



CCCA Newsletter

2019

Welcome!

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Missing members.

We worry that some people might have inadvertently taken themselves off our mailing list by not responding to the GDPR request last year. If you know of any former choristers (*chorister parents it may even be your own son!*) who would like us to keep in touch, but who did not receive this Newsletter directly, please ask them to contact marketing@prebendalschool.org.uk with their details.

Advent Reunion 2018

A dozen former choristers came back at the beginning of December last year for the Advent Procession. This is a very atmospheric service with its theme of "from darkness to light", as the blacked out cathedral gradually converts to brightness with candles and then eventually the main cathedral lights. The musical content of the service evolves year on year (e.g. this time Britten's *Hymn of St Columba* was included) but there remains much of the traditional content; Byrd - *Laetentur caeli* & Howells – *A Spotless Rose*.

Following the service a few of us crossed the road to the



Belle Isle restaurant for the new-style reunion supper. We were delighted that Jonathan and Catherine Dominic (chorister parents) joined us as well as a host of Jenners!

Anthony Jenner (1966-69), who lives in Vienna, came with his wife to join his brother, Howard (1967-71), and his family to swell our numbers by seven.

The Advent Reunion is a delightful opportunity to revisit the cathedral, hear the splendid choir and also to meet up with other former choristers. Book this year's date now -

Saturday 30th November 2019. See you there!

Coming Events 2019

Summer Reunion

Saturday 6th July

Southern *festivals*
Cathedrals

Chichester 18–21 July

Advent Procession

Saturday 30th November

Want To Get Involved?

The CCCA's small committee meets three times a year just to nudge the Association along in the right direction. New faces around the table are always welcome, as are the new ideas that they would bring. With the AGM due on 6th July, why not find another excuse to spend some days back in Chichester and offer your name for selection? Please contact our Secretary Ros at rosraven@gmail.com and offer to help us. Thank you.

Message from the Chair

Welcome to this bumper edition of the CCCA Newsletter. The last twelve months have provided our members with some very memorable moments and I thank all the contributors for submitting their articles and Andrew Porter for putting the newsletter together once again. Please keep your memories coming! For the Association itself, the significant change has been administrative, with our contacts database and website now being incorporated into the Prebendal Associates. Very many thanks indeed go to Suzanne Warner, the school's Marketing and Communications Manager, for such a smooth assimilation of members' agreed details, for being our webmaster and the conduit for all our mailings. I hope you can still locate the web-page, either directly via the URL above, by the redirect mechanism of our old site, or through the Prebendal website (*Home / Choristers / CCCA*). Finally, I hope as many of you as possible will be able to make it to our Summer reunion and AGM on 6th July, and I look forward to seeing you there. *John Attwater, Chairman*

The Treasure Chest

The accounting year 2018-19 has passed without any major surprises for the CCCA. All events were run on a cost neutral basis and no out of the ordinary costs have been incurred. Annual subscriptions were slightly down on last year at £1,006 (£1152 for 2017-18). We continue to support fellow associations and we will once again be funding the Organ Recital at the Southern Cathedrals Festival to the tune of £750. We made total donations to the CCCA Scholarship Trust fund of £1,912 (£665) including a one-off payment of £1,000 out of accumulated funds. As of 31st March 2019 the liquid assets were £3,150 (£3,290) with accruals of £773 (£500) making the working capital £2,377 (£2,790). *Howard Jenner, Hon. Treasurer*

Report from the Scholarship Charity

Despite the continuing uncertainty of the financial markets, our scholarship trust continues to award four bursaries to choristers in support of school fees. A very important part of our financial stability is the kind donations we receive from 32 of our members, either directly to the charity or via enhanced subscriptions to CCCA. The only way we have to combat the still low investment rates is to build up our capital base by investing the donations. Last year we received £897 from such donations. As these are GiftAided, the Trust also benefited from a £268 return of tax. We are also very grateful for a donation made in memory of Marie Tinker, the grandmother of a former chorister and to the CCCA itself for giving some of its accumulated capital.

Judicious juggling of our investments secured £21,567 as dividend income, sufficient to cover the scholarship expenses of £18,372 and to reinforce our Reserves fund and allow some further investment.

The board of trustees wish to express its gratitude to all those who support this endeavour.
(see page 14)

Andrew Porter, Trust Treasurer

News from the Choir

The academic year whose end is now just on the horizon has been a full and exciting one, with some very special and memorable events. In the centenary year of Bernstein's birth, it was a great privilege for Chichester to host a performance of 'Chichester Psalms', in November with the choirs of Winchester and Salisbury, the Bournemouth Symphony Orchestra, and the composer's student Marin Alsop on the podium. Chichester Head Chorister Jago Brazier performed the treble solo with absolute mastery and assurance; we were all glowing with pride! During the course of the year, Jago appeared in a major BBC TV drama, *MotherFatherSon*, which also starred Richard Gere and Sarah Lancashire.

