

LAUDATE



The Magazine of the Guild of Church Musicians
No 88 January 2016

From the Publications Editor

The first edition of 2016 replaces the old Guild Yearbook but includes some of the required material that would have been included. However, I hope that you will find much of interest to read here and thank our various contributors for their articles and advice over recent months.

On 24 November 2015, the Guild held its annual Presentation Service at St Michael's Church, Cornhill in London, where a number of members came to receive awards. This was the first time that the new Licentiate Diploma was presented and it was really good to see four recipients, resplendent in their new hoods, alongside the great and the good who were being presented with their Honorary Fellowships. It was a shame that more members weren't able to join us but I will do my best to publicize this annual event with as much warning as possible later this year.

I do hope that the little anthem I was asked to write in memory of John Ewington (copy printed on pages 20/21 in this magazine) might be suitable for use by your choirs at solemn moments during the church's year. With every good wish to you all

Michael Walsh



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Front cover: The Choir of Beckenham PC – photo by Robert Andrews

Back cover: Recipients of Guild Awards at St Michael's Cornhill

YOUR ARTICLES AND OPINIONS ARE EAGERLY SOUGHT

It would be good to receive more feedback from Guild members about what you want to see in *Laudate*.

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

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Tel: 01243 788315 or email: laudate@musicprint.org

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

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



A Message from the Archbishop of Westminster

Dear Friends,

I am grateful to be able to write to you in my Annual Message to the Guild of Church Musicians.

As Church musicians you play an essential role in the life of the Church, particularly in your contribution to liturgy and worship. The mission of Church musicians is, in essence, to help us enter more deeply into our faith and praise of God.

Church music accompanies the changing face of the liturgy throughout the Church's calendar, whether it be the eager anticipation of Advent or the joyful majesty of Easter, deepening and enhancing our reflection on the gospel and liturgical season.

God has given each of us unique talents and which are to be used to praise and glorify God. By using and developing these talents, not only do we praise God, but we serve Him and others. Church music has the power to elevate prayer and lift our minds and hearts to contemplation of God. You, as Church Musicians, have been gifted with such talents, but also with this responsibility to use your talents wisely and for the benefit of those who you serve through your music.

I am grateful for all you do to support Christian faith and worship and for your tireless mission of maintaining and furthering high standards of Church music. You remain, as ever, very much in my prayers.

Yours devotedly,

+ Vincent Nichols

Cardinal Vincent Nichols
Archbishop of Westminster

A Message from our President, Dame Mary Archer



There can be only one theme for my annual message this year — the sad loss of John Ewington. I first encountered John some 25 years ago, when I was on the Council of Lloyd's of London and he was a successful specie broker in the market. By what process of divination he knew I was choir mistress of Grantchester church near Cambridge I never discovered — but as everyone who worked with him will testify, John's powers of making connections that might be of benefit to the Guild were phenomenal. He invited me for lunch in nearby Leadenhall Market and popped the question: would I consider becoming President of the Guild in succession to Bernard Lovell.

I have to say I hadn't heard of the Guild before that moment, but it was an easy sell, first, because I so wholeheartedly approved of its principal aim of fostering the highest standards of musicianship in church organists and choirs, and second, because I was and remain completely in awe of Bernard Lovell's achievements in pioneering wartime radar and peacetime radio astronomy.

Over the years since then, it has been a pleasure and privilege to work with one who was so passionately devoted to the Guild. As many have said since John's passing — and notwithstanding the hard work of the Warden, Council and various Guild boards and committees — John *was* the Guild.

As I'm sure St Peter will have said as he admitted John to heaven, 'Well done, thou good and faithful servant.' Now the best memorial we can make for John is to carry the Guild forward, and I salute the leadership of our Warden, Jeremy Haselock, and the way our General Secretary, June Williams, has stepped into the breach so readily to do just that. John may indeed rest in peace knowing the Guild is in good hands. And I hope he thinks he made the right decision when he approached me to be President all those years ago.

Mary Archer

A Message from the Registrar, June Williams

Unfortunately, The Warden was unable to draft a note for this issue of Laudate, so The Registrar has kindly written in his place.

husbandry of Ron Cayless, The Guild was brought to a state where its influence and financial security was – and still is – quite disproportionate to the size of the membership.

John Ewington's untimely death

Inevitably, the shadow cast over the past few months has been the untimely death of our dear General Secretary, the late John Ewington. I do not think any of us realised quite how much he did for The Guild – and so much of it he carried in his head! Although John had started to hand over some of his duties, his tremendous arrangements of conferences were largely undocumented. Also, he seems not to have been very good at email.

Without John, there would have been no Guild. He took over at a time when The Guild could easily have become moribund. With the excellent financial

Warden's Working Party: Acting General Secretary – agreement for two years only

You will have read elsewhere that The Warden summoned a working party to Ascot Priory in November 2014 to discuss the future of The Guild. At that meeting I agreed, for two years only, to take on the duties of General Secretary. It had been my hope and expectation that I could refer to John for guidance and instruction. However, that proved not to be the case, so you will have to bear with me for any defects! My temporary tenure of two years

comes to an end at the 2017 AGM. One of the recommendations of the Warden's Working Party was that the General Secretary's post should be split up so that the duties could be reasonably managed by several people. One of the immediate needs is for a Conference Secretary who can organise the York Conference in 2017. Do, please, contact me if you feel you are able to assist in this. The duties are not onerous as most of the process is now clear and drafted.

Laudate – superb

I am sure that all Guild members will agree that Michael Walsh has done a terrific job on *Laudate*. The new format is simply stunning. The content is extremely good, with a nice blend of academic and informative articles. Members may recall that I have a complaint in that there have been far too many contributions from a chap with the same surname as me! Do let Michael have your articles and news, even if quite short. Photographs are especially welcome. It is your magazine and needs your contributions.

Rochester – looks good

The Annual General Meeting, dinner and conference is being held in Rochester. You will read elsewhere in *Laudate* that Professor Jeremy Dibble is speaking to us about Stanford's Evening Canticles. This is bound to be a riveting lecture and will provide a nice contrast to the other much shorter presentation when Robert Leach, our webmaster, and Barry Williams will talk about why clergy and organists fall out. For some years Robert and Barry, with Lindsay Gray, the former Director of the RSCM, have been running an informal mediation service with the majority of referrals coming through the RSCM. We look forward to hearing what they have to say.

Academic Board – huge amounts of excellent work

The Academic Board is like the proverbial swan. It looks calm on the surface but the paddling underneath has been intense. An enormous amount of excellent work has gone into revising the Preliminary Certificate and the Award*. The results of the Board's labours will soon be revealed and I am sure you will all agree they have done a magnificent job. The ACertCM is next!



Co-operation with RSCM

For reasons I do not understand, there was, historically, a slight feeling from some members of The Guild that a certain amount of animosity existed between The Guild and the RSCM. There has been one excellent meeting when The Warden and myself met Andrew Reid and Rosemary Field. Common concerns and issues were warmly aired and it was agreed that, if there had been any animosity in the past (none of us could remember it) it did not exist now, and that both organisations would work together and keep each other informed of activities. This has already happened and will continue.

The Guild depends on its members for success

It sounds trite to say it, but The Guild is only as strong as its members, so we do need your input, and your response to the new direction The Guild is taking. 'The Guild' exists, formally, as a limited company, but this specific legal constitution does not detract from the fact that it can only have an impact through its members. So please do let us know what you think and how we can make it better.

So, the future looks good but we need your input – and some articles for *Laudate*, please.

I send my very best wishes to you all – and look forward to seeing many of you at Rochester in May.

June Williams, Registrar

* I am hopeful that the revised syllabus for the Award will appear in the May edition of *Laudate* – Editor

The Guild of Church Musicians

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

PRESIDENT Dame Mary Archer, DBE HonFGCM

VICE-PRESIDENTS

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



ELECTED COUNCIL

Warden: The Reverend Canon Dr Jeremy Haselock HonFGCM

Sub-Warden: The Reverend Fr Peter Allan CR

Registrar & Acting General Secretary : June Williams HonGCM
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Webmaster: Robert Leach

Representative of Religious Orders and the RC Church: Sister Avril Foster OP FGCM

Academic Board Secretary: Roger Wilkes HonFGCM
Carl Jackson MVO HonFGCM Dr Alan Thurlow HonFGCM

MEMBERS OF THE ACADEMIC BOARD

The Warden

The General Secretary & Registrar

Jean Bannister

Dr Hugh Benham HonFGCM

Helen Burrows HonGCM

Nicholas King HonFGCM

The Reverend Canon Peter Moger HonFGCM

Dr Michael Nicholas HonFGCM

Edward Scott HonFGCM

Roger Wilkes HonFGCM

GCM Australian Council 2015-16

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

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Honorary Fellows of the Guild



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

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

Licentiates by Examination

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



Honorary Members

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



Fellows by Examination

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



Treasurer's report

The accounts for the year to 30 September 2015 have been prepared and have been independently examined by the Revd Alan Clements in accordance with the requirements of the Charities Act 2011. A summary of the accounts is shown opposite and a copy of the Guild's full Report and Accounts for the year in statutory format can now be downloaded from the Guild's website, or you may request a paper copy from me.

The accounts show a deficit of £2,421, compared with a surplus of £646 in 2014. There has been a net reduction of £820 in membership subscriptions, mainly because no payments have been received from Australia. The Australian branch of the Guild has always collected subscriptions locally, but in previous years has remitted £20 per member to the UK mainly to cover the cost of printing and posting *Laudate*. Postage costs to destinations outside the EU have increased substantially therefore *Laudate* is now sent to Australia electronically where it is printed and mailed locally. The new format *Laudate* is more expensive to produce, but without the expense of printing and mailing copies to Australia the actual charge to the accounts is similar to 2014.

The Warden's working party on governance incurred expenses of approximately £500. The Guild Council met on four occasions during the year, but on only two occasions during 2013-14. The Guild Council and Academic Board now meet together in a single meeting, with fewer members overall. Although the costs incurred during the year were £1,115 more than last year, the average cost per meeting has fallen from £627 to £592.

In an attempt to increase the profile of the Guild, advertising costs increased by nearly £700. This included advertising in *The Church Times* and also the RSCM magazine *CMQ*.

Following the untimely death of John Ewington it was revealed that there are some historic funds of the Guild under his guardianship that have never been reported in the Guild's accounts. It is believed that these funds are valued at around £10,000, but given the lateness of the discovery just before the year end no entries have been included in this year's accounts.



The Guild has built up substantial free reserves in excess of £90,000 during its long history. To maintain the integrity of its examination programme it is important that the Guild has sufficient resources to ensure that it can continue as a going concern. However, Council believes that some of these funds can rightly be spent to enhance the profile of the Guild.

May I remind you that subscriptions of £20 per member (£30 for two members living at the same address) were due on 1 January. If you have not already made payment, please send it to me as soon as possible. If you are a UK taxpayer, you can increase the value of your subscription to £25 at no cost to yourself by completing a Gift Aid declaration. Sadly, too few members currently Gift Aid their subscriptions. If you pay UK tax and have not already completed a Gift Aid declaration, please ask me for a form.

This is the fifth set of accounts I have produced for the Guild. I am not seeking to equal the fifty-year record set by my predecessor, indeed I feel that for good governance there should be a limit on the time any one individual is allowed to hold office. In 2018 I reach the biblical three score years and ten and whilst I sincerely hope that St Peter has no immediate plans for me to join his team of heavenly book-keepers I think that 2018 would be a good time to start winding down my various commitments. If there is anyone out there who might consider taking over the role of treasurer, I would be pleased to hear from them.

Robert Andrews
Treasurer

Guild of Church Musicians

Summary of financial statements for the year to 30 September 2015

	Unrestricted funds £	Restricted funds £	Total Funds 2014-15 £	Total Funds 2013-14 £
INCOME				
Voluntary income				
Subscriptions	9,148	-	9,148	9,968
Donations	157	150	307	312
Income tax recovered on Gift Aid	823	-	823	818
	<u>10,128</u>	<u>150</u>	<u>10,278</u>	<u>11,098</u>
Income from Charitable activities				
Examination fees received	840	-	840	1,107
Course income	360	-	360	-
Publications	290	-	290	234
Annual conference income	2,898	-	2,898	2,362
Sale of ties and badges	53	-	53	30
	<u>4,441</u>	<u>-</u>	<u>4,441</u>	<u>3,733</u>
Income from investments				
Bank interest	640	37	677	938
	<u>640</u>	<u>37</u>	<u>677</u>	<u>938</u>
Total income	<u>15,209</u>	<u>187</u>	<u>15,396</u>	<u>15,769</u>
EXPENDITURE				
Cost of Charitable activities				
Examination costs	151	-	151	1,031
Course costs	720	-	720	-
Academic Board expenses	250	-	250	563
Annual award ceremony costs	530	-	530	-
Annual conference costs	2,842	-	2,842	2,398
Yearbook and Laudate	7,487	-	7,487	7,471
Publicity	1,558	-	1,558	891
	<u>13,538</u>	<u>-</u>	<u>13,538</u>	<u>12,354</u>
Administration costs				
Postage	163	-	163	136
Stationery and office expenses	593	-	593	420
General expenditure	611	-	611	172
Website development and maintenance	-	-	-	850
Gifts	243	-	243	-
	<u>1,610</u>	<u>-</u>	<u>1,610</u>	<u>1,578</u>
Governance costs				
AGM expenses	500	-	500	500
Independent Examiner's fee	50	-	50	-
Trustee expenses	2,119	-	2,119	691
	<u>2,669</u>	<u>-</u>	<u>2,669</u>	<u>1,191</u>
Total expenditure	<u>17,817</u>	<u>-</u>	<u>17,817</u>	<u>15,123</u>
Net surplus (deficit) for the year	(2,608)	187	(2,421)	646
Total fund b/f 1 October 2014	95,385	12,735	108,120	107,474
Total funds c/f 30 September 2015	<u>92,777</u>	<u>12,922</u>	<u>105,699</u>	<u>108,120</u>
Represented by:				
Bank and cash balances	93,705	12,922	106,627	105,864
Plus - stock of guild regalia	756	-	756	280
Plus - Debtors (money owed to the Guild)	-	-	-	2,066
Less - Creditors (money owed by the Guild)	(1,684)	-	(1,684)	(90)
	<u>92,777</u>	<u>12,922</u>	<u>105,699</u>	<u>108,120</u>

The Minutes of the 127th Annual General Meeting of The Guild Of Church Musicians

**Held on Saturday, 2nd May, 2015
at 11.45 a.m. in the Oxford Spires
Four Pillars Hotel**

Present

The Warden (in the Chair), Dame Mary Archer, Administrative Secretary, Registrar, Treasurer, Rev. Jean Andrews, Arthur Barnaby, Catherine Barnaby, Dr. Hugh Benham, Fiona Benham, Paul Covell, Humphrey Clucas, Janet Clucas, Pamela Clements, Derek Dorey, Anthony Edwards, George Gray, Alexandra Green, Bishop Richard Fenwick, Sister Avril Foster OP, David Hill, Peter Hitchcock, Anne Howard, Rowland Hughes, Jill Kerr, Robert Leach, Robert McCann, Professor John Morehen, Dr. Michael Nicholas, Norman Rose, Daphne Rose, His Hon. Judge Anthony Russell, QC, Edward Scott, Dr. Richard Seal, Dr. Sarah Seal, Robert Soper, Lynette Soper, Philip Spratley, Robert Stripe, Richard Tanner, Dr. Michael Walsh, Elisabeth Walsh, Barry Williams, Roger Wilkes, Peter Willett, Dr. Kevin Williams, George Woods

Apologies

Fr. Peter Alan CR, Dr. James Bowman, CBE, Mrs Jenny Campbell-Pitt, Rev. Malcolm Chalmers, Dr. Stephen Darlington, Katherine Dienes-Williams, Kathleen Dobb, Dr. Edward Higginbottom, Nicholas King, Ian Locke, Enid Locke, Rev. Canon Peter Moger, Marie Morehen, Rev. Canon Peter Moseling, Christopher Moore, Andrew Nethsingha, Rev. John Paton, Chris. Price, Rev. Canon Angela Tilby

Treasurer's Report

Robert Andrews distributed copies of the Accounts for the year ended 30th September, 2014, which showed a small surplus. A full copy of the accounts is attached to the Book Copy of these minutes. Proposed by Bishop Richard Fenwick, seconded by Robert Leach and agreed by all, that the Accounts be accepted.

