



The Magazine of the **Guild of Church Musicians**

No 94 January 2018



LAUDATE

From the Editor of Laudate

Welcome to the January edition of *Laudate* and, as you will read on page 8, I have been appointed the new General Secretary of the Guild in addition to being Editor of this magazine. It is a huge honour for me to follow in the footsteps of June Williams and John Ewington and I look forward to tackling fresh challenges for the Guild in 2018.

One sad note: our regular printers, Express Printing, have been forced to cease trading as a result of some rather underhand action by some departing employees, but I am delighted that our new printers, **St Richard's Press** of Chichester, have produced an excellent publication ensuring a smooth transition for us all. The good news is that our regular contact at Express Printing, Naomi O'Brien, is now working at SRP, so continuity is assured.

Kindly note the invitation on the back inside cover. You are most welcome to attend, but kindly let me know if you are coming so we can organise refreshments.

With every good wish to you all



Michael Walker

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Front cover: The Presentation Service at Southwark Cathedral on 25 November 2017.

All photographs of this event were taken by Sara Aliano 07776 236827

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 at gcmgensec@icloud.com.

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

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



*The Warden, Rt Hon Lord Brian Gill PC, The President, The General Secretary, Mgr Matthew Dickens
at the Guild Presentation Service at Southwark RC Cathedral on 25 November 2017*

A Message from our President, Dame Mary Archer

2017 marks the quincentenary of the promulgation of Martin Luther's famous Ninety-Five Theses, but it isn't the profound effects of the Reformation sparked by this carefully argued document on which I wish to comment, but rather on Luther's love of music.

In 1538, Luther celebrated Christmas with music over dinner at his home. Latin motets were sung, and perhaps Luther's own composition *Vom Himmel hoch*, written for his children. Music, made from the heart to the glory of God, was deeply important to him. A fine singer and lutenist, he was said to be 'joyful at table' whenever a consort was formed after dinner.

'Next to God's word', he wrote, 'the noble art of music is the greatest treasure in the world. It controls our hearts, minds and spirits. A person who does not regard music as a marvellous creation of God does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs!'

In a year of change for the Guild, during which we thanked the Rev Canon Jeremy Haselock for his years of service and welcomed Bishop Graeme Knowles as our new Warden, let us too be thankful for music 'as a marvellous creation of God' as we continue to offer the best we can in music and worship in our dioceses, parishes, choir stalls and organ lofts.



A Message from the Cardinal Archbishop of Westminster



The Church's year is marked by variety: the more sombre season of Lent counterbalanced by the joy of Eastertide; the Ordinary Time following on from the great feast of Pentecost. Music has a key part to play in depicting and accentuating such diversity, and in reinforcing the particular characteristics of the stages of the liturgical year.

Of all the seasons, it must be Christmas whose music is the most widely known and appreciated. Some carols are technically challenging, only to be attempted by choirs; others provide the congregation with an opportunity to sing, with confidence and joy. There is a place for both approaches, and not just at Christmas. We all know how listening to a music masterwork can take us out of ourselves, raising our minds and hearts above the concerns of everyday life. Actively singing together brings a sense of solidarity, a warmth of heart, a conviction that the Church is not just a collection of disparate individuals, but is indeed the People of God, called to worship and to service.

Church musicians have a special responsibility in their service to the public worship of the Church. Styles may be increasingly disparate, but the aim must always be the same: to raise up the minds and hearts of worshippers to God. Concerts have audiences; churches have congregations. The difference is in far more than the name alone.

I send warmest greetings to the Guild of Church Musicians, and wish you all a successful year of music-making in service of the Church, and of Almighty God.

+ Vincent Nichols

A Message from the Archbishop of Canterbury



Music has always had a central place in the corporate worship of the church. Pliny, in 115 AD, wrote of Christians singing songs to Christ, and St. Ambrose mentioned the antiphonal singing of psalms. Our Puritan forebears struggled with the use of hymns but, happily, we enjoy a huge variety in the types and styles of music used in our services.

Being a church musician involves much more than just playing or singing in services, so it is very good that in February 2017 the Legal Advisory Commission of the Church of England revised its Guidance on church music. This, with the work that The Guild of Church Musicians has done with The Royal School of Church Music and other bodies on musicians' contracts, fees and salaries, has been a great help in regularising the engagement of organists and many other musicians.

Religious music still means a lot to those who never, or only rarely, attend churches – and not just as we celebrate the birth of Jesus Christ at Christmas. It is and always will be one of the means of communicating as well as worshipping.

I greatly value the ministry of The Guild of Church Musicians, and send my heartfelt thanks for all that you do, and will continue to do, in supporting our worship in 2018.

+ Justin Welby

The Most Reverend and Right Honourable Justin Welby
Archbishop of Canterbury

A Message from the Warden

When I retired from cathedral ministry, I vowed that I would never ever attend another Carol Service of any sort! I successfully stuck to my avowed intent until I found myself appointed Acting Dean of St Edmundsbury this last October. There came the moment when the Canon Precentor said the immortal words “Now which of the carol services is each of us going to cover?” My heart sank!

Our Christmas season here at Bury St Edmunds began unseasonably early: two weeks before Advent Sunday. The town stages a large, very popular Christmas Fair that attracts thousands of visitors, many travelling by coach to get here. The cathedral has its own Christmas Fair as part of the larger event, as well as putting on Shoppers’ Carol Services over the three days of the Fair. It would not be an understatement to say that the cathedral itself was heaving with people for the whole period of the Fair. What then of the Shoppers’ Carol Services?

I had not experienced a Shoppers’ Carol Service before, but had seen one reported during a BBC *Songs of Praise* from Bath Abbey. I was completely taken by surprise at the sheer numbers attending each of the services! Around six hundred people packed the building on each occasion. The service lasted no longer than thirty minutes. There was no choir, simply organ accompaniment. It consisted of four popular carols, a biblical reading, a talk and some prayers. The congregation, on leaving the cathedral, spoke warmly of their experience and how much it meant to them.

Fast forward to Advent Sunday. The cathedral choir featured in an Advent Procession in the early evening. This year we had added some secular readings and gone for a rather more dramatic ending with the *Sanctus* from Jean Langlais’s *The Latin Mass*. This service had drawn its congregation in past years more from “regulars” than from visitors. This year a full nave was made up in equal parts of regular worshippers and visitors.

What then are we experiencing?

Carol services have always been popular, but there would appear to be a hunger for such acts of worship which is in fact increasing. There is a tendency to let carol services follow a well-worn track as far as structure is concerned. Yes, the music chosen alters year on year, but the comfortable *Nine Lessons and Carols* format lives on. But I wonder if, in fact, we are missing a trick?

During my time as Dean of St Paul’s, the Chapter took the decision to introduce a short address at the two Cathedral Carol Services. The rule was that they were to be no longer than a BBC *Thought for the Day* slot. We felt that to have so many thousands of people attend a service and not say something of the gospel was a wasted opportunity. They were well received, and the congregation, leaving the cathedral, often commented on the content of the address.

I think I am arguing for a balance between the traditional and the innovative. There is a clear desire to come to church over the Christmas period. Whatever drives this desire, our response through the spoken word and through music must be to help the visitor feel welcome and secure. Beyond this, though, our core task must be to deepen understanding and to encourage further exploration. This demands of us, musicians and liturgists, that we exercise our imagination in order to catch the moments we are given. It is a happy challenge and one to which I hope we can rise.

So for me, I think that I can just discern a faint heavenly chuckle! It is the Lord God Almighty watching me going to carol services again!

Graeme Knowles

The Third Sunday in Advent



The Guild of Church Musicians

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

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 Matthew Owens
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 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

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2015 Martin Baker
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Dr Donald Hunt OBE

2016 Carleton Etherington

Lindsay Gray

Dr Peter Litman

June Williams HonGCM

2017 Dr Helen Burrows HonGCM

Dr William Clark

Ross Cobb

Professor Neil McEwan AM

Warren Trevelyan-Jones

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Michael Maine

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2003 Thomas Lamshead

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June Williams

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2011 Susan Howell Evans

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Gordon Knights

2012 Dr Terry Worroll

2014 Tom Corfield

2015 Don Yorath

2017 Robert Leach

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Alan Cook
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Ronald Fletcher
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The Revd Dr Peter Thomson
The Revd Bernard Salter

A Message from the General Secretary

At the last council meeting of 2017, the Council of the Guild took the brave decision to appoint me as the new General Secretary in addition to my role as Editor of *Laudate*. Trying to fill the shoes of June Williams and the late John Ewington is a daunting prospect, but I look forward to working with June, who is kindly holding my hand for a little while during the transition process, as we move forwards. My recent role as Examination Secretary has now been taken over by Dr Hugh Benham, who is combining this with his role as Chairman of the Academic Board, and I am most grateful to him for taking this on as well.

Following the 'Examination Special' which we featured in the last magazine, we have been very pleased to see quite an upturn in interest with a number of new candidates coming forward for our examinations. The revision of our certificates and diplomas is proceeding well – we have still to get the ACertPW finalised, and then to work on the Fellowship and Licentiate.

We are looking into bringing in a Guild **Long Service Certificate** which we are happy to award to senior members of the Guild. This could be presented at a convenient moment in a service at the recipient's own church. It would be presented by the Registrar or myself, but if distance is a problem, then by the nearest member of Council. You can read on page 23 about the first of these awards which was presented by June Williams recently. Full details will appear next time, but we hope this will be something many will be interested in.

June and I would like to advertise two important new Guild positions:

We are looking for a **Ceremonarius/Virger** to take charge of the ceremonial at our services. It's an important role and one which will add a lot of dignity in order to help get ourselves in and out decently – and in order!

Lastly, it might surprise many of you that there are virtually no official records of the Guild's history which are owned by us. We would like to appoint an **Archivist** who would be willing to take on the job of coordinating our few records and files and doing some serious research into our early history. Much of this appears to be surrounded in mystery, and even intrigue, with Dr Percy Scholes describing our diplomas as 'bogus'! However, it has to be said that he rather viewed all the music colleges in the same light – in fact, anything that wasn't Oxbridge he appears to have deemed to be unworthy. I do possess a complete run of *Laudates* from Issue One and a number of the Yearbooks from the mid 90s till their demise, but we do need help to piece our early history together.

If any of you are interested in either of these voluntary positions, please do get in touch, and if any of you are in possession of interesting documents that shed light on our past, please do let me know.

With every good wish to you all



Michael Watson

Treasurer's report

Robert Andrews



The accounts for the year to 30 September 2017 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 on p.10. If you wish to receive a copy of the Guild's full Report and Accounts for the year in statutory format you can download them from the Guild's website or they can be requested from me.

The accounts show a deficit of £10,892, similar to the deficit of £10,839 in 2016. The extent of the deficit this year is disappointing. Last year it was due mainly to financing our representative's trip to Australia, but this year it is a result of decreased income and increased expenditure. You will have read in previous editions of *Laudate* that during 2016 HSBC Bank forced the Guild to close its account with them after a relationship stretching back over 100 years. The Guild is now much better served by Unity Trust Bank, which specialises in the needs of small charitable organisations, but a direct result of the change was a loss of approximately 100 members who failed to change their standing orders to the new bank even after two personal reminders. This means that subscription income fell by approximately £2,000. If you know any members who have stopped receiving their copies of *Laudate*, please give them a gentle reminder to renew their subscription.

There has been renewed interest in the Guild's examinations over the past two years, but

because of a timing issue, increased receipts during 2015-16 have been offset by increased fees paid to examiners this year. The September 2016 edition of *Laudate* was delayed until October meaning that the Guild was invoiced for the production of four rather than the customary three editions this year, resulting in increased expenditure of approximately £2,300. The annual presentations service in November 2016 was a special celebration of the life of the late John Ewington, but incurred expenditure of about £1,000 more than normal. The Guild also incurred some additional expenditure to improve its website, produce guidance for members on safeguarding issues and commissioning (jointly with the RSCM and the RCO) guidance on employing church musicians.

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. Deficits incurred over the past three years mean that free reserves are being depleted and whilst they remain healthy at about £70,000 we cannot incur too many more £10,000 deficits.

Subscriptions were due on 1st January!

The annual subscription of £20 was due on 1st January. Many people pay their subscription by standing order, but if you do not please send a cheque, payable to "The Guild of Church Musicians" to me at 3 Swards End, Wickford, SS12 9PB as soon as possible. Alternatively, if you wish to make an electronic payment please email gcm@rjandrews.me.uk and I will give you the necessary details. Overseas members must make payment in Sterling, either by way of a cheque or draft drawn on a UK bank or by electronic transfer. Again, if you email gcm@rjandrews.me.uk I will send you the necessary IBAN codes.

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. Many members have already completed Gift Aid declarations, but if you are eligible and have not done so, please give it some consideration. You can download the necessary form from the membership page of the Guild's website or I will send one by post if you do not have internet access.

Guild website

The members' area of the website is now up and running. It currently contains resources on safeguarding matters and copies of *Laudate*. We hope to expand the content during the year. If you want access, and have not already requested a user id, you should email gcm@rjandrews.me.uk with "website access" as the subject matter and your name, and membership number if you know it, in the body of the email. I will respond to the email with the login details.

Guild of Church Musicians

Summary of financial statements for the year to 30 September 2017

	Unrestricted funds £	Restricted funds £	Total Funds 2016-17 £	Total Funds 2015-16 £
INCOME				
Voluntary income				
Subscriptions	6,705	-	6,705	8,740
Donations	387	-	387	900
Income tax recovered on Gift Aid	815	-	815	786
	<u>7,907</u>	<u>-</u>	<u>7,907</u>	<u>10,426</u>
Income from Charitable activities				
Examination fees received	260	-	260	1,660
Annual conference income	162	-	162	2,104
Sale of ties and badges	315	-	315	23
	<u>737</u>	<u>-</u>	<u>737</u>	<u>3,787</u>
Income from investments				
Bank interest	317	236	553	792
	<u>317</u>	<u>236</u>	<u>553</u>	<u>792</u>
Total income	8,961	236	9,197	15,005
EXPENDITURE				
Direct costs				
Examinations	1,456	-	1,456	933
Academic Board expenses	-	-	-	158
Annual award ceremony	2,013	157	2,170	1,105
Annual conference	1,014	-	1,014	3,068
Publishing Laudate	10,111	-	10,111	7,801
Publicity	533	-	533	435
	<u>15,127</u>	<u>157</u>	<u>15,284</u>	<u>13,500</u>
Support costs				
Postage	445	-	445	422
Stationery and office expenses	166	-	166	156
Sundries	846	-	846	280
Website maintenance	216	-	216	-
Representative trip to Australia	-	-	-	8,764
Bank charges	72	-	72	42
Gifts	682	200	882	890
	<u>2,427</u>	<u>200</u>	<u>2,627</u>	<u>10,554</u>
Governance costs				
AGM expenses	500	-	500	500
Independent Examiner's fee	100	-	100	100
Trustee expenses	1,578	-	1,578	1,190
	<u>2,178</u>	<u>-</u>	<u>2,178</u>	<u>1,790</u>
Total expenditure	19,732	357	20,089	25,844
Net surplus (deficit) for the year	(10,771)	(121)	(10,892)	(10,839)
Gains (losses) on investment assets	-	(336)	(336)	386
Total fund b/f 1 October 2016	81,716	23,119	104,835	105,699
Funds introduced during year	-	-	-	9,589
Total funds c/f 30 September 2017	70,945	22,662	93,607	104,835
Represented by:				
Investment assets	-	5,343	5,343	5,679
Bank and cash balances	68,669	17,319	85,988	96,018
Plus - stock of hoods/guild regalia	5,102	-	5,102	4,200
Plus - Debtors (money owed to the Guild)	360	-	360	-
Less - Creditors (money owed by the Guild)	(3,186)	-	(3,186)	(1,062)
	<u>70,945</u>	<u>22,662</u>	<u>93,607</u>	<u>104,835</u>

The Guild's Presentation Ceremony at Southwark RC Cathedral on 25 November 2017



Norman Harper, the Cathedral's Director of Music, directing the choir during Vespers

On 25th November 2017 a large congregation gathered in the Metropolitan Cathedral of St. George, Southwark, for The First Solemn Vespers of Christ The King. This was one of the most spectacular events The Guild has had. A brief history of the Cathedral is given on page 14.

