



The Magazine
of the
**Guild of
Church Musicians**
No 91 January 2017



LAUDATE

From the Editor of Laudate

Big changes are afoot at the Guild as you will read on page one – there are urgent vacancies on the Council to fill. If you feel that you might be able to help, please do get in touch with June Williams.

I feel that I do need to apologise for the fact that I appear to be featured on far too many pages of this magazine! Our Australian trip was an event that my wife and I will always treasure and we sincerely hope that our presence in Sydney was as encouraging for our Australian members as it was inspiring for us to see so much excellent work being carried out there. I shall make sure that the next issue will feature a minimum of input from me ... however, I do have a new role within the Guild: that of **Examinations Secretary** in succession to the excellent work of Dr Helen Burrows, in whose footsteps I am treading with trepidation. I will do my very best to carry on her work of bringing the Guild's examinations to the wider notice of church musicians at home and abroad.

With every good wish to you all

Michael Walsh



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Front cover: Michael & Elisabeth Walsh with Rt Revd Richard Hurford
Back cover: Recipients of Guild Awards on St Cecilia's Day at St Michael's, Cornhill.

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:

By post at 5 Lime Close, Chichester, West Sussex PO19 6SW Tel: 01243 788315 or email: laudate@musicprint.org

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

An important announcement from The Registrar

It was in the July 2011 edition of *Laudate* that four major announcements were made about officers. The Reverend Canon Jeremy Haselock was to be our Warden. Father Peter Allan was to be Sub-warden; The Reverend Canon Peter Moger was to be chairman of the Academic Board and Dr Hugh Benham to be the Fellowship Director.

All these learned and worthy people are still with us and serving The Guild, but it was with sadness that the Council learned that Jeremy Haselock is to retire as Warden at the AGM in May. He also announced that he is to retire from Norwich Cathedral where he has been Precentor since 1998.

We are very grateful to Jeremy for his wisdom, his appreciation of traditional worship and for the somewhat dramatic insights he has given us into the workings of the Liturgical Commission on which he served for many years.

We will have an opportunity to thank Jeremy properly at the AGM, but this note expresses, I am sure, the gratitude of Guild members for all that he has done.

The Council is considering the question of a new Warden and hopefully an announcement will be made in due course.



A Message from our President, Dame Mary Archer

In an increasingly unpredictable and uncertain world, it seems the Guild is not immune from the prevailing mood. Our enjoyable AGM weekend at Rochester and our Presentation Service at St Michael's Cornhill went as smoothly as ever – but change is afoot.

This is partly because change is coming on the Council. We will be sorry to lose Jeremy Haselock, when he retires from his duties at Norwich Cathedral and steps down as our Warden at our AGM in May, and we must find a worthy successor to him. We also need to find a successor to June Williams, who for two years has taken on the role of General Secretary as well as that of Registrar. The Council is moving forward with these appointments as explained above.

But I sense that the time is right for change to come to the Guild more broadly.

We have many strengths, among them a loyal membership, long history, sound financial position and an excellent magazine in *Laudate*. But the numbers working towards Guild qualifications have fallen year on year, and there is a view that we are drifting out of touch with the musical needs of the average church.

I therefore welcome Council's intent to conduct a strategic review of the purposes of the Guild, to be led by our new Warden. I am confident that, refreshed and confirmed in our objectives, we will move forward together to keep the Guild in good heart.



A Message from the Cardinal Archbishop of Westminster



Music and, in particular, singing has been a strong vehicle for human creativity and expression throughout the ages. This is true in the context of the history of faith also. For instance, we read in the First Book of Chronicles of those David had set over the service of song in the House of the Lord, who ministered before the dwelling place of the tabernacle with singing.

Although we hear music in many secular circumstances – the supermarket, whilst waiting on the telephone, even in the dentist’s chair – in church, music has a special purpose which distinguishes it from many of its uses elsewhere. Of itself, the making of church music is an act of worship. In church, music is most often interwoven with words and carries them, ennobling, enriching, and enhancing our expressions of praise. The Guild has a long history of training and examining church musicians to provide excellence in liturgy. I am pleased to renew my support for your hard work, and offer my encouragement for your efforts.

I hope that the production of *Laudate* goes well, and the Cardinal sends his good wishes for all your valuable work.

+ Vincent Nichols

Cardinal Vincent Nichols, Archbishop of Westminster

Kindly communicated by Fr Alexander, Private Secretary to Cardinal Vincent Nichols

A Message from the Archbishop of Canterbury



Worship is first and foremost our response to the love of God. From time immemorial people have found that music enables corporate praise, as when a congregation raises its voice in a mighty hymn. Music can also touch our hearts in quieter ways, helping us on that journey which we are all making, and in this we look to our church musicians as leaders. It is highly significant that music was an immediate part of the Early Church – “And when they had sung an hymn, they went out to the Mount of Olives”. (Matthew Ch. 26. Verse 30.)

Styles in music may change, but the importance of it in our worship has never waned. It is good that The Guild of Church Musicians encourages its members in maintaining standards, through its training and examinations, particularly The Archbishops’ Certificate in Church Music and The Archbishops’ Certificate in Public Worship. The support of our singers, instrumentalists and organists, almost all of whom are non-professional volunteers, will enable worship, in many different styles, to find the presence of God.

I send my encouragement to The Guild in all that it does in 2017.

+ Justin Welby

Archbishop of Canterbury

A Message from the Sub-Warden, Fr Peter Allan CR

The Vocation and Gift of the Guild of Church Musicians in today's Church

It is no secret that organisations like the Guild are needing to ask new questions, look in new directions, and generally take a new look. What we can easily overlook is the fact that this need is itself a consequence of the radically and swiftly changing context of Christianity in the northern hemisphere, – and particularly in Europe and, even more pertinently, in this country. Statistics are, of course, capable of being read in almost any way, but there is no doubt that the significance of a commitment to the regular practice of Christian faith has changed dramatically and rapidly in the years since World War II. For many reasons, those growing up in contemporary society are not inclined to have a strong sense of their need of God. They may find the Church attractive – and may choose to belong – but the motivation is strongly coloured by this internal sense of rightness and appropriateness. It is a choice that, at one level at least, has much in common with the decision to belong to the local choral society or the gardeners' association. It is, of course, good that people are less inclined to belong to the Church out of a sense of fear or guilt, – or as some kind of vague insurance policy against unspecified future possibilities. On the other hand, the general expectation that the population as a whole had some familiarity with the rites and ceremonies of the Church of England (as an 'established' part of the fabric of society) has gone too. Just the other day, a mother was heard responding to her young son's question about the carvings on the font in Chester Cathedral, "That dear? – that's a dinosaur!"

For much of the second millennium, Christianity in Europe felt so secure, so established that there was an assumed confidence that the increasingly tight relationship between church and state was how things should be; that Christians rightly filled the majority space. Today, even with the real and encouraging news of growth and flourishing that abound, we have to recognise that Christians are once again a minority. This has, inevitably, resulted in all kinds of pressures and changes in the shape of Church life in every denomination. But it has also



brought new opportunities, not least for church musicians.

We have already witnessed much change – and there is much more to come. This means that planning is difficult and may have to be provisional as we feel our way. It asks of us considerable courage and generosity, but, on the positive side, there is a new freedom, a new willingness to try and do things differently.

Church music occupies such a key place in the life of the Church because of our shared sense that music itself has a unique capacity to communicate the mystery of God. In the Guild, we are stewards of this insight. To us belongs the responsibility to go on enabling people to hear the way in which the polyphony of Palestrina and Byrd seemingly effortlessly opened a way to the heavenly places; the way in which Bach's Lutheran piety was enacted week by week in his extraordinarily prolific output; the way in which James MacMillan's music is an articulation of Catholic theology ... There is a question of discernment here: all music, whether 'high art' or something altogether more modest, has the capacity to be a vehicle for the divine, but organisations like the Guild are charged with helping us all move deeper and deeper into the truth of God. This is a responsibility that requires a deep understanding of the past; that demands that we are skilful interpreters and confident guides; and that we have such a keen ear for the sound of God that we are able to excite others to the love of God.

Peter Allan CR

The Guild of Church Musicians

PATRONS Most Reverend and Rt Hon the Lord Archbishop of Canterbury
The Cardinal Archbishop of Westminster

PRESIDENT Dame Mary Archer, DBE HonFGCM

VICE-PRESIDENTS

The Rt Reverend Dr Richard Fenwick HonFGCM
The Rt Reverend Richard Hurford OAM HonFGCM
The Reverend Canon Alan Luff, HonFGCM
Dr Philip Mathias, HonFGCM
His Honour Judge Anthony Russell QC HonFGCM
Frank Sellens, HonFGCM



ELECTED COUNCIL

Warden: The Reverend Canon Dr Jeremy Haselock HonFGCM
Sub-Warden: The Reverend Fr Peter Allan CR
Registrar & Acting General Secretary : June Williams HonFGCM
93 Croydon Road, Beddington, Surrey SM6 7LU 020 8395 7949 email: GCMRegistrar@blueyonder.co.uk
Treasurer: Robert Andrews
3 Swards End, Wickford, Essex SS12 9PB email: robert@rjandrews.me.uk
Chairman of the Academic Board and Fellowship Director: Dr Hugh Benham HonFGCM
11 North End Close, Chandler's Ford, Eastleigh, Hants SO53 3HY email: hugh.benham@talk21.com
Fellowship Secretary: Edward Scott HonFGCM
5 Brackenley Grove, Embsay, Skipton, North Yorks, BD23 6QW email: scottorg.skipton@btopenworld.com
Examinations Secretary & Editor of *Laudate*: Dr Michael Walsh HonGCM
5 Lime Close, Chichester, West Sussex PO19 6SW 01243 788315 email: betterbook@mac.com
Webmaster: Robert Leach
Representative of Religious Orders and the RC Church: Sister Avril Foster OP FGCM
Academic Board Secretary: Roger Wilkes HonFGCM
Carl Jackson MVO HonFGCM Dr Alan Thurlow HonFGCM

MEMBERS OF THE ACADEMIC BOARD

The Warden
The Acting General Secretary & Registrar
Jean Bannister
Dr Hugh Benham HonFGCM
Helen Burrows HonGCM
Nicholas King HonFGCM
The Reverend Canon Peter Moger HonFGCM
Dr Michael Nicholas HonFGCM
Edward Scott HonFGCM
Roger Wilkes HonFGCM

GCM Australian Council

Sub-Warden and Australian Vice-President The Rt Revd Richard W Hurford OAM HonFGCM
Chair Ms Madeleine A Rowles-Olliffe HonFGCM
Vice Chair Dr Phillip Matthias HonFGCM
Director Of Studies..... Dr Brett M McKern FGCM HonGCM
Examinations Secretary Mr Andrew C Davidson
Secretary and Public Officer Mr Donald S Yorath HonGCM
Treasurer Mr Phillip L Bongers
Australian Correspondent Mr Neville G A Olliffe
Councillor Mr Ian F McLeod
Councillor Mrs Robin J Ruys
Chaplain The Revd Keith W Dalby

The Guild Church

St John the Evangelist Anglican Church
754 Pacific Highway, GORDON NSW 2072
PO Box 295, GORDON NSW 2072
Telephone: +61 2 9498 2744

Website <http://guildofchurchmusicians.org.au/>

USA REPRESENTATIVE

Professor Hugh McLean
7664 Oleander Gate Drive, #201 Naples, Florida, 34109-2634 USA

INDEPENDENT EXAMINER

Revd A Clements
15 Carleton Road, Great Knowley, Chorley, Lancs PR6 8TQ

BANKERS

HSBC Bank plc 122 Finchley Road, London, NW3 5JD

GUILD CHURCH and REGISTERED OFFICE

St Michael's Church, St Michael's Alley, Cornhill, London EC3V 9DS

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Honorary Fellows of the Guild