Administrative Secretary's Report

John Ewington stated that his main Report was as printed in the current Year Book, but he also stated that this was perhaps one of the most significant years in the history of the Guild, referring to the Warden's Working Party. It was heartening to welcome 17 new members at the

previous Council meeting -the most for some time. But he repeated that if each member present produce just one new member, it would be of financial, as well as morally encouraging to the Guild.

Two years ago, he took over the reigns again as General Secretary, but was now pleased to announce that June Williams would take on this post with immediate effect, for two years, as well as continuing to be Registrar, leaving him to be responsible for arranging the Annual Meetings and the Presentation Service.

Registrar's Report

June Williams stated that there was little to report as there were no Certificate candidates as yet.

Report of the Chairman of the Academic Board:

Dr Hugh Benham paid tribute to his predecessor, Canon Peter Moger. He also thanked Professor John Morehen, who had retired from the Board after many years of distinguished service, together with Roger Wilkes who took the minutes of the meetings. He also thanked other members of the Academic Board.

During the past year approval had been given for the new Diploma of Licentiate of the Guild (LGCM) This is available to those who have successfully completed Part I of the FGCM programme. There are several people eligible for this qualification.

A new set of co-ordinated academic hoods is being worked upon for all the Guild's higher qualification (ACertCM, ACertPW and above).

Following on from the Warden's Working Party at Ascot last November, the process of overhauling all of the Guild's qualifications is being undertaken and the Preliminary Certificate (to be known as the Archbishops' Preliminary Certificate has already been undertaken as has the ACertPW.

Election of Officers and Council

The Warden explained that arising out of his Working Party meeting, it had been agreed that in future the Council should consist of all those who held an office, plus three additional members, making a total of fourteen. They will be: The Warden, Sub-Warden, Treasurer, Chairman of the Academic Board, General Secretary and Registrar, Examinations Secretary, Webmaster,

Fellowship Secretary, Editor of Laudate, AGM and Presentations Secretary, Academic Board Secretary, Sister Avril Foster OP, representing the RC church and Religious Communities, Carl Jackson, MVO, Dr Alan Thurlow.

Proposed by the Warden, seconded by Rowland Hughes and agreed by all.

Election of Independent Examiner

The Treasurer stated that as our income was below £250,000 p.a. we did not require an auditor as such. The Rev. Alan Clements had acted as our Independent Examiner, under Article 21, for the past few years and will be content to continue in that roll.

Proposed by Robert Soper, seconded by Dr. Michael Walsh and agreed by all.

The Warden's Working Party Report

The Warden invited Barry Williams to speak.

He referred to some of the changes which would be introduced over the next year. The Memorandum and Articles of Association has been examined and some alterations made to bring it in line with the present age. The name of the Guild, which is currently referred to under various titles, shall henceforth be known as The Guild of Church Musicians.

The Treasurer recommended that our bank account be moved from HSBC to the Unity Trust Bank which specialises in Charities. This was proposed by the Warden, seconded by Rowland Hughes and agreed by all. It was also proposed that our accounts retain a minimum balance of £30,000.

The Warden then outlined the main proposals from the Working Party, which had been agreed by the Council and Academic Board at their last joint meeting.

All offices are tenable for one year but subject to re-election. Members of the Council who are not officers may serve for three years, after which they will stand down for one year. All Officers are Directors other than the President. Robert Andrews should also be appointed Company Secretary.

The Advisory Council should meet once a year, preferably at the AGM weekend.

Dr Hugh Benham is to organise a small group to compose a Mission Statement. He has also begun a revision of the examinations. The Preliminary and the ACertPW having already been completed.

An new set of co-ordinated academic hoods is proposed for all qualifications above the Preliminary Certificate.

A very friendly meeting had taken place with the RSCM and there will be closer co-operation between our two organisations. We will also explore our relationship with the Roman Catholic church and the free churches. Reciprocal advertising of events will also be set up between kindred organisations.

The new website had been set up and both Twitter and Facebook will be added. Music will also be published from time to time.

The Year Book as such will be discontinued and replaced by an edition of Laudate which will contain matters pertaining to the AGM etc. The names and addresses of members will no longer be reproduced, but they will be available on the website to members via a special members' password.

The new format of Laudate will be A4, making it comparable to the RSCM and Friends of Cathedral Music publications, with commissioned articles and coloured photographs. There will be three editions a year.

Three one day courses have been organised and publicised. They are all at St Michael's Church, Cornhill, London and are on: The choirmaster as choir manager – Robert Leach and Barry Williams.

A singing course – Hilary Lysten-Jones and Making sense of the office, both musically and liturgically – Canon Jeremy Haselock. The cost of each course will be £15 and will include a light lunch.

It is realised that a full copy of the revised Memorandum and Articles of Association is required to be sent to each member for approval. This will be done as soon as possible and put to the membership at the 2016 AGM. In the meantime, the Warden proposed that the Working Party's recommendations be implemented, so that a report can be given to the next AGM on what they have accomplished.

The Warden thanked John Ewington for the additional two years that he had served as Administrative Secretary, the Treasurer for all his work on the accounts, Hugh Benham's chairmanship of the Academic Board and to June Williams for taking on the General Secretaryship for the next two years.

Dr Michael Nicholas was also thanked for his many suggestions submitted to the Working Party.

There being no other business the meeting closed at 1.10 p.m.

John Ewington OBE

AGM & Annual Conference : Rochester 2016



The Annual General Meeting, Dinner and Conference in Chatham/Rochester is the first occasion in the recent memory of The Guild which has not been organised by John Ewington. Sadly, John died without leaving much information about this so I, as Registrar and Acting General Secretary, have had to start from scratch. I do hope you will forgive me if the arrangements are not quite as clear cut as we would wish this year.

I have arranged for us to dine and stay overnight at the **Bridgewood Manor Hotel** on Friday, 6th May. The address is Nr. Bluebell Hill, Walderslade Woods, Chatham, ME5 9AX. When booking accommodation at the hotel, please telephone the central reservation number 0845 0740060 and mention The Guild of Church Musicians. The hotel's number is 01634 201333 and is about ten minute's journey by road to Rochester Cathedral. They are holding **forty** rooms for a limited period on a first come first served basis. Bed & breakfast double occupancy will be £105.00. Single occupancy will be £95.00. The hotel booking is for each person to organise themselves and settle the account direct.

On Saturday morning, 7th May, we will be meeting in the Hogarth Room at the hotel for lectures, the AGM and a buffet lunch. I have arranged for **Professor Jeremy Dibble** of the University of Durham to be the principal speaker. He is a senior academic who has written books about church musicians and whose excellence, both as a speaker and researcher, is already well-known to The Guild. The subject of his lecture will be: **'A "Symphonic Menagerie"! The Evening Canticles of Sir Charles Villiers Stanford.'** There will also be a shorter presentation by Robert Leach and Barry Williams entitled: "Why organists and clergy fall out", which should be quite contentious!

After lunch we depart to Rochester Cathedral, where we will be made very welcome, despite their huge renovation programme which is running significantly behind time. (Programme to be arranged but Evensong will be at 3.15pm.) We then have tea in the Cathedral Tea Rooms and depart for home.

As soon as more details are available there will be notes on our website. If any of you do not have access to the internet, please telephone me on 0208 395 7949 and I will be pleased to put details in the post.

I apologise again that it has not been possible to finalise details as we would wish, but I hope you will bear with me in this interim period. Next year we will be meeting in York and I will have a much longer time to make the arrangements.

If you have any queries, please do not hesitate to contact me (telephone number above). It would be helpful to have your application forms and cheques by the beginning of April, please.

June Williams

Registrar and Acting Hon. Gen. Sec.

MEMORIAL SERVICE FOR JOHN EWINGTON

We are planning to hold a Memorial Service for John Ewington at the Guild Church of St Michael's, Cornhill in London. Unfortunately, we don't have a firm date for this yet but it will probably take place in June or July.

Please keep your eyes on the Guild's website for further information and by the time of the May edition of *Laudate* we should have firm information to give you.

We do hope that many of you will want to be present on this occasion.

128th Annual General Meeting

NOTICE is hereby given that the 128th Annual General Meeting of the Guild of Church Musicians will be held on Saturday, 7th May, 2016 at 11.45am at the Bridgewood Manor Hotel, Rochester.

June Williams
Registrar and Acting Hon. Gen. Sec.

AGENDA

1. Minutes of Annual General Meeting of 2nd May, 2015.
2. To receive the report of the Council and Accounts for the year ended 30 September 2015.
 - (a) Presentation of Accounts by Treasurer and Auditor's Report
 - (b) General Secretary's Report
 - (c) Registrar's Report
 - (d) Academic Board Chairman's Report
3. Election of Officers for 2016-2017
4. Election of Council

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

NB: Nominations for officers and Council members, duly proposed and seconded, should be in the hands of the General Secretary by **14 March 2016**.

Overall plan for the AGM weekend

Friday night Dinner – 7.30pm for 8pm. Dress code lounge suits

Saturday morning – 9.00am to 11.30am lectures

11.30am – 12 noon AGM – open to all members without charge

12.30 – 1.30pm – Buffet lunch

We then depart to Rochester Cathedral where we will be split into groups and have tours, talks, etc.

Evensong at 3.15pm after which we will have tea in the Cathedral Tea Rooms.

Depart for home afterwards.

Ronald Frost - 1933-2015

Members of the Guild of Church Musicians, and especially those who are from the North West of England, will be saddened to learn of the death of Ronald Frost at the age of 82.

Ronald Frost was born in Bury, Lancashire, where he lived for much of his life. Brought up a Methodist he was educated at Bury Grammar School and he was a lifelong supporter of Bury Football Club, known as "The Shakers". He won the Kirtland Organ Scholarship to the Royal Manchester College of Music in 1951 and studied there with Harold Dawber. Whilst studying he won several scholarships and prizes. In 1954 he graduated and was awarded the ARMCM (Performer's Diploma with Distinction) and the Durham University degree of Bachelor of Music (in composition). He was a double winner of the Limpus Prize for playing in the examinations of the Royal College of Organists (ARCO in 1953 and FRCO in 1955).

In 1955 Ronald was appointed to the staff of the Royal Manchester College of Music, which became the Royal Northern College of Music, being Director of Studies from 1968 to 1971, and from 1971 for many years he was Principal Lecturer in Organ, Keyboard Musicianship and Harmony and Counterpoint at the RNCM.

He was organist and choirmaster of several churches in the Manchester area and Sir John Barbirolli came across him and appointed him rehearsal accompanist for the Halle Choir. From this he went on to become the Choirmaster of the Halle Choir and he also played in the Halle Orchestra when an organ or harpsichord was required.

After a long spell as organist and choirmaster at St. Matthew's Church Stretford he became assistant organist at Blackburn Cathedral where John Bertalot was the director of music. Following the first of several heart problems which affected him for many years he gave up this post and moved from living in Manchester to his childhood home in Bury.

However he was not away from Church Music for long and in 1983 he was appointed Organist and Choirmaster at St. Ann's Church in Manchester, a post he held for 32 years until his retirement earlier this year. The Tuesday lunchtime organ recital was already in place, but Ronald made these very much his own giving well in excess of 1,000 such recitals during his time at St. Ann's.

He maintained a strong choir, in which I was

proud to sing for nearly 10 years, with a huge repertoire. It was very unusual for an anthem to be repeated in the yearly cycle. He also took the choir to various churches in the area where there was no longer a choir in existence for special services or concerts of church music which were

always well received. The numbers of former members of his choir who attended his funeral showed how fondly he was regarded.

In addition Ronald was a keen supporter of RSCM activities in the North West, was organ adviser to numerous churches and he gave numerous organ recitals in the area.

In recognition of his outstanding service to music generally, and in particular church music, he was the recipient of many honorary awards, too numerous to mention them all. They included being appointed a Lay Canon of Manchester Cathedral and the award of an Honorary Fellowship of the Guild of Church Musicians in 2003. He wore each of his many hoods with pride, and occasionally he and I both wore our FGCM hoods on the same occasion. He was an examiner in the Guild Examinations – indeed the first time I met him was when he examined me in the practical singing examination for my ACertCM in 1983, shortly after his appointment to St. Ann's. He was a keen supporter of Guild events, several of which have been held at St. Ann's over the past 30 years including the centenary celebrations held in Manchester in 1988 at St. Ann's and Manchester Cathedral.

