



## From the Editor of *Laudate*

Summer is now almost over and thoughts for church musicians naturally turn towards planning music for the church's feasts and festivals towards the end of the year.

In this and January's issues, under the expert guidance of Dr Hugh Benham, we focus on the sacred music of Ralph Vaughan Williams. We are starting with his organ music, some of which may well be familiar to the organists amongst you.

As has been mentioned before, our Council will be spending time at the end of next month taking a serious look at the Guild: what we stand for and how we can best work alongside the RSCM and other organisations involved in the promotion of church music. I will be reporting back to you on our deliberations in the January issue.

By the way: on page 16, the other person the Guild is very kindly awarding the HonFGCM to is me.

With every good wish to you all.



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Cover images of Arundel Cathedral are courtesy of Shutterstock

### **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](mailto:gcmgensec@icloud.com).

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

**Do visit us on the internet at [www.churchmusicians.org](http://www.churchmusicians.org)**



## Visit to Arundel Cathedral ~ 22 September

The plan for the day is:

- 11.00 Arrive at Arundel. Cars will be available to pick up any of you from the railway station – if you give me warning! **Coffee** will be served in The St Mary's Gate Inn right next to the Cathedral. As you can see from the picture above, our refreshments could hardly be any nearer!
- 12.00 **Celebrity Organ recital** in the Cathedral by **Daniel Moulton**.
- 1.00 **Lunch** at the St Mary's Gate Inn.
- 2.00 Unfortunately, Dr David Bell is unable to be our guest speaker at Arundel, but we are grateful to **Lord Brian Gill** who has kindly agreed to take his place. Lord Gill was, until recently Scotland's most senior judge, holding the posts of Lord President and Lord Justice General. He has just completed eight years as Chairman of Council of the RSCM. He is an organist, choirmaster and singer. We are looking forward to hearing him speak (see page 16 for more about Lord Gill).
- 3.30 **Tea** at the St Mary's Gate Inn followed by time to explore the town and/or cathedral.
- 5.00 **Choral Vespers in the Cathedral**, performed by the Cathedral Choir under their Director of Music **Elizabeth Stratford** FGCM. During the service, there will be a number of presentations of Honorary Diplomas.

**The total cost of £40 per person will cover all the day's expenses.**

Kindly return the enclosed slip with a cheque made payable to 'The Guild of Church Musicians' (in full please) to the General Secretary **as soon as possible**.

## The Guild's July meeting at Salisbury



On Saturday, 7<sup>th</sup> July, 2018, notwithstanding the very hot weather, an important football match and an outbreak of Novichok in nearby Amesbury, a good number of Guild members gathered in Salisbury for the Summer meeting.

The day commenced in a rather small room, which is part of the accommodation of St. Thomas' Church. This Ordinary General Meeting (the statutory Annual General Meeting had to be held earlier in the year to ensure that the two sets of annual accounts were approved in good time) was conducted by The Guild's Warden, The Right Reverend Graeme Knowles, with characteristic briskness and humour. The Guild's officers were re-elected en bloc. Bob Andrews, our illustrious and meticulous Treasurer, spoke about converting The Guild to a Charitable Incorporated Organisation (CIO).

Hugh Benham gave a concise report of the work of the Academic Board's work, and Barry Williams further explained the concept, benefits and effect of a CIO. His proposal that The Guild converts to a CIO was carried unanimously. It seems that this will reduce the administrative burden on the Treasurer significantly.

Proceedings then moved to the Trinity Chapel of Salisbury Cathedral for an extremely well-constructed act of Divine Worship, displaying the hand of a fine and competent liturgist, who remains anonymous. The service could not begin on time because the duty chaplain's broadcast prayers were somewhat overlong. During the service, visitors to the cathedral, some in organised parties with a guide, were permitted to wander noisily in and out of the chapel. Then the brass band in the nave decided to warm up their instruments ready for their afternoon rehearsal! The cathedral's organist, David Halls, who kindly volunteered to play the chamber organ, went to the nave several times to ask for silence. Several of the visitors stayed for the service – some ten or so did, and participated, which was nice.

It was almost impossible to hear the citations, such was the noise and commotion at the back of the Trinity Chapel. Even the occasional presence of the duty chaplain did not discourage the visitors from being unnecessarily distracting. It was neither pleasant nor seemly. One very senior retired church musician commented that Salisbury Cathedral had let The Guild down very badly. It was certainly unfortunate.

(Editor's note: The Citations are reproduced in full following this article.)

Lunch at Côte restaurant, next door to St. Thomas' Church, was individually prepared, delicious and served by unflappable and helpful staff.

The afternoon commenced with a spectacular lecture by Professor Jeremy Dibble, ostensibly on *I was glad* by Charles Hubert Hastings Parry. Describing this illustrated lecture as 'spectacular' is an understatement – massively so. Professor Dibble's enthusiasm is matched by two facilities. He explained the technical analysis of music easily, yet in depth. Furthermore, he set the music in its historical context, with remarkably detailed analysis of, for example, the ceremonial of early twentieth-century coronation services. It was an enthralling and gripping lecture, culminating in a recorded performance of Parry's D major *Te Deum*, interspersed with helpful comments. It really was wonderful and an item to remember – packed with fascinating information.

It was a matter of great regret that Bishop Timothy Dudley-Smith was unwell and unable to deliver the final session, which was to have been a conversation about his hymns, with the Warden Emeritus, Canon Jeremy Haselock.

At very short notice, Barry Williams gave a talk on 'The Joys and Tribulations of being a Diocesan Organs Adviser'. It was actually far more than the

title, for he explained the work of the Diocesan Advisory Committee of the largest diocese in the country – some 826 churches – and the issues that arise, not just on organs, and how they are solved. Although this talk was very interesting, the most striking aspect was summarised by Dr Walsh in his thanks. It was about the *humanity* with which that particular DAC deals with extremely testing and sensitive issues. The speaker mentioned several Consistory Courts where he had represented clients, and ended with a touching piece of romance about the Registrar!

Evensong was shortened to accommodate the forthcoming band concert, but the Girls and Men of the Cathedral Choir sang marvellously, including Parry's famous setting of Henry Vaughan's words from 'Peace': "My soul there is a country far beyond the stars" This is amongst the finest of Parry's choral music, from his 'Songs of Farewell'. Parry was, like Vaughan Williams, Stanford and Howells, an agnostic, yet seems to have been able to express the deepest moments of faith effectively and timelessly.

The Canticles were sung sensitively to Blair in B minor and the Psalm – 37 – to several well-chosen chants, floated magically in the cathedral. The choir felt it as much as they sang it.

This was another excellent Guild event, which promises well for the future.

## The Registrar's Citations for our latest Honorary Members



### Honorary Member of The Guild of Church Musicians

#### Robert Andrews

Bob started music with piano lessons when he was just six years of age. He played the piano for school assemblies and as a teenager deputised at his local church, continuing there for the next forty years.

A professional career in banking meant that Bob couldn't spend much time studying music during that time, but a generous retirement package enabled him to take a degree and professional diplomas in music.

Bob has been our Treasurer for many years now and has gradually moved us into the modern way of doing things, particularly in the difficult field of what is known as 'compliance'. He has infinite patience with detail and the Guild's Council has good reason to be most grateful to him.

Our Honorary Membership is awarded to those whose contribution has not necessarily been musical and it is with this in mind that we gratefully invest Bob, our Treasurer, as an Honorary Member.

## **Honorary Fellowship of The Guild of Church Musicians**

### **Rosemary Field**

Rosemary was trained at The Royal College of Music, winning prizes in organ and harmony, and much admiration from her fellow students.

Unusually for an organist, she has had formal training in orchestral conducting and singing.

Although many people thought that Rosemary would become the first woman cathedral organist, her natural gifts as a teacher led her to an illustrious career, including being diocesan church music adviser in various places. Her present position with The Royal School of Church Music has been combined with the post of Director of Music at St. Stephen's Church, Westminster.

Thousands of students have benefitted from Rosemary's patient and inspiring tuition in organ, music theory and choral skills. She has transformed administration at the RSCM, modernising and, in the difficult area of safeguarding, ensuring compliance in these areas.

Quite how Rosemary manages to keep so many metaphorical balls in the air is beyond comprehension. She has the universal respect of her colleagues here in Salisbury and engenders deep respect from those in the area, even when



she has had to deal firmly with some difficult characters.

We are often reminded that music is much more than being a musician. Management skills are needed – not just managing others but also one's own time. Rosemary packs an enormous amount into her working life and enriches church music in the process.

Rosemary, you richly deserve this Honorary Fellowship.

Congratulations – from us all.

### **Katherine Dienes-Williams**

Katherine was born in New Zealand and studied modern languages before taking a degree in music at Victoria University. She was assistant organist at Wellington Cathedral.

She came to England in 1991 and held

posts at Winchester Cathedral, Winchester College, Liverpool Metropolitan Cathedral and Norwich Cathedral, before moving to St. Mary's, Warwick. In 2008 Katherine was appointed to Guildford Cathedral where her enthusiasm and dynamic approach to all matters is greatly appreciated.

Katherine serves on The Royal College of Organists' Council and is trustee of a charitable organisation. She is a noted recitalist and has appeared as soloist with several leading orchestras. Her choral courses are very popular and she has a significant discography.

In the midst of this busy professional life, Katherine finds sufficient time for her hobbies of travel, reading and keeping fit – as well as being a full-time Mum.

Katherine was made an Honorary Member many years ago and it is not at all clear why she was not made a Fellow – but we are doing that now – honouring one of the most illustrious of the younger generation of cathedral organists.



## The Right Reverend Dr Timothy Dudley-Smith

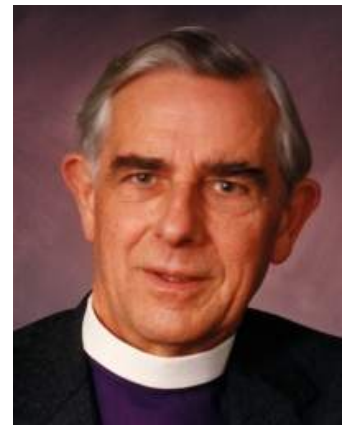
Although the Bishop is unable to be with us today, it has been requested that I read the citation to you. It is impressive and I hope that you will find it interesting.

The art of real hymn-writing is, regrettably, rare nowadays. For over fifty years the leading writer of hymns has been Bishop Dudley-Smith. 'Tell out my soul' is one of the most popular of all hymns ever, but remember that this fine paraphrase, with its exquisite miniature companion, 'Faithful vigil ended', has enabled parishes that do not have highly trained musicians, to keep the sung tradition of Evensong going.

Bishop Timothy was educated at Tonbridge School and Pembroke College, Cambridge. He trained for ordination at Ridley Hall. After a curacy in Rochester Diocese, he became Head of the Cambridge University Mission in Bermondsey and then Chaplain. He then became Educational Secretary of the Evangelical Alliance and held posts with the Church Pastoral Aid Society. After seven years as Archdeacon of Norwich, he was consecrated Bishop of Thetford in 1981.

Bishop Timothy has a huge technical grasp of writing poetry. This ensures that hymns are strong and effective. The careful construction of the verses, the rhythms, etc, are all so well-wrought that they withstand the inevitable repetition in divine worship without wearing 'thin', as do so many of the ephemeral items that we hear in church.

Yet his hymns are not comfortable platitudes of praise. He addresses the difficulties of belief with an almost tangible sympathy, founded in a deep and wide knowledge of Holy Scripture. The hymns express our anxieties and imperfections, yet give us hope, encouraging our faith.



The Bishop often states that he is unmusical. Even if that is the case, he is deeply sensitive to the interactions of words and music in hymnody. Charles Wesley is said to have written over six thousand hymns. Only a relatively small proportion have stood the test of time. Bishop Timothy's hymns *have* stood the test of time, indeed, have the characteristic of being timeless. In part this is due to his skilful handling of words; in part because he avoids infelicitous phrases, in particular addressing the Almighty as 'You'.

