



The Magazine of the **Guild of Church Musicians**
No 97 January 2019

LAUDATE

From the Editor of Laudate

Welcome to our first magazine of 2019!

We are in the process of arranging an exciting programme of events for the year and you can read about these in this issue. Please make a note of our AGM event which is taking place at All Hallows-by-the-Tower on 11 May and our visit to Birmingham Cathedral, on 15 June. There will be opportunities for Guild members to join a special choir on both these occasions – something we haven't done for some years now, and we hope that this will be an added incentive for you to join us on these occasions.

The January issue of the Magazine always incorporates the old Yearbook material about the structure and organisation of the Guild but always adds more articles of general interest. We are especially proud to welcome our new Australian Warden Revd Dr Daniel Dries, and you can read all about him on page 4.

You are warmly invited to fill in our questionnaire about your views on what the Guild stands for and to let us know about your musical activities. You will be able to do this either by post or by emailing back the form you can download on our website. I'd like to hope that we can move further towards using email to keep you in touch with our activities – although this means keeping us informed of your contact details too! If any of your details do change, kindly let me know so our records can be updated speedily.

With every good wish to you all for 2019 – and all it might hold!

Michael Watson



CONTENTS

<i>A message from the Warden</i>	1
<i>A message from the President</i>	1
<i>A message from the Cardinal Archbishop of Westminster</i>	2
<i>A message from the Archbishop of Canterbury</i>	2
<i>Thoughts on the Year Ahead ~ the General Secretary</i>	3
<i>A warm welcome to the new Australian Warden & Farewell to Bishop Richard Hurford</i> ...	4/5
<i>The Guild's Council</i>	6
<i>Honorary Members of the Guild</i>	8
<i>Our first Guild course of the Year in London</i>	10
<i>Minutes of the Salisbury OGM</i>	11
<i>Our two main events for 2019 at London and Birmingham</i>	13
<i>Notes from the Treasurer</i>	14
<i>Farewell to Adrian Adams at St John's Upper Norwood</i>	17
<i>The Guild's trip to Arundel, September 2018</i>	18
<i>The Registrar's citations at Arundel for Lord Gill and the General Secretary</i>	20
<i>Original Hymn tunes by RVW ~ Dr Hugh Benham</i>	21
<i>'What I have gained from taking the ACertCM' ~ Josephine Smith</i>	31
<i>CD Review : Christmas at St George's, Southwark ~ Roger Wilkes</i>	34
<i>Improvisation at the organ – a few thoughts for novices ~ Dr Hugh Benham</i>	35
<i>The Australian Guild's Annual Service</i>	37

Cover image: Rt Revd Richard Hurford hands over the Australian Wardenship of the Guild to Revd Dr Daniel Dries on 7 October 2018

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.

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

A Message from the Warden

Quite recently I went to see an exhibition in the City of London's Guildhall Art Gallery on the theme of nineteenth-century childhood paintings. The gallery opened in 1886, so many of the paintings on display were from the gallery's own collection. After I had seen the specific exhibition, I wandered around the rest of the gallery. I suddenly came across a painting representing George Herbert, the poet parson, standing in his garden in Bemerton, with the spire of Salisbury cathedral in the background. It then came to my mind that I remembered something about Herbert and music-making in Salisbury.

Turning his back on a career at court, Herbert had been ordained, and King Charles I had presented him to the country living of Fugglestone with Bemerton, just outside Salisbury. Margaret Cropper, writing of Herbert, says "*Life at Bemerton had two main activities: worship and pastoral care, and one much-loved recreation – his music, for he was near enough to the cathedral at Salisbury to allow himself a weekly expedition, on foot, to hear the cathedral organ and choir, and to take his own part in the music society there.*" It is recounted that just before his premature death, he called for his lute, rose from his sickbed, and sang a verse that he had crafted:

*The Sundaies of man's life,
Thredded together on time's
string,*

*Make bracelets for the spouse
and wife*

Of the Immortal onely King.

Public worship was for Herbert at the core of his ministry. The daily offices attracted many of his parishioners, and Izaak Walton writes that many workers "*would let their plough rest when Mr Herbert's saint's bell rang to prayers, that they might offer their devotions to God with him, and would then return to their plough.*" Here is true **concert**. My Shorter Oxford English Dictionary gives as the first definition of the word concert "Agreement in a plan or design; union formed by such an agreement; accordance, harmony." Here worship and music act as one: they bind together the worshippers in a harmony of purpose. Her Majesty the Queen in her Christmas message said "*Even with the most deeply held differences, treating the other person with respect and as a fellow human being is always a good first step towards greater understanding.*" Isn't this a perfect definition of harmony and concert? Isn't this what we as musicians have to offer our churches and the world?

Graeme Knowles



A Message from the President

Two years ago, I wrote that we were living in an increasingly unpredictable and uncertain world. That rings even more true today, with a profound national crisis over Brexit, mounting evidence that the climate is changing faster than previously thought, and precious few signs of any *rapprochement* across the ideological divides of the Middle East and north Africa.

In such times, people need and turn to other sources of comfort and stability. As chair of the Science Museum Group, I have been struck by the importance of non-government institutions such as our Group, which can wield soft power by maintaining cultural

and intellectual links across nations divided by politics.

The Christian Church is another body that, at its best, puts aside its own sectarian differences and reaches out across geopolitical divisions with its message of peace and reconciliation. Within that framework, the Guild plays its part through encouraging the best in church music and worship with its still, small voice of calm. May we be fortified in this mission as we move towards this millennium's third troubled decade.

Mary Archer



A Message from the Cardinal Archbishop of Westminster



In September, many thousands of Catholics, as well as friends from other traditions, gathered in Liverpool for an event called Adoremus – a 'Eucharistic Congress'.

The culmination of the three days was a Mass in Liverpool Metropolitan Cathedral, followed by an outdoor street procession, taking between them about three hours. In that time, the choir and congregation, sometimes accompanied by organ and brass ensemble, made music of all sorts. A moving motet by Sir James MacMillan, sung by the choir, sat alongside a Gloria by Colin Mawby in which both congregation and choir had their parts to play. A rousing rendition of the hymn 'Hail Redeemer, King Divine', itself written for the laying of the foundation stone of the Cathedral, was followed by the rather more ragged singing of well-loved Eucharistic hymns, as the procession made its way through the streets of Liverpool in a downpour.

Whether well-resourced and technically accomplished or effective through simplicity, whether unfamiliar or well-loved, music has a power as a religious medium that is beyond question. It is the responsibility of church musicians to deepen their own understanding of this, and their joy to explore its practical implications. Whatever the particular tradition of a local church, we all do well to remind ourselves of the words of the Psalmist that, 'It is good to give thanks to the Lord, to make music to your name, O most high'. The skilful application of music to worship is to give of our best to God, and to be truly sincere in our thanksgiving for all He has done for us.

It is my great pleasure to send greetings to The Guild of Church Musicians, to thank you for all you do, and to encourage you to persevere in it, in 2019 and beyond.

+ Vincent Nichols

A Message from the Archbishop of Canterbury



Johann Sebastian Bach once said that music was 'God's gift to his sorrowing creatures, a joy worthy of their destiny'.

The world is in need of God's gift more than ever. Music has a universal quality, which transcends language and culture. It carries with it the potential to speak of the love of God for his creatures. Church music has a unique gift for the world: it can bring both the general comfort that music gives and point very clearly to the love of God in Jesus. Church musicians, in all their wonderful diversity of style, age and church tradition, have one thing in common: they are pointing to God through their service and dedication. As such, they are an integral part of God's mission in the world. It is my prayer for all of them this year that as they practise and play, they may lead others to see more of the love of God in Christ Jesus.

+ Justin Welby

The Most Reverend and Right Honourable Justin Welby, Archbishop of Canterbury

The Year Ahead

Dr Michael Walsh

Following from the Guild's significant Council Meeting at the end of October, we are embarking on a number of new projects to ensure that the Guild remains relevant to the needs of our members and Church Music at large. Under the expert guidance of the Warden, during the day we looked in depth at our Strengths, Weaknesses, Opportunities and Threats (SWOT!) and what we can do to improve what we offer. I will keep you informed of our progress during this year, but there are a number of things I would like to draw to your attention at this stage.

A new Guild Qualification : the Archbishops' Chorister Medal

As a pilot scheme, we are introducing a new award to run alongside the Preliminary Certificate, but which is particularly aimed at Roman Catholic choristers, although those of any denomination will be welcome to take it. This has been drawn up in consultation with Elizabeth Stratford, Organist and Master of the Choristers at Arundel Cathedral. This is aimed at choristers under 21 years of age; the Preliminary Certificate may be taken by choristers of any age. Full details will be appearing in the May edition of *Laudate*.

A new Guild Academic Hood [NB: please see inside back cover!]

In order to accommodate this new award, we have decided to reallocate our current medallions and hoods, and as a result we are introducing a new hood for the Archbishops' Award. A prototype has been produced and it will be a simple-shaped hood lined with our Guild blue. Some might query the introduction of such a hood for a 'lower' award, but there is precedent for this in the form of the DipABRSM, so we are not the first to do this. This means that the new Chorister Award and the Preliminary Award will now share the large medallion as their reward (with a different ribbon for each) and the brooch medallion may be worn by any member of the Guild. Full details of all our qualifications will appear in the May *Laudate*.

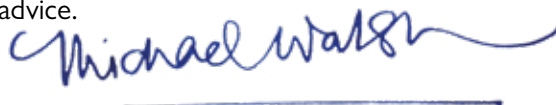
Further Cooperation with other Church Music organisations

We are actively pursuing strong links with others in the Church Music field, most notably the RSCM. We will be holding a presentation service at the RSCM's Sarum College in Salisbury on **19 February at 11.45** to present Bishop Timothy Dudley-Smith with his Honorary Fellowship Diploma, and will be joining with members of the RSCM staff to form a small choir for this service. Any Guild members who might like to attend are requested to contact the Registrar as we do need to know numbers of those attending.

Exciting Guild events for 2019

Please see pages 10 & 13 for details of this year's events, and you can be assured that we are working to arrange more for next year too. On page 10 you can read about an event which can count as part of the ACertCM requirements. We also have our AGM planned for **11 May** at All Hallows-by-the-Tower, and please return the enclosed form to me as soon as you are able or reply by email. You will also see notice of the event we are holding at Birmingham Cathedral on **15 June**. Plans are at an early stage, but please do put the date in your diaries.

Above all, please be assured that your Guild officers are working hard to make the Guild as relevant and supportive as possible of your musical efforts. One of our great strengths is the level of individual support that we are able to offer, whether that is in the form of advice over music or liturgy, our tailor-made examinations, or, should the worst happen, specialist legal advice.



Michael Walsh

A warm welcome to our new Australian Warden



The Reverend Dr Daniel Dries BTh DCA MMus LMusA LTCL ARCM ARCO DipEd was born in Sydney in 1971. He completed a Master of Music degree at the University of Newcastle in 1995, majoring in organ performance. His teachers included Professor Michael Dudman and Anthony Jennings.

Daniel has given many recitals at venues in Australia and overseas including the Sydney Opera House and Sydney Town Hall. From 2000 to 2005, Daniel was Organist and Director of Music at St Stephen's Uniting Church, Macquarie Street, Sydney.

In July 2005, Daniel was awarded a Doctor of Creative Arts degree from the University of Wollongong. This research project focussed on the French Symphonic organ tradition, with a particular emphasis on the life and work of Marcel Dupré.

In 2006 Daniel was ordained a priest in the Anglican Diocese of Newcastle. He served as a Curate in the Parish of Cessnock/Wollombi, and then at Christ Church Cathedral, Newcastle. He then became Rector of the Parish of Belmont in 2009. In 2013 he became the Rector of Christ Church St Laurence, Railway Square, Sydney.

Daniel is married to Peta and they have two daughters.

The UK Council has decided that in future we should drop the prefix 'sub' from Dr Dries' title – he is now simply the **Australian Warden of the Guild of Church Musicians.**

Farewell to the retiring Australian Sub Warden

The Right Reverend Richard Hurford OAM KStJ is celebrating 50 years as a member of the international Guild of Church Musicians.

Bishop Richard commenced piano lessons at the age of six under Violet Bowman in Sydney. He began organ lessons at twelve at Trinity Grammar School and shortly after became organist at his local parish church. His organ teacher, Jack Taylor, was a member of the Guild and the first Australian to gain the ACertCM. He encouraged Richard to think about membership, as did his subsequent organ teachers, Mervyn Byers at St Andrew's Cathedral, Sydney, and Keith Noake at Christ Church Cathedral, Newcastle. Accordingly, Richard applied for membership of the Guild in 1968 when he joined the staff at Christ Church Cathedral, Grafton, as Precentor and Organist.

Some of the highlights of his long association with the Guild are:

- 1971: awarded the ACertCM by the Archbishop of Canterbury in Lambeth Palace Chapel during his time as a post graduate student in England on a scholarship from the Diocese of Grafton, NSW.
- 1973: elected as a member of the Guild Council in London while Rector of Tisbury in Salisbury Diocese, on which he served until his return to Australia to become Rector of Coffs Harbour in 1978.
- 1978: appointed by London as Australian representative for the Guild and subsequently attended AGMs of the Guild in the UK on numerous occasions.
- 1996: awarded the HonFGCM at the then Guild Church, St Katharine Cree, Leadenhall Street, London by Professor Peter Aston, the then Chair of the Academic Board.
- 1998: appointed as Australian Sub Warden and first Chair of the Australian Advisory Council.
- 2004: admitted to the Office of a Vice President of the Guild.
- 2008: preacher at the Guild's 120th Anniversary Service in Canterbury Cathedral.
- 2018: commissioning of his successor as Sub Warden at the Guild Festival Service.



