

CHURCH MUSIC QUARTERLY JUNE 2019

# CMQ

RS  M



THE MUSIC  
OF HEAVEN





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## CONTENTS

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### 5 EDITORIAL

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### 6 IN ACTION

A look at a recent *Strengthen for Service* event in Salisbury

---

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### 8 WHAT'S ON

Highlights of RSCM events across the UK, June to October 2019

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### 13 THE MUSIC OF HILDEGARD OF BINGEN

Jennifer Bain looks at the music of Hildegard of Bingen and provides a practical guide to using Hildegard's music across the church year.

---

---

### 19 FIVE HUNDRED YEARS OF NEGLECT

Olivia Sparkhall considers the prominence of women composers from the 15th century to the present day.

---

---

### 24 FROM THE DIRECTOR

Hugh Morris talks about the RSCM's new Strategic Plan.

---

---

### 26 RSCM NEWS

News and reports across the RSCM's international network

---

---

### 32 MY FAVOURITE HYMN

Brian Kay talks to CMQ about his favourite hymns and about conducting *The Really Big Chorus*.

---

---

### 36 BRANCHING OUT

Jenny Yates, RSCM South Africa, describes bringing sacred music to some of the poorest schools on the Eastern Cape.

---

---

### 38 SIMPLE WORSHIP SONGS ON THE ORGAN

Miles Quick and Tom Bell provide tips for playing worship songs on the organ.

---

---

### 40 CONGRATULATIONS

Members' successes and RSCM awards

---

---

### 42 HYMN MEDITATION

Gordon Giles meditates upon Walford Davies's *God be in my head*.

---

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### 44 NEWS FROM PUBLISHING

A look at the upcoming RSCM publication *In Every Corner Sing, Book Two*

---

---

### 47 NOTEBOOK: NEWS AND EVENTS

News from the world of church music

---

---

### 49 READERS' LETTERS

---

---

### 51 OBITUARIES

---

---

### 52 REVIEWS

CMQ evaluates the latest church music books and CDs.

---

---

### 56 PUZZLES

---

---

### 57 LOOKING TO THE FUTURE

CMQ talks to organist and conductor Helen Smee.

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### 58 CLASSIFIED ADS

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## EDITORIAL

Welcome to the June issue of CMQ. It's been ten years since CMQ last underwent a makeover and we thought it would benefit from a few changes. Take a look around: not only does the magazine have a fresh look, it has new features, too.

At the front you'll find our new In Action pages, dedicated to covering RSCM events wherever church musicians meet to learn, play and worship. Turn over the page and you'll find What's On, a snapshot of events going on across the UK across a five-month period (this issue covers June to October). The What's On pages are grouped by event type, not region, so if you're an organist or conductor looking for help, check under 'workshops', while if you are looking to attend one of the RSCM's flagship festivals, take a look at the 'Area Festivals' list. The events featured are not exhaustive, nor do they contain every detail about each. To learn more about a particular event, or for a complete list what's going on, visit our website or get in touch using the contact details provided. [www.rscm.org.uk/search-events/](http://www.rscm.org.uk/search-events/)

A little further into the magazine you'll find My Favourite Hymns, a light-hearted opportunity to talk to figures from the church music world about their favourite music and to share some anecdotes.

In this issue we talk to Brian Kay about the motion picture *Amadeus*, The Really Big Chorus and the beauty of Bach's Passions. In Looking to the Future we shine a spotlight upon musicians at the start of their careers, which, in this quarter, is Helen Smee, prize winning organist and conductor. On page 36 you will find Branching Out, an outlet for the RSCM's global family to tell us about events and developments in their countries. Elsewhere you'll find From the Director, and news about forthcoming RSCM Press publications. The puzzles page has also made a comeback, and this quarter contains a little music theory.

Our main features this issue focus upon little-known female composers of sacred music. In Five Hundred Years of Neglect, Olivia Sparkhall walks us through a broad survey of women composers from the 15th century to the present day. Then, from Jennifer Bain, we have an in-depth look at the music of Hildegard of Bingen, including a practical guide to help you incorporate Hildegard's plainchant into the liturgical year.

We hope you enjoy reading this issue of CMQ as much as we enjoyed making it.

## CONTRIBUTORS



**Jennifer Bain** is Professor of Music and of Gender and Women's Studies at Dalhousie University. Her articles and editorial projects focus on the music of Guillaume de Machaut and Hildegard of Bingen, and the development of digital chant research tools. She is

currently editing the *Cambridge Companion to Hildegard of Bingen*. Her book, *Hildegard of Bingen and Musical Reception: the Modern Revival of a Medieval Composer*, was published by Cambridge University Press in 2015.



**Olivia Sparkhall** is a choral conductor, composer and head of academic music at Godolphin School, Salisbury. A passionate advocate for equality, Olivia is co-director of Multitude of Voices, an organisation determined to address the underrepresentation of women composers in church music.



**Brian Kay** is an English broadcaster, conductor and singer. He is principal conductor of The Really Big Chorus and of the Burford Singers. He was the founder bass of the King's Singers and sang 2000 concerts worldwide with the group between 1968 and 1982.

His broadcasting career has involved writing and presenting thousands of programmes for BBC Radio 2, 3 and 4. Brian is a vice president of the Royal School of Church Music.



**Helen Smee** is a conductor, organist, accompanist and a prize-winning graduate of the choral conducting course at the Royal Academy of Music. Among other things, she is currently director of music at St Mary, Merton in London.

**Jenny Yates** is a long-standing member of the RSCM and is currently chair of the Eastern Cape Branch, South Africa.



**Tom Bell** is Royal College of Organists director for the north of England, north Wales and the Isle of Man. Formerly, he was organist and choirmaster of St Michael, Chester Square in London.



**Gordon Giles** is Vicar of St Mary Magdalene, Enfield and Director of Post-Ordination Training for the Edmonton area of the Diocese of London. He has written many books on church music and hymnody, and was one of the editorial team for the new *Ancient & Modern*.



**Geoff Weaver** is a freelance conductor, animator and composer with an extensive international ministry. His passion is to enable musicians to do their work more effectively and to ensure that they sing from the heart.

## RSCM STAFF CONTRIBUTORS:

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**Other countries** See website for details  
[www.rscm.org.uk/get-involved/](http://www.rscm.org.uk/get-involved/)

### CMQ JUNE 2019

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R S C M

# IN ACTION

## STRENGTHEN FOR SERVICE

The RSCM and its volunteers stage hundreds of events across the UK each year. This quarter, In Action takes a look at one of the Revd Helen Bent's *Strengthen for Service* workshops. For other workshops taking place in your Area, see the What's On pages in this issue of CMQ, or visit the RSCM's website: [www.rscm.org.uk/search-events/](http://www.rscm.org.uk/search-events/)

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HELEN BENT

Music matters! It plays an integral part in worship to bring glory to God and to uplift the congregation. We all have a view on the use of music in worship whether we describe ourselves as musicians or not, whether we are worship leaders or members of the congregation.

Over the past five years, *Strengthen for Service* residential courses have become a well-established and valuable part of the RSCM ministerial education programme. The course is aimed at all those, lay or ordained, who are involved in preparing and facilitating regular worship. No prior musical expertise or training is required. This course is carefully designed to instruct, encourage and build confidence, whatever our starting point.

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*I am a lay leader in my parish and I have learnt a lot about the range of resources available to me*

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Having recently moved from a suburban parish in South Yorkshire to a multi-benefice in rural Northamptonshire, I have realized afresh the diversity of traditions and worship experiences represented by the congregations within my four new churches. This is what makes *Strengthen for Service* particularly helpful to those in times of transition from college to curacy, curacy to incumbency, church to church.

Occurring three times a year in different parts of the country, *Strengthen for Service* has been described as 'a retreat with input'. The courses are deliberately small and intimate, adopting a conversational approach which encourages participants to explore

together openly in an atmosphere of mutual respect and trust.

We have a remarkably rich worship history from Judaism and the Christian church, which has been served by both professional and amateur singers and musicians across the centuries. As we trace the roots of our worship back to biblical times, we see many resonances with the ways in which we worship today. All course participants are given a timeline that provides an overview of our musical heritage in the form of a smart wall chart. Participants hear musical examples as they trace different worship strands: liturgical settings, psalms, hymns, choral and instrumental music.

The course is full of practical help and useful tips to take away. Case studies are used to bring a more objective view and to open up discussion in a pastorally sensitive way. The scenarios cover common issues taken from real churches. One-to-one surgery time is also offered to every participant on a subject of their choice. Regarding publications, participants come away better informed and equipped to tackle practical challenges, such as:

- ▶ Addressing the tensions between traditional and contemporary repertoire
- ▶ Choosing the best new hymnbook to suit their need
- ▶ Enabling congregational singing when resources are limited
- ▶ Introducing new material to an elderly congregation.

The course is punctuated by services showcasing different liturgical and musical styles from plainsong to contemporary worship songs. Wherever possible we will worship in a local church or cathedral for at



least one service. There is always time set aside for valuable review and reflection after each service. This enables us to appreciate our heritage in a more informed way and to embrace the contemporary with integrity and discernment. The highlight of the course is frequently the final Pilgrimage service, created by the participants themselves. These vary hugely depending on the location, but each one has proved poignant and meaningful.

We are also able to offer a day version of the course, on request, at a more local level. This enables core worship leaders to come together with others from their churches, giving a greater number of people opportunity to take part and be enthused. With a smaller number of ordained ministers and a greater number of lay worship leaders who facilitate services, this type of course will be increasingly important to inspire, develop and sustain regular worship and music in every community in the future.

## ENDORSEMENTS

*We have been given fresh ideas for things we can put into place, not only with fellow musicians, but with the congregation as a whole.*

*I am just about to start my first incumbency, I now hope I can go in and not upset the choir!*

*The course has a great span across different worship styles.*

*The course has definitely given me hints and tips to help make music in church more relevant to younger people. The course immerses you in what you are studying.*





## AREA FESTIVALS

### REGION ONE

#### Bradford Festival

Saturday, 8 June » 10:30 to 15:15

Bradford Cathedral BD1 4EH

Join us for a feast of fantastic music, and to take part in Thy Kingdom Come, the global wave of prayer.

Music copies to buy. Contact Ann Foster on 07977 067391 or at choir@bradfordcathedral.org



### SUSSEX AREA

#### Choirs Festival

Saturday, 8 June » 14:15 to 18:30

Chichester Cathedral PO19 1PX

Come along and sing Choral Evensong for a summer's evening. Bronze and Silver awards will be presented during the service. Contact Shirley Linford on 01903 783692. **An additional festival will be held on Saturday, 15 June.** Times, venue and contact details remain the same as 8 June.



### DERBYSHIRE AREA

#### Choral Festival

Saturday, 8 June » 10:00

St Mary & St Laurence,  
Bolsover S44 6HB

A special Choral Festival in the historic town of Bolsover, Derbyshire with music to celebrate the birthday of Her Majesty, Queen Elizabeth. Contact Mrs Elin Heron on 01773 821262 or at hello@elinheron.co.uk

### SOUTH EAST WALES AREA

#### Choral Festival

Saturday, 15 June » 11:00

Llandaff Cathedral CF5 2LA

Choral festival. Repertoire to include, Stanford in C, Tallis *If ye love me*.

Adults £5, under 18s £3. Contact Emma Gibbins on 07952 514117 or at emmagibbins1978@gmail.com

### GLOUCESTERSHIRE AREA

#### Festival and Awards

Saturday, 28 September »

13:45 to 17:30

Gloucester Cathedral GL1 2LX

Hugh Morris will direct the Girl Choristers and Lay Clerks of Gloucester Cathedral Choir. Contact Steve Goodwin on 07831 671820 or at sgoodwin@houndscroft.co.uk



### ROCHESTER AREA

#### Area Choirs' Festival

Saturday, 5 October » 14:15 to 18:30

Rochester Cathedral ME1 1SX

Choirs from across the diocese and beyond invited to sing the Fauré *Requiem* as we approach the centenary of the Armistice at the end of WWI. Contact Sue Moore on 020 8859 6997 or at rscmrochester@outlook.com



### LICHFIELD AREA

#### Massed Choirs Festival

Saturday, 5 October »

13:45 to 18:30

Lichfield Cathedral WS13 7LD

Utilising the brilliant new annual festival book. £6. Contact

Cathy Lamb on 07747 444 047 or at c.lamb@lichfieldcathedralschool.com



### WINCHESTER AREA

#### Festival Service with Presentation of Awards

Saturday, 5 October » 13:45 to 18:30

Winchester Cathedral SO23 9LS

Choirs and individuals are all welcome. Music has been selected from *Where Shall Wisdom be Found?*. Free, but must have a copy of *Where Shall Wisdom be Found?*. Contact Philip Dowd on 023 8084 1679 or at philip.dowd1@gmail.com



### BRISTOL & SWINDON AREA

#### Diocesan Choir Festival

Saturday, 12 October » 11:00 to 16:30

Bristol Cathedral BS1 5TJ

Where Shall Wisdom be Found?

An opportunity for choirs from across the Diocese to come together to sing in the cathedral and with the cathedral choir. £6. Contact Sarah Townsend on 0786 0439146 or at sarahtownsend251@btinternet.com

## AREA FESTIVALS CONTINUED

### IRELAND AREA

#### **Festival Day and Voice for Life Service**

**Saturday, 5 October » 11:30 to 17:30**

**St Fin Barre's Cathedral, Cork City**

Join us for RSCM Ireland's annual festival day. The day will culminate in a service incorporating the presentation of awards. Contact Thérèse Gaughan on +353 877 624 380 or at [secretary@rscmireland.com](mailto:secretary@rscmireland.com)

**VOICE**  
*for* **LIFE**

### OXFORDSHIRE AREA

#### **Annual Choirs' Festival**

**Saturday, 12 October » 14:00 to 18:00**

**St Mary, Henley RG9 2AU**

Choral evensong for members of affiliated choirs in the Diocese of Oxford. £10 adults, £8 under 18s. Contact Janet Low on 01865 777257 or at [janetcllow@gmail.com](mailto:janetcllow@gmail.com)

### GUILDFORD AREA

#### **Choirs' Festival and Awards**

**Sunday, 13 October » 15:00**

**Guildford Cathedral GU2 7UP**

Annual Area Choirs' Choral Evensong. Singing the service is a wonderful experience for parish choirs to sing together in the beautiful setting of the cathedral. £10. Under 18s free. Contact David Crick on 07850 709461 or at [rscm.guildford.area.chair@gmail.com](mailto:rscm.guildford.area.chair@gmail.com)

### DEVON AREA

#### **Choral Festival**

**Saturday, 26 October » 10:45 to 17:00**

**Exeter Cathedral EX1 1HS**

Come and join with us and other singers for a wonderful day of singing and to celebrate with those who are to receive RSCM awards. £7. Contact Joy Winzer on 01364 642448 or at [joy.winzer@btinternet.com](mailto:joy.winzer@btinternet.com)



## FESTIVAL REHEARSALS

### GUILDFORD AREA

#### **Area Festival Rehearsal**

**Thursday, 12 September »**

**19:30 to 21:00**

**St Peter's Church, Frimley GU16 7AQ**

Area choirs' festival regional rehearsal. Contact David Crick on 07850 709461 or at [rscm.guildford.area.chair@gmail.com](mailto:rscm.guildford.area.chair@gmail.com)

**Friday, 13 September »**

**19:30 to 21:00**

**St Mary, Chiddingfold GU8 4QA**

**Saturday, 14 September »**

**16:30 to 18:00**

**St John, West Byfleet KT14 6EH**

**Monday, 23 September »**

**19:30 to 21:00**

**St Mary, Ewell KT17 2AY**

### WINCHESTER AREA

#### **Festival Service Rehearsal**

**Martin Penrose**

**Tuesday, 10 September » 19:30 to 21:30**

**St Thomas, Lymington SO41 9ND**

Festival Service rehearsal for individuals and choirs in the New Forest. £5 and must have *Where Shall Wisdom be Found?* festival service book. Contact Philip Dowd on 023 8084 1679 or at [philip.dowd1@gmail.com](mailto:philip.dowd1@gmail.com)

**Wednesday, 11 September »**

**19:15 to 21:00**

**Weeke Methodist Church,**

**Winchester SO22 6EG**

Contact Canon Gary Philbrick on 01425 839622 or at [rectory@avp-benefice.org.uk](mailto:rectory@avp-benefice.org.uk)

**Tuesday, 17 September » 19:30 to 21:30**

**St Michael, Basingstoke RG21 7QW**

Contact Ian Rees on 01256 326654 or at [ianrees@dsl.pipex.com](mailto:ianrees@dsl.pipex.com)

### BRISTOL & SWINDON AREA

#### **Rehearsal for Choir Festival**

**Wednesday, 2 October »**

**19:00 to 20:30**

**Bristol Cathedral BS1 5TJ**

Regional rehearsal for Diocesan Choir Festival. Contact Sarah Townsend on 0786 0439146 or at [sarahtownsend251@btinternet.com](mailto:sarahtownsend251@btinternet.com)

**Tuesday, 8 October »**

**19:00 to 20:30**

**St Sampson, Cricklade SN6 6AT**







# WORKSHOPS

## WINCHESTER AREA

### Using Instruments alongside Voices

Wednesday, 5 June » 19:00 to 21:30  
St John, Hartley Wintney  
RG27 8ED

A look at ways of using instruments to enhance worship and bridge-build between traditions. £5, (£7 non-affiliates). Contact Ian Rees on 07824 686147 or at [Ianrees212@gmail.com](mailto:Ianrees212@gmail.com)

## ST ALBANS HERTFORD & BEDFORD AREA

### Taizé and Iona Workshop

Saturday, 8 June » 10:00 to 17:00  
St Mary, Ware SG12 9BA

Come and join us for an inspiring day looking at music from the remarkable communities of Taizé and Iona. £3, school children free. Contact Celia Higson on 01992 461376 or at [www.ehcca.co.uk](http://www.ehcca.co.uk)

## WESSEX AREA

### Plainsong Workshop and Service of Compline

Sunday, 16 June » 16:00  
St John, Tisbury SP3 6NH

This is a workshop for all who enjoy singing plainsong or would like to learn how to read and perform plainsong from scratch! Contact David Duvall on 07855 947104 or at [davidduvall@btinternet.com](mailto:davidduvall@btinternet.com)



## BERKSHIRE AREA

### Meet the Director

Wednesday, 26 June 2019 »  
19:00 to 21:30  
St Mary, Sulhamstead Abbots  
RG7 4ED

Conversation, guidance and support under the leadership of Hugh Morris. Contact Mary Delaney on 0118 940 3121 or at [mary.delaney@btinternet.com](mailto:mary.delaney@btinternet.com)



## GUILDFORD AREA

### Lift Up Your Voice and Pick Up Your Instrument

Saturday, 6 July » 14:00 to 17:00  
St Paul, Dorking RH4 2HT

Miles Quick on ways to encourage congregations where there is no established 4-part choir or experienced organist, and/or a desire to introduce new vocal material. £10. Contact David Crick on 07850 709461 or at [rscm.guildford.area.chair@gmail.com](mailto:rscm.guildford.area.chair@gmail.com)