Another striking feature of his hymns is the sheer quality of the texts. Like Dukas, Duruflé and Finzi, whose outputs were uniformly fine, there is not one hymn that is less than excellent.

It is with great pleasure that we honour Bishop Timothy Dudley-Smith with our Honorary Fellowship and we hope to invest him formally at a future ceremony. We send him our warmest greetings for a speedy recovery.

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**Maxim Meshkvicev** received the ACertCM at the Salisbury service.

This is a significant academic qualification, awarded jointly by the Archbishops of Canterbury and Westminster to those who are successful in The Guild's examination. It requires extensive study of church music and liturgy, and special work in the form of portfolios.

Maxim is just finishing his year as a tenor Choral Scholar at Portsmouth Cathedral, having sung previously at Winchester College for three years under Malcolm Archer. During his year at Portsmouth, he has sung for the commissioning of the new Queen Elizabeth Royal Navy Aircraft Carrier, in the presence of Her Majesty the Queen, sung on BBC Radio 3 Choral Evensong and co-directed the

Choral Scholars' Close Harmony group, and The Dolphin Consort (named lovingly after the local pub across the road!). Next year, he is going to King's College, Cambridge, to read music and as a choral scholar.



Other than singing, he also composes choral music, with some of his pieces being premiered and performed by the Portsmouth Cathedral Choir, the Dolphin Consort and other small ensembles. Having studied under Oliver Tarney, he is hoping to continue this love for composition during his time at university.

# Music for solo organ by Ralph Vaughan Williams

Hugh Benham

**M**usic for solo organ is a small part of Ralph Vaughan Williams's work, and not widely known apart from the hymn-tune prelude *Rhosymedre*. In particular the fine Prelude and Fugue in C minor and the attractive miniature *A Wedding Tune for Ann* deserve more frequent performance.

Vaughan Williams worked as an organist from 1895 to 1899 only, at St Barnabas, Lambeth. He found the experience unsympathetic, which may help to explain why he apparently wrote no music for organ in those years. He had at one time envisaged a career as an organist (see for example his *Musical Autobiography*, 1950), although his teachers did not regard him as a star pupil. His own statement that he 'never could play the organ' should not be taken literally, however, not least because he held the prestigious diploma of Fellow of the Royal College of Organists (1898).

The following table shows the works for organ. There follow brief descriptions of and comments on the published pieces. (There remains scope for study of their reception and performance history, and for investigation of the unpublished pieces.)

Organ Overture	1890	student exercise, unpublished
Three Preludes founded on Welsh Hymn Tunes Bryn Calfaria (tune by W. Owen, 1813–1893) Rhosymedre (or 'Lovely') (J.D. Edwards, 1805–1885) Hyfrydol (R.H. Prichard, 1811–1887)	1920	Stainer & Bell Ltd. 'Bryn Calfaria' is in <i>The English Hymnal [EH]</i> 319; 'Rhosymedre' ('Lovely') is <i>EH</i> 303 and 'Hyfrydol' <i>EH</i> 301
Prelude and Fugue in C minor	1921	OUP, 1930; currently available in Archive Print
Passacaglia on B–G–C	1933	unpublished
A Wedding Tune for Ann	1943	No. 1 in <i>A Vaughan Williams Organ Album</i> (OUP, 1964), ed. Christopher Morris
Two Organ Preludes: founded on Welsh Folk-songs Romanza 'The White Rock' Toccata 'St David's Day'	1956	Nos. 5 and 3 in the above publication; previously available separately (1956) from OUP as 'Two organ preludes: founded on Welsh folk-songs'

The published pieces, apart from the *Wedding Tune* are available on CD. Please consult the discography prepared by Jonathan Pearson (visit <http://www.rvwsociety.com/aboutsociety.html> and then click on 'Resources').

## THREE PRELUDES FOUNDED ON WELSH HYMN TUNES

Vaughan Williams dedicated *Three Preludes* to his former organ teacher Alan Gray. As he wrote in his *Musical Autobiography*, 'our friendship survived his despair at my playing'.

According to the 1920 edition 'these three Preludes are intended to be played as a Series, but they can also be performed separately.' They do indeed make an effective group in recitals, with relatively loud and rapid movements separated by the more reflective 'Rhosymedre', but 'Rhosymedre' (the finest) makes an excellent voluntary before a service, while 'Bryn Calfaria' or 'Hyfrydol' can work well afterwards.



The *Three Preludes* are to some extent 20th-century British counterparts of J.S. Bach's 'chorale preludes' (organ pieces based on German hymn melodies or chorales), although they are very different in musical style. However, as Bach normally did, Vaughan Williams kept to the principle of borrowing only melodic material, without reference to the original composers' harmony or his own harmonisations in *EH* (1906).

## Bryn Calfaria

Owen's title 'Bryn Calfaria' means 'Hill of Calvary', and the original text was 'Gwaed y groes' ('The blood of the Cross'), all of which prompted use of minor key throughout. (Incidentally, in *EH* Vaughan Williams had transposed Owen's tune from A minor to the lower and 'darker' key of G minor, and provided more varied and effective harmonies.)

Ex. 1 'Bryn Calfaria' as in *EH* 319

In the prelude the openings of the second and last phrases are altered, so that both begin with a 5th instead of a 3rd. This is more striking, and both recalls the rising fourth (D–D–G) of the first phrase and anticipates its 'tonal answer' G–G–D in the middle section.

Ex. 2: *Bryn Calfaria*, phrase 2

Vaughan Williams halved the note values of *EH* (and Owen's original), making the music look less ponderous on the page, but necessitating demisemiquavers in the *senza misura* passages. *EH*, following Owen, has the melody starting on the first (strong) beat of the bar, whereas in the prelude Vaughan Williams usually begins on the third (weak) beat, as in Ex. 2, although 'weight marks' on the opening quavers give some

emphasis to the upbeat. Some statements of line 1 do however start on the first or second beat of a bar. This attractive freedom was perhaps suggested by Owen's starting his final line with an upbeat – a change of rhythmic emphasis that Vaughan Williams would have admired, judging from rhythmic 'irregularities' in some of his own hymn tunes.

The melody is treated line-by-line in the prelude rather than played through continuously. Overall there is a three-part structure: outer sections alternate chordal passages with *senza misura* flourishes from which the melody is absent, while the middle section is contrapuntal. The structure may invite comparison with Baroque toccata-type structures, as in Bach's celebrated Toccata in D minor (BWV 565) where contrapuntal writing is sandwiched between more varied and more showy music.

Owen's harmonisation is in the same key throughout, with every note belonging to the harmonic minor scale. In *EH* Vaughan Williams broadly follows suit, but with a bar or two in the relative major. In the prelude, however, he favours the modal writing of which he was so fond. Almost everything is modal minor, with much in the Dorian mode transposed to G, usually with E and F naturals in place of the E flat and F sharp of the harmonic minor scale, as in Ex. 3.

Ex. 3: *Bryn Calfaria*, phrase 1

5

In bar 11 (Ex. 2) an E flat in the pedals is immediately followed by an E natural in the left hand, a pleasantly ambiguous effect widely exploited by Vaughan Williams. Significantly, such cross (or 'false') relations were characteristic of much of the Tudor and Jacobean music that he so much loved.

Each *senza misura* flourish provides an element of display, but is also harmonically important as the embellishment of a single chord. For example, the first flourish, part of which is shown in Ex. 4, is based on a D minor chord (mostly with A in the bass to avoid too 'grounded' an effect) to provide dominant preparation for the G modal minor of Ex. 3. The *senza misura* passages are full of parallel movement involving whole three-note chords in first or second inversion or occasionally root position. Such parallelism, which can include parallel 5ths (banned as 'consecutive' 5ths by most earlier composers) was prominent in much of Vaughan Williams's music, and very powerfully so in the early 1920s, as in the Pastoral Symphony, 'Hyfrydol' and the Prelude and Fugue in C minor.

Ex. 4: *Bryn Calfaria*, from first *senza misura* passage

lower auxiliary chords, embellishing the basic D minor

## Rhosymedre

The introduction of this delightful prelude has hints of the hymn tune in the left hand (Ex. 5), under a flowing melody partly based on the motif 'y' and doubled in 6ths for extra sonority. The opening music is reused as the start of verse 1, but with the tune quoted exactly; it recurs in its original form to conclude the piece.

Ex. 5: *Rhosymedre*, opening

**Andantino**      motif y (part)      motif y

Soft Swell. 8 & 4 ft.

Soft 16 ft. coupled to Sw.

x = note that prefigures the hymn tune

The borrowed melody is stated twice in full, first in the left hand, soloed so that it will stand out clearly ('verse 1'), then in the right ('verse 2'), followed by a repeat of the opening phrase in the left. The opening F sharp of Edwards's final phrase is altered to D, perhaps to widen the melodic range towards the end or to recall the start of the first phrase.

In *EH* 'Rhosymedre' is in G major throughout, with no accidentals. The introduction and verse 1 of the prelude follow suit, an unusual restraint in a 20th-century piece. Harmonic interest arises partly from a decidedly untraditional freedom in handling passing notes and dissonance. Parallel 'consecutive' fifths occur between outer parts as important cadences are approached, probably as a form of emphasis. The tonal restraint of verse 1 would test even Vaughan Williams's resourcefulness if prolonged indefinitely. Accordingly in verse 2 there are touches of (non-modal) E minor and A minor. The C sharp in bar 37 creates an almost Tudor-style cross relation with the preceding C natural.

The texture has limited variety, being regularly in four parts except where cadences are reinforced with a fifth part. Pedals are used throughout, but in the introduction and verse 1 many notes are followed by short rests, the effect sometimes recalling pizzicato basses in orchestral writing.

## Hyfrydol

Vaughan Williams places the borrowed melody at the top of the texture throughout, a perfect fifth higher than in *EH* to help 'lift' the range of the right-hand part generally. The first two phrases are repeated as in the hymn, but louder and with different harmony and fuller texture.

Phrases 3–6 also are presented twice, for additional weight and to create an overall structure similar to classical binary ('A B') form. Phrases 3–6 and their repeat differ in harmony, texture and dynamics as phrases 1–2 and their repeat had done, but the restatement of phrase 6 is also broader (*Largamente*) and louder with six notes at a time as the piece begins to build to its grand ending. A short coda is louder still, with seven notes simultaneously and a final eight-note chord.

Even in these very full textures there are usually only three genuine 'parts' or strands, because melodic lines are often doubled in 3rds or 6ths as in Ex. 6, or doubled more heavily to create streams of parallel chords.

Ex. 6: *Hyfrydol*, parallelism

The musical score for Ex. 6, titled 'Hyfrydol, parallelism', is presented in three systems. The first system starts at bar 34 and features three distinct strands. Strand 1, labeled 'strand 1: hymn tune melody', is written in the treble clef and consists of a series of chords, each with a half note above it. Strand 2, labeled 'strand 2: parallel 3rds in right hand', is written in the bass clef and consists of a series of eighth notes. Strand 3, labeled 'strand 3: parallel 3rds/10ths between left hand and pedals, in contrary motion to strand 2', is written in the bass clef and consists of a series of eighth notes. The dynamics are marked with a forte 'f' symbol.

The supporting strands, like the melody itself, generally move by step. They frequently clash with the given melody, sometimes quite strongly, and the effect can seem rough, even arbitrary. When compared to parallel-chord passages in the Prelude and Fugue, there is a lack of colour (with scarcely any chromatic notes or cross relations, and almost everything derived from the scale of C major). The melody of *Hyfrydol* is firmly in 3/2 time, but opposing rhythms in the accompanying parts produce some quite strenuous syncopation at the start of each principal section (bars 1–2 and 17–18).