	The Revd Preb Newell E Wallbank (RIP 1996)	2001	Christopher Gower
	Professor Sir Bernard Lovell, OBE		Peter Moore
	Ronald Maynard (RIP 2002)		James O'Donnell
1987	Ronald Cayless		Anthony Russell QC
1988	The Most Revd Robin Eames	2002	Dr James Bowman CBE
	Martin How MBE		The Most Revd Walton Empey
	Dr Harry Bramma		Canon Dr James Lancelot
	Ernest Warrell, MBE (RIP 2010)		Dr Christopher Robinson
	Colin Mawby		Martin Wright
	Christopher Moore	2003	Maurice Bevan (RIP 2006)
	Dennis Puxty (RIP 1995)		Julian Elloway
	Dr John Rutter CBE		Ronald Frost (RIP 2015)
	Edward Scott		Dr Christopher Robinson CVO
	Henry Washington (RIP 1988)		Dr John Sanders OBE (RIP 2003)
1989	Dr Barry Smith	2004	Jonathan Bielby
	The Revd Matt Esau		Very Revd Dr Richard Fenwick
	The Revd David Parkes (RIP)		Dr Francis Jackson OBE
1990	Professor Nicholas Temperley		Terry Lovatt
	John Cooke (RIP 1995)		Professor John Morehen
1991	Dr Mary Berry (RIP 2008)		James C Peet
1992	The Rt Revd Graham James		Dr Barry Rose
1993	Gordon Appleton		Madeleine Rowles-Olliffe
	The Revd Canon Alan Luff		Dr Alan Thurlow
	The Revd Canon Arthur Dobb (RIP 2009)	2005	Malcolm Archer
1994	The Most Revd David Hope KCVO		Dr Robert Ashfield (RIP 2006)
	Philip Duffy KSG		Revd Dr Professor Paul Bradshaw
	The Revd Bill Barlow		Dr Stephen Cleobury
1995	Professor Peter Aston (RIP 2013)		Simon Lole
	The Revd Dr David Cole		Sir David Lumsden
	Dr Philip Matthias		Philip Moore
	Dr Michael Nicholas		Dr James Rae
	Roger Wilkes		The Rt Revd David Stancliffe
1996	Professor John Harper	2006	The Very Revd Robert Willis
	Anthony Harvey (RIP)		Christopher Barton
	The Rt Revd Richard Hurford OAM		The Rt Revd Edward Darling
	Dr John Scott LVO		Richard Lloyd
	Frank Sellens		Andrew Lucas
1997	Dr Anne Howard		Geoffrey Morgan
	Dr Mary Archer		George McPhee, MBE
	The Rt Revd Dr Richard Chartres		The Very Revd Michael Tavinor
	Dr David Hill		The Most Revd Desmond Tutu
	Patrick Russill	2007	Dr John Bertalot
1998	Dr Christopher Dearnley (RIP 2000)		Revd Canon Anthony Caesar CVO
	Janette Cooper		David Dunnett
	Michael Fleming (RIP 2006)		David Gedge
1999	Dr Graham Elliott		Hazel Gedge
2000	Professor Robert Constable		Paul Hale
	Dr David Flood		Robert Sharpe
	Dr Edward Higginbottom		The Very Reverend Charles Taylor
	Dr Simon Lindley	2008	John Belcher
	Dr Roy Massey MBE		Revd Canon Jeremy Haselock
	Andrew Millington		Andrew Lumsden
	James O'Donnell		Colin Mawby
	The Most Revd & Rt Hon Rowan Williams		Dr Keith Murree-Allen OAM
	Donald Withey		Dr Peter Nardone
	Peter Wright		Andrew Nethsingha



- David Poulter
Richard Tanner
Andrew Wright KSG
- 2009 Ian Harrison
John Keys
Dr Gordon Stewart
Jeremy Suter
James Thomas
Professor Ian Tracey
Richard White MBE
- 2010 John Barnard
Dr Howard Goodall CBE
Nigel Groome
Megan Inglesant
Carl Jackson MVO
Garth Mansfield OAM
The Reverend Canon Peter Moger
Ben Saunders
- 2011 Geraint Bowen
Dr Stephen Darlington
Nicholas King
Timothy Noon
Dr Darryl Roland
Professor Jeffrey Smith
Paul Trepte
- 2012 Adrian Adams
Dr James Forsyth
Matthew Owens
Rt Revd Stephen Platten
Dr Richard Shephard MBE
Geoffrey Pearce
- 2013 Humphrey Clucas
Professor Jeremy Dibble
Rt Revd Nicholas Holtam
Dr Joe McKee OBE
Dr David Price
Professor Jonathan Wainwright
- 2014 Ralph Allwood
Dr Hugh Benham
Judith Bingham
The Revd Canon Perran Gay
Canon Peter Gould
Christopher Stokes
- 2015 Martin Baker
Timothy Brown
John Catterall MBE
The Reverend Michael Deasey OAM
Donald Hunt OBE
- 2016 Carleton Etherington
Lindsay Gray
Dr Peter Litman
June Williams HonGCM

Licentiates by Examination

- 2015 Rockley Battye
Alan Cook
Keith Hotham
The Revd Susan Phillips Masterson
David Guthrie House



Honorary Members



- 1995 Mrs Kathleen Dobb
Jeffrey Conway
- 1996 The Revd Kevin Ashby
The Revd Canon Gerald Hudson (RIP 2009)
Anthony Wilding
- 1998 Jill Kerr
- 1999 Jack Taylor
- 2000 Geoffrey Barber
- 2001 Ronald Bayfield
Michael Maine
- 2002 Dr Michael Walsh
- 2003 Thomas Lambshead
- 2004 Angela Boschi (RIP 2009)
Dr Brett McKern FGCM
- 2005 Dr Helen Burrows
Surgeon Vice Admiral Tony Revell CB
The Revd Angela Tilby
- 2006 Hilary Llystyn Jones
Joy George
- 2007 Revd Canon Dr Peter Mortimer MBE
- 2008 Katherine Dienes-Williams
June Williams
- 2009 Christine Best
- 2011 Susan Howell Evans
Chris Price
Gordon Knights
- 2012 Dr Terry Worroll
- 2014 Tom Corfield
- 2015 Don Yorath

Fellows by Examination



- John Ewington OBE (RIP 2015)
Dr Brett McKern HonGCM
Jeremy Ducker
Sister Avril Foster OP
Jack Robbins
Gillian Appleton Thornhill
Jocelyn Armstrong
Anne Wynne
William Lupton
Elizabeth Stratford
Ronald Fletcher
John A. Bostock
Massimo Varricchio
Major John Martin
The Revd Dr Peter Thomson

Treasurer's report

The accounts for the year to 30 September 2016 have been prepared and have been independently examined by the Revd Alan Clements in accordance with the requirements of the Charities Act 2011. A summary of the accounts is shown below. If you wish to receive a copy of the Guild's full Report and Accounts for the year in statutory format they can be requested from me.

The accounts show a deficit of £10,839, compared with a deficit of £2,421 in 2015. Most of this was caused by expenditure of £8,764 sending two representatives to Australia and you can read more about their trip elsewhere in this edition of *Laudate*. This is the first full year that *Laudate* has been produced in the new format. It is more expensive to produce, but without the expense of printing and mailing copies to Australia the actual charge to the accounts has remained much the same. However, the cost of printing *Laudate* now represents 90% of subscription income therefore if production costs increase further we are fast approaching the time when subscriptions must rise. An alternative might be to offer all members the option to receive *Laudate* electronically.

The annual conference held at Rochester incurred an unbudgeted deficit of £964. For so many years John Ewington was responsible for organising our annual conferences, but left little guidance on what was required to his successors. Unfortunately, when setting the ticket prices, we failed to identify and include the various ancillary costs such as room hire and fees paid to speakers.

The trustees agreed that new Hon Fellows and Hon Members should be presented with an academic hood. During the year three hoods were presented at a cost of £130 each.

Last year I reported that following John Ewington's untimely death we had discovered additional funds that had never been reported in the Guild's accounts. The total value was identified as £9,589 shown in the accounts as "funds introduced during the year". They were a mixture of bank deposits and unit trust investments that have now been transferred to the Guild's control.

The Guild has built up substantial free reserves during its long history. To maintain the integrity of its examination programme it is important that the Guild has sufficient resources to ensure that it can continue as a going concern. However, Council believes

that some of these funds can rightly be spent to enhance the profile of the Guild.



This is the sixth set of accounts I have produced for the Guild. Last year I indicated that for reasons of age and good governance we should start looking for a successor. Unfortunately, there has been no response to my plea for a willing volunteer. I would really like to step down from the role of treasurer in 2018 when I reach the age of 70. If you think you could become our next treasurer I would be pleased to hear from you.

Robert Andrews
Treasurer

Subscriptions were due on 1st January!

Subscriptions of £20 were due on 1 January. Following the Guild's change of bank account I wrote to approximately 300 members who had previously paid by standing order requesting them to change the bank details. The 2017 standing orders were due to be paid on 5 January and less than 200 payments were received around that date. A few people contacted me to say that they were taking the opportunity to resign their membership, but that still leaves nearly 100 in limbo. If you forgot to advise your bank of the change your payment will have been returned to your account. May I take this opportunity to ask you to check your account to see if the payment was made successfully. If you have lost the new bank details please let me know and I will send you another copy of the form.

If you normally pay by cheque, please let me have your payments as soon as possible.

The Guild is a registered charity and if you are a UK taxpayer you can increase the value of your subscription by £5 at no cost to yourself if you complete a Gift Aid declaration. If you are eligible and have not given the Guild a Gift Aid declaration please contact me and I will send you the necessary form.

Guild of Church Musicians

Summary of financial statements for the year to 30 September 2016

	Unrestricted funds £	Restricted funds £	Total Funds 2015-16 £	Total Funds 2014-15 £
INCOME				
Voluntary income				
Subscriptions	8,740	-	8,740	9,148
Donations	393	507	900	307
Income tax recovered on Gift Aid	786	-	786	823
	<u>9,919</u>	<u>507</u>	<u>10,426</u>	<u>10,278</u>
Income from Charitable activities				
Examination fees received	1,660	-	1,660	840
Course income	-	-	-	360
Publications	-	-	-	290
Annual conference income	2,104	-	2,104	2,898
Sale of ties and badges	23	-	23	53
	<u>3,787</u>	<u>-</u>	<u>3,787</u>	<u>4,441</u>
Income from investments				
Bank interest	576	216	792	677
Total income	<u>14,282</u>	<u>723</u>	<u>15,005</u>	<u>15,396</u>
EXPENDITURE				
Direct costs				
Examinations	933	-	933	151
Courses	-	-	-	720
Academic Board expenses	158	-	158	250
Annual award ceremony	1,105	-	1,105	530
Annual conference	3,068	-	3,068	2,842
Publishing Laudate	7,801	-	7,801	7,487
Publicity	435	-	435	1,558
	<u>13,500</u>	<u>-</u>	<u>13,500</u>	<u>13,538</u>
Support costs				
Postage	422	-	422	163
Stationery and office expenses	156	-	156	593
Sundries	280	-	280	611
Representative trip to Australia	8,764	-	8,764	
Bank charges	42	-	42	
Gifts	390	500	890	243
	<u>10,054</u>	<u>500</u>	<u>10,554</u>	<u>1,610</u>
Governance costs				
AGM expenses	500	-	500	500
Independent Examiner's fee	100	-	100	50
Trustee expenses	1,190	-	1,190	2,119
	<u>1,790</u>	<u>-</u>	<u>1,790</u>	<u>2,669</u>
Total expenditure	<u>25,344</u>	<u>500</u>	<u>25,844</u>	<u>17,817</u>
Net surplus (deficit) for the year	(11,062)	223	(10,839)	(2,421)
Gains (losses) on investment assets	-	386	386	-
Total fund b/f 1 October 2015	92,778	12,921	105,699	108,120
Funds introduced during year	-	9,589	9,589	-
Total funds c/f 30 September 2016	<u>81,716</u>	<u>23,119</u>	<u>104,835</u>	<u>105,699</u>
Represented by:				
Investment assets	-	5,679	5,679	-
Bank and cash balances	78,578	17,440	96,018	106,627
Plus - stock of hoods/guild regalia	4,200	-	4,200	756
Plus - Debtors (money owed to the Guild)	-	-	-	-
Less - Creditors (money owed by the Guild)	(1,062)	-	(1,062)	(1,684)
	<u>81,716</u>	<u>23,119</u>	<u>104,835</u>	<u>105,699</u>

The Guild's Annual Presentation Ceremony

On 22nd November 2016 The Guild of Church Musicians met for the annual ceremony of Presentations. This was an unusual event for a number of reasons.

Firstly, the liturgy of Evening Prayer was in part a Memorial Service for the late John Ewington, who had been The Guild's Honorary General Secretary for a very long time. For many he **was** The Guild.

The service opened with the anthem 'I heard a voice from heaven' composed by our own Michael Walsh and dedicated In Memoriam, generously made available free of copyright. It is a spectacular setting of words from the 1928 Book of Common Prayer and, notwithstanding its dramatic style, is well within the grasp of the average parish church choir. It was given its World Première in January 2015 at Blechingley Parish Church where John was, for many years, Organist and Choirmaster.

Here, we heard it sung by the full professional choir of St. Michael's, Cornhill, under the direction of Jonathan Rennert. It was a deeply moving interpretation, exploring the depth and richness of a very fine piece.

The Bishop of Norwich, The Right Reverend Graham James, deputising for The Archbishop of Canterbury, spoke movingly of John, drawing on a Collect and the interplay between 'Stir' and 'Excite'. His words resonated with all who knew John, though the Memorial had more to go.

The Responses were sung to Michael Walsh's justly popular setting, leading into the psalm, which received an imaginative reading, with every word clearly audible.

The Magnificat and Nunc Dimittis were sung to Brewer in D – one of John's favourite settings. The anthem, 'My soul, there is a country far beyond the stars', words by Henry Vaughan ('Peace'), and music by Charles Hubert Hastings Parry, was another of John's favourites. It was good that Hélène Ewington was present in the congregation.



It is rare that modern prayers can equal the magnificent phraseology of Cranmer, especially in the Collects that follow the anthem at Evening Prayer. Here the Warden, The Reverend Canon Jeremy Haselock, exhibited scholarly and linguistic skills, unmatched by the Church of England's Liturgical Commission. The prayers were as moving as the music.

After Evening Prayer the ceremony moved to the Presentations.

Cecilia Keiffer received the Preliminary Certificate in Church Music – a very significant achievement. She is an able young musician currently attending Old Palace School in Croydon.

The Reverend Peter Hills, received the Archbishops' Award in Church Music. He is a Methodist Minister and has a fine tenor voice.

Lysbeth Hart-Morgan received the Archbishops' Certificate in Church Music and – another unusual aspect – brought some thirty members of her congregation, with her vicar. How wonderful it was to see that parish support its organist and choir director in this way.

