

CHURCH MUSIC QUARTERLY SEPTEMBER 2022

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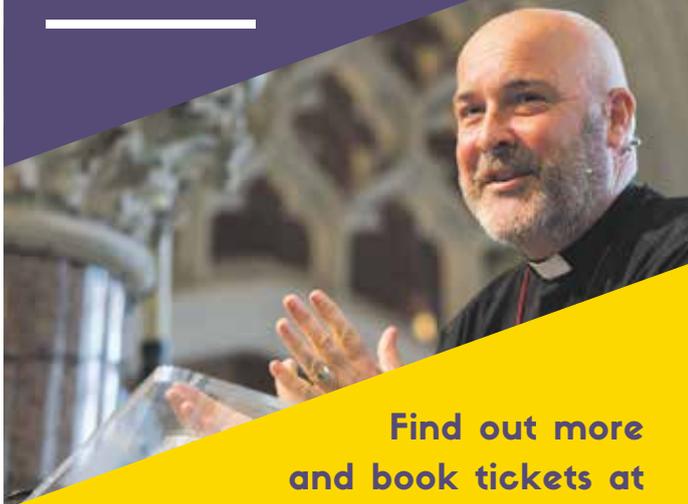
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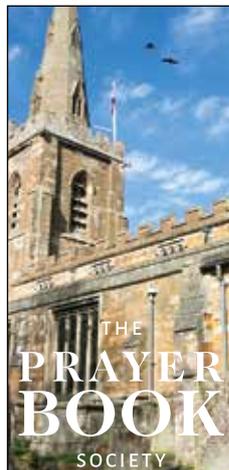
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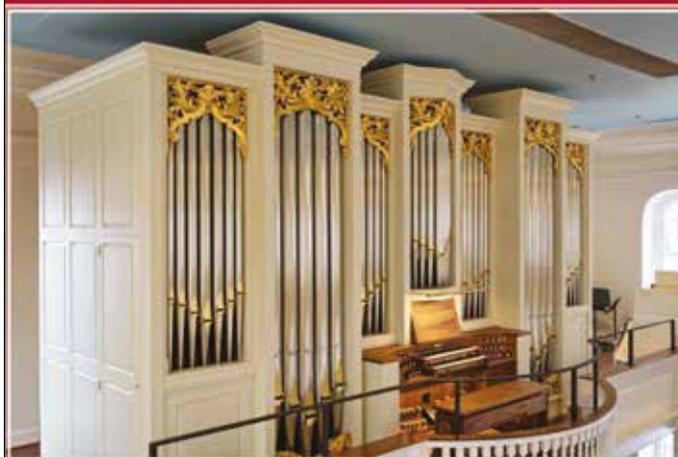
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## WELCOME

George Frideric Handel was a patron of several charitable organizations, not least London's Foundling Hospital, which was established in 1739 to provide for the welfare of babies at risk of abandonment. It was for the Hospital that he composed his last piece of English church music, *Blessed are they that considereth the poor*. Today, the site of the hospital is occupied by the Foundling Museum, which boasts a fine collection of Handel memorabilia, not least a copy of the *Messiah* manuscript that was left to the institution in the composer's will. (For an exploration of the scriptural basis of the *Messiah's* libretto, see 'Enriching the performance' in this issue of CMQ.) The museum is well worth a visit, not only for its fine collection of art (Hogarth, a fellow patron, left the charity numerous paintings), but also to see the highly moving display of 'tokens' left by mothers with their abandoned infants in the hope that one day they might be reunited.

Handel's philanthropy included patronage of the Fund for Decay'd Musicians. He was a subscriber (meaning he gave an annual donation), gave regular benefit concerts to raise money and left the charity a considerable sum in his will. The purpose of the charity was to provide a safety net for musicians who fell upon hard times, whether through illness, accident or infirmity. The 1784 Handel festival, held in Westminster Abbey, helped to raise money for the charity and began a tradition of Handel concerts that would continue into the 20th century.

No charity, whether designed to support children or musicians, can carry out its work without the support of its financial patrons and volunteers. The RSCM is grateful to all who give up their time to raise funds, organize events and keep the charity running, whether at a national, regional or local level. We are grateful also to those who subscribe, whether as members or affiliates, and a list of new affiliated churches, schools and other organizations appears in this issue. Also inside, you will find information about our annual appeal. Throughout this magazine, and especially on pages 16-17 you will find information about the many new initiatives launching or already underway that are designed to ensure the flourishing of church music both now and in the future: these include *Hymnpact*®, which has launched to great success, *Voice for Life Digital* and the RSCM's Strategic Plan (that sets out the charity's key missional values and strategic priorities as we head towards our centenary).

None of these projects can continue without your support. If you are able, please help us to secure a brighter future for church music by making a one-off donation, by becoming a regular giver or by becoming a Friend of the RSCM.



STEFAN PUTIGNY

## CONTRIBUTORS



**RICHARD BURDETT** is a former chorister at St George's Chapel, Windsor. He read Music at Exeter University and worked for several years at the Wigmore Hall in London. He later moved into classroom music teaching and held the post of director of music at Bournemouth School for Girls from 2008 to 2020. He is now a freelance music education consultant and teacher.



**GORDON GILES** is Canon Chancellor of Rochester Cathedral. He has written various books on church music and hymnody published by BRF and SPCK and was on the editorial team of the latest *Ancient & Modern* and *The Revised English Hymnal*.



**SCOTTY GRAY** devoted 35 years to graduate theological education serving as seminary professor, acting dean, and then as executive vice president at Southwestern Baptist Theological Seminary. Prior to his academic career, he served as minister of music and education in churches. In retirement, he has served as director of his church's educational outreach ministries. He is the author of several books on hymnody.



**SIMON LOLE** started his musical education as a chorister and later organ scholar at St Paul's Cathedral. He was organist and director of music at Croydon Minster and St Mary's Collegiate Church in Warwick, and at two cathedrals: Sheffield and Salisbury. He then spent a year as acting director of music at Jesus College, Cambridge. For the past 16 years Simon has worked as a freelance musical arranger. He has more than 100 published church music titles.



**ANNA NORMAN-WALKER** has served as rector of St Leonard, Streatham since Sept 2017, leading the church through major building refurbishment and congregational regeneration. Anna was formally canon chancellor at Exeter Cathedral and diocesan missionary, supporting churches in Devon in their growth and outreach.



**MICHAEL TAVINOR** studied music at Durham and King's College, London. After ordination, he served a curacy in Ealing and then as precentor and minor canon at Ely Cathedral. From 1990 to 2002 he was vicar of Tewkesbury Abbey and then became dean of Hereford, from which post he retired in 2021. He now lives in retirement in Presteigne in the Welsh Marches.



**ANNA TEAGARDEN** completed her MA in voice performance at the University of Texas, and regularly performs as a soloist. She is currently associate director of music with responsibility for the choristers at St John the Divine, Houston. She previously served as the director of children's music at St Paul's United Methodist Church for 16 years. She has sung with the RSCM National Choir for three years and has managed the RSCM Gulf Coast Course for the past 10 years.



**STEPHEN THORNTON** is a minister of the United Reformed Church in the UK. He trained for ministry at the Northern Congregational College, Manchester. From there he served churches in Spen Valley, Yorkshire; Upton-by-Chester; and Windermere (where he helped found the URC's training centre); a pastorate in Newcastle Upon Tyne, before coming south as training officer for the Wessex Synod. This work helped to equip ordinands for the Church of England, the Methodist Church and the URC. His last pastorate was in Fleet.

## RSCM STAFF MEMBERS CONTRIBUTORS

Hugh Morris, Director / Sal McDougall, Deputy Director of Education and Mission Delivery  
Andrew Morgan, RSCM Trustee / Tim Ruffer, Head of Publishing / Fiona Wright, Development Officer

# IN ACTION

# SINGING USA

## THE DIRECTOR'S TRIP

## TO THE STATES

SIMON LOLE

Back in 2021, Hugh Morris and I met for lunch and talked about his idea to visit the USA. RSCM America is one of the RSCM UK's five international partners, and directors used to visit the States quite regularly.

In recent times, however, this practice had lapsed, and Hugh felt that it was high time for a visit. He asked me to go with him because, as a former director of music at Salisbury Cathedral, I have been over to the States many times to lead courses, and a good number of my pieces are also well known over there; he felt that I would be a good connection. The idea of the trip was to raise the profile of the RSCM in America and for Hugh to meet some of the key players. Not least, it would be a good chance to spread the word about the RSCM's new digital developments, including *Voice for Life Digital*, *Hymnpact!*<sup>®</sup> and the electronic worship planner. It would also give him a chance to meet some prominent American church musicians.

### HOUSTON, TEXAS

Our first port of call was Houston, Texas. After a 10-hour flight, we stepped off the plane into temperatures of over 35 degrees! We were to be based at St John the Divine church in a very affluent suburb of Houston. The church is well resourced and has four full-time musicians. It is here that the RSCMA Gulf Coast Course for girl choristers is held, and Anna Teagarden, one of the church music staff, is the course manager. Joe Causby, president of RSCMA, kindly agreed to fly down to Texas to chaperone us for three days, which gave Hugh plenty of time to talk to Joe about the American set-up and about how the two organizations might cooperate more closely.

St John's has a healthy music programme and uses *Voice for Life*. They kindly allowed me to work with their choir and for Hugh to play the organ. They also hosted a couple of seminars and music read throughs, which were well attended.

We also connected with Chris Betts, who is director of music at St Paul's United Methodist Church in Houston. Chris is English and was once my assistant at Sheffield Cathedral. He was also organist at Washington National Cathedral for a few years. Chris runs a big music programme at St Paul's and has considerable connections with Methodist churches across America, an area that the RSCM UK can look to develop. Chris uses *Voice for Life* and was keen to spread the word about all the new developments and to get more churches on board.

### CHICAGO, ILLINOIS

From Texas, we flew to Chicago to visit RSCM's partner publisher GIA, as well as to visit the active RSCM hub at St Luke's Episcopal Church, Evanston.