## PORTSMOUTH AREA

### Bob Chilcott Workshop

Saturday, 14 September »  
10:30 to 16:30

Portsmouth Cathedral PO1 2HH

Whether you are young or old, experienced or new to choral singing, brush up your vocal technique under the direction of Bob Chilcott. £13, under 18s free (non-RSCM members £20, under 18s £9). Contact Sachin Gunga on 023 9282 3300 or at [rscmportsmouth@gmail.com](mailto:rscmportsmouth@gmail.com)

## ISLE OF WIGHT AREA

### A Day with Philip Stopford and His Music

Saturday, 13 July 2019 »  
10.30 to 14.00

All Saints Church, Ryde PO33 3AF

A whole day workshop with composer Philip Stopford working on his own music. Contact Hilary Spurgeon on 01983 615551 or at [homs12@tiscali.co.uk](mailto:homs12@tiscali.co.uk)



## ROCHESTER AREA

### Three-Day Evensong Course for Adults

Monday, 21 October to Wednesday, 23 October » 14:15 to 18:15

Rochester Cathedral ME1 1SX

An opportunity for adults of reasonable musical standard to rehearse and sing cathedral evensong on three consecutive days. £45 adults, £30 for 15–18s with RSCM Bronze/Silver/Gold Awards. Contact Sue Moore on 020 8859 6997 or at [rscmrochester@outlook.com](mailto:rscmrochester@outlook.com)





## WORKSHOPS FOR ORGANISTS

### BRISTOL & SWINDON AREA

#### Question Time for Existing and Would-Be Organists

Saturday, 1 June » 10:30 to 15:30  
St Bartholomew, Corsham,  
Wiltshire SN13 0BY

An open and informal day to give help on all aspects of organ playing. £5. Contact Robin Jackson on 01249 713809 or at [robin.jackson77@btinternet.com](mailto:robin.jackson77@btinternet.com)

### ESSEX AND EAST LONDON AREA

#### Organ Workshop – Give the Best Service you Can!

Tuesday, 11 June » 19:00 to 21:30  
Chingford Parish Church E4 7ED

An evening designed to help players at all levels brush up their accompaniment and service playing. Contact John Rippin on 020 8524 1591 or at [jayyarr@btinternet.com](mailto:jayyarr@btinternet.com)

### ROCHESTER AREA

#### Practical Organ Workshop

Saturday, 29 June » 11:00 to 14:30

All Saints, Belvedere DA17 4JE

A day of exploration and discussion, practical demonstration of registration and technique, and suggestions for new repertoire. Contact Sue Moore on 020 8859 6997 or at [rscmrochester@outlook.com](mailto:rscmrochester@outlook.com)

### WEST WALES AREA

#### Improve Your Organ Skills

Saturday, 6 July » 14:00 to 16:30

St Davids Cathedral SA62 6RD

Meirion Wynn Jones will lead a practical workshop on organ playing. £35 (£40 non-members), £7 observers (£10 non-members). Contact Nigel Morris on 01570 481336 or at [nigel@gdmorris.demon.co.uk](mailto:nigel@gdmorris.demon.co.uk)

### SUSSEX AREA

#### Organist Workshop: Baroque Repertoire for Liturgical Use

Saturday, 13 July » 14:30 to 17:30  
St Michael & All Angels, Lancing  
BN15 8AJ

Bring a piece of music that fits the theme and work on this in a group learning environment. £15. Contact Imogen Stewart on 01903 209107 or at [ots.rscmsussex@outlook.com](mailto:ots.rscmsussex@outlook.com)



## COURSES

### SCOTLAND AREA

#### Dunblane Summer School

Monday, 15 July to Thursday, 18 July  
Dunblane Cathedral and Cathedral  
Halls FK15 0AQ

Contact Brian Baker on 01786 821294 or at [summerschool@rscmscotland.org](mailto:summerschool@rscmscotland.org)

### NORFOLK AREA

#### IMYC Summer Course for singers aged 12 to 16

Thursday, 1 August to  
Monday, 5 August  
The Horstead Centre, Norfolk  
NR12 7EP

Cost: £345; £275 (second sibling).  
Contact RSCM on 01722 424843  
or at [education@rscm.com](mailto:education@rscm.com)

### NORTH AND EAST YORKSHIRE AREA

#### Choral Singing Weekend

Saturday, 3 August to Sunday,  
4 August

Manchester Cathedral M3 1SX

Cost: £15. Contact Craig Cartwright  
on 07508 805621 or at  
[craig.cartwright@outlook.com](mailto:craig.cartwright@outlook.com)

### NORFOLK AREA

#### MYC Summer Course (ages 15–23)

Monday, 5 August to  
Sunday, 11 August

Norwich Cathedral NR1 4DH  
Contact RSCM Millennium Youth  
Choir on 01722 424843 or at  
[myc@rscm.com](mailto:myc@rscm.com)

### NORFOLK AREA

#### RSCM International Summer School

Monday, 5 August 2019 to Sunday,  
11 August 2019

Belsey Bridge Conference Centre,  
Ditchingham NR35 2DZ

For further information and prices  
contact RSCM Education on  
01722 424844 or at [iss@rscm.com](mailto:iss@rscm.com)

### SOMERSET AREA

#### Bath Summer Course for Young People (ages 8–23)

**Now fully booked!**

Monday, 19 August 2019 to Sunday,  
25 August 2019 to Kingswood  
School, Bath BA1 5RG

Contact RSCM Education on 01722  
424843 or at [education@rscm.com](mailto:education@rscm.com)





# THE MUSIC OF HILDEGARD OF BINGEN

Hildegard of Bingen (1098-1179), long celebrated as a saint but only officially recognized as such in 2012 by Pope Benedict, was a nun, a founder of two convents at Rupertsberg and Eibingen on the Rhine.

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JENNIFER BAIN



Hildegard of Bingen (1098–1179), long celebrated as a saint but only officially recognized as such in 2012 by Pope Benedict, was a nun, a founder of two convents at Rupertsberg and Eibingen on the Rhine, a visionary, a writer, and most importantly for church musicians, a composer. In the late 20th and early 21st centuries, Hildegard's music has been heard most often in concert settings rather than liturgically in church services, but her music was composed in traditional liturgical genres for traditional liturgical occasions and could be performed more frequently that way today.

The liturgical context for her plainchant is not surprising given her long status as a Benedictine nun. Hildegard was enclosed at the Abbey of Disibodenberg on 1 November 1112, along with another girl her age, the younger Jutta, and their spiritual mother, the elder Jutta of Sponheim; by the time Hildegard died as an octogenarian in 1179, she would have sung the liturgy of the Divine Office for almost seven decades. The year before she died, Hildegard articulated in a letter just how important the Divine Office was for the spiritual life of her community. As we learn from the letter, the nuns at Rupertsberg had been forbidden from singing the Office by prelates in Mainz, because of Hildegard's refusal to exhumate the body of a nobleman buried in the convent's cemetery; the prelates insisted that the man was an ex-communicant and so should not be buried

on convent land while Hildegard insisted that he had confessed to his priest and was in communion with the church at the time of his death. In her letter to the prelates insisting that they remove the sanction, Hildegard explained the necessity of performing the Divine Office and the dire consequences that will befall those who have forbidden it:

Consider, too, that just as the body of Jesus Christ was born of the purity of the Virgin Mary through the operation of the Holy Spirit so, too, the canticle of praise, reflecting celestial harmony, is rooted in the Church through the Holy Spirit. The body is the vestment of the spirit, which has a living voice, and so it is proper for the body, in harmony with the soul, to use its voice to sing praises to God. ...

Therefore, those who, without just cause, impose silence on a church and prohibit the singing of God's praises and those who have on earth unjustly despoiled God of his honour and glory will lose their place among the chorus of angels, unless they have amended their lives through true penitence and humble restitution.

Her threat is not subtle: either remove the sanction or spend eternity in hell.

Hildegard's devotion to the sung practice of the liturgy went beyond her daily participation, and extended to adding compositionally to the plainchant repertory through her own poetic texts and music. Most of her plainchant falls within the standard medieval liturgical genres of antiphons, responsories, hymns and sequences, although she was creative in her application of the hymn and sequence structure, employing variation rather than strict melodic repetition. She also wrote a Kyrie, a Marian Alleluia with a verse, and three chants referred to somewhat ambiguously as *symphonia* (after rubrics that appear for two of them in the musical manuscripts), as well as a substantial liturgical drama, the *Ordo virtutum*. While her Kyrie could be performed for any Mass or communion service, the rest of her plainchant is designated for specific saints (such as St Rupert or St Ursula), for regular liturgical feasts (Trinity Sunday and the Dedication of a Church), or for groups of saints following standard common of saints designations: for virgins, for widows, for apostles, for martyrs and for confessors.

In a church setting today, a choir (and/or a congregation) could sing Hildegard's Kyrie on any Sunday of the year and could also follow the practice of the modern Hildegard Abbey in Eibingen and sing





the Kyrie on Hildegard's feast day, 17 September. As found in the table below, some of the standard feasts for which she composed music could be adopted by church choirs for liturgical use, including Trinity Sunday (in May or June), the feast of John the Evangelist (27 December) and the feast of the Holy Innocents (28 December). Hildegard's Marian chants could also be adopted liturgically for almost any of the Marian feast days including the Nativity of Mary and the Annunciation. An unusual and ambitious project liturgically would be to perform the so-called *Messe de Sainte Hildegarde*, a 1933 publication by the Benedictine monks at Solesmes who added to Hildegard's Kyrie by setting the rest of the Ordinary

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*Hildegard's music has become possibly the most widely recognized plainchant from the Middle Ages*

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texts to some of her other chant melodies to create a complete Mass Ordinary. The Gloria is based on her responsory, 'O magne Pater' (called 'O magne Deus' in the edition), the Sanctus and the Agnus Dei on the respond and verse respectively of her responsory 'Ave Maria', and the 'Ite missa est' and 'Benedicamus Domino' on the opening of her Kyrie.

Hildegard's *Ordo virtutum*, a lengthy drama set to music, is the one work by Hildegard whose associated liturgical occasion is less certain. Scholars have speculated that it might have been performed for the dedication of the church at Rupertsberg sometime after Hildegard moved her nuns there (c.1150). Luca Ricossa discovered that the chant that opens the *Ordo virtutum*, 'Qui sunt hi qui ut nubes', long recognized as a biblical quotation from Isaiah 60, is also a direct musical and textual quotation of the opening of a responsory that is associated with the office of the Apostles, and he suggests that as a liturgical occasion. The responsory is found as well for the office of common of the Evangelists and individually for Matthew, Luke and John, and in several manuscripts it appears in the office for All Saints on 1 November; of all of these it is All Saints that is the most compelling as the liturgical occasion on which the






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*Her threat is not subtle: either remove the sanction or spend eternity in hell*

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some time, and both manuscripts are now available digitally: the manuscript formerly held at the Saint Peter and Paul Abbey in Dendermonde, Belgium and held now in Leuven is available on the IDEM database hosted by the Alamire Foundation, and the so-called Riesencodex in Wiesbaden, Germany is hosted on the Hochschule RheinMain website. Barbara Newman has published English translations of Hildegard's musical texts with commentary, while Marianne Richert Pfau has published a modern

*Ordo virtutum* might be sung, since it commemorates the day that Hildegard (and her spiritual mother, Jutta) entered monastic life.

Most recordings of Hildegard's music follow a more soloistic concert performance style, often with stunning results musically and aurally. The nuns at the modern Hildegard Abbey, however, have modelled a liturgical approach to Hildegard's repertory. They sing Hildegard's antiphons as they would have been sung in a medieval context, with the antiphon sung by the group preceding the intonation of a psalm or the Magnificat (the intonation with a solo/group alternation), which is followed by a return of the antiphon sung once again by the group. For the responsory, 'O vis aeternitatis', a group sings the respond as well as the repetendum (the end of the respond) after each verse is sung by a soloist. For Hildegard's sequences, the choir alternates a group response to a soloist to capture the pairing of the musical lines in the sequence structure.

For choral directors and singers, there are many resources easily accessible for bringing Hildegard's music liturgically to modern congregations. The two main manuscript collections of her music have been available in beautiful colour facsimile editions for

performance edition of almost all of Hildegard's music (except for the *Ordo virtutum*). The most interesting of the numerous editions of the *Ordo virtutum* is Luca Ricossa's gorgeous colour edition, which reproduces the original notation with the Latin text and French translations interspersed throughout.

While Hildegard's music does not appear to have had wide circulation in the immediate centuries after she composed it, since its first modern performance in 1857 under the direction of a parish priest in Eibingen, Ludwig Schneider, it has become possibly the most widely recognized plainchant from the Middle Ages. Yet even in the only full-length feature film about her life, *Vision aus dem Leben der Hildegard von Bingen*, directed by Margarethe von Trotta (2009), Hildegard's music is not sung in a regular liturgical context by the nuns in her convent in the film; one nun accompanies herself on a medieval stringed instrument while singing 'O quam pretiosa' in the infirmary, and another nun sings 'O vis aeternitatis' as a solo in the chapel while the other nuns pray. Perhaps readers of the *Church Music Quarterly* will take up the challenge of using some of Hildegard's music liturgically as we await the 850th anniversary of her death in 2029.

# HILDEGARD'S PLAINCHANT ACCORDING TO LITURGICAL OCCASION: A PRACTICAL GUIDE

## Liturgical occasions with fixed dates in the Church calendar:

Date	Saint / Occasion	Chants
8 Dec.	Conception of Mary	Antiphons: <i>O splendidissima gemma, O tu illustrata, Hodie/Nunc aperuit, Quia ergo femina, Cum processit factura, Cum erubuerint, O quam magnum, O frondens virga</i> Responsories: <i>Ave Maria o auctrix vitae, O clarissima mater, O tu suavissima virga, O quam pretiosa</i> Alleluia: <i>Alleluia O virga mediatrix</i> Sequence: <i>O virga ac diadema</i> Symphonia (?): <i>O viridissima virga</i> Hymn: <i>Ave generosa gloriosa</i>
8 Dec.	Eucharius	Responsory: <i>O Euchari columba</i> Sequence: <i>O Euchari in laeta via</i>
27 Dec.	John the Evangelist	Antiphon: <i>O speculum columbae</i> Responsory: <i>O dulcis electe</i>
28 Dec.	Holy Innocents	Responsory: <i>Rex noster promptus est</i>
2 Feb.	Purification of Mary	See 8 Dec.
24 Feb.	Matthias (Apostle)	Hymn: <i>Matthias sanctus per electionem</i>
25 Mar.	Annunciation	See 8 Dec.
15 May	Rupert of Bingen	Antiphons: <i>O felix apparitio, O beatissime Ruperte, Quia felix pueritia</i> Sequence: <i>O Jerusalem aurea civitas</i>
29 May	Maximin	Sequence: <i>Columba aspexit</i>
31 May	Queenship of Mary	See 8 Dec.
5 June	Boniface	Antiphon: <i>O bonifaci</i>
2 July	Visitation of Mary	See Dec. 8
15 Aug.	The Blessed Virgin Mary [Assumption of Mary]	See Dec. 8
8 Sept.	Disibod	Antiphons: <i>O mirum admirandum, O beata infantia</i> Responsories: <i>O viriditas digiti dei, O felix anima</i> Sequence: <i>O praesul verae civitatis</i>
8 Sept.	Nativity of Mary	See 8 Dec.
17 Sept.	Hildegard of Bingen	<i>Kyrie eleison</i>
2 Oct.	Guardian Angels	Antiphon: <i>O gloriosissimi lux vivens angeli</i> Responsory: <i>O vos angeli qui custoditis</i>
9 Oct.	Patriarchs	Antiphon: <i>O spectabiles viri</i> Responsory: <i>O vos felices radices</i>
21 Oct.	Ursula and companions	Antiphons: <i>O rubor sanguinis, Studium divinitatis, Unde quocumque venientes, De patria etiam, Deus enim in prima muliere, Aer enim volat, Et ideo puellae iste, Deus enim rorem, Sed diabolus</i> Responsories: <i>Favus distillans Ursula virgo, Spiritui sancto</i> Sequence: <i>O ecclesia oculi tui</i> Hymn: <i>Cum vox sanguinis Ursulae</i>
21 Nov.	Presentation of Mary	See 8 Dec.

## Liturgical occasions with flexible dates:

Saint / Occasion	Chants
Any Eucharist	Mass Ordinary: <i>Kyrie eleison</i>
Trinity Sunday (first Sunday after Pentecost)	Antiphons: <i>O magne pater, O aeternae deus, O virtus sapientiae, O quam mirabilis, O pastor animarum, O cruor sanguinis, Spiritus sanctus vivificans, Caritas abundat, Laus trinitati</i> Responsory: <i>O vis aeternitatis</i> Sequence: <i>O ignis spiritus</i> Hymn: <i>O ignee spiritus</i>
Dedication of a church For Virgins	Antiphons: <i>O virgo ecclesia, Nunc gaudeant, O orzechis ecclesia, O coruscans lux stellarum</i> Antiphon: <i>O pulchrae facies</i> Responsory: <i>O nobilissima viriditas</i> Symphonia: <i>O dulcissime amator</i>
For Widows	Symphonia: <i>O pater omnium</i>
For Apostles	Antiphon: <i>O cohors militiae</i> Responsory: <i>O lucidissima apostolorum</i>
For Several Martyrs	Antiphon: <i>O victoriosissimi triumphatores</i> Responsory: <i>Vos flores rosarum</i>
For Several Confessors	Antiphon: <i>O successores fortissimi</i> Responsory: <i>O vos imitatores</i>



A classical portrait of a woman, likely a composer, seated and holding a sheet of music. She is wearing a dark, ornate dress with a red skirt. The background is dark and textured.

# FIVE HUNDRED YEARS OF NEGLECT

WOMEN COMPOSERS  
IN EUROPE

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OLIVIA SPARKHALL



Pick any recently published anthology of music off the shelf and you will see that one or two pieces, three at best, are composed by women. Have a look at the programme of concerts given by your local choral society or at the music list for evensong at your nearest church, abbey or cathedral and see if you can spot a similar trend.

It seems perfectly normal nowadays to have women authors, artists, singers and instrumentalists. Almost all of our church choirs, be they parish churches or cathedrals, have a girls' choir or a mixed top line. There are even women singing alto in several cathedral choirs. So where is the sacred music composed by women?

The most obvious answer is that women can't compose sacred music: a perfectly reasonable conclusion, were it not for the overwhelming evidence to the contrary. Gaining a historical perspective can help us to put this into context, and enable us to make informed repertoire choices in the future.

### THE MUSIC OF THE CONVENT

It has been estimated that up to 20 per cent of all women in Renaissance Europe were housed in a convent, a figure that rose to as much as 70 per cent among women of minor nobility. Unlike the male-voice choirs of chapels such as the Sistine Chapel, Duke Ercole's chapel in Ferrara and the Medici Chapels (all essentially private chapels and therefore not accessible to the public), the music of the convent was available for all to hear. Anyone could walk into the external church of a convent and, from behind

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*Many unpublished manuscripts were lost in fires, languished in drawers, or were forgotten as tastes changed*

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a grilled screen or from a gallery, hear the voices of nuns singing the office at regular intervals throughout the day. Not only were these nuns performing together, they were undoubtedly composing much of the music heard, taking advantage of the periods each day set aside for work of this sort.