There followed three presentations of Honorary Fellowships. **Carlton Etherington** is well-known as the distinguished Organist and Choirmaster of Tewkesbury Abbey. **Lindsay Gray**, Director Emeritus of The Royal School of Church Music, is noted for his work as a mediator and choir director, as well as a choral conductor. **Peter Litman** proved that quality music interests families and young people. He is now Director of Music at the Cathedral on the Isle of Man, but whilst at St. Martin's, Canterbury, put on full scale mass settings with a professional choir that attracted families, and especially children, who commented about the 'awe and wonder' of the music.

As the Registrar concluded the presentations, the Warden stepped forward and announced that there was another person to be awarded an Honorary Fellowship – **The Registrar**, who was unaware that her entire family had slipped into the service unseen at 3.28pm! It was a special moment as the hood, which the Registrar had designed, was lowered over her head.

As last year, the organ was played very loudly indeed.

Barry Williams

The Minutes of the 128th Annual General Meeting of The Guild of Church Musicians held on Saturday, 7th May 2016 at 11.30am at the Bridgewood Manor Hotel, Rochester.

Present

The Warden (in the Chair), Dame Mary Archer, Acting Hon. General Secretary/Registrar, the Treasurer, The Reverend Jean Andrews, Dr Hugh Benham, Fiona Benham, Philip Spratley, Liz Spratley, Dr Michael Walsh, Elisabeth Walsh, Dr Helen Burrows, Sister Avril Foster, OP, Roger Wilkes, Janet Brealey, Professor Jeremy Dibble, Barry Williams, Robert Leach, Peter Willett, Lynette Soper, Robert Soper, Sue Heath-Downey, The Reverend Father Peter Allan CR, Keith Worsman, Anne Howard, Scott Farrell, Janet Clucas, Humphrey Clucas, Rowland Hughes, Dr Michael Nicholas.

(2 other names in the book which I cannot read!)

Apologies

Dr Alan Thurlow, Hugh Mortimer, George Gray, Geoffrey Brocklehurst, Anthony Russell, The Reverend Canon Peter Moger, Dr Peter Litman, Dr James Bowman, Marie Morehen, Professor John Morehen, The Reverend Canon Peter Moseling, Christopher Moore, Peter Hitchcox, Enid Locke, Ian Locke, Kevin Williams, George Woods, Alexandra Green, Jill Kerr, Robert Stripe, Carl Jackson.

Treasurer's Report

Robert Andrews distributed copies of the Annual Accounts for the year ended 30th September 2015. He reported that there had been a reduction in subscriptions received from Australia due to *Laudate* being distributed electronically, instead of paying postage of £5 per copy. Australia is still contributing to the production costs. An account held by John Ewington amounting to about £10,000 had come to light. This had been given by Ron Maynard for prizes. The Guild also holds several small accounts which are largely dormant. As the Company's Act now allows such funds to be amalgamated, it was proposed that these should all be brought together into a more modern and flexible facility, thus creating a proper scheme for bursaries to support examination candidates. A full copy of the accounts is attached to the Book Copy of these minutes.

Acting General Secretary's Report

June Williams said it cannot be ignored that John

Ewington's death had left a great hole in The Guild. It had been hoped that his retirement would enable others to take over smoothly. Alas, it was not so, but he did die on the Feast of The Assumption of The Blessed Virgin Mary, in his bed at home, completely free from pain, having been anointed and received absolution just a few days before. (John knew how to do it!) June reiterated that The Guild has a terrific future but it does need a modern and robust structure.

Bob Andrews had done a magnificent job clearing up the financial arrangements and there was very good reason to be grateful to him. It had been a difficult task, mainly because charity and company are, in this country, inextricably and illogically intertwined, but his work is coming to fruition. His huge expertise on what is known as 'compliance' had been greatly beneficial. All charities have to comply with the law and Bob had brought us through the twentieth century into the twenty-first and June said she wished to record her profound thanks to him for so doing.

She also wished to record her profound thanks to Hugh Benham, Helen Isom and Roger Wilkes for the huge amount of work they have done during the past year, making a start on bringing the syllabuses for all our examinations into line with modern examination practice.

June expressed concerns over The Guild's website and The Guild's 'image' generally. This is being addressed.

Laudate was simply superb, with a good blend of news and academic writing. More articles are needed and especially photographs. Michael Walsh had done an absolutely wonderful job.

There is regular contact with the RSCM. The Guild keeps in close contact with Rosemary Field of the RSCM and both organisations are keeping each other informed. If ever there was tension between the two, it has gone – forever.

June said that she will be standing down as Acting Secretary at the AGM in 2017 but hoped that by then the job of General Secretary will be shared between

several people and thus be more manageable. She will carry on as Registrar.

June had received a telephone call from The Right Reverend Bishop Hurford. He had asked her to convey, formally, the most sincere greetings from the Australian AGM, to The Guild members in the United Kingdom of England, Wales and Northern Ireland. It is recorded here that this AGM reciprocates greetings to our professional colleagues in Australia who are doing a terrific job.

Whilst mentioning Northern Ireland, June asked everyone to remember our dear member, Theo Saunders, who died a few months ago. He was an exceptionally well qualified church musician, the Organist and Choir Master of Armagh Cathedral and a great supporter of The Guild. His death at a young age was a very sad event for church music.

June then imparted the good news that Dr James Bowman had agreed to be the principal speaker at York – in 2017. His lecture about his experiences and reminiscences will be gripping, informative, educational – much about Benjamin Britten etc., and, above all, very entertaining.

June said that the future for The Guild looked good, but without more active input from members it would fail. Communication would be the issue. Never before had there been such superb methods of keeping in touch. We must, particularly for the senior officers, have regular and frequent communication, so as to move The Guild forward. This was a *sine qua non*.

In response, the Warden said that it was high time a proper investment was made in a more up to date website for The Guild, with easier access, and to have interaction with Facebook and Twitter, which is where young people obtain and disseminate information. He asked for the approval of the meeting to instruct somebody to set this up. Unanimous approval was given.

Registrar's Report

The Registrar reported that one candidate, The Reverend Peter Hills, had passed the Archbishops' Award in Church Music. Others were expected to complete the examinations before the Annual Presentations in November at St. Michael's Church, Cornhill.

Academic Board Chairman's Report

Dr Hugh Benham reported that the first successful Licentiate candidates had received their diplomas in November 2015, namely, Rockley Battye, Alan Cook and Keith Hotham. Following on from the revision of the Archbishops' Preliminary Certificate

in Church Music, a new syllabus for the Archbishops' Award in Church Music was being drawn up and copies had been circulated to the Academic Board and Council for comment and approval. The Archbishops' Certificate in Church Music and The Archbishops' Certificate in Public Worship would then be revised. A new mark scheme would also be drawn up for each examination. It was to be hoped that these revisions would be completed by late Spring or early Summer 2017. Dr Benham wished to record his thanks, in particular to Dr Helen Burrows and Roger Wilkes, for their expertise and support in this. He also wished to thank Dr Michael Nicholas, Dr Alan Thurlow, Elizabeth Stratford and The Reverend Canon Peter Moger and others on the Academic Board and Council for their helpful comments. He also wished to record his grateful thanks to Edward Scott for all he had done to keep things running smoothly.

Dr Michael Nicholas commented that the examinations were not being 'dumbed down' but that practical subjects rather than academic were being stressed, focussing more on the needs of the church.

On behalf of the meeting, The Warden thanked Dr Benham and his team.

Election of Officers

All Officers currently in place were confirmed. This was proposed by Bishop Richard Fenwick and seconded by Philip Spratley. There was unanimous approval from the meeting.

Election of an Independent Examiner under Article 21

The Treasurer said that, strictly speaking, The Guild did not need an independent examiner because the accounts were below the threshold set by the Charities Act. However, he considered it wise to have our accounts audited and said that The Reverend Father Alan Clements was willing to continue in this role. This was proposed and affirmed for another year by the meeting.

Any other business

The Warden invited Barry Williams to speak. Barry referred to five items as follows:-

He recommended that this AGM asked Council to negotiate formally with the RSCM about setting up a mediation service, which the RSCM would support, but which would be run by The Guild.

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

He asked that this AGM asks the Council to have a Safeguarding Policy drafted by an expert and to set aside the necessary funds for this.

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

He asked that this AGM invites the Council of The Guild to set up a telephone conference facility so that the Council could have regular discussions between meetings.

The Warden also suggested that this AGM asked the Council of The Guild to take seriously the work on updating the website, as this was linked in with the second point.

Dr Hugh Benham commented that DBS checks had never been asked of examiners, but that he took the suggestion on board and was in full support, proposing that The Guild should pay for DBS checks for examiners.

All proposed by Robert Soper, seconded by Roland Hughes and Bishop Richard Fenwick. Endorsed by the whole meeting.

The Warden spoke about three matters:-

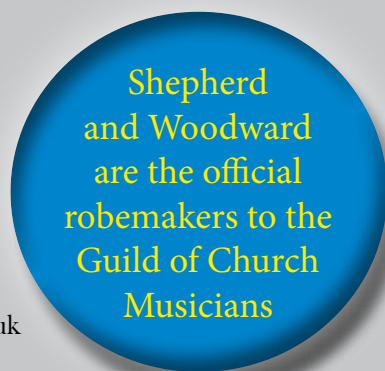
The Guild of Church Musicians in Australia was in very good heart. He said that they were anxious to maintain a close relationship with the Guild within the UK, but that they desired to order their own affairs, examinations and finances. He would, therefore, like this AGM to mandate expenditure on sending some Council members to visit Australia in the near future to further this close relationship. He had hoped to make the journey himself in October last year, but was unable to do so. This was carried unanimously.

The Guild holds money in restricted funds for awarding prizes. This had not been used recently. He suggested making it known that these funds were available, some of which could be used for grants towards assisting with financing students.

Communication and website – The Warden asked everyone present to leave the meeting believing in The Guild, taking communication seriously and making the work of The Guild known more widely. The 2017 AGM is to be held in York on the 5th and 6th May.

There being no other business, the meeting ended at 12.42pm.

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The York AGM: Friday 5 - Saturday 6 May 2017



The Guild's Annual Conference in 2017 will be held in York on Friday, 5th and Saturday, 6th May.

The dinner on Friday evening will be held in the Monk Bar Hotel, St Maurice's Rd, York YO31 7JA.

The Reverend Canon Peter Moger, Precentor of York Minster and a member of our Academic Board, has very kindly invited us to pre-dinner drinks in his garden, after which, we walk the short distance to the Monk Bar Hotel. I am hoping to arrange for one of the final year students from the University of York to play to us after dinner.

The speaker on Saturday morning will be one of our Honorary Fellows, **Dr James Bowman**, CBE, the famous counter tenor. He will give an illustrated lecture on his career. James is an amusing and engaging speaker and, having heard him before, I thoroughly recommend this. The Annual General Meeting will follow and, as this will be our Warden's last AGM, it will be an opportunity to express our thanks to him.

Immediately following the AGM, there will be a very short (no more than ten minutes) presentation by Robert Leach and Barry Williams on the work they have been doing recently with the Church of England's Legal Advisory Commission concerning organists' contracts, etc. As a number of unfortunate cases have gone to Employment Tribunals in recent years, this will be especially relevant.

Lunch will be at 1 pm in the School Hall, after which there will be an opportunity to take conducted tours of The Minster at 2pm. This will cost £7.00 per person (payable on the day). Following a light tea at 3.15pm in the Chapter House, Robert Sharpe has invited us to attend an open rehearsal of the Minster Choir at 4.15pm. Evensong will be at 5.15pm.

I have arranged a rate of **£120 per room, bed & breakfast for single occupancy, and £130 per room, bed & breakfast for double occupancy** at the Monk Bar Hotel. This is 'flexible' so that cancellations may be made up to 48 hours beforehand, but it would be wise to book as soon as possible. The contact for accommodation is **Lynn Sathyan** on **01904 667 701** – and do quote The Guild of Church Musicians when booking.

In my search for a suitable hotel in central York, I have discovered that **car parking at hotels is either at a premium or non-existent**. Cars can be unloaded at the Monk Bar Hotel, but an overnight parking permit will be given to guests at reception for entry to a council car park which is very close by. The cost is £8 per night.

I do hope that you will, if at all possible, come to this important event.

(By the way, another attraction in York is The Railway Museum – but that's for another day! Need I say more?)

129th Annual General Meeting

NOTICE is hereby given that the 129th Annual General Meeting of the Guild of Church Musicians will be held on Saturday, 6th May, 2016 in York at the Old Palace.

June Williams
Registrar and Acting Hon. Gen. Sec.

AGENDA

1. Minutes of Annual General Meeting of 7th May, 2016.
2. To receive the report of the Council and Accounts for the year ended 30 September 2016.
 - (a) Presentation of Accounts by Treasurer and Auditor's Report
 - (b) General Secretary's Report
 - (c) Registrar's Report
 - (d) Academic Board Chairman's Report
3. Election of Officers for 2017-2018
4. Election of Council

A list of retiring members and those eligible for re-election will be presented at the meeting.
5. The election of an Independent Examiner under Article 21
6. Such other business as is usual at an Ordinary General Meeting

NB: Nominations for officers and Council members, duly proposed and seconded, should be in the hands of the General Secretary by **14 March 2017**.