The Guild of Church Musicians

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

PRESIDENT Dame Mary Archer, DBE HonFGCM

VICE-PRESIDENTS

The Right Reverend Dr Richard Fenwick HonFGCM
The Right Reverend Richard Hurford OAM HonFGCM
The Reverend Canon Alan Luff HonFGCM
Dr Philip Matthias HonFGCM
His Honour Judge Anthony Russell QC HonFGCM



ELECTED COUNCIL

Warden: The Right Reverend Graeme Knowles CVO
Sub Warden: The Reverend Fr Peter Allan CR
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5 Brackenley Grove, Embsay, Skipton, North Yorks, BD23 6QW email: scottorg.skipton@btopenworld.com
Representative of Religious Orders and the RC Church: Sister Avril Foster OP FGCM
Academic Board Secretary: Roger Wilkes HonFGCM
Venue Coordinator: Rowland Hughes ACertCM
Councillor: Carl Jackson MVO HonFGCM

MEMBERS OF THE ACADEMIC BOARD

The Warden	Nicholas King HonFGCM
The General Secretary	Dr Michael Nicholas HonFGCM
The Registrar	The Reverend Dr Gordon Giles
The Fellowship Director (Chairman)	Elizabeth Stratford FGCM
The Academic Board Secretary	
The Fellowship Secretary	

GCM Australian Council

Australian Warden: The Reverend Dr Daniel M Dries
Chair: Ms Madeleine A Rowles-Olliffe HonFGCM
Vice Chair: Mr Phillip L Bongers
Director of Studies: Dr Brett M McKern FGCM HonGCM
Secretary and Public Officer: Mr Donald S Yorath HonGCM
Treasurer: Mr Phillip L Bongers
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Councillor: Ms Kathryn R Drummond
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Councillor: Mrs Robin J Ruys
Chaplain: The Reverend Keith W Dalby

GCM Academic Board

Dr Joanna Barlow ~ Dr James Forsyth HonFGCM ~ Dr Brett McKern FGCM HonGCM (Chair), ~
Antony Pitts ~ Barry Walmsley

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THE REGISTERED OFFICE OF THE GUILD

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Honorary Fellows of the Guild



	The Revd Preb Newell E Wallbank (RIP 1996)		The Most Revd & Rt Hon
	Professor Sir Bernard Lovell, OBE (RIP 2012)		Rowan Williams
	Ronald Maynard (RIP 2002)		Donald Withey (RIP 2017)
1987	Ronald Cayless		Peter Wright
1988	The Most Revd Robin Eames	2001	Christopher Gower
	Martin How MBE		Peter Moorse (RIP 2018)
	Dr Harry Bramma		Anthony Russell QC
	Ernest Warrell, MBE (RIP 2010)	2002	Dr James Bowman CBE
	Colin Mawby		The Most Revd Walton Empey
	Christopher Moore		Canon Dr James Lancelot
	Dennis Puxty (RIP 1995)		Martin Wright
	Dr John Rutter CBE	2003	Maurice Bevan (RIP 2006)
	Edward Scott		Julian Elloway
	Henry Washington (RIP 1988)		Ronald Frost (RIP 2015)
1989	Dr Barry Smith		Dr Christopher Robinson CVO
	The Revd Matt Esau		Dr John Sanders OBE (RIP 2003)
	The Revd David Parkes (RIP)	2004	Jonathan Bielby MBE
1990	Professor Nicholas Temperley		Very Revd Dr Richard Fenwick
	John Cooke (RIP 1995)		Dr Francis Jackson OBE
1991	Dr Mary Berry (RIP 2008)		Terry Lovatt
1992	The Rt Revd Graham James		Professor John Morehen
1993	Gordon Appleton		James C Peet
	The Revd Canon Alan Luff		Dr Barry Rose
	The Revd Canon Arthur Dobb (RIP 2009)		Madeleine Rowles-Olliffe
1994	The Most Revd David Hope KCVO		Dr Alan Thurlow
	Philip Duffy KSG	2005	Malcolm Archer
	The Revd Bill Barlow		Dr Robert Ashfield (RIP 2006)
1995	Professor Peter Aston (RIP 2013)		Revd Dr Professor Paul Bradshaw
	The Revd Dr David Cole		Dr Stephen Cleobury CBE
	Dr Philip Matthias		Simon Lole
	Dr Michael Nicholas		Sir David Lumsden
	Roger Wilkes		Dr Philip Moore
1996	Professor John Harper		Dr James Rae
	Anthony Harvey (RIP 2005)		The Rt Revd David Stancliffe
	The Rt Revd Richard Hurford OAM		The Very Revd Robert Willis
	Dr John Scott LVO (RIP 2015)	2006	Christopher Barton
	Frank Sellens (RIP 2018)		The Rt Revd Edward Darling
1997	Dr Anne Howard		Richard Lloyd
	Dame Mary Archer		Andrew Lucas
	The Rt Revd Dr Richard Chartres		Geoffrey Morgan
	Dr David Hill MBE		George McPhee, MBE
	Patrick Russill		The Very Revd Michael Tavinor
1998	Dr Christopher Dearnley (RIP 2000)		The Most Revd Desmond Tutu
	Janette Cooper	2007	Dr John Bertalot
	Michael Fleming (RIP 2006)		Revd Canon Anthony Caesar CVO (RIP 2018)
1999	Dr Graham Elliott		David Dunnett
2000	Professor Robert Constable		David Gedge MBE
	Dr David Flood		Hazel Gedge
	Dr Edward Higginbottom		Paul Hale
	Dr Simon Lindley		Robert Sharpe
	Dr Roy Massey MBE		The Very Reverend Charles Taylor
	Andrew Millington		
	James O'Donnell		

2008 John Belcher
 Revd Canon Jeremy Haselock
 Andrew Lumsden
 Sir James Macmillan CBE
 Colin Mawby
 Dr Keith Murree-Allen OAM
 Dr Peter Nardone
 Andrew Nethsingha
 David Poulter
 Richard Tanner
 Andrew Wright KSG

2009 Ian Harrison
 John Keys
 Dr Gordon Stewart
 Jeremy Suter
 James Thomas
 Professor Ian Tracey
 Richard White MBE

2010 John Barnard
 Dr Howard Goodall CBE
 Nigel Groome
 Megan Inglesant (RIP 2016)
 Carl Jackson MVO
 Garth Mansfield OAM
 The Reverend Canon Peter Moger
 Ben Saunders

2011 Geraint Bowen
 Dr Stephen Darlington MBE
 Nicholas King
 Timothy Noon
 Dr Darryl Roland
 Professor Jeffrey Smith
 Paul Trepte

2012 Adrian Adams
 Dr James Forsyth
 Matthew Owens
 Rt Revd Stephen Platten
 Dr Richard Shephard MBE
 Geoffrey Pearce

2013 Humphrey Clucas
 Professor Jeremy Dibble
 Rt Revd Nicholas Holtam
 Dr Joe McKee OBE
 Dr David Price
 Professor Jonathan Wainwright

2014 Ralph Allwood
 Dr Hugh Benham
 Judith Bingham
 The Revd Canon Perran Gay
 Canon Peter Gould
 Christopher Stokes

2015 Martin Baker
 Timothy Brown
 John Catterall MBE

The Reverend Michael Deasey OAM
 Dr Donald Hunt OBE

2016 Carleton Etherington
 Lindsay Gray
 Dr Peter Litman
 June Williams HonGCM

2017 Dr Helen Burrows HonGCM
 Dr William Clark OAM
 Ross Cobb
 Professor Neil McEwan AM
 Warren Trevelyan-Jones
 Monsignor Peter Williams

2018 Rosemary Field
 Katherine Dienes-Williams HonGCM
 Rt Revd Timothy Dudley-Smith
 Rt Hon Lord Gill
 Dr A Michael DG Walsh HonGCM

Honorary Members



1995 Mrs Kathleen Dobb
 Jeffrey Conway

1996 The Revd Kevin Ashby
 The Revd Canon Gerald
 Hudson (RIP 2009)
 Anthony Wilding

1998 Jill Kerr

1999 Jack Taylor

2000 Geoffrey Barber

2001 Ronald Bayfield
 Michael Maine

2002 Dr A Michael DG Walsh HonFGCM

2003 Thomas Lambshead

2004 Angela Boschi (RIP 2009)
 Dr Brett McKern FGCM

2005 Dr Helen Burrows HonFGCM
 Surgeon Vice Admiral Tony Revell CB (RIP 2018)
 The Revd Angela Tilby

2006 Hilary Llystyn Jones
 Joy George

2007 Revd Canon Dr Peter Mortimer MBE

2008 Katherine Dienes-Williams HonFGCM
 June Williams HonFGCM

2009 Christine Best

2011 Susan Howell Evans
 Chris Price
 Gordon Knights

2012 Dr Terry Worroll

2014 Tom Corfield

2015 Don Yorath

2017 Robert Leach
 Barry Williams

2018 Robert Andrews

Licentiates by Examination

2015 Rockley Battye
Alan Cook
Keith Hotham
The Revd Susan
Phillipson-Masters
David Guthrie House
2017 Paul Hayward
Dr Martin Llewellyn
Philip Willatt



Fellows by Examination

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



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Laudate if you
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this course**

**Please note that this course can count as
accreditation for the ACertCM**

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

held on Saturday 7th July 2018 at 11am in the St Thomas of Canterbury Room of St Thomas' Church, Salisbury

Present: The Warden (The Right Reverend Graeme Knowles in the chair), The President (Dame Mary Archer), The General Secretary (Dr Michael Walsh), The Registrar (Mrs June Williams), The Treasurer (Robert Andrews), The Chairman of the Academic Board (Dr Hugh Benham), The Events Coordinator (Rowland Hughes), Elisabeth Walsh, Jean Andrews, Barry Williams, Jill Kerr, Paul Covell, Fiona Benham, Geoffrey D Morgan, John Barnard, Eileen Eggington, Pam Clements, Kevin Williams, Dr Richard Seal, Sarah Seal, Dr Alan Thurlow, Tina Thurlow, Joe McKee, Janet Brearley.

Apologies: Fr Peter Allan, Carl Jackson, Edward Scott, Canon Jeremy Haselock, Dr Michael Nicholas, Roger Wilkes, Sr. Avril Foster, Robert Leach, Marilyn Leach, Philip Spratley, Robert Stripe.

Treasurer's Report

The Accounts and Independent Examiner's Report had been received and approved at the short AGM convened for the purpose on 12 February in order that the Treasurer could submit them before the legally required date. He reported that our total funds were lower than last year and suggested the possibility of *Laudate* being made available online (as it is in Australia) at a lower rate in order to save costs. He spoke about GDPR and the steps we are taking to comply with the requirements. He spoke about the proposal to convert the Guild to a Charitable Incorporated Organisation (CIO) and invited Barry Williams to address the AGM on this topic (see AOB). The Warden thanked the Treasurer for his work on our behalf.

General Secretary's Report

Dr Walsh began by outlining his hope to re-establish a regular pattern of Guild events with our AGMs based in London at alternating CofE and RC venues with a series of local and regional events taking place around the country. The next AGM has been flagged up as taking place on Saturday 11 May 2019 at All Hallows-by-the-Tower. He continued by thanking the council officers, especially the Warden and Registrar for their support and also Dr Hugh Benham, who had taken on additional duties overseeing the whole of the Guild's awards and diplomas. He looked back over the previous year's events, mentioning our visit to Southwark RC Cathedral on 25 November 2017 where we were made to feel very welcome and assured that we would be invited to come again. He said that he felt saddened that out of the UK membership of 400+ so few were able or interested in attending that day; in fact, there were a number of members present who had come from the far corners of the globe to be with us. He outlined the plan for the next event at Arundel Cathedral and also mentioned that the Council were planning to hold an important, in-depth day conference later in the year to evaluate the work and purpose of the Guild.

Chairman of the Academic Board's Report

Dr Benham outlined his pleasure that the ACertPW examination was now in place and warmly thanked Dr Gordon Giles for his work in preparing the syllabus for the revised examination. Dr Giles had also been present at a previous council meeting and has since been invited to become a member of the

Academic Board. He would fill the place vacated by Canon Peter Moger who had recently resigned. Dr Benham gave details of the current numbers of examination candidates which were quite healthy; it appeared that a detailed article in *Laudate* had attracted a lot of interest which was beginning to feed through. The Warden thanked Dr Benham and the Academic Board for their work on behalf of the Guild.

Re-election of Council

The members of Council were re-elected en bloc.

Appointment of Independent Examiner

The Treasurer proposed that Alan Clements be reappointed as our Independent Examiner, seconded by Rowland Hughes. Approved by all.

AOB

Barry Williams addressed the AGM on the subject of the Guild becoming a CIO. Following his explanation,

the Warden proposed that this would be our best option and it was approved by all.

