



GCCA Newsletter

June 2018

From the Organist and Master of the Choristers

It has been a very full and exciting six months this first half of 2018. Holy Week and Easter were exceptionally beautifully delivered, featuring some exciting repertoire such as the wonderful setting of 'Miserere mei' by James Macmillan sung at the Good Friday liturgy.

Immediately following the Easter break, the boys and men broadcast Evensong for the feast of St. Mark the Evangelist live on BBC Radio 3 on Wednesday 25 April at 3.30 p.m. The repertoire was Laetabatur iustus by the Polish baroque composer Zielenski, the Radcliffe Responses, Psalms for the feast, Bairstow in D and Elgar's 'The Spirit of the Lord'. Not at all long after this on Saturday 5 May the Cathedral Choir sang a concert performance of the chamber orchestral version of Maurice Duruflé's 'Requiem' accompanied by Southern Pro Musica, who also played the Berlioz overture Béatrice et Bénédict in the same concert, and I performed the Saint-Saëns Organ Symphony number three with them in the second half, which was great fun. Since that time, the choir has been busy with a joint Evensong with the choir of Holy Trinity, the chorister sponsors' tea party, ordinations and on Sunday 8 July the boys and men are travelling up to the Chapel Royal at St. James Palace to sing Mattins with their choir – the preacher on this occasion will be none other than our former Precentor, Canon Dr. Nicholas Thistlethwaite.

The final services of the choir term take place on Sunday 15 July with Eucharist at 9.45 a.m. at which we farewell Canon Dr. Andrew Bishop and send him and his family on their way to his new post at Croydon Minster. Thereafter we will make our way to Lanesborough School for the annual cricket match (Dec versus Can) before returning to the Cathedral at 6 p.m. for the final Evensong with installation of new choristers and valediction of choristers. A representative of GCCA will be there to present the leavers with their presentation packs and membership of GCCA.

Thank you all for your ongoing support, and I look forward to seeing as many of you as possible at the reunion on Saturday 29 September.

Katherine Dienes-Williams

Message from our Chairman

Dear All

Just a short note from me regarding our future objectives. We are going to launch a similar fund-raising plan to raise money for the Girl Choristers as was done very successfully a few years ago. We raised £40,000!!

Many of us already make regular donations, but this is the time for all of us to re-appraise our commitment to these musicians who make such a big contribution to the Cathedral. Many of us are getting to the age now when we are planning our ideas for bequests. If you wish to leave money to the Cathedral specifically for the music foundation details can be found on this link on the Cathedral website [Guildford Cathedral Wills](#). It is important to be specific that you wish the Guildford Cathedral Music Development Foundation to be the beneficiary and you can also specify whether it is to benefit the boys, girls or lay clerks if you wish. You don't have to die to contribute! You can set up a standing order for the price of a bottle of wine or two pints of beer per month. There is a form at the bottom of the newsletter for you to do this.

Please let this Choir benefit from your plans. What better way is there than to support an ongoing choir you have been in or worked with? Here's to the next £50,000!! Our good wishes to you all and see you all at the AGM and the annual reunion.

Rowland Sidwell

AGM and Reunion 2018

29th September 2018

After some discussions the date for this year's reunion has been set at 29th September 2018.

As usual the afternoon will start in the Season's café (formerly the refectory) at around 1.00pm.

We will hold the AGM in the afternoon at 3.00pm, this will be followed at 4.00pm by a rehearsal for Eucharist (for the feast of St. Michael and all angels) for all those choosing to sing with the Cathedral Choir at Eucharist. The service will be at 5.00pm. After Eucharist there will be a drinks reception in Seasons and dinner will commence at 7.00pm. Last year we had record numbers, so we look forward to seeing many of you again this year. Full details and costs for the dinner will follow soon. In the meantime, please make a note of the date.