We were, as before, welcomed most warmly by all at the Cathedral, most especially by The Dean, The Very Reverend Richard Hearn, KCHS, and the Vicar General, Monsignor Matthew Dickens.

The service opened with Matthew Bridges' glorious hymn, 'Crown Him with many crowns', to the popular and effective tune 'Diademata'. At once the sensitivity of the organist to the words was obvious. Here was a player who accompanied the singing. He did not drown it, despite having a huge musical instrument at his disposal.

Vespers followed its usual form, but every opportunity was taken to include 'big' musical pieces. Handel's 'The king shall rejoice' (Psalm 21) was utterly uplifting. The Magnificat in Stanford's C major setting reverberated in exciting tones; again the organ was restrained, almost too restrained, but always most musical.

The Chairman of the RSCM's Council, Lord Brian Gill, read The Little Chapter. Few would not have been moved by the late Peter Tranchell's motet 'Lord, I call upon thee'.

This was spectacular liturgy, though accessible, homely and inclusive.

Monsignor Dickens presided over the awards, with The Warden, Bishop Graeme Knowles, our

President, Dame Mary Archer and Lord Brian Gill. Dr Martin Llewellyn, from Sandiway, has turned his attention in retirement from medicine to church music, achieving the Licentiate'ship. Philip Willatt qualified as a school teacher but has found a career in personnel, also becoming a Licentiate of The Guild. The Revd Bernard Salter read music at St. John's, Cambridge and, after ordination, worked with the Birmingham School Music Service, before retiring to his narrow boat and an MA in Sacred Music. He received the Fellowship.

The two Honorary Awards, both HonGCM, went to the unlikely pair who wrote *Everything Else an Organist Should Know*. We were surprised to learn how much Robert Leach does for organists and churches 'behind the scenes'. The Registrar rather let the metaphorical cat out of the bag in respect of her husband, Robert's co-author, with details of his sporting, as well as his musical, achievements.

Then, we had the well-deserved presentation to The Reverend Canon Jeremy Haselock. Speeches were made and a gift offered, which he graciously accepted – an antique silver pepper pot to go with his salt cellars.

Monsignor Dickens spoke wonderfully about the work of church musicians and encouraged us all. We then departed to that glorious hymn 'The Day Thou gavest Lord', followed by a voluntary composed by Frederick Stocken, the Cathedral's Organist.

The Guild has reason to be grateful to Norman Harper, the Director of Music, and his choir, and all at the Cathedral, for making this a very special occasion.



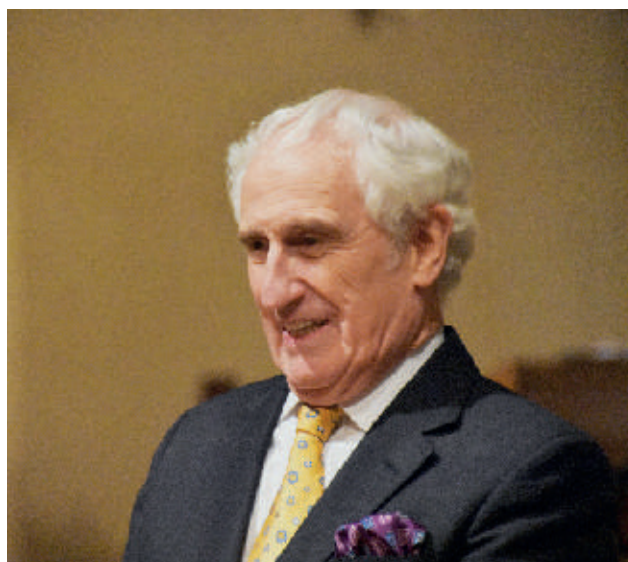
Above: The Choir of Southwark RC Cathedral under their Director of Music, Norman Harper, giving us a spirited rendering of the Magnificat from Stanford in C





Below: Barry Williams with Sister Avril Foster OP (third from right) and members of The Generalate of The Daughters of The Cross, from Cheam





Left: Monsignor Matthew Dickens

Above: Rt Hon Lord Brian Gill PC, Chairman of the Council of the Royal School of Church Music, who read the Little Chapter at the service.

Right: The fine chancel of Southwark RC Cathedral. The original cathedral building was designed by the great Victorian architect Augustus Pugin, and was considered the most important Catholic Church in England when it was built. It could seat about 3,000 people, and the building was 240 feet long by 72 feet wide. The church was solemnly opened by Bishop Wiseman on 4th July 1848.

On the night of 16 April 1941, the cathedral was hit by an incendiary bomb, starting a fire which destroyed the wooden roof and much else. The adjoining Amigo Hall temporarily became the pro-cathedral.

The new cathedral was designed by Romilly Craze, and rebuilding began in 1953, with the help of generous donations from Ireland and the USA which augmented War Damage Commission funds.

In the new cathedral, Craze attempted to blend an Arts & Crafts/Gothic Revival style with surviving elements of the pre-war building.

The two chantries and the Blessed Sacrament Chapel are the most notable survivors. There was no money for the upper part of the tower and a spire. The addition of the clerestory introduced light, air and a grandeur previously lacking.





Successful presentees with the Warden and Monsignor Matthew Dickens
 l to r: Barry Williams HonGCM, Robert Leach HonGCM, Philip Willatt LGCM, Bernard Salter
 FGCM, Martin Llewellyn LGCM



Wardens past and present:
 Rt Revd Graeme Knowles and Revd Canon Dr Jeremy Haselock
 with the President, Dame Mary Archer.

The Minutes of the Short 129th Annual General Meeting Of The Guild of Church Musicians

held on Saturday, 13th May 2017 at 2pm at St. Michael's Church, Cornhill

(for the purpose of signing off the accounts for making the return to Companies House by the end of June).

Present: Dr Michael Walsh (in the Chair), Robert Andrews, Edward Scott, Roger Wilkes, Carl Jackson, Alan Thurlow, Sister Avril Foster OP, Dr Ann Howard, Rowland Hughes, June Williams (Registrar and Acting General Secretary).

Apologies: The Warden, Sub-Warden, Dr Helen Burrows, Dr Hugh Benham, The Reverend Canon Peter Moger, Dr Michael Nicholas, The Reverend Anthony Caesar, Mrs Joan Willis, Andrew Nethsingha, Andrew Doggart, Graham Elliot, Peter Gould, Chris Maxim, Peter Willett, Paul Trepte, Professor John Morehen, Mrs Marie Morehen, John Belcher, The Rt. Reverend Richard Fenwick.

Dr Walsh began the meeting with a prayer, which the Australian members have as their Guild of Church Musicians' prayer. It will be printed in *Laudate* for our future use. *

1. Minutes of Annual General Meeting held in Rochester on 7th May 2016.

These were approved. There were no matters arising. However, it is understood that members who meet on the 1st July may wish to raise items.

2. To receive the Report of the Council and Accounts for the year ended 30 September 2016.

Presentation of Accounts by Treasurer and Auditor's Report

Robert Andrews distributed copies of the Annual Accounts for the year ended 30th September 2016. He reported that, after having been forced by HSBC to change the Guild account, we are now banking with the Unity Trust Bank. Consequently, our members were asked to change their standing orders, with the result that income has dropped by over £2,000. The opportunity was taken to send a circular letter to all members. This was partly to explain about the York Conference cancellation and

to give details of the one-day meeting on the 1st July in London, but also to remind members about their subscription status. This prompted a few people to resign, and he was notified of several people who had died, but a small number of arrears were still being received.

A reminder is to be published in the September edition of *Laudate* stating that, if unpaid subscriptions are not forthcoming, it will be the last copy of the magazine people will receive. 142 members are in arrears.

On a more positive note, two very generous donations had been received, and Gift Aid had increased.

Robert said that, by using the 2007 Charity's Act, he will amalgamate the various prize funds held by The Guild into one fund as soon as possible.

A full copy of these accounts is attached to the Book Copy of these minutes.

Approval of the accounts was proposed by Carl Jackson and seconded by Alan Thurlow.

It was suggested that, in future, the timing of the AGM should be changed to February. Holding the AGM, and approval of the accounts, in May did not give enough time to get the return in to Companies House by the end of June. This was unanimously approved.

3. Election of Officers for 2017 – 2018

Unanimous approval was given to the appointment of The Rt. Reverend Graeme Knowles as Warden of The Guild.

A vote of thanks was proposed to our outgoing Warden for his valuable guidance over many years. Approved by all.

It was proposed that Rowland Hughes be appointed as an Officer of The Guild to take on the portfolio for arranging annual conferences and presentations. Approved by all.

The meeting finished at 2.50pm.

June Williams
Acting Hon. Gen. Secretary
22nd May 2017

* it was printed on page 13 of *Laudate* 92, May 2017.

The Minutes of the Ordinary General Meeting of The Guild of Church Musicians

held on Saturday, 1st July 2017 at 2pm at All Hallows-by-the-Tower, London.

Present: The Warden (The Rt. Reverend Graeme Knowles in the Chair), Acting Hon. General Secretary/Registrar (June Williams), Chairman of the Academic Board & Fellowship Director (Dr Hugh Benham), Examinations Secretary & Editor of *Laudate* (Dr Michael Walsh), Roger Wilkes (Academic Board Secretary), Fiona Benham, Peter Halliday, Peter Willett, Anne Montgomery, Humphrey Clucas, Janet Clucas, Eric Spencer, Dr Michael Nicholas, Anne Montgomery, Carl Jackson, Stephen Beardshall, Professor John Morehen, Dr Alan Thurlow, Dr Helen Burrows, Marc Murray, Elisabeth Walsh, Dr Maurice Merrell, Janet Brealey, Kevin Williams, Philip Spratley, Dr Richard Seal, Dr Sarah Seal, The Reverend Canon Mark Gretason, Barry Williams, Rowland Hughes.

Apologies: Dame Mary Archer (who had attended in the morning but had another engagement in the afternoon), Dr Michael Walsh (who was rehearsing in the choir for Evensong), Robert Andrews (Treasurer), The Reverend Canon Peter Moger, The Reverend Canon Peter Gould, Mrs Joan Wills, Paul Trepte, Dr Chris Maxim, Matthew Owens, Sister Avril Foster, Geoff Walker, Enid Locke, John Barnard, Robert Stripe, Alan Cook, Edward Scott, Dr Chris Batchelor, Hugh Mortimer, John Belcher, Robert Little, Anne Howard.

Treasurer's Report

The Accounts and Auditor's Report had been received and approved on 13th May 2017 by the short AGM convened for the purpose, in order that the Treasurer could submit them timeously.

Acting General Secretary's Report

June Williams said that the last couple of years had been momentous and quite difficult for The Guild. After the unexpected retirement of The Reverend Canon Jeremy Haselock, our President had chaired an Extraordinary Council Meeting in January to address the urgent need to appoint a new Warden. The Guild had been extremely fortunate that The Right Reverend Bishop Graeme Knowles had agreed to take up that position, and this had been ratified by the AGM in May. June welcomed Bishop Graeme on behalf of all the members.

The meeting chaired by our President in January was also to progress putting The Guild on a more efficient and modern basis, which Canon Haselock had started with the Warden's Working Party. One of the strong recommendations was that the Council should be reduced in number and that each member should have a portfolio. Although the Council *had* been reduced in number, this had yet to be formalised.

The Acting Hon. Gen. Secretary was very pleased to announce that Rowland Hughes had been co-opted to Council as the Conference and Day Events Administrator.

Our Treasurer had done a magnificent job on bringing the website up to date, and Hugh Benham's academic working party had achieved a great deal with the revision of the various examination syllabuses.

Liz and Michael Walsh were thanked for being The Guild's ambassadors to Australia in the autumn of 2016 where they were a great success.

Michael was also thanked for continuing to make *Laudate* one of the foremost and most interesting church music related magazines. However, more articles and contributions were needed from the membership.

The Acting Gen. Secretary then spoke about the situation with the Memorandum & Articles, which remain as they were when The Guild was first set up in the 1800s, with a Council numbering twenty-four in addition to the Officers. One of the major tasks is to revise these Mems. & Arts. so as to reflect what our structure has been for many years and to include all The Guild's qualifications. Also, the President is legally a trustee, and it had been pointed out that this was undesirable because the President needed to retain a measure of independence.

Part of the delay in amending the Memorandum & Articles of Association had been deliberate because it was hoped that it might be possible to convert to the proposed Charitable Incorporated Organisation. Regrettably, government progress on this had been nil, so The Guild remained both a limited company and a charity, with differing dates and rules for compliance, which gives our Treasurer far more work than he should have. The Council

had an extensive email exchange about this and the consensus was that the problem should be tackled carefully and without hurrying. Any amendment would be clear about Council membership and exactly how it would be proposed, but it was important that the Guild's administration is efficient and that Council comprises people who actually do things.

Therefore, Council would remain as at present. Each Council member now has a specific role, though we need someone to take responsibility for Publicity.

Regular contact occurs with the RSCM and the Cathedral Organists' Association (especially about safeguarding matters and legal issues that arise for church musicians) through Barry Williams who is Honorary Legal Adviser to both organisations.

Mrs Williams concluded by saying that, all in all, The Guild was in good shape, albeit a changing shape!

Registrar's Report

The Registrar reported that Dr Mary Munro-Hill had passed the Archbishops' Award in Church Music and would be receiving her certificate in York Minster in October.

Andrew Daggart was working towards completing the Archbishops' Certificate in Church Music this year.

Ian Brentnall had recently passed the Archbishops' Certificate in Church Music with flying colours – and his anthem 'Strengthen for Service, Lord' would be sung shortly at the Guild Evensong, when he would also be presented with the ACertCM.

The Registrar finished by saying that it was her hope that Council would fund the publicising of The Guild's revised examinations. Dr Hugh Benham and his working party had done a splendid job in modernising the Preliminary Certificate, the Archbishops' Award and the Archbishops' Certificate in Church Music, with the Archbishops' Certificate in Public Worship still to be looked at, and it may be that professional advice would be needed to create the publicity that our fine examinations deserved.