November also saw the launch of our new CD, a commemorative disc for the centenary of the 1918 Armistice titled 'Lest we forget'. Released on the Signum label, the recording was made in partnership with the veterans' charity Combat Stress, which will receive a share of the revenue from sales. It was good to see that a short promotional video had over 30,000 viewings on social media.

The choir has continued its ministry around the diocese, with visits to the wonderful Saxon church of St Nicholas in Worth, and St Richard's, Heathfield. In March, we were delighted to join forces with our friends from Portsmouth Cathedral at a service to install our former Chancellor, Anthony Cane as *(cont. on next page)*



Federation of Cathedral Old Choristers' Associations



MEMBERSHIP CARDS

www.fcoca.org.uk/membership

CCCA is an Affiliated Association of FCOCA. As such, all our members are entitled to a FCOCA membership card and its benefits.

A card can also be used at the following places upon production to obtain a discount.

York Minster	Free entry and 10% discount in the Minster bookshop See www.yorkminster.org
Ely Cathedral	Free entry and 10% discount in the Cathedral bookshop See www.elycathedral.org
Canterbury Cathedral	10% discount in the Cathedral shop at 25 Burgate See www.cathedral-enterprises.co.uk
Christian Resources	10% discount on items in their shop in St Martins House adjacent to Leicester Cathedral . See www.christianresourcesleicester.com
Cantoris Recordings	10% discount will be applied if the scheme is mentioned in the 'comments' box on their website. See www.cantoris.co.uk
Priory Records	10% discount on published retail prices only. See www.prioryrecords.co.uk

There is no charge for a Membership Card for choristers who are shortly to leave their choir and for Individual Members but there is a nominal charge of £1 for orders from existing association members.

For members requiring a card with a wallet and a lanyard, (they need to be worn at FCOCA events) the cost is £5.00 each including postage.

Alastair Pollard, 7 Masham Close, Harrogate, HG2 8QG

Email : Secretary@fcoca.org.uk

Telephone : 01423 886228

(Choir News cont.)

Dean of that Cathedral. A concert at Beaulieu Abbey Church in the same month was attended by a large and appreciative audience (and preceded by a visit to the National Motor Museum!). Early in the summer term, we travelled to St Stephen's, Bournemouth to sing Evensong as part of the church's annual festival. No fewer than 5 former cathedral organists were among the congregation, including our own Dr Alan Thurlow.

As part of our Lenten observance, a special liturgy was devised to include the performance of Bach's cantata no 22. It was a great pleasure to be joined by Chichester University's Baroque Orchestra, and to give a platform to some of the fine solo voices in our choir's back row. This service attracted an unexpectedly large congregation of over 200.

During December, the traditional run of concerts at the Festival Theatre was enjoyed by a combined audience of 6000, and we were thrilled to sing a piece by one of our Lay Vicars, George Haynes, at our carol services.

Recruitment of choristers has been strong this year: at the time of writing we have 17 choristers and probationers (just 1 short of the maximum) and 2 new boys are preparing to join us in September.

After SCF, which is held this year in Chichester, we will bid farewell to our year 8 boys Jago and Josh, who depart for Charterhouse and Lancing respectively.

We very much enjoy keeping in touch with former choristers, and are grateful to CCCA for their very generous financial support.

Charles Harrison, Organist & Master of the Choristers

The Chichester Psalms: Memories of a Chorister

by Howard Davies

At my recently turned age of 65, I can honestly say – and have always said – that my years as a Chorister at Chichester Cathedral, from the age of 9 to 13, were some of the most fulfilling of my life, so far! I don't think many people would say that of such an early age span, but it's true. That's not to say that I didn't find boarding hard to cope with; my home was just half a mile down West Street, that I looked forward to dumb days, that some of the Psalms were too long and that our holidays were shorter, but the joy of singing, of making music and of performing in that marvelous Cathedral was just magical.

During those years there were lots of special moments: I was fortunate enough to be a soloist, to take part in recordings – The Treasury of English Church Music Vol. V, among others - and Festivals – Southern Cathedrals and Edington – and special concerts, but one event stands out above the rest, that of the first European performance of Leonard Bernstein's *Chichester Psalms* in the presence of the composer and his family, back in 1965. I have lived in Spain now for the last 27 years and have returned on very few occasions to Chichester, but the invitation to take part in the *Bernstein in Chichester* anniversary events last year, and especially the performance of the *Psalms*, was irresistible for me and my family, some of whom had never visited the city.

I remember preparing for and performing in the 1965 concert with great appreciation and affection, for the challenge of singing something so, so different and in a language other than Latin or English. The acidic smell of the purple-coloured printing ink of the scores comes back to me now. The totally unintelligible Hebrew text, had to be learnt parrot-fashion which was the only way, given the limited time Mr. Bernstein had left us between finishing the piece and the actual performance. I remember Mr. Birch, very serious at the piano as always, pushing us all on to sight-read to the next section, and the lay vicars behind us getting as tongue-tied as us over those unpronounceable words. But it all came together in the end, more or less, in the practice room. But, how would it sound outside the vestry and with an orchestra?