## TWO ORGAN PRELUDES FOUNDED ON WELSH FOLK-SONGS

The *Two Organ Preludes*, which appeared in 1956 without dedications, are of less musical interest than the earlier set. Although based on secular melodies, they could be played as voluntaries (the first before a service, the second afterwards), but a more obvious use is in recitals.

## Romanza 'The White Rock'

The title 'Romanza' was something of a favourite with Vaughan Williams for lyrical instrumental movements. The borrowed melody, often known as 'David of the White Rock' ('Dafydd y Garreg Wen'), was probably originally the work of the early 18th-century harpist David Owen. The borrowed melody is heard twice, first in the right hand and then in the left.

Vaughan Williams introduced a few small changes. In the first verse phrases 4 and 5 have been elided (Ex. 7), so that E minor continues and the obvious G major cadence is avoided. At the same point in verse 2, the cadential G is retained, but shortened; a G major cadence is again avoided, and quavers E and F sharp are added to strengthen the E minor flavour.

Ex. 7: *The White Rock*, part of melody

7 (verse 1)

instead of dotted minim G, barline, crotchet G

12

instead of dotted quaver A, semiquaver G

3

instead of crotchet F#, crotchet F#

The short introduction, which does not quote the borrowed melody directly, is in Aeolian E minor, with D naturals instead of D sharps. However, D sharps from the melody are retained in both verses, and create actual or near cross relations with D naturals in accompanying parts. There is a rather audacious clash in bar 20 (Ex. 8): this may not appeal to every ear, especially in such a spare texture. D sharps are the only accidentals in 'The White Rock' other than the concluding G sharp, which provides a serene final chord of E *major*.

Ex. 8: *The White Rock*, D#s and D♮s

19 Sw. *mf*

Gt. *poco f dolce*

## Toccata 'St David's Day'

Vaughan Williams's toccata is fast, but not as showy as some pieces with this title. It is named after the melody shown in Ex. 9 below ('St David's Day' or 'Dydd Gwyl Dewi', as given in *The Celtic Song Book*, ed. A.P. Graves, [London], Ernest Benn Limited, 1928, p. 228).

Ex. 9: 'St David's Day' ('Dydd Gwyl Dewi')

English words by Henry Davies  
Welsh words by Ceiriog

When King Cad-wall - on\_ famed of old, Mid\_ tu - muls and a - larms, With\_  
Pan\_ oedd Cad-wall - on\_ gynt yn dal Gwi - al - en Fryd - ain Fawr, 'Roedd

5  
daunt - less heart and\_ cour - age bold Led\_ on the Bri - tish arms; He  
gan y Sae - son\_ fil - wr tal O'r\_ en - w "Ed - win Gawr." 'Roedd

9  
bade his men ne'er\_ fret\_ nor\_ grieve, Nor doubt the com - ing fray; For  
Ed - win Gawr yn\_ cab - lu'r\_ saint, Ac en - wau pawb o'u plant: Ond

13  
well he knew it\_ was\_ the\_ eve Of great St. Da - vid's Day.\_\_\_\_  
lladd-wyd Ed - win\_ er\_ ei\_ faint, Ar Ddy-gwyl De - wi Sant.\_\_\_\_

Vaughan Williams appears to have used only the last part of the tune. This is heard twice at the beginning (in different keys), is repeated transposed in bars 25–32, and comes back at the end, partly in doubled note values. The annotations on the music example below point to the subtle rhythmic and melodic construction of the opening paragraph.

Ex. 10: *St David's Day*, beginning (right hand)

**Allegro** (minim = 112)

cf. folksong, bars 12–15

*f*

↑ passing note added to folksong

motif x

parts of x, rising each time, and shorter so that main stress falls in different parts of bar each time

5

x

cf. beginning, but 4th higher

high point of paragraph

↑ contrast C natural in bar 1

variants of x, transposed lower this time, with different phrasing, and from bar 11 contracted with rests omitted

9

*St David's Day* gives the impression of having been composed quickly rather than worked at intensively; to a critical ear some key shifts may seem a little perfunctory, the occasional parallelism less than convincing, and the bare octave textures unsatisfying. The ending on A (the dominant of D major?) is strangely inconclusive, but so is the ending of the borrowed melody itself (Ex. 9).

## A WEDDING TUNE FOR ANN

*A Wedding Tune* was composed in 1943 for the wedding of Miss Ann Pain (27 October) to Mr Anthony Wilson at St James's Church, Shere, Surrey (M. Kennedy, *The Works of Ralph Vaughan Williams* (London, 1964), p.573). It is not clear who played it, or at what point. It is quiet and in 3/4 time rather than in the traditional bridal or wedding march manner. As with a number of pieces, including the Coronation anthem 'O taste and see', Vaughan Williams lays aside complexity, length and grandeur in favour of a very eloquent simplicity and brevity.

In 'A Vaughan Williams Organ Album' (OUP, 1964), Christopher Morris transcribed the *Tune* (previously unpublished) onto three staves, allocating the lowest part to the pedals in the outer sections. The composer had notated it on two staves (perhaps expecting performance on manuals only), leaving selection of stops to the player, but specifying tempo markings, dynamics and phrasing.

The piece is in a very simple ternary (A B A) form, with the second A section an exact repeat of the first except that its start is dovetailed into the ending of the B section. Ex. 11 shows the first two phrases of the A section melody, which is basically pentatonic (E flat F G B flat C) but with some 'ordinary' scalar descents of four quavers.

Ex. 11: *A Wedding Tune for Ann*, beginning of melody

**Andante con moto**  
Gt. or Ch.

The A sections begin and end in E flat major. There are no accidentals, but some tonal and harmonic interest is provided by the cadence in C minor Aeolian in the second phrase. Groups of falling quavers in the accompaniment (suggested by those in the melody) help maintain rhythmic flow. The contrasting B section ('poco animato') begins in G minor Aeolian. Half way through, a canon on the octave is handled with so light a touch that this 'learned' device fits perfectly in such a relaxed setting.

[Ex. 12]

Ex. 12: *A Wedding Tune for Ann*, canon

Sw. *mp*

Gt. or Ch.

in canon with top part

## PRELUDE AND FUGUE IN C MINOR

The Prelude and Fugue in C minor is easily Vaughan Williams's most significant and challenging contribution to organ literature. He may have had in mind Bach's Prelude and Fugue in the same key (BWV 546): both preludes open in stern, dissonant fashion, and then have contrasting contrapuntal textures. Further, see A.E.F. Dickinson's comments in *Vaughan Williams* (London, 1963), pp. 472–473.

The prelude is dated 'Sept. 2nd 1921'. The fugue was finished earlier ('Aug. 23rd 1921'). Both movements were revised in 1923 (prelude on 29 July, fugue on 30 July). Further revisions of both, probably coinciding with the making of an orchestral version, are dated 'March 6th 1930'. The work was dedicated to a long-standing friend Henry Ley, organist at Christ Church cathedral, Oxford from 1909 to 1926.

The prelude has five sections. Sections 1, 3 and 5 employ parallel chords in the manuals, often moving in opposite directions to the pedals. They are forceful and sometimes fiery ('Allegro con fuoco'). Sections 2 and 4 provide contrast, with lighter and quieter contrapuntal textures that to some extent anticipate the technique of the fugue. There is now relatively little parallelism and more diatonic writing involving fewer cross relations; the music moves considerably more quickly, with semiquavers almost continuously in one or more accompanying parts.

The use of parallelism is varied and resourceful. At first both hands, an octave apart, have the same minor first-inversion chords (together making a six-note strand) over the pedal part: see Ex. 13. In bars 5–7 there are *major* chords in *second* inversion, with some cross relations adding piquancy. Later the left hand imitates the right (in a texture of *three* strands including pedals), and major chords are mixed with minor. Near the end of the section, over a sustained pedal E flat, there is a most colourful flurry of quaver second-inversion chords, all major with numerous cross relations. Ex. 13 demonstrates also some of the *rhythmic* subtlety of the opening section: for example, although the time signature is 4/4 throughout, bars 6 (beat 2) to 7 (beat 3) sound like two bars of 3/4 time.

Ex. 13: Prelude, opening

**Allegro con fuoco** (crotchet = 120)

ornamented version of bars 1–2

*f*

Gt. to 15th coupled to Full Swell (closed)  
(16ft. on Great & Swell)

*f* strong ascent in pedals countering descent in manuals

first cross relation (D $\flat$  to D $\natural$ )      cross relation (C $\flat$  to C $\natural$ )

The image shows a musical score for the opening of the Prelude in C minor. It consists of two systems of staves. The first system shows an 'ornamented version of bars 1-2' with a dynamic marking of *f*. The second system shows bars 6 and 7, with annotations for 'first cross relation (D $\flat$  to D $\natural$ )' and 'cross relation (C $\flat$  to C $\natural$ )'. The score includes a piano part with chords and a pedal part with a strong ascent. Technical instructions include 'Gt. to 15th coupled to Full Swell (closed) (16ft. on Great & Swell)' and 'strong ascent in pedals countering descent in manuals'.



Sections 1 and 2 both begin and end in modal C minor. At the end of the former a pentatonic melody (C B flat G F D C) provides a foretaste of the pentatonic writing in Section 4 and in the main subject of the fugue. Section 3 has more tonal contrast: it begins in C minor, and moves to A modal major (Mixolydian) before ending ambiguously with a first-inversion chord of F major (A C natural F). Section 4, the longest, begins in modal A minor, with the entire texture built on the pentatonic set A B D E G. Modal E minor (a fifth higher, and again often pentatonic) soon leads to B minor, a fifth higher again. The note B is soon succeeded by its enharmonic equivalent C flat – the first stage in a return from sharp keys to C minor.

Section 5, very loud throughout, begins by combining the melody of Ex. 13 with the fugal theme from Section 2 (Ex. 14, top part). The latter, in double note values and doubled with parallel second-inversion chords in both hands, brings the movement to a most imposing end.

There are three main sections in the fugue, the first and second based on different fugue subjects, the third eventually combining both and including some massive parallelism of the type much used in the prelude. The third section begins at bar 86 out of 139, and in representing about 38% of the total length corresponds to the shorter segment of the 'golden section', something that almost certainly resulted from the intuition of a master craftsman rather than from deliberate design (sections 1 and 2 together make up the longer segment, about 62%).<sup>1</sup>

The pentatonic first fugue subject is contemplative and pastoral with legato crotchet triplets and an undulating profile.

Ex. 14: Fugue, subject of first section

**Allegro moderato** (minim = 80)

*mf* *sempre legato*

Gt. diap. with soft 16 and 4ft.  
coupled to Sw. 8, 16, 4ft.

Bars 1–17 are a fugal exposition in four parts, with a 'real' answer in G minor. The fourth ('soprano') entry comes in before the third ('bass') is complete – the first of fairly numerous examples of stretto (overlapping of entries) in the fugue, some of which are based on just parts of the subject.

The exposition centres on modal C minor with modal G minor as a secondary key, the only altered notes being A naturals and E naturals. When A natural and E natural come together with C in bar 32, there is a magical shift of tonality to A minor. Movement from keys with flats to those with sharps is more extensive than in the prelude, accelerating through a circle of rising fifths as far as A sharp modal minor (bar 45). An enharmonic change (sharps to equivalent flats) accompanies the final move to E flat modal major, one of few departures from the minor. Traditionally E flat major was the closest relative of C minor and was easily reached; here it is gained by a wonderfully circuitous route.