Not included in the Registrar's report but to be noted:-

The Council, at their meeting in May, unanimously agreed that Dr Helen Burrows should be awarded an Honorary Fellowship of The Guild for her many years of splendid work as our Examinations Secretary. This would be awarded at Evensong on 1st July.

Academic Board Chairman's Report

Dr Hugh Benham reported as follows:-

"This report was prepared in late April for the Conference in York that was replaced by today's event, but I amended some parts to take account of progress made in the past two months.

"Since the 2016 Conference, the Academic Board has resumed its former practice of meeting separately from the Council (as, in effect, a sub-committee of Council).

"Business has been concerned almost entirely with the revision of the Guild's qualifications – a programme begun two and a half years ago, following the meeting of the Warden's Working Party at Ascot Priory, and the establishment of a Syllabus Revision sub-committee. The members of this syllabus sub-committee were Dr Helen Burrows, Mrs June Williams, Mr Roger Wilkes and myself. Recently, Dr Michael Walsh has become the Examinations Secretary, and it has been my great pleasure to welcome him to the sub-committee (and indeed to the Academic Board). I wish to thank all those mentioned above, but at this time particularly Dr Burrows, who, having resigned as Examinations Secretary, will still be part of the syllabus revision process.

"Having completed work on the Archbishop's Preliminary Certificate in 2015, the sub-committee then created a new syllabus for the Archbishops' Award. (The Award now has two Pathways – one for church musicians and the other for those whose natural next step would be the Guild's qualification in public worship, the ACertPW.) The Award syllabus was completed in 2016, with much of the work on the mark scheme having been carried out by Mr Nicholas King.

"Work then began on revising the Archbishops' Certificate in Church Music (ACertCM). After a considerable amount of consultation and re-drafting, the syllabus is in a final draft, with detailed requirements and guidance added to the syllabus outline that was in place in April. It is hoped that the full syllabus can be finally approved and published shortly, once work on the mark scheme has been undertaken.

"The new ACertCM will be open, regardless of age, to all involved in Christian worship as singers (choral or soloists), organists, players of other instruments – and indeed to others with a keen interest in church music. There will therefore be various options to suit different backgrounds and different forms of expertise, but all candidates will be rewarded for

awareness and understanding of how music and worship or liturgy work together.

“Speaking now as Director of the Fellowship programme, I am pleased to say that several candidates are currently working on Licentiate and Fellowship by examination (LGCM and FGCM). It is great to be able to report that, a few weeks ago, the Revd Bernard Salter has completed the full Fellowship programme successfully. This is a considerable achievement. While quite a few people show interest in the Licentiate and Fellowship, few have the expertise and stamina to complete the course. The Fellowship programme runs so smoothly largely because of the splendid work done by the Secretary, Mr Edward Scott, who it is a pleasure to work with.

“Although the Academic Board has been concerned mainly with revising our qualifications, it has found time, together with Council, to consider an important new scheme designed to offer opportunities for talented young people to learn the organ – the

Martin Clarke Young Organ Scholars Trust. Dr Michael Nicholas, a member of the Academic Board, and I have been appointed trustees, and shall be able to represent the Guild’s interests.

“Finally, I should like to thank the Treasurer, Mr Bob Andrews, for the work he has recently done in updating the Guild’s website. The syllabuses for the new Preliminary Certificate and for the Award are now both readily available online, and it has been possible to tidy up some of the regulations for Licentiate and Fellowship.”

There was a short discussion on how to make the Guild, and the examinations in particular, more widely known. Dr Burrows said that Facebook and the website would be where most people would begin their search.

After thanking everybody for their work for the Guild and, in particular, for the ‘backroom’ efforts on the examinations, and there being no other business, the Warden closed the meeting at 2.30pm.

From The Registrar

The first thing to record is the huge relief that I am now only the Registrar! I agreed to be acting Honorary General Secretary in succession to John Ewington for two years and found that the job extended to over three years. We are most fortunate that Michael Walsh is our new General Secretary. His work as Examinations Secretary has been taken over by Hugh Benham. Rowland Hughes has been appointed to arrange our meetings, so The Guild is well set up for the future.

Michael mentions elsewhere in *Laudate* the possibility of our having a Virger and a Ceremonarius. Both these posts are important because our Presentations are conducted with considerable dignity, yet without pomposity. A Virger could lead our processions. A Ceremonarius could assist me in arranging the services, so that they run smoothly. I was delighted that Sister Avril acted as our ‘welcomer’ at St. George’s Roman Catholic Cathedral in November. That was a special event which I hope will be repeated.

We have been encouraged by more candidates applying to take our revised and enhanced examinations. Later in 2018 we will have significant publicity about

our qualifications, which will include a Long Service Certificate.

All in all, The Guild is taking shape very nicely. We are strong financially, (thank you, Bob!) though we lost a significant

number of members when we had to change our bank. Do, please, encourage new members to join. We are looking at some publicity leaflets for later in the year. In the meantime, our website is very interesting with almost the whole of *Everything Else an Organist Should Know* on it.

Finally, there was one quite wonderful innovation at the November Presentations at St. George’s Metropolitan Cathedral. Our senior officers were joined by The Right Honourable Lord Brian Gill, Chairman of the RSCM’s Council and, until recently, Scotland’s most senior judge. He is an organist, choirmaster and singer and will certainly be invited to our future events.



The Salisbury OGM: Saturday 7 July 2018

The Guild has had a great deal of difficulty in securing a date for our AGM this year and the Council will be looking at the problems we have had in earnest at our first meeting in January.

Unfortunately, the date that had been selected to visit Durham this year proved to be impossible for a number of the Guild's senior members and despite every effort being made to come up with an alternative date, we have not been successful. This is most unfortunate, especially as we had been working with Professor Jeremy Dibble to visit there and a lot of preparatory work had already been carried out by our indefatigable event coordinator, Rowland Hughes, to get everything arranged in time to be circulated in this edition of *Laudate*.

The next event scheduled for this year is to be held at Salisbury on 7 July and so we are planning to 'elevate' this event to become the OGM for this year, although for the same reasons as last year, we will have to hold a short AGM on 12 February to sign off the accounts (compare p16/17).

As soon as we have some more definite details, we will circulate these by email to you all (assuming that we have your current email addresses – **do we have yours?!**) and of course full details will be given due prominence in the May edition of *Laudate*.

However, I would like to outline a suggestion that has been made that the time has come to alter our regular pattern of events.

For many years, the Guild has travelled round the country to hold our AGMs in cathedral cities, but costs have risen considerably in recent times and sadly the number of members attending has been falling each time, as can be seen by the necessity to cancel our planned event at York last year.

I am going to propose to the Council at our January meeting that we create a new pattern of events with our AGM taking place in London at two alternating

venues. We would then look to create a major new series of regional events, possibly some in conjunction with the RSCM, and these would be open to all Guild members to attend if it was of particular interest to them. This way, I hope we might establish a regular pattern of events which all members would feel welcome. I envisage that our London AGM meetings would be one-day events and would also include a recital, a talk and, following lunch, would conclude with choral Evensong or Vespers, finishing at a time that would enable those who have travelled some distance to get home at a reasonable hour.

So the events for 2018 so far are:

OGM at Salisbury

7 July 2018 concluding with Choral Evensong.

This will include talks by the eminent hymnologist Bishop Timothy Dudley-Smith and Professor Jeremy Dibble speaking about Parry.

A visit to Arundel Cathedral

September 22 concluding with Choral Vespers.

This is a firm date – please put it on your diaries!

Plans are still at a very early stage for both of these events, but we hope that we will be able to flesh them out and give full details in the May edition of *Laudate*.

Michael Walsh



Short Annual General Meeting to be held on
Monday 12th February 2018 at 2pm at St. Katharine Cree Church, London

AGENDA

1. Minutes of Annual General Meeting of 1st July 2017
2. To receive the report of the Council and Accounts for the year ended 30 September 2017

130th Ordinary General Meeting at Salisbury

NOTICE is hereby given that the 130th Ordinary General Meeting of the Guild of Church Musicians will be held on Saturday, 7 July 2018 in Salisbury (venue to be confirmed in the next issue of *Laudate*).

AGENDA

1. Minutes of Annual General Meeting of 1st July 2017 (*as mentioned at the AGM on 12/2/18*)
2. To receive the report of the Council and Accounts for the year ended 30 September 2017
 - (a) Report by Treasurer (*as mentioned at the AGM on 12/2/18*)
 - (b) General Secretary's Report
 - (c) Academic Board Chairman's Report
3. Re-election of Officers and Council
4. The election of an Independent Examiner under Article 21
5. Such other business as is usual at an Ordinary General Meeting

Michael Walsh
General Secretary



Memorial Mass for His Eminence Cardinal Cormac Murphy-O'Connor

**Patron of The Guild of Church Musicians from
15th February 2000 to 3rd April 2009**

The Guild of Church Musicians received an official invitation to send its representatives to the Memorial Mass for the late Cormac Murphy-O'Connor, the Tenth Archbishop of the Roman Catholic Archdiocese of Westminster, and Cardinal Priest of Santa Maria Sopra Minerva. This was held on Wednesday, 4th October, with Cardinal Vincent Nichols presiding.

Many Guild members will recall, with great happiness, the Service and Presentations on 7th November 2007, when Cardinal Murphy-O'Connor addressed us and then introduced Archbishop Desmond Tutu and bestowed upon him the Honorary Fellowship of the Guild. It was a rather special occasion, but one which showed the Cardinal's particular affection for The Guild. He, like his successor, always took his responsibility as a Patron seriously and never failed to give us a good message for *Laudate*. We have been greatly blessed by our Roman Catholic Patrons.

The Registrar and the General Secretary represented The Guild and were seated a few rows behind the special guests, which included The Princess Royal, Princess Anne, representing Her Majesty The Queen, The Duke of Kent and Princess Michael of Kent, as well as others representing various members of the Royal Family.

The occasion was, as one would expect, very special, but had a blend of homeliness with great sophistication. The processional hymn was Lyte's wonderful paraphrase of Psalm 103, sung to John Goss's everlasting tune. The congregation gave it their all and sang like Methodists!

The choir gave us the Proper for the Requiem Mass to the traditional *Missa pro defunctis* plainsong.

The Kyrie, as part of the Penitential Act, was, likewise, from the *Missa pro defunctis*, but as composed by Anerio. The Alleluia was the traditional tone, now popular in Anglican parishes. After the Gospel Cardinal Vincent Nichols, the principal Celebrant, gave the Homily.



He referred to his predecessor as being a man "truly a great gift of God" who will be missed. He went on, "All who knew him would have recognised, as I do, the two great loves that filled his heart. A love of life, expressed through family and friends, and a love of his Catholic faith, expressed through his enduring love for the Church." He said that these two loves, intertwined and inseparable, provided the strong foundation for his work, with all its difficulties, failures and achievements. They also meant that his sense of fun and joy was never far from hand, to the delight of those around him. He mentioned that Cormac Murphy O'Connor had told him of his love for his family and that, strangely, all the doctors had died first, followed by the priests, and last of all, the bishop! It was a wonderful tribute.

To describe the Offertory motet as spectacular would be to make a massive understatement. It was 'How lovely are thy dwellings fair' from Brahms' *Requiem*, sung in perfect German and combining musical perfection with enormous emotion. It was breathtaking.

The Sanctus and Benedictus were to the simple tones from Mass XVIII from the *Liber Usualis*. The music was on the service sheet (in plainsong notation), which enabled everyone to join in this most solemn moment. It was a great delight to be able to do so and not to have the fine, but seemingly ubiquitous Mass VIII, tuneful though it is. Likewise, the Lord's Prayer was set out for us all to join in, in Latin, of course.

Before the Communion antiphon we were lifted, once more, to the contemplation of things on high, by an exquisite rendering of Mozart's *Ave Verum* – written in his last years and disclosing his finest skills,

albeit in miniature. The choir again reached heights that would be almost impossible to match.

The congregation's response was in the popular hymn 'Soul of my Saviour' and they sang their hearts out.

After Cardinal Nichols gave the Blessing, the service concluded to the glorious sounds of the grand organ in Bach's (early, but very antique in style), five-part Fantasia in C minor, BWV 562. This was an inspired choice, imparting majesty, power and command for a very special occasion.

Musicians and those preparing services could note that, despite only having two hymns, the congregation were fully engaged and, most importantly, were able to join in the solemn Sanctus and Benedictus because the plainsong music was in the service paper.

This was a wonderful celebration of the life of a Cardinal and one of our Patrons. It was certainly an occasion to remember.

June Williams

HUGH MORTIMER ALCM ACertCM

Sunday, 19th November 2017 included a surprise for our member, Hugh Mortimer.

At the end of the Solemn High Mass at the Church of Christ the King, Salfords (Surrey), Hugh was brought to the front of the church. The Guild's Registrar presented him with a certificate marking his long and loyal service to church music. Here is the Registrar's speech:-

'It is always a joy to be worshipping with you at Christ the King – but today I join you on behalf of The Guild of Church Musicians for a very special reason.

'Music is very much the handmaid of liturgy – and our worship depends heavily on competent contributions from our musicians – especially our organists and choirmasters.

'Hugh Mortimer has served the church for the greater part of his life. He commenced playing the organ when in his teens and retired just a few weeks ago!

'He has been associated with this church for many years, even playing the organ in the previous church building in 1964. His efforts in bringing about this organ's enhancement, which are more audible than visible, are a huge achievement.

'Hugh has written music for the liturgy, much of which is used here at Christ The King. His fine setting of the Prayer of Humble Access has been published – and he graciously made it available to all without copyright – a generous act.

'Notwithstanding his significant career as a medical scientist, (becoming one of the leading experts in parasitology, especially malaria), Hugh obtained professional qualifications as a musician. He was

successful in the Associateship of the London College of Music, and The Archbishop of Canterbury's Certificate in Church Music, which he passed in 1984.

'On behalf of The Guild of Church Musicians – and in recognition of Hugh's sterling and loyal service to the church generally – and to this church in particular, including in recent years when he has struggled so with arthritis – I am very pleased indeed to give him a certificate from The Guild of Church Musicians, marking his special and long service.

'Now – one cannot carry around a framed certificate, so we have a Guild lapel badge that Hugh can wear, which will remind him, (and everyone else), of his splendid work for music in the church.'

Well done, Hugh!



The use of the Academic Hood in Quire¹.