We were, as usual, only to find that out the day before the performance itself. We had heard that Leonard Bernstein had arrived in Chichester with his family and now was the time to get a autograph – no selfies in those days – so I remember Tim Nott and I sneaking into the marquee on the Dean's garden lawn and cheekily asking him to sign our concert programmes, which he happily did, before we scurried away before getting caught.

I don't remember too much about the performance itself but do remember wondering how it would go down with the audience and how many old ladies would jump out of their skin at the moment of "the big bang" - when the orchestra crashes in after a peaceful choral section. And I don't think the cathedral walls had ever heard anything like it either, but we scabbled through the Hebrew words and sang beautifully, as usual.

It was indeed a memorable experience, ending, I remember, with an emotional composer coming to the vestry after the performance to congratulate us, visibly appreciative of the performance by choir and orchestra.

And so, in late November last year I set off with the family to Chichester for the *Bernstein in Chichester* celebrations, wondering who of my generation of choristers I would meet up with and if I'd still recognize any of them after over 50 years. We thoroughly enjoyed the weekend and personally it was immensely gratifying to recall those wonderful years and to meet up with old friends and share such special moments with them at the Hall, the Chichester Archives, the Pub and of course that wonderful Cathedral that had housed and echoed our pure voices all those years ago. Memories of those years will remain with me, and the *Chichester Psalms* will always have a special place in them.

Howard Davies. Chorister 1963-1967, Head Chorister 1966-1967.





Chichester Psalms come back home.

by Andrew Porter

The highlight of last year's Bernstein festivities was, of course, the performance of his *Chichester Psalms*, sung, as it was 54 years ago at its UK premier, in the building it was composed for, by the combined choirs of Chichester, Winchester and Salisbury Cathedrals. On this occasion the choirs were supported by the Bournemouth Symphony Orchestra, conducted by Marin Alsop, herself a protégé of Bernstein.



For some of us, as choristers who had sung at the UK premier, it was a very special occasion, being invited to attend for the weekend. Seven former choristers and two ex-lay vicars returned to join in the activities; the symposium on Dean Walter Hussey, and the one-man play *Walter & Lenny* by Peter McEnery in which he dramatised the correspondence between Hussey and Bernstein. Nigel Simeone gave a talk on the *Psalms*, revealing the humanity and musical brilliance of the composer. We had also been invited to attend a viewing of

original documents from the Hussey archive in the West Sussex Record Office and then of course the concert itself. Added to the excitement of the events, it was also a great privilege to spend

time with Leonard Bernstein's son, Alexander (who had attended the first performance as a young boy), and the concert conductor. Marin Alsop was very gracious and asked to meet our group during the interval. Not satisfied with the lighting in the south transept, Marin led us all back to the conductor's rostrum for a group photo.

The performance was memorably splendid with the choirs and the orchestra giving this composition both the sensitivity and the excitement that it justifies. Added to this was the astoundingly expressive



solo by head chorister, Jago Brazier, seen on the left with Marin Alsop and Alexander Bernstein. If recalling our concert back in 1965 wasn't emotional enough, this was possibly eclipsed by Ms Alsop hushing the audience and inviting the former choristers to stand and receive their own adulation.

It was also very good to meet up again with Rachael Osborne (née Summers), former assistant matron and also Roger Heath-Bullock, former Prebendal teacher, who were amongst the audience. After the concert, just to prove they still could, Keith



Ross, David Gibson, Noel Osborne, Andrew Porter, David Ruffer, Howard Davies, Paul James and Tim Nott ascended onto the Arundel screen for the final memorable photo.



(Photos courtesy of Bill Wyatt)

Andrew Porter (1962-65)

A Chorister Wedding



Last summer saw the wedding of a former Chichester chorister in the stunning setting of the chapel at Lancing College. Rachael Cox (Lincoln chorister, 2001 - 2006) and Philip Craven (Chichester, 1995-99) were married in a nuptial mass on 23 August, with a forty-strong choir singing for the celebration. The music was directed by Charles Harrison, the current Master of the Choristers at Chichester, while the organ duties were shared by Shean Bowers (Bath Abbey) and Ian Tindale.

Having been choristers, music is very dear to the couple and was virtually the first item on the wedding planning agenda. ‘We were keen to have a nuptial mass, which in turn gave us greater scope for music. We couldn’t imagine a better way to mark the occasion than to have our friends and family singing’, said Rachael. ‘The difficulty we had was in narrowing down our most-loved settings and ensuring it would all be achievable in just over an hour’s rehearsal. Thankfully, the choir was more than up for the challenge and did the most incredible job.’ The setting for the mass was the striking Kodály Missa Brevis, which was complemented with works by Bach, Parry, Colin Mawby and Will Todd. ‘We couldn’t imagine not singing at our wedding and were so proud to sing with the choir for Ireland’s Greater Love during communion. I’d wanted it at my wedding since singing it as a chorister; it meant so much to us’, said Philip. ‘We were lucky with how quickly the choir picked up the music and Charles commented on just how musical a bunch they were! We owe so much to our times as choristers which has so shaped our education and futures, and most importantly, we would probably never have met without that incredible musical connection.’