At bar 56 a new fugue subject (Ex. 15) provides fresh interest. The texture of the new section is three-part for manuals throughout, with a reduction in volume but an increase in rhythmic activity owing to many triplets in the accompanying parts. Perhaps not surprisingly in a work where tonality is so overwhelmingly minor, E flat major Mixolydian (for the first entry) gives way to minor second and third entries (B flat and E flat). Listeners with really sharp ears may hear an incomplete inverted entry in bar 77 (it descends where Ex. 16 ascends): there is a more systematic use of the same device in the prelude, where Section 4 reverses the direction of the Section 2 theme.

Ex. 15: Fugue, subject of second section

Reduce to \_\_\_\_\_ Gt. soft 8 & 4ft. coupled to Sw. 16, 8, 4ft.

There is as far-reaching a tonal journey in the second section of the fugue (to bar 85) as in the first, but in the reverse direction with loss of sharps and gain of flats. The major seventh chord on A flat in bar 86 brings us within range of the original C minor.

In bars 86–97 the opening motif from the first subject is heard again, combined with elements from the second. The first subject returns in full and **ff** at bar 98. Its first four notes, beginning on G, are heard simultaneously three times in the pedals, leading to a long dominant pedal and a descent by step to bottom C (tonic pedal) above which the second subject is reintroduced. Eventually both subjects are heard together at a massive **fff**: the first is reinforced with parallel triads in the right hand, the second is low and very powerful in the pedals. A third strand in parallel second-inversion triads moves in the same rhythm as the pedals and is perhaps a free inversion of the second subject.

At this culminating moment we hear a *major* triad on C, a foretaste of the prolonged C major chord that marks the triumphant ending.

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<sup>1</sup> Compare the observations of Allan W. Atlas in his article 'On the Proportions of the Passacaglia (Fourth Movement) of Vaughan Williams's Fifth Symphony', *Musical Times*, cliv (1916), Autumn 2011, p. 19 and the same author's 'On the Structure and Proportions of Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*', *Journal of the Royal Musical Association*, cxxxv, Part 1, 2010, p.115.

## Two new Honorary Fellows of the Guild announced

### The Rt Hon Lord Gill

**B**rian Gill was, until 2015, Scotland's most senior judge, holding the position of Lord Justice General and Lord President. When he retired from the Judiciary in Scotland he was quickly sought by the Supreme Court in London and sat as a judge in the highest court in the United Kingdom. His career on the bench was noted for some controversial decisions, often upholding the rights of ordinary citizens against large organisations. He has written the definitive book on Scots Land Law and is Queen's Counsel, as well as being a Privy Councillor.

For thirty years Lord Gill was organist and choirmaster at St Columba's Roman Catholic Church in Edinburgh. He combined that post with being a Governor of the Royal Scottish Academy of Music and Drama, later becoming Chairman of the RSCM's Council. His particular skills enabled him to take the RSCM's work into many new areas, mainly extending its reach into work amongst the Christian denominations. His experience as an organist and choirmaster at parish level has given him a special insight, particularly into the needs of churches with limited musical resources and in collaborating with other bodies. He has had a significant influence on RSCM policy and leaves the organisation with several new and exciting posts, including a Head of Ministerial Training, a Head of Choral Studies and a Head of Congregational and Instrumental Music, as well as ensuring that the organisation is in a secure financial position. He oversaw the appointment of Hugh Morris, to succeed Andrew Reid as Director.

Lord Gill has written a book on organs for The National Association of Decorative and Fine Arts Societies in Scotland and Northern Ireland. He is a Patron of the Latin Mass Society. In 2012 he was awarded a Papal Knighthood.

Lord Gill's influence on church music has been remarkable and we are delighted that he has agreed to accept the Honorary Fellowship of The Guild.



## Obituary: Canon Anthony Caesar

Nigel Groome

Anthony Caesar was born in Southampton in 1924. His upbringing was a musical one in a Vicarage with musical parents. He was a Chorister at Winchester Cathedral, although he readily admitted that it took three voice trials before he was accepted. These were immensely influential years and clearly ones that he valued. Anthony always said that if he had the chance to repeat any of his years again, it would be those as a Winchester Chorister. When his voice broke he was awarded a Music Scholarship to Cranleigh and later became Music Scholar at Magdalene College, Cambridge. His time at Cambridge included playing the organ for the 1943 broadcast Christmas Carol Service from King's College under the direction of Harold Darke. A teaching career beckoned, and he spent three years on the music staff at Eton, before heading the department as Precentor at Radley.

In his early 30s, he received 'the call', as he put it, and theological training was received at St Stephen's House, Oxford. Fortunately, Anthony's priestly life had been in musical places. His first Curacy was at St Mary Abbots Church in Kensington. For part of his ministry there he trained the professional choir during an interregnum between organists. His next appointment was a dual role, as Secretary to ACCM – the Advisory Council for the Church's Ministry – whilst being Chaplain to the Royal School of Church Music at Addington Palace, where in those days there were full time students. From London he moved to Bournemouth, as Priest in Charge of St Stephen's Church. Here with great pastoral skills and relentless old-fashioned pastoral visiting, he turned the Church into a healthy positive communal congregation, which saw immense vibrant growth and expansion. From Bournemouth he moved to Winchester Cathedral as Precentor, eventually becoming a Residentiary Canon and member of Chapter. Anthony was installed four times here. He thought that this was probably a record.

In 1979 the Queen visited Winchester for the Royal Maundy Service and Anthony was instructed that Her Majesty wished to speak with him. He was informed that the Royal household wanted him – and you can't say no to that. So, I suspect with a little reluctance, he left his beloved Winchester to become Sub Dean of the Chapels Royal and Domestic Chaplain to the Queen.



Despite mixing with Royalty on virtually a daily basis, and all the trimmings that go with such a privileged position, Anthony always remained an extremely humble and natural personality – a characteristic which has been admired by a great many.

The board displaying the names of musicians associated with the Chapel Royal is awesome and Anthony took great delight in showing them off to friends along with registers with signatures by many great composers – Byrd and Gibbons to name but two.

A brief semi-retirement chaplaincy at St Cross in Winchester was followed by retirement on the Isle of Wight. He claimed to have been conceived there in 1923! Here, he spent Sunday mornings as Organist of Yaverland remaining active as a co-editor of the New English Hymnal.

And then finally he moved to Cheltenham to Capel Court where he was able to house his grand piano in the dining room, allowing him musical expression that he would have found so difficult to have lived without.

During my time as Director of Music at Beckenham Parish Church, Anthony regularly attended Evensong. I succeeded in persuading him to sit at the organ console rather than in the nave pews and he began to resurrect his skills as an organist. As an accompanist he was solid, reliable and colourful, often with a tad of humour thrown in, but most of all, he impressed with skills of improvisation which were second to none. We made many Cathedral visits in the 80s, the majority of which were

accompanied by Anthony and everywhere we went his improvisations left an impression.

I distinctly remember saying one evening after Evensong – start writing it down. And from that day onwards, I constantly encouraged Anthony to put pen to paper. He often played hard to get, but perpetual nagging had its results, much of which is now published.

Anthony was a wonderful mentor to a young Director of Music offering the occasional words of wisdom and encouragement, something I will be eternally grateful for.

Anthony has a unique command of melody and harmony. His melodies open their arms to embrace you and his harmonies are adventurous, lush, but

at times unashamed to be dissonant. His love of plainsong is often evident and S.S Wesley is clearly an influence.

Many of us have so much to thank Anthony for. Thank you to a warm, humorous man, a loving uncle, friend, teacher, musician, pastor and priest.

As a man of God with an immense faith, for Anthony, death is merely an event in life, the gateway to life eternal, so it was right that at his Requiem we should 'praise in songs of victory' for 'a life which cannot die', and 'sing with hearts uplifted high – Alleluia'.

Anthony will be remembered at the 11.00am Choral Mass at St Matthew's Westminster on Sunday 23<sup>rd</sup> September which will include a number of his compositions.

## ADVANCE NOTICE:

### Everything Else A Choirmaster Should Know

The Guild is running this course again on a Saturday in March. It will cover all the ancillary skills needed in running a choir, including:

- **Choosing hymns**
- **Dealing with 'difficult' choristers**
- **Whether to audition, or not**
- **Copyright**
- **Photocopying legally**
- **CCLI and other agencies**
- **Licences for wedding music**
- **Contracts for organists**
- **Fees and tax**
- **Safeguarding in the context of choir work**
- **Relations with the clergy and lay readers**

- **Running a choir library**
- **Canon Law and church music**
- **The recent advice from the Legal Advisory Commission on Parish Musicians**
- **Everything else!**

There will be a small charge, which will include a simple sandwich lunch.

The speakers are Robert Leach, Barry Williams and Ian Berry, (a senior safeguarding adviser.)

**The course is open to all, but booking is essential. Please contact the Registrar on 0208 395 7949. Please note that this course counts as accreditation for the ACertCM. Further details and dates will appear on The Guild's Website shortly and in the church press.**

## From the Treasurer ...

May I give you all a reminder about the **GDPR leaflet** which we sent out with the last issue of *Laudate*. At present only 131 out of 484 have been returned i.e. 27%. A fresh copy is included with this issue.

Also a reminder that **subscriptions were due on 1 January**. I have written letters to those who have not paid but currently 24 remain outstanding. This will be the last copy of *Laudate* you will receive if you don't pay. It is also worth emphasising that we do not send individual reminders about subscriptions and that if you don't pay by standing order then you should ensure that **payment is made as soon as possible after 1 January**.

# Creating a new Hymnbook for the Church of Ireland ~ a talk presented to the Hymn Society at their annual conference in St Andrew's University, July 2016

Revd Dr Peter Thompson FGCM

Why do we produce hymnals? Is it an artistic endeavour? Is it a theological exercise? Or is it a business venture? While we worked on *Thanks & Praise* we never fully articulated that question, but it underpinned all our work and raised its head in various guises.

## i) Historical Overview

Let me set the scene. Unlike Anglicans on this island, the Church of Ireland has always viewed its official hymnal as part of its identity. In the mid-nineteenth century there were a huge variety of hymnals in circulation, and to try to unify the Church musically a Dublin vicar, the Revd Hercules Dickinson, produced a collection of 180 hymns, entitled *Hymns for Public Worship* in 1856. While not an 'official' collection, it was authorised by eight bishops for use in their dioceses. 12,000 copies were sold within the first few months. In 1864 a further 100 hymns were added, and the collection published by the APCK as *Church Hymnal*.

The passing of the Irish Church Act in 1869 and the subsequent disestablishment of the Church in 1871 had many profound consequences for the church. One was liturgical revision, which led to impassioned debates in the newly-formed General Synod. Another, less controversial development was the desire to produce a formally sanctioned and authorised hymnal for the whole of the church, to try to unite the various parties and factions in both a common liturgy and hymnody.

*Church Hymnal* was taken as the starting point, and a revised and expanded second edition was published in 1873. An appendix was added in 1891. The third edition was produced in 1915 and 1919 (words and music respectively), and an appendix added in 1935 and 1936. The fourth edition was produced in 1960, and supplemented by a volume entitled *Irish Church Praise* in 1990. This was used as a stepping stone towards a 5th edition of *Church Hymnal* in 2000, [CH5] edited by our own Bishop Edward Darling.

Throughout successive editions of *Church Hymnal*

the various editors and committees have been at pains to stress the comprehensive nature of the collection, that it must be a book to cater for all parties, and through which the different strands of the church can find a unity and common purpose.



## ii) Genesis Of Thanks & Praise

When the 5th edition of *Church Hymnal* was published in 2000, the Committee's remit had come to an end and it was disbanded. The Liturgical Advisory Committee was charged with the responsibility of monitoring developments in hymnody and making suggestions to the General Synod regarding resourcing churches.

At the end of 2009 the question was raised about when would be the appropriate time to consider a formal supplement to CH5. The music subcommittee of the LAC met to consider the issue, and began with two questions. Firstly, what is in common circulation that should be included, and secondly what are the areas where the provision of CH5 needs to be increased.

