's sometimes included the clergy, some of whom were regarded as landed gentry and their children as ladies or gentlemen. Folk singers probably regarded their songs as intimate possessions, not to be shared with educated people who might deride them. It must have been greatly to their credit that local people trusted and respected the sisters and took them into their confidence. Even so Florence and Georgina had little or no local experience of folk singing and probably were still like many others unaware as to their true worth. However it was left to these women to devise a plan whereby they could introduce Vaughan Williams to a gathering unobtrusively and without any fear of embarrassment. They therefore invited him to a tea party, possibly at the vicarage or church hall in Ingrave on December 3rd 1903, almost certainly unaware of the discussion in the *Morning Post*. V.W. accepted the invitation but not without a few misgivings. Why was this so?

There were occasions when V.W. could be somewhat shy and this was probably one of them. There may have been a more important reason. Perhaps he thought that the whole thing was possibly a dead duck and did not want to give up valuable time to something that might turn out to be great disappointment. However it seems that the atmosphere was informal as it appears there were quite a number of children at the tea party. When the ice had been broken V.W. was introduced to Charles Pottipher, 75, a local shepherd and labourer. Charles Pottipher declined to sing at the party but said he would be delighted to do so the next day. It was on this occasion that *Bushes and Briars* was noted down. He also copied six other songs including *Princess Royal* and the *Sheffield Apprentice*. Four other singers sang on the same day and the children performed a singing game song. By nightfall V.W. had fourteen other songs in the bag. One of these was 'In Jessie's City' which is a variant of the 'Tavern in the Town' ballad. The tune was adapted the following year and appears in the E.H. as *Herongate* to the words 'It is a thing Most Wonderful'. All we know of the singer is that she was a servant at Ingrave rectory who originally came from Chigwell. The original words were rejected by a publisher as they not only contain an act of jilting but also of suicide, quite inappropriate in 1903. Viz: (verse 6) (see top of opposite page)

*Her father he came home that night
Saying, "Where has my daughter gone?"*

In Jessie's City

It is a thing most won-der-ful, al-most too won-der-ful_ to be that
 God's own son_ should come from heav'n and die to save a child like me.
 In Jess - ie's ci - ty Oh there did dwell a post - man boy I loved so
 well twas he that stole my heart a - way and now with me he will not stay

The Sheffield Apprentice

There's a friend for lit - tle child - ren a bove the bright blue sky, A friend who nev - er_
 chan - ges whose love will nev - er die. Our earth - ly friends may fail_ us and
 change with chan - ging years, this friend is al - ways wor - thy of that dear name he bears.
 On the day of ex - ec - u - tion and on that fate - ful day. I prayed the peo - ple
 round_ me, O pray come pi - ty me', Don't laugh at_ my down - fall for I
 bid the world ad - ieu Fare well my dear - est_ Po - ly I died of love for you

*He went upstairs, the door he broke
 And found her hanging by a rope.*

The tune of 'The Sheffield Apprentice', named *Ingrave* in the earlier editions of E.H. was adapted to Midlane's words 'There's a friend for little Children'. (It has been omitted in the present edition). The original words contain deceit, woman's fury and end prior to a hanging and thus were returned. Viz vv 5&6:

*She flew into a passion and turned away from me
 Saying, by he who made her, she'll be revenged on me
 Her gold ring on her finger as she was passing by
 She slipped it in my pocket and by it I must die.*

*Upon the day of execution and on that fateful day
 I prayed the people round me, 'O pray come pity me
 Don't laugh at my downfall for I bid their world adieu
 Farewell my dearest Polly; I died of love for you'.*

These words seem rather innocuous now but were not regarded as such at the time of their discovery. The next part of the story is intriguing. V.W. returned to the family home at Leith Hill, Surrey and only three days later on December 7th noted songs from Henry Burstow, of Horsham, Sussex who it is said knew 420 songs together with Isaac Longhurst of Broadmoor and, possibly on the same day or shortly after, Mr Garman, a labourer. Lucy Broadwood knew Burstow and he had sung to her in 1893 and maybe even earlier. But what made V.W. go out immediately after his Essex experience and invite Burstow to sing for him? Leith Hill is relatively close to Horsham but what was Burstow, a 77 year old bootmaker doing at Leith Hill place? Did V.W. suddenly take the plunge and try his luck with people on or near his home? He may have met or written to Miss Broadwood prior to her letter a week later in the Morning Post but this seems unlikely. We shall probably never know why this so quickly happened after the Essex adventure but it may be said that

V.W. was galvanised into action and felt confident enough to try his luck elsewhere.

After Christmas V.W. returned to Essex to collect songs from Herongate and Ingrave which included another visit to Charles Pottipher who sang *Spencer the Rover* and the *Pretty Ploughboy*. When V.W. asked him where he got such a lovely tune, Pottipher replied, 'If you can get the words the Almighty sends you a tune!' In April (1904) he spent ten days searching in Fyfield, Willingdale, Ingrave again, Little Burstead, East Horndon and Billericay. He relied on Miss Heatley's company in order to find the people she had listed. These survive in Vaughan Williams' scrap- book now in Cecil Sharp House. A month later he was in Sussex again, Forest Green, with Mr. Garman who sang the '*Ploughboy's Dream*'. These words were also rejected but this wonderful tune was adapted to Bishop Phillips Brooks' *O Little Town of Bethlehem*'.

Here is the original of which the tune differs only slightly from the version in the English Hymnal.

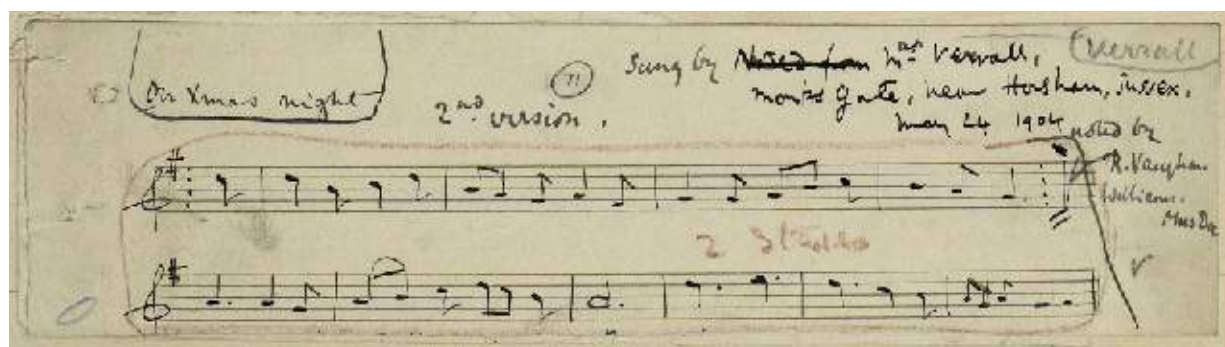
The Ploughboy's Dream



I am a ploughboy stout and strong as ev - er drove a team, Now
three years since I slept in bed I had an aw - ful
dream: Now since the dream has done me good, I'll put it down in
rhyme, that oth - er boys may read and sing, when - ev - er they have time.