Dr Nicholas Groves

In recent years, it has become more common to see members of robed choirs wearing academic hoods over their robes – no doubt because the number of graduates is increasing, but also because the number of bodies granting the right to a hood is also increasing.² From time to time, arguments break out over when hoods may be worn, or by whom, or even if they should be worn at all.³ This paper is an attempt to cut through these arguments, and, while certainly not regarding itself as definitive, to make some suggestions which are based on historical practice. What I have to say applies largely to the Church of England (and to an extent therefore other branches of the Anglican Communion), and this stems from the fact that the universities were (until the foundation of the ‘godless’ London University in 1828, now UCL) ecclesiastical organisations – at least in origin.⁴ Indeed, the use of academic dress at London can be traced back to an enquiry in 1843 by a clerical graduate who wished to know what hood he might wear over his surplice so as to conform with the Canon: ‘the Canon making it imperative upon clergymen being graduates to wear hoods.’⁵

- I -

It is, perhaps, first necessary to remind ourselves that robed choirs in parish church chancels are an

invention of the nineteenth century. They had existed in cathedrals and other choral foundations,⁶ but the first permanent robed parish choir would seem to have been 1841, when Walter Hook instituted one at Leeds Parish Church. (A predecessor, Richard Fawcett, had made an abortive attempt as early as 1818).

When these parish choirs became more common, around the 1860s, it was extremely unlikely that any of their members would have had the right to a hood, as the few graduates in any parish would not have joined them;⁷ it was not something a ‘gentleman’ did. On the other hand, graduate members of the choral foundations at Oxford and Cambridge would quite certainly have worn their hoods in quire – but so would all other members of the foundation.⁸ Likewise, members of cathedral choirs (lay clerks, lay vicars, etc.) were on the whole likely to be drawn from non-graduate parts of society, although the organists (by whatever name they were called) were often graduates in that they held the MusBac or MusDoc of either Oxford, Cambridge, Dublin, or Durham (and occasionally Lambeth); of course, these degrees did not require residence, nor did they make their holders full members of their university,⁹ and it is unclear at

- 1 This is a revised version of a paper which first appeared in *Transactions of the Burgon Society*, vol 8, 2008, pp 98-105. I am, as ever, grateful to Profs. Bruce Christianson, and William Gibson and Dr Alex Kerr for comments on early drafts of this article. I am also grateful to Barry Williams for his comments. I prefer to make a spelling distinction between the body of singers (choir) and the place where they sit (quire). The ritual quire of a cathedral can in fact be in the architectural nave – e.g., Norwich.
- 2 This includes an increasing number of ‘livery hoods’, awarded on the basis of membership of a guild or society, such as those of the Guild of Musicians and Singers, as well as those awarded after examination.
- 3 Notably in the old Yahoo! discussion groups devoted to academic dress and ecclesiastical vesture, and also in the Facebook Choral Evensong group.
- 4 It is perhaps indicative that the ‘godless’ UCL was built in the classical (‘pagan’) style, while the slightly older (1822) Anglican St David’s College, Lampeter, was built in Gothic.
- 5 P Goff, *University of London Academic Dress*, p 27, and *vide infra*.
- 6 The Book of Common Prayer’s ‘quires and places where they sing’. Mediæval parish churches may have had three or four singers in surplices; post-Reformation choirs, where they existed, were unrobed, and sat in galleries or special ‘singing-pews’.
- 7 Other than the incumbent, this might include the physician, the lawyer, and possibly some schoolmasters if there were a grammar or public school in the parish. Some of the local gentry may also have taken a degree.
- 8 The earliest reference to members of a collegiate body wearing hoods ‘after their degree’ is the foundation statutes of All Souls’ College, Oxford, of 1443, when Chichele required graduate fellows to wear ‘furred Hoods lined with silk according to their degrees’. In the same year the graduates of King’s College, Cambridge, were required to wear their hoods in quire. Dearmer, *Ornaments of the Ministers*, p 141.
- 9 At Oxford and Cambridge the BA (eventually proceeding MA) was required to become a full member; the

what point they started to wear their hoods for services, but it is possibly quite late in the century.¹⁰ Certainly Ralph Vaughan Williams wore his when he was organist of St Barnabas, South Lambeth, in the 1890s: 'I always [communicated] when there was a choral communion because I thought it looked picturesque as I had a hood and went up first ...'.¹¹ On the other hand, Dr Frank Bates, organist of Norwich Cathedral from 1886 to 1928, had from 1882 to 1886 been organist at St John's Episcopal Church, Prince's Street, in Edinburgh, and when he took his external Dublin MusD, he remarked that one member of the congregation objected to his red hood as too gaudy:

I remember well [the verger's] pride and delight in the red hood which it was my privilege to wear when I took my doctor's degree. He assured me he did not in the least sympathise with one dear old Scotch lady of the congregation, who did not approve of my wearing it in church, as it savoured too much of Rome!¹²

It is unknown whether he wore it at St John's with his dress robe, his black gown, or indeed over a surplice. Certainly on important occasions at Norwich he wore the dress robe and hood.¹³

So far as choristers wearing hoods is concerned, Dearmer noted in 1921 that 'readers, clerks, and choristers, who have a degree, wear also the hood of that degree', but it is not clear if this is a statement merely recording what was customary, or what he thought should (or, indeed, should not) happen.¹⁴

He had made a firmer statement in his earlier *Ornaments of the Ministers*, saying that 'the Hood should be used as part of the normal choir-habit of graduates' – though whether he meant this to refer to lay choristers is equally unclear.¹⁵

So far as non-degree awards are concerned, the first examining body for church music was The Church Choral Society and College of Church Music, founded in 1872, later changing its name to Trinity College of Music, London. It is worth noting that the holders of its original awards, the Choral Associates (ChA,TCL) and Choral Fellows (ChF,TCL) were entitled to wear black gowns only, and no hoods – although the Fellows were allowed purple facings on their gowns. Only the Senior Choral Fellows (SchF,TCL) were allowed a hood.¹⁶ Later on, hoods were allowed to Licentiates, but never to Associates.¹⁷ In 1888, the Church Choir Guild was founded, which became the Guild of Church Musicians. Again, this appears to have allowed only its Fellows to wear a hood initially, although they were introduced for all levels of diploma by the end of the century.¹⁸ A third early foundation concerned with choral singing, the Tonic Sol-fa College (founded 1863) followed this route: initially a hood for the FTSC only, and later for all diplomas except Associates.¹⁹ A number of other bodies were founded in the later nineteenth century, granting diplomas with varying degrees of examination rigour, all of which had hoods – indeed, some appear to have been set up purely to grant

position at Dublin and Durham is less clear; Dublin now allows any bachelor (ScB, MB, LL.B, etc) to proceed to the 'automatic' MA, not just BAs.

10 It may well have started when the Organists decided they needed to conduct their choirs, rather than play the organ, which practice can be dated to the later twentieth century.

11 Ursula Vaughan Williams, *RVW: a biography of Ralph Vaughan Williams*: Oxford, 1964, p 50. (Letter to Gustav Holst, 1896.) At this time, VW was BA, MusB (Cantab). The maroon and fur MusB hood was introduced in 1889; until then the MusB shared the black and fur BA hood. Perhaps VW had not acquired a new MusB hood, hence his reference to 'a hood'.

12 F Bates, *Reminiscences and Autobiography of a Musician in Retirement* (Norwich, 1930), p 25. It would appear that at one point the Dublin MusD hood was red lined rose, reverting to the cream damask shell later on. However, the book contains two black and white pictures of Bates in his robes (robe and hood, one datable to 1909) and in both it can be clearly seen that they are of cream brocade lined rose.

13 At this period, organists were organists, and played the organ, and did not come down to conduct the choir.

14 Dearmer, *Parson's Handbook*, Oxford, 10th edition, 1921, p141.

15 Dearmer, *Ornaments of the Ministers*, London, 1908, p 144.

16 See further, N Groves and J Kersey, *Academical Dress of Music Colleges ...*, p 45. The hood was black, lined violet silk, and bound fur; probably simple shape. The designations may have been suggested by King's College, London, which awarded a Theological Associateship – ThAKCL, instituted c1846.

17 *ibid*. This is still the case.

18 *ibid*, p 16. The exact date of introduction is unknown.

19 *ibid*, p 12. It is interesting that the original FTSC and FGCM hoods were almost identical, being of crimson, bound with fur: both were of the simple shape. [see photo on page 24]

the right to wear a hood. Again, to what extent these diploma hoods were seen in the parish church choir-stalls is unclear, but certainly by the end of the nineteenth century, there was a plethora of them available to parish church organists and choristers, should they have wished for them.²⁰

- II -

Let us now consider some of the commonly-raised objections to, and questions about, the use of hoods in quire. A good deal of what I have to say is founded on the Canons of 1603, which of course knew nothing of parish church choirs, but had a good deal to say about cathedral and collegiate choirs; they have been superseded by the current version, which says nothing about choirs either, but I would argue that where they do not contradict the 1603 Canons, then the 1603 provisions may still hold.²¹ Whether of course a voluntary parish choir can be held to be a collegiate body is another matter (I suspect not, though some have required formal admission and may thus be a corporation at least informally), but as they are modelled on that base, then the logical thing is to apply the same rules to them.

‘Only hoods which relate to a music qualification should be worn.’

This is a very common misconception, and lies alongside the equally mistaken idea that clergy should wear only theological hoods. Canon 17 of 1603 says, albeit of members of the universities:

All masters and fellows of colleges or halls, and all the scholars and students in either of the universities, shall, in their churches and chapels, upon all Sundays, holydays, and their eves, at the time of Divine Service, wear surplices, according to the order of the Church of England: and such

as are graduates shall agreeably wear with their surplices such hoods as do severally appertain unto their degrees.²²

Further, Canon 25 says of cathedral and collegiate churches:

... when there is no Communion it shall suffice to wear surplices; saving that all deans, masters, and heads of collegiate churches, canons, and prebendaries, being graduates, shall daily, at the time of prayer and preaching wear with their surplices such hoods as are agreeable to their degrees.²³

And Canon 58, which relates to parish clergy, says:

Every minister saying the public prayers, *or ministering the sacraments*, or other rites of the church, shall wear a decent and comely surplice with sleeves ... Furthermore, such ministers as are graduates shall wear upon their surplices, at such times, such hoods as by the orders of the universities are agreeable to their degrees.²⁴

Thus it can be seen that graduate clergy *must* wear their degree hood, whatever degree it represents.²⁵ Of course, neither Canon refers to members of parish choirs, and they have been superseded by the current Canons, which also make no reference at all to the vesture of parish choirs, but they do serve to form an historical foundation from which we may extrapolate. Thus the idea that a PhD in chemistry or an MLitt in classics is not allowed to wear their hood, while the holder of a minor music diploma may do so, is seen to be contrary to the spirit of the Canon: as contrary as the PhD or MLitt, if a cleric, wearing their theological college hood ‘because it is their only theological qualification’. Indeed, it has frequently been argued that, following from the above, *only* degree hoods are authorized to be worn, and that the use of diploma hoods – including theological college ones – is merely tolerated by custom.²⁶

20 Group photographs of choirs from this period often show the organist wearing a hood, but I have not yet seen them worn by any choristers. This is an area in which work could be done.

21 The relevant Canon is B8: ‘The minister shall wear a surplice or alb with scarf or stole’: an exceptionally vaguely (even carelessly) worded direction. Hoods are now not mentioned at all.

22 Quoted from JH Blunt, revised WGF Phillimore and GE Jones, *The Book of Church Law*, p 378. It was certainly the case that in the seventeenth and eighteenth centuries clergy who were graduates in Law or in Physick (Medicine) wore the hoods for these degrees in church. The Inventory for the Norwich church of St Gregory Pottergate for 1753 records ‘One Dr of Law hood’.

23 *ibid*, p 381.

24 Blunt *et al*, *The Book of Church Law*, p 398. My emphasis.

25 Canon 58, goes on to say that non-graduate ministers were not allowed to wear hoods, ‘under pain of suspension’; the same Canon allowed them the ‘decent tippet of black, so it be not silk’, the exact nature of which has caused much discussion. See further my ‘Who may wear the ‘Literate’s Hood?’ in TBS 2002, p 15, where I suggest it is a cape without hood; the modern version would therefore be a CNA pattern hood [a1] in black stuff.

26 Most theological college hoods probably count as livery hoods, and not as academic hoods, as the right to

‘Hoods should not be worn at eucharistic services.’

This idea appears to have two roots. The first is a notion that the hood is an article of *personal* adornment: ‘ornaments of merely personal dignity are out of place on those engaged in offering the Eucharistic Sacrifice’.²⁷ This appears to be an *obiter dictum* which has no foundation:²⁸ as we have seen above, Canon 58 says that a surplice is to be worn by clergy when ministering the sacraments, and goes on to say the hood shall be worn with it (*vide supra*): in other words, the hood is *required* to be worn when celebrating the eucharist, so that disposes of the notion of it as an item of ‘personal dignity’.²⁹ Again, the new Canons have authorized the ‘customary’ vestments (chasuble, etc.) but allow the surplice to be used also, in which case the hood ought probably to be worn with it.³⁰

The second root follows from this, and is that ‘all should approach the altar as equals’. This is clearly an untenable position: if followed to its logical conclusion, the whole congregation would wear surplices, hiding the differences in their street clothes,³¹ or the choir (and clergy) would abandon their cassocks and surplices. It is also not applied consistently: in choirs where hoods are not worn at the eucharist, the medals for the various RSCM awards usually are, although these are just as much items of ‘personal adornment’, as they represent success in various tests.³²

A third strand also contributes to this argument,

and that is that all should be ‘uncovered’ (i.e., bare-headed) in the presence of the Sacrament. This is also clearly nonsensical, as anyone wearing an academic hood (even if made in the revived mediæval or ‘Warham’ shape) is ‘uncovered’ – the hood hangs down the back.

But what of the choir? They are sitting in quire, and may be regarded as effectively being ‘clerks’; thus they should wear full quire dress: surplice and hood; even Dearmer allows this. This follows from Canon 25, where graduate members of quire in cathedral and collegiate churches are required to wear their hoods – and this means that clergy who are merely sitting in quire, and who have no part to play in the eucharist, ought to wear quire dress too. It is worth noting that even the *Ritualistic Notes on Ceremonial* (first published 1875) in its fourth edition (1903) directs that ‘An assistant priest or deacon at a Missa Cantata should occupy a stall in the quire vested in surplice and hood’.³³

‘The hood is a Protestant garment’.

This is an argument often heard in some extreme Anglo-Catholic churches, where all is to be as ‘Roman’ as possible. It betrays a woeful sense of history: in the seventeenth century, it was the Puritans who objected to the hood, along with the surplice, as ‘Popishe Ragges’, and did their best to avoid wearing either of them. (This was one of the reasons why hoods fell out of use in Scotland after the Reformation.) As has been demonstrated above, surplice and hood remained the standard

wear them depends on membership of the college, not a specific academic award. The AKC and ALCD were notable exceptions.

27 C Atchely, ‘The Hood as an Ornament of the Minister’, in *Transactions of the St Paul’s Ecclesiological Society*, iv, p 325, quoted in P Dearmer, *The Parson’s Handbook*, 10th edn, 1921, p 146. Of course, one’s own theological views on the nature of the Eucharist may come in play.

28 It also pays no regard to the number of ‘ornaments of merely personal dignity’ that are worn by various Western prelates over their eucharistic vestments.