Overall plan for the AGM weekend

FRIDAY

- | | |
|----------------|---|
| 5.15pm | Choral Evensong in the Minster (Quire) |
| 6.30pm | Drinks in The Precentor's garden, 2 Minster Court, York, YO1 7JJ
(Please pray for fine weather!) |
| 7.30pm for 8pm | Dinner at Monk Bar Hotel |

SATURDAY

- | | |
|-------------------|---|
| 9.45am | Coffee in Old Palace |
| 10.00 – 11.15am | Talk by Dr James Bowman, CBE, with musical illustrations about his career |
| 11.30am – 12.30pm | Annual General Meeting |
| 1pm | Buffet lunch in the School Hall |
| 2pm – 3pm | Tours of the Minster (£7 on the day) |
| 3.15pm | Tea in the Chapter House |
| 4.15pm | Open choir rehearsal in Minster |
| 5.15pm | Choral Evensong in the Minster (Quire) |

PLEASE DON'T FORGET TO FILL IN THE FORM ENCLOSED WITH THIS LAUDATE AND RETURN IT AS SOON AS POSSIBLE TO THE REGISTRAR TO ENSURE THAT YOU ARE BOOKED IN FOR YOUR MEALS!

A review by Barry Williams

This compilation of one hundred and sixteen items breaks new ground in its intention to provide, in one volume, all that choirs and congregations might need. It covers Advent, Christmas, Epiphany and Christingle. The editor and principal arranger of this unique and unusual publication is Malcolm Archer, whose huge experience and musical commonsense is manifest throughout the book. There is no doubt that this new book will prove useful in churches and schools without choirs, as well as in those where there is a greater degree of musical sophistication.

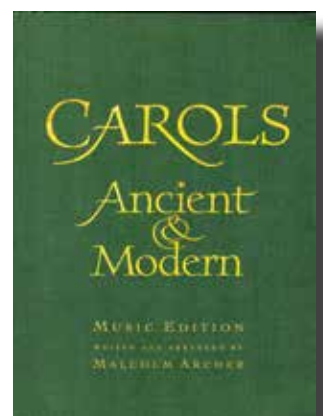
The full music edition is very small – just 8¼" x 5½" (210mm X 140mm) and, like *Carols for Choirs*, is flat ('Perfect') bound. The book does not stay open easily on the music desk. No organ edition is available but the book is also published in electronic format. The page layout is basically the same as the new *Hymns Ancient & Modern*. By and large difficult page turns are avoided.

A number of items are transposed to low keys to facilitate congregational participation. 'Ding dong! Merrily on high' appears in G major. 'Once in Royal David's city', 'O little town of Bethlehem' and 'Hark the herald angels sing' are in F major, whereas G major is retained for 'O come, all ye faithful'. Many of the most popular and traditional numbers are in the arrangements by the late Sir David Willcocks in *Carols for Choirs*.

By and large, Mr Archer does not alter traditional language. There are few aggressive alterations to the texts and little of the offensive and inartistic amendments frequently seen in Mayhew publications. Preterite endings have been retained, as has the second person singular for addressing The Almighty, indicating a sensible editorial approach. An unfortunate exception is Bishop John Young's well-known translation of 'Silent night!' Someone could not resist the temptation to fiddle with a 'received' text and the result is infelicitous and needlessly angular, as well as, in one instance changing the meaning. (Shortly after reviewing this book I played the organ for a traditional Nine Lessons & Carols at a church where a set of this book had been donated. The congregation sang the traditional version, not the words as printed. See the Postscript!)

The inclusion of a huge amount of widely used items in generally good arrangements, puts this volume into the forefront of Christmas music books.

Cornelius' 'Three Kings' is well-known in Ivor Atkins' 1930 arrangement, but 'Joy to the world' and 'O holy night', (the latter in an exceptionally fine arrangement by John Barnard), are very useful. 'Mary had a baby' is presented in a brilliant and accessible version by Malcolm



Archer that can be sung in unison or harmony.

'Whence is that goodly fragrance flowing' is set to a delightful harmonisation by Mr Archer that is a worthy alternative to the version in *Songs of Praise*. Frank Houghton's fine hymn 'Thou who wast beyond all splendour' is also set to the tune 'Fragrance', but in a harmonisation by Peter Moger that lacks the grace and felicity of Mr Archer's version.

Oliver Harney, Head of Composition at Winchester College, has six arrangements in this book. His attractive setting of 'Girls and boys, leave your toys' (The Zither Carol) deserves to be a permanent part of the repertoire, bringing this delightful number within the ambit of congregational use. (The late Sir Malcolm Sargent's clever arrangement a capella in *Carols For Choirs* is wonderful, but quite difficult.) Mr Tarney's other arrangements are nowhere near as good as Malcolm Archer's, lacking that easy handling of harmony which is the hallmark of a good arranger. Mr Archer's glorious setting of the West Indian number 'The Virgin Mary had a baby boy' is superb, yet not difficult. John Barnard has done the same with 'We wish you a merry Christmas'; useable with or without a choir. This is John Barnard at his very best.

The least effective music in the book is the tune 'Falling Fifths' by Noël Tredinnick, used for Bishop Timothy Dudley-Smith's Christingle hymn, 'God whose love is everywhere'. The unusual metre (7775 775) demands a new tune, but this one does not enhance the words. Contrast that with Mr Archer's spectacular little tune for Christina Rossetti's 'Love came down at Christmas', which is a magnificent miniature.

Choirmasters will welcome the amount of traditional material included. Here are a few examples:-

Arranged by Edgar Pettman:

Sing Lullaby
The Angel Gabriel

Arranged by R. R. Terry :

As Joseph was a'walking
I saw a fair maiden
Tomorrow shall be my dancing day

Adam lay y'bounden *Boris Ord*

People look East *arr by Barry Rose*

See amid the winter's snow, *arr by John Goss*

Now the holly bears a berry, *arr by Malcolm Archer*

The tree of life *Elizabeth Preston*

Infant Holy *arr by David Willcocks*

It is disappointing that Bernadette Farrell's 'Longing for light' was not offered in a far better arrangement. Like Dr Kendrick, Miss Farrell does not do justice to her own words and melodies. John Hughes' arrangement of 'The Londonderry Air' is by far the best of that tune but eschewed here, yet the inclusion of William Fullerton's exceptionally fine words 'I cannot tell why he, whom angels worship' is an advantage in any hymn book. Bishop Timothy Dudley has three items in this book, but one, 'In our darkness light has shone', based on John I Chapter I verses 1 – 14, is exceptional and must rank as one of the finest Epiphany hymns ever. It

is carried well by John Barnard's rather modest but deeply effective tune 'Upton Cheyney'. Here the composer underlines the words, which are in a very difficult metre. 'Upton Cheyney' is a tune that supports the words, whilst having melodic and harmonic interest. It will not yield its riches easily, for most choirs will have to work at it. Some might find the useful Advent section a little light on straightforward congregational material, though choirs are well provided for.

All in all, this is an excellent book and one which will serve parishes with choirs, as well as those without. I commend it.

Postscript

It is not often that a reviewer gets an opportunity to give a hymn book a 'test run', but this did happen at Christmas services in 2016. A parish, at which I was asked to deputise for both the congregational Carol Service and the midnight celebration of Holy Communion, had been given a complete set of this book. There were only two hitches. The music book closed itself in the middle of 'Silent Night', (see above for the words that the congregation sang!), despite there being four hooks on the music desk. Secondly, the congregation, though using the book, ignored the late Michael Perry's adaptation of 'The First Nowell' in favour of what might reasonably be termed the 'received' version! Otherwise the volume was clearly effective and useful.

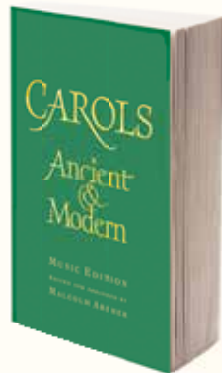
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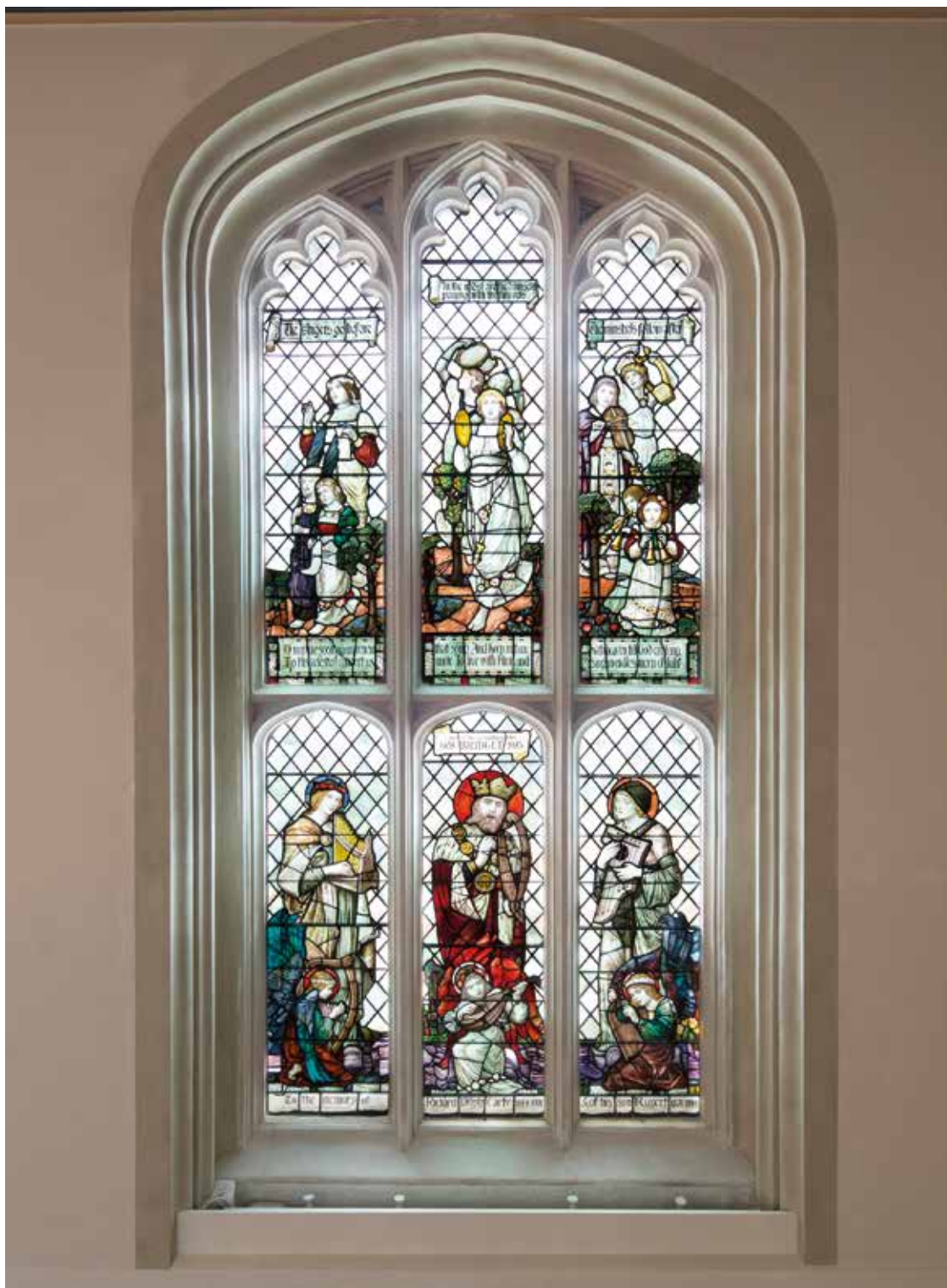
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The Savoy Conference to the Savoy Operas: Gilbert and Sullivan and the Book of Common Prayer

Revd Michael Andrew Brydon

*This talk was originally given to the members of the Chichester Prayer Book Society
at their annual gathering in October 2016.*



The D'Oyly Carte memorial window at the Savoy Chapel, by kind permission of the Chaplain and Churchwardens

spent part of my summer holiday in the charming Yorkshire spa town of Harrogate where the annual international Gilbert and Sullivan Festival is now held. The performances take place in the magnificent Royal Hall which boasts some magnificent examples of heraldic decoration including the great shield of the local landowner the Duchy of Lancaster. I thought that this was a happy link for the festival with the private chapel of Her Majesty The Queen in right of her Duchy of Lancaster, the Queen's Chapel of the Savoy, which is just off the Strand.

In one of the chapel's windows you can see pictures of famous historical events connected with the area including the meeting of 1661; known to history as the Savoy Conference. It was this meeting which laid the groundwork for the Book of Common Prayer as we have it today. The chapel also boasts a window commemorating members of the D'Oyly Carte family. It was Richard D'Oyly Carte, the first of three members of the family commemorated by the window, who commissioned Arthur Sullivan and William Gilbert to produce their operas. He was responsible for the construction of the famous theatre especially for their productions, not far from the Savoy Chapel, which on the basis that the old manor of the Savoy once had a theatre allowed him to name his building the Savoy Theatre.¹ Since Gilbert and Sullivan were so intimately associated with the Savoy Theatre it is not surprising that their works are usually referred to as the Savoy Operas. So the Victorian opera loving public could visit the Savoy Theatre, enjoy a Savoy opera and stay at the adjacent Savoy Hotel.

Gilbert and Sullivan did not set out to write joint works of profound religious meditation. Nevertheless I hope to show you that in all sorts of ways that the Prayer Book is gently present in the background of the Savoy Operas. I also hope to suggest there may be lessons to be learnt by enthusiasts of the Prayer Book from the way that fans of Gilbert and Sullivan have sought to share their music with new generations.

