

MUSIC AT S. ANDREW'S

(Continued from Page 1)

of Arts and Bachelor of Music of that University, a Fellow of the Royal College of Organists and Associate of the Royal College of Music. From 1945 to 1958 before taking on his present appointments in New Zealand, he was Director of Music at Marlborough.

In a statement to The Australian, Mr. Geoffrey said that he had no wish to take sides in any local controversy.

"I have heard a certain amount about the position from all sides, but I do not think I am sufficiently informed to comment directly on the matter," said.

"In any case, I am here as a guest in Sydney.

"The most I think it would be proper for me to do is to offer some general observations about cathedral choirs and choirs."

"What I say is quite independent of whatever may or may not be happening here in Sydney. I can only hope it will be of some help."

Mr. Geoffrey said that local conditions do affect cathedral establishments up to a point.

"However, the reputation and chain of command seem to be basically the same, the world over," he said.

"Any organist who applies for a position at a cathedral can expect two things. These are—

"The acceptance by the Dean and Chapter of the highest standards in the choice of music and standards of performance."

"The acceptance of their organist's professional experience and knowledge to guide them in all musical matters."

"In the eyes of the public, Mr. Geoffrey said, the musical standards reached by a cathedral choir ultimately reflect on the organist."

"In considering the music on any cathedral, one blames, at the most, the organist if it is of poor standard, and gives him praise where it is good."

RESPONSIBILITY

"The Dean and Chapter may have the responsibility of appointing their organist, but once appointed it is the generally accepted rule that the organist should be allowed to go on with the job."

"No well-run business would expect anything else and would certainly never brook interference in an expert's sphere by the boss or management."

"Presumably the management (even if they do know a little about the expert's job) has selected the best man available. Once this has been done, they should be guided by his superior knowledge and experience in his particular field."

"Although the choice of music is the Dean's ultimate responsibility, Mr. Geoffrey said, this choice is usually made by the

Dean, or Precinctor, and organist working in committee."

"In most cases, this is a sound procedure, since each party respecting the superior qualifications of the other, and each being able to offer suggestions and observations freely on all points, will be able to choose the best music."

"The standards of actual performance must be the sole responsibility of the organist, and he cannot be the Dean's."

CHOICE OF SINGERS

"The organist, although, of course, he will seek guidance from the clergy in matters of choice of music, should be entirely responsible for the choice of his singers."

"He has to work with them, day in, day out, and should, therefore, select the singers who he feels will fit into his particular choir."

"On the questions of 'choir' and 'cathedral' status, Mr. Geoffrey said—

"Most cathedrals have an organ school, where the chorists are educated."

"To most cases this is a school for boys between the ages 10 and 13."

"Schools of both between ages 10 and 18 boys are the norm, although there are one or two cases where the school only extends to the age of six or seven."

"Here again it is essential to have the most cordial relationship between headmaster and organist, with clearest understanding about hours of singing and so on, and with little confusion as possible over priorities."

"In cathedral schools, the schools were expressly founded for the education of chorists, and at which it is the cardinal duty of the choristers to the music in the cathedral mass always be born in mind."

"This must be preserved—never allowed to change their character and shape—if they are, then the choir, the cathedral will inevitably be affected."

"The cathedral tradition in music," Mr. Geoffrey said, "is one of the great heritages of the Anglican Church, and is much valued by other denominations."

"It has certainly been critically examined from time to time—but if it is to continue to be served by musicians of quality, then the conditions must be such that every encouragement and freedom to the musical staff, and the welfare of the music is entirely maintained."

"Any cathedral that brides and restricts an organist in carrying out his musical duties cannot expect to retain or attract the best of the music of any real calibre."

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NEW CANBERRA PARISHES

FROM OUR OWN CORRESPONDENT

Canberra, January 18.—By the end of January the priest-in-charge of the newly-formed parishes of the Good Shepherd to the new suburbs of Hughes and Curtin, in the Australian Capital Territory, will have moved in.

He is the Reverend C. A. Osborne, formerly in the Diocese of Grafton.

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WORK WITH MIGRANTS

FROM OUR OWN CORRESPONDENT

The Reverend John Oates, Development Secretary of the London Council of Commonwealth Settlements, preaching in St. John's Cathedral here yesterday, called on the Church to take a much more active role in the field of migration.

He pointed out that, of the increasing number of migrants who were coming from the United Kingdom every year, a large majority were members of the Church of England.

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ORDINATION AT WANGARATA

FROM OUR OWN CORRESPONDENT

Wangarata, January 18.—The Bishop of Wangarata ordained four priests and four deacons on S. Thomas's Day at Holy Trinity Cathedral, Wangarata.

The bishop was assisted by the Reverend E. Payne-Cotton (a deacon) and the Reverend J. Leaver (sub-deacon).

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