A very important association with Harriet and Peter Verrall of Horsham flourished and it was the former that sang the immortal '*On Christmas Night all Christians Sing*'. Later V.W. collected from them

'*Our Captain Calls*' which was modified to Bunyan's '*He who would Valiant Be*'. It is gratifying to find that most hymn-books of any quality have either remained or reverted to Bunyan's original words



rather than Percy Dearmer's rather emasculated version of 'Who would true valour see'. This is something of which the composer would have approved enormously. Below is the original as sung by Mrs. Verrall.

Events now followed quickly in 1904. It was during this year that Dearmer's proposal and visit to V.W. occurred that has been previously mentioned. The two months allowed for completion of the hymnal became two years as the original idea of a

Our Captain Calls

Our cap-tain calls all hands on board to - mor - row Lea -
 ving my dear to - mourn in grief and sor-row. Dry up those bri - nytears and
 leave off weep ing So hap - py may we - be - at our next meet ing.

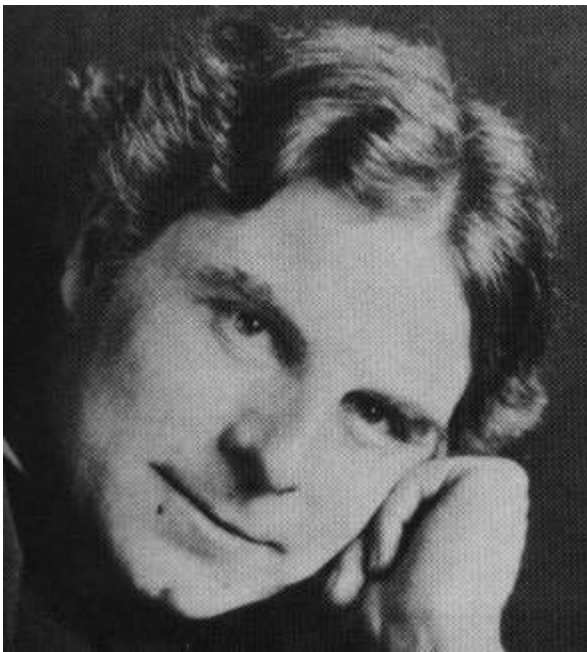
supplement by early 1905 had mushroomed into a full-blown hymn-book. Suddenly Vaughan Williams had become the possessor of a musical pot of gold and had the medium in which, not only to fulfil a great desire but to put into practice some of his aims and ideas. Of course his folk song collecting continued long after the publication of the English Hymnal and in all he noted well over 800 songs and variants. After the publication of E.H. some of these found a place in his orchestral works notably the three *Norfolk Rhapsodies* (two only survive) and the *English Folk Song Suite*. Only a part of this haul has been published as is the same with Sharp, who collected about 3,300 songs as well as a bumper crop in the Appalachian Mountains of North America. However it is a pleasing thought that in the English Hymnal there exist several tunes discovered by some of the other folk song collectors including Sharp himself, Lucy Broadwood, Baring Gould and others.

A lot of the 'hack work' for the English Hymnal was done by the eccentric and somewhat wayward Martin Shaw, who had been a student at the Royal College of Music contemporary with V.W., John Ireland, Gustav Holst, Boughton, Dunhill and others. Whereas all these men had identified that there was something missing for them at the college, i.e. there was a lack of anything truly English all of them bar Shaw had stuck at the task and left with some qualification which they would use to change things. Shaw's attendance at the college was erratic to say the least. He left with nothing to show for his time

there and remained in a fairly impecunious state for the next fifteen years or so. Knowing that he needed help, V.W. gave him the job of finding and copying hymn tunes from the British Museum. In 1907 V.W. recommended Shaw for the vacant post of organist and choirmaster at Dearmer's church and it was from that point onwards that Shaw's fortunes very gradually began to turn. Although Shaw could be somewhat unfairly critical of some of the composers of *Ancient and Modern* it was he who later summed up the situation best of all:-

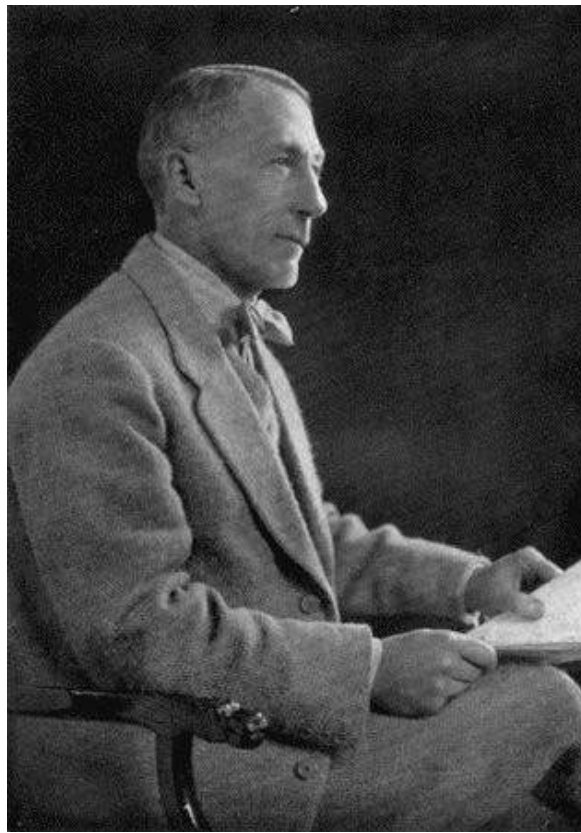
'If the conventional parson and organist had been in charge of *The English Hymnal* it would have been another and possibly feeble version of *Ancient and Modern*. But by a rare stroke of luck, Dearmer and Vaughan Williams were the two men in all England who were best fitted for the work, and it is not too much to say that not merely the rebirth of English Hymnody but in a great measure the revival of church music is due to them'.

The appearance of the new hymn- book did not go well with everyone. The main bone of contention was the high profile given to the commemoration of saints, and specifically to their invocation in prayer. On the musical side there were some high ranking churchmen and scholars who objected to the use of folk music in church and who associated any art of the countryside with sub culture and vulgarity. It is certain they were quite ignorant of the fact that they had been singing *Innsbruck* or *O Sacred Head Sore Wounded* for years. This latter is originally a secular love song by Hassler 'Mein G'mut is mir



Percy Dearmer

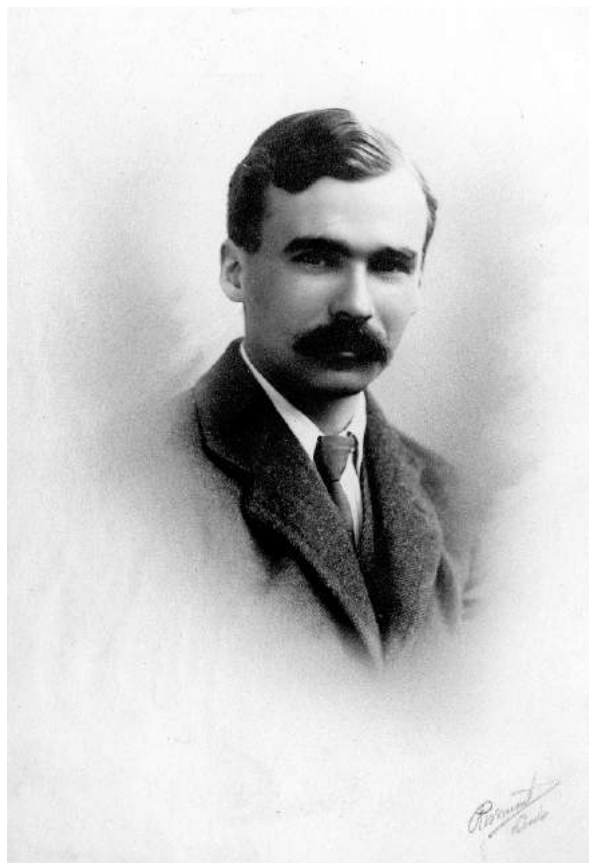
**Four very familiar names ...
but would you have
recognised their faces?**



Martin Shaw



Percy Grainger



George Butterworth

verwirret'. Sixty or so years later Cruger plundered it and another sixty years later Bach used it in St Matthew Passion. One critic was Archbishop Davidson who publicly expressed the hope that the clergy would not use the new book but this went unheeded. By the time of its golden jubilee five million copies had been sold.