Many tributes have been paid to this modest and gentle man. All of them spoke of his kindness and generosity of spirit, which I myself have experienced. He was non-judgemental and although he set high standards for himself he never criticised others who did not live up to them. He accepted that people made mistakes and always thanked the choir even if things had gone seriously wrong. Indeed I think he quite liked it when things didn't go quite as they should – he had a mischievous sense of humour and I



can remember many quick glances from his twinkling eyes when something amused him.

Ill-health dogged Ronald for many years, and latterly his devoted wife Barbara was also afflicted. He never complained – frequently his sense of duty meant that he would be seated at the organ or directing

his choir when he should really have been in bed.

The world of Church Music has lost an unsung hero who devoted his life to music and the church. He will be sorely missed in the Manchester area and never forgotten. May he rest in peace.

His Honour Anthony Russell QC, Vice-President GCM

Peter Collins ~ the address given at his funeral

Peter served his apprenticeship with Bishop and Son. The current principal of that firm, Maurice Merrell, remembers him well and became a good friend. Maurice played the organ for Peter's marriage to Janet and he is Godfather to Mark. Maurice cannot be with us today, for he has broken his ankle, but sends his best wishes. The firm is represented here today, as are many other organ building companies.

Peter received further and extensive training with Reiger in Germany and gaining much experience in the discipline of mechanical action organs.

Early in 1964 he was invited to accept the post of general manager at Grant, Degens and Rippin by Maurice Forsyth-Grant, but he declined this offer in order to set up his own business, which he did just South of St Albans.

He quickly gained a reputation for high standards in tracker/mechanical action – mechanism like an old-fashioned typewriter – series of levers. The business flourished and he moved to larger premises – an old school in Redbourn in Hertfordshire, where his reputation for excellence was rapidly established.

Peter's superb engineering skills gave him an understanding of the principles of mechanics in organ building, particularly in the design of the pallets (valves), which is so crucial to good action.

His good artistic sense developed so that his instruments were always clothed in fine casework.

Having been trained as a voicer – voicing is the art of making small adjustments to pipes to make them sound as they should – he developed at a very early stage his own distinct style. One can recognise a Peter Collins organ, even over the radio. It is something quite unique and is rather more than just a 'house style'.

He understood what is termed 'scaling'. This is the relationship of the diameter of a pipe to its length – a critical factor in getting the tone right. Peter had the remarkable ability of making the tone of an organ blend, without losing its character.

Peter's hearing was astonishing. A hearing test early in 2015 disclosed that he could still hear very high sounds, normally only audible by those of teenage

years or younger.

Peter was passionate about his work. That passion fired his pursuit for excellence in all aspects of organ building. He was always looking to extend the scope of his knowledge.

This led him into conflict with the organ building establishment in respect of using electronic means to generate sounds – combination organs.

Peter was a very good teacher of organ building and an excellent communicator. He played the organ to a high standard, passing his ABRSM Grade Eight with Distinction whilst still a teenager.

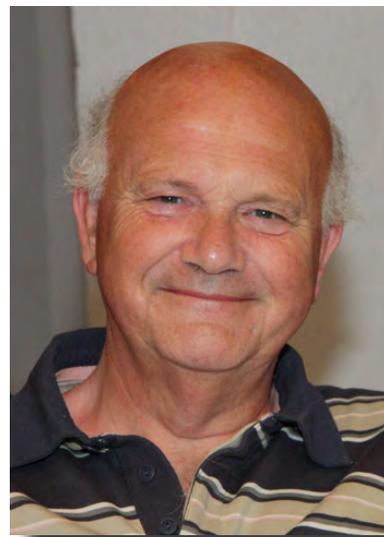
He exported organs to many countries – all the European nations and North and South America, as well as to the Arctic and Scandinavia. Building organs that would cope with such wide variations in climate required the highest level of skill, which he had.

In later years Peter turned his tonal and mechanical experience to more prosaic work, rebuilding and enhancing village organs. His precise engineering and voicing skills, applied sometimes to some judicious 'extension' – borrowing pipes to do duty in two stops – gave tonal flexibility with a minimum of compromise. His work in this difficult field is as much a fine legacy – some might say finer – as the seminal 'classical' organs that built his reputation, though it is rarely recognised.

Peter was widely respected by the top players – Peter Hurford and others of his calibre spoke highly of him.

Peter's genial manner hid the fact that this was a man who made a living from what could have been a hobby – it was his passion.

Peter was President of the Federation of Master



Organ Builders, a member of The Council For the Care of Churches and served on the Board of The Institute of British Organ Building.

I have heard it said that when the reckoning comes, he will be held up as probably the most influential organ builder of the late twentieth century.

That is certainly so, but I consider his achievements in rebuilding village organs to be even greater than the neo-classical instruments, for he had to work with often poor existing material, a difficult location and limited funds. I say this of Peter –

‘Si monumentum requiris circumspice’

If you seek his memorial look around you

There are many very fine organs built by Peter, and in most difficult circumstances, where parishes

have little money and a very ordinary instrument to work with.

We shall miss him. Our profound sympathies go to Janet, Mark, Paul and Nicholas, and to his work colleagues. Perhaps the last word should go to a customer.

The organ in Little Marlow Church was a very poor quality instrument that did not meet the musical needs of the parish. Peter rebuilt it, with a new case and console. Martin Barber, the organist, cannot be here today, but he sent this note:

“Peter’s organ is continuing to give us great inspiration. We’ll never forget the major contribution he made to our worship at Little Marlow and his generosity.”

Barry Williams

Jonathan Bielby remembers his head chorister, pupil and friend JOHN SCOTT



*May choirs of angels receive him
and may he have eternal rest.*

So concluded the announcement of John’s tragic death on the St Thomas website on Wednesday 12th August. One month later

Jayne and I were in St Thomas Church on New York’s Fifth Avenue for John’s funeral. To a packed congregation the men of the world-famous choir were singing the plainsong of the *Missa Pro Defunctis*, the boys joining in for some of the anthems which

were very special to John. Our minds went back to when we were sitting in the same pews at John's joyful wedding in 2013 to his American second wife, Lily Ardan. Who would have guessed that in such a short time John would be struck down at the height of his powers, and never see his son, Arthur, who was christened the evening before his father's funeral?

Less than two months later we were back in New York for the premiere of a piece I had written in John's memory. In November the Church commemorates All Saints and All Souls and remembers all those who have died, some in the fullness of time, some cruelly before their time. John was born in Wakefield in 1956 and was head chorister, organ scholar and assistant organist at the Cathedral Church of All Saints. It was a privilege for me to have some influence on his musical development and a huge inspiration to work alongside this immensely talented young man. From the age of 8 until 18 each year at the patronal festival he sang or played *For all the Saints* by William Walsham How, first bishop of Wakefield. But he also loved the Requiems of Fauré and Duruflé, both of which he was later to record with St Thomas Choir. So November 4th was a strikingly suitable time for John to be remembered by his choir and congregation, at a midweek evensong as New York went about its noisy business oblivious of the stillness inside the church. And I was thrilled that the voluntary at the end of the service was *Lacrimae*, written in John's memory by another Yorkshireman, Andrew Carter.

For my anthem I had chosen to set: May choirs of angels receive him and may he have eternal rest. These words, of course, come at the end of *In Paradisum*, the last movement of the requiem mass. But I also wanted to use the words of the vestry prayer, *May he rest in peace and rise in glory*. This text becomes a funeral march repeated over and over as a refrain, alternating with the phrases of *In Paradisum* sung by two solo trebles in plainsong style. All is unaccompanied. But together with John's friends I cannot believe that



he has really gone. We comfort ourselves with the thought that suddenly the door will open, he'll settle himself on the organ bench and begin to play. So I added an organ cadenza. After all, what we are commemorating is that John was incredibly two people in one – a world-famous choir trainer and a world-famous organist!

There have been many obituaries, appreciations, recollections and reminiscences. We have all been trying to put into woefully inadequate words what John really meant to us. In this article I have decided not to repeat anything from my contributions to *The Times*, *Cathedral Music* and the St. John's College Choir Association website. Much has been written of John's seemingly effortless progression from his early days at Wakefield Cathedral, apprentice years at St. John's College, Cambridge, 26 years in London, first as assistant at both Southwark and St. Paul's Cathedrals, and then as *supremo* inspiring the nation, and latterly as the world famous master craftsman at St Thomas Church, New York.

It is not surprising that in those places which he



touched with his genius special events have been arranged in John's memory. Before his death he had virtually completed the September-December music list for St. Thomas Church. So this term the renowned choir is singing the music he chose, but under the excellent guidance of Stephen Buzard and Benjamin Sheen. The *2015-16 Concerts at St. Thomas*, devised by John, will now be performed in his memory. Conducting in his place (not easy) will be Andrew Nethsingha, David Hill and others.

On September 23rd in Llandaff Cathedral it was my privilege to give a memorial recital on the fabulous new Nicholson organ. John gave one of the opening recitals in 2010 before the solo organ had been installed. In an email to me on June 13th 2015 he wrote *The organ is rather fine, isn't it?* I played Bach and Buxtehude (John memorably played the complete organ works of both composers at St. Paul's and St. Thomas Church), excerpts from the Fitzwilliam Virginal Book, and pieces by Bridge and Mathias, all music he loved to play.

On October 9th St. Paul's provided the venue for all John's friends in Britain to join the family and grieve. Evensong began unforgettably with the cathedral boys under the dome singing *In paradisum* to plainsong. Leighton's Second Service reminded us that Kenneth and John were both choristers at Wakefield Cathedral and both died at the age of 59 at the height of their powers. At the end of the service the Bishop of London pronounced the commendation.

John's compositions were remembered at the Advent Carol Service from St. John's College, Cambridge (an attractive arrangement of *Creator of the stars of night*) and the Festival of 9 Lessons & Carols from King's (*Nova! Nova!*). Since his death BBC

Choral Evensong have broadcast archive recordings from both St. Paul's and St. Thomas Church.

In 2016 John will be remembered in St. John's College, Cambridge at a special Evensong on February 6th at 6.30pm (first British performance of *May Choirs of Angels*); in St Paul's Cathedral on May 6th at 5.00pm when Evensong will be replaced by a celebratory service; and finally in Wakefield Cathedral on July 16th at 7.30pm.

I booked John for this latter date two years ago to celebrate the 125th anniversary of Wakefield & District Organists Association (the world's first such organisation). It would have been a gala occasion in the completely refurbished cathedral. I don't know what John would have made of the new nave. He would probably have missed the pews but enjoyed the more reverberant acoustics! Plans are at an early stage but we are hoping to get together John's friends in the north of England for a programme of organ music with which he was especially associated. A special choir will perform some of his compositions.

Not many musicians are accorded a year of recollection and commemoration on both sides of the Atlantic, on radio, webcast and with a full page obituary in *The Times*. But the attention John got was unheard of for an organist and choir director. It is right that we should continue to honour and thank him for all that he has shared with us. But we must also remember his family – his grown-up children, Emma and Alex, and their mother, Jane; his sisters Judi and Helen; and his widow Lily, devotedly bringing up baby Arthur, who will never know his father. For them everything has changed. So when you remember John please pray for his nearest and dearest.



4

Photo captions for pages 14-16

1. Assistant organists of Wakefield Cathedral (left to right): Keith Wright 1984-91 (then Assistant, Durham Cathedral); Peter Gould, 1974-82 (then DOM, Derby Cathedral); John Scott 1971-74, Jonathan Bielby. This photo was taken on May 4th 1985 at Nostell Priory after the wedding of Keith & Kate Wright at Wakefield Cathedral at which JGS was the organist.
2. John Scott with Mrs Josephine Leighton and Jonathan Bielby at the Kenneth Leighton Memorial Concert in Wakefield Cathedral in 1989
3. John Scott (second from left) with the Revd. Andrew Mead (Rector) and Jonathan and Jayne Bielby at St Thomas Church, Fifth Avenue, New York in 2005
4. Wakefield Cathedral Choir in January 1967. John Scott (first row, third from left); Dr Percy Saunders (second row, sixth from left) – John's first choirmaster; Dr Douglas Scott, John's father (fourth row, second from left.)

Review: The Warden's Course on 'Making Sense of The Office'

On Saturday 19th September twelve people gathered to hear The Reverend Canon Jeremy Haselock speak on 'Making Sense of The Office', one of The Guild's short courses designed to help clergy, readers and those preparing for worship. It was, of course, also extremely useful to organists and choirmasters.

At the outset Dr Haselock spoke about the relationship between young people and liturgy, emphasising that the style of liturgy and music is much less important than the quality of what is offered. He dispelled any notion that a particular form of liturgy or music of itself attracts young people to church.

The scope of this engaging presentation was very wide indeed, ranging from The Book of Common Prayer 1662, (with many references to 1549 and 1552), through to Common Worship and even 'Taizé'. Dr Haselock's insight into liturgy, its structure and function was remarkable. His twelve years of experience on the Liturgical Commission gives him a special insight into that volume, as his many years as Precentor and Vice Dean of Norwich Cathedral enables him to speak with authority about the formal office and the construction for special services for civic and similar occasions. The clear explanation of the structure of the offices provided an illumination not set forth in any book. It was especially interesting to learn how the basic structures of The Service of The Word can inform Eucharistic worship.

Those involved in lay-led worship – ever more

common these days with the shortage of clergy – saw how the resources of Common Worship can be valuable.

The section on the origins of The Office and the contrast between monastic and cathedral worship surprised some people. His insight into psalmody in the context of Christian worship was useful, because he paid particular attention to the various translations of the psalms available and the version of the psalter used in Common Worship.

Advice was given about liturgical silence and how to achieve dignity and substance in drafting services when there is no priest available.

There were many questions and much enthusiasm, with the result that there is to be a further lecture on psalmody alone, with some musicians to give examples.

This was a superb day with many unexpected delights.

BW

Note from The Registrar:

There was clearly a lot of interest in additional lectures. Details will appear on The Guild's Website in due course, but if you would like to receive information please let me know. We hope to ask Dr Haselock to give a lecture on Psalmody, with musical examples, in the next few months.