The visit to GIA was fascinating and helpful. The owner showed us around the huge complex, detailing all their new technology. Then we met their key sales and management team and discussed ways in which the RSCM and GIA could work more closely together. GIA is connected to hundreds of churches across America, all of whom, with work, could become RSCM affiliates.

We then drove up the side of Lake Michigan to St Luke, Evanston and met the music team there as well as a couple of other local church musicians who run RSCM programmes. There is a lot of RSCM support in this part of town, going back a long way, and the musicians were keen to hear from Hugh about new developments.

## WASHINGTON DC

From Chicago we flew down to a rainy DC, which contrasted heavily with the heat in Texas. We had prearranged a music read through at St Paul's, K Street, a very musical downtown parish where Jeffrey Smith (an old friend of the RSCM) is director of music. Jeffrey is a highly respected musician in the USA, and, at the time of our visit, was about to head up a music programme at Indiana University. Jeffrey invited several choir directors from across the state to join us for the read through, which proved fascinating. Later, we all had dinner together, which was a good chance for Hugh to discuss ways in which the RSCM UK could better serve the needs of American musicians. Earlier that day, Hugh also had the opportunity to meet Cindy DeDakis, former RSCMA president, and Sonya Sutton, president of the Association of Anglican Musicians.

The following day we went to the National Cathedral and met Mike McCarthy, who has been music director there for some 20 years. Mike is another English musician who is widely respected in the USA and is a great supporter of the RSCM. Mike is developing all sorts of training courses at the cathedral, and it was good to be able to share ideas.

## DURHAM, NORTH CAROLINA

Finally, we flew to North Carolina and to Duke University, where Kyle MacDonald, the one (part-time) employee of RSCMA, works. It is also where Joe Causby lives and where he runs an exciting music programme in his parish. Hugh and I were invited to take part in a special evensong for Ascension Day in Duke University Chapel. This involved a great many singers, all of whom sang brilliantly. The event gave Hugh a great opportunity to connect with singers and directors from across the area, as well as for them to see him at work. It was a very successful exercise. Dinner afterwards gave us time to discuss course ideas that the RSCM UK might help to run at Duke.

Hugh and I had a great time on the trip. We met many American colleagues, and made lots of new connections. We even found time to do some sightseeing, and to sample some fine American cuisine (and the occasional beer!).



Photographs top to bottom: St Luke's Episcopal Church, Evanston; Evensong at Duke university; with Mike McCarthy at Washington National Cathedral; outside the White House; the Flentrop organ at Duke University Chapel; sharing a small starter, Texan style; a view of Lake Michigan, Chicago.

For more highlights of events being held across the period September 2022 to January 2023 and for full details of the events listed below, visit our website: [www.rscm.org.uk/search-events/](http://www.rscm.org.uk/search-events/) or contact the named person.



## AREA FESTIVALS

### SCOTLAND

#### RSCM Scotland Young Voices Festival 2022, 'Water of Life'

**Saturday, 17 September »**

**13:30 to 16:45 (service 16:00)**

**St Ninian's Cathedral, Perth  
PH1 5PP**

An opportunity for young people from schools and churches in Perthshire (and wider afield) to join together in song. It offers musical and spiritual experience and a chance to develop vocal skills. Our theme 'Water of Life' celebrates God's gift of water, using a range of enjoyable and approachable songs. Free – donations. For information contact Matthew Beetschen on 07714 192293 or at [matthewbeetschen@aol.com](mailto:matthewbeetschen@aol.com)

### THAMES VALLEY

#### Annual diocesan choirs' festival rehearsal

**Saturday, 17 September »**

**19:00 to 20:30**

**St Peter & St Paul, Deddington  
OX15 0SA**

Rehearsal for annual diocesan choirs' festival to be held on 24 September at Christ Church Cathedral, Oxford. No charge. For information contact Janet Low on 07549 886561 or at [janetcllow@gmail.com](mailto:janetcllow@gmail.com)

### THAMES VALLEY

#### Annual diocesan choirs' festival rehearsal

**Sunday, 18 September »**

**14:30 to 16:30**

**St Mary, Dudley Hill, Shenley  
Church End, Milton Keynes  
MK5 6LL**

Rehearsal for annual diocesan choirs' festival to be held on 24 September at Christ Church Cathedral, Oxford. No charge. For information contact Jonathan Harris on 07549 886561 or at [jonathan.harris@watlingvalley.org.uk](mailto:jonathan.harris@watlingvalley.org.uk)

#### Annual diocesan choirs' festival rehearsal

**Wednesday, 21 September »**

**19:30 to 21:00**

**St Helen, Abingdon OX14 5BS**

Rehearsal for annual diocesan choirs' festival to be held on 24 September at Christ Church Cathedral, Oxford. No charge. For information contact Janet Low on 07549 886561 or at [janetcllow@gmail.com](mailto:janetcllow@gmail.com)

#### Annual diocesan choirs' festival

**Saturday, 24 September »**

**15:00 to 19:00 (service 18:00)**

**Christ Church Cathedral,  
Oxford OX1 1DP**

Choral evensong for choirs from Oxford Diocese and beyond, plus individual RSCM members. £10 adults, £8 juniors. For information contact Janet Low on 01865 777257 / 07549 886561 or at [janetcllow@gmail.com](mailto:janetcllow@gmail.com)

### ESSEX & EAST LONDON

#### Essex & East London Area festival

**Saturday, 24 September »**

**10:30 to 17:00 (service 16:00)**

**St Thomas of Canterbury, St  
Thomas Road, Brentwood CM14  
4DF and Brentwood Cathedral,  
Ingrave Road, CM15 8AT**

A one-day come and sing event for choirs and individual singers, with the opportunity to meet RSCM director, Hugh Morris. The day will be spent rehearsing selected music from the RSCM 2022 festival service book before a service of vespers, conducted by Andrew Wright, at Brentwood Cathedral at 16:00. Morning rehearsal will take place at St Thomas of Canterbury. Afternoon rehearsal and service in Brentwood Cathedral. Members £5, non-members £6, students and young people free (plus cost of RSCM 2022 festival service book). For information contact Hilary Punnett on 01245 252430 or at [rscmeel@gmail.com](mailto:rscmeel@gmail.com)



 AREA FESTIVALS CONTINUED

 CHESTER

**Chester Area festival rehearsal**
**Monday, 26 September »  
19:30 to 21:15**
**St Mary, Church Lane, Nantwich  
CW5 5RQ**

Area rehearsal using the festival evensong service book for 2022 for the annual diocesan festival on 29 October in Chester Cathedral. £2. For information contact Simon Russell on 07860 719191 or at [rsrussell@rscm.com](mailto:rsrussell@rscm.com)

 PETERBOROUGH & NORTHANTS

**Peterborough & Northants Area festival**
**Saturday, 8 October »**
**14:30 to 18:40 (service 17:30)**
**Peterborough Cathedral PE1 1XS**

Our first RSCM festival since lockdown. All singers welcome, robed and unrobed, RSCM members or not. Please arrive and register in good time to be seated for the rehearsal at 15:00. Bring your copy of the RSCM festival evensong service 2022 book (*In Our Service*) and the service leaflet we have sent you. Adult singers £4, or up to 5 for £12. Pay by card or cash on arrival. U18 singers free of charge. For information contact John Wardle on 07885 260316 or at [john.wardle@btinternet.com](mailto:john.wardle@btinternet.com)


 WINCHESTER

**Winchester Area annual festival / RSCM Celebration Day**
**Saturday, 8 October »**
**14:00 to 19:00 (service 17:30)**
**Winchester Cathedral SO23 9LS**

Choral evensong and presentation of RSCM honorary awards together with certificates for chorister award candidates. All singers will need to purchase a copy of the RSCM festival evensong service 2022 leaflet. See website for booking form. Donations. For information contact Ian Rees on 07824 686147 or at [Ianrees212@gmail.com](mailto:Ianrees212@gmail.com)

 GUILDFORD

**Guildford Area international chorister celebration day and annual Area choirs' choral evensong**
**Sunday, 9 October »**
**15:00 (service 18:00)**
**Guildford Cathedral GU2 7UP**

International chorister celebration day and annual Area choirs' choral evensong with presentation of awards. Singing the service is a wonderful experience for parish choirs to sing together in the beautiful setting of the cathedral. Area awards will be presented during the service. Rehearsal will be by electronic means; details to be advised via the Area Newsletter. Music to be purchased from the RSCM direct – *In our Service*, RSCM festival evensong service 2022. £8 for affiliates, £10 for non-members, £5 for under 18s (award winners free). For information contact David Crick on 07850 709461 or at [rscm.guildford.area.chair@gmail.com](mailto:rscm.guildford.area.chair@gmail.com)

 SUFFOLK

**Suffolk Area Choral Festival Sunday, 9 October »**
**14:00 to 17:30 (service 16:00)**
**St Edmundsbury Cathedral, Bury St Edmunds IP33 1LS**

An opportunity for individuals and choirs to sing in Suffolk's cathedral. Rehearsal 14:00, festival service 16:00. Music reading is essential. Refreshments will be served between the rehearsal and the service. Under 18s should normally attend as part of an existing choir or group. Parents of under 18s wishing to attend individually should contact [rscmsuffolk@gmail.com](mailto:rscmsuffolk@gmail.com) to discuss options. Every singer will need a copy of *King of Glory, King of Peace*, which you can buy from [www.rscmshop.com](http://www.rscmshop.com). If you have received an RSCM award in the last year, this will be acknowledged during the final service. Advance booking essential. Collection. For information contact Naomi Sturges on 01284 748720 or at [liturgy.admin@stedscathedral.org](mailto:liturgy.admin@stedscathedral.org)





# COME AND SING AND SOCIAL

## SCOTLAND

### Scotland Area member support event for Aberdeen

**Saturday, 3 September »**

**10:30 to 12:30**

**St Machar's Cathedral,  
Aberdeen AB24 1RQ**

A chance for RSCM members and affiliates in Aberdeenshire to get together over a cup of coffee and chat (and perhaps even have a little sing) with each other and with Area team leader, Matthew Beetschen, in the splendid St Machar's Cathedral. Free. For information contact Matthew Beetschen on 07714 192293 or at matthewbeetschen@aol.com