Gilbert and Sullivan were deeply popular with many clergy from the beginning. It was a proud boast of the D'Oyly Cartes that the clergy were enthusiastic in their attendance. The only clergyman to my knowledge to find public fault with them was Lewes Carroll, the clerical writer of *Alice in Wonderland*, who was disappointed that the D word was used in a children's production of *HMS Pinafore* and also felt that the sacrificial life lived by many of the clergy was mocked in the portrayal of the vicar in *The Sorcerer*.² Carroll was not representative. You only have to glance at later novels and films featuring clergy to see how deeply engrained this clerical affection came to be. In 'To Serve them all my Days' the clerical headmaster, Algy Herries, can't wait to put on the school performance of the Mikado and the vicar, in the classic Ealing Comedy, *The Titfield Thunderbolt*, suggests a performance of the Mikado to raise funds to save his beloved railway. Eric Kemp, former bishop of the Chichester diocese, writes in his autobiography of his familiarity with the Prayer Book and how he was also an enthusiastic Savoyard.³ At his funeral, in Chichester Cathedral, the organist wove some of their tunes into the voluntary and I remember seeing him tap his foot to some of their tunes at the Southern Cathedrals' Festival Fringe performances in the Bishop's Palace.⁴

The appeal of G and S to the clergy is well described by John Wall, now vicar of Uckfield, in his recollection of the University of York Gilbert and Sullivan Society in the early 1970s.

*Just as some clergy go weak at the knees at the first toot of a steam train so some of us still go misty-eyed (well, a bit), at the opening bar of Iolanthe. Indeed, the first time I wore clerical garb was when playing Dr Daly in The Sorcerer. It's amazing the swirl you get with a five-pleater cassock, if you put your hips into it.*⁵

The laity also seems to be enthusiastic. The reviewer of the film *Topsy-Turvy* for the *Church Times* reflected that 'there was a time when to belong to the Church of England and to Gilbert and Sullivan societies felt like one and the same thing.'⁶ It might also be

1 A Lawrence, *Sir Arthur Sullivan: Life-Story, Letters, and Reminiscences*, (London: James Bowden, 1899), pp. 153-154.

2 L.Carroll, 'The Stage and the Spirit of Reverence' in C.Scott (ed), *The Theatre*, (London: Strand Publishing, 1888), p. 291; E.Wakeling, *Lewes Carroll: The Man and his Circle*, (I.B.Tauris, 2014), pp. 194-95.

3 E.Kemp, *Shy but not Retiring*, (London: Continuum, 2006), pp.11-12.

4 *Church Times*, 12th January 2010

5 I.Bradley, *Oh Joy! Oh Rapture! The Enduring Phenomenon of Gilbert and Sullivan*, (Oxford: Oxford University Press, 2005), pp.104-105.

6 *Ibid*, p.123.

added that among the most prominent of these are members of the royal family. The late Princess Alice was patron of the Gilbert and Sullivan Society for many years and marked the 150th anniversary of Sullivan's birth, in 1992, by attending a special service at the Savoy Chapel.⁷ Her son, the Duke of Gloucester is the current patron. Her Majesty the Queen has attended performances both officially and privately and commanded a royal performance of HMS Pinafore at Windsor Castle. The Prince of Wales, the current lay patron of the Prayer Book Society, is also an enthusiast.⁸

So what is it about the operas, which has made them such a comfortable bed fellow for classic Anglicanism? I want to begin by thinking about the words, which were written by Gilbert. Gilbert does not seem to have been especially marked in his piety, but the Prayer Book was a given in the world he occupied. For example as a student at the then staunchly Church of England King's College, London, he attended compulsory daily services. When it comes to issues of churchmanship it used to be said that high church clergy liked a lot of wine and low ones preferred puddings. Gilbert to judge by his wife's cookery book was more low church in sympathy although some of the dishes such as Religious Cod and Lady Abbess Tarts do show a certain catholic tinge.⁹ Not too much should be made of this since his opera, *Patience*, was originally intended to lampoon Anglo-Catholic clergymen.

There are, however plenty of other references to Anglican clergy within the operas; a ghostly bishop steps out of a picture in *Ruddigore*¹⁰, colonial bishops are referred to in *The Sorcerer*¹¹, and the bishop of Sodor and Man is mentioned in *Patience* along with Anthony Trollope, who wrote his famous Chronicles of Barsetshire about the clergy.¹² In the *Mikado* it is also true that Pooh-Bah, Lord High Everything Else, lists Archbishop of Titipu among his offices, but we cannot be sure that he was an Anglican Archbishop.¹³ But we can be sure that the soulful Dr Daly, Vicar

7 Ibid, p.106.

8 I.G.Smith, *John Reed OBE. A Pictorial Biography*, (Platinum, 2010), pp. 64, 82, 84-86, 113-114, 140, 185.

9 D.Steadman and M.Tarrant, (eds), *Cookery à la Carte*, (The Choir Press, 2016), p.viii,2.

10 I. Bradley, *The Complete Annotated Gilbert and Sullivan*, (Oxford: Oxford University Press, 1996) p. 731.

11 Ibid, p. 109.

12 Ibid, p. 279.

13 Ibid, p. 567.



Above: The Sorcerer poster with J. W. Wells (1884 revival)

Below: Dr Daly, Doctor of Divinity

of Ploverleigh, in *The Sorcerer*; a principal character of the opera, is a thorough going representative of the established church.

Dr Daly, like Archbishop Cranmer was only too anxious to discover a 'helpmate' presumably through the 'mutual society, help and comfort' promised by the Prayer Book wedding service, but seemed destined to remain a bachelor.¹⁴ The role of Dr Daly was first sung by Rutland Barrington, whose father was a clergyman. A first-night review commented 'Mr Barrington is wonderful. He always manages to sing one-sixteenth of a tone flat; it's so like a vicar.'¹⁵

Gilbert seems to like his clergy to be well qualified since Daly was a Doctor of Divinity and in *The Pirates of Penzance* he also mentions a 'Doctor of Divinity, who resides in this vicinity' who can marry all the pirates off to the wards of General Stanley.¹⁶ Marriage looms large in so many of the operas and the knot, as it were, is clearly to be tied by Prayer Book rites. Following the drinking of a love potion Dr Daly is certainly amazed when 'the whole village' comes and implores him to 'join them in matrimony with as little delay as possible.'¹⁷

Within *The Sorcerer* the prospective bridegroom Alexis, is clearly quite keen that the lovely Aline is going 'to honour and obey' him to judge by his reaction to her initial refusal to drink the love potion. In the end Aline gives in for 'It is my darling's will, and I obey.'¹⁸ Mind you it all backfires when she drinks it and falls in love with the vicar. With heavy irony and deep unfairness Alexis parodies the Prayer Book marriage vows when he sings 'Be his, false girl, for better or for worse.'¹⁹

Gilbert is guilty at times of ignoring the Prayer Book's rubric that banns must be called before a marriage can take place. In *HMS Pinafore* the lovely Josephine and Ralph Rackstraw seek to escape to the shore,

so they can be secretly married that very night, for 'a clergyman is ready to unite the happy pair.'²⁰ On the other hand he is scrupulous in seeing the Table of Kindred and Affinity is observed when Sir Joshua Porter, accompanied by his 'sisters and his cousins and his aunts' finally decides to marry his cousin Hebe.²¹ The annual Parliamentary battle to reform marriage legislation to allow a man to marry his deceased wife's sister, after such a union had been included in the church's list of prohibited marriages, in 1835, also finds a mention in *Iolanthe*.²²

The Prayer Book assumes that to be a subject of the monarch is to be a member of the Church of England. There is no distinction between Church and State. That is one reason why the Prayer Book is so keen on praying for the monarch. The Savoy operas are equally devoted to the monarchy. Just think of how the famous pirates of Penzance submit themselves to the constabulary when asked to yield in Queen Victoria's name.²³ One great historic challenge to the monarch was Guy Fawkes' attempt to blow them up. One wonders if the figure of the Public Exploder, in *Utopia Limited*, recalls him in some way. Sullivan, as a chorister at the Chapel Royal, recalled having to sing the annual Gunpowder Service, which made him wince, since it spoke so badly of Roman Catholics who had fought so bravely in the Crimea.²⁴

There is only one reference to christenings, which I have been able to find and that falls in *Utopia* where Princess Zara refers to there not being 'a christened baby in Utopia' who has failed to be issued with his Prospectus.²⁵ Given that Princess Zara has been educated in England at Girton College, a place of Anglican worship and the current preferred venue for Prayer Book Society Conferences, I think we might safely assume that this would be a Prayer Book service. Further credence to this derives from the

14 Ibid, p. 53.

15 Ibid, p. 50.

16 Ibid, pp. 84, 217, 231.

17 Ibid, p. 95.

18 Ibid, p. 103.

19 Ibid, p. 107.

20 Ibid, p. 169.

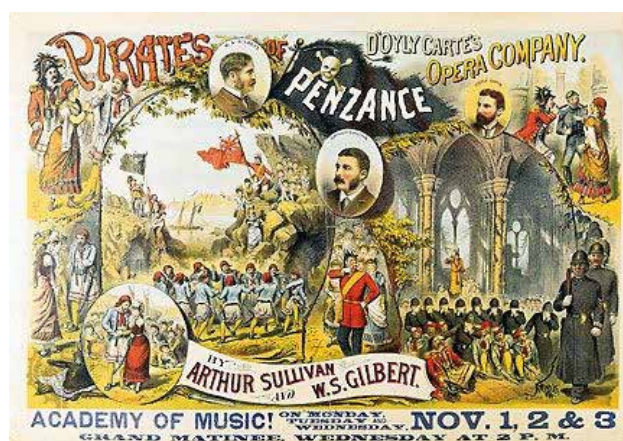
21 Ibid, p. 183.

22 Ibid, p. 406-407.

23 Ibid, p. 261.

24 A Lawrence, *Sir Arthur Sullivan: Life-Story, Letters, and Reminiscences*, (London: James Bowden, 1899), p. 11.

25 Bradley, *Annotated Gilbert and Sullivan*, p. 1045.



fact that in early drafts of the opera Gilbert intended to have her accompanied by an English curate, as one of the six professions to represent all that was great about Britain.²⁶

So notwithstanding these gentle links are there any deeper theological themes that the Prayer Book and the Savoy Operas may have in common? Both of them certainly know something about joy! One female fan of Gilbert and Sullivan announced that 'I have had more pleasure from the Gilbert and Sullivan Festival than from either of my husbands'.²⁷ Perhaps more commendably Bishop Stopford, at the D'Oyly Carte centenary service at St Paul's, Covent Garden, spoke of 'the joy which the operas have given, and can give in times of stress'.²⁸

More seriously I think we might say that both Prayer Book and the Savoy Operas occupy a middle ground. G and S successfully managed to break new ground by proving a thoroughly respectable form of light entertainment, which avoided the ribaldry of the music hall, but with sufficient musical grandeur to appeal to lovers of opera. The Prayer Book, of course, was trying to occupy a rather different religious mean. Bishop Sanderson writes in the preface of the Prayer Book it was intended 'to keep the mean between the two extremes'; those being the Puritans and the Catholics. The Prayer Book is certainly both Catholic and Reformed, but it never achieved the religious comprehensiveness it desired in the way the Savoy Operas achieved universal appeal. When *Pinafore* was touring America, Arthur Lawrence, a biographer of Sullivan, writes of how 'thousands of sturdy Puritans who had never been inside a theatre before went to see' it, but it was equally popular with the Catholic choirs of Boston.²⁹

So far I have said almost nothing about the music of Sullivan and have concentrated upon Gilbert's words. The crossover with singing in church choirs and liking G and S is substantial. That is hardly

surprising since Sullivan wrote a large amount of sacred music and parts of the Savoy operas can sound distinctly churchy. When a children's production of *Pinafore* was mounted at the end of 1879 its reviewer described, in distinctly ecclesiastical tones, how the boy playing the part of Ralph Rackstraw 'has one off those pure and delicious cathedral voices'.³⁰

In his youth, Sullivan possessed such a delicious voice as he sang the Prayer Book services of the Chapel Royal. Late in life he actually named one of his race horses Cranmer, which would suggest a certain respect for the complier of the Prayer Book.³¹ Sullivan's character is one in which both the sacred and the secular seem to have been able to co-exist. This juxtaposition is neatly summed up in a letter of 1867 to his mother. 'You remembered my Prayer Book but forgot my collars which in this world are nearly as necessary as the Prayer Book.'³²

Some of Sullivan's earliest experiences of the Prayer Book were at Sandhurst where the old style of singing was in still in vogue with the Tate and Brady psalms and a west gallery band.³³ The Anglican choral tradition as we would recognize it was not something he was fully cognizant with, until he went to the Chapel Royal and encountered it at matins, evensong, Holy Communion and other occasional offices.³⁴ He became well-used to choral settings, anthems and singing the psalter to both plainsong and Anglican chant.³⁵

It is a fact that these early religious musical experiences seem to have marked him for life. He produced large numbers of hymn tunes, anthems, settings for the Te Deum, chants for the psalter, but interestingly never managed to set the evening canticles.³⁶ In probably his most famous anthem, The Lost Chord, at least one commentator has detected a similarity in the opening bars with the versicle and response found at the start of morning and evening prayer.³⁷

26 Ibid, pp. 977, 1009, 1024, 1045.

27 Bradley, *Oh Joy!*, p.194.

28 Ibid, p. 23.

29 Lawrence, *Sir Arthur Sullivan*, pp. 128-130.

30 John Van der Kiste (ed), *Gilbert and Sullivan's Christmas*, (Stroud: Sutton Publishing, 2000), p.32.

31 I.Bradley, *Lost Chords and Christian Soldiers. The Sacred Music of Arthur Sullivan*, (Norwich: SCM Press, 2013), p.10.