After Chichester, Philip went on to choral scholarships at Lancing College, University College and St John’s College, Durham, Lincoln Cathedral and was most recently a Lay Clerk at Bath Abbey. He is now Head of History at Haileybury College, and regularly helps out the basses in the school choirs. Rachael went on to study Vocal Performance at the Royal College of Music, followed by a Masters in Music at the University of Bristol and is now a professional singer, greatly enjoying working with a number of companies including Garsington Opera, Birmingham Opera and, most recently, Hampstead Garden Opera and Bury Court Opera.



*Rachel and Philip Craven
[Martin Bell Photography]*

Article first published in FCOCA’s Once a Chorister magazine.

Members' News

Edmund Aldhouse (Organ Scholar 2001-2002)

Edmund has been appointed as the new Director of Music at Ely Cathedral following the retirement of Paul Trepte. Following Chichester, Edmund became the organ scholar at Pembroke College, Oxford, going on to hold positions at Rochester and Ripon cathedrals. Much of Edmund's organ study had been pursued in France under Frédéric Blanc and François-Henri Houbart, resulting in a unanimous Premier Prix de Virtuosit  at the Conservatoire de Rueil-Malmaison, near Paris, in 2008.

John Attwater (1981-1985)

As previously announced on our website, John (CCCA Chairman) will take up his appointment as Head at the King's School, Ely in September, leaving King Edward's School, Witley, Surrey where he has been the headmaster since 2010. The King's School, Ely takes John back into a cathedral environment where he will have another ex-Chichester musician as a colleague (*see above*).

Matthew Chinery (1995-1999)

Matthew is leaving his post as the Bishop's Legal Secretary and Registrar of the Diocese of Chichester (which he has held since 2013) to take up his appointment as Head of Legal Services for the Church in Wales.

We wish Matthew all the best in his new role and he will certainly be missed in Chichester.

David Soar (Organ Scholar 1995-1996)

David has become a professional singer. Having previously had several solo roles in productions at Glyndebourne, he will be a soloist in the performance of *Susanna* in June this year at the annual Handel Festival in Halle, Germany.

Your News

We would love to share your snippets of news.

Please email us at chichesterchoristers@gmail.com

Obituary - Tony (Anthony Charles) Plumridge

A former Prebendalian and chorister (1951-1956), Tony died in hospital on 11th February this year, at the age of seventy six. Three former choristers and school contemporaries - Peter Hamel-Cooke ('53-'57), Roger Manser ('51-'55) and Richard Codd ('50-'55) - attended his funeral service which took place at the Surrey and Sussex Crematorium, not far from Tony's home district in Crawley. After the service his wife Janet and his two daughters, Sarah and Sue, welcomed everyone at "The Shipley Bridge" pub near Horley.

Tony was prominent in cricket and other sports at school. He attained top seniority, enjoyed vigorous recreations and acting in plays. He was head chorister of cantoris in the mid 1950s.

His employment, after his teenage years at Dauntsey's in Wiltshire, was chiefly at Gatwick airport where he was a manager in airport control and made many business trips abroad. He was a popular figure both at school and thereafter. We send our condolences to his wife and family at this time.

Tony's wishes were for any memorial donations to be made to the British Liver Foundation. He also requested friends and family to commemorate his life by wearing lots of colour at his funeral!

Richard Codd (1950-1955)

European Union Baroque Orchestra

by Paul James

When I was asked to write an article about the European Union Baroque Orchestra, it didn't occur to me that my starting point would actually be many years before the creation of the orchestra in 1985. My interest in 'early music', had I been aware of it, started during my time at Chichester as a chorister (1961-1966) under John Birch and Richard Seal. Like most of you reading this, I found nothing at all unusual about singing in an old building every day (except Dumb Day of course!), music that had been written centuries earlier. In idle moments during a lesson or sermon, I often mused on what, say, the Weelkes Mag & Nunc that we had just sung would have sounded and *felt like* back in the 1600s. Twelve young boys singing certainly, but surely there wouldn't have been a big organ like the one I was looking at, and most likely I would have been singing with a wax candle dripping on a practically illegible manuscript....

Fast forward to the 1970s as a choral scholar at Cambridge, first at Clare and then at St John's, and to my first real encounters with oratorios and cantatas of Bach and Handel, and with orchestras. But my childhood musings had not left me. What would these pieces of music have really sounded like, how would they have been performed? Forward again to the 1980s and I was involved in setting up, an Artists' Agency (Magenta Music) to find concerts and manage tours for Early Music artists and choirs (such as my former St John's Choir, plus Oxford's Christ Church, Magdalen and New College Choirs), as well as The Hilliard Ensemble, The Sixteen and Amsterdam Baroque Orchestra; and also, the concert series *Music at Oxford*. It immediately became clear that if either the Academy of Ancient Music, or The English Concert were working, then I would not be able to programme, for example, a St John Passion performance with a baroque orchestra in Oxford on the same night. There were simply not enough musicians available with sufficient performing experience.