Although many of these talented women's names are not known to most of us, their predecessor, Hildegard of Bingen, most certainly is. Hildegard ran a convent near Bingen, in modern-day Germany,

composing music for use in the liturgy which, crucially, she arranged to have collected together on her behalf and written down in one, huge illuminated manuscript. There are 77 such pieces, consisting of antiphons, votive antiphons, responsorial psalms, hymns, sequences, a Kyrie and an Alleluia. In 1981, Emma Kirkby and Gothic Voices, directed by Christopher Page, recorded an entire album of Hildegard's music: *A Feather on the Breath of God*. The album won the *Gramophone* Early Music Record of the Year. It brought her music to a wider audience, sold 500,000 copies, and established her name in the previously all-male musical canon of the day.

### THE PROBLEM OF AUTHORSHIP

But what of the many hundreds of women composers housed in convents in the 15th and 16th centuries? Following the success of *A Feather on the Breath of God*, one might expect a flurry of similar recordings. That these did not manifest is due to two issues: the necessary rediscovery of manuscripts and the identification of the authors of these manuscripts.

Authorship is the single most tricky hurdle to overcome when considering the music of the convents. Much of the extant manuscript goes unattributed, with the remaining pieces bearing anything from the enigmatic 'Anon.' to a pseudonym that cannot easily be traced back to its originator.

A case in point is Eleonora d'Este (1515–75), the youngest daughter of Alfonso I d'Este and Lucrezia Borgia. Leonora was brought up in Ferrara, in a convent famed for its musical excellence, where she received a high-quality education in music and demonstrated real expertise in composition. In 1543, a collection of 23 motets in five equal parts was published anonymously. For such a significant collection to bear no name presumably means that it was either by a member of the nobility or by a nun. Renaissance scholar Laurie Stras has identified evidence that points to the motets' authorship. However, the act of publishing these motets, possibly a commercial venture of the convent in order to cash in on the thriving tourist trade of the time, failed to secure their legacy.

Unpublished manuscripts were the most transient of documents: some were lost in fires such as the one at Eleonora d'Este's convent in 1667, but many languished in drawers, forgotten as musical tastes changed and as decrees from bishops stipulated what could and could not be sung in church. Only recently has a great deal of early music been rediscovered and






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*'Women, in general, possess  
no artistic sensibility'*  
Jean-Jacques Rousseau

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for her Holy Week compositions in particular. There were major, public events that drew huge congregations to the Medici Church and Chapels of San Lorenzo for which Caccini provided the music, but the majority of her work was for private settings at the heart of court, music that was intensely personal for the individual listener.

Caccini is just one example of a prolific Baroque composer. The superstar, Élisabeth Jacquet de la Guerre (1665–1729), wrote exciting sacred cantatas on a range of Bible stories: 12 in total, for instrumental ensemble and voice. In her dedication

to Louis XIV, Jacquet de la Guerre describes the texts as containing the 'most significant deeds of Holy Scriptures'. A Te Deum sung in the chapel of the Louvre in thanksgiving for the recovery of Louis XV from smallpox was probably her last work.

A classical-era composer, Marianna Martines (1744–1812), had the good fortune of living in the same apartment block as the poet Metastasio, singing teacher and composer Nicola Porpora, and Franz Joseph Haydn! Martines took keyboard lessons from Haydn, singing lessons from Porpora and received a thorough education from Metastasio. By the age of 16, Martines was already composing for St Michael's, the parish church of the Imperial Court. Her Mass in C impressed those in attendance at the service, as did the oratorios, motets and settings of psalms she produced subsequently. The *Dixit Dominus*, in particular, sent the members of the Accademia Filarmonica of Bologna into raptures. They could not 'express sufficiently their amazement at the combination of beauty, ingenuity, nobility of expression, and an astonishing correctness in the compositions', according to Viennese press of the time.

performed, and unsurprisingly those responsible for its rediscovery have gravitated towards manuscripts that are both clearly autographed and written for the particular voice-types in choirs of today. As Laurie Stras explains: 'The more we look the more we will find ... Only in the last decade has there been some momentum gathering around noticing that nuns are spoken of, in the chronicles, and noticing that a manuscript might have a nun's name on it and therefore might be composed by nuns or certainly sung by nuns.'

### BEAUTY, INGENUITY AND NOBILITY

In early 17th-century Italy, the Medici state was run by Christine of Lorraine. Christine was more than happy to appoint the 20-year-old Francesca Caccini (1587–1641) to the role of 'musician to the Grand-Duke of Tuscany', a role that involved vocal performances (singing in church and in secular settings), instrumental performances and composing. She worked alongside several other women, fulfilling her employer's demands for music. Caccini was expected to write for the church year and was feted

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*Francesca Caccini was feted for her Holy Week compositions, but most of her music was composed for private settings at the heart of court. It was intensely personal*

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## NO ARTISTIC SENSIBILITY

It was difficult to be a woman composer in the late 18th and 19th centuries. Musicologist Matthew Head explains that, referring to Germany, 'patterns of exclusion and hierarchy served the economic interest and cultural capital of a professional, male elite.' Elsewhere, Jean-Jacques Rousseau helped to perpetuate this myth by proclaiming, in an essay published in Amsterdam in 1758: 'Women, in general, possess no artistic sensibility.' Rousseau's influential words had a profound effect on people's opinions of women's ability to thrive in the arts.

In Victorian England, where social mores affected every aspect of life in polite society, women became restricted not only by the expectations of society but also by their own ingrained beliefs in what was first seemly and second actually achievable by a woman. No more so than in the almost entirely male world of the church. While women occasionally fulfilled the role of assistant organist, it was men who were in charge of the music, and the vast majority of sacred composers of the time were those men who were thus employed as Organist and Master of the Choristers. It is possible to ascertain the standard of these choirs by considering the repertoire being composed for them by their choirmasters. Famous examples of this, such as the story about how S.S. Wesley wrote/arranged *Blessed be the God and Father* for one bass and a treble line, demonstrate how the repertoire was tailored to the forces available, and how the organist-composers of the late 18th and 19th centuries worked.

The belief that women were inferior to men continued into the 20th century, making it difficult for women to publish their compositions. Elizabeth Maconchy remembers Lesley Boosey of Boosey and Hawkes being particularly hostile, refusing to take on what she offered and saying the only thing they would consider publishing by a 'young lady' was 'a few songs'. Even harder to break into was the resolutely all-male domain of church employment. It was not until 2007 that Church of England cathedrals started appointing women to their senior music posts, and to this day there are still only a handful of women fulfilling this role.

In 1987, the now woefully out-of-date *International Encyclopaedia of Women Composers* listed some 6,000 entries and, thereafter, there has been a steady stream of publications about women composers, and of women composers' anthologies. Now, an estimated 40% of all living composers are women, and they have composed a vast amount of sacred vocal music either for use in the liturgy or for concert performance.



However, it is taking a long time for their music to become established in the repertoire of our schools, colleges, churches and cathedrals. The organization Multitude of Voyces noticed the dearth of sacred music anthologies of women composers and, to make it easier for choir directors to programme women composers, will bring out the first such anthology in late 2019. Louise Stewart explains further: 'we noticed how underrepresented women's compositions are in music for the liturgy and considered the many reasons why that might be. Weeks, months even, can go by without the music lists of our churches and cathedrals containing any such works. In order to address this underrepresentation, we decided in 2017 to devise a service for International Women's Day in which all of the music was composed by women, including the commissioning of new works. We have just had our third highly successful service, with fresh repertoire each time, of course. It is our intention to publish, soon, a series of anthologies of women's sacred music compositions so as to make the sourcing of such repertoire easier for everyone.'

As a choir director, this is an initiative I welcome. It is important that the choristers in the choirs I conduct grow up singing music composed by women and men. I am sure that my colleagues who are responsible for choosing repertoire for their choirs will also welcome sacred music by women becoming more easily accessible, and will take advantage of the opportunity to redress the balance in their choirs too. I look forward to a time when the music of our schools, churches and cathedrals is more representative of women's compositions, and that these are not only programmed once a year on International Women's Day! I feel sure that this time will come soon, and eagerly await the publication of the Multitude of Voyces' sacred anthologies, which will make this easier still.



# FROM THE DIRECTOR

HUGH MORRIS

When I speak to those outside the RSCM, the question is frequently asked: what does the RSCM do? It's quite hard to respond succinctly, given that we do rather a lot: from centrally organized education courses for choristers, instrumentalists and clergy, through to a myriad of different local events of all shapes and sizes. We also, of course, do much more than run events, including acting as a resource point for churches, and as a positive, informing voice for church music. How do you hold all the threads of this diverse and vibrant organization together and make them part of a unified whole? Ultimately, that's part of the role of the Strategic Plan. Over the last few months, council members and senior management have been working to create a plan to see the RSCM through the next three years. We have defined the vision, clarified the mission, and identified five key strands for developing our work. They are:

1. Influence the church, and wider society
2. Advance our mission
3. Build financial sustainability
4. Develop effective communications
5. Optimize our impact through technology

You can visit [www.rscm.org.uk/our-mission/](http://www.rscm.org.uk/our-mission/) to read the plan in full.

Of course, in the background there is also a working business plan to make sure all this actually

happens. This new-look CMQ is one of the practical examples of the process. Have a look at the list and consider which of the strands you think it fits with: it's often more than one. We also have in mind that the RSCM's centenary is just around the corner in 2027. That will be a significant source of celebration and the focus for all sorts of events. But more of that in the years to come!

The second thing to come from my conversations with people is that they have their own idea of what the RSCM should be about, usually based upon their own preferences. There is nothing wrong with that, but in an age where division seems rife we should remember that we are a diverse organization that supports all kinds of music-making. Even if we had unlimited resources, we could not recreate supposed 'glory days' of the past. What we *can* do is reinvigorate the present and inspire the future. I recently conducted a come and sing evensong event in Ely. It was striking that a number of the participants had no previous experience of singing evensong at all. The words cantoris, decani, canticles, responses were completely unfamiliar to them. Yet, the rest of the group made them welcome and helped them along, and everybody went away smiling and promising to come back again. The willingness to be open, and to welcome new members has to be one of the key ways we can help church music grow. We need to encourage everyone to be open thinking and open facing, and not closed off. At the very top of our new strategic plan is a vision for 'a church drawn closer to God through music'. Let us all play our part in helping to achieve that.



# RSCM NEWS

## THANK YOU TO EVERYONE WHO SUPPORTS THE ROYAL SCHOOL OF CHURCH MUSIC

We are immensely grateful to all the hundreds of volunteers who bring the RSCM's work to life right across the country. National Volunteers' Week, celebrating the role of volunteers, runs from 1 to 7 June, and a number of local events take place around that time, all made possible by volunteer support. There's a 'Question Time and Open Forum for Existing and Would-be Organists' in Wiltshire on 1 June, an 'Instrumental Workshop' in Hampshire on 5 June, and on 8 June a 'Taizé and Iona Workshop' in Hertfordshire and a 'Come and Sing' service with the RSCM's Director in Cumbria. We are bringing in new ways of engaging as we roll out our Area Restructuring programme. So, if you think you could lead an event, sell tickets, offer a venue, make cups of tea or anything else that may help, we would love to hear from you. Have a look at [www.rscm.org.uk/get-involved/volunteer/](http://www.rscm.org.uk/get-involved/volunteer/) for more details.



## PHOTOGRAPHERS NEEDED - A REMINDER

Are you a keen amateur, a semi-professional, or even a professional photographer with an interest in church music? If so, the RSCM needs you! We are looking for people who are willing to attend some of our events across the UK and to take good-quality images that can be used to showcase the work of the RSCM. Perhaps you already attend various local events and also happen to be a good amateur photographer. Maybe you know a member of a local photography club who might be willing to turn up one Sunday and take some images of you and your congregation taking part in, for example, one of our *Lift up your Voice* events. Or perhaps you are a student looking for experience and a way to bolster your CV. Well, here is your chance to get your photographs into CMQ, a widely circulated and professionally published magazine. All photographs will be credited to the photographer, and we will send you complimentary copies of the edition of CMQ in which your photographs feature, whether or not you are affiliated with the RSCM.

## NEWS FROM ACROSS THE UK

### CANTORION SANCTAIDD

Cantorion Sanctaidd was formed in January 2013 when our musical team discovered a mutual interest in sacred and spiritually inspiring music. Since then we have performed locally and at Gloucester and Exeter cathedrals and at Shrewsbury Abbey.

On Saturday 30 March we gathered to take part in the inaugural Usk Choral Festival, where 19 choirs performed six concerts over three days. We opened our programme with John Carter's *He is my joy*, followed by Welsh composer Robat Arwyn's quieter, legato *Benedictus*, and John Rutter's *Look to the Day*, offering a message of hope for all.

*Amazing Grace* was delivered very earnestly, followed by Rutter's moving *A flower remembered*. We concluded with an Amen, a jazzy-sounding, floor-tapping song, full of life that



left the audience feeling exhilarated with enthusiastic approval.

It is hoped that the Usk Choral Festival will now take place in alternate years and attract choirs from far and wide. For more details visit [www.cantorion-sanctaidd.org.uk/](http://www.cantorion-sanctaidd.org.uk/) *Ken Hunt*

## BRINGING OUT THE COLOURS OF THE ORGAN IN NOTTINGHAM

It was good to welcome Adrian Lucas to St Peter, Nottingham on the evening of 8 March, where he worked with the choir of St Peter's on a range of repertoire from Byrd to Stanford and Imogen Holst. Working with a conductor of such experience and accomplishment was a privilege and, of course, highly instructive. The following day, we welcomed to St Peter's directors of music and organists from around the Southwell & Nottingham Area for masterclasses on conducting and organ accompaniment. The conducting masterclass was facilitated by the massed choral scholars of St Peter, Nottingham and St Mary, Newark, who sang with great responsiveness for the five brave conductors to whom Adrian gave extremely useful advice. We were also introduced to the new *Voice for Life Guide to Choir*

*Training* – an excellent new resource published by the RSCM.

The post-lunch session was devoted to organ accompaniment, as Adrian worked with St Peter's sub-organist Michael Leuty on the fearsome accompaniment to Stanford's *For lo, I raise up*. It was fascinating to observe and we all came away with fresh ideas to try. As one delegate commented: 'I thoroughly enjoyed the day and have much food for thought that I hope to put into practice in both my conducting and organ playing. It was particularly interesting to see Adrian working with Mike and it has encouraged me to think differently about how I register pieces, using my orchestral hat to bring out the colours of the organ.'

*Dr P.A. Siepmann, organist & director of music, St Peter, Nottingham*

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## MOTHERING SUNDAY AT ST SAVIOUR, OXTON

On Mothering Sunday, the choir of St Saviour, Oxtan, in the Wirral, visited its 'mother' church – Holy Cross, Woodchurch.

Visiting the mother church on Mothering Sunday – the fourth Sunday of Lent – is a centuries-old tradition and it was good that choir members from Oxtan could join their colleagues at Woodchurch to sing choral evensong. 'We were delighted to welcome the choir and members of the congregation from our daughter parish,' said the Revd Christine Broad, rector of Woodchurch. 'In among all the commercial pressure to celebrate Mother's Day, it was good to share some quiet time for reflection and to revive an ancient practice of visiting the mother church during Lent.'

The idea for the visit came during the Revd Christine's recent induction as Rector of Woodchurch. 'We came to sing at that service, too,' said Dr Glyn Mon Hughes, director of music at St Saviour's, 'so we thought it could be appropriate to sing a celebratory choral evensong on Mothering Sunday. What was particularly striking was that we sang music by Henry Purcell, who died almost 325 years ago. Parts of Holy Cross were already at least 500 years old when he was writing the music we performed, and that is a sobering thought. We are also grateful to the conductor for the evening, Mark Cleave, and the organist Gill Locke.'

*Glyn Mon Hughes*







## CANDLEMAS AT CHRIST CHURCH CATHEDRAL, OXFORD

Despite snowfall and ongoing building work, a disparate band of RSCM singers, all crammed into the north transept, joined the cathedral choir under its new and inspiring director of music, Steven Grahl. The service was led by the precentor, the Revd Dr Grant Bayliss, with readings and prayers by college personnel and RSCM choir members.

The cathedral choir opened from the antechapel with Tallis's atmospheric *O nata lux*. Other music included two contrasting motets, the beautifully restrained *When to the temple Mary went* by Eccard (1553–1611) and Charles Wesley's words 'Christ whose glory fills the skies' in an unfamiliar setting by Harold Darke (1888–1976), as well as Stanford's *Nunc Dimittis* in C, and *Ave Maria* by Victoria (1548–1611). The service ended in the grandeur of Charles Wood's *O thou the central orb*.

The hymns were 'Angels from the realms of glory', 'Lord let your light shine' and 'Hail to the Lord who comes' (new words to the tune *Highwood*). The four movements of Mendelssohn's Sonata No. 4 were played before and after the service by the senior organ scholar, Makoto James.

Many thanks to Janet Low and other RSCM organizers, and to the Iffley team for providing refreshments.  
*Ian Heriot, Hilary Pearson and Terence Carter*

## SONGS FOR SIGHING: PSALMS FOR LENT

A Saturday in March was an ideal opportunity for a workshop with the Revd Dr Adam Carlill at St Mary Magdalen, Reading, using his book *Psalms for the Common Era* (see CMQ December 2018). The four one-hour sessions were liberally separated with opportunities for tea or coffee and cakes, as well as time for chat with other participants and members of the Berkshire Area Committee.

Adam gave us insights into his process of translation from Hebrew and then putting the text into verse form, using modern English words and phrases where they were appropriate. Hymn tunes had been chosen to match the mood of each psalm and we sang many examples during the day. We had enough people to sing in four-part harmony and even to split into two 'choirs' so that we could sing alternate verses in long psalms to avoid straining our voices.

The topics for Lent were quite intense and at times emotional, but Adam led us through those with explanations and teaching, so that we didn't have to sing some parts if they made us feel uncomfortable.

It was a rewarding day and we would encourage anyone who has an opportunity to try similar workshops (but probably at different times with different topics) to go along and see how these could be used in your church.

*Mary Delaney*

## CHORAL FESTIVAL WITH ORCHESTRA IN BIRMINGHAM CATHEDRAL

Over 70 singers gathered to sing choral evensong in Birmingham Cathedral accompanied by a full symphony orchestra.

The singers were from choirs affiliated to the RSCM in the Midlands, and the orchestra was the concert orchestra of the King Edward VI Camp Hill Schools in King's Heath, Birmingham under the baton of Simon Palmer. At the organ was Darren Hogg.

The music was a balance of old and new, with attractive modern hymns: *I, the Lord of sea and sky* and *Brother, sister, let me serve you*, as well as classical favourites such as 'How lovely are thy dwellings' from Brahms's *German Requiem*. The canticles were Walmisley in D minor, and sounded particularly effective with orchestra. The orchestra also played movements from Peter Warlock's *Capriol Suite* before the service.

In the magnificent baroque surroundings of St Philip's Cathedral, the orchestra and choir combined to make a wonderful sound. The cathedral was pleased with the event, and members of the congregation said afterwards how effective the service was.

*Simon Palmer, Head of Music*

## NEWS FROM AROUND THE WORLD

### UNITY IN NEW ZEALAND

*'... the greatest of these is love.' 1 Corinthians 13.13*

The above quote proved to be representative of New Zealand on the blackest Friday in its history (15 March 2019), and particularly of Christchurch in the South Island, which is still recovering from devastating earthquakes.