The President asked whether there would be a fee for this and the Treasurer confirmed that there wasn't one.

The Warden spoke about the need for the Council to hold a serious meeting to discuss the future of the Guild to answer questions such as 'what is the Guild's unique selling point?' and 'how can we redefine our purpose?' He concluded by thanking all the members of Council, especially our Events Coordinator Rowland Hughes, who had been instrumental in setting up the Salisbury event.

The meeting concluded at 11.35 and the members moved on to the Trinity Chapel at the Cathedral for the Presentation Ceremony at 12 noon.

Dr Michael Walsh

General Secretary

A shortened Annual General Meeting had been previously convened at 2.00pm on 12 February 2018 in order to ratify the Financial Report *

1. Robert Andrews produced copies of the Financial Report which had previously been circulated. Approval was given to forward this to Companies House.
2. RA pointed out that the Election of Officers would need to take place at the Salisbury event on 7 July.
3. RA proposed that Alan Clements continue to act as our Independent Examiner. This was approved by all.

The Council meeting closed at 1415.

Dr Michael Walsh

General Secretary

*** KINDLY NOTE** that the 2019 AGM will be taking place at All Hallows-by-the Tower on **Saturday 11 May 2019** so there will be no further need to hold two general meetings as has happened in the past two years.

131st Annual General Meeting

NOTICE is hereby given that the 131st Ordinary General Meeting of the Guild of Church Musicians will be held on Saturday, 11 May 2019 in London at the church of All Hallows-by-the-Tower.

AGENDA

1. Minutes of Annual General Meeting of 7 July 2018
2. To receive the report of the Council and Accounts for the year ended 30 September 2018
 - (a) Report by Treasurer
 - (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

Two more important Guild Events for 2019

11 May : AGM at All Hallows-by-the-Tower, London : 11am-4pm

You are invited to join us for an inspiring day ending with Evensong sung by the choir of St Matthew's Church, Westminster led by Nigel Groome. All of us present are invited to join in the singing of the Stanford in B flat Te Deum and all the hymns. We plan to have a celebrity speaker for our morning event - still to be arranged. Tea/Coffee and a Buffet Lunch will be provided for the fee of £40. *Members are also welcome to just attend the AGM without charge.*

10.30 Meet ~ Coffee

11-12.30 Celebrity Speaker (to be arranged)

12.30-13.30 Buffet Lunch

13.30 AGM in the Parish Room

15.00 Choral Evensong.

Please fill in the form enclosed with this magazine and return to the General Secretary.

15 June : Guild Meeting at Birmingham Cathedral, 10.30am-4.30pm

Another excellent opportunity to meet together and **for the first time in ages to form a Guild Choir to sing Evensong in the Cathedral.**

Provisional plans for the day are:

10.30 Meet ~ Coffee

11-12.30 Talk by Dr Paul Rodmell (University of Birmingham) on Aspects of Stanford's Church Music

12.30-13.30 Lunch (more about the venue in the next *Laudate*)

13.30 Rehearsal in the Undercroft

14.00 Rehearsal in the Choir stalls

15.30 Choral Evensong.

The fee for the day will be £40.

Please fill in the form enclosed with this magazine and return to the General Secretary.

Notes from the Treasurer

Subscriptions

Subscriptions were due on 1 January, but we don't send individual reminders to members. Many of you pay by standing order from your bank, but if you don't then please let me have your remittance as soon as possible. The subscription remains at £20 for this year (£30 joint membership is available for two people living at the same address). Cheques should be made payable to "The Guild of Church Musicians" and sent to me at 3 Swards End, Wickford, SS12 9PB. Alternatively, if you wish to pay on-line, please email me at gcm@rjandrews.me.uk and I will give you the necessary details. I regret we cannot accept payments in overseas currencies from members who live outside the UK. You should either arrange with your bank for a draft in GB pounds that you can post to me, or if you wish to make payment on-line, please email me and I will send the necessary SWIFT/IBAN codes. I am investigating the possibility of accepting payment by credit card, which should be simpler and cheaper for our overseas members.

Gift Aid

As a registered charity, the Guild can recover income tax worth an additional £5 per year on your subscriptions if you pay UK income tax and complete a Gift Aid declaration form. Many members have already completed Gift Aid forms, but I am sure there are other members who pay UK income tax and could assist the Guild in this way. You can download the necessary form from the 'Membership' page of the Guild's website. Completed forms should be sent to me by post. Please contact me if you are unsure whether you have completed a form.

General Data Protection Regulations (GDPR)

In order to send you copies of *Laudate*, and other information about the Guild's activities, we should really have your specific instructions by way of a completed GDPR declaration. The forms have been



included in the past two editions of *Laudate*. There is still a significant number of members who have not returned their forms to me. If you are unsure, or require a new form, please contact me.

The Guild's accounts

The Guild's accounting year ended on 30 September and the accounts for 2017-18 have been approved by Council and independently examined. The full accounts in their statutory format can be downloaded from the 'About Us' page of the Guild's website and a summary of the figures can be found on page 16. The most worrying feature of the accounts is the continuing deficits that have occurred in five of the last eight years. When I first became treasurer in 2010 several people criticised us for having excessive reserves of cash in the bank, but that is now dwindling to the stage where we need to take action to ensure the continued stability of The Guild. In October members of Council had a planning day to review the future of The Guild and I am sure that others will be writing in more detail about the outcome of that meeting. However, in terms of finance it highlighted that the cost of producing and distributing *Laudate* (£7,394) now exceeds the income from membership subscriptions (£6,635). Clearly this cannot be allowed to continue. Last year we changed to a cheaper printing company, but the increasing cost of postage means that we have seen little overall benefit from the price reduction. Possible solutions discussed were:

- reducing the frequency of *Laudate* from three to two editions per year
- a general increase in subscriptions from 2019 probably to £30 or £35 per year (our

subscription has been held at £20 per year since 2006 and is considerably cheaper than that charged by similar organisations)

- maintaining the current subscription and following our Australian colleagues by distributing *Laudate* principally on-line. We appreciate that some members do not use computers and some that do might still prefer to receive a paper copy, but they would be asked to pay an additional subscription at least to cover the cost of postage which is about £6 per year for UK members.

I would be interested to receive any feedback on these suggestions.

Other financial changes on the horizon are a change in our accounting year end from September to December. I have never understood why we produce accounts at the end of September when our subscription year runs from January to December. The September year end also restricts our Annual Conference/AGM to the early part of the year

as we have to complete and submit our statutory returns within 9 months of the accounting year end. Companies House has accepted the change of date, and therefore our next set of accounts will be for a fifteen month period from October 2018 to December 2019. During 2019 we also hope to take advantage of recent legislation enabling us to convert The Guild from a charitable company to a new style Charitable Incorporated Organisation. Members should notice no difference, but this is a much simpler legal structure that still gives Council members the personal protection of limited liability.

Finally, I have mentioned the question of succession planning in previous years. I have now passed the significant birthday of “three score years and ten” and whilst I sincerely hope that St Peter isn’t looking at my CV with a view to offering me a job as an administrator in pearlygates.com it would be good to have someone, or a group of people, who could gain an understanding of what I do for the Guild, with a view to taking over in due course. Could that be you?

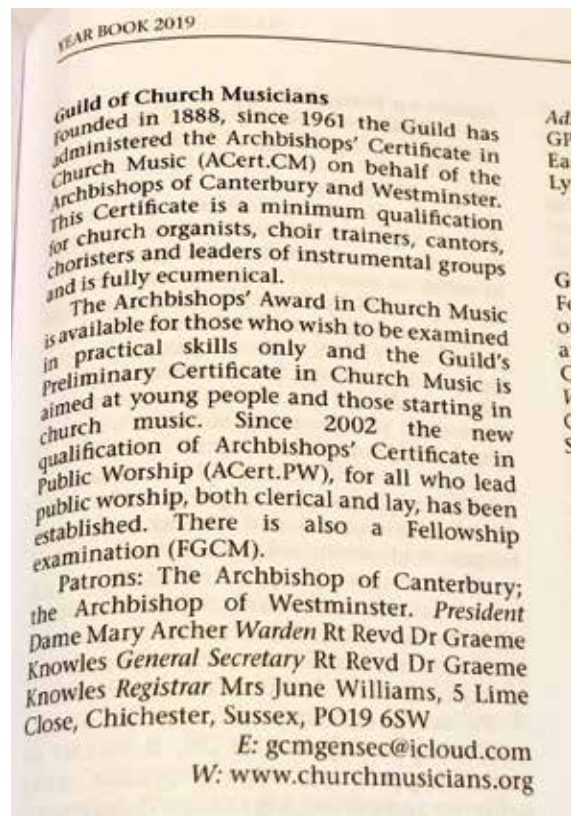
It’s official! The Registrar and the General Secretary are co-habiting!

Well, at least according to the Church of England they are! Last year, the Guild’s entry in the Church of England Yearbook put Dr Hugh Benham as resident in Westerham. This year it seems that the Registrar has moved to Chichester with the General Secretary ...

This, notwithstanding precise, accurate and careful copy being sent to Church House Publishing in good time. Readers may also note that the Warden is now also appointed Honorary General Secretary, again courtesy of Church House Publishing.

Last year the inaccurate entry cost the Guild £235. This year the cost increased by £90 – well over any rate of inflation – just over 38% – to £325, and the Guild has been rewarded with even more inaccuracies.

Needless to say, the Guild’s Council will be considering whether to place any more advertisements with Church House Publishing.



Guild of Church Musicians
Summary of financial statements for the year to 30 September 2018

	Unrestricted funds £	Restricted funds £	Total Funds 2017-18 £	Total Funds 2016-17 £
INCOME				
Voluntary income				
Subscriptions	6,635	-	6,635	6,705
Donations	920	-	920	387
Income tax recovered on Gift Aid	787	-	787	815
	<u>8,342</u>	<u>-</u>	<u>8,342</u>	<u>7,907</u>
Income from Charitable activities				
Examination fees received	800	-	800	260
Annual conferences	2,120	-	2,120	162
Sale of ties and badges	314	-	314	315
	<u>3,234</u>	<u>-</u>	<u>3,234</u>	<u>737</u>
Income from investments				
Bank interest	294	242	536	552
Total income	<u>11,870</u>	<u>242</u>	<u>12,112</u>	<u>9,196</u>
EXPENDITURE				
Direct costs				
Examinations	413	-	413	1,456
Annual award ceremony	1,639	-	1,639	2,170
Annual conferences	1,705	-	1,705	1,014
Publishing Laudate	7,394	-	7,394	10,111
Public liability insurance	168	-	168	-
Publicity	928	-	928	533
Cost of robes & regalia	400	-	400	-
	<u>12,647</u>	<u>-</u>	<u>12,647</u>	<u>15,284</u>
Support costs				
Postage	162	-	162	445
Stationery and office expenses	166	-	166	166
Sundries	412	-	412	846
Website maintenance	36	-	36	216
Bank charges	72	-	72	72
Gifts	645	100	745	882
	<u>1,493</u>	<u>100</u>	<u>1,593</u>	<u>2,627</u>
Governance costs				
AGM expenses	-	-	-	500
Independent Examiner's fee	100	-	100	100
Trustee expenses	1,274	-	1,274	1,577
	<u>1,374</u>	<u>-</u>	<u>1,374</u>	<u>2,177</u>
Total expenditure	<u>15,514</u>	<u>100</u>	<u>15,614</u>	<u>20,088</u>
Net surplus (deficit) for the year	(3,644)	142	(3,502)	(10,892)
Gains (losses) on investment assets	-	(160)	(160)	(336)
Total fund b/f 1 October 2017	70,945	22,662	93,607	104,835
Total funds c/f 30 September 2018	<u>67,301</u>	<u>22,644</u>	<u>89,945</u>	<u>93,607</u>
Represented by:				
Investment assets	-	5,183	5,183	5,343
Bank and cash balances	63,747	17,461	81,208	85,988
Plus - stock of hoods/guild regalia	4,773	-	4,773	5,102
Plus - Debtors (money owed to the Guild)	480	-	480	360
Less - Creditors (money owed by the Guild)	(1,699)	-	(1,699)	(3,186)
	<u>67,301</u>	<u>22,644</u>	<u>89,945</u>	<u>93,607</u>

Farewell to St John's Upper Norwood for Adrian Adams HonFGCM



To many people it is impossible to think of St. John's, Upper Norwood, in musical terms without including Adrian Adams – he seems to have been part of the very fabric of the place forever.

On Sunday, 23rd September, a huge congregation and choir of some sixty singers gathered to celebrate fifty years of service by Adrian Adams to this parish and his justly deserved retirement.

The service began with a magnificent performance of Mendelssohn's Third Organ Sonata by the church's Assistant Organist, Bridget West.

After the Angelus, the Introit, Bruckner's 'Locus Iste' set the tone, the massed voices concluding in a solemn 'hush'. Adrian took Stanford in C at a measured pace, drawing everything possible from his augmented choir.

Elgar's setting of Psalm 29 was the anthem, in which the accompaniment did not have quite the relaxed

feel of the Stanford under Bridget's excellent playing of the Canticles.