The defining moment for me was the announcement that 1985 would be designated as European Music Year and that funding would be available for projects in celebration of the 300th anniversaries of the births of Handel, Scarlatti and J S Bach. I had that project ready-formed in my mind: the creation of a young, European baroque training orchestra. A bridge into the profession.



With modest European funding for just a single season, the European Baroque Orchestra, as it was then, recruited its first musicians from all over Europe in January 1985. During those first few months, everybody who was anybody in the HIP (historically informed performance) baroque movement came to direct the young orchestra in Oxford on a weekly basis; Leonhardt, Parrott, Bruggen, Koopman, Norrington, Hogwood, Pinnock, Rifkin, Malgoire, Herreweghe, Goebel... for me it was the most exciting time of my life. And I was being paid to organise it! The idea was just *too* good to drop.

By 1987 a format had been established for an orchestra whose membership was renewed 100% annually that was to continue thereafter for the next 30 years: audition post-Easter, select new orchestra, convene for training weeks in July, followed by about 40 international public concert performances of five different programmes under four Music Directors up until Christmas. And then start all over again...

Even with EC support the search for funding and sponsorship continued to be a roller-coaster,

but I knew that if the orchestra was to fly, or even stay afloat, I would have to devote my life to it.

Since 1985, more than 1,000 musicians have been members of EUBO and more than 1,000 public performances have been given in more than 60 different countries. Tours have taken the talented young EUBO musicians to all corners of Europe – from celebrated city concert halls, to prestigious summer festivals, to monasteries nestling in autumnal forests, and to winter celebrations in beautiful churches. EUBO did not shy away from performing in less favoured regions, such as Soweto, Gaza, the war-torn Balkans, Damascus... EUBO nurtures talent, maintains performance quality and encourages creativity and the mobility of artists and ideas. EUBO was recognised by REMA (European Early Music Festivals Association) with its 2018 award (think Early Music *Oscar*) in acknowledgment of the orchestra's contribution to the Early Music world. EUBO has also been honoured by the European Parliament with the status of Cultural Ambassador for the European Union in perpetuity.



EUBO at REMA Awards 2018, St John Smith Square

The usual EUBO line-up is strings, oboes, bassoon and harpsichords. Additional instru-

ments, soloists, singers, choirs, dancers are often added depending on the programme. But three key parameters, which evolved naturally during the early years, stand out for me and became fixed pillars for EUBO.

Firstly, the audition process. EUBO auditions differ from the trade norm by being residential and more akin to the highest quality intensive 'summer' course. Around 100 post-graduate student musicians (aged between 21 and 29) from all over the EU come together for four days, with 10 top international tutors, in a comprehensive schedule of orchestral sessions, chamber music, sectional and solo lessons. No standing behind curtains. We are looking for team players. We assume everyone can play her or his instrument proficiently, but we want to get to know the musician, to see the potential, the flexibility and engagement of the personality underneath.

Secondly, the Music Directors must be not only of the highest international quality and in tune and in touch with the young players, but must also be inspirational instrumental performers. No batons or arm waving. No 5-star hotels or limos. Each of the annual tour programmes is directed by a different specialist, typically from the harpsichord, violin, oboe, or cello... EUBO's first Music Director in the 80s was Dutch keyboard superstar Ton Koopman, then in the 90s violinist Roy Goodman (famous *Allegri* treble soloist), who in turn was followed by Danish harpsichordist (and musical genius, in my opinion) Lars Ulrik Mortensen.

Thirdly, EUBO musicians always stand to play. The difference in ensemble, musical engagement and creative interaction across the stage is enormous, both audibly and visually. Standing to play has now become increasingly common amongst baroque orchestras, but looking back (at photos) EUBO can definitely be credited with starting this development in the late 1980s.

What does the future hold? Well, EUBO is currently 'on hold'. With the dark shadow of Brexit looming large, the Trustees of EUBO took an early decision after the (*Ist*?) referendum to close down in the UK and move EUBO to Antwerp in Belgium in order to remain eligible for EU funding, which EUBO undoubtedly needs. At the time of the splendid *Bernstein 100*, I was working with a new European partnership on a funding application for EUBO's 2020 activities, which is awaiting an EC decision in June 2019. I wish 'EUBO' all the best and hope it will enjoy another 30 years. My fingers are crossed, even though, as a Brit, I can no longer be at the helm.

Paul James (1961-66)

Founding Director General of EUBO.

PDJ with REMA award



Walter Hussey Composition Competition

by Howard Jenner

The name Walter Hussey has probably appeared in many places in the world, but I wonder if it had appeared in a Portuguese newspaper before this year? Here is how it happened.