It was recognised that there was a significant number of items in general circulation which had been written in the years following the production of CH5 and also older items which had a resurgence in popularity.

There were a number of areas where there was a call to increase the provision of CH5. The four principal areas were children's hymns, liturgical settings, 'new' worship songs, and Eucharistic hymns. Other areas included the baptism of infants, Lent, Good Friday, the Seven words from the cross, the life and ministry of Christ, Saints' days, ministry / ordination, social

action and outreach, the environment and ecology, and some older items overlooked in previous editions.

The vision was very much based on the positive experience of *Irish Church Praise* in 1990, a collection of about 150 items. Questions were raised over binding it in with *CH5* or allowing it to stand alone. Basic principles were established that it was aimed at the 'average' parish who wished to expand their basic repertoire of hymns, and not at those heavily resourced in the field of modern music; while the quality of musician arrangements should be high, they should not be overly complex to deter amateur musicians, and they must be performable on a single instrument; there should be a wide range of styles and genres, appealing to all levels of churchmanship; a special prominence should be given to local authors and composers.

In this early stage *Sing God's Glory* proved very helpful in pointing us towards hymns which were widely published in other collections, and *Come Celebrate* introduced us to many fine sets of words from established writers.

Members of the committee met with teachers and educators to explore what was in common use in schools. We discovered a real paucity of material and a strong request for resourcing. We consumed all of the popular children's hymn and song books for ideas, and were disappointed at the generally low quality of children's material.

As the initial phase of work progressed it became apparent that all five members of the committee were Northern Irish, and that, while extremely theologically and liturgically diverse, this lent a particular bias to the book. We were joined in January 2011 by two members of the Dublin and Glendalough Church Music Committee, who brought a new dynamic to the group.

It very quickly became apparent that Church Music in each part of Ireland was influenced by other dominant traditions. In Northern Ireland the influence was primarily from the Presbyterian / Evangelical tradition, as evidenced by the familiarity of many worship songs, while in Southern Ireland the stronger influence was that of the Roman Catholic tradition, and, to a lesser extent, the influx of foreign nationals who have introduced the music of the world church to a much greater degree than is in evidence the further north one travels.

### iii) Choosing the Music

Having established the list of perceived gaps in *CH5*, the next stage was to create a proposed list of contents. We had already compiled a list of items we felt were in common circulation, and each member of the committee brought their own suggestions to the table. We then worked systematically through all of the current hymnals from other major denominations and traditions, looking for material worthy of consideration.

A series of letters and press releases were circulated widely – through the *Church of Ireland Gazette* and diocesan magazines, the Church of Ireland website and each diocesan website, inviting suggestions and requests for items to be included. We expected a small trickle of suggestions, we received a tsunami. The only way to corral the material was through a database, which, when complete, numbered over 1,500 items.

The initial trawl through was very simple. Each item was graded as yes, no and maybe.

We applied several filters to our selection. One was the issue already mentioned, the perceived gaps in *CH5*. Each item was notionally placed in a section of *CH5*, so that we could analyse what areas we had over-resourced, and where we were under supplied. The second was to find a balance of styles. Each item was categorised as either a hymn, a worship song, a children's song, or world music – in this case a catch-all generic title for everything else! It was felt most strongly that the collection must be comprehensive and balanced. A further filter was that we wanted to give prominence, where possible, to home-grown talent, and to promote the work of local authors and composers.

There had been a strong appeal made for liturgical music, and after some deliberation the book fell almost naturally into two sections, the bulk of the book proper finally consisting of hymns, and the liturgical section as a second part.

So we started with over 1,500 suggestions and an initial target to produce a book of 150 items. In the final selection there were 175 hymns, 2 complete settings of the Eucharist and 37 liturgical items, a total of 227 numbered items.

The liturgical provision in *CH5* focused very strongly on metrical settings of the canticles from the daily office. For the Eucharistic rite there were two metrical settings of the Gloria, 6 settings of the word

Alleluia, and 2 Sanctuses (Sancti?). To complement this it was decided to focus on more Eucharistic material and less on canticles. The committee chose two full settings of the Eucharist, a simple unison setting by myself, and an SATB setting by Alison Cadden, and then selected single movements in various styles from other sources, so that a wide range of styles and approaches to the key liturgical texts are provided,

The remaining 18 liturgical items include a wide array of approaches to canticles, creeds, prayer responses and alleluias.

Matching tunes to texts became an interesting exercise. At the one level we recognised that most churches sing a very limited repertoire, and were more likely to use a new text to an old tune, but on the other hand we felt it did not encourage the writing of good tunes to simply repeat old favourites, and so the general policy was established to provide new tunes in the musical edition, with footnotes suggesting alternatives. Sadly we had many fine tunes which we would have liked to include, but not enough appropriate texts to which to set them.

#### **iv) Editorial Decisions**

Once the basic list of contents was decided on, it was brought to General Synod for approval. Then began the process of editing texts and music.

The first major editorial decision was that this was a supplement and not a stand-alone hymnal. Because it was not providing a full range of hymns for seasons and occasions it was decided to order the hymns alphabetically, with a separate liturgical section.

The second policy decision was over language and alterations to texts. It was decided that, when a hymn is well known, any alterations should be minimal, but if a text was unknown, a greater degree of freedom might be allowed. *CH5* took quite a firm line on inclusive texts, but this was relaxed quite a lot.

A third editorial decision was over baptismal hymns. The position of *CH5* was that the Church had only one baptismal rite, and not, as in previous prayer books, a baptism of infants, and a separate baptism of those of riper years. When editing *CH5* it was felt important to highlight this by having hymns suitable for all baptisms. In choosing hymns for *Thanks & Praise* it was felt that most baptisms are

of infants, and likely to remain so for several years, and so hymns should not be excluded on this ground alone. More important was the provision of more familiar tunes for those who are de-churched or unchurched.

There were a number of contentious hymns, at both ends of the theological spectrum. The wrath of God elicited the wrath of one committee member, while 'Sweet Sacrament Divine' didn't leave a sweet taste in every mouth. A fourth editorial decision was that while all texts must be within the wide bounds of Anglican theology, to restrict the choice to texts to those universally acceptable to all stands of churchmanship would result in a collection so bland that it would hold little appeal. There were, however, several theological re-writes. In "I stand amazed", the line "he had no tears for his own griefs, but sweat drops of blood for mine", was reworked as "he had both tears for his own griefs, and...", which seems much more in accord with the biblical narrative. The first half stanza of 'Sweet Sacrament' was completely re-written, but I think I'll leave that to those of you brave enough to delve into the covers of the book to explore!

Editorial decisions weren't restricted to the words alone. There were several musical decisions taken. I've already mentioned the inclusion of new tunes. When an existing tune was used, it was either presented in a different key from *CH5*, or in a new, and usually simplified arrangement. In each case a footnote directs musicians to the corresponding setting in *CH5* for comparison.

When a melody was in the public domain usually one of the committee produced a new arrangement, on the mistaken understanding that we would save copyright fees and reduce the overall cost of the book to parishes. There was a strong feeling that more and more churches are relying on amateur musicians and reluctant organists, and that arrangements should err on the side of simplicity, and allow more competent musicians to elaborate, rather than expect amateurs to simplify. A further decision taken was to increase the provision of guitar chords as much as possible, to allow for more varied modes of performance.

There is a group in the Church of Ireland, *Cumman Gaelach an hEaglaise*, whose aim is to promote the use of the Irish Language in church. We worked in partnership with them, and included a number of Irish translations of familiar hymns from a booklet

they produced, and included Irish settings of the Gloria and Psalm 23 by local composers. One of the committee took several movements from my Armagh setting, the Kyrie, Sanctus and Agnus Dei, and adapted them as bilingual settings.

The final major editorial decision was a title. We tried a competition to find a suitable title but nothing worthwhile emerged. We struggled and struggled until some words from the Eucharistic canon, *Thanks & Praise*, were proposed, and while not initially greeted with acclaim, this was the only title to raise no objections. I have to confess I was sceptical at first, but now I think it was a stroke of genius, as I hear the phrase resonate in the liturgy.

### v) Publishing

Initially there was a hope that we could arrange publication internally, and ask a local publisher to print for us. After considering in detail the mechanics of typesetting music and the implication of copyright contracts, it was decided to put the contract out to tender. Four publishing houses were approached. One declined outright, one could not do it in a reasonable timescale, the third had no experience in hymnody but had produced beautiful liturgical books.

Hymns Ancient and Modern had such a wealth of expertise the contract went, with great peace of mind, to them. They oversaw taking our manuscripts and producing two print editions, full music and words only. When *CH5* was published there were two editions, full music and melody. Almost immediately there was an outcry that no provision was made for the visually impaired, and a large print words edition was produced with haste. This became so popular that sales of the melody edition virtually ceased, and so with *Thanks & Praise* it was decided to restrict the second edition to a large print words only edition. Alongside these the publishers provided both an electronic edition and a kindle edition.

There is a fifth edition which I was involved in and which proved a fascinating experience, a Braille edition. The prisoners at HMP Maghaberry run a very active Braille unit, and in the past have made Braille editions of *CH5*, the prayer book and several translations of the bible for the Church of Ireland. They took to the task with gusto and typeset every hymn in Braille. They will provide as many copies as are requested completely free of charge to the church. It transpired that the Braille

edition was ready several weeks before the other editions, and for various reasons was launched in the prison in advance of the main books. One blind lady commented, with tears in her eyes, that this was the first time that provision was made for the blind before the sighted, and not simply as an afterthought.

### vi) Other Resources

There are three other resources which complete the set, and which I want to mention briefly.

The first are recordings. The Church of Ireland has a long history of providing recorded church music for parishes who no longer have live music. Wearing one of my other hats, I also chair the Recorded Church Music Committee, a job I have inherited from Bishop Darling. Most of the hymns, and a representative selection of liturgical items have been recorded by local choirs and groups, and are available as a boxed set of 8 CDs.

The second is Bishop Darling's *Magnum Opus, Sing to the Word*. Since the dawning of liturgical revision Bishop Edward has produced books which suggest hymns connected to the lectionaries' readings for the day. In this monumental volume he goes through each Sunday and Holy Day, reading by reading, first and second service lectionaries in the three-year cycle of the Revised Common Lectionary, and identifies hymns which connect to the readings, and also provides notes on which hymns are available from the recorded church music committee. There is a wealth of other wonderful information contained within its covers. And I must also make him blush and tell you that not only did he compile the whole thing, but he also typeset it single-handedly, and sent the printer a print-ready PDF.

The third and final book to mention is my *Companion*. In 2005 Bishop Darling and Dr Donald Davison set the bar for hymnological research and writing amazingly high when they published their monumental *Companion to CH5*. When *Thanks & Praise* was coming on stream, it was taken for granted that a matching *Companion* would be expected. A little like Elijah and Elisha, the mantle once again fell to me, and as we worked on editing the book, I made contact with authors and composers and collected and collated their stories.

The hymnal was published last September, by the skin of our teeth, but unfortunately personal circumstances delayed the production of the *Companion*, and we missed our slot at the printers.



A couple of copyright queries delayed us further, and it was only last month that we finally took delivery of the printed and bound copies, but from my perspective it has been worth the wait.

### **vii) Introducing the authors and composers**

I want to use the final part of this morning's session to briefly introduce some of the unique material in *Thanks & Praise*. Most of the hymnals I own contain material which is published in multiple other books, sometimes in different arrangements or harmonisations, sometimes with different editorial policies for texts, but the same core material. When compiling *Thanks & Praise* one of the criteria was to find indigenous compositions.

The back page of the handout gives a list of the unique items in the collection. We have been blessed to have some fine texts and tunes which we are able to present to an international audience. One surprise find was Edwin Brown, who wrote "See the Lamb of God." We discovered this in *Singing the Faith*, and only much later, when compiling the *Companion*, discovered that Edwin lives less than an hour's drive from my home.