### Member support event for Dumfries and Galloway

**Saturday, 3 September »**

**09:45 to 10:30**

**Penninghame St John,  
Newton Stewart DG8 6ER**

A chance for RSCM members and affiliates in Dumfries and Galloway to get together for conversation with the RSCM Regional Manager for Scotland. Contact Ian Munro on 07821 125548 or at imunro@rscm.com

## LONDON

### London Area clinic

**Monday, 5 September »**

**19:00 to 21:00**

**Online (Zoom)**

Help us to help you. Book a slot for a chat with a member of the RSCM London Area team to tell us what we can do to support you, get advice or give us feedback. Free. For information contact Keith Brown at keithbrownrscmlondon@gmail.com

## PORTSMOUTH & ISLE OF WIGHT

### A singing day with Philip Stopford

**Saturday, 17 September »**

**10:15 to 18:00 (service 17:00)**

**Portsmouth Cathedral PO1 2HH**

Renowned composer Philip Stopford directs a singing workshop featuring several of his choral pieces, including the new *Missa Deus Nobiscum*, with an orchestra of local musicians, plus some favourites by Ralph Vaughan Williams. Singers of all ages welcome. Under 18s must be supervised. Cost includes copies of music. £25. For information contact Sachin Gunga on 023 9282 3300 or at music@portsmouthcathedral.org.uk

## GUILDFORD

### Guildford Area member support event

**Thursday, 22 September »**

**19:30 to 20:15**

**Online event via Zoom**

An opportunity for affiliate and individual members to talk to the Area team about what type of things would be useful to them in their roles at the 'coal face' and to ask questions. Free. For information and a Zoom link contact David Crick on 07850 709461 or at rscm.guildford.area.chair@gmail.com. Keep up to date with what's going on in the Area on Facebook at www.facebook.com/RSCMGuildfordArea or on Twitter at @rscmguildford

## LIVERPOOL

### Come and Sing Mozart's Requiem

**Sunday, 25 September »**

**18:30 to 21:00**

**St Faith, Crosby Road North,  
Liverpool L22 4QQ**

A Merseyside-wide Come and Sing event. Refreshments will be served afterwards. Free – donations. For information contact Simon Russell on 07860 719191 or at srussell@rscm.com

## LEEDS AREA

### Singing weekend with David Ogden

**Friday, 30 September (16:00)**

**to Sunday, 2 October (14:00)**

### Wydale Hall, Wydale Lane, Brompton by Sawdon, Scarborough YO13 9DG

A weekend of singing and fellowship under the inspirational guidance of David Ogden. £186. Contact Sally Dow on 07908 517320 or at sallydow@btinternet.com

## SCOTLAND

### Scotland Area member support event for Renfrewshire

**Saturday, 29 October »**

**09:30 to 10:30**

**St Machar Ranfurly, 1 Kilbarchan  
Road, Bridge of Weir PA11 3EG**

An opportunity for RSCM members and affiliates in Renfrewshire to meet with the Regional Manager for Scotland and other team members. Free. For information contact Ian Munro on 07821 125548 or at imunro@rscm.com

### Dunblane singing day

**Saturday, 5 November »**

**11:00 to 16:00 (service 15:00)**

**Dunblane Cathedral FK15 0AQ**

An opportunity to come together to learn new anthems from RSCM publications and then perform the music as part of a service, all in the splendid surroundings of Dunblane Cathedral. Free – donations. For information contact Lorraine Fraser on 07714 765880 or at ls.fraser@btinternet.com

## LICHFIELD

### All creation sings

**Sunday, 6 November »**

**14:00 to 16:00 (service 14:30)**

**St Matthew, St Matthew's Close,  
Walsall WS1 3DG**

An afternoon of praise and worship incorporating traditional and modern hymnody with a scratch massed choir and orchestra. A service acknowledging God as the creator and sustainer of all things. Free, includes refreshments, donations please. For information contact Andrew Clayton on 07865 047575 or at andrew@stmatthewswalsall.co.uk

# WORKSHOPS AND COURSES

## SCOTLAND

### Organ Made Friendly Saturday, 3 September »

10:30 to 15:30

**Penninghame St John's Church of Scotland, Newton Stewart DG8 6HG**

This is an opportunity to address aspects of organ technique on the imposing pipe organ built by J.F. Harston of Newark in 1878. Topics will include hymns and songs, improvisation, voluntaries, registration, Mass settings and an introduction to the pedals. Members £10, non-members £15. Contact Ian Munro on 07821 125548 or at [imunro@rscm.com](mailto:imunro@rscm.com)

## NORFOLK

### Choosing and using music in worship

Tuesday, 13 September »

19:30 to 21:00

**St Mary the Virgin, Black Street, Martham, Norfolk NR29 4PR**

This event is mainly for those who are new to choosing music for worship/services, but also for those who seek to develop their skills in choosing music. It will be an opportunity to reflect on how to effectively choose music, including hymns and songs, for acts of worship, whether during a Eucharist or an informal act of worship. This event also aims to increase the confidence of those who lead acts of worship that include music, and enhance participants' understanding of liturgy and the role of music within liturgy. Refreshments will be provided at the beginning and during a break. Advance payment may be made using BACS transfer to: Account name RSCM, Account no 00027792, Sort code 40-52-40. Please add Norfolk130922 as your payment reference. Cost £5. For information contact Helen Gimson on 07966 494423 or at [helen.gimson@btinternet.com](mailto:helen.gimson@btinternet.com)

## SCOTLAND

### Voice For Life – an introduction (for adults)

Friday, 16 September »

18:30 to 21:30

**St Peter, Lutton Place, Edinburgh EH8 9PE**

An introduction to the RSCM's *Voice for Life* programme. Help on how to run it with your choir or for members individually, explaining what the various levels involve and workshopping some of the requirements. An informal evening when Sheila Chisholm will give encouragement and advice. Refreshments available. RSCM members £8, non-members £10, students/young people £5. For information contact Matthew Beetschen on 07714 192293 or at [matthewbeetschen@aol.com](mailto:matthewbeetschen@aol.com)

## SOUTHWELL & NOTTS

### RSCM International Chorister Day music learning event

Sunday, 25 September »

13:30 to 18:00 (service 17:00)

**St Mary Magdalene, Church Walk, Newark, Nottinghamshire NG24 1JS**

Are you a chorister in a church choir? Do you sing in a school choir? Are you thinking of joining a choir? This workshop for children aged 7-14 is a celebration of all that is wonderful about being a young singer. No experience necessary, just a willingness to sing! RSCM members £7, non-members £10. Contact Stephen Bullamore at [rscmsouthwellnotts@gmail.com](mailto:rscmsouthwellnotts@gmail.com)

## WINCHESTER

### Organ Day – joint event with North Hants Organists' Association

Saturday, 15 October »

10:00 to 16:00

**St John, Fleet Road, Hartley Wintney, Hampshire RG27 8ED**

Hear the mighty organ in all its glory in an interactive demonstration before having a go yourself. Find the session that is right for you, whether you're trying out the organ for the first time or looking to develop your current skills, and pick up tips and tricks from Winchester Cathedral's sub-organist, Claudia Grinnell. £5 adults, £2.50 children. For information contact Claudia Grinnell on 07946 242459 or at [Claudia.grinnell@winchester-cathedral.org.uk](mailto:Claudia.grinnell@winchester-cathedral.org.uk)

## SCOTLAND

### Rehearsing a congregation

Saturday, 29 October »

11:00 to 13:00

**St Machar Ranfurly, 1 Kilbarchan Road, Bridge of Weir PA11 3EG**

An opportunity to learn how to rehearse a congregation when introducing new materials for worship. £8 RSCM members, £10 non-members. For information contact Ian Munro on 07821 125548 or at [imunro@rscm.com](mailto:imunro@rscm.com)





# SCIENTIST MUSICIAN THEOLOGIAN WILLIAM HOLDER OF ELY CATHEDRAL

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MICHAEL TAVINOR

**W**e live in an age of specialization, but when we return to the 16th and 17th centuries we find ourselves very much in the era of the polymath – of people educated in all branches of learning. Not for Leonardo da Vinci and John Milton the barriers between arts and sciences and practical subjects.

William Holder (1616–98) was just such a polymath. Born at Southwell in Nottinghamshire, he entered Pembroke College, Cambridge in 1633, graduated in 1636, and was a fellow of Pembroke College from 1640. Ordained in Lincoln Cathedral in 1640, he was soon awarded the rectory of Bletchington in Oxfordshire. Holder might well have lived a fairly obscure life as

a country parson had he not, in 1643, married Susanna, only daughter of Christopher Wren, dean of Windsor, and sister to the great Sir Christopher Wren. Indeed, Holder had a hand in the education of his famous brother-in-law and we are told by John Aubrey (1626–97), in his delightful book *Brief Lives*, that Holder gave the future architect his first lessons in geometry and arithmetic. Soon, thanks to his connections, Holder became a canon of Ely.

At Ely, Holder became famous as an amateur doctor or therapist. During the 1660s, he gained a considerable reputation by teaching a profoundly deaf boy, Alexander Popham, to speak. In his book, *Elements of Speech*, published in 1669, Holder includes an appendix in which he describes the secret of his success with the boy:

The deaf person must be gently and discreetly treated and by all kinds of pleasant usage, wrought upon to take some pains at it; watching your seasons and taking great care, that he may not hate his task, but do it cheerfully. He must be allured by much sweetness and encouraged, as oft as you have the least occasion, by applause and admiration; and must exercise often and a little at a time, so as not to vex and weary him.

What a wonderful recipe for good teaching of any subject, especially music and singing!

The significance of Holder's *Elements of Speech* lies first in its attempt to describe scientifically the sounds of English, and second in its being the first manual of practical phonetics. For his success in this field, Holder was awarded a fellowship of the newly formed Royal Society.

### RESTORATION COMPOSER

Given his interest in hearing and speech, it is not surprising that Holder had an interest in music. At this time, Ely was beginning to recover from one of the blackest periods of its musical history. From 1643 until 1660, the cathedral was closed and the choir disbanded. Only eight of the staff lived to see the safe return of the king in 1660 – two minor canons, three lay clerks, Mr Boyce the butler, Mr Grimwade the porter and Mr Deavis, the barber to the chapter. Not surprisingly, Robert Claxton, who held the fort, as organist, for the first two years after the Restoration and his successor, John Ferrabosco, had a hard time in rescuing the tradition after so long a break. Gone were the glory days of the music of John Amner (organist from 1610 until 1641), which showed Ely to have a music tradition second to none.