Laudate Music Supplement (overleaf)

I heard a voice from heaven by Michael Walsh

An anthem composed in memory of John Ewington and first performed by the choir of Blechingley Parish Church on 31 January 2016. This solemn anthem is offered to Guild members free of charge and **copyright free for photocopying**, for use in their own churches.



I Heard a Voice from Heaven

Revelation 14:13

in memoriam John Ewington OBE

Michael Walsh

Adagio $\text{♩} = 54$

SOPRANO ALTO

TENOR BASS

Organ

mp Write, from hence-forth, Bless-ed are the

Solo (or full)
mp I heard a voice from heaven say-ing un-to me,

Adagio $\text{♩} = 54$

p *mp*

Ped. 8'+16'

9 which die in the Lord. Ev - en so saith the Spi - rit, for they

dead, which die in the Lord. E - ven so saith the Spi - rit, for they

18 rest from their la - bours, for they rest - from their la - - bours, and their works

rest from their la - bours, *mf* for they rest from their la - - bours, *p* and their

and their

mf *p*

support voices if necessary

26

do fol - low them.

works do fol - low them.

works do fol - low them.

legato

Man.

35

rit a tempo

pp for they rest from their la - bours.

mf A - - - men,

rit a tempo

Ped.

Ped.

Soprano solo

rall

p For they rest from their la - bours.

mf

rall

A - - - men,

mp

A - - - men.

Sw.

p *Gt.*

rall

Creative Church Music

Michael Nicholas

The article by Martin Thomas, *Musical Worlds Apart*, in the September 2015 *Laudate*, raised a very important issue for all who care about the future of church music. Many members of the Guild will have read with interest his summary of the case he constructs at greater length in his recently-published book – that throughout the twentieth century there was an increasing disconnection between new classical music (particularly new works at the more extreme borders of experimental techniques) and new church music. He further suggests that this situation was approved, if not actually promoted, by the Archbishops' Commissions on Church Music of 1927 and 1951 and further condoned by the several institutions that existed to train church musicians and support their work. Indeed, he goes so far as to suggest that there was 'a concerted and successful campaign by leading cathedral and church music bodies ... to impede stylistic development in cathedral music ...' This article is not intended to be a review of Dr Thomas's book, though there are many points of controversy in his argument. It is instead more of a polemic urging all of us to take seriously his essential message. Some readers may feel that, in view of the book's title *English Cathedral Music and Liturgy in the Twentieth Century*, the subject is one about which they need not worry. Hard-pressed clergy and worshippers in parish churches have too many cares and anxieties about the present and future to be concerned about what goes on in seemingly privileged cathedrals, or about niceties of liturgy or esoteric musical problems. On the contrary, my own experience suggests to me that it is neglect of the full potential of creative church music that is one cause (among many) of the church's present difficulties.

All art forms require the constant renewal that comes from the visionary, the experimental and the reactive for continuing vitality – 'The Shock of the New' as Robert Hughes put it in the striking title of his book on twentieth-century visual art, published in 1980 (based on an earlier television series). Among religions, the Judaeo-Christian tradition has been particularly aware of this – 'All my fresh springs shall be in thee' (Ps 87), 'I will sing unto the Lord a new song' (Pss 96, 98 and 149). Music is no exception and its history is indeed a wonderful saga of imaginative innovation, at least until well into the twentieth

century. Compositional styles and techniques in the field of church music progressed abreast of secular music (arguably at times ahead) – until around 1900. Since then, with all too little exception, they have stood still. To quote Robert Hughes again, writing about the post-modern period in painting but with words that might well apply to church music of the last one hundred years: 'Many people think the modernist laboratory is now vacant. It has become less an arena for significant experiment and more like a period room in a museum.'

This loss of exploratory force in contemporary church music composition is to a great extent matched by a similar lethargy in performance. In a well-known hymn we sing 'Lord of all, to Thee we raise This our sacrifice of praise.' In the Eucharistic Prayer in Common Worship (Order One), the President beseeches God, on our behalf, to 'accept ... this our sacrifice of thanks and praise'. Sacrifice? For all the sincerity with which modern worshippers approach the Holy Mysteries, it is difficult to discern there an element of sacrifice. In a present-day context, this may mean sacrificial giving – and many do give generously, both in regular stewardship schemes and in special appeals. But does not public worship also require the best of us in every way? In opening our minds to deeper understanding of the Word and the intentions of composers; in the preparation of every cloth, vestment or robe; of every reading, every hymn and choir item; and in active participation, be it carrying a cross or candle or saying together prayers and responses.

Modern life leaves little room for preparation for worship. Congregations are rarely called upon to rehearse any of the items, spoken or sung, that they claim to enjoy doing, so settings remain unchanged; if any new hymns are introduced, they are usually sung to old tunes. Church choirs, where they exist, rely on familiar anthems, and are sometimes flummoxed if a diocesan choral festival, for example, seeks to stretch them a little beyond known ground. Fewer and fewer competent choral directors, it seems, wish to take on the arduous work of training a group of amateur singers to standards that they might well be able to obtain with persistent, skilled and patient coaxing. Visiting choirs at cathedrals are often based on long-standing acquaintance, friends brought together, sometimes over great distances,

for a rehearsal and an Evensong. Small wonder that the music list on such occasions gives pride of place to what is known and safe. Even some cathedral choirs leave the impression that getting the notes right in familiar repertoire is all that they are required to do. Many of these activities more strongly suggest self-indulgence than sacrifice. Though often much appreciated, they create little of the vitality and uplift that we ought to experience in worship; still less do they convey any of the prophetic qualities of the best contemporary church music.

Of course, it is possible to cite remarkable examples which suggest a counter-argument to all that I have written so far. The regular commissioning of new carols at King's College, Cambridge, has certainly added some challenging new pieces to the Christmas repertory. Since the revival in 1946 of the annual St Cecilia's Day service sung jointly by the choirs of St Paul's Cathedral and Westminster Cathedral and Abbey, commissions have included many of the more imaginative composers of the last seventy years. A few cathedrals have been very active in the promotion of new works and *The Merton Choirbook* of 2014 has provided valuable material for use beyond the choirstalls of an Oxford college. In recent years, the London Festival of Contemporary Church Music based at St Pancras has provided a very useful focus for activity in this field.

Nor is such evidence confined to places of exceptional resource and privilege. Britten's iconic anthem *Rejoice in the Lamb* was commissioned by St Matthew's Church, Northampton, a late nineteenth-century artisan parish, then on the outer edge of the town. Its first performance took place during the Second World War in 1943 at a service for which Michael Tippett also wrote an elaborate 'Fanfare for Ten Brass Instruments'. Both composers were present for the occasion. (It is worth noting that not one item of Britten's church music was commissioned by an Anglican cathedral.)

My experience at St Matthew's, where I was Organist and Choirmaster from 1965 to 1971, and later at Norwich Cathedral, confirmed my own belief that interest and enthusiasm among members of choirs, both young and old, are much increased by involvement with new music. Walter Hussey, Vicar of St Matthew's in 1943, had commissioned further works from composers of the stature of Gerald Finzi, Lennox Berkeley, Edmund Rubbra and Malcolm Arnold, the last two both themselves Northamptonians. Robert Joyce and John Bertalot, my two immediate predecessors as Organist, had



St Matthew's Church, Northampton

maintained that embryonic tradition. During my time, we commissioned new works from Kenneth Leighton, John McCabe, Richard Rodney Bennett, Herbert Howells and Gordon Crosse. The last of these was the most ambitious, a festival anthem for SATB, organ, and piano duet. All of these pieces have been published and much performed. The still-continuing tradition at that church has in recent years been rivalled at the Civic Church, All Saints', Northampton.

During the 1970s, I was asked by the RSCM to direct a number of courses for church musicians. One of these, held at Grantley Hall, near Ripon, was for adult church choristers, organists and choir directors. I invited the composer Robert Walker to act as 'composer-in-residence'. A seminar for all was held on the first evening, during which we discussed the process of commissioning new music. I



Robert Walker

then invited those present to commission Robert to write a short piece which we could perform at a service at the end of this course, just three or four days later. All were much moved by their participation in the performance of the piece at one of the churches in Ripon.

At another RSCM course, held at York Minster in 1978, I was privileged to be asked to direct a choir of selected trebles, teenagers and young men who came together for one of that year's cathedral

courses. Again I asked Robert Walker to write a piece for performance in the live broadcast of Choral Evensong by the BBC during the course. His response, *Dance, my heart, for joy*, was a setting of words by the Indian poet Rabindranath Tagore, and was scored for double choir and organ duet. There was much new ground here, in text and textures, in melodic and harmonic language and in the vocal techniques required, but the composer, himself a former chorister on such RSCM courses, had judged the possibilities perfectly. He knew the level of talent that there was likely to be among the singers and that I had two first-class organists as colleagues. The result was magnificent and the piece has been quite widely performed elsewhere since then.

At other parish churches, where I have been responsible for the music, I have commissioned choral works which have been greatly enjoyed by both choristers and hearers. Notable among

these is Gabriel Jackson's beautiful anthem *Oculi omnium*. The text, which is the Latin version of a verse from Psalm 145, makes the piece suitable as an Introit, Anthem or Communion Motet; the music is remarkably

simple though very fresh-sounding, requiring various sections of the choir to cope with some mildly aleatoric demands, amid gentle note clusters and melodic lines which have some of the immemorial character of plainsong. The choir of St Mary-le-Tower, Ipswich, for which it was written, enjoyed it from the beginning but was particularly entranced by its effectiveness when they sang it in the vast acoustic of St Peter's Basilica, Rome.

At a church on the Bow Road in the East End of London, the composer Diana Burrell and her husband, also a professional musician, became regular worshippers. Musical resources and leadership were very slender, so Diana wrote a setting of the Common Worship text of the Eucharist for the congregation. The accompaniment was for keyboard and was intended to be equally effective on the piano or organ. The musical ideas were distinctive and memorable but the unison vocal line, though cautious in range, made considerable rhythmic demands and contained melodic intervals that reflected the pantonal flavour of some of the music. A sufficient number of the regulars was won over by rehearsals at the composer's own home and

the setting, named after 'their' church, successfully became 'their' staple musical diet – until Diana was prevailed upon to produce a further setting for the same people.

One final illustration of my point at this stage: a Suffolk village church where choir and congregation, led enthusiastically and capably by the Rector, regularly sang movements from James MacMillan's *St Anne's Mass*. No-one, least of all the composer, would claim that this setting was the last word (or note) in musical experiment but it has the ring of authenticity that comes from the pen of a fine and versatile composer of classical music who has established a style of his own in many different *genres*.

What can be done to encourage more initiatives of the kind described above and to refresh often stagnant repertoires with high-quality new music? Almost more than anything else, we need a greater number of competent choir directors, sharing these aims and working regularly with one or more choirs in a particular church or community. Successful

choral work requires commitment over a period of time and must include proper training of the young. Many existing members of church congregations came to Christian discipleship through first joining a choir. Responsible leadership of such a choir will create a microcosmic Christian community within, not apart from, the main church body. Through dedicated and sympathetic training, including the teaching of music-reading, life-enhancing skills are imparted, the words of worship are learnt and their meaning discovered. Through the regular rehearsal and performance of truly great music (of all periods, including the present-day), exacting demands are encountered, team-work is developed, minds and spirits are elevated by the involvement with great art and something of the divine is experienced.

Where are the men and women who will do this for the next generation? The degree of commitment required is formidable and must be remunerated. Universities and conservatoires can train musicians, bodies like the RSCM and the GCM can play their part, but the mix of qualities and know-how that is essential for successful work choral direction cannot all be learnt as part of formal courses. Many cathedrals appoint organ scholars, sometimes

Gabriel Jackson



James MacMillan



gap-year students between school and university and sometimes postgraduates, providing a number of talented young musicians with an apprenticeship in the many facets of the practical side of the business. Perhaps, with due consultation between the cathedral and the diocese, part of their time could be spent in a parish with a reasonably ambitious music programme.

Some parish churches themselves already have organ scholars, perhaps a local sixth-former. More churches should be encouraged to do this and also to persuade more teenagers to take up the organ if they already play the piano. Some dioceses have schemes to support financially those who wish to acquire basic skills on the organ but there are cases where the numbers coming forward are surprisingly low. One East Anglian village church astutely grasped this opportunity, recruited a succession of pianists from the local high school and, in partnership with diocesan funding, supplied itself with competent, if basic, accompaniment for a number of years. I saw how well this worked at first hand as I had the privilege of tutoring these bright youngsters.

How can improvements be made and opportunities increased under present financial conditions within the church? Not easy, for sure, but I believe that there are some answers. First, I wonder whether there could not be more concern at diocesan level. Quite a lot of specialised ministries have been set up in recent years, often combined with a part-time parochial or cathedral appointment. Important as these may be, few of them have any impact on the quality of public worship. Would it not be in the wider interest of the church for a diocese to give financial support to a Director of Music post at one or more of the major churches within its boundaries. Such a post might be considered to be half- or two-thirds time, with the balance of the appointee's remuneration coming from a part-time school post (church primary school. to facilitate recruiting?) or from private teaching or recital work. The overall income should be enough to attract a first-class musician, who would be expected, in addition to directing the music at choral services, to spend time on recruitment, regular rehearsal and training of two or three choirs, support for other organists and choir directors in nearby parishes and possibly the development of a concert programme. Such a person might well inspire some to find within themselves an ability and a vocation of which they would otherwise have been unaware.

Equally, some parishes are well-placed to raise funds for particular projects, especially schemes which

have wider cultural or educational significance. Organ and choral scholarships certainly come within that scope, possibly also the employment of a specialist singing teacher for occasional sessions or commission fees for new music. I am aware of one or two parish churches which have substantial endowments for the finance of their music programmes. They are able to employ professional musicians who fulfil many of the tasks that I have outlined above. In some areas, local Organists' Associations are able to help with the financing of organ tuition, knowing full well that the survival of their own groups depends on there being a supply of new recruits. The Roman Catholic Diocese of Leeds has recently combined with the Royal College of Organists to create a new appointment of an Organist for Leeds Cathedral who will also have wide responsibilities for organ-teaching across Yorkshire. Anglican leaders would do well to study the tremendous music programme that has been built up in the parishes and schools of that diocese since the late 1960s.