I'm delighted to be joined by my very good friend John Crothers who has very kindly volunteered to accompany our singing.

The first item in the handout is entitled "Heaven Song", a text by Jonathan Barry, to the old song "In the gloaming" by Annie Harrison. There is a very poignant love story behind the tune, all told in the *Companion*. Jonathan was inspired by the tune to pen these words. There is quite a long story, also in the *Companion*. He sets out to reflect on the Christmas story from the perspective of Mary in Stanza 1, Joseph in stanza 2, and the world in the final stanza.

The tune "In the gloaming" also inspired Paul Gilmore to pen his metrical Nunc Dimittis. Because the tune was already included we went on a search for another tune, and finally arrived at "The Carnival is Over", a tune popularised by The Seekers. Some of you may remember an adaptation of it appearing in Youth Praise to the hymn "What a friend". After a little research we found the original Russian folk melody Stenka Razin, and opted for that.

I'm delighted that we have included two very fine tunes by John Crothers. His Kenilworth Place is an excellent companion to Shirley Murray's text, "In the name of Christ we gather". Carl Daw wrote his

text "Sing of Andrew" for the familiar tune Abbot's Leigh. It is one of a number of tunes which is in danger of being overused in the Church of Ireland, and so we turned to John again, another magnificent tune, Cliftonville. To date we have discovered a number of textual misprints in *Thanks & Praise*, but only one musical error – the final note of this tune should return to the tonic note, not the mediant.

Theo Saunders was a long-standing member of the Hymn Society who sadly passed away earlier this year. In 2005 he wrote to Timothy Dudley-Smith enquiring about metrical settings of the Benedictus. Theo was very taken with the pair of texts sent back to him, one which was already in print, and this one was written in response to Theo's enquiry. Theo penned two new tunes for each text. Benedictus appears as a metrical paraphrase, no. 223. Zechariah was written for this newer text, a hymn based upon the Benedictus rather than a strict paraphrase.

Brian Wren's text, "Let all creation dance" caught my attention in 2011. Like Abbot's Leigh, the tune Darwalls 148th was overused, and there wasn't an obvious alternative. I was visiting Pershore Abbey, and as I sat in that glorious building looking up at the soaring pillars and vaulted ceiling inspiration struck, and the tune was scribbled down very quickly.

David Barton is an up-and-coming composer, teacher and arranger. He is currently a PhD student at the Royal College of Music, and submitted a folio of fine hymn tunes to us for consideration. There were many deserving tunes which could not find a place, but we were pleased to pair Smithford Street with Brian Wren's text "When pain and terror strike by night", and his rather melancholic tune Baldersdale with the ancient Lenten hymn "O merciful creator, hear".

One particular metre caused us problems – 10 10 10 10 10, a metre for which we had three texts. We scoured books and collections from all over the world to find alternatives to Unde et Memores, Finlandia or Song I. A chance remark to Dr Hugh Benham led to his compositional inspiration, and the tunes Castle Lane and Flexford marked themselves out as fine tunes to pair with "Eternal God, before whose face we stand", and "Pray for the church, afflicted and oppressed".

*Revd Dr Peter Thompson is Rector, St Michael's Castlecaulfield & St Patrick's Donaghmore and Succentor & Assistant Organist, St Patrick's Cathedral, Armagh*

## Obituary: Henry Willis 4

### The End of The Line

To Henry Willis 4, who has died at the age of 91, fell the unenviable lot of being the last steward of the family organ building business, Henry Willis & Sons, Ltd, founded 1845. He succeeded as head of the firm on the death of his father, Henry Willis III in April, 1966, having commenced as an apprentice at the London works in 1948. From 1953, he managed the Liverpool branch of the company until his return to London as Managing Director.

Henry 4 had had a difficult relationship with his father, who had waited nearly 14 years and 3 daughters for a son and heir. His expectations of the lad were impossibly high and his legendary irritability made Henry 4's early association with the organ a matter of terror. In 1945, he ran away from Giggleswick School, where he had been sent for safety's sake, and joined the Army. He was given a temporary commission and sent out to Ceylon. All this unnerved Henry III, who was coping with reforming the business after the destruction of the Brixton works in 1941, but some rapprochement occurred. With some regret, Henry 4 left the Army and joined the family firm.

The characteristics that contributed to the founder of the business, 'Father' Henry Willis (1821-1901), becoming the outstanding British organ builder of his time were unevenly distributed in his successors. In Henry 4, the outgoing and self-confident nature that so marked his illustrious great-grandfather (entirely lacking in Henry III) was more than adequately represented, but innate musicality and organist empathy were in shorter supply. On technical matters, he was very knowledgeable, but he was so true to his family traditions that it was difficult for him to put them aside and accept the musical reasons for the new styles and ideas that flourished in organ building from the 1960s onwards. He took his name to be his authority, but the public instead looked to his works. The distinguished clientele that the first Henry Willis assembled, cathedral and collegiate, gradually slipped away to the more understanding and sympathetic builders whose own



*Henry Willis 4 at St Paul's Cathedral in 1949*

histories were interesting enough, but not significant in their current work.

Henry 4 was on much safer ground in holding public office. In his time, he was the President of the Incorporated Society of Organ Builders, the Treasurer of the Federation of Master Organ Builders, President of the International Society of Organbuilders, Master of the Worshipful Company of Musicians and President of the Institute of Musical Instrument Technology. In all these offices he was conscientious and diligent, devoting much time to the work, probably to the disadvantage of his own business. With his engaging and amusing style, he was popular with the rank-and-file membership and was generous with his time and advice to all.

His appearances in Consistory Courts in support of schemes that were opposed by Diocesan experts were probably not models of forensic display, but he tended to sweep all before him with his declamatory evidence and quick-witted responses to cross-examination. Like everybody else, Diocesan Chancellors were engaged by his diverting personality.

Obligated to retire and sell the business in 1997, he and Barbara, his wife of many years, eventually removed to the Nilgris District of India, where his mother's forebears had been coffee-planters. He is survived by Barbara and their four children.

*Bruce Buchanan*

## Centenaries Apart: Londonderry's Mrs Alexander and the Cambridge Nine Lessons and Carols

The Rev'd Dr Gordon Giles

‘Once in royal David’s City’: you can hear it in your mind’s ear, commencing the ‘Service of Nine Lessons and Carols’, either broadcast on the radio from King’s College, Cambridge, or in parish churches up and down the land, worldwide even. The solo chorister begins, and then verse two, ‘He came down to earth from heaven’ is sung by the choir, and then, as the congregation stand to join in with ‘And through all his wondrous childhood’, the annual festival has begun. Does anyone dare to begin in any other way?

Recent surveys reveal that around half the UK population say that Jesus is irrelevant to Christmas, and a similar percentage deny believing the main aspects of the nativity story. 36% of people say they will attend a Christmas service in church, some of whom hold that Christmas is ‘for the children’. Of the 2.5 million who attend Christmas services, those who are not regular churchgoers say they go ‘because of the music’. Three quarters of them say that they like the carol service to be candlelit, and the carols to be ‘traditional’ (figures from the Evangelical Alliance website). This means that if you have ‘Nine Lessons and Carols’ by candlelight in your church on the Sunday before Christmas, you are providing exactly what people want. Christmas is a stagnant festival, where the incarnation of our Lord has to compete not only with the cute baby Jesus who makes no crying (as in ‘Away in a manger’), but with nostalgia, tradition, over-eating, drunkenness, financial profligacy and, yes, good will. Nevertheless Christmas is the busiest and most ‘successful’ time of the year for clergy and musicians. There are two people we have to thank for that: **Mrs Cecil Frances Alexander** (née Humphries) and **Eric Milner White**.

Fanny Humphries (1818-95) was born when British rule of Ireland was but seventeen years old, and a century before any emancipation of women was contemplated. She married William Alexander, an Irish Anglican, who, after she had died in 1895, became Archbishop of Armagh and Primate of Ireland in 1896. He was the last bishop in Ireland to sit in the House of Lords in Westminster before the disestablishment of the Church of Ireland in 1871 by the Irish Church Act of 1869.



Mrs Alexander wrote most of her hymns before she was married in 1850, publishing a volume in 1848 called *Hymns for Little Children*. She managed to persuade the great John Keble to write a preface, in which he praised her for giving away to charity almost all of the money she earned from writing, helping to establish an institute for the deaf in Strabane. ‘Once in Royal David’s City’, ‘There is a Green Hill far away’ and ‘All things Bright and Beautiful’ are part of that legacy, which was primarily intended to help children learn the tenets of the faith, these most famous three being versified simplifications of various tenets of the creed. ‘Once in Royal David’s city’ concerns the doctrine of the incarnation.

Yet the hymn was not just ‘for the children’, it was for their grieving parents. When she wrote it there was a very high rate of infant mortality. In 1847, the year before she wrote ‘Once in Royal’, she had published ‘The Lord of the Forest and his Vassals’: a story dedicated ‘to her little cousins to help them

become 'little Christians'. In that story she writes of "A shorter grave at their feet where the white robed children often come, to dress the turf with flowers, and talk, with tears and smiles, of the happy little children". These lines from verse 4, resonate powerfully with this vision of deceased children visiting the graves of their friends:

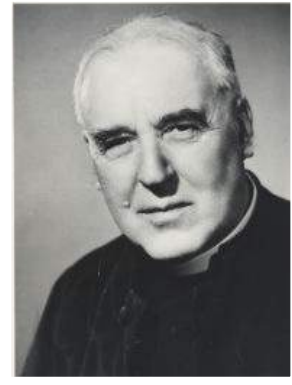
*he was little, weak, and helpless,  
tears and smiles like us he knew;  
and he feeleth for our sadness,  
and he shareth in our gladness.*

Victorian England had a high rate of infant mortality: in Sheffield, for example, the General Infirmary recorded 11,944 deaths between 1837 and 1842, half of which were of children under the age of five. Statistics such as these help us see the carol in a contemporaneous light. With so many children dying young, to those many who had lost little ones these words provided some comfort, that those brief lives were not in vain. Perhaps when we begin our carol services with these words that so many consider mawkish, sentimental and Victorian, it might give us cause to reflect on how far medicine and childcare have come these last two centuries, and to contemplate those placed worldwide where the situation is barely different even today.

If we wind the clock both forward and backward to the midpoint between today and Mrs Alexander's birth, to 1918, we find a new tradition being born as the 'Nine Lessons and Carols' was first used at King's College, Cambridge. (It is important to distinguish between the liturgical phenomenon that is the 'Nine Lessons', and 'Carols from Kings', which is recorded in advance and televised on Christmas Eve.) The origins of the 'Service of Nine Lessons and Carols' are not to be found in Cambridge itself, although its inventor was educated at Trinity. Edward Benson (1829-96) was ordained deacon in 1852, the same year he took up a schoolmastership at Rugby School. He was Headmaster of Wellington School and became Chancellor of Lincoln Cathedral in 1872 before being appointed the first Bishop of Truro in 1877. He became Archbishop of Canterbury in 1883. It was while at Truro that he devised a liturgy for Christmas Eve which he called 'Nine Lessons with Carols – Festival Service for Christmas Eve' and it was first used in Truro Cathedral on Christmas Eve, 1880. The famous tradition is that Truro Cathedral was little more than a wooden structure at the time, and by scheduling the service at 10pm he hoped to keep the men out of the pubs.