The Reverend Canon Duncan Whitworth, a former Assistant Curate of St. John's, gave a magnificent sermon, praising Adrian's achievements and mentioning that he did not 'take the easy route of introducing worship songs and choruses that besmirch so much of our worship'.

Everyone sang the Te Deum (in C. S. Lang's adaptation of Stanford in B flat). There were two organ voluntaries and a fine tribute from David West, Churchwarden.

Adrian was thus thanked publicly and musically for an exceptional half century of loyal service. He has been honoured by the RSCM and The Guild for his splendid musical career that has touched the hearts of many.

Barry Williams

The Guild's visit to Arundel on 22 September



Arundel Cathedral Choir with the General Secretary, Registrar, Lord Gill and our President, Dame Mary Archer

The Guild's autumn meeting at Arundel Cathedral on 22nd September proved to be a new step forward – hospitality was offered throughout in a traditional inn conveniently placed immediately beside the Roman Catholic Cathedral of 1873, whose gracious architectural proportions, lightness and felicity enhanced the whole day. The cathedral buildings were designed by Joseph Aloysius Hansom – he of 'Patent Safety Cab' fame.

A goodly number of members and guests, including Bridget West, Gazette Editor & Sub Editor of the *Church Times* and her husband, David, assembled for convivial coffee in the inn, before moving to hear an organ recital by David Moulton. Mr Moulton's engaging introduction led into an unusual and little heard piece by Liszt – *Excelsior!* Saint-Saëns' B major Prelude & Fugue was taken at a good pace. The slender texture was enhanced by gorgeous flutes and neat phrasing. The nimble execution ensured that the generous acoustic of the cathedral did not occlude the music. There was a skilful crescendo in the Fugue leading to the pedal cadenza and conclusion. Another Saint-Saëns piece, *O Salutaris Hostia* had a feather-light accompaniment to the solemn tone of the theme.

Mozart's glorious Fantasia in F minor and F major K594 opened quietly and proceeded in the allegro with light registration and suitable enhancements, all shaped in a way never possible in its original barrel organ concept. The reprise, slightly slower than the opening, reflected, perhaps, the funeral parlour of its origins. This was playing with true panache and musicality.

Three early and little-heard pieces from Mozart's London Notebook made a contrast, especially as they were composed at the beginning of his life, whereas the K594 was almost at the end of his sadly short time. Moulton's persuasive playing made these attractive numbers sound reminiscent of Haydn's *Flötenuhr*. The performance was delicate and always phrased with clarity.

Harvey Grace's Fantasy-Prelude *Resurgam* is one of some six pieces unjustly neglected. This mature Fantasia received a broad reading with truly Edwardian tone colours. The player was at one with both music and instrument. The development on flutes and strings expanded to a massive re-statement before the final majestic blaze.

Elgar's early Vesper Voluntaries were written about 1889 and it is clear from the score that a tenor C Swell was catered for. Again, this fine recitalist proved himself an advocate for an unjustly neglected part of the repertoire. Careful registration, neat rubato and impeccable phrasing gave these two pieces in F major and B flat major colour and form.

The recital ended with a rumbustious rendering of the Finale from Widor's Sixth Organ Symphony. It was taken at a cracking pace and would have been far too fast if it had not been delivered with such utter musicality. With Daniel Moulton, virtuosity is always subjugated to musicianship.

After a wonderful lunch at the inn, with much food and fellowship, there was a talk by Lord Brian Gill, until recently Scotland's most senior judge and Chairman of the RSCM's Council. Lord Gill's text is reproduced elsewhere in this edition, but it was abundantly clear that his powerful words, setting music for worship in its place of the numinous and the divine, resonated with everyone. This was an

exceptional statement about music in the context of orthodox Christian faith, belief and practice. It should be compulsory reading for all ordinands!

Guild members and guests were permitted to see Elizabeth Stratford take choir practice. Her delightful style of asking the younger choristers questions kept things moving.

Choral Vespers was taken by two Anglican clergy – in a Roman Catholic Cathedral – and to the manner born. An ecumenical delight!

The Cathedral choir excelled themselves against a rather loud organ accompaniment. Elizabeth Stratford maintains excellent music with what is essentially a parish choir, albeit of extremely high standards.

Dr Michael Walsh and Lord Gill were honoured with the Guild's Fellowship – the citations are on page 20 of this journal.

All in all it was a fine occasion and augurs well for The Guild's future – with plenty of *joie de vivre*.

Barry Williams



June Williams, Dr Michael Walsh, Elizabeth Stratford, Lord Gill, Dame Mary Archer

The Registrar's citations at Arundel

Lord Brian Gill

The Right Honourable Lord Gill was, until his recent retirement from the bench, one of the most senior judges in the United Kingdom and the most senior judge in Scotland. No sooner had he retired from being Lord President and Lord Justice General, than the Supreme Court quickly (and understandably!) snapped him up to sit with them in London. This great honour was (almost) the culmination of a glittering legal and academic career.

Although we are honouring Lord Gill for his huge and important contributions to church music, information has come to me that he was never frightened to be bold and controversial as a judge, often supporting the 'little man' against large corporations, dealing robustly with fanciful litigation.

Many will know Lord Gill for his sterling work as Chairman of the RSCM Council at a time when our sister organisation underwent enormous change in its management team, staff, outreach style and finances. He led the RSCM with vigour, giving them inspiration to serve the churches of all denominations at the local level.

It is not widely known that Lord Gill is himself a fine musician – organist, singer and choir director. For over thirty years he was Organist and Choirmaster of St. Columba's Roman Catholic Church in Edinburgh – a post he combined with being Governor and Chairman of the Royal Scottish Academy of Music. He therefore has huge experience of the delights, and disappointments, of making church music at parish level.

Just before we make Lord Gill one of our Honorary Fellows, I would like to share one very interesting piece of information. Brian has always had a great love of ships, so in retirement he is training to become a naval architect. We look forward to sailing in his first ship soon!

Dr Michael Walsh

In 2002 The Guild of Church Musicians made Dr Michael Walsh an Honorary Member in recognition of his superb work in making our journal, *Laudate*, a very fine magazine indeed.

Today, we are honouring Michael with our Fellowship in recognition of his eminence as a composer, particularly of church music. Michael studied singing and organ at the College of St. Nicholas at The Royal School of Church Music and thereafter was trained at Trinity College of Music, where he won



prizes in conducting, choir training and research. He has composed incidental music to two of Shakespeare's plays and some twenty mass settings. His Preces and Responses have long been an established part of the cathedral repertoire. There is a CD of his major choral works.

As a performer, Michael is best known for his fine bass voice, but he also sings counter-tenor and has done so in two cathedral choirs. He plays the guitar, lute and mandolin as well as the organ. His career might have taken a very different path had he persisted in his youthful interests of Jimi Hendrix and The Shadows, rather than becoming head of music at a large secondary school in Sussex.

In recent years, Michael has conducted the Chichester Amateur Operatic Society, gaining its life membership and a National Opera and Dramatic Association long service medal. He has conducted the Chichester Symphony Orchestra and the St. Richard Singers.

But it is church music that is Michael's chief love (after Elisabeth, of course!), and he has enriched the repertoire for parish churches with many pleasing and accessible pieces, as well as major works for professional choirs.

Michael has raised several hundred thousand pounds through 'Voices for Hospices', Karl Jenkins' 'The Armed Man' and 'Mass for Peace', towards Help for Heroes and huge sums through Chichester Voices, for whom he is composer-in-residence. Michael Walsh is a significant musician, an outstanding church composer and a very special member of The Guild. We are delighted to honour him with our Fellowship.

Original tunes by RVW for The English Hymnal and Songs of Praise



Hugh Benham

Introduction

Ralph Vaughan Williams was reluctant to become music editor of *The English Hymnal (EH)* when approached in 1904. However, once engaged he became fully involved and did much to raise standards of public worship. In the Preface (p. xi) he explained that his insistence on music ‘which is beautiful and noble’ was

... a moral rather than a musical issue...it ought no longer to be true anywhere that the most exalted moments of a church-goer’s week are associated with music that would not be tolerated in any place of secular entertainment.

Work on *EH* and *Songs of Praise (SP)* included the composition of thirteen original tunes – these are readily accessible on the CD ‘Hymns of Vaughan Williams’, Cardiff Festival Choir, cond. Owain Arwel-Hughes (Griffin (W 175188), 2008). The musical styles of these tunes are varied. At the conservative end, there is ‘Randolph’ (1906), with harmony (including dissonance treatment and part writing) based firmly on contemporary English ‘common practice’: how many people would identify this as the work of Vaughan Williams if they did not already know? The modal writing of ‘Mantegna’ (1931) on the other hand is unmistakable. There is no single straightforward chronological line of stylistic development. What unites everything is the high degree of skill and craftsmanship.

The texts chosen, some abbreviated, edited, or in unusual or unique metres, fall into three categories:

1. *19th- and 20th-century hymns in English*: (a) Widely-known Victorian texts: ‘For all the saints’ (Bishop W.W. How); ‘Saviour, again to thy dear name we raise’ (J. Ellerton); ‘At the name of Jesus’ (C.M. Noel); ‘Fierce raged the tempest’ (G. Thring). (b) American: ‘God be with you till we meet again’ (J.E. Rankin), without the refrain. (c) ‘Servants of the great adventure’ (P. Dearmer, words editor for *EH* and *SP*). For (a) and (b), Vaughan Williams’s intention was to provide new tunes in place of Victorian ones that he considered poor.

2. *Translations of religious texts*: ‘Hail thee, Festival Day!’ (three texts from the Latin, two of them by Bishop Venantius Fortunatus (530–609)); ‘Come down, O Love divine’ (Italian: B. da Siena, d. 1434).

3. *Poems not designed for use in worship*: ‘The night is come’ (T. Browne, 1643); ‘England, arise!’ (E. Carpenter, 1888); ‘Servants of God, or sons’ (M. Arnold, 1857); ‘I vow to thee, my country’ (C. Spring-Rice, 1918); ‘Into the woods’ (S. Lanier, 1880).

Some items including ‘Down Ampney’ are hymn tunes as most commonly understood in the first years of the 20th century, with four-part vocal harmony (the three lower parts supporting the melody rather than showing a high level of independence) doubled by organ, and strophic (same music for each verse). Other pieces, also strophic, are in unison (the one vocal line supported by keyboard accompaniment). ‘Abinger’ and ‘Guildford’ are presumably among the ‘cansons’ referred to in the Preface to *SP* (1925):

Among these [new tunes] are a few congregational songs, to which the name of ‘cansons’ has been applied: some of these are suitable ... for special services in church, others for use in schools, at lectures, and at the best kind of public meeting, which will, we hope, be increasingly graced by corporate singing.

Vaughan Williams set words with a sensitivity to mood and rhythm developed from experience of composing other larger types of vocal music. This sometimes extended to providing alternative rhythms for verses whose accentuation and syllable counts differed from those of the opening verse: for example in ‘Sine nomine’ line 3 of verse 2 begins with a minim and two crotchets (‘THOU in the’) where verse 1 had a crotchet upbeat and two minims (‘Thy NAME, O’). Even when not setting texts with rare metres Vaughan Williams often sought interesting musical phrase structures, with a subtle handling of repetition, instead of sticking to the regular two- or four-bar phrases customary in Victorian hymn tunes.

The melodies of all tunes apart from ‘Mantegna’ rely to some degree on pentatonic scales, which have five different notes (e.g. D E F sharp A B) where ‘ordinary’ major and minor scales have seven (e.g. D E F sharp G A B C sharp for D major). Pentatonic scales attracted Vaughan Williams at least partly because some British folk melodies are built on them. In some of the *SP* tunes other ‘ancient’ scales were influential too, notably the Aeolian mode, which resembles the harmonic minor scale except for an unraised seventh degree. For example, E minor Aeolian consists of E F sharp G A B C D *natural* (not D *sharp*).

Tunes for The English Hymnal

Name	No.	Opening words	Metre
Down Ampney	152	Come down, O Love divine	6 6. 1 1. D[ouble].
Randolph	524	God be with you	9 8. 8 9.
Salve festa dies	624, 628, 630	Hail thee, Festival Day!	Irreg[ular].
Sine nomine	641	For all the Saints	10 10. 10 4.

These were attributed to ‘R. Vaughan-Williams’ [*sic*] in the first (1906) edition (corrected in the 1933 edition). ‘Down Ampney’, named after the the composer’s native Gloucestershire village, is a small masterpiece. Its supple four-part harmony and varied chord choice stand in marked contrast to the stiff ‘block-chord’ writing of most Victorian tunes; there may be a debt to the purposeful part writing of Bach’s chorale harmonisations. Two features may faintly echo admired 16th-century styles: chord IV appears *after* chord V in bar 2, and between lines 4 and 5 C sharp and C natural appear successively in different voice-parts in a manner later disapproved of as ‘false relation’.

The unique metre of ‘Down Ampney’ provoked an interesting response: musically the 11-syllable lines are only slightly longer than the six-syllable lines, which last for three (or two and a half) bars, not for the conventional two or four bars. The first 11-syllable line (line 3) has special momentum because it begins half a bar earlier than one might expect, given that lines 1 and 2 had both begun on the *first* beat of a bar (Ex. 1); such ‘ellipsis’ (or telescoping) is found in several other tunes. The two halves (lines 1–3 and 4–6) balance so well partly because lines 3 and 6 have similar endings and other features in common. Further, the melody of line 4 begins as a free inversion of line 1, the falling D C sharp B A replacing the rising D E F sharp A.