32 Ibid, p. 187

33 Ibid, p. 41.

34 Ibid, p. 42, 44.

35 Ibid, p. 44, 48, 49.

36 Ibid, pp 64,68, 77, 146, 151, 153-54, 156, 159-60, 191.

37 Ibid, p. 110.

So how in particular does this churchy Prayer Book character manifest itself in the music he wrote for the Savoy Operas. Sometimes truth is stranger than fiction and it is a surprising fact that the choir of singing policemen in *Pirates* almost certainly owes something to a church choir, composed entirely of policemen, which Sullivan used to run at St Michael's, Chester Square.³⁸

Many of the hymn tunes that Sullivan wrote would not sound out of place in the Savoy operas. It has been commented that the likes of St Gertrude, the tune for Onward Christian Soldiers, would suit the chorus of heavy dragoons in *Patience* rather well.³⁹ There is certainly a strong tradition of setting hymns to tunes from the operas. Gatherings of the Sullivan Society are regularly enlivened by the singing of 'The king of love my shepherd is' to 'In enterprise of martial kind when there was any fighting' from *The Gondoliers*, 'Abide with me' to 'When I was a lad' from *HMS Pinafore* and 'While Shepherds Watched' from the *Mikado's* 'The sun whose rays' to name but a few possibilities.⁴⁰ Malcolm Sargent, whilst deputising at Peterborough Cathedral accompanied the creed at the morning service with harmonies and descant, which were a direct transfer at slow tempo from the opening number sung by the fairies in *Iolanthe*.

We shouldn't be surprised by any of this since Gilbert reproached Sullivan for the seriousness of his music, which was 'fitted more for the Cathedral than the Comic opera stage.' George Bernard Shaw also picked up on their religious nature when he commented on how he found the Savoy opera 'most unexpectedly churchy after Offenbach.'⁴¹ On the back of a great national choral revival, with hundreds of singing societies being founded, Sullivan wrote for stage choruses as if he was writing for church choirs.⁴²

In their different ways both Gilbert and Sullivan were highly patriotic with an enormous pride in their country. It would no doubt have pleased both of them, like the Prayer Book, to have become

something of a national treasure. Harold Wilson spoke of their operas as being 'part of the national heritage'⁴³ In the past both the preservation of the Prayer Book and the Savoy operas has been fiercely argued over in Parliament. Back in 1959, as the copyright was due to expire on the operas, a petition was actually presented in Parliament to extend the copyright and to turn the D'Oyly Carte into a nationalised monopoly.⁴⁴ Members of this society will need no reminding of the Parliamentary battles of the 1970s regarding the Prayer Book.

The critics of both of Prayer Book and Gilbert and Sullivan have often accused their supporters of being nostalgic, longing for an England which no longer really exists.⁴⁵ If you are a fan of both the liturgy of the Savoy Conference and the Savoy operas, as I am, then you couldn't pigeon hole yourself much more! I think it might be fair to say that those of us who value the Prayer Book and those of us who value the Savoy Operas have a sense of the value of tradition. But there is all the world of difference between traditionalism, which means the way we have always done it and a Spirit filled living Tradition. Towards the end of its life the old D'Oyly Carte opera company was, perhaps, erring too much towards traditionalism.

It is very hard, of course, to make changes without causing distress. Back in 1991 the Birmingham season opened with a bizarre production of *The Gondoliers* including a joke rat, a corgi dressed as the queen and a bizarre set of orange undulating waves. *The Times* critic, Benedict Nightingale, wrote of how the director 'has found a way of escaping from traditionalism more destructive than traditionalism itself and of packaging the opera so gaudily that nobody can see the contents for the wrapping paper.'⁴⁶ Members of the Prayer Book Society must likewise often wish that the Church of England had proceeded with more care. The Prayer Book stills exists in law, but is often so surrounded by the wrapping paper of the all the alternatives that it has disappeared from sight.

38 Ibid, pp. 55-58

39 Ibid, p. 71.

40 Ibid, p. 90.

41 Ibid, p. 172.

42 Ibid, pp.173-74.

43 Bradley, *Oh Joy!*, p.47

44 Ibid, p. 28

45 Ibid, p.63.

46 Ibid, pp. 57-58

John Reed who was one of the great principal singers of the old D'Oyly Carte Company recollected that when he joined it was positively rammed down your throat that you were to use the words as written by Gilbert. 'This is why today I am a stickler for words. Amateurs do an awful lot of things to words that are not as good as what was originally written, but it alters the whole meaning.'⁴⁷ This happens all the time with regard to the Prayer Book. Just to take the Communion Service I have noticed that the reference to 'meekly kneeling upon your knees' is routinely cut out. Likewise in the prayer for the church militant clergy seek to improve on Cranmer's prayer for 'all Bishops and Curates' to suit whatever theology of the ordained ministry they are attracted to.

Reed obviously had a healthy regard for both the operas and the way they were performed, but that did not stop him helping their performance to evolve. For example he saw encores as a great opportunity to try something new.⁴⁸ You can do amazing things with Gilbert and Sullivan whilst remaining loyal to the text and the music. At the recent Harrogate Festival I was mightily impressed by the way an American group, in their production of *Pirates*, used the overture, when you normally stare at the curtain, as the opportunity to show a specially made film explaining why the pirate king had turned to his life of plunder. Likewise you can be scrupulously faithful to the Prayer Book whilst still recognizing that some additions may complement it without undermining it. For example it would seem odd to us now without the addition of hymns at sung services.

Things do evolve in the world of both Gilbert and Sullivan and the Book of Common Prayer. One development that is equally unwelcome to both of them is the fact that they are not as well-known as they once were. Ian Smith, founder of the G and S Festival writes that back in 1994 'judging by the age of our first audience' he wondered if there would 'be enough left to have a second festival in 1995' let alone be preparing for its Silver Jubilee in 2018.⁴⁹ The same quip of gracious years has been levelled at fans of the Prayer Book although it would be fair to say that predictions of their imminent extinction have also failed to come true. If you believe anything

you read in the Church Times then attendance at Prayer Book evensong is massively on the increase across Oxford.

But we have to be pro-active too. Lovers of Gilbert and Sullivan know they are onto a good thing, but want to share it too. For example university and youth productions are positively encouraged at the festival and workshops have been held for children.⁵⁰ This year I had the pleasure of seeing the Ploverleigh players incorporate a whole troop of angelic enthusiastic children into *The Sorcerer*, who clearly loved every minute of it. When it comes to sharing the Prayer Book the Prayer Book Society does run the Cranmer Awards, but some resources to show clergy how they might use the Prayer Book in family services, which can be done, or in school worship would be highly welcome. Children can respond well to poetry, cadence and mystery, but you have to introduce them to it first. The Prayer Book Society is engaging more with outreach than it is often given credit for, but more needs to be done. Fans of the BBC programme Desert Island Disks will know that you are given a Bible along with the complete works of Shakespeare and are also allowed to take one other book. My book would be the Book of Common Prayer, but among the records you are allowed to take would be some Gilbert and Sullivan. The Savoy operas are not an alternative to the Prayer Book, but both the churchy feel of much of Sullivan's music and the gentle religious assumptions of Gilbert's text certainly provide a very happy and friendly companion to it. So let the last word go to a reworking of a song from *Pirates*, which comes from St Mark's Episcopal Church, Altadena, California, that brings them both together.

Hail, Liturgy, thou heav'n-born dove,
Thou blessed structure from above.
Hail, Prayerbook (sic) trebly eloquent,
All hail, all hail, divine emollient!⁵¹

Michael Andrew Brydon
Rector of Catsfield and Crowhurst

47 Smith, *John Reed*, pp. 58, 68.

48 Ibid, p. 63

49 Friends of the International Gilbert and Sullivan Festival Friends News (2016)

50 Bradley, *Annotated Gilbert and Sullivan*, p. xi; Bradley, *Oh Joy!*, p. 76-77.

51 Bradley, *Oh Joy!*, p. 164.

The Archbishops' Preliminary Certificate and The Archbishops' Award

With the aim of broadening their appeal and usefulness in the second decade of the 21st century, it was decided two years ago to update the Guild's exam syllabuses.

Readers of *Laudate* will already know that the new syllabus for the Preliminary Certificate has been available for a year or so, and that the new Award syllabus has also been completed.

These two new syllabuses are strongly recommended for those looking for rewarding and accessible qualifications in church music.

The new Preliminary Certificate syllabus is available on the Guild's website, but some people have reported difficulty in finding it. The website will be undergoing a major overhaul fairly soon,

but to risk disappointment in the mean time, please contact me by email hugh.benham@talk21.com if you are interested in the new syllabus (which is what candidates are now expected to offer).

The new Award syllabus is not yet available online, so please contact me if you are interested in this. The old syllabus is still to be found online for the time being, but it is intended that candidates shall now offer the new syllabus.

Work has begun on revising the Archbishops' Certificates in Church Music and in Public Worship, and it is hoped that this will be completed during 2017.

Hugh Benham, Chairman of the Academic Board

'Legal matters in Church' ~ an update

It was in *Laudate* 1997 that a certain barrister, known to us all, wrote a fairly 'heavy' article 'Legal Matters in Church – a Lawyer's Opinion'. That was based on Canon B20 of the Church of England and the then concurrent opinion of the Legal Advisory Commission of The Church of England.

Matters have moved on since as there have been a number of cases going to Employment Tribunals. Some of these have held that, even though the organist has been engaged under a 'self-employed' contract, he or she is, in fact an employee. The consequences of some of these decisions have been that even though there is a written contract proclaiming self-employment, the minister/incumbent vicar and the parochial church council, (in these circumstances, both tend to be lumped together), has been held in error because it has not behaved as an employer ought to in such matters as sick pay, appraisals, etc. In some cases, penalty type awards have been made.

Thankfully, our musicians and lawyers have addressed this situation. For some eighteen months there have been meetings of a group set up by The Royal School of Church Music under its Director, Andrew Reid. This has included representatives from The College of Archdeacons, rural parishes, The Incorporated Society of Musicians, The Royal College of Organists, The Royal School of Church Music (Barry Williams), and The Guild of Church Musicians (Robert Leach).

Much work has been done and contact was made with the Legal Advisory Commission of The Church of England, through its Chairman, His Honour, The Reverend and Worshipful Rupert Bursell, QC. A huge revision has been proposed to the Guidance which we hope will be promulgated in a few months' time. Guidance will be given as to the extra fees that might be charged when a video recording is taken at a wedding, and other such difficult and contentious matters.

Also, those who have met are drafting a model form of contract which it is hoped will be made available to every organist and choirmaster in the country.

In this respect it should be noted that the report *In Tune With Heaven*, (The Archbishops' Report on Church Music), way back in the 1990s, included as one of its appendices a model form of contract. Regrettably, this has been observed more in the breach than the compliance.

I am pleased to announce that The Guild will be hosting the model form of contract on its new website with, hopefully, a copy of the Revised Guidance. This represents a huge step forward in regularising matters for organists and choirmasters, clergy and parochial church councils. We are grateful to Robert Leach and Barry Williams, as well as everyone else for their hard work on this important matter.

June Williams, Registrar

Which is your favourite Hymn Tune?

Roger Wilkes

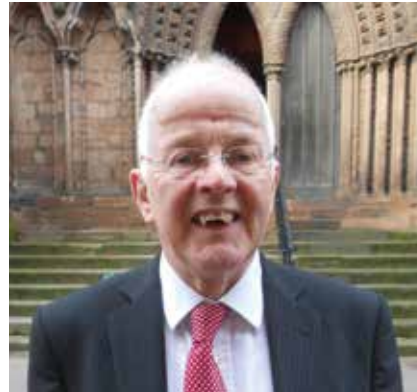
HEREFORD – S.S. WESLEY

I feel very honoured to be invited to contribute to this new series of appreciations of hymn tunes. Further to that, I feel greatly inspired by Humphrey Clucas' wonderful inaugural article, which in all respects has set a very high benchmark for all subsequent writers. [And what a splendid tune Coe Fen is!]

Identification of my favourite hymn tune, S.S. Wesley's *Hereford*, is consolidated by the association of that tune with the hymn-text 'O Thou who camest from above', by the composer's grandfather Charles Wesley, one of our very greatest hymn-writers.

How does one arrive at a single favourite tune, among so plentiful a field? I could easily have chosen, for instance, *Down Ampney* (R. Vaughan Williams, to 'Come down, O Love divine'), or *Sine Nomine* (RVW again; 'For all the saints...'), or *Westminster* (J. Turle, to 'My God, how wonderful thou art'), or *Billing* (Sir Richard Terry's glorious hymn tune, easily my favourite among the many associated with J.H. Newman's 'Praise to the Holiest in the height', though, to my mind, given a slightly curious association with Isaac Watts' 'This is the day the Lord has made' in *NEH* No. 257¹). I love all these hymn tunes dearly – and many others, too, familiar and less so. Why favour *Hereford*, then? And what are, or what should be, the criteria for choosing a favourite ANYTHING?

In making a personal choice, one can select one's own reasons, without recourse to the views of others. So, when choosing one's own favourite hymn tune, NO reasons need be put forward; 'I choose this-or-that tune because I like it' should be



perfectly admissible. [And, incidentally, I am totally alienated by that apparently fashionable trend to select 'The world's best novel' (or play, or TV programme, or breakfast cereal)!]