There can be little doubt the E.H. did more than anything to establish a British and particularly English sound which can be detected in divers styles of music from the most sophisticated of symphonies to newly composed carols. Malcolm Taylor, who was librarian of Cecil Sharp House for 35 years is convinced that E.H. has been the most significant musical contribution to our society.

In a broadcast to celebrate the diamond jubilee of the English Hymnal (1956) V.W. said:-

'In 1903 Cecil Sharp had made his epoch-making discovery of the beautiful melodies hidden in the countryside: why should we not enter into our inheritance in the church as well as the concert room?'

Why not, indeed. Yet it was nearly all accomplished in a few years, although it must be said that folk song collectors exist today. However the bulk of our vast treasury which is kept in Cecil Sharp House was harvested before 1915. By that year most of Sharp's morris dance team enlisted and most, including Butterworth did not return. Dearmer survived but his wife, Mabel, died driving an ambulance in Serbia. Sharp and Maud Karpeles decided to visit the Appalachian mountains in the USA where they collected many songs. Vaughan Williams at the age of 42 enlisted and mercifully survived four years of great danger. He and those who survived returned to a country and world which would never be the same. But by this time in our an English style and sound had been established and had thrown off Teutonic shackles for ever. That sound continues to be an inspiration to composers and listeners today. All those who contributed a hundred years ago however great or small would rejoice in the knowledge of that.

Thanks go to David Occomore for his help and advice with this article.

Philip Spratley 2006 and 2015

This article is based on the lecture given by Philip Spratley at the Guild's AGM in Oxford in May 2015.



*Yours Faithfully
Henry Burdow*



RVW in army uniform

JOHN GAVIN SCOTT LVO (1956 - 2015)

It came as a tremendous and an almost unbelievable shock to learn that John Scott had died on Wednesday, 12th. August, in New York.

Having just completed a successful tour in Europe, which included the Three Choirs Festival, the new organ at Spittlefields Church in London and several Scandinavian countries, he returned home. During the evening he felt unwell and later that night had a heart attack from which he never recovered.

John was born in Wakefield and began his musical career as a chorister in the cathedral there under Jonathan Bielby, where he first learned to play the organ. Later he also studied with Gillian Weir.

From 1974 to 1978 he was Organ Scholar at St John's College, Cambridge under George Guest. In 1978 he won the Manchester International Organ Competition and in 1984, he won the Bach International Organ Competition in Leipzig. Subsequently he was appointed Assistant Organist at both Southwark and St. Paul's cathedrals, but from 1985 he was solely at St Paul's, which led to his appointment as Organist and Director of Music when Christopher Dearnley retired in 1990. He had previously also worked there with Barry Rose. John either played or directed the music several great State Services, which included the wedding of Prince Charles to Princess Diana, the 100th Birthday of the Queen Mother and the Golden Jubilee of the present Queen.

After nearly twenty years at St. Paul's, John felt the need for a change. He told me that he was spending more time on administration than he spent actually making music! The Queen recognised his wonderful service at St. Paul's by conferring on him in 2004 the honour of a Lieutenant of the Victoria Order, which is a personal gift from the Sovereign.

At that time, Gerre Hancock retired from St Thomas's church, Fifth Avenue and John applied. It was really no surprise that he was appointed and he immediately set about the choir. They soon sounded just like St. Paul's and have made many first-rate recordings under his direction.

When John was at St Paul's he also made a vast number of recordings through Hyperion, Priory and Decca labels. These included the whole of the Psalms of David, set to his own St Paul's Cathedral

Psalter, as well as a series of English Anthems, Mags and Nuncs, plus a large number of organ works. Like many of you, I have quite a lot of them and what treasures they are.

John was awarded an Hon DMus from Nashotah House Theological Seminary in 2007, of which he was justly proud.

He became involved with the Guild early on and played the organ for our Centenary Service at Canterbury Cathedral in May, 1988. He was made an Hon Fellow in 1996 and was always very supportive whenever possible.

I first met John when he was the Assistant at Southwark Cathedral. On Friday lunchtimes I played a "hymn sandwich" service there and usually as I arrived he was just finishing his organ practice, but over the years our friendship grew and he became one of my dearest friends. We e-mailed regularly swapping the latest (gossip) news and when he was working in London, lunch was always a great joy.

When the organ at St Katharine Cree in Leadenhall Street was re-built, he was still at St. Paul's and I asked him to give the opening recital. By the time the instrument was ready, he was in New York, but true to his word, he flew over and gave a memorable recital attended by a full church which included many of the organ cognoscenti. James Bowman also sang some English songs which John accompanied.

Like many of you who will read this, I have lost a dear friend of some 40 years' standing. Our hearts go out particularly to his wife Lily, who is expecting their first child in September and to his family.

John was a true gentleman with a deep faith inspired by the words of Bach "Soli Deo Gloria" – Glory to God alone.

May he Rest in Peace and Rise in Glory.



John Ewington

GCM Awards 2015

The following distinguished musicians are to be presented with Honorary Fellowships at this year's Presentation Service (see Page 5 for details).



Timothy Brown was a chorister at Westminster Abbey and later a member of the choir of King's college, Cambridge. He was the Organist and Director of Music at Clare College, Cambridge from 1979 until last year. He conducted the Cambridge University Chamber Choir and now directs a London choir English Voices. Tim has made many recordings, particularly of Bach Cantatas. He has been Guest Chorus Master of the Berlin Staatsoper and Flanders Opera.



Donald Hunt OBE will need little introduction. He established himself many years ago as one of our most distinguished choral conductors. He is known for his interpretation of Elgar, Finzi, Holst and Bruckner. He has written several notable books including 'Elgar and the Three Choirs Festival' (Osborne Books). He was Organist and Choirmaster at Leeds Parish Church before Simon Lindley and received an Hon Doctorate from the University of Leeds in recognition of his work with the Leeds Philharmonic Society and the Halifax Choral Society. Donald was Organist and Director of Music at Worcester Cathedral from 1976-1996

during which time he conducted at eight Three Choirs Festivals.



Martin Baker is the distinguished Organist and Director of Music at Westminster Cathedral since the year 2000 and directed the music whenever the Guild went to his cathedral for the presentation of Certificates and Hon Awards.

He was educated at Chethams School and Downing College, Cambridge. He was Sub-organist at Westminster Abbey at the early age of 24.

Martin is much admired for his skilful improvisations and is in great demand as a recitalist worldwide.