Ex. 1 ‘Down Ampney’, melody

The melody is most clearly pentatonic in line 1 (D E F sharp A B A). The concluding three-note pattern A B A, in various rhythms, is a strong unifying factor: note for example how line 2 immediately takes it up, and how it heads line 3.

'Randolph' was Vaughan Williams's nickname for his cousin Ralph Wedgwood. Each stanza of the text begins and ends with the line 'God be with you till we meet again'. The composer matched this with musical repetition, and intensified the effect by making both lines 1 and 4 unison (their slightly different accompaniments include the 'secondary dominant' C natural in line 4). The melody of lines 1 and 4 is pentatonic except for the passing G; there is nothing particularly characteristic in lines 2 and 3, although the music is well shaped, with the melody of line 2 consistently rising before line 3 falls.

'Sine nomine' has a unison setting for verses 1–3 and 7–8, but there is four-part harmony in the middle verses, with 4 and 6 for choir only. 'Sine nomine' is Latin for 'without name', but there is nothing 'anonymous' about this exceptionally fine piece. The uplifting character of the melody, which is initially pentatonic, and the purposeful crotchet tread of the bass in the unison verses, so suitable in procession, easily explain its lasting popularity.

Line 1 begins with four notes descending through a perfect fifth (D B A G) – a figure associated with 'jubilation throughout Vaughan Williams's life' (M. Kennedy, *The Works of Ralph Vaughan Williams (WRVW)* (OUP, 1964), p. 85); this figure re-appears in D major to *end* the second four-bar phrase. The melody of the first Alleluia, which circles round D, the dominant of G major, is essentially an extension and transposition of the 'Down Ampney' A B A motif.

Ex. 2 'Sine nomine', melody of verse 1

As in 'Down Ampney' Vaughan Williams had to set lines of very different lengths; again he chose to make their musical settings broadly similar in length. In 'Sine nomine' the shortest line ('Alleluia') comes last, with its single word repeated in order to extend the phrase. Note the 'ellipsis' – the word 'blest' has only a minim, and we are propelled into the last line slightly earlier than might have been expected.

'Sine nomine' would normally have been accompanied by organ with pedals. However performance on manuals only (or even on piano) is possible in the unison verses if the player omits the small notes in bars 9–12 and takes the bass line with the left hand (compare the optional small notes in 'Salve festa dies'). The harmony verses are closely based on the unison version, but with a less active bass, and some harmonic changes especially in bars 5 and 14–15.

Vaughan Williams probably had in mind two previous tunes for the hymn 'For all the saints'. F.E.W. Hulton's tune from *Hymns Ancient and Modern (AM)* (1889 edition), named 'For all the saints', had a more elaborate scheme than 'Sine nomine', with short organ introduction, a unison setting of verses 1, 2, 7 and 8 (except

for harmony at 'Alleluia') and a different melody for the other verses (harmony, ending with a unison 'Alleluia'). Unfortunately actual musical interest was comparatively limited. Sir Charles Villiers Stanford's 'Engelberg' (*AM*, 1904), a first-class piece, was a cross between a hymn tune and an anthem, with different accompaniments and reduced vocal forces in some unison verses and a harmony setting for verse 4 in which the tune migrated from alto to tenor to soprano. Vaughan Williams may have been less ambitious than Hulton or Stanford, but he achieved a more *practical* solution than either.

The title 'Salve festa dies' was borrowed from the identical first lines of three ancient processional hymns (for Easter, Ascension and Whit Sunday) in the original Latin. All three of these hymns are long, even when some starred verses are omitted, and so Vaughan Williams's provision of two different and alternating verse settings in addition to the refrain made excellent sense. The ancient plainsong melody (for which 'Salve festa dies' was a 'modern' alternative) had the same music for every verse. Liturgical sequences such as *EH* 238 and 317, on the other hand, did vary the music between verses – so it is possible that Vaughan Williams was thinking of items such as these when he composed 'Salve festa dies'.

'Salve festa dies' begins with a refrain labelled '[verse] 1'. This was for the choir men ('Clerks'), to be repeated 'in Chorus', presumably with trebles as well. The two verse settings were for 'Clerks only', the refrain that followed each verse being 'in chorus'. No congregational singing was apparently expected, and everything was in unison – convenient in procession and perhaps considered fitting in an alternative to plainsong. However, the alternation of clerks and chorus was dropped in *SP*; Dearmer's shorter text 'Welcome, Day of the Lord', headed '*For any Sunday. (Not necessarily Processional.)*', was apparently for all present, choir and congregation. Probably with this in mind Vaughan Williams 'ironed out' two syncopations, changing the rhythm quaver-crotchet-quaver to crotchet-quaver-quaver in bar 3 of the refrain and bar 7 of the first verse setting.

There are relatively few Vaughan Williams fingerprints in 'Salve festa dies'. For example, the only unambiguously pentatonic passage comes at the end of the refrain, where the pitch pattern D E D B A G G suggests an embellished form of the initial D B A G figure from 'Sine nomine'. The verse settings provide effective contrast to the outgoing and vigorous refrain: the first is mostly in A minor (the supertonic minor); the second, which moves through C major and E minor, provides clear rhythmic contrast, with triplets at the start and in the middle.

Tunes for Songs of Praise (1925 edition)

Name	No.	Opening words	Metre
Magda*	37 (53)†	Saviour, again	10 10. 10 10.
Oakley*	41 (58)	The night is come	8 8. 8 8. 7 7. 7 7.
Cumnor	123 (213)	Servants of God, or sons	7 7. 7 7. 7 7. Irreg.
Guildford	185 (316)	England, arise!	11 10. 11 10. 5 5. 10
King's Weston	443 (392)	At the name of Jesus	6 5. 6 5. D.

*It is unclear why these names were chosen.

†Bracketed numbers from enlarged edition (1931).

In *EH* (1906) Vaughan Williams had felt obliged to include 'Ellers' by E.H. Hopkins as the only tune for the Evening hymn 'Saviour, again' – and in its original rather plodding version not with Sir Arthur Sullivan's more accomplished harmonisation (for which see *The New English Hymnal* of 1986). For *SP* he provided

the lovely new tune 'Magda'. This is broadly similar in melodic and harmonic style to 'Down Ampney', and is one of only three tunes (with 'Down Ampney' and 'Oakley') that are in four-part harmony throughout. In contrast to the rather four-square settings by Hopkins and J.B. Dykes (whose 'Pax Dei' appeared in *AM* in 1904), 'Magda' has *five-bar* phrases in triple time, a logical response to the metre of the text. Each phrase of the melody (Ex. 3) is identical in rhythm until, in response to changed accentuation, the elision of lines 3 and 4.

Ex. 3 'Magda', melody of verse 1

Sa - viour, a - gain to thy dear name we raise
 6 With one ac - cord our part - ing hymn of praise.
 11 Guard thou the lips from sin, the hearts from shame, That
 17 in this house have called u - pon thy name.

The melody begins with a striking pentatonic outline, initially rising, then descending through a whole octave. The first three notes are extended in line 2 into a four-note outline of interlocking fourths rising to E, a shape later exploited (coincidentally) in *Symphony No. 8*, movement I. In line 4 Vaughan Williams began by freely reworking line 1; perhaps this was a subtle non-text-related form of the 'start = end' repetition found in 'Randolph'. Both first and last lines forsake the pentatonic scale as they progress, their Gs providing some gentle melodic and harmonic tension as cadences are approached. The key is D major, with line 2 modulating conventionally to A major, but the harmony of line 3 is somewhat ambiguous, poised between E minor and D major.

In the other tunes from *SP* (1925) tonality is further blurred, particularly by modal writing. All end and/or begin minor (whereas the *EH* tunes and 'Magda' are major), but as in many folk melodies minor does not mean 'sad' or gloomy.

'Oakley' was composed for lines from a poem about sleep by Sir Thomas Browne (1605–1682). The original from *Religio Medici*, available in *Sir Thomas Browne: The Major Works* (Penguin Classics, 1977), was edited (presumably by Dearmer) to create an Evening hymn of unique metre, each stanza having four iambic lines of eight syllables and four trochaic lines of seven syllables. The former are set in 4/4 time with a crotchet upbeat, the latter in 3/4 with lilting minim-plus-crotchet rhythms.

The two sections, although so different, combine to make a convincing whole. The melody of the first is wholly pentatonic. The notes G A B D E suggest G major – or E minor Aeolian if rearranged as E G A B D, an ambiguity that the composer fully exploited in his harmonisation. Lines 1 and 4 are almost identical melodically, with line 2 similar except at the end, and only line 3 providing contrast; Vaughan Williams had already used this kind of 'A A B A' shape in such tunes as 'Forest Green', 'Gosterwood' and 'Kingsfold', arranged from English traditional melodies.

The overall shape of the trochaic section is A B C A. The melody is not pentatonic, and notes not previously heard feature prominently – G sharp, C sharp, and above all C natural. Except for the final 20th-century-style modal cadence, with chords of D major and E major, this whole section has a late 16th-century atmosphere: compare in particular the ‘Frog Galliard’ by John Dowland (1563–1626) which was the basis for *SP* 461 (arranged by Martin Shaw, Vaughan Williams’s fellow music editor). No liberties are taken with the centuries-old ‘rules’ of part-writing in this second part of ‘Oakley’, whereas there had been modernist consecutive fifths in bar 8 and unisons in bar 2.

‘Cumnor’ was composed for lines from ‘Rugby Chapel: November 1857’, a poem by Matthew Arnold (1822–1888) in memory of his father Thomas Arnold, headmaster of Rugby School; it was named after a village near Oxford, and/or the Cumnor Hills, with which Matthew Arnold had associations. It is in unison, but an SATB setting was published separately (by OUP: *WRVW*, pp. 508–509).

Arnold’s lines were grouped into five non-rhyming six-line stanzas to create a hymn on ‘The Communion of Saints: The Church Triumphant’: the ‘Servants of God’ in line 1 are great men and women now dead who, like Arnold’s father, encourage and sustain those still on the ‘march...to the City of God’. The enlarged *SP* (1931) reclassified the hymn under ‘Apostles and Prophets’. Use of triple time for seven-syllable lines (often including two dactylic feet) makes for regular three-bar phrases. The melody is based largely on the pentatonic set C E flat F G B flat, which signifies C minor Aeolian at the beginning and E flat major at the end. The perfect cadences in lines 2 and 4 are both Aeolian with unraised leading notes (B flat in C minor and F natural in G minor).

‘King’s Weston’ is named after the 18th-century Bristol home of Philip Napier Miles, minor composer, patron of music and philanthropist. Vaughan Williams ‘spent many happy week-ends’ at King’s Weston (*WRVW*, p. 188).

The tune is in the Processional section, and in unison, although it was published separately for SATB with organ in 1927 (*WRVW*, pp. 508–509). The left hand part must be doubled in octaves (‘*Con 8va*’), which indicates performance on the piano (it was envisaged that *SP* could be used in schools); in church an organist would play the bass line on the pedals with 16-foot tone as a matter of course. Surprisingly the texture often has only three parts; although this works well with bass octaves on the piano, it is surprising that there are no optional ‘small notes’ for the organist as in ‘Sine nomine’ and ‘Salve festa dies’.

The metre, which is not uncommon, generates regular two-bar phrasing in 3/2 time, except that the final line has an added upbeat, the penultimate phrase having been cut short correspondingly (another example of ellipsis). The music is unified by the recurrence of two rising crotchets at the start of every phrase but one, and by the bass progression B D E in the first, third, fifth and last phrases. The tonality is mostly E minor Aeolian, with the subdominant A minor Aeolian half way through. The cadences are modal too, except for the ‘ordinary’ D major perfect cadence in line 6. The music is vigorous and outgoing, with a beautifully shaped melody whose eight lines in turn reach the following high points:

G A B A B D E B

Together these notes make up the pentatonic set that (with some decoration) underlies most of the melody. ‘Guildford’ was perhaps so called because the writer of the words, Edward Carpenter (1844–1929), lived there in the 1920s. Carpenter, who was involved in the foundation of the Fabian Society and of the Independent Labour Party, published his twelve-stanza poem ‘England, arise!’ in *Sketches from Life in Town and Country, and some verses* (London, George Allen and Sons, 1908), pp. 257–260. The message of this impassioned cry on behalf of the labouring masses is particularly clear in the fourth stanza, one of nine not included in *SP*:

By all your workshops where men sweat and sicken,
 Foredone to death, in toil and hope deferred,
 Where cheeks are flushed and pulses start and quicken,
 Not with glad life but by dark hatred stirred;
 From each bench and forge
 A sound comes like a surge:
 Arise, O England, for the day is here.

The words editor, the Rev. Percy Dearmer, a lifelong socialist, clearly considered the selected stanzas appropriate for the 'Social Service: National' section, despite lack of direct Christian reference. Vaughan Williams, who was agnostic and with political sympathies that were left- rather than right-leaning, obviously agreed.