29 It is worth reminding ourselves that such pioneer Tractarians as Edward Pusey and JH Newman (at least so long as he was an Anglican) wore surplice and hood at all services. Dearmer maintains (p 146) that the ‘Ornaments Rubric’ abrogates the Canon by ordering the traditional vestments, and that therefore the hood ‘may not be worn’ by the celebrant and other ministers. This conveniently ignores the fact that the Rubric was a dead letter from the start, and that the surplice was the maximum that the bishops could insist on at that time. The ‘Ornaments Rubric’ is notoriously difficult to interpret, and Dearmer was not above allowing his own opinions to appear as fact.

30 As has been seen (note 8 *supra*), the hood is in fact not mentioned at all in the current version.

31 This would at least be in accordance with primitive practice, when communicants wore a white linen robe.

32 The writer once saw a RSCM officer, conducting a weekend school, wear his FRCO gown and hood for the two evensongs, but the gown alone for the Sunday eucharist. In what way did his gown not represent the ‘personal dignity’ that his hood did?

33 *Notes on Ceremonial*, p 146, art. 315. It goes on to remark that there is no authority for wearing a stole if only sitting in quire, a practice all too frequent these days. (The use of the black scarf at this time was still restricted to canons and other dignitaries, and BDs and DDs.)

garb of the Anglican clergy until the start of the twentieth century; as the more ‘advanced’ clergy started to wear the traditional vestments for the eucharist, it remained the dress of the less advanced or old-fashioned clergy, and thus by default came to be seen as the ‘Low Church’ dress. However, it was certainly worn for Mattins and Evensong (but often with a black or coloured stole!) by advanced Ritualists throughout the nineteenth, and well into the twentieth, century.³⁴ Its disuse in more catholic-minded churches was hastened by the adoption of the (probably illegal) cotta by the extremer clergy. The cotta was adopted from contemporary Roman Catholic practice; in that Church, academic hoods were not worn, and so the notion grew up that they ‘could not’ be used over the cotta.³⁵ Thus, the unadorned cotta became the mark of the ‘correct’ Ritualist. As the cotta is merely a cut-down version of the surplice,³⁶ what can be worn over a surplice can *de facto* be worn over a cotta. It is not unknown for hoods to be worn over cottas: an increasing number of Roman Catholic choirs use hoods at Mass – either weekly, or at least on special occasions, although not necessarily over cottas.³⁷

- III -

What has been said above applies largely to the Church of England, although, *mutatis mutandis*, it will apply to other branches of the Anglican Communion. Whether it can apply also to the Roman Catholic and Nonconformist churches³⁸ is another matter, but it may perhaps form an historical basis for discussion within these communions.

What I hope I have done is to show that the commonly cited arguments against the use of the hood in quire have no basis in fact, and that, if anything, its use by members of choirs is not merely permitted, but probably required at all services, at least for graduates.

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<http://www.cofe.anglican.org/about/churchlawlegis/canons/02b11-17.pdf>

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An original
FGCM hood
(also used
for FTSC)

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34 E.g., Edward Ram did so at St John Timberhill, Norwich, in 1884 (with black stole), and presumably did so until his death in 1918 (see *Daylight*, 17 April, 1880; p 5), as did Frederick Creeny (with white stole) at St Michael-at-Thorn (*Daylight*, 5 June 1880, p 3).

35 This view did not prevent them using the stole over the surplice, which was equally ‘incorrect’.

36 The RC ritual books invariably refer to ‘the surplice’, and never the cotta. It is an abbreviated surplice, designed for use in hot countries such as Italy and Spain. Its adoption by Anglican Ritualists was a party badge: cotta = ‘catholic’, surplice = ‘protestant’, a view still all too prevalent in some quarters.

37 In London alone at the time of writing, St James, Spanish Place; St George's Cathedral, Southwark; and the Brompton Oratory.

38 The use of robes among Nonconformist choirs appears to be increasing.

Where is worship when the music's gone?

Vivien Whitfield

Vivien Whitfield is a Reader serving the Deaf Community in the Diocese of Chelmsford.

The title of this article suggested itself at a time when I was losing my hearing fairly drastically. As a teenager, I discovered the power of classical music over the emotions when I lay on the settee and wept as I listened to Tchaikovsky's Fifth Symphony for the first time. In my twenties and early thirties I was deeply involved in classical music, albeit at an amateur level: I sang in an oratorio society and played the viola in a local orchestra; I also played the piano, recorders and guitar, taught music in a First and Middle school, and often got together with friends to make music. I loved it. Some of what I heard was exquisitely beautiful; I can still remember how the excerpt from Bach's St Matthew Passion, 'Surely this man was the Son of God' sent tingles down my spine. And good music always had the power to move me in the context of worship. Without my even knowing it, it was a very important vehicle for expressing my devotion to God.

But things changed. In 1982, I went to Peru as a missionary, and was out of reach of that level of music for several years. During that time I discovered that I had slowly been losing my hearing – probably since early childhood. The hospital back home provided a succession of different hearing aids over the years, but I finally became profoundly deafened and now have a cochlear implant. As my hearing levels dropped and the aids became more powerful, sound became increasingly merged and distorted, a bit like strands of coloured plasticine all mixed and squashed together into a grey mess. And now – although my cochlear implant has helped enormously with speech recognition (which I'm thrilled about), sadly music is merely a ghastly cacophony. (Quote from my hearing therapist: 'The implant chops up sound and then squashes it.')

This means I really struggle with worship in church. If I know the hymns from the past I can usually pick up enough clues to be able to join in (even if sometimes out of tune, and unsure which octave I'm singing in, and even which tune is being used – sometimes the only clue to that is the rhythm!). If the songs are new

to me, I have no means of picking up the tune at all. It's a bit like trying to create a picture when 'painting by numbers', when there aren't any numbers; and simultaneously being battered by a jarring noise.

Questions

From time to time, therefore, I have wrestled with the theme of music in worship. I've had so many questions. Why is it that music has been an integral part of worship since Old Testament times? What is it that makes music so special to most Christians – whether it is traditional or modern in style? What is the connection between emotion and worship? Or emotion and the Holy Spirit? Are there cultural perspectives involved? And, very importantly, for those of us who are profoundly deafened, and for those who have been born Deaf and have never known music as I once knew it, *does it matter?* How essential is music for authentic worship? If in our Deaf Church we do not use music, and instead sign songs together, are we deprived of something crucially important? What is the role of music in worship, and how can we apply the underlying essence of that role to worship in a d/Deaf¹ context?

I don't have all the answers. I'm also aware that some d/Deaf people are able to enjoy music – even if it's merely through vibrations. But I'm concerned for those, like myself, for whom music is more of a hindrance than a help in corporate worship. So I'd like to share a few further thoughts.

Is music essential for worship?

The very fact that churches today use music as their primary expression of worship (whether traditional hymns or contemporary songs) is telling. Some very respected theologians give the impression that music really is essential for worship, even though they would agree that worship should address all the senses. For example:

'One of the signs of good worship is when we transcend ourselves, when we become ecstatic, when we are lifted out of ourselves. Worship has to be substantial; it has to be colourful; it has to be profound; it must have a strong element of music in it. There has never been any renewal of worship in the two thousand years of Christianity which was not expressed through music ...' (Bishop Michael Marshall)²

1 A capital D denotes born-Deaf people who have never heard. A small d refers to those with deafness acquired later in life.

2 Cited in *ReSource*, Summer 2006, p.8

‘Only such a total terrestrial choir can come anywhere near to reflecting the greatness of Yahweh ...’ (LC Allen, commenting on Psalm 150)³

Singing and music was:

‘a vital element in all worship... without it, proper praise could not take place.’ (John Drane, writing about Old Testament worship)⁴

For obvious reasons, this disturbs me. Are there any inherent dangers in this assumption?

As part of my deliberations I devised a questionnaire for members of different churches. Out of 194 respondents, 82% claimed that music is very important to them in worship, and 45% believed that being moved by music in the context of worship is the work of the Holy Spirit. But is that so? Is there a link between the emotion produced by music and a so-called experience of God through the medium of that music? Can emotion be mistaken for the Holy Spirit’s stirrings?

In an article by John Coutts in the *Church Times* some years ago,⁵ the writer refers to some research investigating the impact of low-frequency sound on human beings. An infrasound generator, which produces extremely low bass notes, was set up at the back of the Purcell Room on the South Bank in London. An audience of 750 people was invited to listen to several pieces of music, some of which contained bass notes that were so low they were not audible. Members of the audience were asked to report how they felt during each item on the programme. Coutts explains that the conclusions were surprising. Even though infrasound cannot be heard, there was a range of unexpected reactions during the pieces containing the ‘unheard’ notes, including feelings of coldness, anxiety and sorrow. The music was obviously being experienced through other sensory channels in the body.

This is borne out by Jonathan Amos, BBC News Online science staff, in an article in which he suggests that ‘people who experience a sense of spirituality in church may be reacting to the extreme bass sound produced by some organ pipes. Many churches and cathedrals have organ pipes that are so long that

they emit infrasound which, at a frequency lower than 20 Hertz, is largely inaudible to the human ear.’⁶ He refers to the Purcell Room experiment, and the idea that infrasound could lead to people having weird experiences which they attribute to God. This strongly suggests that some, at least, of what hearing people experience as ‘spiritual’ may have an alternative scientific explanation. It must be remembered, too, that composers have a good deal of manipulative power in producing certain emotional reactions to their music.⁷

It is, of course, true that music played an important part in Old Testament worship. Yet Amos reminds us that music *per se* is not necessarily acceptable to God. ‘Take away from me the noise of your songs; I will not listen to the melody of your harps. But let justice roll down like waters, and righteousness like an everflowing stream’ (5:23f). It was the heart that mattered. Piper sees in the New Testament ‘an utterly stunning degree of indifference to worship as an outward form, and an utterly radical intensification of worship as an inward experience of the heart.’⁸ And this, surely, is the essence of all worship, the bedrock of all the Bible says about the subject and of all that we should be concerned about.

As far as styles of music are concerned, every culture in every age has its preferences, all of them probably very different from that of ancient Israel. Indeed, Rowley points out, ‘That the worship was noisy is indicated by the fact that the word which is used for the battle cry, which by its nature would be loud and intended to fill the enemy with terror, is also used for the cry of the worshippers in the worship.’⁹ Hardly what our worship leaders strive for today!

A glance at the history of church music shows that music has not always been essential in worship. There is no space to go into details, but there have been times when there has been little or no music at all, and times when professionals could sing but not the masses. Also, the reality of emotional response to church music has not always been associated with the Holy Spirit, and instead has often been the cause

3 Allen, LC (1983), *Psalms 101-150*, Word Biblical Commentary vol 21, Waco: Word Books, p.324

4 Drane, J (2000) *Introducing the Old Testament*, Oxford: Lion Publishing, Revised edition, p.319

5 Coutts, J (2004) ‘Worship: more to it than meets the ear’, in *Church Times*, 28 May, p.17

6 Amos, J ‘Organ music “instils religious feelings”’, <http://newsvote.bbc.co.uk/mpapps/pagetools/print/news.bbc.co.uk/1/hi/sci/tech/30876...> accessed on 29 January 2007

7 See, for example, LB Meyer (1956) *Emotion and Meaning in Music*, London: The University of Chicago Press, 1956, pp 23ff

8 Piper, J (2003) *Let the Nations be Glad*, 2nd edn, Nottingham: IVP, p.215f

9 HH Rowley (1967) *Worship in Ancient Israel: Its forms and meaning*, London: SPCK

of great suspicion or concern.

So I am persuaded that although it has its place, music is not actually essential for worship. And I find it sad that most churches seem to have forgotten that we possess other senses than just hearing. If music is a way of expressing devotion to God, why not use our other senses to do this too? Many Deaf people use sign language, and Deaf poetry; when used well this can be very helpful in expressing the heart's devotion in worship. In hearing churches, a well-explained picture can touch people at a profound level. I myself am not very keen on art as such (mainly through ignorance!), yet when a minister recently used Piero della Francesca's Baptism of Christ (1448–50) to introduce his sermon on the role of the Spirit in bringing heaven and earth together in the life of Jesus and in the Body of Christ today, I found myself worshipping in a way I have been unable to do since I lost my hearing. Sacred dance is another visual element which many find helpful. Some churches use incense – using yet another of our senses to help

us to worship. And of course there is the power of corporate silence in worship – something we have all but forgotten today.

The logistics – the music, the art, dance, incense or whatever, even a structured silence – are merely the expression of the worship that stems from our hearts. They can engender emotional feelings, and the Holy Spirit can surely use them.

Therefore, by all means let us use music in worship. But let us never wrongly equate those feelings solely with the Spirit's work. And on behalf of all who cannot worship through music may I make a plea: that churches seriously invest in offering some multi-sensory worship experiences? You never know: some music-lovers may find their worship enhanced as well.

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South Africa hosts John Bell

Kevin Williams



In the Forward to *The Church Hymnary*, Fourth Edition (CH4), the Secretary of the Revision Committee, Revd Charles Robertson, paid tribute to the Committee's convenor, Revd John Bell, for 'his unrivalled knowledge and expertise, and with his vibrant faith, scholarly gifts, pastoral

concern, and warm humanity inspired the committee throughout its work.'

And that was exactly how we experienced John Bell when he was invited to visit South Africa at the beginning of September 2017. Members of The Guild of Church Musicians in Johannesburg worked



together with Revd Prof Hansie Wolmarans of The Community in Christ Church to ensure that John came into contact with a number of Christian communities in Johannesburg, Port Elizabeth and the province of Kwazulu Natal.

The initial seminar was entitled "The Purpose and Practice of Creative Worship" which was hosted at the Bedfordview Methodist Church, near Johannesburg.

In John's own words: 'While the Second Vatican Council required the Roman Catholic Church to substantially re-think its worship practices, Christians in the Anglican and Reformed communities have tended to keep more to traditional patterns of liturgy, hymnody and leadership styles.

'Sometimes change is feared, the more so when the rise of the 'mega churches' suggests that unfettered populism and high-octane praise appear to be the only alternatives.'

Close to 100 members of the clergy, church choristers, musicians and members of the local church's Confirmation group, some as young as 16, gathered to discover how the inherited traditions of worship can be creatively crafted together with music, prayers and sharing of scripture in a more contemporary idiom.

Guild members were very proud to unveil a new banner at this event, promoting the work and ideals of the GCM.

John's next lecture was to a small group seated in the stark and forbidding concrete structure that is the University of Johannesburg, where ironically, he explored "The Greening of God", the biblical witness regarding the issue of Ecology (God and Nature).

After highlighting various appropriate verses of Scripture, he unpacked two interesting and highly relevant case studies; the first drawn from an enquiry into the Super Quarry affecting Roineabhal Mountain on the Isle of Harris and the second a treatise written by Chief Stone Eagle of the Mi'Kmaq Nation in Canada in which he pronounced that the human inhabitants of this planet are the caretakers of Mother Earth. The seminar ended with a

selection of poetry and prose on "God, The Earth and its People".