I am well aware that I have strayed from my original topic – the revitalisation of church music by the much wider infusion of contemporary creativity into repertoires. I am also aware that I have made no attempt to forestall the very likely criticisms that I shall receive – that much of the material is 'too hard for our choristers', or 'we don't have the rehearsal time', or 'the congregation won't like it'. There will be many such points made but I believe that there are answers to all of them. Nor have I woven into my remarks any comment on the spurious purloining of the word 'contemporary' to mean 'popular'. Such musical styles (and I am aware that these are far from being all the same) have a place but their existence does not invalidate what I am saying about contemporary classical church music. What I look for is real concern about this issue at all levels. There are brilliant Directors of Music at some of our cathedrals and universities, whose music lists show routine acknowledgement of the existence of fine works by the composers I have named and by many others. They should be invited to lead and invigorate this debate. There are many clergy and laypeople, for some of whom experience has triumphed over hope, who have much to contribute. Martin Thomas has laid out the facts of the matter in his book. Now it requires all of us to play our part in the changes that are so urgently needed.

Some useful websites: www.ifccm.com – for the London Festival of Contemporary Church Music, held annually in May
www.wellscathedral.org.uk/music-the-choir/new-music-wells/ – for New Music Wells, a festival held annually in October

John Byrom – a man of mystery

His Honour Anthony Russell

QC MA ACertCM HonFGCM

Vice-President of the Guild of Church Musicians

Church musicians will recognise the name of John Byrom as the author of the words of the Christmas hymn “Christians Awake! Salute the happy morn” and possibly also of “My Spirit longs for Thee”, and some with associations with Manchester may know a little more about him, but there is very much more to this remarkable man, who is distantly related to me, than being a writer of religious verse.

John Byrom was born at the end of the 17th century into a prosperous Manchester family who were successful linen merchants. The Manchester Byroms were a junior branch of the Byrom family which can be traced back to Michel de Bures, subsequently known as Buron, who was one of the Norman knights who accompanied William the Conqueror in the conquest of 1066, the same family origins as that of the poet Lord Byron. The Lancashire Byroms were based in South Lancashire, near Wigan, where Byrom Hall still stands, and a younger son of my 17th great grandparents, Raufe Byrom, moved to Manchester in the 15th century establishing the branch of the family from which John Byrom came. The first mystery surrounds his birth, the year being variously recorded as 1691 or 1692 and the day being 29th February. The discrepancy about the year arises because at that time, and until the passing of the British Calendar Act 1751, the first day of the year was 25th March. The baptismal record of the Collegiate Church at Manchester (now Manchester Cathedral) records the baptism of John, son to Mr Edward Byrom, on 29th February 1691/2! Under the Julian Calendar which then applied in England February had 29 days every 4th year, so working back and assuming that the day, 29th February, is correct and that he was baptised on the day of his birth, then he was born on 29th February 1692. The mystery does not end there because some say he was born at Kersall Cell, Salford where the family owned some property, others say he was born at what is now the Wellington Inn, near the Cathedral where a blue plaque claims this event. Which location is correct cannot be firmly established.



Educated first at the King’s School, Chester (where I was a pupil), then the Merchant Taylors’ School in London, he swiftly demonstrated exceptional academic prowess and progressed to Trinity College, Cambridge, being elected a Fellow in 1714, aged 22. In 1715 he went to Montpellier in France to study medicine (after which he was usually known as Dr Byrom although he never practiced medicine), returning to Cambridge in 1718. A career in the academic world clearly beckoned but Byrom was not prepared to take Holy Orders, which being a Fellow of Trinity required, so he resigned his Fellowship and moved to London where he lived for a time before returning to live in Manchester. John Byrom was elected a Fellow of the Royal Society in 1724, while Sir Isaac Newton was the President, and moved throughout his life in very distinguished circles.

Byrom made his fortune from the invention of a form of shorthand, patented as “The New Universal Shorthand” which was taught officially at both Universities and used by the Clerks of Parliament. In 1742 King George II accorded him the sole right of publishing this form of shorthand for a term of 21 years. From this income and inherited wealth he was able to live comfortably in style for the remainder of his life. In 1721 he married a cousin, Elizabeth Byrom, and they had several children.

John Byrom’s favourite daughter was Dorothy, known as Dolly, and in December 1745 he promised to write her something for Christmas. On Christmas

morning, at breakfast Dolly found several presents including an envelope addressed in her father's hand. It was the first thing she opened and it contained a poem entitled "Christmas Day for Dolly". This was the hymn which became so well known and which was published in the Manchester Mercury the following year. The tune "Yorkshire" sometimes known as "Stockport" (itself a mystery because Stockport is in Cheshire!) was composed by the organist of the Collegiate Church of Manchester, John Wainwright.

Although it is for this hymn that John Byrom is now remembered, he was a prolific writer and a well-known and controversial figure of his time. Many of his poems were published both in his lifetime and subsequently although most were not intended for publication by him. Many of them, like "Christians Awake!" were written to and for personal friends and relatives. Byrom would sometimes write a thank you letter in the form of a poem (often very lengthy) – for example in one of the volumes of his works published in the 19th century there are two poems, one of 9 verses and the other of 12, to a friend Ralph Leycester, who for some reason he addressed as Peter, thanking him for two gifts of a hare according to an annual custom –

Dear Peter, this tells you as soon as it could,
That the Hare, which you sent us,
was tender and good

and

What! another Hare, Peter?
Well, so much the better!

I acknowledge myself to be doubly your Debtor

These examples illustrate that the somewhat laboured style of his poems is perhaps not easy for the modern reader, and many of the poems are very long, but they indicate a considerable wit and even when read today some of them are very funny.

One of my favourites is a poem written on the subject of wigs, composed as a commentary on the President of a Club to which Byrom belonged appearing in a black bob-wig rather than a white tie-wig. White powdered tie wigs were worn by the most important members of society whereas only the lower orders wore the unpowdered dark bob-wig. The first two verses of this 13 verse poem, which becomes increasingly vitriolic, indicate what Byrom thought of this social solecism!

I.

Our President in Days of Yore,
Upon his Head a Caxen¹ wore;
Upon his Head he wore a Caxen,
Of hair as white as any Flaxen:
But now he cares not of a Fig;
He wears upon his Poll a Wig,-
A Shabby Wig upon his Poll,
Of Hair as black as any Coal.

II.

A sad and dismal Change, alas!
Choose how the deuce it came to pass!
Poor President! What evil Fate
Revers'd the colour of his Pate?
For if that lamentable Dress
Were his own choosing, one would guess,
By the deep Mourning of his Head,
His Wits were certainly *gone dead*.

He was prepared to take on the clergy condemning (in lengthy verses) those who preached by reading from a book rather than doing so extempore, and attacking clergy who preached politics:

Indeed Sir Peter, I could wish, I own,
That Parsons would let Politics alone!
Plead, if they will the customary Plea
For such like Talk, when o'er a dish of Tea:
But when they tease us with it from the Pulpit,
I own, Sir Peter, that I cannot gulp it."

Some of his wittiest works are pithy epigrams, for example his commentary on the celebrated feud between the composers Handel and Bononcini which ended when Bononcini left England in disgrace having been proved to have plagiarised a madrigal by Lotti.

Some say, compared to Bononcini,
That Mynheer Handel's but a ninny;
Others aver, that he to Handel
Is scarcely fit to hold a Candle.
Strange all this Difference should be
Twixt Tweedle-dum and Tweedle-dee!

1 Caxen or Caxon was a type of wig.

For some time erroneously attributed to Jonathan Swift, this is now recognised as Byrom's work and it is the first use of the phrase "Tweedle-dum and Tweedle-dee".

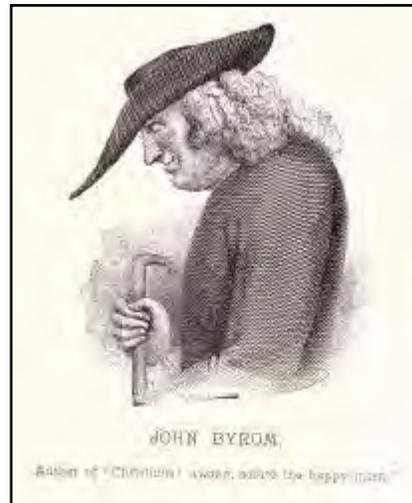
John Byrom's political views have attracted much comment and speculation. He has the reputation of having been a closet Jacobite. This may arise out of the fact that it was in Manchester in 1745 that Bonnie Prince Charlie was greeted with much celebration and his father, the Old Pretender, was proclaimed King as James III. John Byrom was in Manchester at the time (it was only a month before the composition of "Christians Awake!") and there were many adherents to the Stuarts in the town. The clergy of the Collegiate Church where Byrom worshipped (and where he and many members of the Byrom family are buried) were strong supporters of the Jacobite cause. Prince Charles Edward Stuart, the Young Pretender, attended Sunday Service at the Collegiate Church on 30th November 1745 before marching south to Derby from where the Jacobite army retreated later in December and the 1745 uprising faded away. Byrom must almost certainly have been in attendance at the Church Service and probably the blessing of the Prince's army which followed. However, John Byrom's supposed adherence to the Jacobite cause may be doubted when one considers a verse he composed in the form of a toast.

God bless the King! (I mean our faith's defender!)
God bless! (No harm in blessing) the Pretender.
But who Pretender is, and who is King,
God bless us all! That's quite another thing!

More recent research suggests that, moving in very influential social and intellectual circles, he may have been a secret agent, possibly a double agent. Occupying both camps was something he was accustomed to do in relation to his churchmanship – when St. Ann's Church, Manchester, was founded to provide a more Protestant, Hanoverian alternative to the High Church and Jacobite Collegiate Church, Byrom attended morning service at the Collegiate Church and the evening service at St. Ann's.

Certainly much mystery attaches to this remarkable man. Even after Byrom's death although his private

papers had been carefully preserved, most of them were strangely destroyed in the 19th century giving rise to suggestions that he was involved in some sort of masonic society or even pursued occult interests. His appearance was striking, as the surviving images of him reveal – he was reputed to be the tallest man in the Kingdom.



John Byrom died in 1763 and is buried in what was the Byrom family's private chapel in the Collegiate Church, now Manchester Cathedral. His son Edward founded St. John's Church, Manchester in memory of his father, but this church is now demolished. However Byrom Street and a number of other places bearing the Byrom name remain in the heart of what is now the legal hub of Manchester where my own barrister's chambers were situated.

As a child I remember singing "Christians Awake! Salute the happy morn" at the Christmas morning service at my local parish church, but the hymn no longer has the popularity of many other Christmas carols and hymns, perhaps because it is really only appropriate to sing it on Christmas Day and not the other days when so many carol services take place and so it does not often appear on many music lists. Quite apart from my personal regret that the work of a famous ancestor of mine has fallen into disuse in many places, I consider it to be a general pity – the words are fine and tell the Christmas Story succinctly, and Wainwright's tune is a stirring one, so perhaps this article will persuade some of *Laudate's* readers to resurrect and perform it at Christmas.

Christians, awake! Salute the happy morn
Whereon the Saviour of the world was born;
Rise to adore the mystery of love
Which hosts of angels chanted from above;
With them the joyful tidings were begun
Of God incarnate and the Virgin's Son.

2 Then to the watchful shepherds it was told,
Who heard th'angelic herald's voice: "Behold,
I bring good tidings of a Saviour's birth
To you and all the nations on the earth;
This day hath God fulfilled his promised word,
This day is born a Saviour, Christ the Lord."

3 He spake; and straightway the celestial choir
In hymns of joy, unknown before, conspire;
The praises of redeeming love they sang,
And heav'n's whole orb with alleluias rang;
God's highest glory was their anthem still,
Peace on the earth, and unto men good will.

4 To Beth'hem straight the happy shepherds ran,
To see the wonder God had wrought for man;
And found, with Joseph and the blessed maid,
Her son, the Saviour, in a manger laid;
Amazed, the wondrous story they proclaim,
The earliest heralds of the Saviour's name.

5 Let us, like these good shepherds, then employ
Our grateful voices to proclaim the joy;
Trace we the babe, who hath retrieved our loss,
From his poor manger to his bitter cross;
Treading his steps, assisted by his grace,
Till man's first heav'nly state again takes place.

6 Then may we hope, th'angelic throngs among,
To sing, redeemed, a glad triumphant song;
He that was born upon this joyful day
Around us all his glory shall display;
Saved by his love, incessant we shall sing
Eternal praise to heav'n's almighty King.

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Sir George Martin : 'the man who did most of the work'

Tim Storey

In your church, do you sing that marvellous hymn *Lord, enthroned in heavenly splendour* to G. C. Martin's majestic tune *St Helen*? If you are fortunate enough still to sing the Prayer Book psalms to Anglican chant, you may well have come across his rather naughty chant in A flat, the one with *divisi* treble in the third quarter [see p35]. Sir George Martin (to give him his proper title) died almost exactly a century ago, on 23 February 1916, and some kind of centennial tribute seems appropriate to one who deserves to be remembered far more for his great work at St Paul's Cathedral than for a hymn-tune and a few chants.

George Clement Martin was born on 11 September 1844. He was a pupil of John Stainer at Magdalen College, Oxford and in 1871 was appointed organist to the Duke of Buccleuch's private chapel at Dalkeith, south of Edinburgh, where there were daily choral services. Stainer moved to St Paul's Cathedral in 1872 and two years later invited Martin to be the first music master of the newly-established choir school, with chief responsibility for the choristers' training; to this post was added that of Sub-Organist in 1876, and in 1888 he succeeded Stainer as Organist, retaining however the training of the boys. Stainer deserves great but by no means total credit for the great improvement in the cathedral's music during the 1870s and 1880s. He had very clear ideas and the administrative ability to put them into practice, and he was most ably and sympathetically supported by the Revd William Sparrow Simpson, Succentor from 1876 to 1885; but he did surprisingly little of the day-to-day work of training the choir and playing the organ.