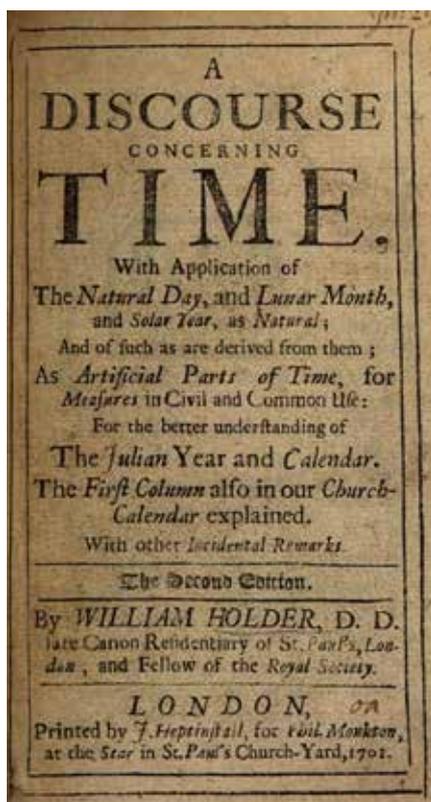
Above: William Holder in his academic gown. Engraving by Charles Grignion, after David Loggan (original 1683).

Left: A view of Ely Cathedral in watercolour and graphite by J.W.M. Turner c.1796. Courtesy of the Yale Centre for British Art.

The Ely collection of music manuscripts was moved from the cathedral library to the Cambridge University Library in 1970. The whole collection consists of 36 volumes, many dating to before the Civil War, but many copies are by James Hawkins, cathedral organist from 1682 to 1729. Hawkins copied much of the music from scraps and fragments collected together from books which had been torn apart by the Cromwellians in 1642. The manuscript collection today contains 10 anthems and one setting of the evening canticles by Holder. Holder may not have had the originality of Purcell or Blow, but he wrote music competently and Charles Burney, the great 18th-century music historian, was complimentary about him:

From the regularity and unembarrassed arrangement of the several parts in these specimens, it is easy to discover that he had not studied and practised counterpoint in the superficial manner of an idle dilettante but with the application of a diligent professor.

As with much of the music written after the Restoration, there is reliance on the verse or soloists. With the fragile state of the top line, the verse was usually for the men of the choir, with the trebles singing only the straightforward chorus parts, although in his sole setting of the canticles, there is a more elaborate verse for bass and two trebles.



Left: The title page to Holder's *A discourse concerning time*, London 1701.

While at the Chapel Royal, Holder had opportunity to pursue other interests. He wrote a treatise on the natural grounds and principles of harmony, partly for the instruction of members of the Chapel Royal choir and partly to describe the scientific and mathematical basis of music and acoustics. Certainly, this work had a great influence on the thinking of the day and among subscribers to the book are Purcell and Blow themselves.

In addition to his theological, musical, mathematical, medical and scientific interests, Holder dabbled in astronomy, and wrote a book with the unwieldy title: *A discourse concerning time – with application of the natural day and lunar month and solar year as natural; and of such as are derived from them; as artificial parts of time, for measures in civil and common use; for the better understanding of the Julian year and calendar.*

### CHARACTER

What of the man himself? Aubrey, in *Brief Lives*, provides a charming vignette of his character:

He is a handsome, graceful person and of delicate constitution and of an even and smooth temper, so that if one would go about to describe a perfect, good man, would draw this doctor's character. He is very musical, both theoretically and practically and he has a very sweet voice, graceful elocution, his discourse so gentle and obliging, clear reason, a good poet.

Others were not so sure. Michael Wise, composer of the Chapel Royal, referred to Holder the sub-dean with his careful and exacting standards as 'Mr Snub-Dean', and certainly the engraving of him, by David Loggan, seen in this article, with his frown and huge nose, suggests a martinet who didn't suffer fools gladly.

Holder's wife, Sir Christopher Wren's sister, was also something of a polymath and among her accomplishments was a skill in medicine. We learn that she even cured Charles II of a swollen arm. Described by Aubrey as a 'rare she-surgeon', she was sent for, and applied a poultice that cured the king, 'to the great grief of all the surgeons, who envy and hate her'.

In 1687, Holder was instituted to the living of Therfield in Hertfordshire, which he held in conjunction with his work at the Chapel Royal. He died in 1698 and he and his wife were buried in the undercroft of St Paul's, where there is a monument to them.

What might William Holder say to musicians today? Perhaps he would advise us to see our music as one of many interlocking disciplines: to understand how it can inform our views of health and well-being, of science, of mathematics and of theology.

### POET AND POLYMATH

Holder's musical skills were employed in his next post, when he was appointed as sub-dean of the Chapel Royal in 1674. In Holder's time, the work of the sub-dean was quite pedestrian – he would have been responsible for the discipline of the gentlemen and children of the Chapel, and there are references in the Chapel Royal records to the sub-dean being paid for copying music for the use of the choir:

Warrant to pay £12 to Dr William Holder, sub-dean of the Chapel for his copying of anthems and services into the books belonging to His Majesty's Chapel Royal, from 12 February 1676 to 25 December 1680.

Among the works that Holder so laboriously copied are pieces by the great composers of the day, including Henry Purcell, John Blow, Pelham Humphrey and William Child.

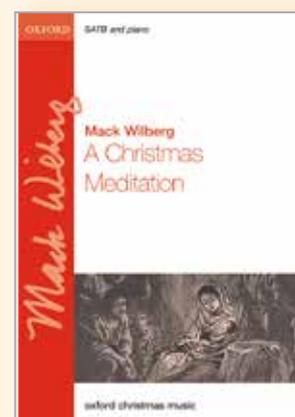
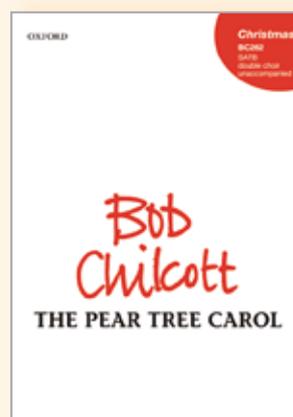
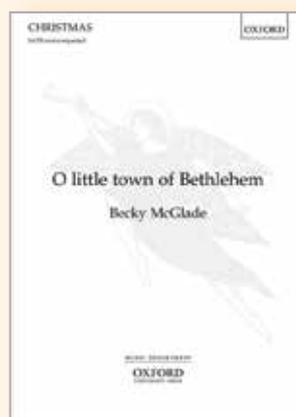
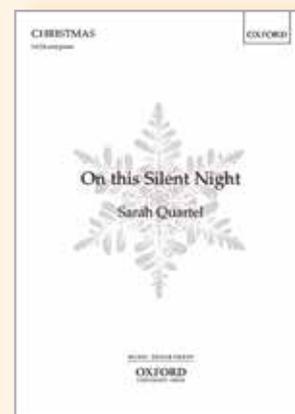
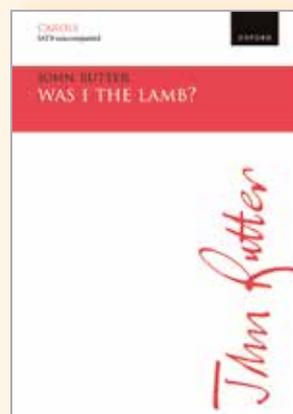
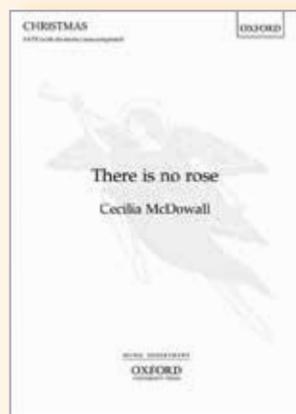
Certainly, Holder's pieces became part of the repertoire at the Chapel Royal, as they continued to be used at Ely and some found their way to much wider audiences, being included in the famous collection of Thomas Tudway (d.1726), who was employed by Lord Harley to collect the best compositions by English composers.

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# Their Future is in Your Hands

Help us to secure a brighter future for church music by making a one-off donation, by becoming a regular giver or by becoming a Friend of the RSCM.

# ANNUAL APPEAL

The Royal School of Church Music believes that church music exists for the glory of God. The Bible tells us that as God's people we are called to sing praises and to make music to the glory of God's name. From the Song of Moses (Exodus 15) to Jesus and his disciples singing at the end of the Last Supper (Matthew 26.30), God's people have always been a people who sing. So, does it matter whether we sing in church? And does it matter whether children sing in church? At the RSCM, our answer to both questions is a resounding yes!

Yet fewer and fewer children are given the opportunity to sing in a church choir and to access the life-long benefits singing in a choir can bring. Are you concerned about the lack of young people in the choirstalls? If so, let us tell you about the work we are doing to reverse this trend, and about how you can help with this vital endeavour.

## BRIDGING THE GAP

Across the country, clergy dedicate more than a million hours every year to working with children and young people in schools. *Hymnpact!*<sup>®</sup> is our exciting new project providing high quality, flexible hymn resources to schools and churches in a fresh approach to Christian music. *Hymnpact!* offers a practical solution to bridge the gap between traditional church music and the styles of music most children encounter in school today. The aim is to introduce children to church music in an accessible way, thereby creating a pathway into the worshipping community that is rooted and nurtured in song.

*Hymnpact!* will help create partnerships between schools and churches. It will help to foster a lifelong love of singing and enable children to take their first steps into the world of church music.

## A VOICE IS FOR LIFE ...

*Voice for Life* is our main choir training resource. This five-stage training programme has supported RSCM choir training for more than 20 years. Now, for the first time, we are creating *Voice for Life Digital*. It is cross-compatible with the existing books, but also allows us to offer much more by harnessing the best of digital technology. Learners can access explainer videos, check their learning through interactive quizzes, contact their choir trainer for support and marking through the app, and even practise repertoire and write music using notation software. For a short demonstration, visit: [www.youtube.com/watch?v=6weNhLDYduI](https://www.youtube.com/watch?v=6weNhLDYduI)

## NURTURING. LEADING. NETWORKING.

We run in-person summer schools, including our one-week residential course in Bath, which is solely for young singers aged from 8 to 21.