Darrol Radley

ANNUAL REUNION 2017

On Saturday 7 October 2017, seventy folks (a happy mix of members and guests) attended the GCCA's annual dinner: the highest attendance yet, apparently. This evening event (7 pm start) was once again held in the cathedral's Seasons café. There had been some changes since last year, however, some of them more marked than others. Most obvious was the cathedral authorities' switch to having on site a different catering firm, for whom this occasion took place on just the fifth day of their being 'in post'. The business operates as *Seasons* and is part of a group trading as *The Topsy Pigs*: an intriguing image. So far, however, there is not a pub-type sign outside, swinging in the wind. But how long, oh landlord, how long?

On its website, *Seasons* describes itself as offering a “stand alone venue, with seating for up to 200 guests, set within the grounds of the stunning Guildford Cathedral.” *The Topsy Pigs’* website offers a suitably stunning supportive photo. The company sees itself as providing “a relaxed café by day, with colourful & comfortable seating, and versatile open plan event space by night”, along with other facilities (e.g. a fully licensed bar, a stage, and splendid views) which collectively make it “the perfect place in which to hold weddings, corporate functions, birthday parties and more”. My guess is that we may well have been the first to test the system and the claims made for evening events.

The lunchtime chairs had certainly been brightly coloured, but views differed on just how comfortable they were. Of course, senior members of the GCCA were not the venue’s main target market for that time of day and, by evening time, those seats had been appropriately replaced.

For my wife Ann and I, our own ‘Guildford day’ started at 1 pm at *Seasons*, where we were delighted to have Simon & Molly (Deller) and Barry (Rose) join our table for lunch. The choice of meals was ample enough, including a delicious, subtle vegetable curry that exuded the freshness of something seemingly prepared to order. This augured well for the evening’s gastronomic experience.

Next up was Choral Evensong: rehearsal at 4pm for a 5pm service – a tight schedule. Around thirty GCCA members turned up to sing alongside twenty or so of the present choir. So, about fifty singers in all. Splendid!

Katherine had done her usual first-class job of producing a music booklet, the contents of which were delightfully worthwhile (Bernard Rose responses; Psalm 37 in a suitably interesting format; Stanford in A; Elgar’s ‘Light out of darkness’; the lovely ‘How shall I sing that majesty’, to the tune *Coe Fen*. Prior to printing, our music had been painstakingly ‘marked up’ with a view to conserving precious rehearsal time. We ‘returners’ were admirably served by such thoughtful care.

Within a singing experience that was a real treat, the greatest single delight for most folk was probably the now-beautiful-again cathedral’s ‘new acoustic’. A transformation, and a vast improvement on what it has replaced. For us singers to hear final chords reverberating around the nave for around five seconds was thrilling, uplifting, astonishing, magical. Achieving clear diction is now more challenging than it was but will doubtless improve with practice. The tenor lay clerk who acted as precentor demonstrated convincingly what is now involved in using the building’s acoustic to maximum effect: he performed admirably.

As for the overall impact of the music and the performing of it, four aspects stood out for me. There was the lovely sound stemming collectively from the sopranos. These well-trained, musically intelligent young ladies rapidly cottoned on to the fact that the new acoustic likes soprano voices, and that, as a result, they can float their top notes and let the building do the rest. Happily, when it became time for the tenors and basses present to sing their own unison sections, they followed the good example already set. There was some splendid organ playing, with a great deal of technical ability, musicianship and insight manifested in various ways. There was also the pleasure this time of my being closed in on every side not by over-zealous, bellowing bulls of basses (as has sometimes been the case in the past) but by sensitive bass and tenor singers of all ages, willing and able to observe the printed dynamics, listening to what was going on around them, concentrating hard, and being fully committed to the cause. As a result, the final bars of the Elgar (allied to the disciplined, motionless silence observed by all choir members whilst the building first claimed, and eventually relinquished, its hold on the ultimate notes) became an experience to be treasured.

The AGM was effectively and efficiently run, with a lightness of touch when needed and due solemnity when called for. Particularly touching were Simon Deller’s tribute to the Dellers’ late son Jeremy, and Barry Rose’s reminder to us all of the remarkable singing gifts of former tenor lay clerk Clifford Mould.

Business done, it was time to head to the *Seasons* café, which by 7pm had transmogrified into a restaurant.