Gerson Batista vence competição em Inglaterra

Música A concurso estavam mais de 190 compositores de 28 países. Compositor aveirense arrecadou o primeiro prémio, com a sua obra "Golden Day". Foi a terceira competição que venceu este ano

Carla Real

O compositor aveirense Gerson Batista foi, esta semana, novamente premiado com um primeiro prémio internacional, desta vez em Inglaterra, no Walter Hussey Composition Competition em Reading.

A concurso estiveram 193 compositores de 28 países, que competiram ao longo de quatro fases de eliminatórias, de onde foram escolhi-

dos os cinco melhores para a final desta semana, acabando o compositor aveirense por levar a melhor e trazer o troféu para Portugal, com a sua obra "Golden Day".

Esta é já a terceira competição vencida pelo compositor só neste ano. Em Janeiro, venceu o primeiro lugar na Universidade de Valência, no Concurso Internacional de Composição do Unversitário de Sant Yago e, no mês passado, venceu o pri-



Este é o terceiro 1.º prémio arrecadado pelo compositor aveirense só este ano

When my father left some money in his Will for musical charitable purposes the obvious cause for myself and my brother Anthony, also a former chorister, was the CCCA Scholarship Trust fund. (*part of the Brown-Jenner bursary, Ed.*) Another, not so obvious, cause was an idea from Reading Phoenix Choir to continue their long tradition of promoting new

music with a composition competition. It was one of those serendipitous moments that led to the creation of the Walter Hussey Composition Competition.

We launched the competition in January 2018 and sat back and waited to see if there would be any interest at all. After a trickle of early entries, some of which did not seem to be following the theme of the competition which was to help Reading Phoenix Choir celebrate the golden anniversary of their formation, the number of entries received kept increasing until a late rush just before the 1st July deadline saw a slightly overwhelming total of 193 compositions arrive from all over the world.

We now had to judge them! Anthony was one of the official judges and he sat down and played through all 193 entries on the piano and wrote extensive notes on each one as well as scoring them in a series of categories. In my unofficial capacity, which was to try and prevent my nightmare of failing to spot a gem, I listened to all the mp3s that the composers had sent in whilst attempting to "sing along" to the music scores. There was a great variety of standard of entry but there was a good consensus from all the judges around the top 20 or 30 entries and it was not quite as lengthy a process as I feared to whittle them down to 5 finalists that our special guest judge Kerry Andrew could hear sung by an octet of sight readers. Kerry had just been head judge for BBC Young Musician 2018 so hopefully she found our little competition slightly less stressful.



Anthony Jenner awards the prize to Gerson Batista

In keeping with the primary criteria of the competition rules, the winning composition,

Golden Day by the young Portuguese composer **Gerson Batista**, was undoubtedly a celebratory piece and original in style, as well as having a catchy tune that hopefully sent fellow CCCA member Andrew Porter humming *Go-ol-den Day* all the way to the bar at the end of the premiere performance at the Reading Concert Hall in March. A very enthusiastic Gerson Batista was in attendance to receive his prize from Anthony Jenner.

As an encore on the night we performed another piece from one of the competition finalists, *Gold Leaves* by American Ethan McGrath and we will also be premiering *Gold and Spices* by British composer Alison Willis on Saturday 14th December at the Reading Minster.

It was a lot of hard work organising the competition but the end result was one of the most satisfying things in which I have ever been involved. My main hope is that for many years choirs all over the world will be performing these pieces regularly and getting as much joy from singing them as I have. I hope that we have also done the name of Walter Hussey proud. For lots more information see www.walterhussey.com

Howard Jenner
(1967-71)



CCCA Summer Reunion and AGM

Saturday 6th July 2019

12 noon Drinks reception at **2 St Richard's Walk**
[Enter via the garden gate.]

(At the kind invitation of the Organist and Master of the Choristers)

1 pm Lunch: Finger buffet with a glass of wine in the **Prebendal School**.
£5 per head for yourself and your guests.
[Entrance via main red school front door on West Street—buzz and the door shall be opened!]

2.30 pm *Fun-time Cathedral activity—TBA!*

3.30 pm AGM with Election of committee (see page 1, *Getting Involved*), followed by tea and cake in the **Prebendal School**.
[Entrance via West Street.]

5.30 pm Reunion Evensong in the **Cathedral**.

Please email rosraven@gmail.com with your name and those in your party.
Also include details of all payments being made (see page 15).