For me, particularly as a singer (indifferent these days, I admit), I have always set great store by the marriage between music and text – or perhaps I should say, the marriage between text and music. As a passionate devotee of late Renaissance and early Baroque compositions (sacred and secular alike), it is easy to find such inspiration from, literally, thousands of settings by the likes of Lassus and Victoria and Monteverdi (and, while not excluding their Anglican contemporaries, also several Lutheran composers; motets by Hieronymus Praetorius are a current preoccupation as I type this article). Sacred vocal/choral music, of course, is not merely concerned to provide notes (harmonies, etc.) to words: it needs to draw out the inner textual meaning, to be exegetical and instructional to listeners (congregations, audiences, whomsoever) and, by doing so, to help them acquire a greater understanding of divine mysteries ...



¹ Abbreviations relevant to this article: AM = Ancient & Modern, AMR = Ancient & Modern Revised, AMNS = Hymns Ancient & Modern New Standard (1983), BPW = Baptist Praise and Worship (1991), CH = Congregational Hymnary, EH = English Hymnal (1933), HGSP = Hymns of Glory, Songs of Praise (2008), MHB = The Methodist Hymn-Book (1904), NEH = New English Hymnal (1986), SP = Songs of Praise (1926, 1932).

I will witter on no further with preliminaries, but turn directly to *Hereford* (with the hymn-text 'O Thou who camest from above'). Dr Peter Horton² lists over 170 hymn-tunes composed by Wesley. For Dr Donald Hunt, in his most insightful and readable evaluation of Wesley³, this 'is surely the most moving hymn tune that Wesley ever wrote' (I agree wholeheartedly). Erik Routley⁴ refers to its 'sheer artistry' (again I totally agree).

Hereford was written in 1832⁵, following Wesley's appointment that year as organist of Hereford Cathedral. As Dr Horton goes on to explain, 'it remained unpublished until its appearance – slightly revised – in *The European Psalmist* forty years later...its current association with Charles Wesley's 'O Thou camest from above' dates from the 1904 edition of *Hymns Ancient and Modern*.⁶ This association with CW's words is not an invariable one after that: of those hymnals on my own shelves which include the text (many don't), EH (1933) has *Affection* (which for me doesn't 'fit'), SP (1926/1932) has Duncalf's *St Bartholomew* (1762; equally unconvincing). MHB (1904) was perhaps too early for *Hereford*; it has *Melcombe* (a fine tune; not ideal for this text, but better than those just named). No; *Hereford*, quite apart from its purely musical attributes, matches the powerful fervour of CW's text perfectly. How can any Christian not be moved by 'Kindle a flame of sacred love / On the mean altar of my heart' – or 'Still let me guard thy holy fire, / And still stir up thy gift in me'? SS's tune, whether notated in 3/2 (AM, AMR) or 3/4 (AMNS, NEH and elsewhere), thrives on its spacious triple metre, with the characteristic feminine cadences: elegant these may be, but *Hereford* is surely far more than 'a splendid example of pure eighteenth-century lyricism'.⁷ Each of its four melodic phrases is compelling: the second builds climactically on the elegance of the first, further leading up to the third – arguably the most eloquent and expansive, and containing the tune's highest note – which in turn maintains the momentum for the fourth phrase to reach a resolute and thoroughly satisfying conclusion.

I love Dr Hunt's characterisation of *Hereford* as 'a miniature part song, for each of the lower parts, especially the tenor, are finely wrought to support this beautiful outpouring of melody.'⁸

But (readers of *Laudate* might enquire) is *Hereford* suitable for use in worship? I hope so; yet its original key of F (see also AM and AMR) is an undoubted 'vertical challenge' for vocally-untutored congregations who might justifiably flinch at top Fs in the third phrase. Even E major (NEH) is perhaps optimistic; E-flat major, found elsewhere, is just about manageable, while, at the other extreme, some choir basses (baritones) might view low Fs (phrases 1 and 2), and an optional low E flat at the end, with mild trepidation. Such practical considerations, on the part of individual worshipping communities, should not detract from recognition of the qualities of this excellent hymn tune, in alliance with a wonderful text; such partnerships rarely come better than this.

Roger Wilkes

Safeguarding

Some time ago the Council decided that The Guild should have a formal safeguarding policy which will be published in *Laudate* and available on our Website.

I am pleased to report that Ian Berry, the Safeguarding Adviser of Guildford Diocese, has kindly agreed to be our external adviser and to draft the necessary documents for us.

Ian was for many years a specialist police officer and has much relevant experience in safeguarding matters in church circles. He has already produced a first draft for The Guild which Council members have considered, so there should be something available by the Annual General Meeting in York.

More information will be published from time to time.

June Williams

2 Peter Horton, *Samuel Sebastian Wesley: a Life* (Oxford University Press, 2004), page 337-45.

3 Donald Hunt, *Samuel Sebastian Wesley* (Border Lines: Seren Books, 1990), page 88.

4 Erik Routley, *The Music of Christian Hymnody* (Independent Press Limited, 1957), page 125.

5 Horton, op. cit., page 280.

6 Horton, op. cit., page 280.

7 Horton, op. cit., page 280.

8 Hunt, op. cit., page 87.

Our Trip of a lifetime: visiting Australia on behalf of the Guild of Church Musicians

Michael Walsh



Elisabeth and I would like to express our sincere thanks to the Guild for the opportunity to represent them with the Australian branch of the Guild for their Annual Festival Service at St John's, Gordon on Sunday 23 October and the various other meetings that took place.

We were treated royally by all we met but our greatest thanks must go to +Richard Hurford, Australian Sub-Warden and to Madeleine Rowles, Australian Chair of the Guild, for their infinite care and concern for our welfare and for their close attention to the details of our itinerary. We were based in a magnificent suite at the Australian Club in Sydney, and also stayed overnight at the homes of Dr Keith and Rosie Murree-Allen and Bill and Linda Killinger. We also spent a day visiting the spectacular Blue Mountains with Revd Michael and Antonia Deasey, both of whom I knew 40 years ago at the RSCM Addington Palace where we were students together. We managed to see many of the local attractions but sadly didn't get to see either the

Opera House or Town Hall organs, despite many kind attempts on our behalf to arrange this.

The three principal Guild events were:

A meeting with the Australian Advisory Council on Saturday 22 at St James, Sydney. This took the form of a series of prepared points for discussion (copies will be available at our next meeting). Amongst the particular matters occupying them was the relevance of the GCM to denominations other than Anglican. This was expressed particularly strongly by Madeleine Rowles, Chair of the meeting, and also Robin Ruys, former AAC correspondent and a most experienced organist more involved now with the Uniting Church. In general *Laudate* was praised (with a vote of thanks and applause!) although it was felt that more could be done to address the inclusive problem of ecumenism and more practical advice given at a 'lower' level.

Another important area the Australian Council is tackling is creating a future succession with each officer of the council being encouraged to find

someone younger to succeed them. It was generally felt that the disappearance of the membership list formerly at the back of the former Yearbook was sad, but in these times, inevitable.

Concern was expressed that the UK website is rather out of date, even with references to the late John Ewington still present. They felt that a prominent notice directing Australian members to their own website would be a nice addition as well.

The following day at Gordon, I addressed both the 8 and 9.30 am Eucharists in an informal Q&A session with the parish priest at the conclusion of each service.

Different choirs sang at these services, ably accompanied by Dr Brett McKern, and the choice of Malcolm Archer's anthem for the Canterbury Guild service at the 9.30 Eucharist was a nice touch. In the afternoon, the Festival Service was attended by the full Guild Council with a number of local choirs taking part. Brett McKern was at the organ and there was a small instrumental ensemble which accompanied a Taizé chant as the procession entered. They also played a slow movement of a Baroque trio sonata later in the service, which made a delightful contrast. The liturgy had been drawn up by Dr Daniel Dries and included some interesting ideas, notably the Guild Collect (which I'd not heard used before) and a Litany of Rededication for Guild members.

At the start of the service, which was introduced by +Richard Hurford, I was asked to give a brief talk about the Guild, its history, its relation to the RSCM and what its purpose is today. Later I presented an Archbishops' Award certificate to Luis Flores and membership certificates to three new members.

This was a real Guild event in a way that I haven't seen in the UK – the choir members all feeling a strong individual loyalty to our Guild. Gordon church is mounting a \$1mAUD appeal for funds to replace the main organ (they also have a small Hill organ which they purchased recently) but Dr McKern makes the current instrument sound so effective that persuading people to donate is proving difficult. Afterwards, tea was served to all and it was an excellent opportunity to chat with the members present over how we might help further grow our relations between us and them.

The third event at which I had a major role was a meeting at Newcastle Conservatorium with Australian Guild Vice-President Philip Mathias and



other Guild Council members. This was preceded by a working lunch and a tour of their impressive premises, together with an introduction to their new BMus course. There is much integration between Classical and Popular music cultures here, and a lot of very positive cross-fertilisation between them is being experienced.

At this meeting there was another suggested list of topics which I was invited to address and very much the same concerns were expressed about the role of the Guild and how it relates to the practical needs of church music in Australia, including hymn books vs overhead projectors and availability of music. CPDL is used quite extensively by some. There was also discussion about the role of technology in music and also about indigenous Australian music, especially Torres Strait culture.

Dr Keith and Rosie Murree-Allen held a dinner party for the Council members that evening and Philip Mathias' wife, despite being literally about to give birth to their second child (her contractions having stopped earlier!) to everyone's surprise decided to join us at the dinner table and later sang us some haunting Torres Strait songs. I'm hoping that at some point Philip will write for *Laudate* on this deeply Christian music, which I for one was completely unaware of.

Other highlights included a personal tour of the Sydney Conservatorium by Dr Neil McEwan, leading up to a dress rehearsal of the Fauré *Requiem* by the Conservatorium choir and orchestra, led by a conducting student. After the performance, Dr McEwan proceeded to work his way through the whole *Requiem* again, and although from the back of the stalls we couldn't hear what he was gently saying to his pupil, it was a masterclass on exactly how to transform a student-led run-through into a



real performance – not allowing the violas/cellos to wallow in the countermelodies, for example, and particularly how best to achieve those chameleon-like contrasts in dynamics. Here was a gentle maestro who was not only respected by his students, but who also clearly respected them too, having introduced us enthusiastically to large numbers of them, as well as all the professorial staff, as we travelled around the excellent facilities at their disposal. He was most interested in the Guild and our work.

Another fine musician we met is Dr William Clark, who entertained us most generously on two occasions and drove us around to visit a number of sites including his own Church at St Mark's, Darling Point. Bill has been an examiner for many years for a number of music examining boards; he is an FRSCM and has served on their Guild council in past years.

Another enjoyable experience was our visit to St Paul's College at the University of Sydney where +Richard is a Fellow and council member. We were invited to dinner at the high table with the Warden and later to a fine concert given by the college choir and orchestra. This included a performance of Charpentier's *Messe de Minuit* (French baroque being particularly unfamiliar to the students, who coped extremely well) and the first live performance I have ever heard of Orlando Gibbons' *Praise the Lord O my soul*, an incomplete verse anthem 'for trebles' with high b flats ably negotiated by the sopranos.

I was also privileged to be made an Honorary Fellow of the College/University – as +Richard explained I would only receive a fine pair of cufflinks and the

right to dine at the high table if ever there again, but what an incredible honour!

Our overall impression of the Australian Council was that of an efficiently-run organisation looking to continue their work into the future by mapping out individual officers' roles and ensuring that successors would be available to take over in the future. There are challenges for them in trying to cater for the ever-widening variety of musical tastes and, in some cases, the indifferent support in some dioceses. Above all, it seemed that they wanted us to know that they really do value their membership of our Guild. If I had ever wondered whether they wanted to go totally their own way I was pleased to feel that the connection between the UK and Australia is a strong one which they wish to preserve at all costs.

Frustrations were expressed at the meetings about past limitations and prohibitions from the UK, but with the apparent *carte blanche* by John Ewington some years ago to adapt UK examination syllabuses to their own needs, this has largely disappeared.

Director of Studies Dr Brett McKern expressed his pleasure in his working relationship with Hugh Benham and was very keen to be kept fully in touch as UK syllabus revisions take place.

Elisabeth and I would like to feel that our trip had been a useful exercise in cementing our relationship with the Australians, who make up the largest body of Guild members outside the UK. Maybe it's time to consider a visitation to other GCM outposts – South Africa has the next largest Guild membership. What a nice job for a council member in the future!

Michael Walsh, Feast of All Souls 2016

Australian Laudate Report, Nov 2016

Neville Oliffe

Michael & Elisabeth Walsh visit the Guild 'Down Under'

The ten-day visit in October of Michael and Elisabeth proved a friendly, enlightening and inspiring experience for us *distanced* (navigationally speaking) Guild Members. Existing half a world away from where the Guild was founded, having opposing seasons, and dubbed a penal colony only just over two centuries ago, we are comparatively light as regards history, tradition, musical composition and church facilities. Part of our aim in the visit was to exchange both facts and ideas, and compare similarities and differences.

In the months beforehand, several meetings of Australian Guild councillors nipped out the basics for the visit, with the details chased-up afterwards by email and late night telephone messages. Having the visit and Annual Festival Service coincide was very much on the wish-list and we were pleased and grateful that this came to pass.