A lone gunman slaughtered people at prayer in its Deans Avenue mosque. He then drove undetected to the Linwood Ave mosque to continue his murderous plans. Fifty are dead and the same number wounded, some critically. Welfare services swung to the rescue at both sites. What's more, ordinary citizens nearby rushed to the aid of those injured or helped move others to shelter from the line of fire. What emerged, in spite of this evil event, is the goodwill that dominates the spirit of NZ. Though the event took place in Christchurch, the whole of New Zealand bonded together to express love for our fellow citizens – regardless of race, ethnicity, religious affiliation or language.

Only a few days earlier, RSCMNZ affiliate St Mary's Pro-Cathedral, Christchurch, was the venue for the world premiere of Ian Bolton's *Song for Refugees*, performed exquisitely by violist, Anatoly Zelinsky. This was to welcome a group to NZ from some of the world's war-torn regions, as part of our willingness to open our home to people in need.

No matter the adversity, the work of RSCM continues strongly in NZ. At this time of year, Branches are preparing for Annual General Meetings and consolidating plans for the rest of the year ahead: these include workshops, concerts, and Music Sunday. This involves clergy leadership, singing congregations, soloists, choirs, organists, and instrumentalists all joining in expressions of love and praise to God.

*Robert Tait, RSCMNZ*

### CAPE TOWN RSCM BRANCH

Colleen Hart arranged the first course of 2019 with Pipe Organ Basics on Saturday 2 March at St Andrew's Presbyterian church, Green Point. Once again, we recognized the urgent need for education, motivation and encouragement of organists using a hands-on approach. Participants aged 10 years and older learned how the organ works, looked at the various types of organ pipes and discussed the best ways to accompany services and play the organ.

Cape Town Branch wishes to acknowledge the sterling work of the Revd Malcolm Chalmers, our National Chairperson for South Africa (Gauteng Branch). We wish him and his wife, Janet, well as they relocate to the UK in April this year. We thank God for his guidance and advice in helping our branch be fully functional.

This year we are excited to announce that Port Elizabeth will be hosting a Winter School from 24 to 30 June at Collegiate Girls School. This promises to be an unforgettable event with Lindsay Gray (Director Emeritus RSCM) as director of music and Justine Stone as the organist.

*Cedric Williams*







## 12 DAYS TILL CHRISTMAS

St Oswald's Church and RSCM Cape Town were privileged at the end of last year to welcome conductor, musician and musical entrepreneur, Richard Cock, to St Oswald's for a benefit concert called '12 Days till Christmas with Richard Cock'. The purpose of the concert was to promote awareness of the RSCM locally and to raise funds for its work in the neglected area of musical education in our churches. A highly entertaining evening was presented with readings, light-hearted anecdotes and fun interspersed with musical interludes which were sung by Siyabonga and accompanied on the piano by Richard.

The audience were not left out. They participated enthusiastically in the programme by joining in and heartily singing favourite Christmas carols. We were also privileged to have Colleen Hart (ARSCM) and Cedric Williams (St Oswald's organist) assist with accompaniment on the organ.

In a wonderful coincidence Richard unwittingly chose to read from the writings of Archbishop Emeritus Desmond Tutu and found that he was reading to the man himself, who graced us with his presence at the concert that evening. There were Christmas mince pies and wine afterwards, where audience and performers mingled and continued the evening with the spirit of good Christmas cheer begun earlier.  
*Deirdre Russell*

## A NEW HYMN BOOK FOR SOUTH AFRICA

Over the past two decades it has become increasingly evident that the Anglican Church of South Africa needs a supplementary hymn book that includes a rich variety of local languages and musical styles. *A South African Multilingual Hymn Collection*, edited and compiled by Andrew-John Bethke, is a response to this need.

An important aspect of this collection is a number of newly composed hymns that embody contemporary theological understandings of rites such as baptism and confirmation. For example, confirmation is no longer seen as the completion of baptism, allowing candidates admission to the Eucharistic table, but rather as a commissioning to Christian discipleship. Thus, baptism becomes the principal entrance rite to the Christian community, allowing full access to Eucharistic fellowship.

By and large, the newly composed hymns are written in modern English and are often sensitive to issues of gender equality and the gender of God. Naturally, this is a gradual process, and in time newer ideas of equality

will reflect in more modern hymns.

What will be of interest is a new hymn about the feminine qualities of God. It sits among a great many hymns which reference God in masculine terms.

Significantly, a number of hymns have been written to address specific Southern African situations. Take, for example, hymn 35, which is a response to the xenophobic attacks that rocked South Africa in 2008 and 2015.

The collection includes a selection of local choruses for liturgical use. Many parishes use choruses already. In this collection they have been ordered according to the church seasons along with the other hymns and songs.

The Anglican Church of Southern Africa (ACSA) covers several countries, all with languages and traditions of their own. This has been reflected through the inclusion of songs and hymns from all the countries that comprise ACSA. While a collection like this only offers a small sampling of the rich heritage we have at present, there is no reason why future editions cannot include more and more local texts and music.

*Andrew-John Bethke*

## SUMMER SCHOOL IN SYDNEY

RSCM New South Wales is hosting a national winter school called SydneyinSpires 2019. Information about this is available at [http://rscmaustralia.org.au/?page\\_id=3385](http://rscmaustralia.org.au/?page_id=3385). The dates are 6–14 July. Registration is done by members independently of the local Branch, but it would be helpful if you could let us know that you plan to go by emailing Ken Taylor at [wa.secretary@rscmaustralia.org.au](mailto:wa.secretary@rscmaustralia.org.au).

## MY FAVOURITE HYMNS

### *An interview with* **BRIAN KAY**

Our interviewee this issue is Brian Kay, broadcaster, conductor, former King's Singer and Vice President of the RSCM.

**CMQ** Brian, one little-known fact about you is that you feature in the Academy Award-winning film *Amadeus* where you provided the singing voice for actor Simon Callow in his role as Papageno (*The Magic Flute*). How did that come about? Did you get to meet any of the cast?

**BK** My good friend the late Sir Neville Marriner, who was in charge of the music for *Amadeus*, asked if I would like to sing the part of Papageno, along with my wife (soprano Gillian Fisher) as Papagena. I was, of course, delighted to be asked, though a little surprised, as I had recently (this was in 1983) 'retired' from the King's Singers and thought a young up-and-coming singer might have been preferred. 'Oh no,' he replied, 'we want it to sound like an actor trying to sing!' We had great fun recording the music and even having a meal with Peter Schaffer, though we didn't manage to meet any of the cast – apart from Simon Callow who was there for the recording sessions. It's a wonderful film and we were both thrilled to be a very small part of it.

**CMQ** You've been involved for many years with *The Really Big Chorus* which, for those who don't know, is the UK's largest choral society. Every year you invite thousands of singers from all across the world to turn up at the Royal Albert Hall and sing – no rehearsal, and no previous experience required! How on earth do you go about conducting up to 3,000 unrehearsed strangers?



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*Sir Neville Marriner asked if I would like to sing the part of Papageno, along with my wife (Gillian Fisher) as Papagena. I was, of course, delighted!*

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Left: Still from the film *Amadeus*.  
Opposite: Brian Kay conducting.

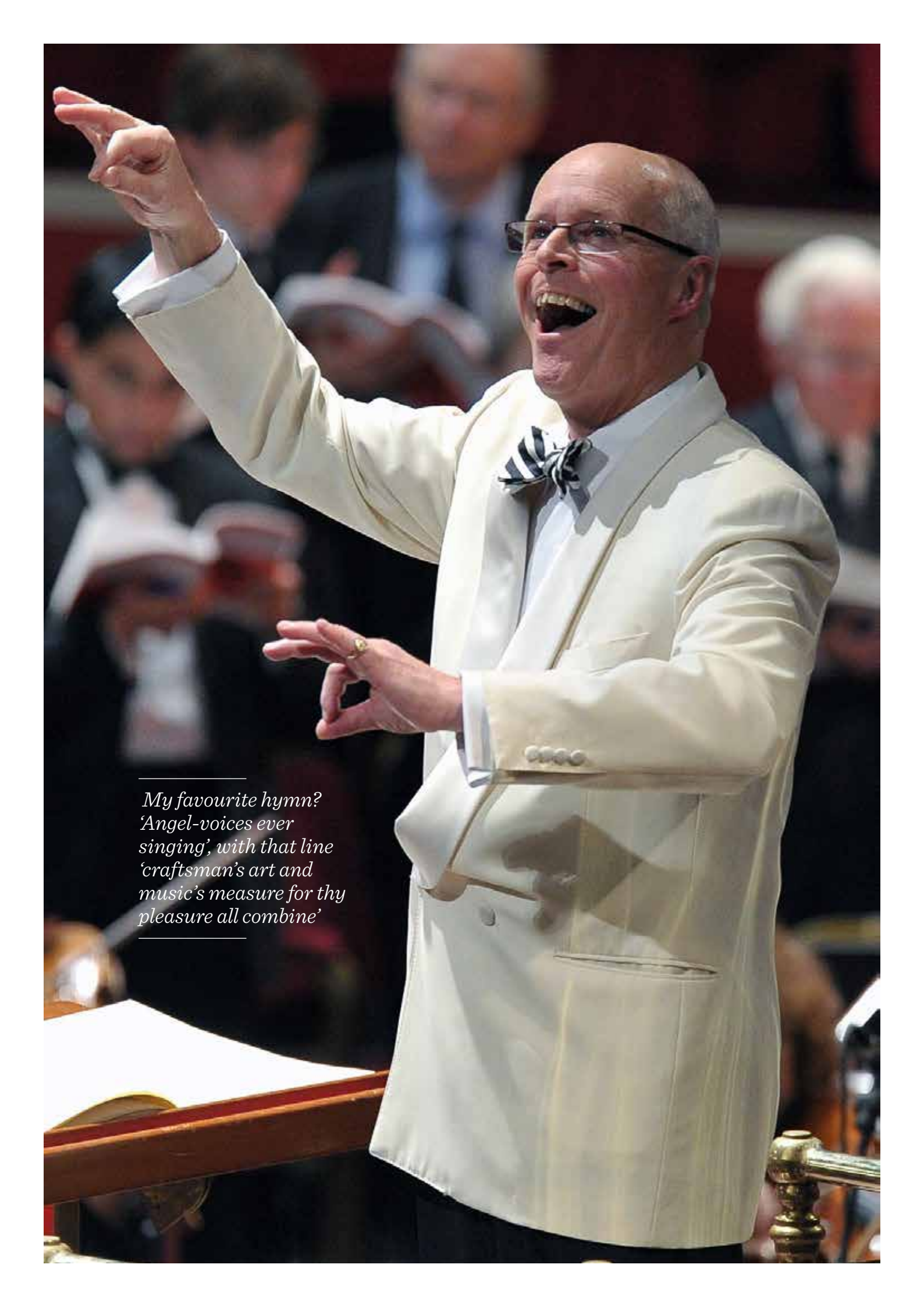
**BK** This is one of the most exciting parts of my working life. To conduct a cast of thousands in the Royal Albert Hall in several of the greatest choral and orchestral works (Handel's *Messiah*, Requiems by Fauré, Mozart and Verdi, *The Armed Man*, Vivaldi's *Gloria*, etc.) is a huge excitement, every time. I was lucky enough to succeed Sir David Willcocks as principal conductor and, as well as the Albert Hall concerts, we take members of TRBC to many exotic locations around the world, along with singing cruises and a summer school each year. But the 'big one' is always the annual *Messiah*, where up to 4,000 singers turn up and sing their hearts out. It's a glorious sound and thrills me to bits every year. I need to make very large gestures so that the singers – many of whom are sitting a long way away from me! – can actually see me.

Even without rehearsal it just gets better every year and I am constantly amazed at how wonderfully together it is – most of the time! So many of the singers come back year after year and great friendships (and even marriages) have resulted from these events.

**CMQ** You must have a favourite piece of choral music? But what is it and why? And is it also your favourite piece to conduct?

**BK** This is like asking me to choose ten records for that famous desert island! – almost impossible to choose. *Messiah* is right up there at the top and it is always a joy to conduct. But if you believe, as I do, that Bach was the greatest composer who ever lived, then the two Passions – St Matthew and St John – have to take the top slot, musically, emotionally and spiritually. I'm not





*My favourite hymn?  
'Angel-voices ever  
singing', with that line  
'craftsman's art and  
music's measure for thy  
pleasure all combine'*





sure I could easily choose between the two of them: it's usually the one I'm conducting at the time! It was the same when I was a singer and even as a member of an audience: there's nothing that moves me quite so much – apart, perhaps, from the same composer's monumental *B Minor Mass*. Having said that, it's rather unfair to make me select one as there is so much life-enhancing choral music to choose from.

**CMQ** You are organist at the church of St James the Great, Fulbrook. Which hymn has a special place in your heart?

**BK** We are very lucky in Fulbrook as we have no fewer than four villagers who can play the organ (a bit of a luxury these days!) so we share the honours. Again, it's hard to know how to select any one particular favourite. As organist, I love pulling out all the available stops and encouraging the congregation to give of its all. The first

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*To conduct a cast of thousands in the Royal Albert Hall in several of the greatest choral and orchestral works is a huge excitement, every time*

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time I ever appeared on television – way back in 1962 – was as a sixth-former at Rydal School, where five of us sang the hymns unaccompanied as the school chaplain preached the Sunday morning sermon. I so well remember *Angel-voices ever singing* and this has remained a firm favourite with that specially appropriate line 'craftsman's art and music's measure for thy pleasure all combine'. For a man like me who loves words and music, that just about says it all. Of the more modern hymns, you'd be hard to beat John Barnard's wonderfully

uplifting tune (*Guiting Power*) setting Michael Saward's words in 'Christ triumphant, ever reigning, Saviour, Master, King!'

For more information about this year's Really Big Chorus events visit [www.trbc.co.uk](http://www.trbc.co.uk)

 [www.trbc.co.uk](http://www.trbc.co.uk)

**Above:** The Really Big Chorus at the Royal Albert Hall



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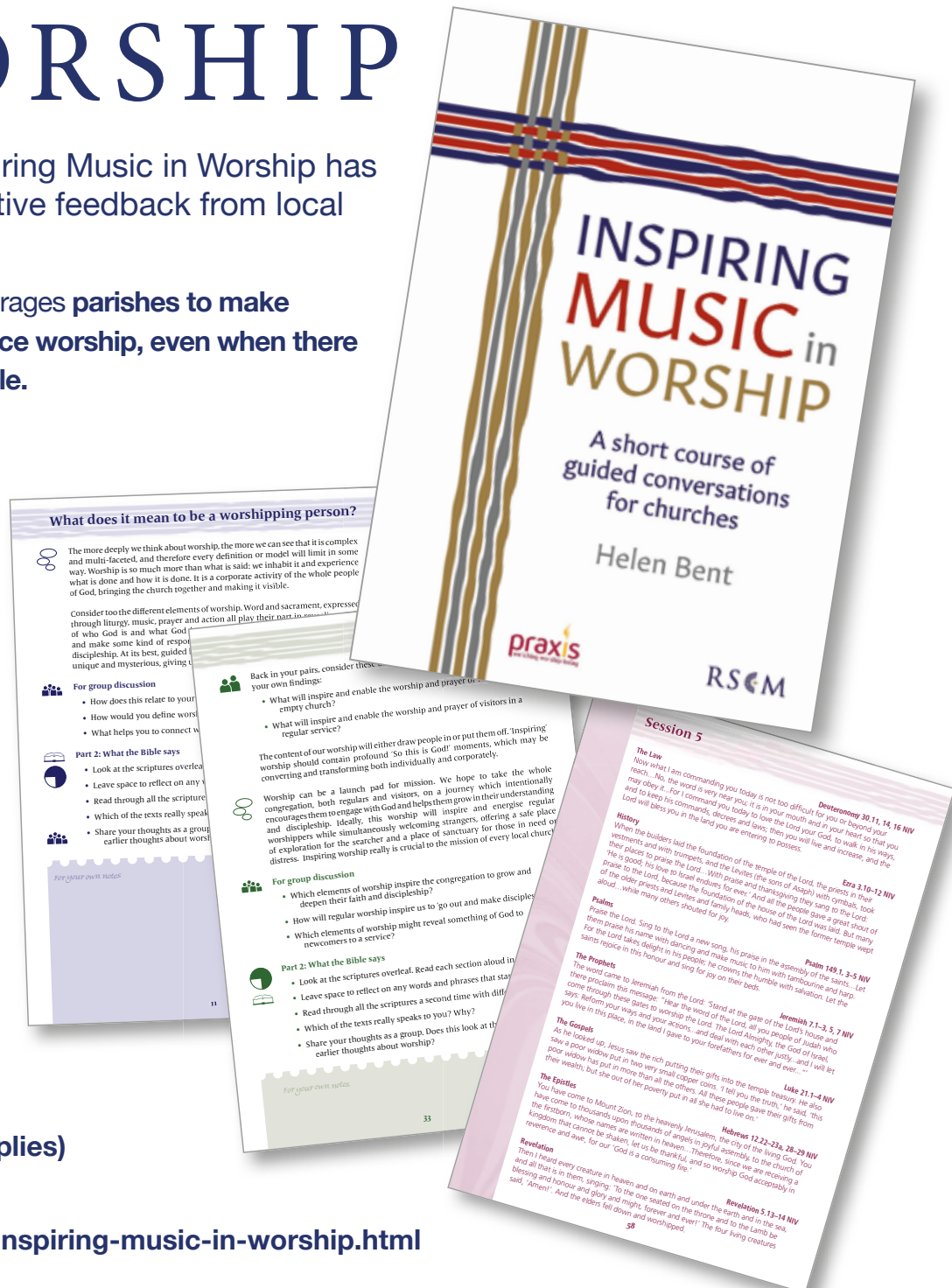
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# BRANCHING OUT

## TEACHING AND ENRICHMENT

From RSCM South Africa comes an inspiring story of how sacred music was brought to some of the poorest schools on the Eastern Cape.

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JENNY YATES

She stood at the front door of her humble home, surveying the poverty and hunger round her in this, a very poor part of Port Elizabeth. The schools looked drab. Inside, the young children's voices were feeble. Saddened, yet inspired, she felt God calling her to share her choir experience. And so, this retired committee member approached me (I was then Branch Chair) with her idea of offering help to schools in her area. I gladly gave my blessing. Soon she was to set off with her somewhat battered copy of *Voice for Life* on a journey that would have extraordinary results.

### THE RSCM IN ACTION

Children don't just sing beautifully, they have to be taught; and in these schools, so did their teachers! It was here that the RSCM was to play its part. Effective teaching could not be done by rote, nor by teachers who could not read music. So, how was it to be done? First, they needed money, and after months of struggling to find funding, the Branch received a generous grant from the National Lottery! An RSCM Branch project team was formed, a project overseer employed, and five schools supplied with full sets of primary school music teaching equipment – everything from percussion instruments to song books.

### PROGRESS AND CHALLENGES

The five school choirs grew in musicality and in number, reaching about 40 choir members per school. Descant recorder groups were introduced. Even more importantly, we were teaching the teachers, largely musically untrained people. In this regard, workshops by Tim Lees and Gordon Stewart were invaluable.

Progress was slow, the challenges considerable. We faced resistance to relinquishing old methods. Worse, we were working against a background of poverty, alcohol, drugs and gangsterism (the schools were closed at various points due to rioting). The

children were often hungry. For some, a daily ration of porridge from the School Feeding Scheme was their only meal. On top of which, we desperately needed more funding.