"There is no blurring of the distinction between Creator and created, no worship of nature for its own sake, but rather a sense that the whole cosmos is a theophany charged with the grandeur of God." (Ian Bradley: *The Celtic Way*)

The following evening, in the beautiful St George's Church, Parktown, designed by the English architect, Sir Herbert Baker, John Bell spoke on "A life in a comma" and explained that "If Christian discipleship was based on The Apostle's Creed, we wouldn't know what to do. This celebrated historic text manages to circumvent the earthly life and ministry of Jesus by moving rapidly from his birth to his death, with the thirty-three intervening years represented by a comma."

The second leg of John's South African tour took him to the friendly, windy, Port Elizabeth, a seaport and manufacturing city in the Eastern Cape Province which was called the 'Liverpool of the Cape Colony' in Victorian days. After paying a courtesy call on the Anglican Bishop, John began a series of workshops which focused on the clergy, choirs and song groups. A special seminar, entitled "Keeping Faith in a Violent Society" was held in the crime-ridden northern areas of the city and attended by people whose lives are disrupted by alcohol, drugs and gang violence; a community, who surprisingly enough, loves to dance and sing. In stark contrast to that, it was off to the beach for dinner and a game drive the next morning before boarding a plane to the Province of Kwazulu Natal, previously known as Natal, so called because early Portuguese navigators first sighted

it on Christmas Day. The Kingdom of Zululand is incorporated into this area.

After being met by Guild member, Marianne de Jager, at the King Shaka airport north of Durban, John was whisked off to Howick, a small town 29km from Pietermaritzburg, the capital city of Kwazulu Natal, noted for its magnificent waterfall dropping 111m. It boasts a quiet and relaxed lifestyle in the rolling green hills of the Natal midlands. It is home to a retired group of professionals who live in the communities in the area. The elderly folk hung on his lips and one lady of advancing years thanked him at least 10 times.

The following day, John addressed over 100 members of the clergy in the modern cylindrical Cathedral of the Holy Nativity in the capital city. Attendees came from as far as Durban, an hour's drive to the south east, and Bergville, which is a town set in the distant Drakensberg mountains.

John was also shown the site where Nelson Mandela was captured while on the run from the Nationalist government security forces.

Eventually it was time for John to begin his journey home to Scotland. A barbeque was held in his honour on a brief stopover in a beautiful garden Johannesburg on a clear highveld evening. It was then that John reminisced on this his third visit to South Africa. On previous visits he had been working with the BBC and had clinically met specific focus groups. This time, however, he got to meet

the “real people” of the country, engaging them in their home communities; encouraging and teaching them through his own brand of accessible music and grounded spirituality. The success of his visit was undoubtedly due to the detailed planning and organisation of the members of the Guild of Church Musicians residing at the southern tip of Africa.



3

- 1 Guild members with John Bell in the Bedfordview Methodist Church, Johannesburg (l t r: Kevin Williams, Revd John Bell, Jenny Campbell-Pitt and George Woods)
- 2 The clergy forum being addressed by Revd John Bell in the Cathedral of the Holy Trinity, Pietermaritzburg.
- 3 John Bell in action in Johannesburg

An Address for Choir Sunday

The Twenty-First Sunday after Trinity

An Address by Stephen Harrow preached at St John the Evangelist, Shirley on 15 October 2017, at 10.00am

Father, dear Father, Let faith and beauty flourish by the preaching of your word and the singing of your praises.

In October 1867, almost exactly 150 years ago, a correspondent to the City of London's local newspaper, the *City Press*, whose *nom de plume* was 'Alpha', hearing of serious differences of opinion within the Church Council of St Katharine Cree – a church in Leadenhall Street – concerning the seating arrangements for the recently established parish church choir, decided to check out a typical Sunday service for himself:

'It was with some anxiety that we attended the morning service on Sunday week, which was almost

entirely musical, and exceedingly well performed, but the Rector's reading of the prayers and the lessons was by no means good. Anyone sitting a few yards away from the reading desk could scarcely understand a word that was uttered. Before the reading of the Litany, an anthem was sung from the 96th psalm, in which occurs a very long tenor solo, which was very well rendered by a professional gentleman. At the close of the Litany, the Rector (Mr Shepherd) announced that the 42nd psalm would now be sung, and then, after a prelude upon the organ, we were startled by the uprising of a young lady, who, elevated upon a stool or hassock, sang forth alone 'As pants the hart for cooling streams', etc, the choir joining in the chorus. This singular innovation seemed to astonish more than one of the limited audience.

Stephen Harrow*

* Stephen Harrow FKC is Director of the City Singers, having taken over from John Ewington. He is Assistant Choirmaster at St John the Evangelist, Shirley, Croydon

'The Communion Service having been read, we had another specimen of musical ability in the shape of a voluntary upon the organ, which lasted some minutes.

'...We ought to have said that, owing to the length to which the musical portion of the service had been extended, it was about ten minutes to one when the preacher commenced his discourse ... He went on to say that true devotion consisted in two acts, viz. prayer and praise. Music and poetry conjoined had been almost universally admitted to be the fittest mode of expressing man's emotion towards God ... even in Scotland they were beginning to admit this fact. Nearly the whole of the remainder of the preacher's short discourse consisted of a series of statements in which, over and over again, it was contended that music of the highest order was the most acceptable to God ... [and] the true mode of divine worship – a mode, let us say, in which it is utterly impossible for the great mass of the congregation to join. Even the schoolchildren, whose voices are usually heard from around the organ, sat there as dumb creatures ... Not one word was uttered as to the sacraments and ordinances of the church, not did the Rector at all refer to his master's commission – "to preach the Gospel" ...

'We left the church... in anything but a devotional frame of mind – sickened and disappointed.'

The City Press's distressed correspondent had the support of at least one of St Katharine Cree's Churchwardens. Mr Davis had earlier told the Church Council that "he was sorry that the Rector had been compelled to resort to a 'quire'. He (Mr Davis) never went to church to hear music; if he wanted that, he went to a concert. He rather went to church to hear the Gospel preached...."

So who is right? What is the 'true mode of divine worship' and how should it be delivered? By prayer and praise, as asserted by the musical and poetic Rector Mr Shepherd; or by full Gospel preaching as demanded by Alpha and the plain-speaking Churchwarden Davis? The answer, of course, is both.

Well, let's for the moment take Mr Davis's side and consider today's Gospel. The story told by Jesus is of a wedding: a Royal Wedding, no less! (And we all love royal weddings, don't we?)

But this is a royal wedding with a twist. For a start, it's a Jewish wedding, where the post-ceremony banquet is in some ways more important than the marriage ceremony itself, and could go on for days. Preparation is all and a banquet that goes awry is a major social solecism. Remember the famous

Wedding at Cana in Galilee, when the host hadn't ordered enough booze?

But it is equally a solecism for an invitee to turn down the invitation on flimsy grounds: manufactured pressures of husbandry or trade or just personal inconvenience. There's a parallel banquet story in Luke's Gospel, at chapter 14, where 'a certain man' organises a big dinner party whereupon all his initial invitees come up with trivial excuses for not accepting their invitations. Some commentators think these two parables are actually the same yarn, just re-cycled for inclusion in both Gospels. The main difference between the two versions is that in Matthew the organiser is explicitly 'the King' and the reason for the celebration is the marriage of his Son. No prizes for guessing who the 'King' is, nor who the 'Son', nor who are the partners in what is actually a Messianic marriage: between Christ the Bridegroom and all those – Jews and Gentiles alike – who accept his offer of the great feast that is the kingdom of heaven.

The other difference between Matthew and Luke is the violence that infuses the narrative in the former. The invitees beat up and kill the King's servants sent to repeat the wedding invite; so the King in turn avenges their deaths with mass destruction by sword and fire.

Jesus tells this parable right after his triumphant entry into Jerusalem on what we call Palm Sunday, and before his betrayal and trial. The timing is not incidental. The parable is aimed straight at the Pharisees waiting to trick and collar the upstart Rabbi. Jesus says, in effect, 'if you self-righteous guys don't believe in me, and accept that the kingdom of God is near, there are plenty of others who will: Gentiles, Samaritans – and, yes, many faithful Jews, which won't include you lot'. And in the next chapter, 23, it gets really, really personal: 'Oh, and by the way, you similarly mistreated and murdered the prophets that were sent to you in times past; and now you are about to do the same to me and my followers. There will be a reckoning.' The writers of the Gospels – and more especially later converts to Christianity – were only too aware of what they would have seen as historical comeuppance: the destruction by the Romans in AD 70 of the Temple in Jerusalem.

We simply need to understand that the offer of eternal life in Christ is open to all; we must be ready to accept the generous invitation but also the consequential discipline of discipleship. We need to have the right attitude – wear the right clothes – for

the great wedding breakfast. Self-righteousness, for example, is to belittle his generosity. You might agree with me that Paul got it exactly right in his letter to the Colossians: 'As God's chosen ones, holy and beloved, clothe yourselves with compassion, kindness, humility, and patience....Above all, clothe yourselves with love, which binds everything together in perfect harmony.' [Colossians 3: 12, 14] So: music in divine worship. The rather surly observation of Churchwarden Davis in 1867 that, if he wanted to hear music, he would go to a concert has been repeated time and again down the decades by frustrated churchgoers of all denominations. What Davis – and all those who cry 'Hear, hear!' – was really saying was that he himself wanted a chance to make music to the Glory of God by singing, and having a choir commandeer all the opportunities in the liturgy for that purpose was depriving him of a very important worship vehicle. The first full music edition of *Hymns Ancient and Modern*, edited by William H Monk, he who wrote the tune to *Abide with me*, had appeared only six years earlier and was, as we might say, steadily trending, particularly among open-minded and liturgically adept Anglican clergy anxious to establish music slots for regular congregational participation. Why not let all the people sing? Nearly three hundred years before the Shepherd/Davis argy-bargy, in 1588, William Byrd, the finest English composer of church music before Henry Purcell, had published the first great English songbook, *Psalms, Sonnets and Songs*. And he prefaced the book with a charming but radical list, *Reasons briefly set down for persuading everyone to learne to sing*.

Here are some of Byrd's reasons:

- First, it is a knowledge easily taught, and quickly learned where there is a good Master, and an apt Scoller.*
- 2 The exercise of singing is delightful to Nature & good to preserve the health of Man.*
 - 3 It doth strengthen all the parts of the brest, and doth open the pipes.*
 - 4 It is the best means to procure a perfect pronounciation & to make a good Orator.*
 - 5 There is not any Musicke of Instruments whatsoever, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.*
 - 6 The better the voyce is, the meeter it is to honor and serve God there-with; and the voice of Man is chiefly to be employed to that ende.*

And Byrd concludes with a memorable couplet:

Since singing is so good a thing

I wish all men would learne to sing.

Despite Churchwarden Davis, there is a place for a trained choir in a parish church, never mind in a cathedral or a posh university college chapel.

And it has recently been found that, if you are an adolescent young man, singing may help to pull the totty: researchers recorded the choirboys in Bach's church in Leipzig, and discovered that the sound was subtly different when adolescent girls were listening. Once they spotted the opposite sex, some lads changed their vocal production so that they stood out more than the others, so as to 'establish a privileged communication channel', according to the scientist overseeing the research.

This rather goes against the notion of the choir as a team. But in a choir, says journalist and sometime chapel chorister Melanie McDonagh, 'you develop a multiplicity of skills, for showing off as well as blending in. In fact, it's human society in microcosm.' Andrew Gant, formerly Chapel Royal choirmaster, agrees with McDonagh and William Byrd:

There is no doubt that the skills and techniques learnt in a choir are hugely beneficial in life, far beyond the purely musical aspects...singing requires concentration ... seemingly easy things like standing still and standing up together don't come easily ... if the world is watching you and you don't do it, [it] will notice.

In short, in a choir you are an individual who is also part of a whole. Apparently, there are 40,000 choirs in the UK; and it is said that choirs exhibit stronger group bonding than that of any other activity, including sport.

And that group bonding – consideration for others, as you might say – finds spiritual antecedence and support in the famous passage in today's New Testament lesson from Philipians, the King James version of which has been set to music many times by composers from Henry Purcell to Gospel rock singer Israel Houghton because it is such a succinct synthesis of prayer and praise:

Rejoice in the Lord always. Again, I will say, Rejoice. Let your gentleness [your consideration for others] be known to everyone. The Lord is near. Do not worry about anything, but in everything by prayer and supplication with thanksgiving, let your requests be made known to God. And the peace of God which surpasses all understanding will keep your hearts and minds in Christ Jesus. Amen.

CD Reviews

Orgue Héroïque

Scott Farrell playing the organ of Rochester Cathedral (Regent REGCD507)

Like many cathedral and parish church organs, the instrument in Rochester Cathedral has had a long and varied history. A major rebuild in 1989 rationalised the organ. Further work in 2016 included the replacement of the Swell Organ chorus reeds, as well as minor repairs.

Scott Farrell has long been regarded as a very fine recitalist with a broad repertoire. He has been Director of Music at Rochester since 2008. Previously he was at the Cathedral of Newcastle upon Tyne.

This disc opens with Arthur Wills' powerful arrangement of *Mars* from *The Planets*, by Gustav Holst. Such music does not translate easily to the organ, yet Farrell makes the piece immensely exciting and even more menacing than the orchestral version. Weighty tones are delivered with power and commitment. This is very fine playing indeed. Farrell's willingness to embrace the tradition of playing orchestral arrangements discloses a breadth of musicianship not always apparent in younger organists.

Many fine players eschew Virgil Fox's Bach arrangements with special loathing. Fox's version of Bach's *Come sweetest death* is sumptuous. Farrell follows the registrational directions closely. This music transcends the medium, but throughout one is aware that the player is an accomplished musician before he is an organist. He draws a huge range of tonal colour from the instrument in this dramatic performance.

Cesar Franck's *Pièce Héroïque* receives an interpretation that reflects the late Jean Langlais' comment: "Héros de Franck, sont des héros morts". Notwithstanding that, Farrell gives the Poco più lento a rare sensitivity that makes the ensuing recapitulation exceptionally exciting. This player seems to sense the Beethovenian ways in which Franck discloses his material, making the music unfold almost seemingly from within itself.

A deeply felt interpretation of *Epitaphe*, from the *Twenty-four pieces in Free Style*, precedes Mendelssohn's Third Organ Sonata, which is played musically and with great excitement. The opening really does sound like the bridal march that it originally was, and the gentle second movement concludes with anti-climax, showing an understanding of the score.



Drama follows with Howells' *Rhapsody in C sharp minor*. This terrific piece from Howells' best period, runs the whole gamut of emotions. Yet again there is the sense that the player has the full measure of both instrument and score. The music grows naturally and not a note is hurried. Registration is handled seamlessly without interrupting the ebb and flow of the rhapsodic nature of the music. It all seems to come from within – no mean feat at Rochester where the console is buried in the midst of the pipes on the screen.

William Harris' arrangement of *Nimrod* seems to have been made from Elgar's own piano version rather than the orchestral score and is not, perhaps, the best, despite being the most popular. Farrell achieves a performance that closely follows the famous recording made by Pierre Monteux with the London Symphony Orchestra in the 1960s. The superb phrasing and complete control produce an expectant tension entirely missing from many organ renditions.