Our Guild members are pretty much spread about the whole of Australia however the bulk reside in the surrounds of Sydney, Newcastle and Bathurst. With the exception of two days in Newcastle, Michael and Elisabeth were based in Sydney, dividing their nights between accommodation in the CBD and the home of Guild Church (St John's Anglican church in Gordon) parishioners, Bill and Linda Killinger. Guild councillor, Ian McLeod, provided a day expedition to the Central Coast, and they were treated to lunch at the famous Doyles Watsons Bay restaurant by Bill Clark. In their time for personal sightseeing, they encountered our Sydney Harbour via the iconic Manly Ferry, and from which they could ideally view our even more iconic Harbour Bridge and Opera House. Other informalities included dining at the Drummoyne Sailing Club for a view of the historic working harbour, a sight-seeing tour of Newcastle, visits to both the Sydney and Newcastle Conservatoriums of Music, and a splendid concluding dinner with Guild Councillors at the Australian Club, hosted by Bishop Richard.

Guild business aside, Michael and Elisabeth were perfect guests and delightful friendly company, so had the sights of Sydney proved totally irresistible, they would have been most welcome to stay on, and no doubt play on.



The Annual Festival Service

On Sunday 23rd October, the Guild Church in Australia, St John the Evangelist, Gordon, again hosted our Annual Festival Service. The title and theme for the service, "*Laudate: a paean of praise*", proved a good choice, especially due to the presence of *Laudate* editor and special guest, Dr Michael Walsh. Some of our previous themes generated a little head-scratching when it came to music selection, but this year's came together comfortably. Rev Dr Daniel Dries, rector of Christ Church St Laurence at Railway Square in Sydney, drew up the outline of the service, and Sheryl Southwood, Director of Music at St Paul's Anglican parish in Burwood chose and prepared the choral music. She was to conduct the Combined Choirs but an unfortunate mishap a few days beforehand, with a broken wrist as a result, diverted the task to Fr Michael Deasey OAM. We are indebted to him for his willingness and co-operation at very short notice.

The Combined Choir comprised members of the choirs of All Saints Anglican Cathedral, Bathurst; St Luke's Anglican Church, Mosman; St Paul's Anglican, Burwood; St John the Evangelist, Gordon; Holy Name Schola from Holy Name Catholic Parish, Wahroonga; and ecumenical group The Cathedral Singers. Dr Brett McKern, Director of Music at the Guild Church, was the principal organist, with accompaniment assistance from the Assistant Director of Music, Nicola Chau.

The procession entered to the simple Taizé chant, *Laudate Dominum*, (subtly forecast in the service booklet's cover illustration) with accompaniment by an ensemble of guitar, keyboard, violin, cello and oboe.

Our Subwarden, Bishop Richard Hurford OAM, delivered the official welcome and outlined a brief early history of both The Guild and, from 1929, its complementary organisation, the RSCM. Dr Michael Walsh, representing the GCM Warden and UK Council, extended a message of greeting, friendship and best wishes. Fr Daniel Dries' Opening Prayer set our attention upon the close association of art and music.

The first musical presentation was Mendelssohn's *Above All Praise and Majesty*, sung by the Combined Choir and accompanied by Nicola. This preceded the scripture reading: Chronicles 16.7-11, 28-34, Seek/ascribe/worship/sing to the Lord, his love is forever, read by Australian GCM Vice-Chair, Dr Philip Matthias.

Dr McKern then accompanied the Combined Choir in the challenging Alan Bullard work, *Praise ye the Lord*, which came together particularly well, given the single on-the-day rehearsal.

A stately playing by Dr McKern of JS Bach's *Liebster Jesu BWV 731*, provided space for private prayer or reflection. This was followed by Luke 24.44-53, read by Dr Michael Walsh, narrating Christ's final directions to his disciples and the opening of their minds to scripture before his ascension.

The congregation joined in the hymn, *When in our music God is glorified* (Stanford), followed by Australian GCM Chair, Madeleine Rowles' reading from Apocalypse/Revelation 7.9-17: the throng of angels, forefathers and creatures singing and praising at the throne of God.

Responsory verses led by Fr Daniel Dries united us in our own proclamations: *To You be the glory and power for ever... to the One who sits on the throne and to the Lamb*.

Further prayer and reflection was assisted by the Instrumental: *Adagio, Trio Sonata in G min* (Melchior Hoffman) played by Rachel Tolmie, oboe; Wendy Joung, violin; and Wendy Burge, cello, with continuo keyboard and guitar added by Dr McKern and Madeleine Rowles respectively. This was an appropriate, sensitive, lilting rendition.

Following Fr Keith Dalby leading us in the Litany of Praise and Petition, we joined in the Christopher Willcock hymn, *Let all the peoples*, accompanied by Nicola.

Dr Michael Walsh, firstly with Director of Studies, Dr Brett McKern, presented the Archbishops' Award to James Flores (who journeyed from his home town of Albury), and then with GCM Australian Council Secretary, Don Yorath, membership certificates to three of our most recent members.



Above: Presenting the Archbishop's Award to James Flores and membership certificates to two new members of the Guild.

Below: Liz and Michael with Dr Keith and Rosie Murree-Allen



Bishop Hurford led us in the Litany of Dedication and the Guild Collect before the Combined Choir set to *O praise God in his holiness*, (CV Stanford, Psalm 150).

The Blessing; the Hymn, *Praise to the Lord, the Almighty*; and a Postlude by Dr McKern concluded the service.

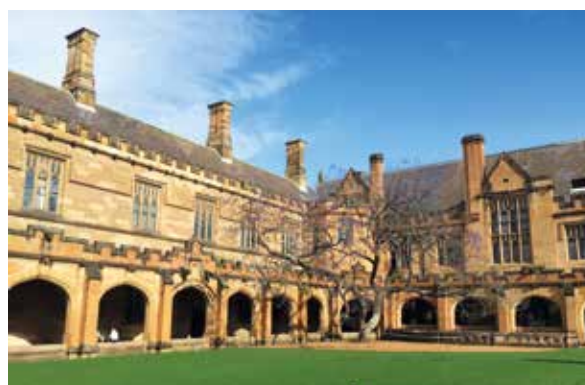
The after-math business involved the “essential” photographs and the introduction of Kimber, one of St John’s most and best-blessed parishioners, to Dr Michael Walsh. Kimber is the exceptionally well-behaved, 12 year old Fido of parishioner and district inter-church Committee representative, Dr Shirley Ann Gibbs.



Afternoon tea/light supper followed. As the photography indicates, one of the differences between the Guild in UK and the Guild in Australia (at least that I personally have noticed and am prepared to accept any flak for) is that the former appear to prefer to be photographed sipping cups of tea, while here in Oz, a glass of wine will usually suffice, does not need time to brew and is quicker to pour.

As postscript ... in addition to those publically or previously thanked, we are indebted to the willing help of St John’s parishioners and to the Guild members who went to great length/journey to attend the Festival Service: Jocelyn Armstrong-Bode flew from Brisbane (interstate), and James Flores from Albury (almost interstate, on the NSW-VIC border).

Neville Oliffe



Top to bottom: The Conservatoria at Sydney and Newcastle; the quadrangle at Sydney University with the beautiful Jacaranda about to come into full flower; below: at the final dinner at the Australian Club with Dr William Clark.



RSCM Summer School in Johannesburg

Ian Harrison ACertCM



January 3rd saw the beginning of the 53rd Summer School of the RSCM South Africa.

There were about 55 participants from all over the country who gathered at St. Martins Anglican school for what turned out to be an intensive 5 days of learning and singing.

Our course Director was Jonathan Lee from Berkhamstead, England, and our Organist was Richard Haigh from Cape Town.

There were informal voluntary morning services at 7am for the early-birds then we worked on rehearsals for the evening main services for about 4 to 6 hours every day. Luckily, we were well looked after with tea/coffee and biscuit breaks and three good meals a day.

For many of us, the anthems and service settings were new but although the Director's patience was sorely taxed at times, we got through the week successfully, having sung four services.

Saturday evening saw a bit of a break with a Variety concert put on by some of the braver participants.

The culmination of the week was the Sunday morning (January 8th) sung Eucharist at St. Mary's Cathedral (officially the Cathedral Church of Saint Mary the Virgin) in Johannesburg, together with a brass ensemble. The Mass setting was St. Thomas by David Thorne.

The Communion anthems: If ye love me – Tallis and the Rain Carol by South African composer Ron Gill. O how amiable are Thy dwellings – R. Vaughan Williams, Blessed be the God and Father – S.S. Wesley.

The recessional voluntary was Orb and Sceptre by William Walton played by Jonathan Lee, who really put most of the 4833 pipes and the 32' Double Open wood to good use.

Although it has been an exceptionally wet Friday and Saturday, the Cathedral service was well attended by an estimated 500 – 600 people.

The Director was reportedly seen to smile afterwards, so we must have done something right!

An exhausting but enjoyable experience.

Letters to the Editor

Dear Michael

I have just finished reading the September edition of *Laudate* and enjoyed particularly two very interesting articles.

The first was the feature on music in the Isle of Man by Peter Litman. I returned from the I.O.M only last week where I presented a cheque from the FCM to help support the continuing hard work that Peter does in Peel Cathedral. I know that he works with ability and enthusiasm and it was a particular pleasure to be asked to conduct the anthem at Evensong.

The other was the article about the Southern Three Choirs Festival. I hadn't realized that it had only been going in its present form since 1960. Until last year I was unable to visit the festival at all due to conducting a choir elsewhere but now in retirement and living in a lovely new house just 8 miles north of Portsmouth I am able to support the Festival. One of the reasons for retiring south was to be within reach of quality musical worship at the three neighbouring cathedrals and believe me, I've not been disappointed. The festival at Chichester this Summer was of a very high standard and comparable to any professional choral festival that I have ever attended. We must be very proud of the performance that rivals the best and can be heard daily in these local places of worship. The programme of music was extremely wide-ranging and all performed with commitment and energy. I feel a little sorry for the musicians at Portsmouth Cathedral who are sandwiched between these fine cathedrals yet, as can be heard regularly on BBC Radio 3's Choral Evensong, they have a musical set-up which is first rate and their choral and organ scholarship scheme is a great way of launching future church musicians with experience and encouragement.

Canon Peter Gould Hon FGSM

Dear Sir

I must congratulate Dr Peter Litman on his article for the September edition of *Laudate*.

I was the first Cathedral Organist and Director of Music at the new St German's Cathedral in 1980. He is in error that there had not been junior choristers until his arrival. When I was first appointed there were a few young girls in the choir. Unfortunately I upset them, when I objected to them chewing gum in rehearsals, so they all left. The vicar's wife was also very upset as she had brought them in before my arrival. I perhaps handled it badly. However, I then started a junior choir of boys and girls and we grew to 20 choristers. Unfortunately there was no money available, and all the funding came out of my pocket, therefore when I left on health and personal grounds it quickly folded up. We did two rehearsals a week, a social time on Sunday afternoons before a practice and Evensong. They also sang at the Morning Service. When I returned a few years later there was still no money available so I had to accept working with an adult choir, which was augmented by singers throughout the Island for special occasions. For the 25th Anniversary in 2005 we had an all Island choir of 75.

Peter's work has been extraordinary since taking up his position at St German's Cathedral. He is well supported by a wonderful wife and what they have achieved musically is outstanding for a small community Cathedral. Perhaps, as important, is that he is a very approachable person willing to help and advise on church music generally which is much appreciated.

Mike Porter

(Director of Music for The Parish of Rushen, Isle of Man)

Firmly I believe and truly

Hillbrow by John Ewington

Descant v.5

A - do - ra - tion aye be gi - ven, With and through the an - ge - lic host,
 God of earth and Hea - ven, Son and Ho - ly Ghost.

Firmly I believe and truly
 God is Three, and God is One;
 And I next acknowledge duly
 Manhood taken by the Son.

2 And I trust and hope most fully
 In that Manhood crucified;
 And each thought and deed unruly
 Do to death, as He has died.

3 Simply to His grace and wholly
 Light and life and strength belong,
 And I love supremely, solely,
 Him the holy, Him the strong.

4 And I hold in veneration,
 For the love of Him alone,
 Holy Church as His creation,
 And her teachings are His own.

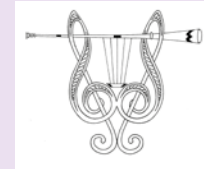
5 Adoration aye be given,
 With and through the angelic host,
 To the God of earth and Heaven,
 Father, Son and Holy Ghost.

Words: John Henry Newman (1801-1890)
 Tune: John Ewington (1936-2015)
 Descant: Simon Lole (b.1957)



Guild of Musicians and Singers

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



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

The Guild has many distinguished musicians among its Hon Fellows, including **Sir Mark Elder, Dr Vasily Petrenko, Dame Evelyn Glennie, Dr. Francis Jackson, Andrew Carwood, Benjamin Grosvenor and Rick Wakeman.** Our next General Meeting at Allhallows-by-the-Tower at 2pm on the **29th April 2017** when we will be entertained by **THE SILK STREET SINFONIA.** Academic Dress is available and membership is only £15 a year. Full details are available from the Guild's website: www.musiciansandsingers.org.uk.

The Guild is proud to announce that it is now working in close association with:

The National College of Music & Arts, London



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

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Recipients of Guild Awards at St Michael's Cornhill on 22 November 2016.

l to r: Lindsay Gray, The Reverend Peter Hills, Carlton Etherington, Lysbeth Jayne Morgan-Hunt, The Bishop of Norwich, The President of the Guild, Cecilia Keiffer, Dr Peter Litman, The Registrar and Acting General Secretary.