Preferably make a bank transfer for the appropriate amount to:-

Sort code: 09-01-51 A/c No. 88615504

Account Name: [Chichester Cathedral Choristers Association](#)

Reference: *yoursurname*

OR Send your cheque to Howard Jenner, 23 Kibblewhite Crescent, Twyford, RG10 9AX (page 15)



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School Life in the late 1940s - a recollection

by David Myers

I remember well my father, who was a Tenor in Chichester Cathedral Choir, telling me in January 1945 that I had been accepted as a Chorister and boarder at the Prebendal School to begin in September. My excitement was obvious as at the time I was at the local school in Felpham, Sussex. We had moved to Felpham from Southend-on-Sea in 1943 to get away from the bombing and my father became the Treasurer of Bognor Regis Council. My mother took charge and off we went to Kinch & Lack Ltd. of Worthing, now no longer there, they handled the School uniforms. I had never had so many shirts, short trousers, school blazer or shoes, in my life and came away with a cabin trunk full and remember, in 1945 we had to have clothing coupons. I remember my mother had to sew over 100 name labels on all clothing. I still to this day do not know where the coupons came from as rationing was still in force. My first week at the school was lonely but I soon made friends. I was put in the main dormitory but it was cold as the old boiler was out of order. In 1945 the school only occupied 52 and 53 West Street & the Music rooms had not been added, and there was no Bishops Garden behind the playground so we had to go to the Cathedral via West Street. The organist & choirmaster was Howard Hawkins, a fine musician who trained under Widor of Notre Dame in Paris. A strict man but kind. The choir consisted of 12 Choristers, 6 Probationers, of which I was one, and 2 Bass, 2 Tenors and 2 Altos, my father being one of the Tenors. So when I wanted a pot of jam it arrived the next day! I remember we had many visits from Vaughan Williams, who was a friend of Howard Hawkins and liked to hear his music sung by us.

The Cathedral had a close relationship with the Army Barracks in Chichester and Mr. Hawkins often had 8 trumpets to accompany Widor's music. At the time visits were few and far between but the one I remember most was the full choir singing at the British Legion Remembrance Service on the 11th November 1947 in the presence of the Queen. In 1947 we also celebrated the School's 450 years anniversary and the opening of the school music rooms. The Duchess of Kent cut the ribbon. This was a chance to have a wonderful TEA we had Cream Cakes and egg sandwiches in great quantities. You can imagine 40 hungry boys making the most of it. The parents also enjoyed it, but not as much as we did!

School Life started at 0630hrs with P.T. in the cellar for 30 minutes followed by a cold bath supervised by Matron (Mrs Francis). Make no mistake nobody escaped this Hell and this was all year round, but we all survived. Breakfast was followed by Assembly on the ground floor. At Assembly we were split into two Houses and sung a hymn. The Head would then give information on pupils' results for entrance into Public Schools, and any other information regarding school details. I went to Hurstpierpoint College but only on the second attempt, so you can see I was not very studious. Then House Points + and - were noted. The House with the best + result would then get a Wednesday afternoon off to go out, for example to the Trundle at Goodwood. The rest of the day consisted of lessons until 1600hrs, then choir practice followed by Evensong all week except

Thursday. Saturday lessons lasted until lunch, then in the afternoon football or cricket matches were played, depending on the season at home or away such as Westbourne House, Avisford and others. Sunday was Matins, followed by Holy Communion. Then the best lunch of the week always roast beef and Yorkshire pudding. Sunday afternoon was spent listening to music with the Headmaster, Andrew Duncan Jones, in the masters' Common Room. At 1600hs we were back for choir practice and then evening song. That was our week; an experience in my life I shall never forget or regret.



Miss Jean McKenzie Mrs Francis (Matron) ARDJ Mr Frost

Peter Martin David Robert Richard Matthew Peter Tim Michael Simon
Abbot Brown Greabe Howse Bashford Bettenson Sanderson Harrison Albany Stoodley

Richard **David** Peter John Humphrey Jeremy Peter Max .
Place **Myers** Begbie Wall Langlands White Brockett Sermain

Christmas 1948

Christmas always had the best festivities with plenty of food and play, with invitations from around Chichester, including tea and cakes with Bishop Bell. What more could we want, nobody ever missed being home. The final event of the year was the Carol Service. What a wonderful experience that was and to cap it all, the collection was for the choirboys and was sent to our homes by Postal Order in January. £5 each and that, at the time, was a lot of money.

In 1990 I moved to Belgium as the Engineering Company I worked for, John Brown of Portsmouth, decided to open an office in Antwerpen. I was employed as an Instrument Controls Engineer, building and commissioning plants all over the world, so I jumped at the chance to move to Belgium where I got married. I have now been retired for 20 years. I have had a wonderful life thanks to my education at the Prebendal School and Hurstpierpoint College, not forgetting some inspiring musical experiences.

David Myers
(1945-49)

“83 and still going strong.”



CCCA Archives

Does anyone have any other “historic” photos that we can have?
We always welcome contributions to our archive.

If you have any photographs (ideally named and dated) or historic documents you would like to share with us, please email copies to chichesterchoristers@gmail.com (or post hard copies to Howard Jenner, 23 Kibblewhite Crescent, Twyford, RG10 9AX).



Southern Cathedrals festival

18 - 21 July 2019

Welcome to the Southern Cathedrals Festival

This year Chichester plays host to this wonderful festival. **CCCA** is a major sponsor of the Thursday Celebrity Organ Recital, which this year is given by Franz Hauk. The recital features music by J. S. Bach, Theodore Dubois, Olivier Messiaen and Leon Boellmann.