The meal was described officially as a 'fork buffet', with tables going up in turn to be served and also, in part, to serve themselves. Carefully laid out, the buffet looked attractive, and was admirably successful, with a wide range of items on offer, and delicious food produced in sufficient quantities for 'second helpings' to be available. The sustained buzz of conversation indicated that seating plans had been successfully negotiated too. A real bonus was to have so many young former singers, both males and females, decide to come along; they added greatly to the occasion. We old lags can only hope that they enjoyed themselves sufficiently as to want to come back again next year, both to sing and to socialise.

Chairman Rowland Sidwell has a gift for 'setting the tone' (relaxed, informal, friendly) for evenings such as this, and guest speaker Mark Deller proved adept at capitalising on the ambiance which Rowland and other committee members had skilfully created. Much travelled in the company of exalted singers, Mark took us on a voyage partly around his distinguished father Alfred (and the renowned Deller Consort) but also into delightful ports of call of his own. He was there not only to toast but also to entertain, and he certainly did that. His timing and delivery of the punch line to his tale of mistaken identity whilst abroad (which resulted in a bunch of VIP singers being chauffeur driven to a distant atomic power station instead of to a nearby concert hall) was masterly and (many days later) continues to make me laugh every time I recall it.

Congratulations and thanks to all those who worked so hard to provide such an enjoyable and worthwhile series of events: something of a triumph all round, in fact. My wife Ann and I are already looking forward to next year.

Robert Wilson (Bass lay clerk 1961 – 68)

Tribute to Peter Moore

Peter Moore (1930-2018) - a tribute by Barry Rose

The second in a line of distinguished sub-organists, Peter Moore first visited the Cathedral early in 1962, having been persuaded by Michael Barry and Peter Hall to come and sing in the choir at a Saturday Evensong. At that time, Gordon Mackie was our sub-organist, and Peter was organist and choirmaster at St. Peter's Church, in the south London suburb of St. Helier. In May 1962, Gordon moved on unexpectedly, to work with Maria Callas, and Peter was the obvious choice to succeed him. He was to stay at Guildford until April 1965, when he was lured to Maidstone Parish Church, where he linked up again with his previous vicar from St. Helier. Brilliant in every way, Peter brought not just talent and experience, but also the skill to enthuse and train the first real set of probationers for the choir - at that time, all we had were the 16 new Lanesborough choristers plus a few senior boys from Holy Trinity, and no thought or time had been available to set up a formal training programme for their successors.

It was Peter who took this on, and by the summer of the following year he had produced a talented young group of juniors who were ready and able to take the places of the first big 'leave' among the new choristers.

A uniquely inventive and flamboyant organist, Peter could coax sounds from the organ that none of us had ever heard, before - or since. The Lay-Clerks took great delight in spotting these, instantly naming the interludes in *Sumsion in A* as being played on the 'broken glass stop'. Processions in and out of Evensong showcased Peter's amazing skill at improvisation, again challenging us all to spot the hidden themes, often highlighted by a stop we didn't even know we had!

It was Peter who first brought us the music of Olivier Messiaen - new sounds for a new Cathedral - though it was not always to Dean George Clarkson's liking who, after being informed that Peter's closing voluntary had been *Diptyque*, by Messiaen, was loudly heard to exclaim, "oh, it sounded more like tripe dish, by messy-one'. With that amazing skill came a somewhat volatile temperament, and there were occasions when it was necessary to ask him to restrain his colourful playing so that the choir could actually be heard in the Nave.

One such occasion was at a broadcast Evensong in 1964, when the producer asked Peter to cut back the volume, and then asked him to do so again. This annoyed Peter, who then got his own back in the transmission by accompanying the whole of the psalm and the Setting on just the 8 foot flute of the Positive organ - only to be congratulated afterwards by the Lay Clerks on his sensitivity and restraint! When it came to the first of the Diocesan Choirs Festivals, in June and July 1962, Peter was the obvious choice to direct them, whilst I played the organ. Already an accomplished and experienced orchestral and choral conductor, he handled the Festivals, and the following three years, with skill and aplomb, introducing the choirs to new and challenging repertoire, and coaxing them to sing it really well.