It was natural and inevitable that he should be succeeded as Organist by the man who had done the lion's share of the work in training the choir; 'as the skilful and successful trainer of the boys in their singing, he had already acquired a considerable



reputation;¹ for apart from taking the weekly rehearsal of the full choir Stainer had continued the tradition existing at the time of his appointment, that the Organist did no more than the organ-playing implied by the title of his office.² At some cathedrals the organist also trained the boys, but at many their training was delegated to a schoolmaster or lay-clerk; and even at the end of the century it was not unknown for the Precentor or Succentor still to take such full rehearsals as occurred, with the

organist (if present at all) relegated to the role of rehearsal accompanist.³

In a recent history of nineteenth-century cathedral life it is claimed that 'Martin took an important part in the music at St Paul's under Stainer's direction, and was in many ways the first modern assistant cathedral organist.'⁴ This statement requires so much qualification as to be almost meaningless: the modern assistant is essentially the skilled accompanist of a choir directed by the titular organist, and has only a limited share in the training whether of the choristers or the full choir. The only occasions on which Martin played under Stainer's direction were the big festival services with orchestra and augmented choir: at all other times the cathedral choir was not conducted and the organist (either Stainer or Martin) stayed in the loft, a custom hallowed by tradition and even now not entirely extinct. It is arguable that as Stainer's assistant Martin enjoyed a status greater than many a twenty-first-century assistant, for he had the sole training of the boys and directed the service music from the organ on at least three days per week.

- 1 William Russell, *St Paul's under Dean Church and his associates* (London: Griffiths, 1922), 86
- 2 Stainer's direction of the Sunday Evening Choir and the orchestral services was, as it were, an optional extra.
- 3 Philip Barrett, *Barchester* (London: SPCK, 1993), 92, & Ch. 8 *passim*
- 4 Barrett *op. cit.* 172

Lord, enthroned in heavenly splendour

George C. Martin, 1844-1916

St. Helen
87.87.87



When Martin succeeded Stainer he continued, by his own request, to be responsible for the boys' training, and thus as cathedral organist he took over a large part of the work which he had previously done as music master in the choir school: some assistance in his duties there was now to be provided by two of the Assistant Vicars-Choral. Thus it is more correct to describe him as the prototype of the modern *cathedral organist* (not *assistant organist*), for he worked in a way which was the norm until very recently, with almost sole responsibility for training a choir which he habitually accompanied: John Dykes Bower at St Paul's, Conrad Eden at Durham and even David Willcocks at King's College, Cambridge were carrying out their duties in much the same way as recently as the late 1960s, the only difference being that in the meantime the responsibility for choosing music had passed from clergy to organist.

In the same book reference is made to a published account of a boys' practice 'during Stainer's time at St Paul's,' from which one might reasonably infer that Stainer himself took the practice. For some reason the author withholds the information that the practice was taken by Martin, as was usual: the account is of such exceptional interest as to merit quotation *in extenso*. It was noted that Martin kept perfect discipline: the practice began with slow scales on 'Ah,' of which the writer observed that 'The tone emitted by these 40 picked boys is tremendously shrill. But, with all its shrillness, there is none of the clatter of the forced "chest" register so common with untrained boys. It is loud singing, but not shouting.' (This could easily be a description of the present-day sound of the choir, so perhaps Martin reached much the same conclusion as Barry Rose, John Scott and their successors as to the kind of treble tone which is effective in the building). There were then agility exercises, and questions on theory, in which one boy wrote answers on the board for the others to correct. Four canticles and two anthems

(presumably that day's ration) were practised: so good was the boys' reading that a new piece was seldom tried more than three times before being sung in the cathedral. Psalms and hymns hardly ever needed rehearsal.⁵

Martin's first assistant-organist was one of Stainer's pupils, William Hodge, who continued to be organist of St Marylebone Parish Church after his appointment to St Paul's: copies of *The Crucifixion*, written for the Marylebone choir and dedicated to Hodge, still bear his name in the familiar Novello edition. He died in July 1895,⁶ and was succeeded by Charles Macpherson, a former chorister, who undertook the dual role of sub-organist and music master at an annual salary of £200. As Martin grew older, Macpherson relieved him of an increasing share of the choristers' training: he was rewarded by an increase in salary of £50 p.a. and a house in Amen Court,⁷ and the 1907 Succentor's Report congratulates him on his 'excellent work...in training the choristers.' John Ireland's anthem *Greater love hath no man* (1912) bears a dedication to Macpherson and the St Paul's Choristers.

Martin died 'in harness' on 23 February 1916, though his health had been poor for some time and he had thought of resigning about three years previously; he might well have done so had not war supervened. His last public appearance had been to conduct the orchestra at the morning service on St Paul's Day, 25 January, and the strain of this undoubtedly hastened his end. The *Musical Times* of April 1916 contained tributes from Macpherson, Mackenzie, J. F. Bridge (Westminster Abbey), Harding (Royal College of Organists) and Alcock (Chapel Royal), together with the complete text of a sermon preached in St Paul's on the Sunday following his death: these chronicle his efficiency in

5 *The Guardian*, 2 April 1884, quoting *The Nonconformist*

6 *Weekly Chapter Minutes* 20 July 1895

7 *Weekly Chapter Minutes* 14 December 1907, 24 July 1909

his duties at the cathedral, including his personal scrutiny of the band parts for the major orchestral services; his love of the countryside and country sports; his humour and practical jokes; and his sensitive and deeply religious nature. Though not a prolific composer, he 'enriched the musical repertoire of the church with many expressive anthems and services which show command of modern harmonic idioms and display melodic power.'⁸

The obituary tributes contain testimony to his rapport with the choirboys, whether in encouraging youthful composers or practising cricket on the choir-school roof: a famous photograph of the latter still exists. The *Musical Times* editorial went so far as to say that

His skill as a church choir trainer was unique. The primer he wrote on 'The Art of Training Choir Boys' is a standard work on the subject. In his last days, when he may have reflected on his life's work, it must have been a source of deep satisfaction to him to know that he had maintained the world-wide reputation of St Paul's Cathedral services as it was left to him by Sir John Stainer, his predecessor, and that he was able to bequeath so rich a heritage to his successor.⁹

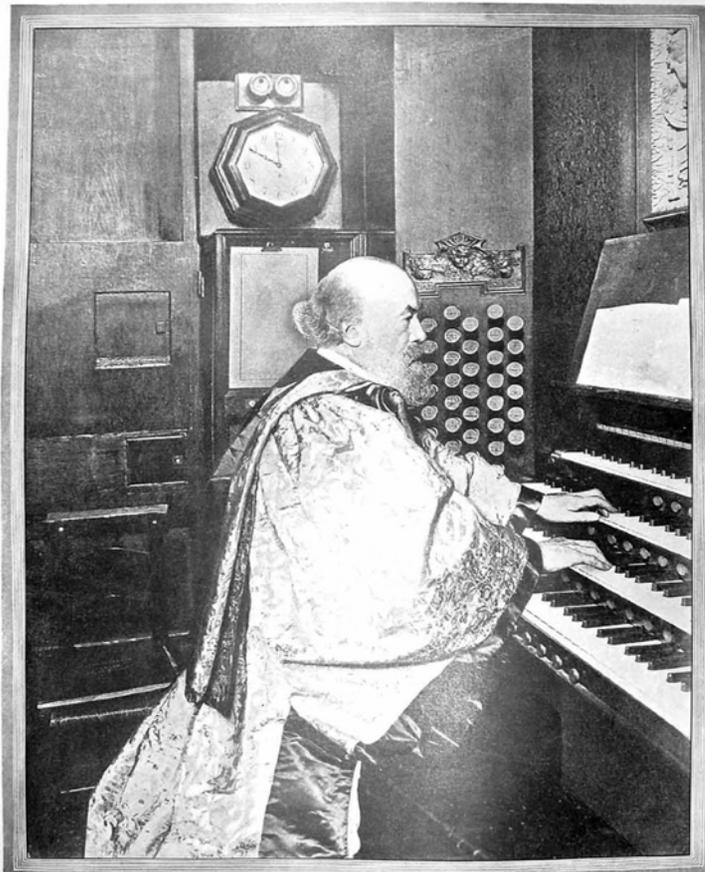
Posterity has not been kind to Sir George Martin (he was knighted for his part in the Silver Jubilee thanksgiving of 1897). His music has suffered almost complete disuse, and if the judgement that 'his style was much influenced by Spohr and Gounod, and the sentimentality of his music has been fatal to its survival'¹⁰ errs in judging it by the criteria of a later generation obsessed with the Tudor revival, one cannot easily quarrel with it, except perhaps to suggest that there is also a Victorian gusto (or, if you prefer, vulgarity) which the taste of a succeeding and more sensitive generation found unacceptable. In total contrast is his sensitive setting of *Veni Sancte Spiritus* for the meeting of Convocation on 30 April 1880; if not devoid of excess at moments of climax, it mainly exhibits a becoming restraint.

8 *The Musical Times* 1 April 1916, 185 (Editorial)

9 *The Musical Times*, *loc. cit.*

10 Fellowes *op. cit.* 235

SIR GEORGE C. MARTIN, THE ORGANIST OF ST. PAUL'S CATHEDRAL



An interesting anniversary will be celebrated this year at St. Paul's Cathedral, for Sir George Clement Martin, the Organist and Director of Music there, took up his post in the Cathedral last more five years ago. A Devonshire man, he was born in 1844, and became organist to the Duke of Devonshire in 1871. Four years later he became sub-organist at St. Paul's, attaining the high dignity of organist in 1881. He was knighted in 1892.

PHOTOGRAPH BY GOSWELL GREEN

Nor should one overlook his industry in editing and adapting Allegri's *Miserere*, or *Aeterna Christi munera* and other Masses of Palestrina: furthermore his edition of Battishill's *O Lord, look down from heaven* was the standard one for many years, and he published *Gibbons in F* transposed up a tone¹¹ years before Fellowes issued his version in *A flat* in the Tudor Church Music series.¹² It is arguable that it is easier to sing in Martin's pitch than in the minor third upward transposition so universally and uncritically applied to this sort of music.

Whatever Martin's limitations as a composer, it was totally inexcusable for it to be written that 'after Stainer's sixteen years of reform any period immediately following must seem tame, and Martin appears to have done little but keep up standards as well as he was able;¹³ the implication of decline and lack of imagination cannot be sustained by the evidence (let alone the assertion that Stainer alone had been the reformer), though naturally evolution rather than revolution was characteristic of St

11 Novello, undated

12 Oxford University Press, TCM 43, c.1925

13 Scott *op. cit.* 28

Paul's, and not only of its music, after the upheavals of the 1870s. Martin's first colleague as Succentor had no doubts on the matter, writing that 'it will be generally admitted that under his hand the music at St Paul's did not cease to keep up the reputation to which it had attained under Stainer.'¹⁴

One of Martin's legacies was his re-design of the cathedral organ: the work was completed in 1900, and reflected the taste of the times in adding two more Open Diapason stops to the Great and enlarging the Solo organ by the addition of imitative orchestral ranks. Many of the larger pedal ranks were moved up to the dome area to make room for these additions, and new Tuba stops at 16', 8' and 4' pitch were also placed there: despite the attempts in recent years to restore the original 1872 scheme, much of the pedal department and the Tubas are still "upstairs."

Otherwise, his chief innovation was the introduction of a full orchestra at two additional services each year, the Holy Communion on the morning of the Patronal Festival, commencing in 1892 with Weber's Mass in E flat, and the Advent performance of Spohr's *Last Judgement*. In 1901 Brahms' *Requiem* took its place, but Spohr made a brief re-appearance in 1903, and in 1905 the Succentor was asked to ascertain the cost of doing both works.¹⁵ If this reflects an irreconcilable clash between the Spohrites and the Brahmins, the latter won the day, and the *Requiem* was done; but Spohr was back in 1907 and 1909 at least. The singing on these occasions won frequent praise: Gounod's *St Cecilia Mass* and Mendelssohn's *St Paul* at the 1894 Patronal Festival were 'admirably in order,'¹⁶ and the same occasion in 1908 was of 'exceptional brilliance and beauty.'¹⁷

This is not to say that Martin's work with the choir was without its problems, and it must be borne in mind that day-to-day authority over the men was still vested in the Succentor. The underlying and serious problem was that many of the men appointed in 1872 had stayed in the choir, and by the end of the century they were growing old, not always gracefully. The situation was exacerbated by the continued existence of the six freehold vicars-choral: the assistant vicars-choral were promoted to vacant vicar-choralships by seniority, and thus

almost a third of the choirmen, and the older and sometimes less efficient at that, were protected from compulsory retirement: the workings of the weekday rota could produce a choir in which they constituted five or six of the twelve men, with perhaps a deputy or two to add further uncertainty. The freehold vicars-choral enjoyed security and an enhanced salary; at least they could be fined and otherwise disciplined under the revised statutes of 1874, but although Chapter could suggest that they retire and supply a deputy it not could force them so to do. A legal opinion obtained in 1902 merely confirmed that nothing short of an Act of Parliament could affect their real status.¹⁸

After a particularly bad Evensong one Thursday the Succentor and Organist recommended that Henry Dutton (alto) be asked to retire at Christmas 1913: this is of a certain interest in that he could not be compelled to do so, having been appointed vicar-choral only six years previously, but more so in that despite his presumed inadequacy he survived as the last freeholder, taking his place in the choir almost up to his death on Easter Sunday 1948 at the age of ninety-five.¹⁹ It is significant that the complaint against Dutton was made after a Thursday Evensong, i.e. one sung by the men alone with no treble line to cover up any shortcomings on the part of the adults. Services sung by the men alone had become much more numerous: an outbreak of scarlet fever in September 1885 had closed the choir school, and 'a month of men's voices, even under difficulties from the shortage of appropriate music, apparently inured the authorities to the possibility of a similar deprivation annually.'²⁰

Imperfect as the system was, St Paul's was in this as in other respects providing a model for other cathedrals, for choristers' welfare was being taken rather more seriously and it was no longer acceptable for the boys to sing all year without a break. The disadvantages were the continuing dearth of good music in general and canticle settings in particular, to which successive Succentors drew attention, and the declining quality of the men as their average age increased: Martin and Macpherson's excellent choristers could usually disguise the imperfections of whatever selection of gentlemen the workings of the deputy system and the duty roster might throw up on any given day, but the men were now left on their own for nearly

14 Russell *op. cit.* 87

15 *Weekly Chapter Minutes* 7 December 1901, 7 November 1903, 21 October 1905

16 *ibid.* 27 January 1894

17 *ibid.* 27 January 1908

18 *Chapter Minutes* 27 January 1902

19 *Chapter Minutes* 8 February 1913, 26 January 1949

20 *Prestige op. cit.* 158

two months of the year, with somewhat variable results. It was, however, still seen as essential to the cathedral's worship that the continuity of the daily services should be maintained.