We aim to nurture outstanding young talent through our two prestigious choirs. The first is the Millennium Youth Choir (MYC), which is a high-standard, auditioned training choir for young people aged 16 to 23. The second is the intermediate MYC, which develops children aged 12 to 16.

To support the development of future singers and choir directors we are working on the creation of a tutor network to provide coordinated education sessions across the country. In addition, we have plans to train a new Emerging Leaders network of accredited tutors. Once established, this will ensure church music thrives and a new generation of church musicians develop.

## Every gift matters, especially yours...

▶ To make a one-off donation, visit our webpage ([www.rscm.org.uk/appeal](http://www.rscm.org.uk/appeal)) or scan the QR code, then follow the on-screen instructions. Single donations by cheque can be made payable to the RSCM, marked Annual Appeal and posted to our Salisbury office. Please include your contact details.



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Please send your completed Direct Debit form, cheque or donation form to: RSCM, 19 The Close, Salisbury SP1 2EB. If you wish to support our work in a different way, please see the website or contact Fiona Wright on [development@rscm.com](mailto:development@rscm.com) or 01722 424848 ext. 848.

# Welcome to our New Affiliates

The RSCM's worldwide network of affiliated churches, schools and other institutions, together with thousands of individual members, supporters and volunteers, help us achieve our vision of bringing people closer to God through music. This quarter, we are delighted to welcome some of our many new affiliated churches, parishes, schools and music groups:

## **Birstall, St James the Great, and Wanlip, Our Lady and St Nicholas**

We are an open Christian community where people feel loved, respected and free to be fully themselves!

## **Bishopton Parish Church of Scotland**

The choir is an important part of our worship and we are very fortunate to have a mixed choir of approximately 15 persons, led by our new organist and choirmaster and enhancing our church services.



## **Cambridge, St Catharine's College Choir**

St Catharine's has for many years had one of the strongest musical traditions of the Cambridge colleges.

## **Challoch, All Saints Episcopal Church**

The Scottish Episcopal Church is part of the worldwide Anglican Communion. We are an inclusive, affirming community where all are welcome.

## **Dover, St Margaret of Antioch**

We strive to be a welcoming and friendly benefice and look forward to meeting you on your faith journey.



## **Kensington, St Mary Abbots**

Our choir is directed by our director of music, Mark Uglow. They sing choral matins each Sunday and on the third Sunday of each month they also sing at the 9.30am Eucharist.



Photo © David Iliff

## **Kilgraston School**

The school is part of the Sacred Heart Network. At the heart of the Kilgraston ethos is its focus on the concept of the whole person, through the five Sacred Heart goals: a living faith, personal growth, intellectual values, building community and active social awareness.

The RSCM exists to enable church music and musicians to flourish, thereby bringing people closer to God in worship and encouraging church communities to grow. We would love you to join us and help us to do even more to serve the church and to encourage the thriving of music in worship. If you know someone who might like to join the RSCM as either a member, affiliate or volunteer, please direct them to [www.rscm.org.uk/get-involved/](http://www.rscm.org.uk/get-involved/)

**London Docks, St Peter**

St Peter's was established in 1856 as an Anglo-Catholic mission. Since the beginning, children and families have been an important part of the greater parish family of St Peter's. We have a reputation for being friendly, welcoming and straight-talking!

**Milton Keynes, Church of Christ the Cornerstone**

At the Church of Christ the Cornerstone, five denominations work together, sharing the same space and a commitment to serve the people of Milton Keynes. We are a diverse community discovering and growing in the Christian faith.



Photo © Neil Theasby

**Murroe, Glenstal Abbey School**

We offer our students a Christian environment in which to grow together and seek to foster independent, critical and imaginative thinking that will help guide them through life.

**Sheffield, Steel City Choristers**

Steel City Choristers is a charity dedicated to providing high quality music education for children and young people. We are committed to making choral music more inclusive and accessible because we believe in the power of music to change lives.



**Southall, St Anselm Roman Catholic Church**

By the grace of God, our parish is multicultural and seeks to witness to its faith in an area of deprivation and considerable cultural and religious diversity.

**St Machar's Ranfurly Church**

St Machar's Ranfurly Church is a welcoming and inclusive Church of Scotland congregation. We exist to worship God, follow Jesus and share the good news of God's kingdom in our words and actions.



Used by kind permission

**Swallowfield, All Saints**

As you walk into our church of All Saints, the sense of tradition and history embraces you. Our church is very much part of the local community and some community musical events are held in the church.

**Waterford, Cathedral of The Most Holy Trinity**

The Cathedral of the Most Holy Trinity is almost 230 years old and is Ireland's oldest Catholic cathedral.



Photo © William Murphy

**Welling, St Mary the Virgin**

We are an Anglican church with a liberal catholic tradition (Church of England) and pride ourselves that we are growing as a family, using the best traditions of the past combined with the energy and drive of our youth.

**West Kirby, St Bridget, with Cald, Church of the Resurrection and All Saints**

We aim to be place of encouragement, a place of support and nurture, a place to belong, a place where you are welcome.

**West Peckham, St Dunstan**

St Dunstan's church dates to Saxon times and holds lively regular Sunday services, as well as concerts and other events.



Photo © N Chadwick

**Windlesham, the St John Singers**

Do you love church music? The St John Singers is a group of accomplished and committed amateur singers who lead the musical worship at some of our country's most beautiful cathedrals, minsters and abbeys, while the resident choir is on holiday or otherwise engaged.



THE MUSIC  
OF A SKILFUL  
WRITER  
TIMOTHY DUDLEY-SMITH  
AND MUSIC

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SCOTTY GRAY

Timothy Dudley-Smith has been regarded as ‘the greatest hymn writer of the late twentieth and early twenty-first centuries.’ Most knowledgeable people in the field likely agree with this statement that J.R. Watson, Great Britain’s authority in the field of hymnody, made in commending the book cited at the end of this article. Dudley-Smith’s hymn texts possess distinctive musical qualities and are written to be set to music. It is in these two musical contexts that his hymns convey their biblical, theological and liturgical messages and from these two perspectives that we shall explore his work, first by examining the musical nature of his texts and second by considering his approach to the musical settings that he advocates for the singing of his texts. He has explicitly addressed both aspects in his notes to his hymns.

### THE MUSICAL NATURE OF DUDLEY-SMITH’S HYMN TEXTS

Dudley-Smith’s hymn texts are not only written to be sung to hymn tunes: the texts themselves are musical, skilfully exploiting the elements that poetry shares with music – tone, mood, metre, rhythm, tempo, form and allusion.

Dudley-Smith is meticulous in his diction, the choice and use of words and phrases. He is concerned that the tone and mood of individual words convey the message and meaning. With a fine musical sensitivity, he is keenly aware of the sounds of words and their relation to both mood and meaning. In his hymns ‘Dear Lord, who bore our weight of woe’ and ‘A purple robe, a crown of thorn’, he alliterates ‘weight’ and ‘woe’ and slows the movement with the requirements of their pronunciation.

Poetic and hymnic metres, the recurring rhythmic pattern or measured arrangement of words, are primary concerns of Dudley-Smith. He uses more than 140 different hymn metres in his more than 500 hymn texts, seeking the metre that conveys the form, content, meaning, mood and rhythmic flow of the text. He recognizes that metres can convey a certain character: ‘For such an occasion [referring to the inauguration of Solomon’s temple], short metre might be inappropriate: the moment demands something with altogether more resonance and grandeur.’

The rhythm and tempo of his texts are carefully crafted to convey their mood and meaning. For Dudley-Smith, the very rhythm of rhyme is closely tied to the movement and momentum of the text. His skilful reiteration of sounds, which contributes significantly to the structure of a hymn, often serves to bolster meanings. For instance, he sometimes reinforces rhyme with anaphora (repeating a word at the start



Above: Timothy Dudley-Smith at home in his beloved Cornwall; Seacroft, Ruan Minor, in the background. Copyright © Scotty Gray.

of successive clauses), as in his metrical version of Psalm 73: ‘What blessings God bestows, what gifts of grace imparts, what loving-kindness he shows ...’. He sometimes achieves a quickening or slowing of the tempo through his judicious choice of consonants and vowels as seen above in ‘Dear Lord, who bore our weight of woe’ and ‘A purple robe, a crown of thorn’.

Just as music has a variety of forms for developing ideas, Dudley-Smith uses a variety of forms determined by the message and meaning of the text: Trinitarian, logical development, chronological/narrative, dialogical/antiphonal, comparative, contrastive, symmetrical, climactic, acrostic and cumulative. Each of these must move within the basic and traditional strophic form of text and music that Dudley-Smith honours.

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*The range and depth of Dudley-Smith’s style creates levels of reference and suggestion that can stimulate the mind of a reader to soar toward the heights and begin to plumb the depths of feeling that Christians long to experience and to express*

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### RHETORICAL FIGURES AND ALLUSIONS

Similarly, as music develops motives and melodies in a variety of ways, poetry often develops ideas by using rhetorical figures and allusions to enhance expression. Dudley-Smith employs 31 different rhetorical figures and numerous subtle allusions, giving his hymns a richness and vividness.

Dudley-Smith ventures into music’s distinctive aesthetic function and abstract quality in his use of allusions. He approaches the evocative nature of music by using a word or phrase, an event or concept to suggest a double meaning. Using this power of suggestion, combined with a careful counterpoint



**Above:** Sir Edward Elgar, of whom Dudley-Smith shared: ‘the first time a piece of classical music spoke to me and excited me was ... what I later discovered to be Elgar’s fourth *Pomp and Circumstance [March]*.’ Elgar pictured in 1904.

of words, sounds, diction, meanings, grammar, syntax, tone, voice, metre, rhyme, speed, movement, mood, rhetorical figures, rhythm, form, imagery, ideas and allusions, he moves most clearly into the essential nature of music and what Chris Baldick calls ‘the deliberate exploitation of eloquence for the most persuasive effect’.