John Catterall MBE has been the Organist and Choirmaster at Broughton Parish Church for 50 years. He has devoted his life to the choir of St John's as well as to church music. He has built up a male voice choir of some 70 singers including 35 trebles. Now aged 71, he seems to show no sign of retiring. John has always promoted the cause of church music in the wider community and in particular through the RSCM of which he chaired the Lancashire Area Committee for many years.

Over this long period, he has devoted himself to the service of the church, to the promotion and continuity of the choral tradition and of the musical, spiritual and personal development of the choristers under his direction.

Continued overleaf ...

Plus two distinguished Australians ...

Michael Deasey, OAM Hon FGCM

For 25 years Michael Deasey was organist and master of choristers at St Andrew's Cathedral in Sydney, Australia, before being ordained ten years ago to be Precentor of All Saints Cathedral, Bathurst in the central west of NSW. His lifelong career in church music and music education has covered positions in in England, Canada and Australia. Over that time he has taken his choirs on tours to more than 20 English cathedrals, the USA, New Zealand and even Iceland. In 2004 he was awarded the ARSCM in Salisbury Cathedral and a year later received the Medal of the Order of Australia for services to church music.

and congratulations also to:

Don Yorath HonGCM

Long-standing Secretary of the Guild of Church Musicians in Australia.



JOHN EWINGTON'S FUNERAL SERVICE

The first musical tribute to John Ewington took place the day before his funeral. With the coffin in the candle lit Chancel, Blechingly Church Choir gathered around his coffin to pray and then sang Henry Purcell's 'Thou knowest Lord'. It was deeply moving.

Then, at noon on Friday, 4th September, with representatives from The Royal School of Church Music, St. Katherine Cree and, of course, many of the Council and ordinary members of The Guild of Church Musicians, a Requiem Mass was celebrated. There were several cathedral organists present. John's friend, Christopher Moore, played the organ most sensitively. Just before the service he played the Purcell anthem that the choir had sung the previous evening. It was a master stroke and created a reverent 'hush'. A short improvisation incorporating The Last Post led into The Sentences.

The Rector of Blechingly, The Reverend Canon Peter Moseling, ACertCM, presided with warmth and dignity. Father Peter and his wife, Ann, have long been friends of John and Hélène. As one might expect, John had prescribed the service in detail and most of his wishes and directions were carried out. The Requiem Mass was skilfully constructed by Canon Moseling from the Book of Common Prayer and The English Missal, almost entirely in traditional language, just as John wanted.

The Guild's President, Dame Mary Archer, read the Epistle from Ecclesiastes Chapter III, after which The City Singers, whom John directed from 1974 until 2015, sang 'Commit thy way to Jesus' from Bach's Matthew Passion. The Reverend Dr Malcolm Johnson preached, expounding the hope of the resurrection from John's choice of readings. He then gave a delightful and thoroughly realistic appraisal of John's personality, life and work. He spoke of John as we knew him, with kindness, realism and humour.

It was good to sing 'Firmly I believe and truly' to John's tune 'Hillbrow', named after his house. Canon Moseling sang the entire Preface with accomplished aplomb. The Ordinary of the Mass was sung by The City Singers to Darke in F – John's choice. (Harold Darke played the organ for his marriage to Hélène in 1967 in Southwark Cathedral.) The soloist in the Sanctus was The Guild's Registrar, June Williams. The gorgeous chancel of Blechingly church was filled with clouds of incense. It was a truly spectacular sight.

After Communion, James Bowman sang an arrangement of Vaughan Williams' 'Fear no more the heat o' the sun' – another specific direction by John. This was a heartfelt and profound rendering, exquisite and beautiful – a personal tribute from another of John's close friends. Christopher Moore added a nice touch by playing Bach's piece on the Magnificat from The 'Schubler' Chorale Preludes. The service ended with The Blessing and Commendation, followed by 'The day thou gavest Lord is ended' as the coffin left the church.

We were all invited to the Blechingly Golf Club where reminiscences of John abounded. There were very many accounts of kindnesses, generosity, thoughtful gestures and concerns, that made one realise the positive impact he had on so many people's lives. It was a most joyful celebration of his life as well as his thirty-five years as Hon. General Secretary of The Guild of Church Musicians. May he rest in peace and rise in glory.

Perhaps the last word should go to Hélène:-

"John's death was very sudden and unexpected but a great blessing in the circumstances. Only he could arrange to die on the Feast of the Assumption, pain-free and in the comfort of his own bed after being anointed and receiving absolution a couple of days previously."

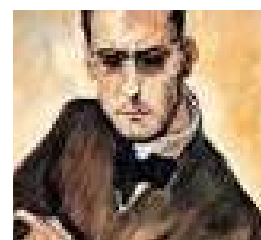
Musical worlds apart

Revd Dr Martin Thomas



As a music undergraduate at Edinburgh in the 1980s, studying under Leighton amongst others and being a keen composer, I found myself inhabiting two very different musical worlds. At the university my fellow composition students and I would deride Leighton for his absurdly archaic compositional style which we put down to his association with the derivative outmoded backwater of English church music. Leighton was an astonishingly good musician (I remember him teaching me four-part fugue by improvising as he went along and calling out what he was doing). But why was his style so different to contemporary 'secular' composers? If asked to name the towering figures of twentieth century composition my friends and I would have immediately listed luminaries such as Stravinsky, Schoenberg, Ligeti, Webern (easily the most important), Stockhausen, Xenakis, Maxwell Davies, Boulez, Henze, and Glass, to pick a few names from many.

Each evening though, I would sing Evensong at St Mary's Episcopal Cathedral and, had I asked my fellow lay clerks to list the great names in recent composition, they might have mentioned Stanford, Bairstow, Howells, Wood, and Jackson, or perhaps Rutter and Tavener. The stylistic gulf that separates these two worlds led many years later to my undertaking research to investigate the reasons why, and the book that lays out that research is now available. I am now a Church of England priest so it is perhaps unsurprising that I have looked at this stylistic chasm against the backdrop of the rapidly changing liturgical scene in the twentieth century. I have concentrated specifically on English cathedral music and drawn conclusions about why this gulf opened up, how a changing liturgy played a part in this, and what the failure of cathedral music to be appropriately influenced by mainstream developments has meant for the role of cathedrals as patrons of the arts. Drawing together these strands may be an original, and perhaps overly-ambitious, venture but criticism of the state of cathedral music certainly is not.



Sacred and secular composers' faces. How many can you identify?

Here are a few examples with dates:

Percy Dearmer (1919)

You would expect to find the noblest music and nothing else, sung there [in the cathedral]; but go and look at the service list tomorrow, and two to one you will find Jangler in G. What reams of it have been produced in the last fifty year! The musical world is unruffled by it; none of it ever gets across the water – not a piece of it is ever sung among the musical nations; it wins no admiration, no one loves it, no one is moved by it. After a few more years it will be forgotten, even in the cathedrals that have sheltered it for so long.

Leonard Blake (1951)

In trying to estimate church music composition to-day the first thing to realize is that what was once the main stream of the art of music has now become only a tiny current within a far wider, faster-flowing stream. Or is it part of the main stream at all? Is it only a backwater, stagnant and weedy? And if so, how much has it receded into that position since 1851? How long can it survive as a back-water? And if it does not survive, but becomes completely isolated from the main stream and eventually silted up, how shall the church be served?