If St Paul's was served by only one Organist throughout this long period of time, there were several incumbents of the office of Succentor. All avowed a continued allegiance to a policy of eclecticism, but there were distinct and inevitable changes of emphasis which it is interesting to follow: reports continued to be published until 1907, though with diminishing frequency, and the regular weekly Music Lists chronicle the development of the choir's repertory. William Russell, Succentor 1885-93, had been a minor canon since 1876; he could be trusted to continue the established tradition, having collaborated with Stainer as joint editor of several publications.²¹ His first report contained the usual lists of the current repertory: in apologising for the small number of additions, the author explained that because some 500 anthems were already in use it was difficult to find space for many more, but that new settings of the morning canticles in particular were always welcome. The most notable additions were the Communion Service in F by Alan Gray (1855-1935), the first appearance of a composer whose works were to be widely sung in cathedrals until quite recently, and Gounod's *Messe des Orphéonistes* for men's voices: some of the *Christmas Oratorio* was revived, and short anthems by older composers such as Boyce, Creighton, Marcello and Tye were introduced alongside more Gounod, Mendelssohn, Spohr and Sullivan. An anthem by Josef Rheinberger (1839-1901) was an interesting novelty.

It was chiefly his predecessor's weaker novelties that Russell discarded: but he also did the very thing for which he was (some thirty-five years later, admittedly) to criticise Stainer, for the axe fell equally on the composers of the allegedly 'stiff and expressionless' cathedral music of the past: services such as *Child in G*, *Ouseley in A* (morning) and *E flat* (evening), *Nares in F*, *Patrick in G minor*, *Tallis in D minor* and *S. S. Wesley in F* (morning) were removed; Bach's *Christmas Oratorio* and Handel's *Messiah* were pruned, and inroads were made into the works of Barnby and S. S. Wesley and some of the few surviving anthems by the old school of Boyce, Croft, Crotch, Gibbons and Greene.

The next Succentor was Lewis Gilbertson, a

²¹ e.g. *The Cathedral Prayer Book* (Novello, 1891), and Novello's series of Short Anthems.

member of the College of Minor Canons since 1882: he published one report (1898) in the afterglow of Queen Victoria's diamond jubilee and the conferral of a knighthood upon Dr Martin. The general musical policy was unchanged:

The principle and method of selection which has been followed for the past 24 years is maintained: in principle the aim is to present what is good in church music of all schools, subject only to its fitness under the acoustic conditions presented by St. Paul's and its suitability to the choir. In regard to the method, the Succentor, who is responsible for drawing up the weekly service lists, only adds to the repertoire from which these lists are composed such selections as, being suitable on general grounds, the Organist also considers to be musically fit.²²

It is not without significance that the Organist was now *de facto* exercising a veto over the Succentor's selection of music: Sir George Martin, however amiable in personality, was one of the country's most eminent and senior church musicians, influential in the affairs of the Royal College of Music and the Royal College of Organists, and it is reasonable to detect the beginnings of a process, however gradual, by which the musical control of cathedral music passed from clergy to organists.

Whether Succentor or Organist had the greater influence, the 1898 report's list of music recently introduced shows a commendable readiness to admit new compositions, and an ability to pick 'winners' as soon as they appeared. The list contained such staples of the twentieth-century cathedral repertoire as *Gray in A*, *Harwood in A flat*, *Noble in B minor* and *Stanford in F*, with several of Stanford's anthems including *And I saw another angel*, *If thou shalt confess* and *The Lord is my Shepherd*. Perhaps more interesting was the addition of a mass by Palestrina (*Aeterna Christi munera*, in Martin's English adaptation) and the anthems *When to the temple Mary went* by Eccard (1553-1611) and *Arise O ye servants of God* by Sweelinck (1562-1621), English versions published by Novello in the *Bach Choir Magazine*: the revival of older music was getting under way, and St Paul's was perfectly happy to be involved in it provided that an octavo edition was available! Some anthems of Boyce, Croft and Greene were reinstated: hardly anything was deleted.

The Revd H. A. Tapsfield succeeded Gilbertson in 1903, and the resulting vacancy in the College of Minor Canons was filled by the Revd S. J. Childs

²² *Succentor's Report 1898*, 5



Clarke, who succeeded Tapsfield as Succentor only three years later, in January 1906. It was an unusually rapid promotion, compared with the lengthy apprenticeship served by his predecessors, and in the report which he published a year later (the last of the series) he admits both his inexperience and his indebtedness to the system established by his predecessors. He also points to the increasing trend towards the revival of older works, but with a warning:

St. Paul's, least of any of the great churches, can ever afford to overlook the claims of the later composers in favour of "old masters," considering the debt which we owe to the devotion and genius of her modern musicians.²³

The choice from the works of these 'old masters' was, as ever, circumscribed by what was available in printed octavo editions: the antiquarian interests of Sir Frederick Bridge, Organist of Westminster Abbey, resulted in the publication by Bosworth of a series of anthems by British and Continental composers of the late Renaissance, translated into English where necessary. Four by Gibbons (including *This is the record of John*), two by Lotti and one by Victoria appear in the 1907 report; and some Palestrina and more Victoria were introduced to St Paul's in the next few years. Three masses by Palestrina (*Assumpta est Maria, Aeterna Christi munera* and *Papae Marcelli*) were sung during Advent and Lent, albeit in English and, in common with all Communion settings sung at St Paul's, shorn of *Benedictus* and *Agnus Dei*: Byrd, Patrick and Tallis were back in the list of canticle settings.

If the new Succentor (or the old Organist or perhaps the able and energetic Sub-Organist) was following the emerging fashion for this form of musical archaeology, there could be no serious complaint that contemporary music was being neglected. In the first decade of the new century there were introduced brand-new compositions destined to enjoy enduring popularity, such as Alcock's Morning Service in B flat, Bairstow's Evening Service in D and *Save us, O Lord*, and Stanford's complete Morning, Communion and Evening Service in C. Rather surprising is the omission of Charles Wood's Evening Services,

²³ *Succentor's Report 1907*, iii-iv

three of which were in print by now.²⁴ There were English adaptations of Brahms' *Es is das Heil* ('A saving health') and Rheinberger's Mass in E.

Unfortunately there was not enough innovation to compensate for the essentially static nature of the cathedral's repertoire, pardonable and perhaps inevitable given the constraints imposed by the limited amount of rehearsal time and the unpredictable day-to-day composition of the men's choir, with its members deputising for each other or putting in deputies from the approved list: not only the hardy perennials of the native school, including the cathedral's own composer-organists Attwood, Goss, Martin and Stainer, continued to dominate the lists, but also what might pardonably be mistaken for the complete works of Gounod, Mendelssohn, Spohr and Sullivan. Nevertheless up-to-date music continued to be introduced in replacement of some of the Victoriana; Parry's *I was glad*, the morning canticles of *Ireland in F*, Henry Ley's Communion Service in B flat and Alan Gray's imposing Evening Service in F minor for double choir, all of them 'hot off the press, were added to the repertoire. Nor should we forget that the last Festival of the Sons of the Clergy before the outbreak of war in 1914 left a marvellous legacy in Elgar's *Give unto the Lord*.

So let us associate ourselves with *The Musical Times* in celebrating the very real and worthwhile achievements of a delightful and devout man who served London's great cathedral with distinction for over forty years:

When Sir John Stainer resigned the organistship of St. Paul's in 1888 it was in the natural order of things that Dr. Martin – who received his doctor's degree from the Archbishop of Canterbury in 1883 – should succeed to this important and responsible post. To succeed so eminent, so genial and so greatly beloved a man as Sir John Stainer needed some courage; but, as all the world knows, Dr. Martin has discharged his duties with conspicuous ability, deserving of the highest praise.²⁵

Tim Storey

²⁴ All pub. Novello: *E flat*, 1891; *D*, 1898; *C minor*, 1900.

²⁵ *The Musical Times* July 1897, 442 (Editorial)

2016 Examination Requirements for ACertCM & ACertPW

Dr Helen Burrows

Archbishops' Certificate in Church Music

For those members who are planning to take Parts D and/or E in 2016, please note the following information about the Extended Essays and the Written Examinations.



Entries, accompanied by the appropriate fee, should be sent to the Examinations Secretary by the end of January 2016 for examination in the next session.

Entry forms are available on the website or can be obtained by email from Dr Burrows at helen.burrows@which.net.

Part D: Extended Essays

Essays should consist of between 3,000 and 5,000 words. Candidates should choose one topic from the Christian Worship/Liturgy section and one from the History of Church Music section:

SECTION 1: CHRISTIAN WORSHIP/ LITURGY

2015/2016 topics:

1. Since early times, Christians have worshipped in many different ways. Choose one form of daily worship, past or present, with which you are familiar. Explain its particular purpose, character and structure.
2. Why has the worship of most churches undergone significant changes since the 1960s? Describe some of these changes, and explain their effects.

SECTION 2: HISTORY OF CHURCH MUSIC 2015/2016 topics:

1. Some churches and worshipping communities today have very few singers and/or instrumentalists to lead their worship. How well have composers and publishers provided for such bodies since the 1980s? Identify

some suitable compositions or arrangements that you have heard or performed in, and discuss **a minimum of four pieces** in some detail.

2. In the 1960s the Second Vatican Council led to momentous liturgical reforms in the Roman Catholic Church. There were many major liturgical changes in the Anglican Church as well, leading to Series 1, 2 and 3, the *Alternative Service Book* and *Common Worship*. How, and how well, have composers and church musicians responded to these changes in either the Anglican or the Roman Catholic Church? Identify composers, publishers, church music organisations (as appropriate) and compositions of various kinds. Discuss and evaluate of **a minimum of four** relevant items in some detail.
3. Write a critical introduction to any one of the following repertoires, discussing a minimum of four pieces in some detail:
 - Motets by **either** Palestrina or Victoria or Giovanni Gabrieli or Monteverdi; [NB 'motets' in this context *may* include Marian antiphons and/or Litanies.]
 - Anthems and/or motets by **either** Thomas Tallis **or** William Byrd;
 - Anthems by **either** Orlando Gibbons or John Blow **or** Henry Purcell;
 - Anthems by **either** Maurice Greene **or** William Boyce;
 - Anthems by **either** Thomas Attwood **or** Samuel Sebastian Wesley.

Part E: Written Examination

Candidates should be able to demonstrate an appreciation of the development, and present-day use, of the liturgical and worshipping customs of the Christian denomination to which they belong, and of the music, and musical traditions, which complement them.

The written examination lasts for three hours, during which the candidate is required to answer four questions: one on Christian Liturgy (section A), two on the History of Church Music (section

B), and one on Music in Worship (section C). Section B consists of two questions; the second of these is based on the Special Subject and Set Works, which change from year to year.

Information concerning these is published in *Laudate*, and may also be obtained from the Examinations Secretary from 1st July preceding the year of examination. Questions in Section A carry a maximum of 30 marks and in Section C a maximum of 40 marks. In Section B, the first question carries 15 marks, five for each topic; the second question also carries 15 marks, six for part (a) and nine for part (b). The written examination is taken on the first Friday in May (10 a.m. to 1 p.m.), EITHER at an approved centre OR under the invigilation of a parish priest, Minister of Religion, clergyman, or their equivalent. The candidate will be charged for any remuneration of expenses incurred by the Guild for such invigilation. The date and time of such a privately-invigilated examination session MUST coincide with that stated above. Further details are available from the Examinations Secretary.

2015/16 Special Subject:

The Carol: Folk and Art Carols from Britain, Europe and America.

2015/16 Set Works:

Specified items from *100 Carols for Choirs* (ed. and arr. D. Willcocks and J. Rutter; OUP):

- 1: Mathias – A babe is born
- 4: French trad., arr. Carter – A maiden most gentle
- 6: English trad., arr. Wood – A virgin most pure
- 7: Warlock – Adam lay ybounden
- 12: Maxwell Davies – Ave plena gracia
- 15: Celtic trad., arr. Rutter – Child in a manger
- 21: Irish trad., arr. Rutter – Wexford carol
- 24: Rutter – Jesus child
- 29: French trad., arr. DVW – Hush! My dear, lie still and slumber
- 38: Appalachian, arr. Rutter – I wonder as I wander
- 43: Polish carol, arr. DVW – Infant holy, infant lowly
- 59: English trad., arr. DVW – Sussex carol
- 68: Willcocks – Birthday carol
- 83: Poston – Jesus Christ the apple tree

Archbishops' Certificate in Public Worship



Part D: Extended Essays

Essay Titles 2015/16

SECTION 1:

CHRISTIAN WORSHIP

1. What is the meaning of music and its place in worship?
2. What does it mean to be a worshipping community?
3. What principles shape the drafting of a liturgy? Illustrate with two draft forms of service and accompanying rationale, one for an 'ordinary' Sunday and one for one of the following occasions – a memorial service; a Good Friday service; an Advent procession; a service on Mothering Sunday.
4. To what extent does a provider of worship also need to be a performer?
5. How does one balance speech, song and silence in an act of worship?

SECTION 2:

HISTORY OF CHURCH MUSIC

1. From hymn to worship song: greater or lesser engagement with scripture and theology?
2. Is church music a distinct category of musical composition, and if so, how and why?
3. What is the relation between music and belief? Illustrate with reference to one style of church music, or to the work of one composer.
4. Give an account of the rebirth of the English choral tradition in the 19th century, assessing the strengths and weaknesses in relation to today's needs.

Guild Australian Correspondent's Report (November 2015)

By Neville Olliffe

Australian Guild Festival Service

The Guild in Australia's Annual Festival Service was held on the 29th of August at the Guild Church, St John the Evangelist, Gordon. For the eve of the southern hemisphere Spring, the theme chosen was, *The Giver of Life: The Holy Spirit and Springtime*. Australia is known in local religious circles as 'The Great South Land of the Holy Spirit', so the theme had particular significance. Also, most appropriate on the day was God's gift of a warm, sunny afternoon.

If there was any disappointment, it was that our Subwarden, Bishop Richard Hurford OAM, was not able to attend due to recuperation from major heart surgery. As it turned out, Australian Council Chair, Madeleine Rowles, was also not able to be with us for the ceremony itself (although present for preparation and rehearsals) due to a last-minute rehearsal change for another musical engagement. However, AC Secretary Don Yorath delivered the welcoming speech in gentlemanly fashion.