It was another 38 years before Arthur Henry Mann

(1850-1929), who was organist of King's College from 1876 to 1929, took up the idea, guided by the Dean of Chapel, Eric Milner White (1884-1963). Thus, on Christmas Eve 1918, with the Great War recently ended, a new tradition was born. Ten years



later the BBC began to broadcast it worldwide, and have done so every year, with the exception of 1930, strangely. You don't need me to remind you how significant that liturgy has become. The 'Nine Lessons' tradition survives in many places and offers the traditional reading through of the story of redemption commencing with a child (or chorister) reading the story of Adam and Eve in the garden, culminating with a senior cleric reading the first Chapter of St John, with the congregation standing. A century later the tradition is still strong, even if some places create an hour-long version by using only six lessons and carols. Furthermore, the model has found its way into Advent, Epiphany, Passiontide, and Eastertide services of lessons, anthems and seasonal hymns in churches and cathedrals, attracting large congregations.

For many, Late Advent is not Christmas without a traditional carol service, and the archetypal carol service is the 'Nine Lessons', the very conception of which includes the singing of both congregational and 'choir' carols. It is a participatory concert, with spiritual and religious foundations, grounded in the familiar. And if the 'Nine Lessons' is the archetypal carol service, then King's College, Cambridge has claimed and nurtured that tradition, and so will always be the Christmas Carol Capital of the World. We shall all, no doubt, be celebrating with them as they mark such a wonderful anniversary this year, yet while also giving thanks for all those, like Fanny Alexander who have composed and written the material through the singing of which we can be united in mission, faith and praise.

*Gordon Giles, August 2018*

*The Rev'd Dr Gordon Giles is a member of the Board of The English Hymnal Company, an editor of Ancient and Modern (2013), and author of several books on hymns, carols and church music. He has recently been appointed to the Academic Board of the GCM.*

## “Other diplomas are also available”

### ~ Congratulations to Barry Williams, who has passed the Diploma in Church Music (DipLCM) of the London College of Music

Barry writes:

It has long been my wish to obtain a qualification in church music. At one time I tried to enter directly for the FGCM but, despite the very best efforts of two distinguished members of the Academic Board on my behalf, the then Academic Board in toto deemed my qualifications insufficient for direct entry. The ACertCM was not available to me because, not having a post as an organist, I could not complete the diary which was then a mandatory part of the examination. When that requirement was made optional I thought again, only to find the Advice from the Chief Examiner on The Guild's Website in these terms:

**It is essential that candidates for the Certificates of the Guild understand that, whereas preparation for Parts A, B and C of both the ACertCM and ACertPW may quite appropriately be undertaken mainly within the context of their own regular patterns of worship and music-making, the requirements for Part D and, in the case of the ACertCM, Part E are very different.**

Those words leave no-one in any doubt whatsoever that the candidate must have a regular pattern or patterns of worship and music-making. Alas, being only a deputy organist I have no such regular pattern and thus still could not enter for the esteemed and coveted ACertCM. \*

Looking around I found that the London College of Music held examinations at Grades, 2, 4, 6 and 8, with higher qualifications at Diploma (DipLCM), Associate (ALCM), and Licentiate (LLCM), which can all be taken without the stringent, but perfectly proper, requirements imposed by the Guild of Church Musicians. Put another way, the London College of Music's qualifications are 'stand-alone' examinations, which is ideal for an itinerant deputy like me.

The requirements in the syllabus are somewhat exacting:

**LCM music diplomas are mapped against the University of West London BMus and MMus degrees, and are awarded automatic credit value. DipLCM in Church Music: Candidates**

**who enter for this examination will be expected to demonstrate a standard of performance beyond that of Grade 8, consistent with a Level I (first-year) undergraduate recital. Security of technique, and the ability to communicate an emerging and mature sense of musical personality, will be expected.**



I made enquiries of the College and was granted permission to enter directly for the DipLCM.

The programme that I offered was:

1. Herbert Howells: Psalm Prelude Set I No. 1.
2. Hymns:
  - The tune 'Cuddesdon', arranged by me, with the melody soloed out in the treble line, then with the melody in the tenor and finally as written in the hymn book.
  - My own alternative harmonies for 'Angel voices Ever Singing'.
  - My own tune for the hymn 'The right hand of God is writing in our land'.
3. J. S. Bach: Prelude and Fugue in C Major (The 'Weimar') (BWV 545)
4. Psalm 104, which I sang to the Responsorial setting by Dom Gregory Murray. (My page turner, a member of The Guild, accompanied me for this item.)
5. Eugene Gigout: Toccata.

I prepared extensive Programme Notes.

But that was only part of the examination, for an in-depth viva voce followed. The examiner's first question was 'What is a 6/4?' There were detailed questions on form, harmony and counterpoint, the choral music of Herbert Howells, an analytical discussion of the Bach Fugue and a discussion about my own performances that had just concluded. This took nearly thirty minutes and was, indeed, searching.

Then I was required to sight-read a page of organ music on three staves – about grade eight music, also play from an open score of four lines and – horror of horrors – transpose an hymn tune. The hymn tune was in F major and I was asked to take it down a tone. In utter panic I transposed it to E major – much more difficult than E flat major! And the transposition required the use of the Pedals, which I had not reckoned on.

This was a thoroughly testing examination. However, I did not need to wait for the result, as the examiner, (who is the Chief Examiner for the London College of Music), told me there and then that I had ‘passed with a good mark’. He also encouraged me to enter for the Associateship, (ALCM), saying that he thought I was ready for it. I am not so sure!

This is certainly a good way to get a church music qualification for those who, like me, do not have a ‘regular pattern of worship’. I do wonder though, why the LCM gets over one hundred students taking

its grades in Church Music each year, when there are so few candidates for The Guild’s Preliminary Certificate and Award, both of which are *extremely* worthy and highly esteemed qualifications, ideal for younger and older candidates alike and examined with immense care.

\* *I understand from a recent conversation with the Chairman of the Academic Board that this restriction will shortly be removed, thus making the ACertCM available to those who do not have a regular post.*

## Obituary: Dr Donald Hunt

Dr Simon Lindley writes:

**A** wartime Gloucester Cathedral chorister, Donald Frederick Hunt served as assistant to his mentor, Dr Herbert Sumsion, at Gloucester, until his appointment to St John’s, Torquay, in 1954. The move to Leeds Parish Church came in 1957, with a return to his West Country roots as Master of the Choristers and Organist of Worcester Cathedral in 1975.

Additional to his focus as one of Britain’s leading church musicians, Dr Hunt, who died on 4 August, aged 88, had other substantial gifts — not least conducting, composing, speaking, and writing. He cultivated artistic and personal friendships with leading Continental musicians in Scandinavia and Germany; of those from France, he was particularly associated with Pierre Villette and Jean Langlais. Both were invited to Worcester: Villette to hear his choral music and Langlais to reopen the Worcester organ in 1978 after restoration.

An imaginative and visionary director of eight Worcester Three Choirs’ Festivals, he enjoyed a particularly fruitful partnership with John Sanders at Gloucester and Roy Massey at Hereford. Elgar Society and Elgar Foundation appointments reflected an absorbing and lifelong interest in Elgar’s music. A couple of decades into “retirement”, he emerged in 2014 to universal acclaim as the editor of the entirety of the part-songs for Novello’s Elgar complete edition and, only last year, as the editor of 12 of Elgar’s sacred pieces from Cramer Music with a foreword by the Archbishop of Birmingham, the Most Reverend Bernard Longley. He directed his own Elgar Chorale and was principal of the Elgar School of Music.



A veteran of countless choral broadcasts and recordings, he also recorded fine interpretations of Elgar’s organ *oeuvre* and music by Sumsion, too, as well as earlier solo LPs from Leeds Town Hall and Leeds Parish Church. Honours came in the form of a Leeds Doctorate of Music in 1975 and an MA from the University of Worcester in 2010. He was appointed OBE in 1993. In the educational field, he held posts at Leeds Girls’ High School and Leeds College of Music.

Significant community involvement featured in each appointment. He founded the Gloucester St Cecilia Singers, still a flourishing group directed by successive Gloucester assistant organists. At Leeds, he took over major responsibilities with the Leeds Festival Chorus and Leeds Philharmonic Society. His long service to Halifax Choral Society (1957-88), in succession to his immediate LPC precursor, Dr Melville Cook, was greatly valued, and he involved himself in much other choral endeavour within the county of broad acres and farther afield.

Composing began in earnest in Leeds and flourished thereafter; *Hymnus Paschalis* from 1995 was written for a concert by Worcester Cathedral Choir when it was joined by two other choirs from Breda and Haarlem, and was repeated for Donald’s final Worcester Festival in 1996. Inspired by an ancient

chant in a hymnal from the Stanbrook nuns, this is a glorious setting of scenes from the Easter story enhanced by historic texts and melodies, exquisitely arranged for voices and organ, or small orchestra.

There are volumes of reminiscence and recollection from his pen, as well as equally scholarly studies of Elgar and S. S. Wesley.

One of his four children, the baritone Tom, joined his father as an acclaimed professional musician, and another, Nick, runs the best restaurant in Worcester. There are eight grandchildren and five great-grandchildren. Donald's wife of more than 60 years, Jo, a valued veteran of his adult choral groups from Gloucester days onwards, and daughters, Jacqueline and Jane, with the boys, were always the most gracious of Worcester festival hosts, and at the Elgar 150th-anniversary festival in 2007. At all these, Donald's administrative acumen and personal stamina were much in evidence.

An evensong in his memory will be sung at Gloucester Cathedral on Sunday 16 September at 3 p.m., and a midday Saturday musical event at Worcester Cathedral is planned for January.

*Dr Roy Massey adds:*

At Worcester, Donald maintained a splendid standard in the daily choral services and continued to develop the work of the excellent Worcester Festival Choral Society.

He also exerted enormous influence on the development of the Three Choirs Festival at this period, directing eight Worcester festivals with conspicuous success and bringing much imagination and expertise to the deliberations of the triumvirate of organists at the head of the enterprise.

His performances of the music of Elgar were unusually authoritative, as was his advocacy of music by French composers, which was another great love of his. The chorus loved him, the orchestras respected him, and his boy choristers would have lain down and died for him.

Besides composing and writing books, he also followed avidly his favourite football team in Leeds, and cricket at the Worcester county ground.

Donald Hunt was a great friend, a fine musician, and a much-loved man.

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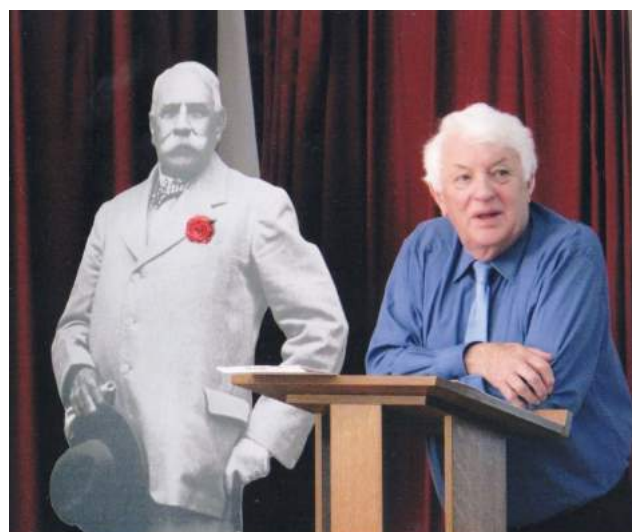
*Professor John Morehen adds:*

"The death of Donald Hunt, following a short illness, has robbed English church music of one of its few remaining links with the Three Choirs Festival of the immediate post-War period. In his *Festival Memories* (1996) he gives an entertaining account of his long association with the Festival, to which, by his own admission, he was 'totally addicted'. His record of service to the Festival – eight occasions as principal Festival conductor – equalled that of Sir Herbert Brewer, in whose musical footsteps he trod.