Franz Hauk is the artistic director of the Liebfraumünster in Ingolstadt. He is a recitalist throughout Europe and also in the USA. In 2003 he founded the Simon Mayr Choir.

This year's festival marks the 400th anniversary of Heinrich Schütz's Psalmen Davids. Pieces from this exquisite collection feature in two of the concerts, and a wealth of psalm settings, old and new, are explored throughout the Festival.

Further details and the booking form can be obtained from:

<https://southerncathedralsfestival.org.uk/files/shares/SCFBooking2019.pdf>

CCCA Scholarship Trust Fund (charity ref. 1090178)

Have you given any thought to really being part of the future of Chichester Cathedral's musical foundation? We sincerely hope it will still be here and flourishing for generations to come. Please consider leaving our Scholarship Trust something in your Will. Did you know that by doing so you can actually reduce your inheritance tax liability? Further information is available at

<https://www.gov.uk/inheritance-tax/giving-to-charity-to-reduce-an-inheritance-tax-bill>

You could also create a more immediate impact by making a one off donation or even commit to on-going support of our Trust by setting up a bankers order via CCCA, using the adjacent forms. If you are a UK tax payer, you can also enhance your donation by completing the **Gift Aid** declaration. Thank you so much.



The
Edington Music Festival
A Festival of Music within the Liturgy

Over 80 musicians from cathedral and collegiate choirs gather to sing the principal daily services in three choirs, including plainchant, polyphony, anthems, masses, psalms and responses. Every year, the festival contributes to the body of sacred music through new commissions, rediscovers music that is less often performed, and celebrates some of the most loved music from the choral repertoire from the 16th century to the present day.

Laudate Dominum

August 18th – 25th 2019

Priory Church of St Katherine and All Saints in Edington,
Westbury, Wiltshire, BA13 4QN



CHICHESTER CATHEDRAL FRIENDS

Chichester Cathedral Friends provides one of many ways to become involved with and contribute to the life and work of our wonderful Cathedral Church.

Chichester Cathedral Friends is a registered charity and a membership organisation. For £15.00 a year or £25.00 per year for a couple we will open up a whole new way for you to engage with Chichester Cathedral.

To join Chichester Cathedral Friends simply send a cheque together with your name, address, phone number and email address. Please make your cheque payable to Chichester Cathedral Friends, write "New Friend" on the back and send it to The Hon. Secretary, The Royal Chantry, Cathedral Cloisters, Chichester, PO19 1PX.

Please return this **whole page** to Howard Jenner (see below)

CCCA Donations

Name: _____ Years in choir: _____

Email address: _____

(This information will be stored by Prebendal Associates for future communications.)

Summer reunion @ £5 per head. Total =	£
Annual subscription @ £12 (if not paid by Bankers Order) [See below]	£
Donation to SCF Organ Recital Fund.....	£
Donation to Scholarship Trust Fund.....	£
Total amount enclosed / transferred	£

UK tax payers can Gift Aid donations by completing the declaration below.

Please make cheques payable to **CCCA**

Alternatively you can pay by BACs faster payments with "your name" as the reference.

Sort code: **09-01-51** A/c No. **88615504** Account Name: **Chichester Cathedral Choristers Association**

STANDING ORDER MANDATE

To Bank plc

Address

Please pay: **SANTANDER BANK UK PLC, BOOTLE, MERSEYSIDE, GIR 0AA**

For the Credit of: **CHICHESTER CATHEDRAL CHORISTERS' ASSOCIATION**

Sort Code: **09-01-51** Account Number: **8 8 6 1 5 5 0 4**

The amount of: £ [.....]
(AMOUNT IN FIGURES). (AMOUNT IN WORDS)

Commencing: **1st JUNE** and thereafter every **MONTH / YEAR** until you receive further notice from me.
(DATE OF FIRST PAYMENT - ENTER YEAR) (DELETE AS APPROPRIATE)

Quoting reference: and debit my account accordingly.

This Standing Order Mandate supersedes all previous standing orders to CCCA

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Account name to be debited: Account No.

Signature: Date

CCCA Subscription payment & Gift Aid declaration

Tick relevant boxes

I wish that my donations to the Scholarship Trust Fund are made under the Gift Aid scheme. (Complete the declaration below.)

I have already notified my Bank of this standing order. **The above is for information only**

Please send the above mandate to my bank

My subscription and Scholarship Trust donation are enclosed

GIFT AID DECLARATION

I would like all future donations to the CCCA Scholarship Trust Fund to be paid under the Gift Aid scheme.

I am a UK taxpayer and I understand that the amount of income tax or capital gains tax that I pay has to be at least equal to the tax that CCCA reclaims on my gift.

Name

Address

..... Postcode

Signature Date

Please complete & send the **whole page** to: Howard Jenner, 23 Kibblewhite Crescent, Twyford, RG10 9AX.
howard_jenner@hotmail.com