The range and depth of Dudley-Smith’s style and musical nature are often seen in these allusions and echoes, and in what (discussing ‘Father, now behold us’) he calls a ‘compressed, even elliptical, reference’, which creates levels of reference and suggestion that can stimulate the mind of a sensitive reader or singer to soar toward the heights and begin to plumb the depths of thinking and feeling that Christians long to experience and to express.

Dudley-Smith notes that the theme of his ‘He comes to us as one unknown’ is ‘our perception of God’s approach to the soul, and the “sense of the divine” which is part of human experience’ and his text abounds in forms of alliteration, metaphors and similes. In the third stanza are three interesting allusions: one to Dudley-Smith’s beloved Cornwall, one to 1 Kings 19.12, and the third, ‘the merest allusion to 1 Chronicles 14.15’, when a ‘sound of going in the tops of the mulberry trees’ is a sign or signal from the Lord himself; the NEB translation is a ‘rustling sound in the treetops’ similar to a musical motif or ornament.

Out of his expressed concern for clearly and convincingly communicating the Christian faith,

Dudley-Smith shapes those qualities that poetry and music share: tone, mood, metre, rhythm, tempo, form and allusion; that ‘deliberate exploitation of eloquence for the most persuasive effect’ (Chris Baldick).

### THE MUSIC THAT DUDLEY-SMITH EXPECTS FOR HIS HYMNS

The musical aspects of Dudley-Smith’s texts are intricately related to the musical settings. His choice of hymn tunes and his writing about hymn tunes show a keen understanding of them. He identifies musical settings that confirm the message and often enhance the musical aspects of the text.

Music in general is important to Dudley-Smith and he mentions from time to time some particular piece of music that attracts his attention. Benjamin Brody interviewed Dudley-Smith in 2018 for the Center for Congregational Song (Voices United podcast, Season 1, Episode 2) and asked ‘What is your favourite piece of music?’ Dudley-Smith replied: ‘Music which has words to it like, for example, Vaughan Williams’s song cycle on Housman’s poem ... If you are talking about music without words, the first time a piece of classical music ever spoke to me and excited me was before a film show when I was 15 or 16 ... and they played what I later discovered to be Elgar’s fourth *Pomp and Circumstance [March]*.’ (<https://congregationsong.org/interview-with-timothy-dudley-smith/> at 22.00)

With unusual musical insight regarding *Kingsfold*, sung to his text ‘Had I been there that Christmas night’, Dudley-Smith suggests that attention be given to both tempo and key: ‘To my mind, it needs to be not too slow; and somehow to distinguish in mood (and perhaps key?) between the third verse and the rest.’ It is also revealing to note how many of the tunes that Dudley-Smith chose for his texts were composed or arranged by internationally recognized composers of the past 500 years, most with formal training at institutions with international reputations in music.

In addition to hymn tunes by recognized composers, more than 75 different folk/traditional tunes are suggested for Dudley-Smith’s texts or have appeared in hymnals with his texts. The modal charm, melodic freshness and rhythmic vitality of folk melodies have brought to many of Dudley-Smith’s texts an impressive chronological, geographical and stylistic spectrum of music with decided merit.

He manifests a sensitivity to the many properties of sound and their role in communicating the message. He writes of ‘To this our world of time and space’ that ‘the text depends on a sensitive and distinctive singing of the repeated affirmation, “to die for us and rise again”’. Elsewhere he writes, ‘I think it is clear that

my verse three, with its reference to the ‘sword’ and the cross, needs to be sung with sensitivity in a way markedly different from the final verse with its triumphant rejoicing.’

With musical discernment, Dudley-Smith mentions a tune that is ‘not an inspired choice for this text’, or, for ‘The light of glory breaks’, one that is preferred: ‘I was delighted later to discover the more lively *Millennium*, and this is now my preference’, and ‘*Ellacombe* seems to me to have the necessary force and vigour for the text [‘Affirm anew the threefold name’], and I prefer it to *Kingsfold* for this hymn.’ As a setting for ‘Not in lordly state and splendour’ he believes that *Picardy*, ‘described in Percy Dearmer’s *Songs of Praise Discussed* (1933) as “dignified and ceremonious”, well matches the mood of the words.’

The relation of sound and meaning is compounded when texts are set to music and the strophic form of hymn texts and tunes further compounds the problem. With his understanding of the strengths and weaknesses of strophic form, Dudley-Smith, when writing for a specific tune, not infrequently places significant words in the same positions in stanzas. This unusual sensitivity to the text/tune relationship between stanzas is seen in his hymn ‘From life’s bright dawn to eventide’, to the tune *Prospect*. Dudley-Smith notes, ‘Though the text can be sung to other tunes it was written for *Prospect*; and it will be seen that the metrically-interesting word “heaven” occurs in the same place in all three stanzas to meet the demands of the melody.’

Dudley-Smith sensitively composed ‘Our God be praised, and on his name be blessing’ (based on Psalm 103) to the ‘very unusual’ 11 12 13 10 metre of John Rutter’s tune *Toronto*, carefully matching its mood, seizing the musical climaxes for textual high points, honouring Rutter’s contrasting harmony setting of the middle stanza, and even matching the romantic

musical style with the phrase, ‘Our days are brief as short-lived summer meadows’ flowering’. The text is Dudley-Smith’s only use of this metre and the result is a beautiful matching of text to tune – another example of his musical sensitivity and skill in writing.

No hymn writer has ever written so consistently and extensively about the music used for their hymn texts, commenting on the subtle aspects of tune and text relationships, suggesting specific hymn tunes for each of his hymn texts and, occasionally, even suggesting how the hymn should be sung.

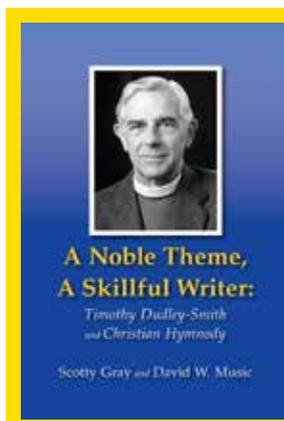
## CONCLUSION

The musical nature of Dudley-Smith’s texts, his concerns about the music used for his texts, and the notes to his hymns which elaborate on both the texts and the tunes reveal a writer of musical sensitivity and skill. He produces a fine art that gives aesthetic expression to thoughts and feelings and causes the mind of the reader and singer to soar into higher, deeper and broader realms than discursive prose and that forcefully conveys the biblical, theological and liturgical messages of his hymns.

Except where otherwise indicated, all quotations attributed to Timothy Dudley-Smith are from the relevant volumes of his collected hymns, *A House of Praise* (2003), *A House of Praise, part two* (2014) and *A House of Praise, part three* (2019), all published by Oxford University Press for Europe and Africa and by Hope Publishing Company for the rest of the world including the USA and Canada. Quotations attributed to Chris Baldick are from *The Concise Oxford Dictionary of Literary Terms* (Oxford, 2008), s.v. ‘rhetoric’.

The author considers this article to be the barest introduction to only one of the multifaceted aspects of the life and work of Bishop Timothy Dudley-Smith. A fuller discussion, with musical and textual examples, may be found in Scotty Gray and David Music, *A Noble Theme, A Skillful Writer: Timothy Dudley-Smith and Christian Hymnody* (Hope Publishing, 2021). Much of this article is based on the research and writing in that book.

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To purchase a copy of *A Noble Theme, A Skillful Writer: Timothy Dudley-Smith and Christian Hymnody* visit [www.rscmshop.com/books/HPC9088/a-noble-theme-a-skillful-writer](http://www.rscmshop.com/books/HPC9088/a-noble-theme-a-skillful-writer)

A portrait of Hugh Morris, a man with glasses, wearing a dark suit, white shirt, and a patterned tie. He is smiling slightly and looking towards the camera. The background is a textured, light-colored wall.

# FROM THE DIRECTOR

HUGH MORRIS

When you look at the extraordinary range of musical genres, church music can perhaps seem rather niche. In truth, however, it is rich, broad and dynamic. It is also constantly evolving. One of our staff, a self-professed ‘non-musician’, pointed out recently that church music encompasses pop, jazz, classical and folk music styles. We should embrace this rich kaleidoscope.

Many people who take part in a congregation have little idea what is involved to make the music happen each Sunday. It is a revelation to some that a skilled organist will have both hands and feet fully occupied, while also watching in a mirror, adjusting the stops, all the while playing seamlessly as unexpected messages are delivered in their ear. Then there are groups of instrumentalists and choirs, many of which require you to sing, play and otherwise perform a shifting selection of music to meet the needs of worship. They call for a different level of agility compared to, say, a music group that rehearses a single set of pieces over a period of months. Those of us who do these things have a habit of taking it all for granted. The problem is that habits have been disrupted by the pandemic and, in many cases, the ‘take it for granted’ notion that the music will keep on happening has been revealed as a fragile front. The truth is that we are going to need to draw more people into the church music orbit for it to continue to flourish.