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*Children don't just sing beautifully, they have to be taught*

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Nonetheless, interest and numbers grew steadily (we now had a sixth school on board). It was time to take the children out of the school environment and expose them to the wider world of music. Over time, the children took part in:

- ▶ The annual Schools' Concert presented by the Organ Society. Words cannot describe the jaw-dropping reaction of 300 under-privileged children experiencing the grandeur of the venue and the sound of the mighty organ!
- ▶ Participation in cultural festivals, singing secular and sacred songs in one of the area churches.
- ▶ Ascension Day: a day of great reverence in this community, a day of great pride – the combined choirs of the six schools (now known to us as the RSCM children's choir) were invited to sing at one of the main services. The hearts of the thousand-strong congregation were deeply moved.
- ▶ The RSCM Christmas Concert in the cathedral, with its excellent acoustics complimenting a glorious treble soloist and the RSCM children's choir.

The project has been wholly uplifting. It has expanded beyond all our expectations, and we hope it will grow even further as time goes on. 'Lead us, Heavenly Father, lead us' – our constant prayer as we seek further funds!









## PLAYING WORSHIP SONGS ON THE ORGAN

### *An interview with* **TOM BELL**

**CMQ** How would you define a worship song?

**TB** Perhaps the neatest, though imperfect, definition would be something written in a pop idiom. It might have an off-beat, syncopated melody; it might have a verse-chorus structure (as of course do some hymns), perhaps a bridge, and be orientated around simple chords – predominantly chords I, IV and V.

**CMQ** Worship songs are more often associated with worship bands and some would say that the organ is not suited to this repertoire. However, the wish to use worship songs in a situation where the organist is the only instrumentalist needs to be addressed. What can an organist do to get the best effect when playing a worship song on the organ?

**TB** You have to think critically. There are some songs (for example, by Hillsong) that are conceived for a large band and probably don't lend

themselves to solo use on the organ without a lot of effort. It might be necessary to explain gently to others (without appearing obstructive!) that it would be difficult to make such a song work as hoped on the organ. So, one has to be discerning. I do think, however, that most songs can be made to work if you play the melody on one manual, chords on another, and a simple bass line for the feet, or if that is not practical, the left hand. It won't sound like a band, but you could support and lead a congregation in that way, though it won't sound quite like Hillsong! However, this approach will go some way, as long as there are people in the congregation who know it and are singing with you, as with a new hymn in more traditional style. With this in mind, perhaps take the time in advance to practise it with some willing members of the congregation.

**CMQ** What are some positive benefits to using an organ in this repertoire?

**TB** If we are talking about using the organ alone, using a well-prepared and well-registered organ accompaniment, however simple, can present a richer and more supportive sound to the congregation than would playing a piano, keyboard or guitar. I think it's a different matter if it's just between an organ and a full band, because the latter would be preferable in this style. If, however, a full band is not available, the organ can provide a solid bass. That's the advantage the organ has in terms of leadership over another solo instrument. This helps to undergird the congregation and make them feel more secure. If there is a piano or guitar available then the organ can make a big difference just by playing the bass at 16ft pitch.

**CMQ** What pitfalls should be avoided?

**TB** A lot of printed arrangements of worship songs are reworkings of a piano improvisation (which choirs can resent because there is nothing



for them to do other than sing the melody). If the left-hand part is leaping around all over the place in arpeggios, organists will struggle, unless they are trying to display their pedal virtuosity, which clearly is not the point of the exercise.

**CMQ ▶ Are there good ways of simplifying an accompaniment for use on the organ?**

**TB** Yes. Play the melody with the right hand, thin chords (two or three notes) in the left hand – perhaps on a separate manual if available – and use pedal to provide the bass line if possible. That should be simple and playable, assuming the rhythm of the melody has been properly learnt. It is certainly a workable starting point. Of course, it may be necessary to do some homework in advance. You could sketch out the melody for one hand, block chords underneath (often these can be taken from the guitar chords marked in) and a pedal line (which could be very simple). Taking things to the next stage, you can aim for a four-part arrangement, a bit like the ones you can see in *Singing the Faith*, the Methodist hymn book. These are a bit more choral-friendly and they sound idiomatic on the organ. I recently wrote an article for *Sunday by Sunday* giving some simple guidance towards creating a four-part, hymn-like arrangement of a worship song [Issue 80, March 2017]. Another point is that the music can often be simplified by leaving things out, especially if there are elaborate, pianistic inner parts in the arrangement.

**CMQ ▶ How can an organist best contribute to the teamwork in a worship band?**

**TB** If the band is a small one, the organist can, at the very least, provide a bass line, and with that a richness of texture that would otherwise not be there. With backing chords as well, skilful use of registration can also help the dynamic range and simulate the effect of a bigger band. This can make a world of difference to how the band sounds and how well the congregation sings.

It is interesting that band-led worship often has a greater dynamic range than organ-led worship.

For example, the band will sometimes drop out entirely, which organists almost never do. On a bigger level – similar to when an organ joins in with the orchestra – you can enrich the overall sound of a larger band, even if it is only a single bass note transforming a particular moment. This can be a revelation to worship leaders, and probably to organists as well. It can be huge fun playing in a band, and if the organist is contributing in a positive and creative way, you start to win friends and build a cooperative relationship. I think it's tragic – not too strong a word – that this can often be missing and instead we can end up with the equivalent of the Berlin Wall! Organists often have experience of running choirs and managing and encouraging people, which can be helpful in the context of a band. Additionally, organists often have some knowledge of harmony and can be willing to experiment a bit to give a wider harmonic palette – just substituting one chord for another in a worship song can sometimes really transform the feel of a particular verse and underline the words. Or, being willing to play what's usually a guitar riff on the organ. That can be quite cool.

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*Playing what's usually a guitar riff on the organ can be quite cool!*

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**CMQ ▶ So, a musical compromise may be necessary when involving the organ in this repertoire. Can you elaborate?**

**TB** If there is a tension between two styles of music, where perhaps one half of the congregation wants traditional and the other half doesn't, I think there has to be a move towards the blending of styles where perhaps each week you'd have a different balance of contemporary and traditional. This is preferable to doing all of one and none of the other and thereby cheating off half of the congregation. If the organist walks away when a new vicar starts introducing worship songs, then the traditional music could die entirely. Instead, think about how there could

be creative interplay between both styles and a new and productive synthesis created. As C.S. Lewis pointed out, you can be more blessed in church by the music you don't like than the music you do, in that you are charitably subordinating your own taste to that of your neighbour in Christ. Hopefully, they will do the same!

**CMQ ▶ What would your top tips be to an organist aiming to play, for example, Graham Kendrick's *Servant King or Meekness and Majesty* on the organ?**

**TB** I would suggest the following:

- ▶ Simplify the bass line. So, if it jumps around but the guitar chord stays the same, just hold a sustained note or repeat the same note in a rhythmic way.
- ▶ Ensure the rhythm is correct, especially if it is syncopated. Once a congregation has got used to singing it wrong it is hard to correct.
- ▶ Maintain a solid pulse. This can often come from the bass line. It is hard to recover once the rhythm drifts in a syncopated piece.

**CMQ ▶ Could you give some examples of recent worship songs that you feel work particularly well with the organ?**

**TB** In no particular order:

- ▶ Keith Getty and Stuart Townend: *Speak, O Lord*
- ▶ Richard Simpkin's new tune for 'How firm a foundation'
- ▶ Vikki Cook: *Before the throne*
- ▶ Keith and Kristyn Getty: *There is a higher throne*

**CMQ ▶ Do you have a favourite bible quote that sums up the right way for organists to approach a worship song, and indeed their whole ministry?**

**TB** Do nothing from selfish ambition or conceit, but in humility regard others as better than yourselves. Let each of you look not to your own interests, but to the interests of others. *Philippians 2. 3–4*

This is a good one for band members as well, and vicars and churchwardens, and, for that matter, PCC members, coffee rota members and so on and so forth! It sums up how we should do church.

# CONGRATULATIONS

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## GOLD AWARD TWIN MOTHERS AND THEIR DAUGHTERS

Four choristers, Lyn Winnel and her daughter Sarah Winnel, and Lyn's twin sister Jenny Prince and her daughter Dianne Prince, all therefore from the same family, have been presented with the RSCM Gold Award. They are from St Matthew's Anglican Church, Albury. There are only nine recipients in Australia of this prestigious award. It involved much preparation and hard work including a highly demanding exam that they completed by travelling to England.

The Gold Award was a special project that they focused on and found uplifting and fulfilling. They enjoyed researching significant events in the religious calendar, exploring different pieces and composers as well as analysing choral music to formulate their ideas and opinions for their portfolios. Their commitment to the choir and general musical competence and experience brings great rewards. This preparation has strengthened their faith; it has served to assist them with the musical ministry within the choir.

*Bronwyn Powell*

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## A NEW MINISTRY

Congratulations to Dr Jonathan White, who has just been appointed Director of Religious Music at Christ Church Cathedral, Montreal. Dr White worked extensively with the RSCM, as committee member and secretary of the Oxfordshire Area Committee and director of the Annual Three-Day School for Choristers. He will begin his new ministry in June, 2019.

*Cynthia Hall*



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## 75 YEARS OF LOYAL SERVICE

Congratulations to Ian Roebuck on achieving 75 years of unbroken service in the choir at St Michael and All Angels, Mottram in Longdendale. Ian joined the choir in January 1944 as a treble, then sang as an alto, then for many years a tenor. He now sings bass. Ian was recently presented with a loyal service medal and certificate by our vicar, the Revd James Halstead.

*John Brandreth*





## 85 YEARS - AN AMAZING RECORD!

On Sunday 17 February, we celebrated Lionel Jones's 85-year membership of our choir at St James the Great, Dursley. The Rector presented Lionel with an engraved tankard, and he was photographed with the choir after the service. Eighty-five years in one church choir is a remarkable record, and Lionel's commitment to our music is exemplary – he is seldom away!

When Lionel joined the choir in 1934, there was a waiting list for boy trebles as the choir stalls only accommodated 16 singers. In 1938 he was one of three Dursley boys who sang at the festival in the Royal Albert Hall. By 1940 his voice had broken and he began to sing tenor; he is still doing just that all these years later! However, Lionel is not just a choir statistic. As an electrical engineer he has several patents to his name and, as a keen local historian, wrote a book detailing the history of the firm of Mawdsley's for which he worked.

Much as we are delighted to celebrate the long service of our older members, we are always happy to welcome younger singers!  
*Anne Shipton*



## RSCM VALIDATED SINGING AWARDS

### VOICE FOR LIFE SINGING AWARDS

*These results are listed alphabetically under RSCM Regions, Areas and Countries.  
(F) = RSCM Friend, (IM) = Individual Member, (S) = Student member, if candidate's choir not affiliated.*

- 🏅 Honours 90%+ (Gold)
- ★★ Highly commended 85%+ and
- ★ Commended 75%+ (Bronze/Silver)

#### SILVER STANDARD

**Region One:** Rosie Allen\* (Sale, St Paul). **Derbyshire:** Ella Brown\*, Scott Butterly, Jonathan Dixon, Leo Silverwood (Derby Cathedral). **Dyfed:** Rhian Goodson\*\*, Jasmine Morris\*\*, Christian Pearce\*, Lowri Richardson\*\* (St Davids Cathedral). **Ely:** Sophie Seed (Cambridge, St John Evangelist). **Guildford:** Yasmin Berezhicki-Stevens, Freddie Davies\*\*, Kieran Kenyon\*, Will Munroe\*, Beth Payne\*\*, Lydia Spruce, Cai Thomas\*\* (Farnham, St Thomas-on-the-Bourne), Imogen Attwater\*\*, Ben Charles\*, Monty Nelson, Richie Zhang\* (Witley, King Edward's School). **Lincoln:** Liz Munday (Folkingham, St Andrew), Theodore Jones\*\*, Katherine Rees\* (Lincoln, St Nicholas). **Peterborough & Northampton:** Fiona Allen-Benham (Higham Ferrers, St Mary Virgin). **Southwark & E Surrey:** Caleb Carpenter\*, Benjamin Naylor\* (Croydon Minster), Laura Corbin\*\*, Sue O'Neill\* (East Dulwich, St John Evangelist), Sophie Bisson\*, Tallis Hill\*, Olivia Priestland\* (Merton, St Mary), William James\*\* (Wimbledon, King's College School). **Suffolk:** Rona French,

William Russell\*\* (Bury St Edmunds, St Mary), Chloe Beeston\*, Michael Harland\* (Ipswich, St Mary-le-Tower), Theo Geileskey\*, Harry Upton\* (St Edmundsbury Cathedral).

#### BRONZE STANDARD

**Region One:** Izzy Reid\*\*, Eleanor Riesen\* (Macclesfield, St Michael & All Angels), Molly Burrows\*\*, Laura Jarvis\*\*, Nathan Monk\*\* (Mellor, St Thomas). **Dyfed:** Lucia Cirillo\*, Heledd Richardson\*\*, Milo Sheldon (St Davids Cathedral). **Ely:** Harriet Richards\* (Cambridge, St John Evangelist). **Guildford:** Junior Brown\*, Julien Early\*, Harry Naylor\* (Witley, King Edward's School). **Lincoln:** Jenny Seddon\*\* (Pickworth, St Andrew). **Peterborough & Northampton:** Christopher Butts (Finedon, St Mary Virgin). **Portsmouth:** Evie Warringer\* (Alverstoke, St Mary). **Southwark & E Surrey:** Alexandre Bernard\*\*, Kojo Budu-Arthur\*, Kevin Croos, Alex Lovely\*\*, Amber Nodder\*\*, Tahlyah O'Brady, Mayowe Olatidoye, Aman Ram\*, Lachlan Seymour\*, David Vaughan, Aarna Wangoo\* (Croydon Minster), Maya Corbin, Shanan McFarlane-Raveneau (East Dulwich, St John Evangelist), Barbara Verco\* (Horne, St Mary Virgin), Chloe Ellam\*\*, Matthew Hopkins, Victoria McDade (Merton, St Mary), Kenn-Ryan Kouadio-Amalaman\*\* (Plumstead Common, SS Mark w Margaret), Arvind Benedict\*, Arvin Kinigama\*\*, Alexander Golder\*\*, Deyan Patel\* (Wimbledon, King's College School). **Wessex:** Benjamin Jacobs\*\* (Salisbury, St Thomas).

## GOD BE IN MY HEAD

GORDON GILES

Jesus soit en ma teste  
et mon entendement.  
Jesus soit en mes yeulx et mon  
regardement.  
Jesus soit en ma bouche et  
mon parlement.  
Jesus soit en mon cueur et en  
mon pensement.  
Jesus soit en ma vie et mon  
trespasement. Amen.

God be in my head, and in my  
understanding;  
God be in mine eyes, and in my  
looking;  
God be in my mouth, and in my  
speaking;  
God be in my heart, and in my  
thinking;  
God be at mine end, and at my  
departing.

**Words:** French, c.1490,  
tr. *Sarum Primer* (1558)  
**Tune:** *God be in my head*  
Sir Henry Walford Davies  
(1869–1941)

On 6 September we mark the 150th anniversary of the birth of the English composer Sir Henry Walford Davies. Born in Oswestry in 1869, he was a chorister at Windsor Castle and was pupil assistant to Walter Parratt between 1882 and 1890. In 1890 he won a composition scholarship to study at the Royal College of Music under both Parry and Stanford. Then, in 1895, he became a teacher of harmony and counterpoint there. Meanwhile, he was successively organist at St George's in Kensington, St Anne's in Soho, and Christ Church, Hampstead, and in 1898 he became organist at the Temple Church, a post he held for 21 years. Between 1903 and 1907 he directed the Bach Choir, and in 1918 was appointed Director of Music for the newly formed RAF, composing their celebrated *March Past*, which combines the rhythm of the bugle call of the Royal Flying Corps with that of the Royal Naval Air Service. Unfortunately, his other music is much less well known: two symphonies, an overture and an impressive setting of Robert Browning's poem *Prospice*. According to Grove's *Dictionary*, only three of his choral works were performed at all between 1960 and 2000, ironic given that *Everyman* (1904) held popularity on a par with Elgar's *Dream of Gerontius* in its day. Revival of some of these works may well prove enlightening and satisfying.

From 1919 to 1926 Davies was a professor of music at Aberystwyth and in 1924 was appointed a professor of music in the University of London, succeeding Frank Bridge (who was Benjamin Britten's teacher). In 1927 he returned to St George's, Windsor as organist and was involved in the fledgling work of the BBC and the Welsh National Council of Music. He was knighted in 1932 and, after Elgar died, became Master of the King's Musick in 1934. He wrote a book called *The Pursuit of Music* in 1935, which became popular in its day due to his ability to explain music in both technical and lay terms. Similarly, he was involved in early broadcasting and recordings for schoolchildren. He died in Wrington, Somerset on 11 March 1941.

Davies's legacy is clearly more than compositional. Alongside the RAF march, many will know and love his Solemn Melody (1908). They will also know the anthem *Let Us Now Praise Famous Men*, a brief choral work that appears in most of the major hymn books. *Let us now praise* may take barely more than a minute to sing, but it occupies a beloved place in the English choral music repertoire. First published in 1910, it soon found its way into the *Festival Service Book* of the London Church Choir Association and was used in St Paul's Cathedral in 1912.

The text had only recently resurfaced in the *Oxford Hymn Book* of 1908. Nevertheless, it has had several other settings, now much



less used. The first modern tune, used in the Oxford book was called *Poplar*, by T.B. Strong, who was Dean of Christ Church, and later Bishop of Oxford. This was included in the second supplement to the second edition of *Ancient and Modern* (1916). Other tunes include *Constantia* by R.O. Morris, *David* by George Wallace Briggs, and *Lytlington* by Sydney Nicholson. Nonetheless, it is Davies's tune that claims the first line as its name: 'God be in my head'.

Some hymn books omit Davies's original marking of *Andante*, which is to say that it is all too easy to labour it. The simple organ introduction is the musical equivalent of the opening of hands in prayer (the *orans* position adopted by the priest

which is death itself as we depart in peace into the arms of Christ. Nevertheless, it is worth noticing that in the French the text refers to Jesus and there is an Amen. The translators have made the change without apparent reason. The gist and thrust of the prayer are hardly changed, but in modern times we might consider the English version to be more inclusive, and perhaps also more of a statement of intention ('that God be in my head') rather than a direct request ('Jesus, be in my head'). Whatever one makes of this difference, it is surely incidental, or even accidental.

The suitability of the short hymn for funerals is evident in the final line and the piece complements the reading or singing of the *Nunc*

in body parts and their function gives spiritual power to the inevitable dualism we unthinkingly live by. Head, eyes, mouth and heart, these are considered to be the instruments of thought, insight, speech and love, and this ancient prayer asks that they may be attuned to the will of God so that at our lives' end we may depart in peace to the glory of resurrection light and life. Whether our seeing truly is located in our eyes, our speaking in our mouth, and so on, is a philosophical point now much informed by modern neuroscience, physiognomy and psychology.