'Guildford' is for unison singing. Even though the score is almost entirely in four parts, no SATB harmony was provided either in *SP* or when the tune was published separately (by OUP: *WRVW*, pp. 508–509). The key is A minor Aeolian with some pentatonic outlines based on A C D E G. Melodic unity is provided by motifs *a* (the rhythm dotted crotchet plus quaver), *b* (the notes G A C) and *c* (three triplet crotchets descending by step):

Ex. 4 'Guildford': verse 1, lines 1 and 2

The image shows a musical score for the song 'Guildford'. It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system covers lines 1 and 2 of the verse. The second system covers lines 5 and 6. Motifs are indicated by brackets and letters: 'a' is a dotted crotchet followed by a quaver; 'b' is a descending triplet of eighth notes (G, A, C); 'c' is a descending triplet of eighth notes. The piano part is marked 'con 8va sempre'. The lyrics are: 'Eng - land, a - rise! the long, long night is o - ver, Faint in the east be - hold the dawn. ap - pear,'.

The rising profile of line 1 matches the words 'England, arise'. Line 2 builds on this, reaching top D. Line 3 goes to the dominant, E minor Aeolian, with the pattern G A G C probably derived from motif *b*, while line 4 returns to A minor Aeolian with an air of finality, for the text here is the same as for the last line of the verse. Lines 5 and 6, each with five syllables, rise steadily, with motif *b* reaching top D ('...the answer swells') and motif *a* now placed on *strong* beats. To provide additional tonal variety, these lines briefly visit F major (the only touch of major) and D minor Aeolian. Line 7 is a reworking of line 4, a climactic top E being finally attained. Both lines include a 3/2 bar, as a change from 2/2 and regular four-bar structures. Vaughan Williams moves further from traditional common practice harmony than in previous tunes. No cadence is typical of pre-20th-century music, and there is more dissonance, some of it showing a new freedom, for example at the start of bar 7 with the unprepared and unresolved C. There is considerable parallel movement, some of it very characteristic of the composer, as in bars 7 and 11.

Tunes for Songs of Praise (enlarged edition, 1931)

Name	No.	Opening words	Metre
Mantegna	126	Into the woods my master went	8 6. 8 6. 8 8 8. 7
Marathon	302	Servants of the great adventure	7. 8.7. D.
Abinger	319	I vow to thee, my country	13. 13. 13. 13. 13. 13. Irreg.
White Gates	489	Fierce raged the tempest	8 8. 8.3

Note: 'Famous Men' (432), composed in 1923 as the unison song 'Let us now praise famous men' is described in *SP* as a 'canticle'. With prose text, it falls outside the scope of this article.

'White Gates' was named after 'The White Gates', the house at Dorking to which Ralph and Adeline Vaughan Williams moved in 1929. It was composed for 'Fierce raged the tempest', to replace Dykes's 'St Aëlred', which still featured in *EH* (1906). The metre is unique, with a very short final line. The music for this, as for each other line, lasts for two full bars of 4/4: one syllable has four quavers, while the other two have long notes (Ex. 5 below).

At first the melody is in C minor Aeolian, with prominent B flats. However, the B flat major *chord* at the end of bar 3 swings the music round to E flat major, a favourite move from 'ordinary' C minor in the 18th and 19th centuries. Instead of a decisive perfect cadence, however, there is an 'open' imperfect cadence, which propels us forward, especially as the five-note rising run that ends line 2 is repeated one step higher at the start of line 3. C minor Aeolian, soon restored, is abandoned in line 4, which can be heard either as an 18th- or 19th-century-style perfect cadence in 'ordinary' C minor with B *natural* and final major chord (tierce de picardie) or as a cadence in C *major*. The theory matters little, but the 'bright' ending is a perfect match for 'Calm and still' (and for 'Peace, be still' in verses 2 and 4). The final long C, preceded by the shift to unison singing, gives a suitable sense of repose.

'White Gates' is an intriguing mixture of old and new, with modal writing and some pentatonic elements alongside conventional tonal writing in line 4. The texture is strangely spare at the end of line 1, with soprano and alto (briefly joined by tenor) moving in unison in a manner foreign to pre-20th-century four-part writing – this is possibly to reinforce the descent to middle C ('the deep'). 'Marathon' was composed for 'Servants of the great adventure' by Percy Dearmer. First printed in *Songs of Praise for Boys and Girls* (OUP, 1929), it was included in the 'Service Oversea' section of *SP* in 1931. The text asserts the supreme claims of the Christian religion ('Christ, the crown of every creed') in terms of the social and educational challenges of overseas work, without any hint of triumphalism.

'Marathon' is an appropriately outgoing and confident unison song,

Ex. 5 'White Gates': verse 1, lines 1 and 4

line 1

Fierce raged the tem - pest o'er the deep,

line 4

Calm and still.

The musical notation shows two staves (treble and bass clef) for each line. Line 1 consists of two bars of 4/4 time. The melody is in C minor Aeolian. The lyrics are 'Fierce raged the tem - pest o'er the deep,'. Line 4 also consists of two bars of 4/4 time. The melody is in C major. The lyrics are 'Calm and still.'.

very readily accessible to young singers in its 'moderate march time', with a crotchet bass somewhat in the manner of 'Sine nomine' (Ex. 6), regular two-bar phrasing and the rhythm dotted crotchet, quaver, crotchet at the start of almost every line. The tune had previously formed part of the incidental music (1909) to Aristophanes' *The Wasps* (no. 12 'Parabasis'). The name 'Marathon' refers to the celebrated victory of the Athenians over the Persians in 490 BC, to which parts of the 'Parabasis' text allude.

The melody is largely pentatonic, but the C sharp in line 4 lies outside the basic set and is part of a B minor Aeolian cadence. Lines 2 and 6 have modal cadences in E minor and A minor: a completely unambiguous assertion of G major is deliberately delayed until the final very traditional II⁷b–V–I cadence.

Ex. 6 'Marathon': verse 1, lines 1 and 2

The musical score for 'Marathon' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#), representing the melody. The lower staff is a bass clef with a key signature of one sharp (F#), representing the bass line. The melody begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and quarter notes. The lyrics are written below the melody. The bass line is a simple eighth-note accompaniment. The score is marked 'con 8va.' at the bottom.

'Abinger' is the second tune for Cecil Spring Rice's poem 'The Two Fatherlands', which appears in the 'Social Service: National' section of *SP*. The first is Gustav Holst's 'Thaxted', which had been the only tune in *SP* (1925). Presumably Vaughan Williams now included his own tune to try to relieve Holst's concern about the union of Rice's text and music from 'Jupiter, the bringer of jollity' (*The Planets* suite); nevertheless 'Thaxted' has always remained the firm favourite.

Named after a village in a part of Surrey where Vaughan Williams lived for many years, 'Abinger' is a fine unison song, straightforward and accessible. The accompaniment, set out for piano with low bass octaves throughout, begins with a brief introduction that serves also as interlude between verses and as postlude. Each line lasts for four bars of 3/4 time, with two two-bar phrases, but for variety and to ensure comfortable word setting the first strong beat of a phrase may be preceded by one, two or three quavers. Lines 1, 3 and 5 begin very similarly and span the octave E flat to E flat (tonic to tonic), while lines 2 and 4 move lower to provide balance and relaxation. Line 6 quickly reaches a climactic F before a measured descent to lower E flat. Lines 1, 4 and 5 all cadence in C minor: this emphasis, quite uncharacteristic of 'ordinary' old-fashioned E flat major, is probably connected with the melody's underlying pentatonic shape.

'Mantegna' was named after the Italian painter Andrea Mantegna (c.1431–1506), to 'denote inspiration from Mantegna's painting of the Agony in the Garden' (*WRVW*, p. 188). The text is 'Into the woods my master went', an elusive two-stanza poem on the Passion in an irregular metre by the American poet Sidney Lanier (1842–1881). Written in 1880, it appeared in *Poems of Sidney Lanier* (New York, Charles Scribner's Sons, 1912), p. 141 as 'A Ballad of Trees and the Master'.

In mood and style, 'Mantegna' is highly original for a hymn tune, not least because it employs the rare Phrygian mode which with its flattened second scale-degree is darker than the Aeolian minor. At first the home note is D, but line 4 cadences on A, with a Phrygian B flat as part of the penultimate chord: such a move to the dominant half way is an interesting acknowledgement of traditional key relationships. Likewise lines 5 and 6 both cadence on the subdominant (G, with A flats).

In harmonising the melody Vaughan Williams occasionally steps outside the Phrygian scale. In lines 1 and 2, the D flats arise from the juxtaposition of two minor chords a major third apart (D minor and B flat minor), an important Vaughan Williams fingerprint. Also intensely characteristic are the successive C minor and B flat minor chords in line 2 (see Ex. 7 below, penultimate bar); the wholly parallel movement here is clean contrary to the preference of common practice harmony for movement in opposite directions, especially

between outside parts. These parallel chords (which recur in line 7) are second inversions, traditionally regarded as too unstable, but now enjoyed for their distinctive sonority. Note also the parallel octave movement between melody and bass in bar 2 (B flat A F).

'Mantegna' is in unison (although the music is largely in four parts and arrangement for SATB would have been possible). The time signature is 4/4, with phrases beginning and ending at different points within the bar and ranging from about one and a half bars to just over two.

Lines 1 and 8 have much in common, although the latter ends in a more weighty fashion with doubled note values. The musical equivalence of these two lines emphasises the similarity of their texts. Lines 5 and 6 successively peak at C and D, part of a long-term ascent to the climactic E flat of line 7. A three-note stepwise *descending* figure is however at the heart of the whole melody: it heads lines 1 and 3 and concludes lines 1, 5, 6 (in ornamented form), 7 and 8. Related to it are steeper descents – B flat A F in lines 1 and 8, and at the end of line 2 the plunging C B flat D (a response to 'forspent' in verse 1), with its echo in line 4 (E flat D A).

Ex. 7 'Mantegna': lines 1 and 2



Epilogue

The hymn tunes 'Little Cloister' (1935) and 'St Margaret' (1948) are not part of this present study, having been fully discussed by John Barr in 'Two Obscure Hymn Tunes of Ralph Vaughan Williams', *JRVW*, xxix (2004), pp. 14–15. Together with the original tunes from *EH* and *SP* they show uniquely well that even in his shortest pieces Vaughan Williams exercised the same artistry as in the large-scale genres for which he is better known.

As a composer his interest in hymns did of course extend beyond writing short tunes. For example, some instrumental pieces were based on existing hymn tunes, notably the organ prelude 'Rhosymedre' (1920), and there were larger-scale original pieces including 'Three Choral Hymns' for male voice, SATB and orchestra (1929).

A footnote on sources, etc.

John Bawden's 'Vaughan Williams and the hymnals – a new perspective', *Journal of the RVW Society [JRVW]*, no. 29 (2004), pp. 2–13 provides valuable information on editorial policy in *EH* and *SP*. See also *Songs of Praise Discussed* by P. Dearmer and A. Jacob (OUP, 1933), especially on the technique of 'ellipsis' (e.g. p. 110).

For the 1909 version of the tune 'Marathon', see R. Vaughan Williams, *The Music to The Wasps of Aristophanes* (vocal score), Cambridge, published for the Greek Play Committee, 1909. The accompaniment in *SP* is similar to the piano part of the first vocal arrangement there (p. 67), but several changes have, for example, helped to provide a more purposeful bass line at the start.

This article was first printed in the *Ralph Vaughan Williams Society Journal*, issue no. 52 (October 2011) and the organ music article in *Laudate* 96 appeared in the same journal in issue no. 55 (October 2012).

What I have gained from taking the ACertCM Examination

Josephine Smith BA(Hons) HNDPA(Mus) ACertCM MISM

I was casually looking at some pages on the RSCM website a few months ago and I came across a link to The Guild of Church Musicians. I had never heard of them before this, so I clicked on the link and ended up on the site. After close examination I decided to become a member with a view to encouraging some of the members of our church Music Group to take the *Preliminary Certificate*. I studied all the examination options and I kept coming back to the *Archbishops' Certificate (ACertCM)* and felt a compulsion to take it. I tentatively made enquiries and the next minute I was entered for the examination! I found the communications with the members of the Guild to be second to none and my initial communication was with Dr Benham, the Chairman of the Academic Board. The first item that I needed to tackle was the 3500-word essay. There was a choice of essay titles or I could have chosen my own but I settled on 'What Purpose does Music Serve in Christian Liturgy and Worship?'

Having not written an academic essay for 22 years, when I did my BA (Hons), this was fairly daunting but I did some research and started putting some ideas down on paper. Dr Benham was extremely helpful and allowed me to send him drafts until he felt it was satisfactory enough to send in. Writing the essay made me delve into areas of church music that I have not delved into before (plainsong, decoration of the melody line with harmony, the Quaker religion, polyphony) and I also undertook some interviews with members of our church to gain their opinions on the subject.

My music choices, which I played on the flute, were my own arrangement of *As the Deer Pants for Water* by Martin J. Nystrom, *Cantique de Jean Racine* by Gabriel Fauré and *La Tempesta di Mare* (3rd Movement) by Antonio Vivaldi. My piano accompanist, Rahna Windsor, accompanied me for all my pieces, and one of my talented young flute pupils Ariana Bendall, played the second flute in the *Cantique de Jean Racine*. I produced a programme note for each of these pieces and collated them into a bound booklet.