Willis Grant (1966)

Perhaps the most disturbing opinion, to me, is that much of the music in church is not music at all according to my understanding of the word. Its function is quite different: it is not meant to be listened to but is a vehicle for corporate worship that is not subject to any of the criteria of criticism. A great many church people hold this opinion and encourage its application and development by taking part in music of a standard so low that one wonders how they reconcile it with the rest of their activities.

Martin Neary (1981)

Rarely during this century have those composers whose work is customarily seen as being in the forefront on new musical developments made a contribution to music for the church.

There were many others who raised the alarm throughout the period. So why were they not listened to? English Cathedrals are justifiably proud of their engagement with the visual arts in the twentieth century and can point to an impressive history of successful commissions and permanent installations by leading artists of international standing. This tradition has continued into our own century and both tourists and worshippers appear comfortable with the visual juxtaposition of the old with the new. But there is no musical equivalent. When looking for a picture for the cover

of my book I was spoilt for choice to illustrate the contrast: Elisabeth Frink at St Edmundsbury; Craigie Aitchison and Tracey Emin at Liverpool; Bill Viola at St Pauls; Marc Chagall, Graham Sutherland, and John Piper at Chichester. The list could be extended. By contrast, there is scant evidence in cathedral music of influences from the great movements of change that swept through compositional activity in the century.

The reasons for this are rather more disturbing than a simple failure by cathedrals to keep up. The evidence points to a concerted and successful campaign by leading cathedral and church music bodies, particularly the RSCM, through the period to impede stylistic development in cathedral music leading to its becoming over the century an archaic, consistent and poor quality aesthetic 'product', clearly distinguishable from contemporary practice and often carrying only the slightest indication of individuality. This is all the more worrying given the failure to grasp the huge compositional opportunities afforded by the very significant liturgical changes in the period. The main criteria used for inclusion of music in the repertoire were ease of performance and enduring popularity but this has created a musical genre incapable of fruitful development. So what went wrong?

The cathedrals were on the back foot at the time of the great revival of choral singing that swept the country from the 1840s onwards and they found themselves scrabbling to catch up with a fantastically popular movement. When they did so thirty years on, with the music of John Stainer, S.S. Wesley and others, they were struck by the problem that the music had become so popular that it began to distort and distend the Church's liturgy to such an extent that services became excuses for holding concerts. As a popular repertoire of music in the tradition of Stanford and his pupils and imitators became firmly established in the first half of the twentieth century, various bodies emerged and gradually became the protectors of what had become identifiable by the 1920s as the 'cathedral style'.

Tens of thousands of pieces were written in an exceptionally consistent and derivative style and the vast majority passed out of the repertoire within a few years. Stainer's *Crucifixion* cast a gloomy musical shadow over the first half of the century in stylistic terms. Some readers may know the music of Maunder and Simper but further down the food chain the list of forgotten names is almost endless. Such was the anonymity and uniformity of musical style that *The Musical Times* sometimes printed

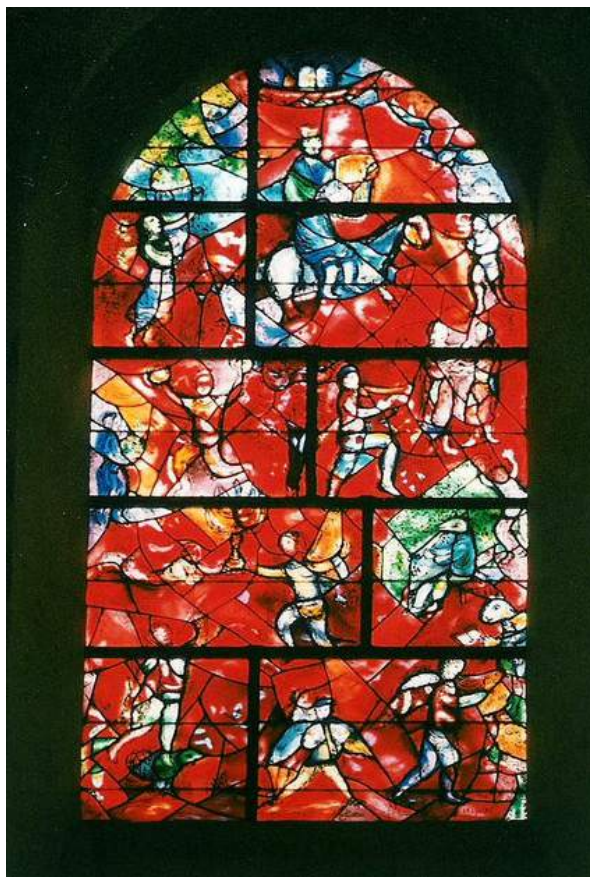


Three of Chichester Cathedral's modern artistic treasures

Above: John Piper's 1966 tapestry behind the high altar

Left: Marc Chagall's glorious representation of Psalm 150 in stained glass, 1978

Below: Graham Sutherland's 'Noli me tangere' in the chapel at the far end of the south choir aisle, 1960



The Revd Dr Martin Thomas is Team Rector, Plaistow and N Canning Town & Assistant Area Dean, Newham. Laudate 86 carried an advertisement for his excellent new book on *English Cathedral Music and Liturgy in the Twentieth Century*.



just the titles of the works without the names of the composers. As this body of work grew, the church music authorities, particularly the RSCM, the CMS, and the first two Archbishops' Reports into cathedral music (1922 and 1951), developed a sequence of rationales for its preservation. Music had to be 'fitting' for worship and stylistic innovation was strongly discouraged by linking the unchanging language of the Prayer Book with the stylistic characteristics that should be found in church music.

Whilst admitting that it would appear impossible to 'lay down any absolute canons of musical taste, or to give any fixed guiding rules of choice' the Committee nevertheless felt 'bound to try, in order both to emphasise the duty and to facilitate it'. The Report set out four areas in which it was offering advice: rhythm, melody, harmony, and structure. In each of these areas restraint, and the curtailing of innovation were recommended. Rhythmic movement in church music should be 'seemly ... have dignity without heaviness ... strength and a pervasive enthusiasm without levity'. Rhythm in church music was to 'manifest joyous reticence'. Melody should avoid 'steep, disjunct, irresponsible, lavish ups and downs', which would be 'unfitting' as 'higher value is set in church upon quiet things', and melodic movement should be stepwise, or by arpeggio or have 'euphony' if attempting larger intervals.

In giving advice on harmony, the Committee suggested that whilst 'all chords are good ... it is not fully recognised that chords like words, have distinct character, partly inherent, partly acquired by association ... [and that] music may be gaudily harmonised, even vulgarly so'. The committee was able to recommend the common major and minor chords which had 'strength and grace', and found that chords of the sixth had more grace than strength, whereas chords of the seventh 'particularly of diminished seventh in which no perfect interval dwells, are sometimes sweet, sometimes mildly sensational in their appeal to the ear, and may easily be overdone'. Harmony for chants must be 'built of normal chords that bear repetition. Hence any such compositions that are lavish or indulgent in rich or sweet or otherwise assertive chords are not well fitted, at any rate, for these parts of Christian worship'. The reason for this was that common chords and chords of the sixth were both 'beautiful to the ear and normal to the mind'.