Whether we see this as metaphorical or literal, there is a similarity to and a resonance with the Irish *lorica* (*St Patrick's*

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*The suitability of the short hymn for funerals is evident  
in the final line and the piece complements the reading  
or singing of the Nunc Dimittis beautifully*

---

at the Eucharist), a gesture of welcome and inclusion that typifies the spirit of the text. Some omit it, feeling that it is an unnecessary giving out of pitch to the choir. Either way, this is a personal devotion to be sung corporately (rather than a communal prayer often said alone, as the Lord's Prayer often is). From the tonic of A major it moves confidently through E major and F sharp minor before a spine-tingling pause on 'heart' with a dominant ninth chord that carries us through to a cadence in D major. The final line roots us firmly back in A major as the brief prayer concludes. There is no Amen in the English version, which turns it into an open, almost unconcluded prayer, the Amen ('let it be so') to

*Dimittis* beautifully. It works particularly well immediately before or after the Commendation, before the deceased is carried out of the building. Originally in medieval French (but found in the British Museum), the text can be found on the frontispiece of a *Book of Hours of the Blessed Virgin* (published in 1514 by Richard Pynson), now preserved in the library of Clare College, Cambridge. Inclusion of a translation in the *Sarum Primer* (1558) and in John Cosin's *A Collection of Private Devotions* suggests that the prayer may well have found frequent use before or after a Daily Office service. The words need little commentary, save perhaps to notice that the invocation of the presence of God

*Breastplate*), which seeks to clothe the Christian in spiritual protection. The *lorica* is the outward spiritual vesture, while 'God be in my head' concerns the inner content and outward expression of faith. As a musical prayer, and because it is singable with limited choral resources, it is a useful and profound expression of a subtle desire and expansive hope, in the midst of death and life.

*Holy Jesus, may our heads be filled with your wisdom; our eyes with your light; our heart with love for you and on our lips be found words of witness until that day when our time to depart this life comes and we are drawn by eternal hope to your resurrection life. Amen.*



# NEWS FROM PUBLISHING

IN EVERY CORNER SING  
BOOK TWO

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GEOFF WEAVER



I have been privileged over the years to have contact with many parts of the world church, and have come to realize that, in their songs, Christians everywhere are able to express in a powerful way their joys and sorrows, their hope and despair – and underlying all is a powerful sense of community that enables them to face life's challenges. I have worshipped with Kenyan Christians, many of them desperately poor, on many occasions: to be caught up in the power of their song and dance is exhilarating, and it seems to me a good counterweight to the beauty and stillness of our choral evensong tradition.

It is more than ten years since the RSCM published *In Every Corner Sing*, a ground-breaking collection of songs from Christian communities around the world. In the preface to that collection I wrote: 'Singing global songs can be a transforming experience – it takes us out of our comfort zones, widens our horizons, and gives us a new sensitivity to and understanding of the lives of others.' In the preface to *In Every Corner Sing Book Two* Professor Michael Hawn, a distinguished authority on global song, writes: 'These songs are not just ethnic curiosities or examples of liturgical exoticism, but musical witnesses from Christian brothers and sisters who are living their faith, often in places of conflict, suffering and oppression.'

As you pray each week for different Christian communities around the world, you may find it helpful to sing a song from that part of the world. On a recent Pilgrimage of Song to the Holy Land, we found it a powerful experience to sing *Ya hamalaLah*, a Palestinian Agnus Dei, and as we journeyed through distressing situations we found energy and encouragement from the South African *Hamba nathi*, or in English 'Walk with me for the journey is long'.

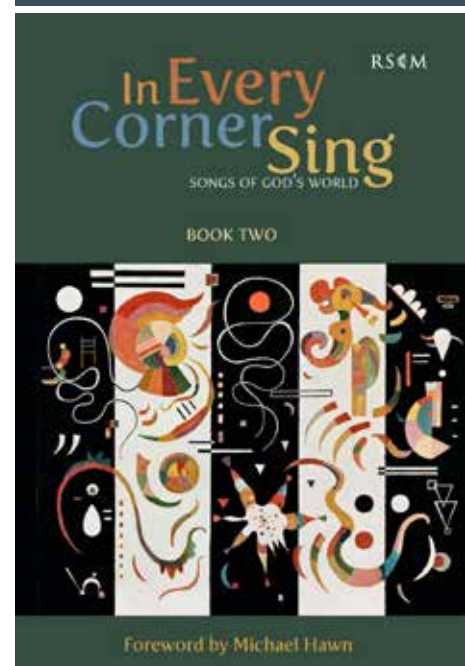
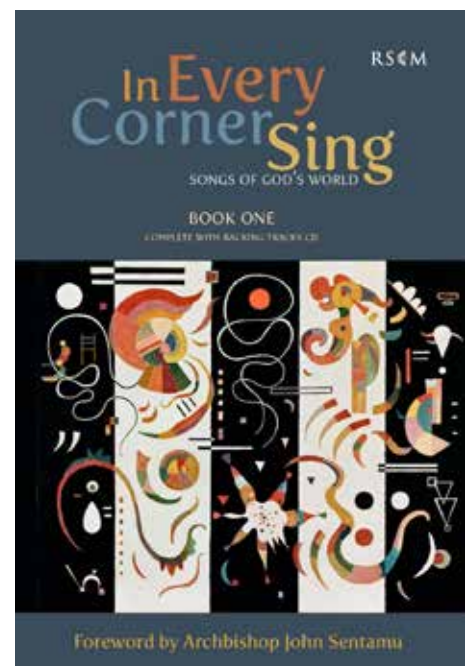
This collection of songs cries out for imaginative liturgical use, perhaps

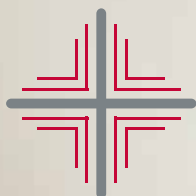
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*These testimonies  
of global and vital  
faith can find  
solidarity in our  
voices and a place  
in our hearts*

---

centred around One World Week, Christian Aid Week or the Week of Prayer for Christian Unity, but equally a resource for other times in the church's year. I hope that you will find these songs a rich resource enabling you to express your unity with Christians throughout God's world.





Sarum  
College

# COURSES & EVENTS AT SARUM COLLEGE

## Francis and the Sultan

**Mon 16 to Tues 17 September 2019**

This conference will explore the meeting in 1219 during the Fifth Crusade of St Francis of Assisi and Sultan Malik al-Kamil, as inspiration for Christian-Muslim dialogue today.

**Leader:** Andrew Todd

## Lunchtime Concerts at Sarum College

**Once-monthly from October 2019 to March 2020**

Our annual series of lunchtime concerts are held once-monthly on a Friday in our Butterfield Chapel. The concerts feature top local, UK and international musicians and are followed by a light buffet lunch.

## Sarum Singing Break

**Friday 4 to Sunday 6 October 2019**

A weekend for anyone who enjoys singing liturgical church music. During this weekend we will rehearse and sing services in Sarum College Chapel and Salisbury Cathedral. The repertoire will cover music from Tudor times to present day compositions.

**Leader:** Nigel Groome

## Imaging Transcendence: From the Catacombs to the Gothic Cathedral

**Tuesday 15 October 2019, 10am to 4pm**

An illustrated introduction to how Christian faith found expression in the early Christian Roman catacombs, the Ravenna mosaics, in medieval Irish illuminated manuscripts and in the Gothic Cathedral.

**Tutor:** Gesa Thiessen

## The Arts & Crafts Movement

**Friday 18 October 2019, 10am to 4pm**

A day exploring the influence of the arts & crafts movement, arguably Britain's greatest contribution to the international art movements of the late 19th century and onwards.

**Tutor:** Peter Burman

**For a free brochure visit**  
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## NEWS & EVENTS

### INSPIRING ORGANISTS OF THE FUTURE

Anna Hallett, 14 years old and a former RSCM Pipeline organ scholar, has put together an insightful report on the challenges facing young organists. She has also put forward her recommendations for addressing some of the issues.

In her study, *Inspiring Organists of the Future*, Anna argues that, while an excellent range of scholarships have been established in recent years (notably the RSCM's Pipeline and the Young Organists Scholarship Trust), information regarding access to a wider range of funding tends to be poorly disseminated. Anna also notes that young organists often struggle to find a safe and welcoming place to practise. As one responder to Anna's survey put it, 'even today, finding an organ to practise on, where it is safe and warm and there is light, is a challenge and often costly too.'

Another noted that 'some (organists) are distinctly possessive of their instrument and can, on occasions, be a touch superior – this does little to encourage the interest of potential young players.'

Success tends to depend upon privilege, as does access to a teacher. Then there is the question of incurring high levels of student debt in order to obtain a degree. All of which make learning the organ prohibitive to all but a small number of (mostly) white young males attending elite schools.

Anna also points out that practising organists across the country, many of whom work tirelessly to keep sacred music alive in churches, feel let down by the clergy. A lack of musical training among the clergy was a common complaint, with several of those surveyed suggesting that those in charge of churches often want to 'get rid of the organ, choirs, pews, anything that carries on old traditions'. Many are also more than happy to replace musicians with recordings, having little understanding of the valuable role music plays in worship.

Anna concludes that if we do not wish to see an ever greater number of small parish churches without an organist, we must do more to provide safe and welcoming spaces for young people to practise, do more to promote access to funding for those outside the public school system, do more locally to promote the existence of the organ to those who are interested in becoming a musician (perhaps by offering free recitals), and establish a greater number of scholarships.

Anna's report contains a lot of information for would-be organists, including information about scholarships and useful organizations you may wish to join.

🌐 Anyone wishing to download the report in full or to get in touch with the author can do so through Anna's website: [pipeskeysandchords.com](http://pipeskeysandchords.com)

### 150 YEARS OF ST JOHN'S COLLEGE CHAPEL, CAMBRIDGE

The choir of St John's College, Cambridge is set to release its latest album, *Locus Iste*, on 26 April this year, marking its 100th recording release as well as the 150th anniversary of the completion of St John's College chapel. The title track is Bruckner's *Locus Iste*, with its opening line 'This place was made by God' offering a fitting sentiment, having been written the same year the building was completed (1869).

Designed by great Gothic Revival architect Sir George Gilbert Scott, the chapel of St John's College was first consecrated on 12 May 1869. Its construction was intended to reflect the College's royal status as a foundation of Lady Margaret Beaufort, mother of King Henry VII. It would be hard to conceive of the College without the great Victorian chapel that is by now so closely connected with its traditions.



## BUCKFAST ABBEY LAUNCHES CHILDRENS' CHOIR

Buckfast Abbey in Devon has begun offering the opportunity for up to 25 boys and girls with ages between 7 and 11 to be part of its Choral Foundation.

The first intake of choristers was recruited in the summer term and began rehearsing last September.

The choristers are singing with the lay clerks of the Abbey choir at some of the services as well as performing at several concerts throughout the year.

Each chorister receives a scholarship from the Abbey for individual vocal, piano and theory tuition with the Abbey's professional tutor.

They will also work towards singing and theory exams for the ABRSM.

For more information about choristerships at Buckfast Abbey, visit [www.buckfast.org.uk/music](http://www.buckfast.org.uk/music)



## BUCKFAST ABBEY APPOINTS NEW ORGANIST

Buckfast Abbey has announced the appointment of internationally acclaimed musician, David Davies, as its new organist.

Mr Davies trained as an organist, pianist and conductor at Magdalen College, Oxford, and at the Institute of Sacred Music at Yale University in the United States. He has held church and cathedral appointments in the USA and in the UK, most recently as Assistant Director of Music at Exeter Cathedral.

Commenting on the appointment, Philip Arkwright, Organist and Master of the Music at Buckfast, said: 'I am delighted to welcome David Davies as Organist, to join a team of talented and dedicated musicians at the Abbey. His broad experience and qualifications provide a sure foundation on which to showcase our fantastic new organ.'



## THREE CHOIRS FESTIVAL GLOUCESTER, 26 JULY – 3 AUGUST

The celebrated Three Choirs Festival has revealed its full programme for this year's festival, which takes place in and around Gloucester from 26 July to 3 August. The spectacular large-scale choral concerts at the heart of the festival are complemented by a wide range of chamber recitals, talks, exhibitions and family events. Full details are available from [3choirs.org](http://3choirs.org), with tickets already on sale.

Alongside blockbuster programmes such as Verdi's epic *Requiem* with superstar conductor Ed Gardner

(28 July) and Rachmaninov's beautifully introspective *Vespers* (29 July), four main programming strands weave through nine days of music-making, celebrating composer anniversaries, new voices, song and discovery.

To view the full programme, find out about the many ways to get involved, or for further details of free ticket schemes for local and young audiences, visit [3choirs.org](http://3choirs.org). The festival welcomes applications from potential volunteers and from keen singers aged 14–25 who would like to join the youth choir.





# READERS' LETTERS

## HYMN BOOKS IN THE HAND

I read Martin Draper's 'Kindle a flame' with much interest. Not only do people in churches without hymn books miss the opportunity 'to explore the book and discover its riches', they do not see a hymn as a whole piece of poetry when only a verse at a time is displayed on screen, and often without author's name.

When *Singing the Faith* was published in 2011, I worked out a plan to read the book in a year in seasonal chunks of 30–40 hymns a month, preferably from a words only or melody only edition to avoid distraction from the tune. The timetable appeared in church magazines and on a website. Also the annual *Methodist Prayer Handbook* includes a hymn to be read daily beside Bible readings. Hymn books in the hand must be encouraged!  
*Valerie Ruddell, Sevenoaks Methodist Church*



## LETTER OF THE MONTH

### MEMORIES OF DR NOEL RAWSTHORNE

Reading your obituary to Dr Noel Rawsthorne (CMQ March 2019), I feel I must add to the tribute.

In 1955 Noel was appointed organist at Liverpool Cathedral at the age of 25, then the youngest cathedral organist in Britain. Those lucky enough to have him as our teacher, including the organ students at St Catherine's College, owe him a great debt of gratitude.

On Maundy Thursday 1970 I watched in awe as he invited me up to the five-manual Willis organ in the cathedral and then let me loose on it before the service. Afterwards, he gave me a lift to the Pier Head in his battered old Austin A40.

He was the first organist to be invited on *Desert Island Discs*, supervised the rebuilding of the main organ, built his own harpsichord, was a keen amateur chef, watercolour artist, fly fisherman, sailor, and the first organist recorded on the Great Cathedral Organs series of LPs. He was also once arrested by the KGB while on a train in Russia!

A lovely man. Thank you for all you did for us.  
*Andrew Colwell, Liverpool*

## VOLUNTEER RESTRUCTURING: A RESPONSE

In his article (CMQ March 2019), Hugh Morris states that the volunteer structure of the RSCM is changing and explains why.

I must admit that I was sceptical and wary about any changes to a system that I have been heavily involved in for many years. However, after reading the article and giving some thought to the changes stated in the article to the volunteer structure of the RSCM, I realized that here in New Zealand, in the Waikato Branch of the RSCM, we have recently adopted these changes in the structure of our Branch activities.

In February 2018, we had an invitation to present evensong in a church with no choir. Support and involvement came from the priest and many of the congregation, who took roles such as printing the service sheet and providing refreshments. The RSCM Branch committee supplied

conductors and organist, and invited choristers from the Branch area to form a choir.

In May of this year, a 'Sing hymns and songs old and new' was held in the church of All Saints Anglican church, Matamata, organized by the organist (myself) and our Branch secretary. Members of the RSCM and all local church congregations will be invited to this session, which will be followed by afternoon tea, supplied by All Saints choristers. Then in July this year our Branch committee, as part of a deliberate attempt to spread our activities throughout our region, has organized a workshop-sing of Stainer's *Crucifixion*. The conductor of the local choir will direct the workshop, while the RSCM Branch committee will supply an organist and assist with travel costs of the conductor.

This raises the question: is it still necessary to have a Branch chair and

committee, and what roles can they play? I believe it is. A Branch chair and committee can, for example, foster, encourage and promote all forms of church music, as well as coordinate activities in the Branch area. They are also available to assist in such roles as conductor, organist and pianist when required. The Branch chair and committee also form the nucleus of a wider committee to organize festivals in the Area. This can involve many volunteers, as mentioned in the article, in many roles. (The Waikato Branch has done this for the past few years.) Finally, the Branch chair and committee can also inform all its members of visits of church musicians from overseas, and encourage people to attend these where possible.

*David Brookes, Matamata, New Zealand.*

## CHOOSING THE HYMNS

At my present church we sing about 260 hymns each year and one of my objectives is that, apart from Christmastide and one or two other Sundays, we only sing any hymn once, except for the communion hymn as there aren't enough of them. My sources of suggestions for any particular Sunday are:

- ▶ The Lectionary
- ▶ *Sunday by Sunday* (RSCM) with suggestions for each Sunday and other special services
- ▶ The index at the back of the music edition of *Ancient & Modern New Standard Edition*
- ▶ The hymns we sang on the corresponding Sunday three years ago.

There is also the matter of deciding on the actual hymns, and here my principles are:

- ▶ The Introit, an introduction providing a welcome and a good sing.
- ▶ The Gradual, something specifically related to the theme of the service and usually more reflective at this point. This is often a shorter hymn.
- ▶ The Offertory, generally fairly long to give the president time to prepare for the communion. Either a hymn related to the theme of the service, or one in preparation for the communion.
- ▶ The Communion, a reflective hymn, generally fairly short, sung when the choir has returned to their places. For a joint or benefice service with a larger congregation I might have two.
- ▶ Post Communion, a final hymn to a well-known tune for a good sing and

a tune that people can hum on their way home, but also to say something summarizing the service.

The nitty-gritty of all this is a workbook on Microsoft Excel. It has several worksheets, one for the hymn numbers and special notes (e.g. Remembrance Sunday) and another for the first line of every hymn, psalm and anthem. Another is for lists of the hymns for that Sunday set out for cutting up in slips for the choir. The result is that I only need to enter the hymn numbers on one line of the worksheet and occasionally a note of a change of tune on the hymn list worksheet. I thus have a complete list of all the hymns, psalms and anthems since I started.

*Philip Bowcock, Organist of All Saints, Dunsden*

## LEAVING VAUGHAN WILLIAMS ALONE

I read with interest the letter from Rex Latter (CMQ, March 2018) regarding Ralph Vaughan Williams's *Sine Nomine*, and I am in complete agreement with him. This great tune should be left as the composer wrote it. I am happy to say that the current hymnal used in the Anglican Church of Canada keeps the original version (*Common Praise*, 1998, #276). Unfortunately, in *Emynau'r Llan* (1997), the Welsh language hymnal of the Church in Wales, and presumably in some English hymnals, the 'dissonant' notes in measures 5 and 6 have been 'eliminated', and many organists may now be playing from corrupted texts.

My mother sang in Vaughan Williams's choir, and I was told that he definitely wanted all the notes in any of his pieces to be played or sung as he wrote them. There is no good reason to disagree with him.  
*Keith Davies Jones, St George's Anglican Church, Winnipeg, Canada*

## ALTERING HYMNS

I do agree with John Smith of the Towcester deanery. My church purchased copies of *Hymns Old and New* sometime after 1997, replacing our *English Hymnals* (sadly, in my view!). As John says, many hymns have been transposed down. Why? One friend made the comment that he goes to church to be uplifted, and bringing the hymns down doesn't help. Worse still, perhaps, the words of many hymns have been altered to expunge references to 'man' and 'soldiers'. The worst is in 'The Lord will come and not be slow', words by John Milton, where the second verse has been turned into doggerel.

Fortunately, our copies of HON have now been replaced by a new version of *Hymns Ancient & Modern*. A great improvement!  
*Juliet Chaplin, Cheam*

## SINGING SUITABLE KEYS?

I was interested to see Mr Smith's letter (CMQ, March 2019) concerning Kevin Mayhew's recent *One Family* publication. Like you, I wonder if the compilers considered the likely compass of the average congregational singer. The average must be B flat below middle C, and D or maybe E flat an octave and a half above. I would have expected the publishers to set the tunes in a key to fit within that range rather than a seemingly arbitrary tone and a half down. I would certainly make an appropriate allowance for a high tessitura, in 'Hark, the herald angels sing', for example.