As part of the ACertCM I needed to attend two courses provided either by the Guild of Church Musicians, the RSCM or other bodies, but distance was difficult, so the flexibility of the GCM became apparent because they allowed me to read and study a substantial part of the book *O Sing Unto the Lord* by Andrew Gant (Profile Books, 2015). I did my best to internalise the plethora of information within it, whilst taking a copious amount of notes to allow me to revise it before the viva part of the exam. I learnt a great deal about church music including the colourful harmonies, figured bass and the introduction of stringed instruments into services and much, much more.

It was agreed that my other 'course' would be to attend the Massed Choir at Lichfield Cathedral, organised by the RSCM. I bought the book *King of Glory, King of Peace* a few weeks beforehand and learnt all the pieces that I had been informed that we would be singing. My husband drove me there and he sat in the congregation and watched the proceedings with interest. Usually, thrown into a group situation such as this I would have been rather apprehensive, but everyone in the massed choir was so friendly and the experience of singing in such a large, quality choir was absolutely

breath-taking. We sang the beautiful *A New Commandment* by Richard Shephard with such sincerity, and *Crown Him with Many Crowns* with the descant plus many others. We all processed out to a faultlessly played voluntary on the stunning Lichfield organ and then we had after-service prayers feeling elated and full of God's glory. I thoroughly enjoyed the experience and my husband and I will be attending the event again next year.

It seems strange to enjoy an exam, but the exam day was one of the highlights of my life. The two examiners were incredibly friendly and so easy to talk to, full of positive comments and I can't thank them enough for everything. The viva part of the exam was something that I felt apprehensive about but the three of us had a thoroughly enjoyable conversation! All in all, I really enjoyed the whole examination and I recommend that anyone contemplating this exam should contact The Guild of Church Musicians and make enquiries. The flexibility, friendliness and professionalism of the members of the academic board shines through and I hope if you decide to enter for the ACertCM you will gain as much knowledge and enjoy the whole experience as much as I did.

The Presentation of the Archbishop's Certificate at Lichfield Cathedral on Sunday 18th November 2018

It was decided, after successfully completing my ACertCM qualification that I would go to Lichfield Cathedral to accept my certificate and medallion from the Dean, along with the RSCM candidates who had passed their Bronze, Silver and Gold awards. After a trouble-free journey to Lichfield, we arrived at 13:45, just in time for the rehearsal at 14:00. After gowning up, we all went to rehearse the presentations and then the music which we would all be singing together with the Cathedral Choir, *O Pray for the Peace of Jerusalem* by Howells and Dyson's *Magnificat and Nunc Dimittis*.

Once we all felt comfortable with everything we waited in the choir stalls for the service to begin. For me, I had only received a copy of the music two days previously and on that Sunday morning, I was singing and playing at our sister church St Matthew's Church, Meerbrook where the Rt Rev Bishop Geoff Annas was confirming seven candidates from local



churches. His sermon was very amusing and he mentioned the X-Factor as he is such an upbeat Bishop! So apart from listening to recordings of the music and having a quick look through, I was more or less sight singing with the Cathedral Choir, quite an achievement on my part as I managed to sing it all without any hitches.

Yet again, singing with the Cathedral choir was breath-taking and another highlight of my life. I seem to be having more and more liturgical and musical highlights since joining the Guild of Church Musicians and the music which we sang was just mesmerising and atmospheric, especially the Howells. The Dean presented me with my certificate and medallion and at the end of the service we all processed out proudly along with the Cathedral Choir and we said our post-service prayer. Bishop Geoff came over afterwards and shook my hand commenting on the fact that he had seen me earlier at the previous church; then photos were taken with both the Dean and the Bishop.

There were times when I was struggling with the essay that I wrote for the ACertCM exam – and asked myself why I put myself through all this, but the highlights completely outweigh the wobbles. If it wasn't for deciding to take the Archbishop's Certificate, I would not have experienced and learned all that I have and met so many lovely people along the way.

Calling all members!

Hugh Benham

The membership of our Guild includes people with a vast range of musical accomplishments and experience and theological expertise. However the Council, and the Academic Board that I chair, are not aware of the *full* nature and extent of these skills and knowledge.

A questionnaire is planned, which will provide an opportunity for you to enlighten us. Please use it when you receive it.

In the mean time, please think of how you might contribute actively to the work of The Guild (perhaps in connection with publicising it?), and, if you wish, let me know at **H.Benham@soton.ac.uk**.

Here are a few thoughts.

1. If you are an Honorary Fellow, and presumably proud to be associated with us, is there any way in which you could offer your services? Might you be available to examine for one of our qualifications – hardly a massive commitment as candidates are not at present numerous – or be willing to assist or supervise any candidates in their preparation?
2. If you are a choir director, are there qualifications that we offer that might be particularly appropriate for local teaching and learning needs? Our qualifications are designed to fit all denominations, and we can even *consider* some tailoring of qualifications to local needs.
3. Is your choir or church a corporate member of The Guild? The subscription is at present a mere £50 a year, giving you access to *Laudate* and the chance to hear of occasional events.
4. Are there any particular needs that we can help *you* with? The Guild is keen to respond to the needs of individuals wherever possible.

A Vignette

Barry Williams

My pianoforte and (first) singing teacher, Miss Mabel Warren, introduced me to the music (and especially to the songs) of Haydn Wood (1882 – 1959).

At the time I thought ‘All through the night there’s a little brown bird singing’ was slightly dated, but subsequently Eric Thiman left me in no doubt as to the high regard he had for Haydn Wood, Montague Philips and Eric Coates, all of whom composed music that might be thought of as ‘light’.

As with Donald Tovey, (*his* pianoforte concerto is a *tour de force*), these are composers whose music is to be reckoned with. Haydn Wood wrote a very fine set of variations for ‘cello and orchestra, and a superb violin concerto, now rarely heard. Yet his piano concerto in D minor has never quite been forgotten. It enjoyed some success in the mid-nineteen thirties, but was recorded spectacularly by Hyperion in 1999, with Hamish

Milne as soloist and the BBC Scottish Symphony Orchestra directed by Martyn Brabbins. The CD is CDA 67127 and it comes with Joseph Holbrooke’s first piano concerto.

As one would expect with Milne and Brabbins, the performance is impeccable, assured and utterly musical. The very tightly wrought middle movement is especially exciting; the complex final movement with its thematic tensions between orchestra and soloist is exceptional – not least for its unusual quasi-rondo form. This is magnificent music and greatly under-rated and under-valued. I commend it unreservedly.

There is a slight two-fold personal connection in that a distinguished member of The Guild (and friend of mine) studied pianoforte under Hamish Milne at the Royal Academy of Music, and my piano (and singing) teacher was accompanied by Haydn Wood in several song recitals in the nineteen-thirties.

CD Review : Christmas at St George's

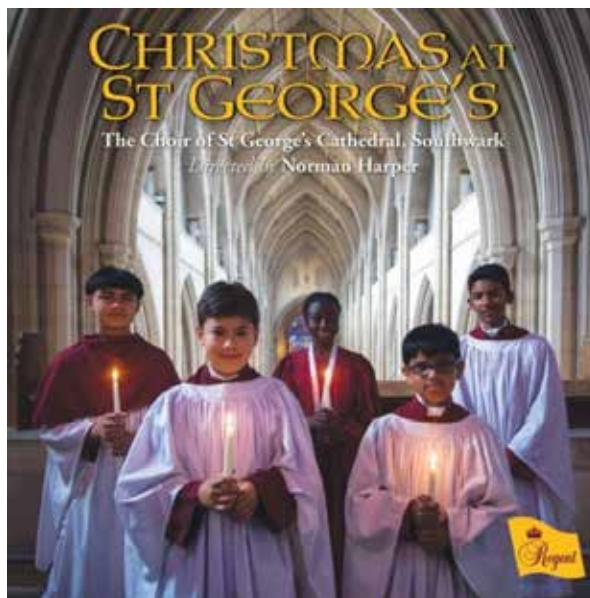
Choir of St George's RC Cathedral, Southwark
Dir: Norman Harper ~ Organ: Frederick Stocken

Plainchant *Dominus dixit; Laetentur caeli; In splendoribus sanctorum; Puer natus est nobis; Tui sunt caeli; Viderunt omnes*; JF Wade *O come, all ye faithful*; Este's Psalter 1592 *While shepherds watched*; Gruber *Silent night*; English Trad. arr. Vaughan Williams *O little town of Bethlehem*; HJ Gauntlett *Once in royal David's city*; Duffy *Of one that is so fair and bright*; Bennett *Out of your sleep*; Victoria *O magnum mysterium*; Tavener *A Christmas Proclamation*; MacMillan *In splendoribus sanctorum*; Harper *Welcome Yule*; Strover *The Virgin's Last Slumber Song*; Bullard *Glory to the Christ Child*.

Regent REGCD533

Although, before Christmas, new recordings of Christmas and seasonal music are perhaps two-a-penny, this latest disc from St George's, Southwark, deserves a warm welcome for several reasons. To begin with, both the programme content and its ordering show great imagination, proceeding from Christmas Midnight Mass through different stages of the Mass for Christmas Day, culminating in Mrs Alexander's familiar *Once in royal David's city*, which (as Norman Harper's splendidly informative notes explain) 'lead us from the nativity, through Jesus's childhood and on to the triumphant vision of Christ enthroned in heaven'. Even some of the familiar carol-hymns contain attractive 'different' elements – such as Norman Harper's superb final verses to *O come, all ye faithful* and *While shepherds*, and his effective arrangement of *Silent Night*.

The programme is punctuated by six plainchant propers, in excellent, stylish performances from tenors and basses. All the lay clerks provide a particularly sensitive account of Victoria's haunting *O magnum mysterium*. The mixed treble line – is showcased, to great effect, in the two carols by Francis Duffy and Christian Strover, the former being transformed by Tim Harrison's arrangement, especially the atmospheric accompaniment.



Perhaps the most imaginative juxtaposition is that of the plainchant *In splendoribus* with James MacMillan's extended, and dramatic treatment of that chant and text, especially notable for the virtuosic interpolations for solo trumpet (in stunning performances from Simon Desbruslais).

Tavener's *God is with us – A Christmas Proclamation* receives a wonderful performance. Alongside this, it is especially good to have relatively unfamiliar works of fairly recent composition. Richard Rodney Bennett's setting of a 15th-century poem (written for Michael Nicholas and the choir of St Matthew's Church, Northampton), and Alan Bullard's carol (setting an Elizabethan text) both receive committed and vivacious performances. A much newer work is Norman Harper's own *Welcome Yule* (another 15th-century text), in another stylish and exhilarating account by the lay clerks.

In sum, this is an excellent Christmas disc, in so many respects one 'with a difference'. All sections of the choir, including the outstanding individual soloists, sing with conviction and vitality, while Frederick Stocken's organ accompaniments are consistently outstanding in quality. Norman Harper (with whose final term as Director of Music at St George's release of this disc coincides) directs with real authority and musicality. Highly recommended!

Roger Wilkes

Improvisation at the Organ – a few thoughts for Novices



Hugh Benham

A brief definition of improvisation is ‘composing as you perform’.
The *New Grove Dictionary of Music and Musicians* (2001 edition) expands on this:

[Improvisation is] the creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work’s immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between.

So in an improvisation everything, including all the melody and harmony, may be ‘composed’ as the performance unfolds, or there may be ‘borrowed’ material (for example, a hymn tune or plainsong melody that is quoted exactly or elaborated in some way).

All of this may seem impossibly daunting to those unfamiliar with the process of improvising. But in fact, an organist who ends the last (unison) verse of the hymn tune ‘Southwell’ with a tenor G sharp as in (a) below, or with the slightly extended ending as in (b), could already be said to have begun the study and practice of improvisation.

(a) Southwell (ending) W. Daman (1549–91)

(b)

Such unoriginal changes as in (a) and (b) remind us of another observation in *The New Grove* article that ‘to some extent every improvisation rests on a series of conventions or implicit rules’.

In (a), the final tonic chord of a minor-key piece is changed from minor to major (a common device, the so-called *tierce de Picardie*). (By the way, the opposite – ending a major key piece with a tonic minor chord – seems to go completely against the grain.)

In (b), the original perfect cadence is replaced by a ‘deceptive’ or ‘interrupted’ cadence V–VI. But, to bring the piece to a proper conclusion, a iv–I plagal cadence (sometimes known as an ‘Amen’ cadence) is added.

It follows from the above that a knowledge of, or an instinctive feeling for, harmony – or preferably both – is useful for anyone who wants to improvise on keyboard, piano or organ. Actually, this is still true even for those who play ‘single-line’ instruments such as flute or clarinet, because a good melody normally implies a clear harmonic structure.

Two situations in particular may present opportunities for novice improvisers.

1. *Where there is a processional entry of the choir and minister(s) at the beginning of a service.*

In a large church there may be scope for improvisation between the ending of the last verse of a processional hymn and the arrival of the choir and minister(s) in their places in the chancel. It is important that the improvisation runs straight on without a break after the hymn has finished – and appropriate that the improvisation matches the hymn tune in time signature and in key, although perhaps with modulations. At the simplest, the tune could be repeated, preferably with some elaboration or re-harmonisation, but it is better to extend or develop elements from the tune, for example by using melodic sequence.