Apart from several anthems and settings now available on the *Archives of Sound* YouTube channel, Peter's lasting legacy in Guildford sound must be the choir's first recording for EMI in the Autumn of 1964 - J H Maunder's *Olivet to Calvary*. Having got over the initial shock of a Cathedral choir recording such a 'lesser' work, Peter produced the most amazing accompaniments, not just supporting our still relatively inexperienced group of trebles, but also leading them from the organ. I shall never forget the session with the soloists John Mitchinson (tenor) and Frederick Harvey (bass) and the look on their faces when the organist, way up there in the loft behind them, never put a foot or finger wrong, no matter how many re-takes.

This image of perfection was slightly shattered at a Christmas Day Evensong, when, after several lunchtime drinks, Peter fell asleep during the unaccompanied opening of the Nunc Dimittis of *Moeran in D*, only to miss the crashing organ entry at *to be a light to lighten the Gentiles* – the phrase 'rude awakening' took on a whole new meaning that day.

In his later years, Peter managed to attend some of our Reunions (pictured below, with Gavin Williams and Anthony Froggatt). Sebastian Forbes and I were able to represent the Association at his final farewell, in Milton Keynes Crematorium, where Gary Sieling (former sub-organist at Peterborough Cathedral and one of Peter's pupils) gave the most eloquent, perceptive and hilarious address.

Barry Rose
May 2018



Peter Moore, Gavin Williams, Anthony Froggatt

Data Privacy Policy

In line with all other organisations that hold personal data we have to comply with GDPR so our policy is below.

Essentially, we hold records of your contact details, your time in the choir and details you may share with us for the purpose of claiming gift aid or processing payments for events. We will only share contact details, name and email with the Cathedral music office to enable them to send emails on our behalf. They also have a data policy on their website, as do Mail Chimp, the service they and occasionally we use to send out the emails. We will never share your details with anyone else for any purpose without your express permission. If you wish to contact any other member in the association this can be done by emailing me, Darrol Radley, and if I have the other person's details I will forward your request to them for them to respond as they choose. I will not share any details without their permission.

Darrol Radley

DATA PRIVACY NOTICE
Guildford Cathedral Choir Association

1. Your personal data – what is it?

Personal data relates to a living individual who can be identified from that data. Identification can be by the information alone or in conjunction with any other information in the data controller's possession or likely to come into such possession. The processing of personal data is governed by the General Data Protection Regulation (the "GDPR").

2. Who are we?

The Guildford Cathedral Choir Association (GCCA) is the data controller (contact details below). This means it decides how your personal data is processed and for what purposes.

3. How do we process your personal data?

The GCCA complies with its obligations under the "GDPR" by keeping personal data up to date; by storing and destroying it securely; by not collecting or retaining excessive amounts of data; by protecting personal data from loss, misuse, unauthorised access and disclosure and by ensuring that appropriate technical measures are in place to protect personal data.

We use your personal data for the following purposes: -

- To enable us to provide a voluntary service for the benefit of the past and present members of the Guildford Cathedral girls and boys choirs as set out in our constitution;
- To administer membership records;
- To fundraise and promote the interests of the association;
- To manage our volunteers;
- To maintain our own accounts and records (including the processing of gift aid donations and applications);
- To inform you of news, events, activities and services in connection with the association;

4. Sharing your personal data

Your personal data will be treated as strictly confidential. It will only be shared with third parties where it is necessary for the performance of our tasks or where you first give us your prior consent. It is likely that we will need to share your name and email with the following (but only where necessary):

1. The cathedral music and liturgy office for the purpose of sending emails to our members. Please see the [Cathedral Privacy policy](#)
2. We, and the cathedral office, use a third-party provider, MailChimp, to deliver our newsletter and emails to you. For more information, please see MailChimp's privacy notice.

You can unsubscribe to general mailings at any time of the day or night by clicking the unsubscribe link at the bottom of any of our emails or by emailing our data protection officer Darrol Radley.