Another reason I wonder about the usefulness of this book is that several churches now have electronic organs with a transposing facility in semitone notches. I'd also like to think that those of us playing instruments without such a facility would be capable of transposing to a friendlier key. I did this at the church where I play until I was rumbled by the altos!  
*Charles Pipe-Wolferstan*



# OBITUARIES

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## ARNOLD PUGH

Arnold Pugh made an invaluable contribution to the musical heritage of Rugby during his active life as a musician, composer, teacher, organist and director of music at Rugby Parish Church.

Born in Canada in 1935, Arnold moved to England and studied the organ with the late David Sanger, among other notable teachers. Arnold taught piano and organ at Rugby School, with pupils including Christopher Betts, formerly a resident musician at Washington National Cathedral in the USA.

Church music flourished at St Andrew's during his long tenure, with several notable professional recordings, commissioned works from significant composers, broadcasts and choir tours in the UK and abroad.

The many boy choristers and pupils taught by Arnold are grateful for his guidance and encouragement; a number have become professional musicians. This is a testimony to his inspiration, dedication, discipline and devotion to his art.

*Karl Dorman*

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## BARBARA ALIDA SMITHDORF

Barbara Smithdorf, founding member of the parish choir of Holy Nativity, Cape Town, South Africa, died on 10 January 2019. She was instrumental in many projects undertaken by the choir, and served as choir treasurer for over 20 years. A proponent of the Anglican choral tradition, Barbara was always eager to improve and learn new music, and felt that singing to the glory of God was 'food for the soul'. She will be greatly missed for her angelic voice and inherent organizational skills. The parish has undertaken to build a music room – a space for pre-service rehearsals and music training – in memory of her. May she be kept in perfect peace. We love you Barbs!

*Ashley Petersen*

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## EDWARD 'TED' HAINES

Edward George Haines, known to all as Ted, died suddenly just a few minutes after playing the piano at home in December 2018. Ted joined the choir of St Peter & St Paul, Grays, as a 12-year-old and soon learned to play the organ. He was deputy organist under Len Nottridge and he married Audrey, a member of the choir, in 1961. Ted later became organist and choirmaster and, six decades after he started, was still organist when he died.

Ted accompanied the Townswomen's Guild Choir, including events at St Martin-in-the-Fields and Chelmsford Cathedral and he conducted the joint carol service for the parish church combined with St Thomas's choir for many years.

Ted taught lots of local children to sing in the choir, and to play the piano and keyboard. Before retiring Ted was a primary school teacher working in Thurrock and Havering.

Ted will be sadly missed by all who knew him. He leaves his wife Audrey, two daughters and four grandchildren.  
*Peter Robinson, choirmaster*

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## PROFESSOR RUTH STEINER

The RSCM is sad to record the death of Professor Ruth Steiner FRSCM, a leading scholar of Gregorian chant. The RSCM's principal focus is on practice, but that is underpinned by knowledge, scholarship and research. Professor Steiner was a pioneer in promoting the use of digital technology as a tool for chant research, and the founder of the internationally acclaimed Cantus database of Western chant.

*Professor John Harper, Director Emeritus RSCM*

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## PETER HURFORD

Peter Hurford, born on St Cecilia's Day in 1930, has died aged 88. He won an organ scholarship to Jesus College, Cambridge where he studied music and law, obtaining degrees in both.

On leaving Cambridge, Hurford became a pupil of the French organist André Marchal in 1951. In 1956, he was

appointed organist of Holy Trinity, Leamington Spa, to succeed Harold Dexter. Following the sudden death of Peter Burton, Hurford applied for the vacant post of organist and master of the choristers at St Albans Cathedral. He began his duties in January 1958. Hurford soon realized that the cathedral organ (a four-manual Willis) was in urgent need of attention. This was an opportunity to design, along with Ralph Downes, an instrument capable of playing the repertoire of the last 300 years. The work was undertaken by Harrison and Harrison, and completed in 1962.

In 1963 Hurford founded the International Organ Festival, also becoming its artistic director – a post he held up to 1978. Thanks to the driving force of Hurford, St Albans Cathedral now possessed an instrument that was ideally suited to re-establishing the organ as a major instrument. Hurford stated the twin aims of the festival as being 'to foster among young English organists a high standard of organ performance through contact with their contemporaries from abroad' and secondly '... to encourage the art of improvisation'.

Hurford had a long association with the RSCM. Although not on the full-time staff, he gave organ masterclasses and taught at the Addington Palace summer courses from 1975 until 1994. In addition, he gave a number of recitals on the newly installed Peter Collins organ in the Great Hall, some of which were broadcast by the BBC. He was awarded the FRSCM in 1977.

In 1978 he relinquished his post at St Albans to concentrate on recital work across the globe, and to undertake the recording of the complete organ works of J.S. Bach for Decca and BBC Radio 3. In his entry in *Who's Who in Music*, Hurford listed travel and silence as his recreations. Although not a prolific composer of organ music, his *Suite – Laudate Dominum* (OUP 1961) deserves special mention. His short anthem *Litany to the Holy Spirit* enjoys a continuing popularity on music lists. He was elected President of the Royal College of Organists 1980–82.

*Trevor Jarvis*

# REVIEWS OF CDs and BOOKS

## CDs

- ★ **Worth hearing**
- ★★ **Recommended**
- ★★★ **Essential listening**

### A YEAR AT . . .

★★

#### A YEAR AT EXETER

**Choir of Exeter Cathedral / Timothy Parsons (organ) / Timothy Noon ♦ Regent REGCD524**

★★

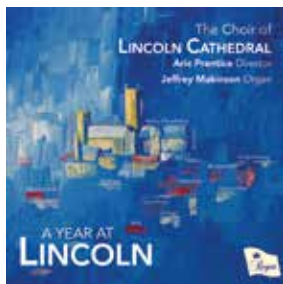
#### A YEAR AT LINCOLN

**Choir of Lincoln Cathedral / Jeffrey Makinson (organ) / Aric Prentice ♦ Regent REGCD532**

I've always had a soft spot for Exeter Cathedral; during their latter years my late parents liked to attend Sunday choral evensong sitting in the return stalls under the organ – truly a ringside seat!

Listening to this CD of the cathedral choir under the direction of Timothy Noon has evoked happy memories and it's marvellous to hear them in good voice.

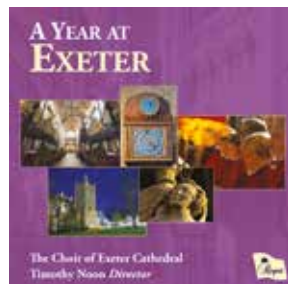
Regent's *A Year at ...* series continues to work well as a framework to reflect music-making at many of our great cathedrals. Alongside the key Christian seasons such as Christmas and Easter, local patron saints and other feast days are celebrated. Exeter's collection begins with a rousing performance of Howells's *Hymn to St Cecilia*. There are some excellent repertoire choices – Robert Parsons, Philip Lawson, Tallis (11 wondrously soaring minutes of *Videte miraculum*) and Purcell's *Hear my prayer*. Also represented are key pieces by John Blow, S.S. Wesley, Hadley and Stainer.



As the cathedral's patron saint is St Peter, I was slightly disappointed that Britten's *Hymn to St Peter* hasn't been included but Anthony Piccolo's *Jesus walking on the waves* is a fascinating substitute. It's described not as an anthem but a dramatic scena depicting Matthew's Gospel account of Peter's fear and faith during the storm in which Christ calmed the waters. Jonathan Dove's *Seek him that maketh the seven stars* rounds off an excellent listen.

Another of Regent Records' *A Year at ...* series takes us to Lincoln Cathedral. As with the recording from Exeter, this is a collection of works reflecting seasons of the church year interspersed with pieces of local interest and origin. Who better at Lincoln than to start with William Byrd who was appointed organist and master of the choristers in 1563! His *Vigilate* that opens this CD takes care of the Advent offering, immediately followed by *Ding dong, merrily on high* in the increasingly popular arrangement by Mack Wilberg and Peter Stevens. Looking down the list of 17 pieces, there are wonderful choices from the 16th century up to the present day: S.S. Wesley, Parsons, Taverner, Tallis, Brahms and Finzi, with more contemporary pieces from Bob Chilcott, Judith Bingham and Mark Blatchly.

What mark out each of the *A Year at ...* CDs are works that have begun life in the featured cathedral and become a part of its tradition. *My dearest wish* by Lincolnshire composer Patrick Hawes, commissioned by the cathedral in 2010, is a case in point. This pleasingly sonorous piece sets a text by the composer's brother Canon Andrew Hawes who has served as a priest in the Lincoln diocese and as a prebendary at the cathedral. In turn the text is drawn from sayings by Bishop Edward King



who was Bishop of Lincoln from 1885 until his death. Now that is a local brew!  
*Stuart Robinson*

## SORROW AND CONTEMPLATION

★

#### THE LAST JOURNEY: REFLECTIONS FOR THE TIME OF GRIEVING

**Cathedral Singers of Chicago / Pamela Warrick-Smith (soprano) / Richard Proulx / John L. Bell ♦ SPCK 978-0-281-08002-1 £14.99**

Is this a CD of songs accompanied by a beautifully produced book or a book of readings, prayers and meditations accompanied by a hauntingly poignant recording? It is both: unusual in concept and format, but resulting in an item to be read, listened to and treasured. Songs to accompany the process of grieving have a long history, not least in the songs of lament in the Book of Psalms. In this new CD/book the songs begin and end with solidarity with Jesus in his grief – starting with scripture '... Jesus wept' and ending with the spiritual 'Nobody knows the trouble I've seen'. In between, John Bell organizes the material to move from 'grief, fear and abandonment' through 'consolation', then 'leave taking' (a section that concludes with the Agnus Dei and 'Lux perpetua' from the Requiem) before reaching the 'saints in heaven'.

The 17 musical items include original hymns by John Bell, biblical paraphrases, liturgical texts and spirituals. Many of the hymns have original tunes but there is also effective use of folk melodies including *Iona boat song*, *Lark in the clear air* and *O waly waly*. The Genevan Psalm 12 tune, otherwise known as *Donne secours*, has a dance feel in John Bell's catchy treatment for 'Go, silent friend'. The 16-voice choir is accompanied at various times by flute, oboe, cello, piano and organ. The songs collectively embrace grief and loss with courage and, ultimately, a sense of hope and trust in God.

*Julian Ellaway*



★ ★

**IN SORROW'S FOOTSTEPS****The Marian Consort / Rory McCleery ♦ Delphian DCD34215**

Settings of two Holy Week texts – namely the *Stabat Mater* and Psalm 51 (the *Miserere*) – seem a curious choice for a celebration. We're told this CD is a celebration of the Marian Consort's 10th anniversary and its 10th recording with Delphian. Founded and directed by Rory McCleery, the Consort is a mixed ensemble of up to 10 singers. They've made a name for themselves with appearances throughout the UK and Europe and on BBC Radio 3. The CD notes refer to 'its engaging performances and imaginative programming; the group draws its members from the very best young singers on the early music scene today.' Although the musical mood belies any celebration, this CD is a good example of both fine programming and singing. At first hearing, a setting of the *Stabat Mater* by Gabriel Jackson makes for a strident opening but it is beautifully sung and it should be: it was commissioned by the Consort. It is a heart-rending musical portrayal of Mary's grief at the foot of the Cross. Four Renaissance works including three by Palestrina follow, including his take on the *Stabat Mater*. Allegri's Psalm 51 is also included and, by contrast, James MacMillan's more contemporary setting. It's easy to hear how much the setting for the Sistine Chapel has influenced MacMillan in his work – the use of plainsong and fauxbourdon writing in particular.

Andrew Mellor, in his programme notes, is fascinated by many musical points of comparison between the old and new settings of the texts. This CD is a thoughtfully devised programme.

★

**EVEN SUCH IS TIME****The Choir of Christ's College, Cambridge / David Rowland Regent REGCD511**

The choir of Christ's College is also in contemplative mood for this collection of major choral writing from British 20th-century composers, namely Finzi, Leighton, Howells and Walton. Music has played an important role in the life of Christ's College which spans 500 years. For the past 40 years there has been a mixed choir drawn predominantly from the college's own students. Apart from concerts,

recordings and an annual foreign tour, the choir sings two choral services a week in the college chapel. With six singers to a part under the direction of David Rowland they make a fine sound in this thoughtfully constructed programme.

It takes its title from an early work by Herbert Howells; *Even such is time* is a setting of a text by Sir Walter Raleigh supposedly written on the night before his execution. There are two large-scale pieces of thoughtful and sombre writing – Finzi's great *Lo, the full, final sacrifice* and Kenneth Leighton's *Crucifixus pro nobis*. Herbert Howells's *Take him earth for cherishing*, written following the assassination of President Kennedy in 1963, is another searching musical exploration of grief and loss. Walton is represented by his setting of the hymn *Drop, drop slow tears, Where does the uttered music go and Set me as a seal*. It is often said that composers' finest writing is reserved for Lenten and Holy Week texts and there are plenty here! Yet Leighton's *Solus ad Victimam*, which closes this collection, contains a glimmer of hope and triumph; the final line of Abelard's text reads (in Helen Waddell's translation), 'Heavy with weeping may the three days pass to win the laughter of thine Easter Day.'  
*Stuart Robinson*

**KING'S COLLEGE FAVOURITES**

★ ★ ★

**THE MUSIC OF KING'S: CHORAL FAVOURITES FROM CAMBRIDGE****The Choir of King's College, Cambridge, Stephen Cleobury ♦ KGS0034**

This CD was released earlier this year in time for the choir's USA tour in the Spring. It opens with Monteverdi's sprightly *Cantate Domino* – sung with an edgy Italianate feel. More baroque and renaissance fare follows with music by Scheidt and Palestrina and Lotti's *Crucifixus* – the latter with a gentle organ backing. The press blurb describes this collection as a 'celebration of choral music throughout the ages and around the world'. It is a splendid mix of familiar and the unfamiliar. Fauré's *Pie Jesu* (sung by Joseph Hall with assured poise) and Mozart's *Ave verum corpus*,



among other favourites, give way to Ola Gjeilo's *Ubi caritas* and Morton Lauridsen's *O magnum mysterium*. The daily singing of psalmody is reflected here with beautifully unhurried performances of three favourites, namely Psalms 23, 130 and 121. Not a syllable is out of place. There are some unusual but pleasant pieces to close: *Mo Li Hua* (the Jasmine Flower Song), a traditional Chinese piece arranged by Stephen Cleobury, and the American folksong *Shenandoah*.

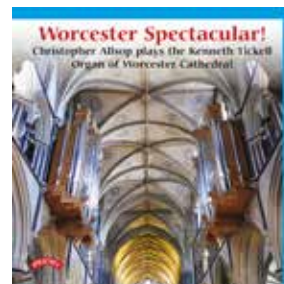
As well as the splendid music-making, mention must be made of the recording quality. The choir's own label has gone from strength to strength and it's evident that there is a true understanding by Benjamin Sheen and others of the nature of what must surely be one of the best recording studios in the world.

*Stuart Robinson***ORGAN LOLLIPOPS**

★ ★

**WORCESTER SPECTACULAR Christopher Allsop plays the Kenneth Tickell organ in Worcester Cathedral ♦ Priory PRCD 1214**

This collection of organ lollipops certainly has an arresting opening, namely Bach's dramatic *Toccata and Fugue in D minor* played with bravura and panache. The fugue is fast but excitingly dramatic and energetic. Christopher Allsop was assistant director of music at Worcester Cathedral from 2004 until 2018 and



will therefore be familiar with the Tickell instrument installed high up in the quire in 2008. If you go to Worcester, you cannot miss the fine casework. In the pieces that follow we're certainly given a comprehensive tour of the organ's varied tone colours. Ralph Vaughan Williams's *Prelude* on the Welsh tune *Rhosymedre* and Pietro Yon's *Toccatina* show off the gentler sonorities as well as some delightfully 'twinkly' stops. This CD is a comprehensive recital of short pieces ranging from local musician Easthope Martin and Percy Whitlock to Louis Lefébure-Wély and Percy Fletcher. Dubois's *Fiat Lux* and Karg-Elert's *Marche Triomphale* on *Nun danket alle Gott* certainly show off the gritty reeds on an instrument with entirely new pipework except for two historic ranks of pipes. The CD closes with a fine performance that popular *Toccata* by Widor, played at a good steady pace.  
*Stuart Robinson*

## BOOKS

### COMPOSERS AND ORGANISTS

**SIR WILLIAM HENRY HARRIS:  
ORGANIST, CHOIR TRAINER  
AND COMPOSER  
JOHN HENDERSON  
AND TREVOR JARVIS**

**RSCM: 333pp.  
P/B 978-0-85402-279-3 £27.00**

'They were the best choristers I ever had.' This was an observation Sir William Harris (1883–1973) made to me shortly before his death – a reference to his years as organist of New College, Oxford. Roy Massey (then at Birmingham Cathedral) and I (then at New College) had gone to visit him in Petersfield – Roy to talk to him about St Augustine, Birmingham, where they had both been organist, and I to ask him about his New College days (1919–29). He was hard of hearing but generous with his time and fascinating to listen to. We left with inscribed copies of his latest (final?) choral works, fresh from OUP.

Harris's 10 years at New College were but one chapter in a varied career beginning as assistant organist at

Lichfield Cathedral, then organist of St Augustine's, followed by New College, Christ Church Cathedral and St George's Chapel, Windsor (1933–61). All the while he taught (mainly at the Royal College of Music, where Howells rated him highly), composed and conducted.

The authors of this richly illustrated biography have not only written up all the known facts of Harris's life and career but have augmented these with innumerable comments from those who knew him, in addition giving fascinating background information about all the places where he worked. However, the value of this book is far greater than that: pages 93–320 form a catalogue of his works (some 250 of them), with facsimile music pages as illustrations. This is very well done; it adds great musicological value to the book. One error (p. iii): Petersfield is in Hampshire, not Sussex.

As with other Jarvis / Henderson books, it is excellently produced (though I lament the use of the Gill Sans font, with its lack of visual flow), featuring an attractive line drawing of Windsor Castle on the cover.

*Paul Hale*

### JOHANN SEBASTIAN BACH: A VERY BRIEF HISTORY

**Andrew Gant**

**SPCK: 124pp.**

**H/B 978-0-281-07957-5 £12.99;**

**P/B 978-0-281-07958-2 £7.99**

This 'very brief history' is published at a very reasonable price and tells a story that is valuable for any reader singing, playing or listening to Bach's music. There are two sections, firstly 'The History (What do we know?)' since placing Bach in his social, political and religious background is such a help to understanding the music. Then 'The Legacy (Why does it matter?)' explores why he is still important today. It is a history of Bach's music from its



composition through its decline in popularity and subsequent revivals and interpretations. The first chapter describes the world into which Bach was born, starting 'Thuringia is a pleasant region of wooded hills, stern castles, cobbled streets and tall church towers soaring over wide market squares in handsome medieval towns. Luther was born here – he and Bach attended the same school in Eisenach two hundred years apart ...'. And so it continues, all told with a light touch. There is also technical discussion and music examples (especially in a chapter headed 'The learned musician: Some technical aspects'), a good index and a seven-page chronology from 1685 (Bach's birth) to 1955 (first volume of the *Neue Bach-Ausgabe*). Readers of David Stancliffe's article 'Bach and Architecture' last year (CMQ, March 2018) will find here a similar concern to understand what Bach wrote and why he wrote as he did. The 10 judiciously chosen, full-colour illustrations are all relevant to what is discussed in the text. It is a highly readable fusion of scholarship and storytelling.