With regard to structure, the Committee recommended phrases that were 'closely knit, logical, balanced and conclusive' and gave as

examples of this type the Merbecke threefold Kyrie, the hymn tune S. Flavian, and the chorale melody 'Wachet auf'. To be avoided were 'tawdry tunes of loose build, [which] even though now favoured (for what they recall rather than for what they are) will surely fall into happy neglect'. This last remark is presumably a reference to the many folk-tunes that were being used as hymn tunes in some of the newer hymnals.

As well as these stylistic matters the Committee warned against music that was 'trivial' and against the general problem of 'emotionalism', which was 'a serious danger'. There was also a stress on an amateurish approach to composition (seen to be quintessentially English) and, crucially, a linking of musical style with the language of the Prayer Book. This latter argument, which was used as a bulwark against stylistic development, was employed repeatedly despite failing to establish how such a connection could be shown. When a revised version of the Report was issued as *Music in Church* in 1951 this argument was expanded. The Report claimed that the 'use of the vernacular ensured the liturgical character of ecclesiastical music'. This appears to be amenable to two possible interpretations. First, that the music's liturgical character was preserved because the music was setting words in the same language as that spoken by the people of the country in which it was to be sung. This would be an absurd claim; not all music written in the vernacular is liturgical, nor does all liturgical music have the same characteristic style.

Secondly, and surely more likely, the claim may have been returning to the suggestion of the earlier reports that there was something particular about the style of Prayer Book language (rather than its simply being in the vernacular) which constrained composers who were using these words to write in a liturgical style. Again, the claim seems difficult to support. It would have to follow that church music *not* using Prayer Book words (to take an English example we could think of the Byrd Latin Masses) was incapable of maintaining its liturgical character. Discussing music written for the Roman Catholic Church, the report despaired that the Mass had been 'encumbered with vast and brilliant compositions by such writers as Haydn, Mozart, Beethoven, Schubert, Weber, Gounod, and many lesser imitators', whereas the 'sung service in the cathedrals of Great Britain and Ireland, anchored to a Prayer Book in the vernacular, preserve a gravity of style that never lost touch with the true tradition'.

Here again the link between linguistic style and musical style was claimed but there was no explanation of how this link might function. Gravity of style could, for instance, be claimed for the later works of Webern, but if a composer had written works for the Church of England at this period in the later style of Webern and used Prayer Book words it is clear that that music, though passing the test of stylistic gravity, and using the vernacular and hallowed words of the Prayer Book, would nevertheless still fall outside the acceptable canon. The link between Prayer Book words and archaism in musical style seems obvious to the writers of the report but there is little substance to their argument when it is examined.

Church music bodies and the cathedral musicians and clergy were very successful in preventing music of a different style from entering cathedral repertoires despite repeated calls for action from many sides. The opportunities afforded by post-war liturgical change were also fiercely resisted and cathedrals doggedly clung on to Prayer Book Evensong despite being offered ASB and then Common Worship and all the other liturgical resources that appeared along the way. Sung Evensong is of course difficult to tilt against as it is so popular, particularly with those who wish to drop in anonymously to ponder the great questions of life to the back drop of easy-listening music. However, through this period of enormous compositional and liturgical change the Church has been left with a body of work which is so lacking in integrity that for the vast majority of contemporary composers the Church is not now thought of as a credible commissioner. Congregations are happy to submit their senses to the lush harmonies of Herbert Howells, the neo-religious wallpaper music of John Tavener, or to be jollied along by the 'Carols for Choirs' style of David Willcocks and John Rutter which pervades so much cathedral music, but these and many other sub-genres are stylistically stuck and anachronistic and also worryingly easy to replicate. Performances of the more challenging pieces by Giles Swayne, Diana Burrell, Judith Bingham, Jonathan Harvey, and others are rare, those of Brian Ferneyhough, Peter Maxwell Davies, and Elisabeth Lutyens, vanishingly so.

There have though been exceptions to this pattern and these occurred where imaginative clergy, organists and composers coincided with one another. Examples include the period at Winchester which brought together Jonathan Harvey, Martin Neary (Organist), Martin Stancliffe (the Dean) and John V. Taylor (the Bishop) or

the partnership of Michael Nicholas, Peter Aston and others at Norwich that brought together a remarkable sequence of contemporary church music festivals. In addition there were individual contributors to the repertoire who simply wrote their music anyway and often failed to have it performed (on at least one occasion despite it being commissioned by the cathedral!). There were also occasional works dropped into the repertoire from leading figures in the period including Britten, Tippett, and Walton. These stand out all the more against the general backdrop and whenever there has been a period of real engagement with the liturgy by contemporary composers, brief acceptance has always been followed by a return the *status quo ante*.

The architectural heritage of the great cathedrals has not been destroyed or damaged by bold experiments of melding the new with the old. On the contrary, the engagement of cathedrals with the visual arts in the twentieth century has often been bold and imaginative leaving a substantial legacy of work by leading artists which is profoundly engaging. If the Church is to regain the respect of contemporary composers, the great West doors – and the organ lofts – of the cathedrals need to be flung wide. Otherwise we will be faced with perpetuating a musical continuum which fails to be either a significant partner to the liturgy or a relevant and enduring artistic offering.

We are all capable of making short-sighted judgements on the artistic products of our day but here is a particularly stunning example which illustrates the huge distance between secular contemporary music circles and the world of English cathedral music. At the time of the excitement of the Darmstadt festivals, with Boulez and Stockhausen emerging as leading figures, similar excitement was being felt in England by a reviewer for *The Musical Times*. Describing his delight at discovering a piece that made a startling break with traditional stylistic mores, he commented that 'once in a while we come across a completely new angle on what we thought was finality' but that the work in question was 'not only different from the accepted tradition but ... should be sung in every Cathedral and Church in Great Britain'. Furthermore, the 'new approach ... should serve as a model for future composers ... Not only is this the best setting we have had in years, but it might even be compared with a Giovanni Bellini altar piece in art.' The profoundly modernistic work in question? **Dyson in F...**

Australian Report

Australian Correspondent, Neville Olliffe

Just at the deadline for submissions for the September *Laudate*, we here in Australia are extremely saddened to hear of the sudden death of John Ewington. Across all the years of his devotion and attention to the Guild, he had formed some formidable and close personal friendships with members of the Guild 'down under'.

No doubt recollection and notation of his service and achievements will fill much of this edition. Our sympathy and prayers are foremost for H  l  ne, the family and those closest to John at this sad time. Last Sunday with the news of John's passing just in, prayers were offered for John and his family at all services in the Guild Church (St John the Evangelist Anglican Church, Gordon).

On matters at home, the health of our own Sub Warden, **Bishop Richard Hurford**, took a sudden and concerning turn, and as a result, he was granted a swiftly arranged flight to Sydney and a quadruple bypass.

Just twenty four hours after officiating at the blessing of the recently acquired home of our Guild Director of Studies, **Brett McKern** (see photo right), Bishop Richard experienced some chest pains and was quickly placed in intensive care. It is now four days since his operation (at time of writing), and Richard's wife, Christine reported him as progressing well but still in much pain. No doubt there is going to be an extensive period of recovery, but we believe that Richard is heartened in the knowledge that his many old and possibly tiring stents have thus been eliminated. Wonderful technology! We wish him a thorough and swift recovery, give thanks for his efficient medical attention and progress, and continue to support him in prayer.