Where the choir processes in to organ music, there is greater freedom. But the character of the service can usefully be reflected – for example, quiet and meditative for an Evensong with few worshippers, or loud and triumphant for the Eucharist on a patronal festival. It may be hard to create a sense of structure (in particular, as you proceed, to remember how the improvisation started). To make a few jottings in musical notation is not cheating, and might bolster confidence and help to build coherence.

2. *In the last verse of a hymn, when the singing is in unison, some alternative harmonies may be supplied.*

Re-harmonised versions of final verses are available in print,² but some organists like to invent their own. These may be written out, tested, and perhaps amended in the light of such testing. Alternatively, they may be ‘made up on the spot’, although even experienced organists may be cautious about doing this, as there could easily be missed opportunities or mishaps that will not result in the desired enhancement of the original.

My organ teacher, D. Cecil Williams,³ remarked that his final verses might embody just one or two significant differences – and that it was gratifying when these modest embellishments were noticed and appreciated.

One device that can work well can be tested out below. Play the ending of the tune ‘Lobe den Herren’ as shown in Ex. (c).

Change the bass C in the penultimate bar to a C sharp – to give a $\#II^7b-V-I$ perfect cadence of a type encountered in some of J.S. Bach’s chorale harmonisations.

(c)

Lobe den Herren as in *The Chorale Book for England, 1863*

↑ Change C to C#

How else might you elaborate this closing phrase? Read footnote 4 when you have experimented: I have provided some suggestions there, but there are others.

If you want to pursue the topic of organ improvisation further, you can find some resources online. These vary in excellence, degree of usefulness, etc., as you would expect. The link for one of the more comprehensive set of resources (accessed 2/1/2019) is as follows:

<http://www.organimprovisation.com/william-porter/>

Here you might want to start with the 'Hymn-Tune Improvisation Masterclass', where there are suggestions that do *not* require a thorough textbook knowledge of harmony. William Porter points out some of the obstacles that stand in the way of the would-be improviser: it can help to boost confidence (or at least reduce lack of confidence) when we realise that other people as well as ourselves come up against such difficulties.

An internet search for 'Improvising Organ Courses' (or similar) should reveal some further sources of face-to-face training and guidance.

Epilogue

It is hardly exaggeration to say that for the greatest practitioners 'the sky's the limit'. Listen, for example, to the extended improvisations recorded on YouTube by Sophie-Véronique Cauchefer-Choplin from the church of Saint-Sulpice, Paris. One of these may be heard and viewed via the following link (accessed on 2/1/2019): **<https://www.youtube.com/watch?v=nrIghM90uZ0>**

Most impressive too is the fugue improvised by David Briggs, also at Saint-Sulpice (link accessed also on 2/1/2019): **<https://www.youtube.com/watch?v=cHesUHCssGs>**

Footnotes

- 1 Grove remarks that the 'term "extemporization" is used more or less interchangeably with "improvisation"'.
- 2 Noel Rawsthorne is a major contributor in this field. For details of various publications, visit, for example, **<https://www.musicroom.com/product-detail/product421518/variant421518/noel-rawsthorne-four-hundred-last-verses-for-organ-paperback/>** (Accessed 2/1/2019).
- 3 Director of Music at St Mary's, Southampton for many years. He is mentioned in **https://en.wikipedia.org/wiki/St._Mary%27s_Church,_Southampton** (Accessed 2/1/2019).
- 4 You might, for example, just before the end, fill in the interval of a 3rd in the alto part by playing quavers D–C natural in place of crotchet D. The C *natural* (part of the G major scale) nicely counteracts, in a Bachian manner, the improvised bass C sharp (it doesn't create a forbidden 'false relation'). There are two other opportunities for quaver passing notes in the bass (B–A–G and D–C–B). D natural rather than D sharp is possible in the second bar, but you should consider whether or not the resulting B *minor* chord enhances the general effect. Opinions may differ, as in so many musical matters.

The Guild in Australia's 2018 Annual Festival Service: Leave-taking of Australian Sub Warden and Commissioning of the Sub Warden Designate

The Guild in Australia held the Annual Festival Service on 7 October 2018 at 2.30 pm, at the Guild Church in Australia, St John the Evangelist Anglican Church, Gordon, under the theme 'Venite Exultemus Domino (O come, let us sing to the Lord)'.

The 2018 AFS celebrated the 20th anniversary of the founding of a local GCM council, gave

thanks for the service of retiring Australian Sub Warden Bishop Richard Hurford OAM KStJ and commissioned the new Sub Warden, The Reverend Dr Daniel Dries. (Profiles of Fr Daniel and Bishop Richard are provided on pages 4 and 5 of this magazine). The centenary of CHH Parry's death was also noted in music selected for the service.

Service readings were Psalm 150, 2 Chronicles 5:1–7, 11–14 and Colossians 3:12–16 read by Australian Councillor Kathy Drummond, Vice Chair and Treasurer Phillip Bongers and Chair Madeleine Rowles-Olliffe respectively. The various prayers of the service were led by The Very Rev'd Peter Williams VG EV (Vicar General & Moderator of the Curia, Diocese of Parramatta), Australian Council Member The Rev'd Michael Deasey OAM and The Rev'd Keith Dalby, Rector of the Guild Church and Guild Chaplain.

As is now customary, several anthems were presented by a combined choir, directed this time by Dr Brett McKern, the Guild Director of Studies in Australia and New Zealand and also Organist and Director of Music at the Guild Church. The choir comprised representatives from:

- the Parish Choirs of:
 - St Paul's Anglican Church, Burwood (dir. Sheryl Southwood)
 - St Mark's Anglican Church, Darling Point (dir. William Clark)
 - St John the Evangelist Anglican Church, Gordon (dir. Brett McKern)
- Choir of All Saints' Anglican Cathedral, Bathurst (dir. Gavin Tipping)
- St John's Evensong Choir, dir. Brett McKern
- Musicians and singers from:
 - Holy Spirit Catholic Church, North Ryde
 - Pymble Uniting Church
 - Charlestown Eastlakes Presbyterian Church (St David's), Newcastle
 - St Luke's Anglican Church, Enmore
 - St Columb's Anglican Church, West Ryde

Brett McKern and Guild Church Assistant Director of Music Nicola Chau were the organists and instrumental interludes for string trio were played by Peta Dries, violin, Rob Harris, viola and Dr Geoff Gartner, cello.

Hymns for the day included O praise ye the Lord/LAUDATE DOMINUM (Parry), There's a wideness in God's mercy/CORVEDALE (Bevan) and When in

our music God is glorified/ENGELBERG (Stanford).

As the Guild is one of individual musicians and singers, and not a choral or organ body as such, instrumental music is always part of the AFS, so for 2018 interludes for prayer and reflection were provided on organ and string trio. Brett McKern played *Elegy* (Parry) and Peta Dries (violin), Rob Harris (viola) and Dr Geoff Gartner (cello) presented Parry's *Intermezzo I* from *Two Intermezzi* for String Trio as well as 'And a'babbed of green fields' (Andante con moto) from *Six Shakespearean Sketches* for String Trio by Gordon Jacob.

The choral anthems chosen all had strong Guild connections. Foundation Australian Advisory Council member the late Christopher Dearnley's setting of Psalm 94/95 *Venite* and Malcolm Archer's setting of Bunyan's *Who would true valour see*, commissioned for the Guild of Church Musicians 120th Anniversary, both represent the strong Guild links between the UK and Australia. Two Australian compositions completed the picture. Former Australian Advisory Council Chair and current Director of Studies Brett McKern's setting of Henry van Dyke's text *Joyful we adore you* (op. 144b), first-prize-winning composition in the Liturgical Division of the Australian Catholic University Isabel Menton Composition Award in 2017, was sung, and All Saints' Anglican Cathedral, Bathurst Director of Music Gavin Tipping's *God be in my head* acted as a fitting musical 'collect' prior to the Lord's Prayer, Bishop Richard's leave-taking from the Office of Australian Sub Warden, Commissioning of the Sub Warden Designate, presentation of membership certificates, Guild members' annual recitation of the Litany of Dedication, the Guild collect and the final blessing from the new Sub Warden.

Bishop Richard noted the following in his formal leave-taking:

On Saturday, the 18th of July, 1998 a Service to inaugurate the Australian Advisory Council of the Guild and to commission the Office Bearers and foundation members was held in St James' Church, King Street, Sydney during Choral Evensong that day at 5 pm. Also, during that Service, the Parish Church of St James was declared to be the Guild Church.



At that Service I accepted the Mandate of the Guild Council in London to exercise the Office of Sub Warden and to commission the Office Bearers and Council.

*Chairman: Fr Richard Hurford
 Director of Studies: Dr Philip Matthias
 Administrator & Australian Correspondent:
 Madeleine Rowles-Olliffe
 Treasurer: James Peet
 Council Members: Christopher Dearnley,
 Neville Olliffe, Robin Ruys*

The past twenty years have seen a fledgling Advisory Council given a high level of autonomy by the UK as the Australian Council, and recognition of the Council's ability to ensure that the academic courses offered by the Guild in Australia are congruent with the cultural, liturgical and ecumenical needs of the Church in Australia.

The past years have seen a number of visits to us by Office Bearers of the Guild in the UK, most notably when the then-Warden, General Secretary and Academic Board members visited both Newcastle and Sydney for a number of days at that time.

It is with great sadness that we say farewell to Bishop Richard as Sub Warden, after twenty years of service in the role with genuine and unwavering passion for the work of the Guild. He will, of course, remain an active Guild member but without the pressures of formal office. This sadness is tempered by the good fortune of Fr Daniel – a well-respected musician in his own right and rector of an inner-city Anglican parish with a long tradition of liturgical excellence – being willing to take on the role. The Australian Council with Fr Daniel as Sub Warden will meet for the first time in February this year, and Australian members will receive the customary post-meeting report shortly thereafter.





**More photographs
from the
Australian Guild's
Annual Festival
Service**

*Left: Peta Dries, Rob Harris and
Geoff Gartner*

*Below: AC Chair Madeleine
Rowles-Oliffe reading the UK
Council's letter of recognition for
retiring subwarden Bishop Richard
Hurford's 20 years of service in the
role*



*Above: Nicola Chau and Brett
McKern, assistant Director
and Director of Music at the
Guild Church*



*Right: AC Vice Chair and
Treasurer Phillip Bongers
reading at the AFS*



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 Patricia Routledge
 Master: Professor Dr Maurice Merrell
 Secretary General: John Balsdon
 Treasurer & Magazine Editor: Dr Michael Walsh
 Membership Secretary: Mandy Balk...

The Guild of Musicians and Singers was formed in Oxford in June 1993 with the aim of bringing together amateur and professional musicians in working and fraternal ways. One major aim has always been to encourage young musicians in the pursuit of their studies and the Guild has set up a fund with bursaries for students to help them with examination fees and other aspects of their careers in music. The Guild is non-denominational and covers all genres of music.

The Guild has many distinguished musicians among its Hon Fellows, including Sir Mark Elder, Dr Vasily Petrenko, Dame Evelyn Glennie, Dame Patricia Routledge, Dr. Francis Jackson, Andrew Carwood, Benjamin Grosvenor and Rick Wakeman. Academic Dress is available and membership is only £15 a year. Full details are available from the Guild's website: www.musiciansandsingers.org.uk.

Our next General Meeting is at Allhallows-by-the-Tower at 2pm on Saturday 13 April 2019 when we will be entertained by the concert pianist Dominic John.

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

The National College of Music & Arts, London



Patron: Huw Edwards BA(Hons) HonFNCM
 BAFTA Award 2005 Royal Television Award 2005
President: Jeffrey Fraser FRCO LRSM AMUSA
Principal: Michael Walsh DMus GTCL FTCL HonFGCM HonFNCM FGMS
Vice Principal: Paul Cheater BA ACP FCollP HonFNCM FGMS
Director of Studies: Andrew Wilson BMus(Lond) PGCE HonFNCM FGMS
Finance Director: Michael Feben-Smith BEd(Hons) HonFNCM FGMS

Established 1894
 Incorporated 1898

The National College of Music & Arts, London was established 125 years ago and specialises in external music examinations and speech subjects. The College has music examination centres throughout the United Kingdom and in various countries overseas.

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

STOP PRESS!

New Academic Hood for the Archbishops' Award!

Our new Guild hood is a simple shape in black lined with our beautiful Guild blue as used in our Honorary Fellowship and Membership hoods.

Just as *Laudate* was going to press we have managed to purchase a consignment of these new hoods which many of our members will already be entitled to wear. They have been produced by our official Robemakers, Shepherd and Woodward, and we currently have fifteen hoods available for purchase for **£89.99** plus £5 postage.

Please contact the Registrar, Mrs June Williams at:
 93 Croydon Road, Beddington, Surrey SM6 7LU
 020 8395 7949

email: GCMRegistrar@blueyonder.co.uk.

The medallion formerly appointed as the 'gong' for the Award is now being used by both the new Chorister Award and the Preliminary Certificate. The smaller brooch medallion may now be worn by ANY members of the Guild and is available from the Registrar.





The glorious decoration by Gerald Horsley of the chancel of All Saints' Church, Leek, Staffordshire where Josephine Smith ACertCM runs the Music Group (see page 31)