### RECOLLECTIONS OF A ST ALBANS ABBEY CHORISTER TREVOR JARVIS

**Available from the author at RSCM,  
19 The Close, Salisbury SP1 2EB  
Cheques for £8.00 should be  
payable to 'Trevor Jarvis'**

The listing of this title under the heading 'Composers and Organists' results from so much of the book being about St Albans after a 'new broom' arrived in the form of Peter Hurford, with descriptions of Hurford's rehearsing, conducting and playing – complete with biography and list of his published choral works. It is fascinating to read of the impression made on Trevor Jarvis, a chorister at St Albans, looking back 60 years later at Hurford's work there. Discipline was tightened, repertoire broadened and standards raised. Jarvis remembers his initial encounter with 'someone in a hurry – like a whirlwind – with a surfeit of nervous energy'.

In addition we have a valuable reminiscence of Hurford's predecessor, Peter Burton, who died in post at the age of 41 in an accident while swimming, and more generally a description of life as a cathedral or abbey chorister in the late 1950s, ranging from choir camps to royal visits, along with documentation



of the daily routine of the choir. One does not need to be a present or former chorister to enjoy reading this well-researched evocation of what is indeed a special world.  
*Julian Elloway*

## SINGING

### CHORAL AND VOCAL SIGHT SINGING AND KEYBOARD HARMONY

**NANCY LITTEN**

**Alfred Music**

**Singer edition: 56pp.**

**P/B 20173UK £9.95**

**Pianist edition: 84pp.**

**P/B 20172UK £12.95**

These books provide carefully graded sight singing practice at the same time as teaching pianists keyboard harmony as they accompany the exercises from chord symbols. The books are well-structured and systematic in the way new keys and chords are gradually introduced. Each stage includes exercises for the singers intended to be practised as well as sight read, along with accompanied songs. I'm not sure in what way it is for 'choral' sight reading more than any other sight singing book – the vocal line throughout is a single line and in the treble clef.

The 'pianist edition' encourages pianists to experiment with varied examples of realizations of chords and different styles of accompaniment. It also sensibly explains the ways chords are described and makes easy sense of what can be otherwise be confusing. It includes chord examples and practice routines, and at the back are charts with every chord you are likely to come across in every key. One chord per bar is used at first with more frequent changes in later chapters. Cross-references in the piano book

to the relevant page number in the 'singer edition' would have made the pianist's task easier when working with singers.

One surprise is to come across *Jerusalem* notated with a minim beat as if in 3/2 but given a 6/4 time signature. This is even explained: '6/4 is six crotchets in a bar (in 3 groups of 2)'. Er, no! But otherwise this is a sound course that will encourage pianists and choir directors to develop their keyboard harmony skills while working on sight singing.

*Julian Elloway*

## THINKING ABOUT MUSIC

### MUSIC AS AN ART

**ROGER SCRUTON**

**Bloomsbury: 261pp.**

**H/B 978-1-4729-5571-5 £25.00**

Devotees of Sir Roger Scruton will enjoy this book. It predictably attacks Boulez, Adorno, Schoenberg and Stockhausen among others along with Marxism, controversial opera productions, pop and rock music, even a passing jibe at Islamists (who wish to replace Western civilization, including classical music, with barbarism). It refers to 'our generation' or 'my generation' (Scruton was born in 1944) and is uneasy with much of the culture of succeeding generations. David Matthews (born 1943) is the only living composer with a chapter to himself. So far, so predictable – the author is renowned as a conservative polemicist. What is disappointing is the lack of a structured argument to take us through the book from 'When is a Tune?' to 'The Culture of Pop'. No less than 8 of the 17 chapters are adapted from previous publications or lectures and the individual parts are not welded into a bigger whole. Constant reference to the index will help the reader to jump to and fro as necessary, so when, for example, we read praise of George Rochberg (1918–2005) and his quartet variations on Pachelbel's Canon, surprisingly at the culmination of Chapter 16 'The Music of the Future', a memory of having encountered that name leads us via the index to the relevant pages in Chapter 5.

Music as an art for use in worship makes occasional appearances, mostly

in the first chapter. We read that '*Hymns Ancient and Modern* has more or less disappeared from our churches; the *Anglican Hymn Book* ... is itself being replaced by *Mission Praise* which shows a marked preference for the happy-clappy over the solemn and patriotic'; the 'old tunes' have been replaced by 'kitsch'. A recurrent theme throughout the book is the distinction between kitsch or cliché and expressive sentiment. Readers who agree will hardly need this book to reinforce them in their views. Those who disagree will find much to argue with in these provocative but disorganized chapters.

### HAUNTED BY CHRIST: MODERN WRITERS AND THE STRUGGLE FOR FAITH

**RICHARD HARRIES**

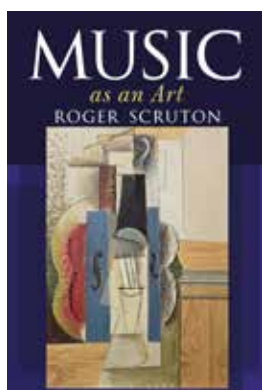
**SPCK: 233pp.**

**H/B 978-0-281-07933-9 £19.99;**

**P/B 978-0-281-07934-6 £9.99**

Much of *Haunted by Christ* is also based on previous publications or lectures, but there is a structured continuum from the opening discussion of Dostoevsky's 'Furnace of Doubt' to Marilynne Robinson's affirmation of a Christian life 'taking seriously the biblical revelation of a wise and loving God'. Harries considers the work of 20 writers within 15 chapters. Emily Dickinson, Gerald Manly Hopkins, Auden, Eliot, Muir and Mackay Brown are among the poets discussed who themselves referred to music and singing or wrote words that acted as stimuli for composers. Although not a book specifically about music, these reflections about how poets have wrestled with their Christian faith will resonate with many musicians.

*Julian Elloway*



You will find reviews of recent printed music publications in this issue of *Sunday by Sunday* (no. 89). All the latest reviews are available online at [www.rscm.com/reviews](http://www.rscm.com/reviews)

Printed music and books (not CDs) reviewed by the RSCM, with the occasional exception of private publications, can be obtained from RSCM Music Direct. Tel: +44 (0)845 021 7726; fax: +44 (0)845 021 8826; email: [musicdirect@rscm.com](mailto:musicdirect@rscm.com)

Items for review should be sent to the Reviews Editor, Ashleigh House, Cirencester Road, Minchinhampton, Stroud, Glos GL6 9EL. Tel: +44 (0)7879 406048; email: [cmqreviews@rscm.com](mailto:cmqreviews@rscm.com)

# PUZZLES

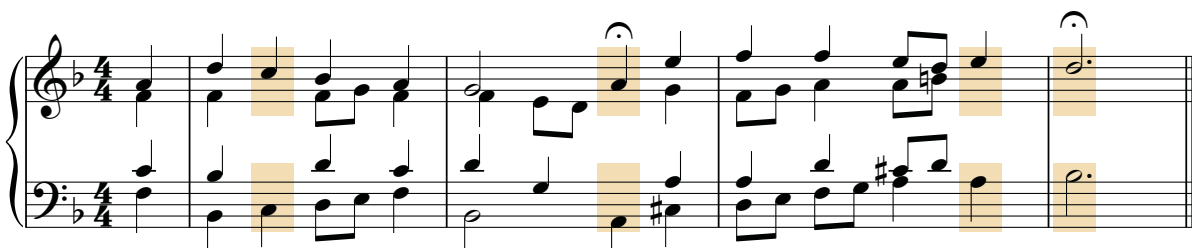
## ORGANISTS WORD SEARCH

N E Y D D Z M R X V B R Y O D S F A Z G X F E N M  
 W E J R Z Q J P Q X Y I T U J D Y B B E D X N I U  
 U N T A U Y N G F V P L P J A P J G N O L R O P Y  
 L Y I W J Q D U Q B I G G E F S U E L R L M E G P  
 S P I F K W L H K O L C R R G B R Y R G E U L Q Q  
 I K X J K W K V N Z Q Y G M Y G W B F E C P R W W  
 B C Z E F X I F S U C U V H U J R G W T R W A G D  
 W I L L I A M L I T T O N V I N E R I H U N W Z I  
 Y R E N M E B U L M V T D U Q V Y N I A P H S M T  
 J D N T Q H W A J I X O J Z N U A R S L Y M T R I  
 C N M W E S B G J T A R J G C V D T E B R X H F R  
 L E J O P B A T Z O M M R U I S G J N E N U O T A  
 G K S T U X Y R C W G N H L D X U P W N E K R X H  
 F S S S Y W Y E A F N D C E G K B E O B H P N S G  
 N E I R K P J B U T T G S C N L I T D A H T E A O  
 H M E I E L G O D R D E U J V R T E H L M N Z M C  
 B A E A J L Y R U H G S U R G X Y R P L Z M W U W  
 X J Y B V Q E D B Z S M C Q P G B H L F E R X E T  
 Y I L D P P G E Q Q Y Z X Z Z B I U A V Q U W L G  
 A I Q R G W I R P M M M C O H U O R R R Y J U W X  
 U L E A O K U F Z K A F X R O I M F I H R C N E V  
 O P J W J R Z L B A S I L H A R W O O D H I F S P  
 J G F D U W X A L Q N K E O Q I A R V S W G S L M  
 E J Y E D N P G J F K D J W N L M D B Z W M K E S  
 M D N E B H A M D A V I D W I L L C O C K S V Y U

Edward Bairstow  
 Ralph Downes  
 Alfred Robert Gaul  
 William Henry Harris  
 Basil Harwood  
 Peter Hurford  
 Henry Purcell  
 James Kendrick Pyne  
 George Thalben-Ball  
 William Litton Viner  
 Samuel Wesley  
 David Willcocks  
 Noel Rawsthorne

[Answers on page 58](#)

## MISSING NOTES



Complete the harmony where indicated. The final cadence is interrupted, and you may double the third if needed.

[Answers on page 58](#)



## An interview with HELEN SMEE



**CMQ** Helen, thank you for agreeing to talk to us. Could you tell us a little about how you got into music?

**HS** Thanks for having me! I joined a choir and started learning the piano when I was about five. At secondary school, I added saxophone, clarinet, violin and eventually organ to my instrumental study. I think my teachers thought I was spreading myself too thinly, but with hindsight I can see that my fascination with new instruments was an obvious step towards becoming a conductor.

Later, the head of music at my school mentioned the existence of university organ scholarships. I applied to Cambridge and, much to almost everyone's surprise, won a place. I was a very late starter at the organ, and had no experience of choral evensong: I attended my first service at Cambridge! The learning curve was huge, but I was warmly encouraged by those around me and loved every minute of it. I was lucky enough often to conduct the (very supportive) chapel choir, which I soon discovered was really the natural end-point for my all-rounder background and assertive personality. After that, I was advised to consider the Royal Academy of Music's wonderful course in choral conducting, led by Patrick Russell.

**CMQ** As a woman, do you feel that you ran up against barriers when trying to break into your chosen profession?

**HS** It's quite true that had I been a cathedral chorister I would almost certainly have started the organ much earlier, and it was hard trying to catch up at 18. I've seen quite a few talented girls start the organ and give up in the face of more experienced boys. Thankfully, there are now an increasing number of schemes and

organizations devoted to encouraging women and girls to play the organ. Even so, I'd like to see greater cooperation between schools, junior conservatoires, churches and hubs to identify good keyboard players of all genders at a good age.

Personally, I've faced greater challenges as a conductor than as an organist. I think there is still a generation who are profoundly uncomfortable about being told what to do by a young woman. That sort of barrier is common and usually invisible, so it can be hard to find allies who will take it seriously.

**CMQ** A disproportionate number of professional church musicians (male and female) are privately educated and went to an elite university. What is being done in places such as your church (St Mary, Merton) to encourage children from a diversity of backgrounds to get involved in church music?

**HS** At least one of those labels applies to almost every single one of my colleagues. Realistically, young people looking to become professional musicians need a huge amount of expensive one-to-one tuition. If their parents cannot afford it, that's potentially the end of their professional ambitions.

In general, I think choirs and church musicians need to make themselves much more visible. Interestingly, modest social media advertising at St Mary, Merton has had a huge effect on the number and diversity of prospective choristers – it reaches those who would not otherwise hear about our opportunities. Once they're in the choir, they receive free vocal coaching, free theory tuition and the offer of heavily subsidized piano and theory lessons.

Widening access to organ playing is even harder, partly because the logistics of learning to play the organ: availability of practice instruments, shoes, expensive books, lessons – all these combine to make it difficult. If you don't go to a school with an organ (and most people do not), you need local musicians to help nurture your development. At St Mary, our organ scholarship scheme supports two teenage players (and some younger students) with subsidized lessons, a lending library of organ music and almost unlimited practice time. It's far from perfect, but I would encourage other parishes to think about what they can offer (local lessons? practice time? the occasional opportunity for young organists to contribute to a service?).

**CMQ** What advice do you have for other up-and-coming organists or would-be directors of music?

**HS** Never assume that you're not good enough to contribute. At 18, I was so in awe of my ex-chorister, public school contemporaries that I nearly didn't apply for an organ scholarship. Everyone has a unique set of gifts and talents – some musical, some not – and yours are important and valuable.

For conductors, absolutely do not underestimate the value of having lessons. Yes, you can work some of it out on your own, but it is so much quicker and less frustrating to learn some good technique early on – your singers and future self will thank you for it!

 [stmarysmertonchoir.com](http://stmarysmertonchoir.com)

### PLEASE VISIT

[www.societyofwomenorganists.co.uk/](http://www.societyofwomenorganists.co.uk/), an exciting new initiative designed to promote and encourage girls and women into the organ world.

# CLASSIFIED ADS

The price for Affiliates and Individual Members is 50p (excluding VAT) per word (or abbreviated word) and number, in both announcement and address. This includes a listing on the RSCM website for up to three months. The price for Friends and non-members is double the above. There is an additional optional charge of £15 for a highlighted advert and a premium position (including a photograph) on the RSCM website. Closing date **two months before publication**. Send to [cmq@rscm.com](mailto:cmq@rscm.com)

## VACANCIES

### All Saints', Milford on Sea, Hampshire Music Director

Is God calling you?

All Saints' Milford on Sea is looking for a Music Director to help take our worship forward. We currently have a talented choir and a worship group and are keen to develop these twin strands of traditional and contemporary worship. Ideally you would also be available for the occasional offices.

The organ is a 3-manual Wyvern, installed in December 1999, with a comprehensive stop-list.

This is a paid position. for full details of the church please go to our website [www.allsaintsmilford.co.uk](http://www.allsaintsmilford.co.uk) If you are interested and would like further details, please contact Revd. Dominic Furness on 01590 643289, or e-mail [vicar@allsaintsmilford.co.uk](mailto:vicar@allsaintsmilford.co.uk)

### St John and St Luke, Bilton, Harrogate, Post of Director of Music/Organist

We wish to appoint a Director of Music and Organist to continue our rich and varied musical tradition, centred around our high-quality SATB choir. The successful applicant will be expected to share in the ongoing development of worship in our two churches. Organ: two manual with pedals and a number of beautiful solo stops. Remuneration will be based on RSCM guidelines. The post comes with opportunities for weddings and funerals with fees. For further

details, email [church@stjohnsandstlukes.org.uk](mailto:church@stjohnsandstlukes.org.uk) For an informal conversation about the post, please call Rev Simon Dowson on 07735 532821. Closing date for applications: Monday 17th June 2019

### Director Of Music And Organist St Peter's Church, Henfield, West Sussex

The parish church of St Peter's is the largest of the three churches in the vibrant West Sussex parish of Henfield with Shermanbury and Woodmancote. We are seeking an enthusiastic and gifted musician who will work with the organist at Shermanbury and Woodmancote Churches, to make a significant contribution to our worshipping life. Sung services at St. Peter's include a Eucharist three Sundays a month, a Non – Eucharistic All Age Service on the first Sunday, some Festivals, and quarterly Choral Evensong, which rotates around the three churches of the parish. In addition, there are a good number of weddings and funerals.

The PCC is keen for the choral tradition to be re-established at St Peter's church, with an emphasis on developing a children's and adult choir, and the successful candidate will have the skills to exploit the opportunities for recruitment that our partnership with our Church of England Primary school brings.

Music is an important part of our life together as a church, and the successful candidate will be someone who can

embrace a broad range of musical styles. We are looking for a choir director who can recruit, develop, and encourage singers of all ages. They will develop the musical life of the church and be excited by the opportunities that this post brings. Salary will be based on RSCM guidelines, plus fees. This post is subject to an enhanced DBS check.

For an informal discussion, or for a job description please contact. The Revd Paul Doick | 01273 492017 | [p.doick@btinternet.com](mailto:p.doick@btinternet.com)

## ANNOUNCEMENTS

### Competent Singers & Organists

**Required** – Poscimur – Small, Friendly, Robed, Adult, SATB Choir, RSCM affiliated – sings in Cathedrals – UK Wide Membership ... Contact Catherine Thomas on 020 8857 9375; [catherine.thomas@poscimur.co.uk](mailto:catherine.thomas@poscimur.co.uk); [www.poscimur.co.uk](http://www.poscimur.co.uk)

## FOR SALE

**Usedorganmusic.co.uk** are specialists in second-hand classical sheet music for organ. We buy and sell second-hand sheet music for the organ together with books on organs and church music. Please view the current catalogue of items for sale on the website. Contact Roger Molyneux ([info@usedorganmusic.co.uk](mailto:info@usedorganmusic.co.uk) or 07902 176744).

## ANSWERS TO PUZZLES ON PAGE 58

### ORGANISTS WORD SEARCH ANSWERS

NE Y D D Z M R X V B R Y O D S F A Z G X F E N M  
W E J R Z Q J P Q X Y I T U J D Y B B E D X N I U  
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G K S T U X Y R C W G N H L D X U P W N E K R X H  
F S S S Y W Y E A F N D C E G K B E O B H P N S G  
N E I R K P J B U T T G S C N L I T D A H T E A O  
H M E I E L G O D R D E U J V R T E H L M N Z M C  
B A E A J L Y R U H G S U R G X Y R P L Z M W U W  
X J Y B V Q E D B Z S M C Q P G B H L F E R X E T  
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A I O R G W I R P M M M C O H U O R R Y J U W X  
U L E A O K U F Z K A F X R O I M F I H R C N E V  
O P J W J R Z L B A S I L H A R W O O D H I F S P  
J G F D U W X A L Q N K E O Q I A R V S W G S L M  
E J Y E D N P G J F K D J W N L M D B Z W M K E S  
M D N E B H A M D A V I D W I L L C O C K S V Y U

### MISSING NOTES ANSWERS



### WHO READS YOUR COPY OF CMQ?

Do share your copy among the other musicians in your church, pass it round the vestry or staff room – and encourage others to become Friends or Members of the RSCM and receive their own copy.