Hunt had been the obvious choice for the Gloucester appointment when Sumsion retired in 1967. It was not to be, however, for the Chapter's choice fell on John Sanders. With commendable magnanimity and good grace Donald wrote: "Gloucester's faith in John Sanders was absolutely right, as his work over such a long period of time proved so admirably." Hunt and Sanders forged an increasingly warm personal and working relationship that was to endure until the latter's death in 2004. Even so, Donald never concealed his justifiable resentment that, as the then Dean of Gloucester wrote at the time, he was denied consideration for the Gloucester position solely because he was not an Oxbridge graduate.

On the morning of 4th August Donald Hunt listened to recordings of Elgar's church music, including his setting of the 1911 Coronation Gradual *O hearken Thou*. He died that afternoon while listening to his own recording of Sumsion's *Introduction and Theme* on the Worcester Cathedral organ. At the moment of his death the Three Choirs Festival chorus, most fittingly, was rehearsing Vaughan Williams's setting of *Toward the Unknown Region*.

In the words of Cardinal Newman (Elgar's setting of which he conducted many times): "Go forth upon thy journey".



## Did Choirs Exist Before the Internet?

Dr Marc Rochester

The BBC is to blame for my arriving at work this morning a little late. Just as I was about to leave home, on came a news item about a choir in Brisbane which meets in a pub. I was interested in the story, of course, and particularly by the fact that the BBC devoted so much air time to it today, bearing in mind issues such as the violent aftermath of the Zimbabwe elections, ructions in the British Labour Party, the running out of funds by an English council, a Mexican airliner crash and the clearing up after an Indonesian earthquake, all hot news topics which could easily have occupied a whole half-hour's news slot. Interested as I was, and fascinated by the visuals accompanying the report (which seemed to be largely drawn from a private publicity video), I found myself wondering why it was appearing on the world news today. Why was it newsworthy?

Choirs have been meeting in pubs for centuries. Virtually every English cathedral has a pub next door to which the choir men retreat before and after – and sometimes during – practices and performances. I ran a Welsh male voice choir which, after each weekly short rehearsal in a dreary school hall, repaired to the pub where practice continued until closing time. (The first commercial recording in which I was involved as an organist was of another Welsh male choir which, after several fruitless studio sessions, was told to go to the pub next door and practice there, only coming back when they were in full voice – which worked a treat!) I used to sing in a community choir which met in the local pub, and I've never sung with any group of carol singers which hasn't followed the centuries' old tradition of ending their sessions in a pub or two. Everyone in the business knows that singing, that most intimate and personal of musical activities, is best carried out in a comfortable environment and with inner restraints relaxed by alcohol and atmosphere. What more obvious place to rehearse (and perform) than in a local pub?

My question was answered only near the end of the BBC report when the person doing the voice-over pointed out that the pub choir in Australia



had become “a social media sensation”. Ah! Social Media! The only reality many of today's citizens of the world recognise!

It has long troubled me that the internet and, in particular, social media is seen as the sole legitimiser of existence. Unless we photograph our food, our pets, our children and ourselves in every conceivable situation and at every moment of our existence, and then share that to an impersonal mass of “friends” via social media, our very existence has no legitimacy. When I scroll down my Facebook page – which I do with rather disturbing frequency – I promise myself that I will do something more productive the moment I encounter the first photo of a cute cat, dopey dog, boisterous baby or foul food. I never do simply because that is usually about the second (if not the first) item I find. People I have never met, never heard of or who have never shown the slightest interest in me, regale me with endless pictures of their hideous kids, their ghastly pets, their obnoxious dietary fads, and of course selfies, often adorned with cartoon-like frames reinforcing my notion that they do not exist in real life at all.

But I chose to sign up to Facebook (after all, why should I be alone in denying the Russians,



the Americans, and every Middle-East terrorist organisation access to my bank account, my passwords and every last detail of my personal life, friends, family, address and occupation?). Part of the reason I do so is a prurient fascination in the mundane lives and dreary interests of mediocre people who I would never rub shoulders with in real life. In short, social media, for me, represents an entertainment and a diversion from my own reality. What troubles me is that so many see it not as a diversion, but as reality itself. Too many foolishly use it as the forum for expressing deeply held views of some personal import. Because of the nature of social media, these deeply held views are invariably ridiculed and diminished by others who feel empowered to comment because they have been given equal access to ideas and notions even though they lie way beyond their comprehension. Thus it is that, despite the fact that choirs have been meeting, rehearsing and practising in pubs for centuries, it only becomes reality when it is posted on social media and attracts “followers” (i.e. bored people with nothing better to do with their lives). Working as an editor for a Hong Kong musical organisation, I encounter many young and enthusiastic people who, keen to learn, nevertheless find the boundaries of their learning defined by what is available on the internet. Frequently, when I write something original about a composer or a piece of music, I am asked; “How do you know that? I don’t see it on the internet”; the inference being that if it’s not on the internet, it doesn’t exist. A former Malaysian student doing some research on nerves in music performance asked me for some guidance as to suitable materials. I pointed him in the direction of an excellent book written by one of my former tutors at Cardiff sometime in the 1970s. I gave him the details, but was told I had to be wrong as the book didn’t exist. “It does”, I told him, and “I have a copy on my shelf at home”. “You can’t”, he retorted, “There’s no mention of it on Amazon or any of the other sites I checked”. Preparing reading lists for my own students, I continually find uniquely valuable published resources which are not available on the internet other than in plagiarised extracts included on free-to-access sites. If I refer to a site for which payment is required, students routinely refuse to access it, arguing that they can find all they need (as if they know) on Wikipedia and other freely available sites.

At a meeting the other day, one academic suggested that he saw a time when libraries would no longer exist as physical resources; “Young people can find with a few key strokes more material online and more quickly than we ever have been able to through books and CDs”. I chose not to suggest that the material they thus found might not be of equal value and quality, instinctively knowing that I would be accused of being a dinosaur, of living in the past, of holding on to obsolete and old-fashioned notions in the face of unstoppable technological advances. Yes, I am a dinosaur. I do prefer physical books and physical CDs (even LPs and 78s!), and I continue to subscribe to a number of print journals which mostly end up in the recycle bin. But I also spend most of my waking hours online, researching, reading and learning. We live in an age when we have wonderful opportunities presented to us by the sheer amount of information available to us from a plethora of sources, and by our ease of access to it. But we cannot process so much as individuals and need to develop skills of selectivity; not simply dismiss old technologies and unthinkingly accept social media and online resources as the sole repositories of legitimacy.

Like the BBC report, if we do that, we lose that vast wealth of accumulated knowledge which remains in the memories of so many, yet has never quite found its way on to an online resource. We run the risk of allowing future generations to believe that nothing in music existed before the internet.

*Involved in church music since the age of five, when he joined the choir of the south London church where his father was Organist and Choirmaster, Marc Rochester went on to become an organ scholar at Llandaff Cathedral, sub-organist at Bangor Cathedral and Organist and Master of the Choristers at St Columb’s Cathedral in Londonderry. He then headed off to the Far East where, after 15 years as organist and music consultant to the Malaysian Philharmonic Orchestra, he now lectures on music history and criticism at the National University of Singapore and is a long-established critic, writer and broadcaster on music.*



# CD Review : The Songs The Angels Sing

## Favourite Anthems from Rochester Cathedral

Rochester Cathedral Choir is described on the insert as just one choir. There are boy choristers, girl choristers and lay clerks, but just *one* choir! This is as inclusive as it ever gets.

The programme notes were written by the Precentor, Canon Neil Thompson and are superb. Indeed, these are amongst the best programme notes ever. The purpose of music in worship is carefully set out. Each item has its own heading. Here are some examples:

Approach: I saw the Lord (John Stainer)

Obedience: If ye love me (Philip Wilby)

Mother of God: Ave Maria (Felix Mendelssohn)

All sixteen numbers are beautifully sung using various combinations of boys, girls, lay clerks and the full choir. The lay clerks are a very good team with well-blended tones. The solo in the Ave Maria is rather special.

The direction by Scott Farrell shows that he is every bit as fine a choirmaster as he is an organist. He draws vocal colour, tenderness and drama from his singers, yet all this is driven by the words. Occasionally, the phrasing is suited to the range of younger voices, as in Wesley's 'Blessed be the God and Father', but the power of the music is realised through the texts. This is especially evident in Stainer's 'I saw the Lord', with its ending, calm and powerful.

Ireland's 'Greater love', written in 1912 for a Passiontide Meditation, receives an expansive reading, with Farrell controlling the massed forces like an orchestra, with no concession to difficulties. James Norrey, organist, matches Farrell's choral interpretations with a wide tonal palette and impeccable playing. They are a good team. This is especially evident in the Ireland, the last pages of which are deeply moving. The line 'that a man lay down his life' is sung with exquisite sensitivity.

This CD contains quite a few contemporary pieces, (Wilby, b 1949; Goodall, b 1958; Mawby, b 1936; Moore, b 1943; Stopford, b 1977), and all delivered



with aplomb, precision and commitment. Howard Goodall's familiar Psalm 23, (the 'Vicar of Dibley' theme), is sung with care and attention to every detail, lifting it far from its usual place as background music.

Space precludes a detailed analysis, but this is a disc to savour. It is full-blooded singing of great musicality. The last item is Handel's 'Hallelujah' chorus, which Farrell treats with gusto and some rubato to great effect. All highly recommended.

Barry Williams

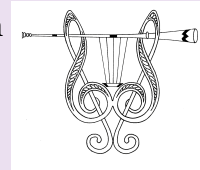
THE SONGS THE ANGELS SING		
<i>Favourite anthems from Rochester Cathedral</i>		
Rochester Cathedral Choir		
Directors: Scott Farrell and Claire Innes-Hopkins <sup>1</sup>		
Organist: James Norrey		
1	I saw the Lord <sup>2</sup>	John Stainer (1840-1901) 8:06
2	Greater love <sup>2</sup>	John Ireland (1879-1962) 6:46
3	If ye love me <sup>3</sup>	Philip Wilby (b 1949) 3:47
4	Jesu, joy of man's desiring <sup>2</sup>	Johann Sebastian Bach (1685-1750) 2:50
5	Blessed be the God and Father <sup>2</sup>	Samuel Sebastian Wesley (1810-76) 7:44
6	Ave maris stella <sup>2</sup>	Edvard Grieg (1843-1907) 3:27
7	Insanæ et vanæ curæ <sup>2</sup>	Franz Joseph Haydn (1732-1809) 7:08
8	Abendlied <sup>2</sup>	Josef Rheinberger (1839-1901) 3:08
9	The Spirit of the Lord <sup>2</sup> (from <i>The Apostles</i> , Op 49)	Edward Elgar (1857-1934) 7:09
10	Hilariet <sup>2</sup>	German trad arr Donald Webster (1926-2002) 2:12
11	Ave Maria <sup>2</sup>	Felix Mendelssohn (1809-47) 7:26
12	The Lord is my shepherd <sup>2</sup>	Howard Goodall (b 1958) 3:24
13	Ave verum corpus <sup>2</sup>	Colin Mawby (b 1936) 4:39
14	Through the day thy love has spared us <sup>2</sup>	Philip Moore (b 1943) 2:12
15	Bring us, O Lord God <sup>2</sup>	Philip Stopford (b 1977) 4:58
16	Hallelujah (from <i>Messiah</i> ) <sup>2</sup>	George Frideric Handel (1685-1759) 4:36

<sup>1</sup> Full Cathedral Choir  
<sup>2</sup> Boys and Lay Clerks  
<sup>3</sup> Girls and Lay Clerks



# Guild of Musicians and Singers

Patrons: Rt Revd & Rt Hon Dr Richard Chartres, former Lord Bishop of London  
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**T**he 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](http://www.musiciansandsingers.org.uk).

**Our next General Meeting is at Allhallows-by-the-Tower at 2pm on 13 October 2018 when we will be entertained by the Aspidastra Drawing Room Orchestra.**

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

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**T**he National College of Music & Arts, London was established almost exactly 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.

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