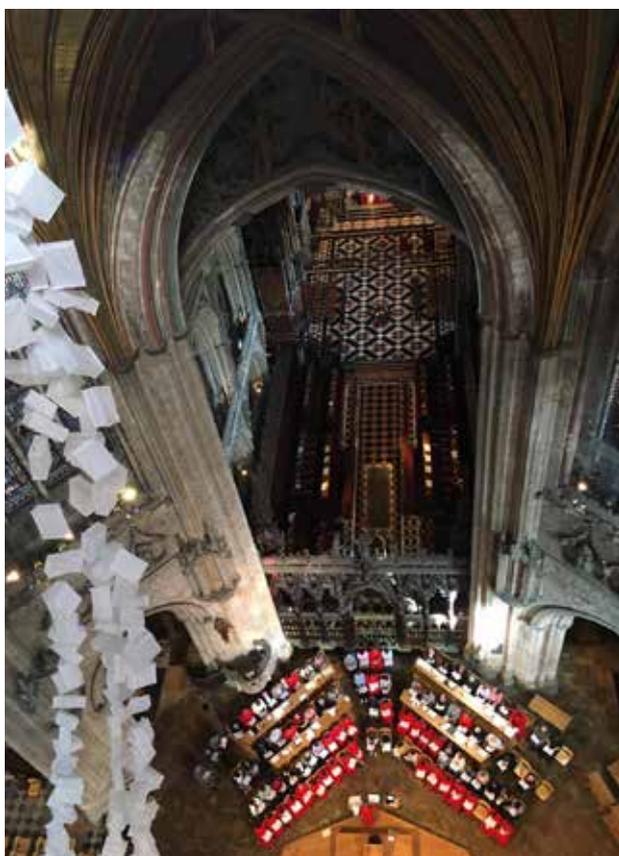
So, ask yourself why you join a group or take part in a new activity. Perhaps it is because you saw an advert

of some kind, or a post on social media. These can be successful recruitment strategies, but none are more powerful than an invitation from a friend. We should look to maximize this approach. Yes, it places a certain level of responsibility on each of us to be a church music evangelist. And while I am not asking you to stand on a soap box in the high street, I am suggesting that you should not be frightened to talk about church music. On a recent train journey, I was reading various church music magazines that had been left for my perusal on my desk in Salisbury. After a while, the person sitting next to me said, ‘Excuse me for interrupting, but may I ask what your job is?’ ‘Well ...’, I said, and we then got into an interesting conversation about magazines and publishing. I doubt she got off the train and went to join her local church choir, but at least she now knows the RSCM exists.

For many, September is a month of new beginnings. My invitation, then, is that we should consider these words from Luke’s Gospel, chapter 11: ‘No one lights a lamp and puts it in a place where it will be hidden, or under a bowl. Instead they put it on its stand, so that those who come in may see the light.’ Each of us needs to be a beacon of light for church music. With the exception of our friends in the southern hemisphere, the days are shortening and the darkness grows. The good news is that this enables spots of light to be seen more clearly. Shine on!

# RSCM NEWS

## NEWS FROM ACROSS THE UK



### ELY FESTIVAL

On Saturday, 14 May the Ely Festival of Church Music took place at Ely Cathedral. More than 60 singers took part, in addition to the cathedral girls' choir and lay clerks, all directed by Sarah MacDonald (director of the girls' choir) and with Edmund Aldhouse (director of music) accompanying. The festival used the RSCM's publication *God's Church for God's World*. During the event, a gift was presented to the outgoing Area Team Leader David Parry-Smith and his wife Anne, who is standing down as secretary.  
*Andrew Moodie*

**Above:** A view of the festival from the Ely Cathedral lantern.



### MUSIC SUNDAY AT ST MARY, WHICKHAM

To celebrate RSCM Music Sunday, Michael Grave, director of music (and member of RSCM Durham Team), and the Revd Barry Abbott, rector, invited the congregation to choose the hymns for Trinity Sunday Eucharist. The service incorporated verses from 12 hymns; the tunes of those not selected were played by Michael in an improvised introit organ voluntary. The priest then entered as the choir sang the chant *Calm me, Lord* by Margaret Rizza. For our anthem the choir sang *How can I keep from singing* from the RSCM's *Season by Season*. The intercessions, using a musical theme, were beautifully prepared by our choir's Joan Smith, and read by Canon Emeritus (Durham Cathedral) Ann Lindsley, who is also the editor of our parish magazine.

A joyful surprise was when Messy Church joined the service and asked the congregation to join them in a new song. Then the children gave the choir beautiful thank-you cards, which they had made before the service.

All at St Mary's would like to thank the RSCM for the contribution you make to our music and in particular the guidance and help that the RSCM gave us during lockdown, from which we believe we have emerged much stronger both in fellowship and musically.

*Michael Grave*

**Above:** The congregation, choir and children from Messy Church celebrate Music Sunday at St Mary, Whickham. Photograph by the Revd Barry Abbott, rector of Whickham.

### PLEASE LET US KNOW IF YOUR DETAILS CHANGE

If you are an RSCM affiliated contact or member and you have recently changed your address, email address or phone number, please inform our membership department by email at [membership@rscm.com](mailto:membership@rscm.com), by phone on 01722 424848 or by filling in the online form at [www.rscm.org.uk/memberscontactinfo](http://www.rscm.org.uk/memberscontactinfo). Please also let us know if a new person has replaced a former correspondent.

## AN ENGLISH PASSION IN RIPON

On 3 April 2022, a performance took place in Ripon Cathedral of *An English Passion according to Saint Matthew* composed by Philip Wilby and published by RSCM Press (2020). The Ripon performance was the work's first major northern performance.

The text of the work (from St Matthew's Gospel) was assembled by Canon Richard Cooper, with hymnody drawn from traditional sources. It is scored for five soloists, double choir and two organs, and includes hymns to be sung by the congregation. The words of Christ are reserved for the tenor soloist, whereas those of St Matthew are divided between the other voices. As the title suggests, the work sets the Passion narrative against the background of an English context, rather as Renaissance painters evolved a tradition of setting devotional images against natural landscapes. Accordingly, the melodies of the congregational hymns are taken from the English tunes published by Vaughan Williams in his *English Hymnal* of 1906.

The choir for this first northern performance of *An English Passion* was Voces Seraphorum, who regularly sing services at Ripon Cathedral and elsewhere. On this occasion they were joined by additional singers drawn from other choirs across the Leeds Diocesan area and beyond, with no fewer than 65 singers taking part. The soloists were Eleonore Cockerham (soprano, formerly with renowned vocal ensemble VOCES8), David Woods (tenor, who sang the role of Christ), Phil Gault (baritone, who sings with Scottish Opera), Emma Page (alto) and Iain Ward-Campbell (bass). The important chamber organ part was played by Sarah Paynes and the main cathedral organ was played by the composer himself, Philip Wilby. The performance was conducted by Voces Seraphorum's musical director, Kevin Paynes.

*An English Passion* is designed to be performed liturgically and this was the case in this performance at Ripon, which took place on Passion Sunday. The performance was a great success and was attended

by almost 400 people. Due to the situation in Ukraine, Ripon Cathedral made the decision to dedicate the performance to all those who were caught up in any way with that conflict, and there was a retiring collection for the Ukraine Humanitarian Appeal. This raised a staggering £1,900. In addition, the whole event was supported financially by the Friends of Ripon Cathedral.

It is hoped that this wonderful piece will be heard again at Ripon at some point in the future. Indeed, plans are already being discussed for a performance elsewhere.  
*Kevin Paynes*

## LONDON AREA FESTIVAL

We had a wonderful time learning the music in this year's RSCM service booklet, *In our Service*, which formed the music and liturgy for our recent Area festival in St Paul's Cathedral, held on Saturday, 28 May. Around 140 singers from across London and beyond (including around 30 trebles) came together to sing choral evensong under the expert direction of Andrew Carwood (St Paul's Cathedral), with the excellent organist Will Fox at the console.

Less than a week later, the same building rang out with the Platinum Jubilee service, watched by millions on TV. Ours was a slightly more modest service, but hugely enjoyable and satisfying. It was particularly lovely to make new friends from other churches and traditions. Thank you to all who took part, and a special thank you to our generous hosts at St Paul's Cathedral. It's a privilege to sing there.

This festival had two hybrid rehearsals that were useful in the preparation phase. Some people attended in person, others via Zoom, while others watched it on a YouTube link. We would recommend such an approach to other areas preparing their Area festivals.

*Alison Fisher*



Left: Philip Wilby's *An English Passion according to Saint Matthew* being performed at Ripon Cathedral.



Above: Cool under fire: singers gather in Reading to celebrate Music Sunday.

## COOL UNDER FIRE, MUSIC SUNDAY CONCERT

What makes our small church in rural South Oxfordshire so special? The music. On Sunday, 12 June a large audience enjoyed a carefully crafted variety of songs and choral and instrumental pieces, full of humour and sheer musicality.

The concert at St John, Kidmore End started with a dramatic setting of Psalm 92 by Srul Irving Glick as seven choir members processed with lighted candles, symbolizing the seven days of creation. Songs ranged from Gilbert and Sullivan to Lloyd Webber, piano music by Debussy, an oboe work by Schumann and jolly ukulele-accompanied duets. The choir's clarity of diction, dynamics and harmony made for dramatic performances of pieces by Mendelssohn, Handel, Forbes L'Estrange and *Cool Under Fire* by Valerie MacKenzie, a jazz spiritual from which the concert was named.

A good concert master needs to understand how it all fits together, and in this we are blessed by the experience, guidance and musicianship of our director of music, Frances Brewitt-Taylor. This Music Sunday concert reached out to the local community and brought more people together, with quality performances, variety and, of course, tea and cake!

It was a great day and we all enjoyed it enormously. It was our first time taking part in a Music Sunday.

## GET IN TOUCH!

You can send us your news, keep us up to date with what is going on in your church, or get involved in the work of the RSCM by subscribing to our social media feeds.  
[www.facebook.com/rscmcentre](http://www.facebook.com/rscmcentre)  
[www.twitter.com/RSCMCentre](http://www.twitter.com/RSCMCentre)  
[www.instagram.com/rscmcentre](http://www.instagram.com/rscmcentre)  
[www.youtube.com/user/rscmcentre](http://www.youtube.com/user/rscmcentre)

## NEWS FROM ABROAD

### MUSIC SUNDAY IN ROTORUA

O come, ye servants of the Lord, and praise his holy name! And they did come! A choir of 30 RSCM members from the Waikato and Bay of Plenty region gathered on Trinity Sunday, 12 June, for a service of choral evensong at St Luke's Anglican Church, in the thermal city of Rotorua, New Zealand. The choir was welcomed into the bright contemporary church and thanked by the vicar, the Revd Bruce Allport. Four different conductors directed various parts of the service, ably assisted by organist Hilda Bester from Tauranga.

