

THE RECORD

THE RECORDING

This recording was produced to mark the Centenary Year, 1962, of the Southgate Parish Church. It contains a small but representative group of the choral and organ pieces sung and played in the Church during the course of the year. If dedication there should be, it is to the memory of that host of men and boys who in the past hundred years have sung in the Choir and to the men who have trained them and have revealed to them and to countless worshippers something of the glorious musical heritage of the English Church.

THE CHOIR

The full choir consists of 30 boys (including probationers) and sixteen gentlemen (including a growing band of ex-trebles). Those present at the making of this recording were:-

BOYS

Decani (First Trebles)

Michael Meur (Head Chorister)
Nigel Turvey
Colin Elmes
Peter Milne
Nicholas Lord
Peter Weston
Stephen Markham
Paul Grout
John Gray

Cantoris (Second Trebles)

Graham Knight
Clive Knight
John Wilson
David Hands
Christopher Alexander
David Barr
Graeme Wright
Alan Davey
John Dannell

GENTLEMEN

Altos

John Mason

Geoffrey Butcher
(Assistant Organist)

Tenors

Derek Little
Anthony Sylvester

Frederick Evans
John Duckett

Basses

John Wilson
Harold Baynham
Richard Perrett
Alex. Currie

Leonard Neary
Graham Burr
David Vernon
John Cornish

/Contd:

Ex-trebles

Nicholas Hammond
Peter Norden
Alex.Mudge

Organist and Choirmaster:

Peter J.Branker, L.R.A.M., A.R.C.M.,
A.R.C.O.(CHM).

THE ORGAN

This instrument represents a complete rebuild, modernisation and enlargement in 1947 of the old Walker Organ installed in the Church in 1870.

It has three manuals (swell and choir enclosed) and contains thirty-seven speaking stops with provision for additions to the Choir organ at some future date.

The organ was thoroughly cleaned and refurbished in 1960.

THE MUSIC

SIDE 1.

Band 1. a). Christ Church Bells. b) Ecclesiasticus 44 read by the Vicar, The Reverend Murray H. MacLeod.
c). Organ:- Chorale Prelude "Mortify us by thy goodness" J.S.Bach (1685-1750). d). Anthem "Rejoice in the Lord". Anonymous (Circa: 1560). Usually ascribed to John Redford, organist of St. Paul's Cathedral during the early 16th Century, this anthem is now thought to have been written by an unknown composer, during the early years of Elizabeth's reign. The Epistle for Advent IV, of which this is a setting, formed part of the first English Prayer Book of 1549. This Anthem is, without doubt, a splendid example of the English Cathedral music of the period.

Band 2. Psalm 122. Chant by E.J.Hopkins.

Band 3. "Come Holy Ghost". Thomas Attwood (1765-1838)

(Verse: Graham Knight and Christopher Alexander, Trebles:
John Mason, Alto; Anthony Sylvester, Tenor;
Leonard Neary, Bass).

A simple and melodious little work, typical of Attwood's shorter anthems.

Band 4. Jubilate in B.flat. C.V.Stanford(1852-1924)

Stanford was organist at Trinity College, Cambridge, and Professor of Music at the University. The late E.H.Fellowes, a notable authority on English Church music, described Stanford as one of the greatest Cathedral musicians. His compositions stand far above much of the tedious and trivial outpourings of some Victorian composers. Five services of Stanford are in general use and of these the well-known B flat service is an early work. Using some of the thematic material also found in the B flat Te Deum, Stanford has, in this Jubilate, created a sparkling little piece which from start to finish is full of uninhibited joy and vigour.

SIDE 2.

Band 1. Sing we merrily. Adrian Batten (d.1637).

Batten was organist of St.Paul's Cathedral from 1624. His musical output was large but little seems to have survived to the present day; he seems to have been somewhat overshadowed by his great contemporaries, Orlando Gibbons and Thomas Weelkes.

A lively piece of unaccompanied counterpoint, this anthem is a setting of verses from Psalm 81 and is typical of much of the music of this the 'Golden Age' of English composition.

Band 2. Organ: Tuba Tune. Norman Cocker(1889-1953)

The composer was organist of Manchester Cathedral. By means of skilful modulation the Tune is built up to an exciting climax; then follows a cadenza and a short recapitulation with the tune in the pedals.

Band.3. Save us,O Lord,waking. Edward Bairstow.
(1874-1946)

Bairstow was organist of York Minster where his dynamic personality and skill as a choirmaster are well remembered by those who worked under him. This is probably his best known anthem; its moving serenity and well-contrived climaxes have ensured its lasting popularity with cathedral and Parish Church choirs.

Band 4. Magnificat in D.Minor. T.A.Walmisley(1814-1856)

(Verse: Michael Meur and Graham Knight, Trebles;
John Mason, Alto; Derek Little, Tenor;
Leonard Neary, Bass).

T.A.Walmisley was organist at Trinity and St.John's College, Cambridge and Professor of Music at the University.

Historically this well-known setting is particularly important for its independent and prominent organ part. Up to this time composers had been largely content to let the organ double the vocal writing. Walmisley's service in D.Minor was a new and refreshing innovation.

The impressive unison of the lower voices is alternated with three-part writing for two trebles and alto. This contrasting of different vocal colours gives great variety, yet a feeling of underlying unity binds the work into a most successful piece of choral writing.

Band 5. Hymn 161 (A. & M.R.) "Bright the Vision".
Verses 1, 4 and 6.

P.J.B.

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