The CD ends with Jongen's *Sonata Eroica*, which is not really a sonata at all. Farrell has recorded this before – on the 1970 Nicholson organ in St Edmundsbury Cathedral. This new interpretation has the maturity of a player who has kept the music in his active repertoire for many years. It is a fiery, virtuosic piece that, like the *Pièce Héroïque* of Franck, does not yield its music from a merely accurate, even flamboyant performance. Farrell's superb technical control is such that the many subtleties are disclosed as nuances, imparting shape, momentum and spine-tingling excitement. This must be one of the finest performances of the piece ever.

Regent has captured the sound of the organ well, with ample ambience yet no confusion in the sound. This CD is highly recommended. BW

Arundel Restored

The Hill Organ of Arundel Cathedral

played by Daniel Moulton

Regent Records Ltd : Regent REGCD 434

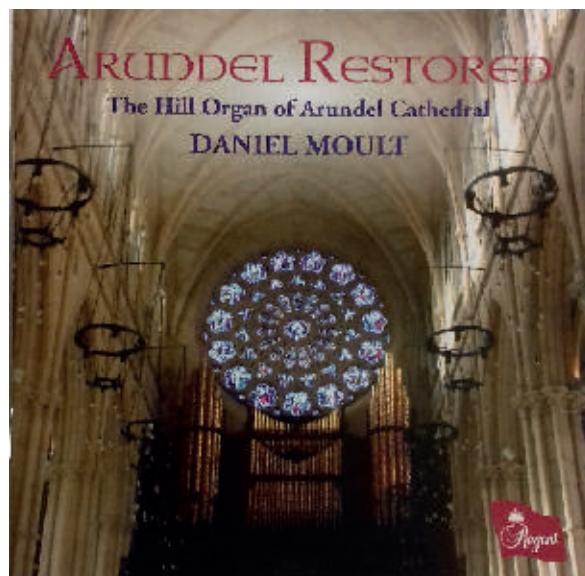
Daniel Moulton needs no introduction. He is one of a number of brilliant organists whose chosen career is outside the cathedral circuit. He is much in demand as a recitalist, teacher, accompanist and adjudicator.

The organ in Arundel Roman Catholic Cathedral was built for another church by William Hill (1789 – 1870) and transferred to Arundel in time for the opening of the church on 1st July 1873. That transfer was made by his eldest son, Thomas Hill, (1822 – 1895). The organ was fully rebuilt between 2004 and 2006 by David Wells of Liverpool, with a new console in the Hill style, new actions and a tonal revision more in keeping with 1870 than later years. This West gallery instrument is impressive in sight and sound, with the powerful Solo Trumpet restored to its original *en chamade* position.

The blend of one of the top players with a magnificent Victorian organ in first-class condition could be expected to produce impeccable results. With but one very slight reservation, no-one need be disappointed. Daniel Moulton chose a programme that reflects both the Victorian origin of the organ and some rarely heard modern pieces.

The CD opens with an unusual piece by Liszt: *Excelsior!*, from his cantata 'The Bells of Strasbourg Cathedral'. At once it is apparent that the player has the measure of the organ in the ample acoustic. Mendelssohn's *Theme and Variations* were hardly known until C. H. Trevor included them in one of his books. The music is far from slender and is given a sensitive reading with much colour and subtle rubato. The careful shaping of phrases gives suavity and charm, showing that this player is a consummate musician before he is an organist.

Mozart's mighty *Fantasia K608* (about which I have written in an earlier edition of *Laudate*) is one of the really 'big' repertoire pieces, demanding (and here, receiving) technique of a very high order before proper musical interpretation can even begin. The player judges both organ and acoustic perfectly. There is sufficient speed to give great excitement, yet ample space to let the phrases 'breathe'. The beautiful *Andante*, with its three ingratiating variations, discloses a huge variety of tonal colour, each phrase leading to the next in an



almost inevitable way. The long legato lines are exquisitely shaped, particularly the notorious pedal passage.

The double fugue combines, in this interpretation, exhilaration and musicality, all with clear counterpoint. Happily, it is no longer thought to be bad taste to play arrangements of orchestral pieces on the organ, especially as they were a staple part of the repertoire for the greater part of this instrument's existence. Edwin Lemare's arrangements are remarkably effective. His scoring of Saint-Saens' *Danse Macabre* is played with panache and an authentic Victorian tonal palette. Again, there is that nice judgement of tempo to building, well captured by the excellent recording.

The Victorian theme is continued with W. T. Best's arrangement of Handel's *Organ Concerto* in F. Daniel Moulton gives this wonderful music such a dramatic interpretation that the liberties taken by the arranger seem all part of the musical whole – even that infamous cadenza! In the softer movements the gorgeous flutes are heard in full beauty. A careful use of the Swell Pedal enhances the shape and musicality. Stanford's *Fantasia and Toccata in D minor* is a mighty work; it was written about twenty years after the Hill organ was installed in Arundel. The recitalist permits the music to develop and unfold whilst investing the music with rhythmic power. His registration always underlines the writing; at no time is there any sense that the delivery is hurried. The short Pedal solo heralds one of the most musical interpretations of the *Toccata* ever. Once more, excitement is achieved by an understanding of the score, rather than a mere projection of organ tone or speed. You get the impression that this player is totally at one with

the music, using the organ as the vehicle to convey to the listener the way the composition affects him. Three contemporary pieces conclude this fine CD. Graham Firkin's *Wedding* was written for a friend in 1992 and opens *quasi misterioso* for which the player finds rather wonderful stops. After a bell-like interlude, the music moves into a triumphant conclusion on what must be nearly full organ, with the Solo Trumpet added at the very end.

Derek Bourgeois's *Variations on a Theme* by Herbert Howells is a significant work and is surely a much neglected part of the modern repertoire. Daniel Moulton is an excellent advocate of this exceptional music, for which considerable technical skill is needed. There is much to please Howells enthusiasts here; organ aficionados will be delighted with the way the tonal colours are used to interpret the structure of Bourgeois's writing. The last variation is unmistakably Bourgeois.

... and the Greatest of these is Love

English Choral Music by Michael Walsh, with Antiphon and Antiphon Players (dir. Matthew Cann). Newly-released CD: Willowhayne Records WHR049

Michael Walsh is not only a long-standing member of the Guild's Council, but also our newly-appointed General Secretary. Some of his compositions, including the *Mass of the Holy Trinity*, are already widely performed. It is to be hoped that others, including the *Requiem* and the song-cycle *The Way of Love*, will gain due recognition and more frequent performance after people have heard this attractive new CD.

The title of the release acknowledges that Love is one of the three theological virtues named in I Corinthians 13. Perhaps it is not too far-fetched to see a connection between these three virtues and the three works on the CD, with Faith for the *Mass of the Holy Trinity* and Hope for the *Requiem*? Although theologically Love outweighs the other virtues, musically speaking Hope is longest and most powerful.

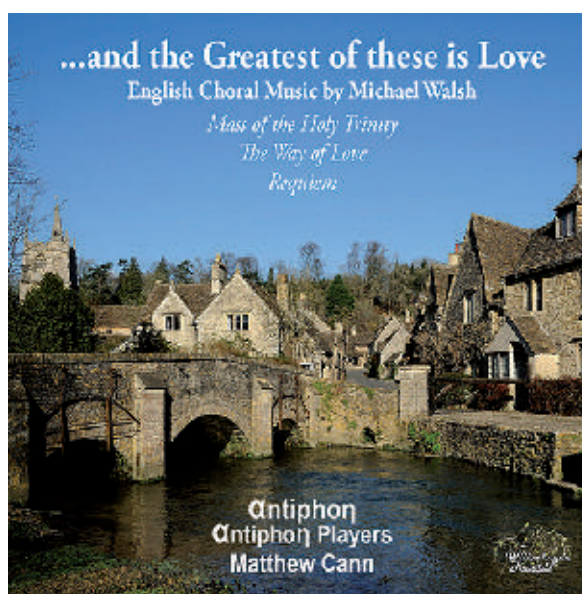
The subtitle 'English [my emphasis] Choral Music' is justified by the presence of elements thought of as quintessentially English in all three works, although only *The Way of Love* has English text. Michael Walsh's music is clearly the work of a highly experienced singer, equally at ease when writing for

The CD finishes with Paul Patterson's *Brumba* – the title combined from 'Brum' and 'Rumba'. This is the most dissonant of the pieces on this CD. Daniel Moulton proves himself to be a fine interpreter of this very modern score.

There is no doubt that Daniel Moulton is one of the most outstanding organists of the age. His sense of line and phrasing invests the music with life, shape and cohesion on what is one of the most notoriously insensitive of instruments – the organ.

I mentioned one very slight reservation. It is, of course, the very sharp pitch, which makes everything sound almost in a different key. Not all listeners will be bothered by it and after a while one does get used to the effect.

BW



soloists or for choir, a gifted melodist, and an expert at exploiting vocal textures, colours and harmonies, and responding to a wide range of texts.

There is nothing avant-garde or radical, but there is also an avoidance of the more superficial styles of recent choral music. In some contrapuntal passages the composer's wide acquaintance with Renaissance music is clear.

The *Mass of the Holy Trinity* (from the 1980s) was a gift to Alan Thurlow, then director of music at Chichester Cathedral where the composer was a member of the choir. Principally for liturgical performance (at 11 minutes in all) it is for unaccompanied double choir, with a strong focus on demonstrating a wide range of vocal textures. In the Gloria there are striking antiphonal effects in the 'Domine Deus' and a magnificent eight-part Amen ending with a radiant chord of D sharp major. Other highlights for me included the Benedictus for

trebles and altos with its extensive and attractive use of combined streams of parallel 3rds, and the Agnus Dei where textural exploits are eschewed in favour of simple but expressive four-part writing. The tonal journey from G major to C sharp minor in this movement is entirely convincing. The Lydian F double sharps that illuminate the final chord are delicious, not least because they are functionally so far from the G naturals in the opening bars.

The *Requiem* (first performed in 2015) was commissioned for Chichester Voices. It was conceived, in the composer's words, as 'an *hommage*' to some leading Requiems from the past. There are a few hints of Fauré, notably in the opening rhythmic tread of the 'Liberate me'. The listener will sometimes think of Duruflé, for instance when hearing the opening left-hand sextuplet semiquavers of the Sanctus. Unlike Fauré and Duruflé, Michael Walsh follows Mozart in writing a 'Dies irae': this extends the work to some 45 minutes, which would still just about allow (as envisaged) liturgical as well as concert performance. Verdi is acknowledged briefly in the score at the end of the 'Liber scriptus'.

Michael Walsh's melodic gift is much in evidence, not least in the recurring theme of the Offertorium. In the same movement the delightful *a cappella* fugal writing at 'Quam olim Abrahae' owes much of its memorable character to the deft use of melodic sequence and closely-spaced entries. The quasi-Baroque E major perfect cadence at 'et semini eius', complete with the tenor's high 'consonant 4th', provides a striking connection between the B minor of the fugue and the B major of the following solo, 'Hostias et preces'.

Other memorable moments include the chordal interjections of the organ (solo tuba) in the Hosanna,

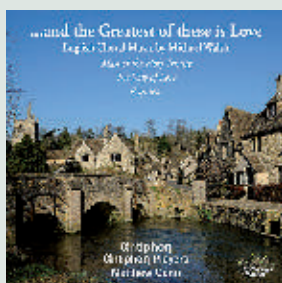
and the return to the opening 'Requiem aeternam' music near the end of the Agnus Dei, with the glorious soft Pedal registration (16' and 32'). The organist, Timothy Parsons (currently Assistant Director of Music at Exeter Cathedral, where the CD was recorded) deserves high praise for his playing throughout the Requiem.

The Way of Love (2001) is a song cycle for choir with soprano solo and strings based on five poems by Rupert Brooke. The music is often playful and light, but with plenty of underlying English melancholy. These are darker poems than one might expect from their titles, and it may help to view them in context by reading a recent article at <https://www.theguardian.com/world/2015/mar/29/secret-memoir-real-life-loves-war-poet-rupert-brooke> (retrieved 7 December 2017).

I admire particularly the humorously abrupt treatment of the unexpectedly short concluding (fifth) lines of stanzas 1, 3, 4 and 7 from 'The Chilterns'. The mystery of 'Home' is well portrayed, especially by the quiet unaccompanied staccato octave phrase at 'there was no one there' (listen particularly to how the final tritone is punctuated by a crotchet rest). There are most effective contrasts in 'Seaside' between the opening with its carefree triplet quaver accompaniment, as the poet hears the band and the crowd's laughter, and the darker anxious moments of the 'quasi recit.' with its chromatic writing and sustained seventh chords.

In general, the performances deliver the music faithfully and well, and they certainly enable it to speak powerfully. There is very much to enjoy here.

Hugh Benham



WHR049 (CD & Download)

Willowhayne Records Ltd.

...AND THE GREATEST OF THESE IS LOVE

World premiere recordings of three choral works by Michael Walsh: an unaccompanied Mass of the Holy Trinity, a full-scale Requiem Mass, and *The Way of Love*: a setting of five love poems by the First World War poet Rupert Brooke, scored for choir and strings.



WHR038 (CD & Download)

O MY PEOPLE

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Music Review

Edward Elgar: Church Anthems, selected and edited by Donald Hunt (Cramer Music, £7.95)

The appearance of this collection of Elgar's anthems is timely, as it follows hard on the heels of the editor's highly informative article on Elgar's church music which appeared in the May 2017 issue of *Laudate*. In that article Donald Hunt surveyed the composer's church music through the prism of its social, historical and liturgical contexts. In doing so he described Elgar's early and tentative experiences in the world of provincial church music as organist of St George's Roman Catholic Church, Worcester, where he succeeded his father (who had been unceremoniously sacked). It is hard to think of anybody better qualified than Dr Hunt to oversee this collection, since as assistant at Gloucester Cathedral to Herbert Sumsion (a personal friend of Elgar) and subsequently as Organist of Worcester Cathedral (and *de facto* principal conductor of the Three Choirs Festival) he is strongly aligned with the Elgar tradition.

Since the title 'Church Anthems' is capable of misinterpretation it should be made clear at the outset what this volume does – and does not – contain. Don't expect to find the somewhat grandiose pieces with orchestral accompaniment (e.g. *Great is the Lord* and *Give unto the Lord*) that were conceived for ceremonial occasions, even though the composer later provided organ accompaniments. Nor will you find *miscellanea* such as Elgar's hymn tunes, chants, isolated Mass movements or Litanies of the BVM. In compensation, however, we are provided with a sprinkling of pieces which, on account of either their texts or their musical treatment, are germane to the liturgy, be it Roman Catholic or Anglican. We are also treated to one or two pieces whose liturgical relevance is arguably peripheral. Elgar was a skilled composer of partsongs, for instance, and at least two of the pieces included here – *Angelus* and *Good Morrow* (the latter subtitled 'A Simple Carol for His Majesty's [King George V's] Happy Recovery') – reflect Elgar's interest in that popular genre.