On a happier note, preparations for a fortnight's visit by Guild Warden The Rev. Canon Jeremy Haselock in the second half of October are under way, and Australian members will receive more detailed information about the visit soon.

Fr Jeremy is no stranger to Australia, but this will be his first visit as Warden. He will spend time in Sydney and Newcastle, and has been invited to preach at the Guild church, at Christ Church St Laurence Railway Square, and at Christ Church Cathedral Newcastle. A day has been scheduled

with the Australian Council early in the visit, a day at Newcastle Conservatorium, and arrangements are underway for joint meetings with representatives of the RSCM at national and state level, and of various denominations in pursuit of the Guild's ecumenical aims.

There will be as many opportunities as possible for Guild members to meet and speak to Canon Haselock in person over the two weeks, again with further details to be sent to local members soon.

Preparations are also in full swing, at the time of writing, for the Annual Festival Service on 29 August at 3 pm in the Guild church. The service will have taken place by the time readers receive this edition, and so further detail will be held over for a full report in the next *Laudate*.



Bishop Hurford blessing the entrance of Brett McKern's new home, assisted by Brett's sister Amanda and James Winter, Warden at the Guild church.



The recent GCM Course for Singers

On Saturday, 20th June, fourteen people attended a superb course by **Hilary Llystyn Jones** in vocal training and choral technique. The age range was sixteen years to seventy plus, and the occasion had a great deal of 'buzz' to it.

Hilary was introduced by a member of The Guild who spoke about vocal technique, saying that the word 'technique' came from the Greek meaning a box of tools or tricks. He went on to say that William Byrd said "Since singing is so good a thing, I wish all men would learn to sing." He then quoted Ralph Waldo Emerson – "There is a best way of doing everything, if it be to boil an egg." He added that there is as much technique in singing as there is in playing any instrument, or in writing harmony and counterpoint. Hilary picked up on this and gave us an enormous amount of technique to work on, through vocal exercises which we could take back to our choirs to improve their singing.

Hilary is one of Britain's most distinguished vocal coaches. She has been honoured by both The Guild of Church Musicians (HonGCM) and The Royal School of Church Music (HonRSCM). She was educated at Cheetham's School of Music, then The Guildhall School of Music & Drama, where she studied singing, piano and, appropriately for a daughter of the Land of Song, the harp. She has

taught choral scholars at Oxford and Cambridge and is vocal coach to many cathedral establishments – twenty-one at the last count. Hilary has trained cathedral choristers in Great Britain, America, Norway and Sweden. She has written a book on choir training and been vocal coach to the City of Birmingham Youth Chorus and the RSCM Millennium Choir. She is currently Head of Vocal Studies at Winchester College.

This glittering CV was the spectacular introduction to what must be one of the best courses ever put on by The Guild. Those attending hung on every word, for here we learned so much about vocal technique, both personally and for our choir training. The tuition was not limited to 'classical' church music, but included the correct way of approaching some of the lighter items as well as hymns. We were all quite amazed by Hilary's vocal agility in demonstrating what should and should not be done with the voice, as well as the effectiveness of the exercises we were given.

This was truly a remarkable course and ought, in my view, to be mandatory for anybody who calls themselves a choir trainer. I can assure you that The Guild will be running another course with Hilary before long!

*June Williams,
General Secretary*

The New Academical Dress of The Guild of Church Musicians

For some time there has been concern that the academical dress of The Guild needed reviewing and possibly modernising. The original hoods from the Church Choir Guild/ Incorporated Guild of Church Musicians were amended on various occasions and the Guild's more recent academic dress has undergone a number of modifications.

Following the Warden's Working party a small sub-committee met, discussed the possibilities and reported to The Guild's Council.

There are six Guild qualifications that are accorded academical dress. The first four, ACertCM, ACertPW, LGCM and FGCM are by examination. The remaining two are honorary: HonGCM and HonFGCM.

It was decided to make the two honorary qualifications distinct by using the Oxford Doctors shape hood and for the outer of the hoods to be in damask. The examinable qualifications are to be made in a special modified Cambridge shape which is unique to The Guild.

The 'theme' colour is blue, though it differs slightly when used as the outer because the texture of the material is heavier than when it is used as the lining. This colour was chosen because it has always been associated with The Guild's academic dress, having been used in the original FIGCM hood and more recently, the ACertCM and ACertPW hoods.

It was felt (quite strongly) that simplicity and dignity should be the watchwords. Whilst a completely logical system would be possible, this would need three colours, which would entail a binding on the edge of the hoods, somewhat in the manner of theological college style hoods. The sub-committee considered that this was a feature which should be avoided at all costs, as it tends to give an impression of fussiness. Also, it was thought important that the hoods should have grace and felicity, particularly when properly flourished, hence the shapes, in preference to the 'simple' shape used hitherto for some Guild qualifications.

These are the designs and colours which were approved by Council:

ACertCM: Modified Cambridge shape. Blue outer; silver lining.

ACertPW: Modified Cambridge shape. Blue outer; gold lining.

LGCM: Modified Cambridge shape. Blue outer; crimson lining.

FGCM: Modified Cambridge shape. Scarlet cloth outer; lined blue.

HonGCM: Oxford Doctors shape. Black damask; lined blue.

HonFGCM: Oxford Doctors shape. Scarlet Damask; lined blue.

Difficulties had arisen in the past insofar as The Guild's traditional terra-cotta colour, (which had originated with The Incorporated Guild of Church Musicians), had long since been unavailable and for over thirty five years the robe maker had substituted a rather bright orange. It was therefore decided to use all colours and materials that are used by The University of Oxford, so that there would always be a supply available.

The Incorporated Guild of Church Musicians specified an Oxford BA gown for all qualifications, with terra-cotta velvet stripes placed horizontally on the sleeves – two for Associates, three for Licentiates and four for Fellows.

In recent years, no gowns have been specified for wear with the hoods, which has led to the unfortunate and regrettable practice of hoods being worn without either a cassock and surplice, or an academic gown. Standard gowns have now been specified, so that they will always be readily available:

ACertCM, ACertPW & LGCM: Oxford BA

FGCM, HonGCM & HonFGCM: Oxford MA

A trencher ('mortar board') may be worn with all six sets of robes.

Messrs Shepherd and Woodward of Oxford were appointed by the Council as The Guild's new robe makers.

The new gowns and hoods may be purchased from Messrs Shepherd and Woodward, 109 High Street, Oxford OX1 4BT. (Telephone: 01 865 249 491.)

The Registrar also holds a small stock of hoods for sale at the same prices.

The cost of the robes (excluding postage and packing) is:

Gowns: £125 in polyester. £160 in Russell Cord. Trencher (Mortar Board) £9.99

Hoods: ACertCM, ACertPW, LGCM: £109.99.

FGCM, HonGCM and HonFGCM £129.99.

NB: All the previous hoods are still valid and may be worn. There are some hoods in the previous designs available for sale. These are £20 plus postage and packing. Please ask The Registrar.