Our leaders in prayer were Fr Michael Deasey OAM from Bathurst Anglican Cathedral (standing in for Bishop Hurford), the Guild Chaplain and Rector of St John's, Fr Keith Dalby, and Reverend Father Peter Williams, Administrator of the Catholic Diocese of Parramatta and chairman of the National Liturgical Music Board. Music for the festival was supplied by three ensembles: corporate member *Holy Name Parish Schola*, a combined choir of Beecroft, Gordon, Mosman, Pymble and Turramurra Anglican parishes, and members of the Catholic vocal ensemble, *Prima Luce*. Our Guild Director of Studies, Dr Brett McKern was principal organist, helped by the Assistant Director of Music at the Guild Church, Nicola Chau.

The service commenced with the processional hymn, 'Stars and planets flung in orbit' (H G Stuempfle) to the tune, Regent Square. Don Yorath's introduction explained the theme of the service, delivered messages of apology from both the Subwarden and Chair, and noted the very recent, sad passing of John Ewington OBE and John Scott LVO.

The first musical presentation was two items by Holy Name Parish Schola, 'Locus iste' (A Bruckner), and 'Holy, Holy, Holy' (Tchaikovsky / R Heber). The Genesis Creation passages were then jointly narrated by Australian Vice President of the Guild, Dr Philip Matthias and member, Kerrie Keene.

A congregational hymn, 'Song of Cosmic Praise', penned by the highly regarded Australian duo of composer Richard Connolly and poet James McAuley, preceded another scripture reading, this time from Romans 8:18-37 ('...the Spirit as first fruits.... helps us in our weakness') read by member Dr William Clark.

An extremely professional and lovely presentation was by the vocal ensemble, *Prima Luce*, of 'If ye love me' (Tallis), and 'Veni creator spiritus' (French trad). Two members of this ensemble flew to Sydney especially for the Guild Service and we were particularly grateful for their willingness and dedication.

Revelation 21: 1-7, 22-27 ('I saw a new heaven and a new earth') was read by Examinations Secretary Andrew Davidson, before the choir of combined Anglican Parishes directed by AC member Ian McLeod, tidily presented John Harper's 'Spirit of the Lord, come down' and Andrew Carter's 'For the beauty of the earth'. This was followed by Catherine Barker reading the Robert Frost poem, 'A Prayer in Spring'.

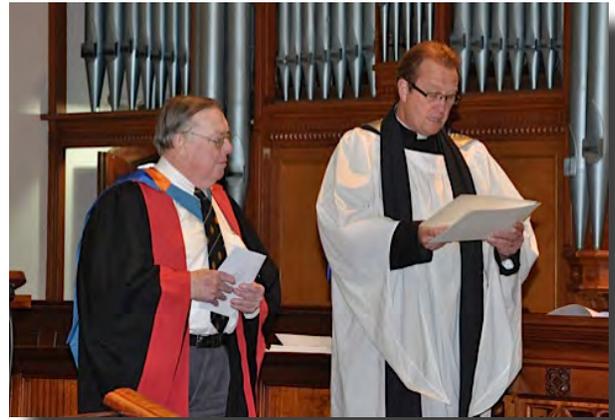
The congregation then enjoyed singing the hymn, 'Now the green blade rises' (Noel Nouvelet).

The organ interlude, 'Tierce en Taille' (Couperin *Mass for the Parishes*) was played by Nicola Chau, before a further presentation by *Prima Luce*, 'Communio for Pentecost' from the Roman Gradual, led us into the response to the Litany for the Holy Spirit, led by Fr Peter Williams.

The final hymn, 'O Spirit of Life' (attrib. J Niedling), prayer of thanksgiving, musicians' rededication, Guild Collect, and the Blessing closed the service, and Dr Brett McKern accompanied the procession with the Lemmens *Fanfare in D*.

A display of information pertaining to the Guild and catered afternoon tea (or a glass if preferred) was available afterwards.

Particular thanks to service author Fr Michael Deasey, Madeleine Rowles and Don Yorath for their precise organisation and program preparation. Bishop Richard was medically unfit for the actual event, but had put much energy into the planning. Our gratitude goes to the participating choirs and ensembles, with their directors. And as always, the parishioner volunteer team at St John's, assisting with everything from crucifer to catering, did the Guild proud.



Australian Council Vice Chair Dr Keith Murree-Allen assisting Fr Keith to present membership certificates



*Above: Dr Brett McKern and Nicola Chau
Right: St John's Gordon 8 am Singers member and Preliminary Certificate holder Catherine Barker*



Service participants and members of the Australian Council



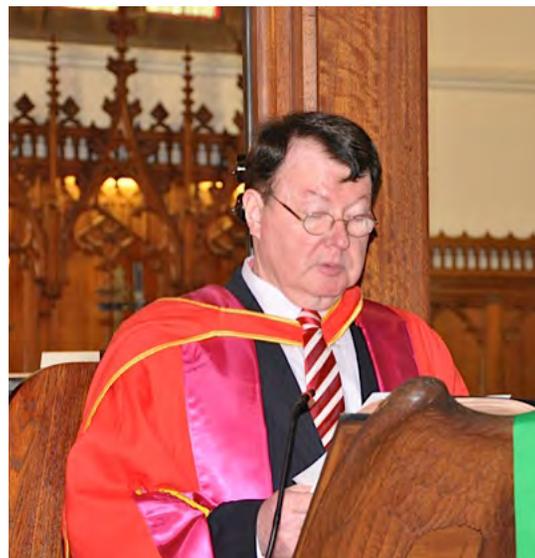
Ian McLeod conducting the Anglican parishes combined choir.



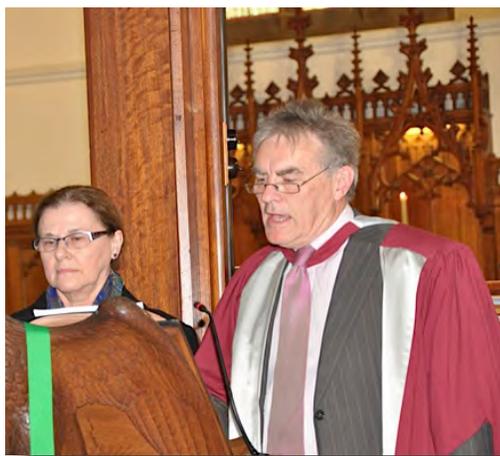
Corporate member Holy Name Parish Schola conducted by Walter Sutcliffe.



AC Secretary Don Yorath



Dr William Clarke



Dr Philip Matthias and Kerrie Keene

Sisters of Mercy 150th Anniversary

In celebrating 150 years since the Order was established in Australia, the North Sydney Sisters of Mercy staged a festival service in St Mary's Catholic Church, North Sydney, on Sunday 22nd November. Mother Ignatius (Elizabeth) McQuoin left England and arrived in Sydney on 15th November 1865, and promptly set up a humble boarding school. Thirty years later, 55 schools and convents were under the direction of the Mercy order. The

commemorative service was an "all stops out" affair with three officiating priests, a choir (first Australian corporate member *The Cathedral Singers*), organist (our Guild's Dr Brett McKern) and an orchestra, all coordinated by our Guild Chair, Madeleine Rowles (also a member of TCS) and conducted by TCS director Jim Abraham.

Although Madeleine has had a long musical association with the nuns, she was privileged to be the music arranger and coordinator for the festival which was attended by over 400 invited guests. It was the culmination of several months of planning, arranging music for the orchestra, securing copyright approvals and scouring her 'little black book' of musicians. This sort of job is not unusual for her but rather than the previous band, trio, quartet etc. an orchestra presented a little more of a challenge. Music ranged from Puccini's 'Nessun Dorma' transcribed for oboe and chamber orchestra to well-known traditional and contemporary hymns, a choral and orchestral item by Cardinal Bartolucci, the old 'Hallelujah Chorus' chestnut and items iconic to the Mercy order.

At the end of the service, guests were invited to afternoon tea at Monte Sant' Angelo Mercy College,



Corporate member The Cathedral Singers, dir. Jim Abraham (at far right of the choristers) with the orchestra and organist Brett McKern (hiding at right, possibly in the belief 'tis more prudent to stand behind a trumpeter than in front of one!)

just a short walk from the church. In conclusion, we were all presented with memorabilia: pens, a potted commemorative orange rose variety named for Elizabeth McQuoin, umbrellas bearing the sesquicentenary McQuoin Rose, and an item which caused much hilarity, a nun whose traditional habit conceals a USB stick.

Guild Church, St John the Evangelist, Gordon. The 'plonking of the hood' as the bishop dubbed the occasion, was at the 8 am service at St John's on 22nd November, where Don normally participates as a member of the '8 am Singers'. His much deserved Hon GCM presentation was assisted by Rev Keith Dalby, and musically supported by the choir of hardy valiant souls known as The 8am Singers.

(The 8am Singers made Guild history a few years ago when the entire group, of which Don is a member, studied for and were awarded the Preliminary Certificate together, becoming the first adults to do so.)

Rev Michael Deasey's Hon FGCM award took place at his official farewell, and Advent Carols Service at a crowded All Saints Cathedral, Bathurst, on Sunday 29th November. Michael's proud wife, Antonia, help install the new (updated version) academic hood. The attached photograph shows Michael modelling the hood to the Guild's advantage. Rev Deasey, although officially/supposedly retiring will take up an assistant role at St Paul's Anglican Church, in the

Sydney suburb of Burwood. It is a parish with an established and well-regarded musical tradition where no doubt Michael will fit in comfortably.

We are grateful to Bishop Hurford for 'plonking' the awards. We give thanks in both expression and prayer for his excellent recovery following heart by-pass surgery. In his own words: 'I can thoroughly recommend a quadruple by-pass. I feel like a new bishop.'



Madeleine Rowles at the lectern as psalmist.



Sister Ursula Scholastica Benedict!



Opposite page, top to bottom:

Two Local Honorary Awards

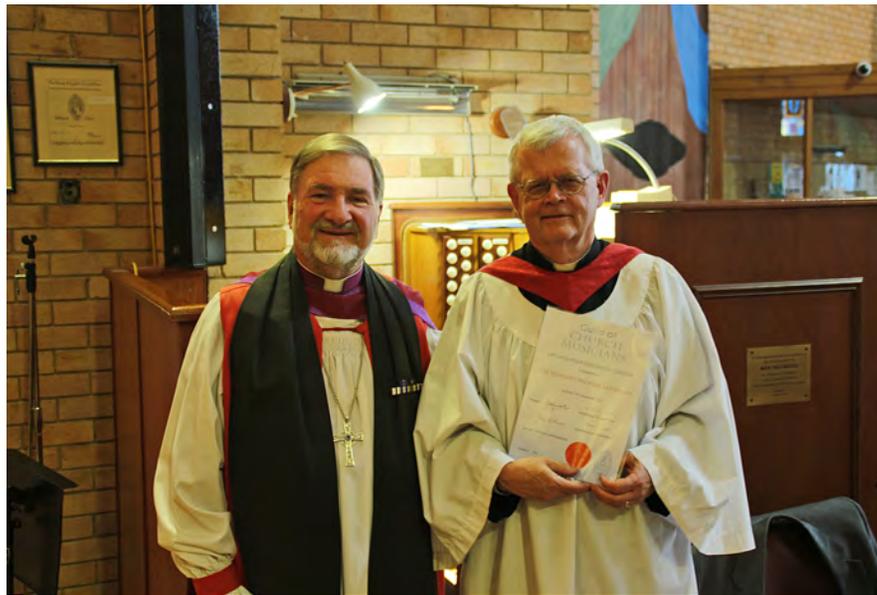
At two separate ceremonies a weekend apart, Bishop Richard Hurford bestowed honorary Guild awards on our Guild Secretary, Don Yorath, and retiring precentor of All Saints Anglican Cathedral, Bathurst, Fr Michael Deasey.

Don has been an exemplary and tireless worker for both the Guild and for his parish, that of the

What is the collective noun for OAMs, we wonder?

Antonia Deasey and Fr Michael Deasey with Bishop Hurford in All Saints' Cathedral.

Bishop Hurford, Don Yorath and Fr Keith with the other 8 am Singers at left.



Don't forget i) the Guild's two beautiful medallions!

The Guild's two beautiful badges for the Archbishops' Preliminary Certificate and Award are available from the Registrar & General Secretary, June Williams. The Preliminary Certificate (left) costs £10 and the Award £15 (both prices include p&p).

NOTE: Any Guild certificate or diploma holders may wear either of these badges.



Don't forget ii) Professor Jeremy Dibble's lecture at the AGM!

On Saturday morning, 7th May 2016 we will be meeting in the Hogarth Room at the **Bridgewood Manor Hotel**. The address is Nr. Bluebell Hill, Walderslade Woods, Chatham, ME5 9AX for lectures, the AGM and a buffet lunch. I have arranged for **Professor Jeremy Dibble** of the University of Durham to be the principal speaker. He is a senior academic who has written books about church musicians and whose excellence, both as a speaker and researcher, is already well-known to The Guild. The subject of his lecture will be: **'A "Symphonic Menagerie"! The Evening Canticles of Sir Charles Villiers Stanford.'**





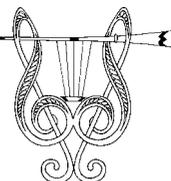
Guild of Musicians and Singers

Patrons: Rt Revd & Rt Hon Dr Richard Chartres, Lord Bishop of London
Professor Dr Ian Tracey, Organist Titulaire of Liverpool Cathedral

Master: Dr David Bell

Chairman: Professor Dr Maurice Merrell

Secretary General: Dr Michael Walsh



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

The Guild has many distinguished musicians among its Hon Fellows, including **Sir Mark Elder, Dr Vasily Petrenko, Dame Evelyn Glennie, Dr. Francis Jackson, Andrew Carwood, Benjamin Grosvenor and Rick Wakeman.** Dr James Bowman will be giving a talk at our next General Meeting at Allhallows-by-the-Tower at 2pm on the **9th April 2016.** Academic Dress is available and membership is £15 a year.

Further details are available from the Guild's website: musiciansandsingers.org.uk.



Established 1894
Incorporated 1898

The National College of Music & Arts, London

Patron: Huw Edwards BA(Hons) HonFNCM
BAFTA Award 2005 Royal Television Award 2005

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Director of Studies: Andrew Wilson BMus(Lon) PGCE

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

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