We have, then, fourteen pieces, of which six were composed as early as the 1880s. Although none of the fourteen is published here for the first time

the availability of them all within a single collection is extremely useful. The anthems or motets – call them what you will – are presented in order of date of composition, which enables the reader to view Elgar's development as a composer. Some pieces, such as *Ave verum corpus*, *Lo! Christ the Lord is born* and the setting of Laurence Binyon's famous words *They shall grow not old*, are unpretentious, and are well within the capacity of any choir that can muster four parts and can sing in tune. In other pieces the apparent simplicity is deceptive, since Elgar acquired early in life the tendency to specify precise performance directions (*O hearken thou* illustrates this *par excellence*).

Dr Hunt has fulfilled his editorial remit with scrupulous care, especially in reconciling inconsistencies in Elgar's performance directions, and his editorial markings are always clearly distinguishable from those of the composer. This process of rationalisation is not always straightforward, especially given that the composer was still finding his feet in the matter of writing organ accompaniments. (What exactly did Elgar have in mind in b.14 of *Ecce sacerdos magnus*, for instance, when he calls for a 'sf' on a chord following a rest? While this effect was certainly possible with the 'expression' stop on the best harmoniums of the day, such as those by Alexandre Debain, it is virtually impossible on a traditional pipe organ).

One or two small misprints have escaped Dr Hunt's watchful eye (in *They are at rest*, for instance, the discrepancies between the voices and the editorial accompaniments in bb.9-10 and 21-22 are a little puzzling). However, none of these is likely to be particularly troublesome in practice. This volume is very attractively produced (its front cover is graced by a fine reproduction of Raphael's painting of *The Transfiguration*), and the printing is crisp and sharp, as one would expect from the Halstan company. There is a Preface by Archbishop Bernard Longley (RC Diocese of Birmingham), an Editor's Note, translations of the Latin texts, a half-page photograph of St George's Church, and a specification of the organ as it was in Elgar's day. The volume runs to 70 pages. At £7.95 it is frankly a 'steal'.

John Morehen

Laudate in Terra Australis

Guild of Church Musicians Annual Festival Service

The Annual Festival Service took place on 22 October in the customary location of the Guild Church, St John the Evangelist Anglican Church, Gordon. Once more the AFS offered the customary annual and ecumenical opportunity for GCM members and friends to gather and to pray for and re-dedicate themselves to the work of church musicians.

This year's AFS, with the theme of *The Joy of the Gospel*, was drawn up by Fr Michael Deasey OAM, who has recently re-joined the Australian Council, and noted the 500th anniversary of the Reformation and 40th anniversary of the Uniting Church in Australia. Fr Michael's selection of readings comprised three texts by Martin Luther on the topics 'On Faith and coming to Christ' and 'The bread of heaven', and three more recently from the pen of Pope Francis excerpted from *Evangelii Gaudium* (*The Joy of the Gospel*), which also provided the service sub-title. Luther's texts were read by GCM Australian Council and Uniting Church member Robin Ruys, and Pope Francis's by Monsignor Peter Williams, Vicar General and Moderator of the Curia, (Catholic) Diocese of Parramatta.

Music at the AFS traditionally includes organ music, anthems/motets from a combined choir and one or more other-than-choir-and-organ musical contributions as well as congregational hymns. As many in attendance are musicians and singers, harmony for the hymns is provided in the Order of Service wherever possible.

The 2017 combined choir was of about twenty-five singers drawn from the parish choirs of St Paul's Anglican Church, Burwood (director Sheryl Southwood) and St Stephen's Uniting Church, Macquarie Street, Sydney (director Huw Belling) and *The Mater Chorale* (director Fr Michael Deasey). (Some background information on these and the other groups participating in the service, as provided by the groups for the AFS Order of Service, is reproduced at the end of this article.)

Sheryl Southwood expertly prepared and conducted Maurice Bevan's setting of Faber's *There a wideness in God's mercy* and Barclay Baron/Martin Shaw's *Go forth with God*, as well as *All people that on earth do dwell* (Vaughan Williams' *Old 100th*), *A mighty fortress/Ein Feste Burg*, *And can it be/Sagina* and *Now thank we all our God*/JS Bach arr. Cobb.

The Lord's Prayer is always part of the service and this year was presented chorally by *Sing 500* (director Robin Ruys), a group formed as an initiative of St John's Uniting Church Wahroonga, in response to a request from Holy Name Catholic Church Wahroonga, to celebrate music of the Reformation in September this year. Members are from Uniting Churches, mainly from Lindfield to Berowra on Sydney North Shore.

While many Guild members and friends are of course organists and choristers, the Guild is an organisation of individual church musicians in whatever musical roles they perform. Accordingly, the AFS usually includes music for forces other than choir and organ, this year by a quartet from early music ensemble *Consort 8*. Sue Bell, Karen Carey, Susan Christie and Robert Small played Palestrina's Lamentation *In Coena Domini* and JS Bach's Chorale Prelude BWV 641 *Wenn wir in höchsten Nöten sein*, providing interludes for private prayer and reflection and the rare chance to hear a recorder consort at 8' pitch, in this case on Renaissance recorders from tenor through to contrabass.

Following intercessions read by Guild and Uniting Church member Garth Mansfield OAM and prior to the annual re-dedication of Guild members to their work as church musicians, it was the pleasure of the Guild's Australian Subwarden Bishop Richard Hurford to present the Honorary Fellowship of the Guild of Church Musicians to William (Bill) Clark (Director of Music, St Mark's Anglican Church, Darling Point, Sydney), Ross Cobb (Director of Music and Cathedral Organist, St Andrews Anglican Cathedral, Sydney), Dr Neil McEwan AM (Director of Music, Christ Church St Laurence, Railway Square and Associate Professor, University of Sydney Conservatorium of Music), Warren Trevelyan-Jones (Head of Music, St James Anglican Church, King Street, Sydney) and Monsignor Peter Williams (Vicar General and Moderator of the Curia, Catholic Diocese of Parramatta).

The service closed with an improvisatory organ postlude from Guild Director of Studies and St John's Director of Music Dr Brett McKern, who was also the organist throughout, and the following well-attended and convivial afternoon tea was a fitting end to proceedings. The GCM is most grateful to Fr Michael, Sheryl Southwood, the directors and organisers of the four participating choirs, the choristers, Consort 8, the rector and parishioners

of St John's Gordon and the members of the Guild Australian Council for making the 2017 AFS such a happy and successful event.

2018 sees the 20th anniversary of the founding of the GCM Australian Council, originally the Australian Advisory Council, which event will be celebrated at the 2018 AFS and a few other special events next year – watch out for dates!

St Paul's is one of the few remaining Anglican parishes in Sydney with a choir at weekly Sunday worship. The choir sings at 9.30am Eucharist and contributes most members of a 'Vespers Choir' for Vespers on the first Sunday of the month at the Cardinal Freeman Village, Ashfield. After the opening of St Paul's in 1872, there is evidence a choir sang from the outset. In 1883, a choir vestry was added, and in 1901, the choir robed for the first time. It no longer has boy choristers, as in earlier years, but is now a mixed choir of women and men. Organists have generally directed the choir, with noted past Organists and Directors including Tom Leah, Lorna Trevalla and Peter McMillan OAM. The choir takes great pleasure in contributing to the richness of worship at St Paul's, and is delighted to participate in the Guild Annual Festival Service.

The St Stephen's choir, according to records, has existed from the installation of their Fr Willis organ in 1880 in the former Phillip Street building. Many famous singers began their careers as choristers in the parish over the years, including Dame Joan Sutherland, whose father was an Elder. The choir continues to lead worship at St Stephen's, singing hymns and one or two anthems each Sunday. The choir includes four choral scholars, vocal majors at Sydney Conservatorium, is always happy to welcome new choristers in all parts and currently rehearses on Sunday mornings, before and after the service.

The Mater Chorale is affiliated with the Mater Hospital in North Sydney and was founded mid-2005 by Dr Jim Wilkinson for the hospital's Centenary Celebrations in 2006. The group decided to keep singing and flourished under the direction of Sheryl Southwood, presenting fundraising recitals and contributing to many other events each year. The Chorale's connection with the Mater continues with annual Christmas carols around the wards, as well as opening ceremonies of new hospital buildings. Following Sheryl's retirement as director in 2014, the choir was directed by Ross Cobb until the end of 2016 and is currently directed by Fr Michael Deasey OAM.

Consort 8 began as a recorder ensemble of five and now includes nine musicians—a countertenor, consorts of recorders and violas da gamba, lutes, theorbos and

percussion. Consort 8 is based at St Paul's Anglican Church, Burwood. Its repertoire ranges from the 13th century to contemporary music including Australian works commissioned by the ensemble. Consort 8 usually performs as a whole but occasionally breaks into smaller groups depending on repertoire and venue. Their contribution to the AFS is a consort of renaissance recorders at 8-foot pitch played by Sue Bell, Karen Carey, Susan Christie and Robert Small.

Sing 500, an initiative of St John's Uniting Church, Wahroonga, was formed in response to a request from Holy Name Catholic Church Wahroonga to celebrate music of the Reformation on 8 September 2017. Members are from Uniting Churches, mainly from Lindfield to Berowra. In this 40th anniversary year of the Uniting Church of Australia, Sing 500 looks for opportunities to celebrate the heritage of congregational song of historic Methodist, Presbyterian and Congregational churches, as well as our journey as 'a pilgrim people'.

Australian Corporate Members

We are very pleased to present the second instalment in the series on Australian corporate members, this time on the Holy Name Catholic Church, Wahroonga on Sydney's North Shore—our grateful thanks to Holy Name Schola member Richard Fitzpatrick for providing the article.

Neville Olliffe



Bishop Richard Hurford with Monsignor Peter Williams, Vicar General and Moderator of the Curia, Catholic Diocese of Parramatta.



Dr William Clark receives his HonFGCM diploma from the hands of Bishop Richard Hurford at the Annual Festival Service at St John the Evangelist Anglican Church, Gordon.

Holy Name Schola Wahroonga

Richard Fitzpatrick

On Friday 8th September 2017 a musical evening was held in Holy Name Catholic Church Wahroonga commemorating 500 years of music from the Reformation. Wahroonga is on the North Shore of Sydney and nearby Churches, (St Paul's Anglican Church Wahroonga, St John's Uniting Church Wahroonga and St Andrews Uniting Church South Turramurra) joined with Holy Name Church for the evening of music and prayer. The evening was led by Rev Fr David Ransom, Parish Priest of Holy Name Church Wahroonga, Rev Robert Happer of St Paul's Anglican Church Wahroonga and Rev Christine Palmer of St Andrews Uniting Church South Turramurra. Choirs from each church sang individual pieces of varying style ranging from Thomas Tallis' *O Lord Give Thy Holy Spirit* to the Martin Luther *A Mighty Fortress* and the Christopher Bowen *The Lord's Prayer*, among other motets. The three choirs then sang as a massed choir *Jesu, Joy of Man's Desiring* (J S Bach) and *All people that on Earth do Dwell* (The 'Old Hundredth' by Ralph Vaughan Williams). The massed choir was directed by Walter Sutcliffe who is the Director of Music of the Holy Name Schola. The parishioners of Holy Name organised splendid refreshments after the event in the Sunroom at Holy Name Church for the four choirs and the large congregation who attended the performance.

Holy Name Catholic Church Wahroonga was established by the Dominican Fathers of the Order of Preachers (Dominicans) in 1948 and the current

church was built in 1954. Because preaching is one of the main traditions of the Dominicans the church was designed to give excellent acoustics when preaching. These excellent acoustics are attested to by the many visiting choirs from Australia and overseas that have sung at the church over the years, particularly in the last 20 years.

Singing is another tradition of the Dominicans and so a choir was formed soon after the establishment of the church and this choir is now known as the Holy Name Schola. Walter Sutcliffe was appointed as Director of Music of the Schola in 2006 taking over from Richard Perignon who was the Director of Music for the previous ten years. Walter was born in England, received his training in music in England and moved to Australia 50 years ago where he continued his professional music career as an organist, singer and director of choirs. As well, for many years, Walter played the double bass in the Sydney Symphony Orchestra and the orchestra pit of Opera Australia. When appointed as Director of Music of Holy Name Schola, Walter continued and developed the tradition of the Schola established by Richard Perignon and prior Directors of Music. This tradition is that the Schola has a very broad repertoire of sacred music from the renaissance, baroque, classical, romantic and modern periods and wherever practical the Schola sings *a cappella*. The Holy Name Schola is a corporate member of



The massed choir ~ to the right are some of the accompanying instrumentalists

the Guild of Church Musicians and joined the Guild around 2011.

Holy Name Church is blest with an abundance of musical talent and in addition to the Holy Name Schola we also have a youth choir known as the Wyspers that is led by Dr Ian Edmunds and plays at Mass every Sunday evening. We also have a pop-up choir led by Chrissie Goldrick that plays on special occasions such as Easter Sunday morning and Christmas Day morning. As well we have several other choirs that play on special occasions including an all ladies choir that sings at midnight Mass on Christmas Eve, a children's choir that sings at the children's afternoon Mass on Christmas Eve and choirs from each class at Prouille School (our local Catholic primary school) that sing at class Masses on Sunday mornings on several occasions during the school year. Prouille School (named after Prouille, now known as Prouhille, in France where the Dominican Order was founded by Saint Dominic in 1216) was also started by the Dominicans (this time the Dominican Sisters) and once again has always had a very strong tradition of music. As well we have a team of cantors, drawn from the Holy Name Schola and other choirs from Holy Name church, that sing at every weekend Mass and Feast Days that do not have a choir allocated to sing at that Mass. Saint Augustine of Hippo (AD 354 – 430) said that "He who sings prays twice". At Holy Name we keep to that tradition.



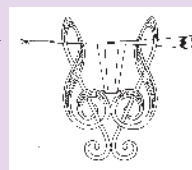
Walter Sutcliffe conducting the massed choir with James Forsyth HonFGCM, the chief accompanying instrumentalist, in the foreground. Looking towards the eastern transept.

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Guild of Musicians and Singers

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



The Guild of Musicians and Singers is celebrating its 25th Anniversary in 2018 and the National College of Music its 125th in 2019.
 This is an open invitation to any members of the Guild of Church Musicians who might like to join us at our Special joint Anniversary Meeting in London on 28 April (see below for details). You would be most welcome to attend as our guests, especially as Dame Mary Archer will be presented with an Honorary Fellowship of the GMS that day and Dame Patricia Routledge will be attending. Kindly let me know if you are free at gcmgensec@icloud.com.
 Mark Elder, Dr Vasily Petrenko, Dame Mary Archer, Francis Jackson, Andrew Carwood, Benjamin Grosvenor and Rick Wakeman. Our next General Meeting at Allhallows-by-the-Tower at 2pm on 28 April 2018 when we will be entertained by THE TIFFIN BOYS' CHOIR. 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 almost 125 years ago and specialises in external music examinations and speech subjects. The College has music examination centres throughout the United Kingdom and in some countries overseas.

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Above: l to r: Barry Williams HonGCM, Dame Mary Archer, Robert Leach HonGCM, Lord Brian Gill QC

Below: Members of Southwark Cathedral Choir processing out after the service