Above:

ACertCM: Modified Cambridge shape
Blue outer; silver lining

Right:

ACertPW: Modified Cambridge shape.
Blue outer; gold lining

The new Guild hoods –
*modelled by The Registrar and photographed by the Editor of Laudate. These photos were taken ‘fresh out of the packaging’ on 22 September (hence the reason for the late arrival of Laudate) and will look better after a good iron. We do hope that you like them as much as we do! Please note that **all the previous GCM hoods are still valid**, yet if you’ve been putting off buying one, these colourful new designs won’t disappoint ...*





LGCM: Modified Cambridge shape
Blue outer; crimson lining



FGCM: Modified Cambridge shape
Scarlet cloth outer; lined blue



HonGCM: Oxford Doctors shape
Black damask; lined blue



HonFGCM: Oxford Doctors shape
Scarlet Damask; lined blue

Choral Evensong at Glasgow Cathedral



Hugh Benham

On a Sunday in early August, while on holiday, my wife Fiona and I visited Glasgow, a city with three cathedrals – Church of Scotland, Roman Catholic and Scottish Episcopal. Limited time and geographical considerations led us only to St Mungo's, alternatively named 'High [Kirk]', in Castle Street: 'a medieval cathedral with an active Christian congregation in the Church of Scotland', as its website, <http://www.glasgowcathedral.org.uk/> describes it. (Incidentally, the term 'cathedral' is anomalous, as a Presbyterian foundation naturally has no cathedra or bishop's seat!) We arrived an hour or so before Choral Evensong, which we were warmly invited to attend by one of the recording team – for each Sunday's Evensong is made available for the coming week on the cathedral's website. It is indicative of the effectiveness and wide appeal of (Anglican) Evensong that this finds a regular place in the worship of a Church of Scotland cathedral. There were, however, a few deviations from *The Book of Common Prayer* on the occasion of our visit, notably the incorporation of a scripted introduction by the Minister and a 'Prayer of Adoration and Confession'.

The choice of music was unusual, as there was a visiting choir from Toronto, the Simple Harmonies Chamber Choir, directed by Ellen Vesterdal. All choral items were sung unaccompanied, and the responses were said. The versified Magnificat was by C. Winfred Douglas (1867–1944) from his *The Canticles at Evensong: Together with the Office Responses and a Table of Psalm Tones* (place, year). The Nunc Dimittis was 'The Song of Simeon' with music by Hal H. Hopson (b. 1933) and words from English Language Liturgical Consultation (altered). This was an attractive piece with choral ostinato ('Go now in peace') and solo ('Now, God, you have kept your word') published in *Voices United: The Hymn and Worship Book of the United Church of Canada* (no. 902) (Ontario, 1996).

The anthem was 'Down to the river', arr. Sheldon Curry, as heard in the film *O Brother, Where Art Thou*. There is a performance online at <https://www.youtube.com/watch?v=tN2GdDxiIpo> by Libertyville High School Choir, directed by Jeffrey Brown and recorded in St Peter's Basilica.

The (resident) organist, who accompanied the hymns and played voluntaries before and after the service, was Andrew Forbes.

Keep an eye on the following webpage <http://www.glasgowcathedral.org/live-streaming-of-services/> for the broadcast of each week's service. Information on the Cathedral Choir may be found at <http://www.glasgowcathedral.org/music/cathedral-choir/>.

Letter to the Editor

Dear Editor,

I write to congratulate you (and your printers) on the superb new format of *Laudate*.

The size, colour photographs and layout have given the magazine new life.

The content is excellent too, especially the very interesting and thoroughly readable article by Jeremy Dibble. However, I have one criticism. There are four pieces by Barry Williams, (whom I know!), which is rather too many from one author. Are there others who might contribute instead?

Yours etc.

June Williams

Registrar

Now there's a nice challenge! – Editor

And finally ...

For those of you who have not already spotted it on FaceBook – enjoy!

I Am the Bread of Life: new verse

6. This song has no rhyme, nor does it have any leg-it - i-mate me-ter. And that's the
beau-ty of this song! Af-ter all, what's one more... slur, or one more
dot-ted line... ty-ing lots of lit-tle ti-ny notes to - geth - er? So you can
sing... what-ev-er you want! Yes, you can sing what-ev-er the heck you
want, and just keep sing - ing and sing-ing 'til the last... day!

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It features several triplet markings (indicated by a '3' above the notes) and dotted lines. The lyrics are written below the notes, with some words underlined to indicate phrasing or emphasis.

A New Collection of Psalm Chants ~ final call!

Submissions are invited for a proposed new collection of psalm chants by contemporary composers to be compiled and edited by Vernon Hoyle and Professor Jonathan Wainwright (University of York). This will be their second collection of psalm chants; the first, entitled **Cantica Nova**, was published in 1997. **Cantica Nova** contains 277 chants by nearly seventy composers and it is anticipated that the new collection will include the work of at least as many contributors. The purpose of the project is to disseminate excellent chants that would otherwise go unpublished. The new collection will be published in 2016 by Fagus Music.

Details on submissions are available on www.churchmusician.co.uk.



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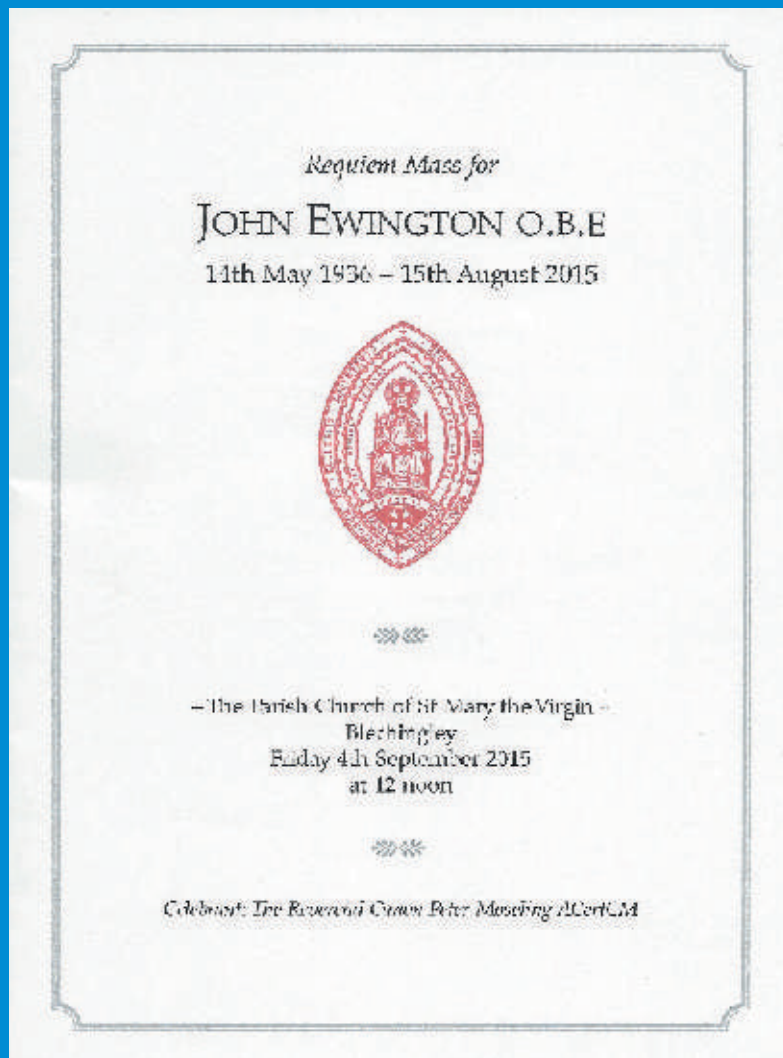
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