5. How long do we keep your personal data?

We keep your data until you request us to destroy it or we are made aware it is no longer valid.

6. Your rights and your personal data

You have the following rights with respect to your personal data: -

- The right to request a copy of your personal data which the GCCA holds about you;
- The right to request that the GCCA corrects any personal data if it is found to be inaccurate or out of date;
- The right to request your personal data is erased where you no longer wish for the GCCA to hold your data.
- The right to withdraw your consent to the processing at any time.

- The right to request that the data controller provide the data subject with his/her personal data and where possible, to transmit that data directly to another data controller.
- The right to lodge a complaint with the Information Commissioners Office.

7. Reviewing of the policy

This policy will be reviewed at the Annual General Meeting of the Association

8. Contact Details

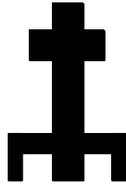
To exercise all relevant rights, queries of complaints please in the first instance contact the GCCA Secretary, 64 Farnham Road, Guildford, Surrey GU2 4PE

email: darrol.radley@ntlworld.com

You can contact the Information Commissioners Office on 0303 123 1113 or via email <https://ico.org.uk/global/contact-us/email/> or at the Information Commissioner's Office, Wycliffe House, Water Lane, Wilmslow, Cheshire. SK9 5AF.

Guildford Cathedral Choir Association

Patron:
The Right Reverend The Bishop of Guildford
President:
The Very Reverend The Dean of Guildford



Please reply to:
Mr. R Stevens,
1 Llanaway Road,
Godalming,
GU7 3EB

Guildford Cathedral Choir Association Fund for Girl Choristers

I would like to make a donation to the Guildford Cathedral Music Development Fund

If you wish to make a regular donation, please complete the Standing Order form below:

Standing Order

To: The Manager _____ **Bank** Date...../...../.....

Please pay: NatWest for the credit of **Guildford Cathedral Music Development Foundation,**

Account No 81057458, Branch Sort Code 60-09-50

The sum of £10 £20 £30 other amount £

Commencing on date..... and continuing **monthly** until further notice.

Your Name:			
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Please confirm that you wish your donation to be treated as a gift aid donation: Yes/ No

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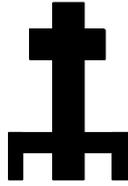
I want the Guildford Cathedral Music Development Foundation, to treat all donations that I make from the date of this declaration until I notify you otherwise as Gift Aid donations including all donations I have made for this year and the six tax years prior to the year of this declaration, and all donations I make from the date of this declaration until I notify you otherwise, as Gift Aid donations.

NOTES

1. You can cancel this Declaration at any time by notifying GCCA
2. If in the future your circumstances change, and you no longer pay tax on your income and capital gains equal to the tax that the **GCCA** reclaims, you can cancel your declaration.
3. If you pay tax at the higher rate you can claim further tax relief in your Self-Assessment tax return.
4. If you are unsure whether your donations qualify for Gift Aid tax relief, ask the **GCCA** Or, refer to donations by individuals on the HMRC website, www.hmrc.gov.uk.
5. Please notify GCCA if you change your name or address.

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Mr. R Stevens,
1 Llanaway Road,
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GU7 3EB

I would like to make a donation to the Guildford Cathedral Music Development Fund
Girl Chorister Fund

Please make cheques payable to: Guildford Cathedral Music Development Foundation
One off Donation
Gift Aid Only Form

Please complete the following Gift Aid Declaration:

Your Name	
Your address	
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Gift Aid Declaration

I want the Guildford Cathedral Music Development Foundation, to treat all donations that I make from the date of this declaration until I notify you otherwise as Gift Aid donations **including** all donations I have made for this year and the six tax years prior to the year of this declaration, and all donations I make from the date of this declaration until I notify you otherwise, as Gift Aid donations.

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9. *If you are unsure whether your donations qualify for Gift Aid tax relief, ask the **GCCA** Or, refer to donations by individuals on the HMRC website, www.hmrc.gov.uk.*
10. *Please notify GCCA if you change your name or address.*