The service followed the traditional order for evening prayer from the 1662 Book of Common Prayer, opening with the introit *O come, ye servants of the Lord* by Christopher Tye. The appointed psalm for the day was Psalm 8, 'O Lord our Governor, how excellent is thy name in all the world', sung to a chant by H. Lawes. David Brookes, chair of the local RSCM branch, conducted Stanford's Magnificat and Nunc Dimittis in B flat. Preces and Responses were led by the Revd Bruce Allport, who also preached on the Trinity. The choir's anthem was the all-time favourite, Bach's *Jesu, Joy of Man's Desiring*. Congregational hymns were 'Holy, Holy, Holy! Lord God Almighty', 'Love divine, all loves excelling', a traditional Maori hymn 'Tama ngakau marie' (translated 'Son of a peaceful heart, Son of God, we are gathered here in your love') and finally 'Thou, whose almighty word'. For this last hymn, the vicar added his trumpet to the combined voices of choir and congregation. The service was greatly enjoyed by both choir and congregation and concluded with a rousing postlude played by Hilda Bester. A sumptuous afternoon tea provided by members of St Luke's was appreciated by all. Choristers then dispersed into the winter darkness, some driving up to 90 minutes to get home.

*David Brookes*

Below: Choral evensong at St Luke's Anglican Church in Rotorua, New Zealand.



# CONGRATULATIONS

## A STAGGERING 60 YEARS' SERVICE

On 3 July 2022 we awarded a Loyal Service Award (certificate and medal) to one of our choir members who has been a member of our choir for a staggering 60 years. Leslie Macleod joined the choir of St Mary's Episcopal Cathedral, Glasgow as a boy chorister, aged 6, and has been a loyal and invaluable member of the choir ever since!

*Frikki Walker*



Above: Leslie Macleod (centre) pictured alongside Frikki Walker (left) and cathedral provost Kelvin Holdsworth (right).

## 80 YEARS AND STILL SINGING

In June, the Church of the Good Shepherd, Tadworth celebrated the long service in the choir of David Fitch. David joined the choir as a boy in 1942 when the men of the village left for the war. It was his mother's wish that he joined the choir. Little did she know that he would still be singing in the same choir 80 years later with no sign of stopping.

Singing has given David much pleasure over the years. He currently sings with Epsom Choral Society and has previously performed with the St Cecilia Chorus in Banstead. David received a certificate, medal and magnificent cake. He is much loved in the choir and his bass notes have a velvety warmth like a single malt.

*Timothy Carey*



Above: David Fitch pictured alongside his wife (and fellow chorister) Margaret, receiving his certificate, medal and cake.



Above: Lionel Jones celebrating 88 years with the choir of St James the Great, Dursley.

## RETIREMENT AFTER 88 YEARS

On 8 May 2022, the choir of St James the Great, Dursley joined members of the congregation in an afternoon tea to celebrate Lionel Jones's retirement from the choir after some 88 years' service.

The choir sang some pieces that Lionel had chosen, including Adrian Batten's *O Sing Joyfully* and a setting of *O come, Ye Servants of the Lord*, which was written by Nigel Davies, the current director of music, to commemorate Lionel's 80-year celebration in 2014. His request for *Let all the world in every corner sing*, set to music by Ralph Vaughan Williams, came on the very day when St John's College, Cambridge sang George Herbert's words live on Radio 4 as part of the celebration of the poet's life.

The rector, the Revd Canon Michael Cousins, presented Lionel with a finely detailed watercolour of St James, which had been painted by David Collins (director of music 1980–92). Replying to the rector, Lionel thanked everyone present (including family members from Ireland) and explained that he had created a display of photographs at the back of church to mark various musical highlights so that he didn't have to talk about them! He went on to mention that during his 88 years he had sung under 10 rectors and just 3 directors of music.

## 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)

#### GOLD AWARD

**Guildford:** Daniel Bristow (Guildford Cathedral).

**Leeds:** Annamarie Kaushiva\* (Wakefield Cathedral). **Lichfield:** Abi Bole, Molly O'Shea, Libby Yeomans★★ (Wolverhampton, St Peter).

**Suffolk:** Matilda Cutting, Veronika Cutting, Archie Thompson\*, Kitty Thompson\* (Ipswich, St Mary-le-Tower). **Winchester:** Magdalena Beil Harvey\* (Lymington, St Thomas).

#### SILVER STANDARD

**Devon:** William Ollive (Colyton, St Andrew).

**Leeds:** Ava Turnbull (Harrogate, Christ Church),

Alys Kaushiva (Wakefield Cathedral).

**Lichfield:** Rosie Jones\* (Stafford, St Mary), Isobel Gollings★★ (Wolverhampton, St Peter).

**Rochester:** Amy Collins★★ (Bromley, St Mark).

**Sheffield:** Maria Nikolaeva\* (Ranmoor, St John).

**Suffolk:** Amelia Grzesiak, Matthew Jones★★, EngLankesh Liyanage, Harry Round (Ipswich, St Mary-le-Tower).

#### BRONZE STANDARD

**Derbyshire:** Emma Silvey★★ (Ashbourne, St Oswald). **Devon:** Iris Chapman\*, Oriel Chapman

★★ (Colyton, St Andrew). **Lancashire:** Maxwell Keskin (Broughton PC). **Leeds:** Adelaide Kaushiva\*, Abi Stewart (Wakefield Cathedral). **Lichfield:** Scarlet Sproson★★ (Wolverhampton, St Peter).

**Rochester:** Emma Collins\*, Ana-Victoria Maquieira\*, Emma Mercer\* (Bromley, St Mark), Fergus Peacock, Eleanor Toombs★★, Stella Winter\* (Rusthall, St Paul), Ava Denby-Jones, Mary McIntyre, Matilda McIntyre (West Peckham, St Dunstan). **St Albans:** Rose Chinn★★ (S).

**Slovakia:** Robo Zacharovsky★★ (IM).

**Winchester:** Beverley Arthur\* (IM).

## LOYAL SERVICE AWARDS

**Roger F. Wilson of SS Mary and Michael**, Great Malvern Priory for over 45 years of choral service and 23 years as choir librarian.

**Peter Young of St Nicholas**, Sevenoaks for 50 years of faithful service as organist and choir director.

**Clifford Watson of St Mary the Virgin**, Bedford for 50 years as parish organist and choirmaster.

**Ian Winton of Christ Church**, Southgate for 50 years of faithful service and singing in the parish choir.

**Emily Kneen of St German's Cathedral**, Isle of Man for 10 years as a foundation chorister.

**John Chapman of St Mary-le-Tower**, Ipswich for long and faithful service as a chorister since 1954.

**Jean Partington of St Mary-le-Tower**, Ipswich for long and faithful service as a chorister.

**Peter Robinson of St Mary**, Broughton, North Lincolnshire for over 30 years as church organist and choirmaster.

**John Marshall of St Mary the Virgin**, Old Town, Eastbourne for 80 years of service as a chorister.

## RSCM CHURCH MUSIC SKILLS AWARD

Congratulations to Saemyi Chung (Brunei Darussalam) Organ (Level I) *Distinction*.

# THE RSCM STRATEGIC PLAN

ANDREW MORGAN

Some of you may fondly remember going to the local Blockbuster store to borrow a video cassette to watch the latest release at home. From 1997, Netflix revolutionized access to films. Customers found it a superior offering and switched away from videos to online streaming in their droves. Blockbuster suffered a long, slow demise, eventually going out of business in 2014.

Similarly, Amazon has grown from an online bookseller in 1994 to become one of the dominant players in a wide variety of categories, replacing several long-standing companies in the process. It didn't start out with the goal of global domination, just to offer the best service to book-buying customers. Having achieved that aim, Amazon's focus turned to music and video games, then consumer electronics, home improvement items, software, games and toys.

So, Amazon or Woolworths? Netflix or Blockbuster? Those questions were very much on the minds of the RSCM Council's Strategy Group as we began thinking about what makes organizations successful or irrelevant and how those factors might be exploited to ensure the RSCM's success. And how did Netflix and Amazon succeed? The answer is, by having a clear strategy: a plan to achieve one or more long-term or overall goals under conditions of uncertainty.

In a similar way, the RSCM needs to focus on a small number of key things that will make it successful, and line up its priorities, resources and energy behind them. The RSCM's Strategy Group took on the challenge of developing a fresh, credible proposal for Council to consider.

The group started by gathering the views of staff, trustees, members and partner organizations on what they would want for the RSCM as it reaches its centenary in 2027, and how that might secure a positive future for the the charity's second century. It quickly became clear that although we were looking to the future, we also needed to recognize our roots and the unique role the RSCM plays in church music.

The original intention was to review the previous strategy documents and update them. However, as the discussions brought up new perspectives, it became clear that a broader rewrite was needed. The objective was to generate a picture of the long-term goals that would be accessible to all stakeholders. We particularly wanted to acknowledge the need to create an inclusive environment for those who have a long history with the RSCM, those enjoying our services now, as well as those who are yet to discover what we offer.

This led directly to the three-fold structure of the goals covering the past, the present and the future.

1

Celebrate the unique heritage that church music has offered, and the role the RSCM has played in that narrative.

2

Encourage and support churches to make the most of the musical resources they have, with ambitious vision.

3

Enable the future flourishing of church music and church musicians, through inspiring young people and helping the Church to recognize the power of music as an agent for growth.



It is worth noting that there is a common thread binding the whole strategy together, and that is the RSCM's focus on education. The recently launched Education Plan ([www.rscm.org.uk/start-learning/education-plan](http://www.rscm.org.uk/start-learning/education-plan)) provides a wonderful opportunity to make progress with the strategic goals. This development of skills, knowledge and experience is vital to growing the next generations of church musicians and ensuring that church music making is not only sustainable but flourishing in 2027 and beyond.

The Strategy Group tested out a first draft with those stakeholders who had contributed ideas at the outset and, after several further drafts and discussions, Council finally approved the document in March 2022. The next steps are to engage as many supporters as possible in these future developments, and your help in doing so will be greatly appreciated.



# GROWING MUSIC, GROWING CHURCH REVITALIZING MUSIC IN THE LOCAL CHURCH

ANNA NORMAN-WALKER

What is the difference between an organist and a terrorist? The answer is, of course, that you can negotiate with a terrorist! It is a well-worn joke, but one that makes an important point. Church music matters deeply to musicians and congregations alike and if we are going to enable our music ministry to flourish in our parish churches, we need to find ways to work collaboratively, making the best of the opportunities we have.

In recent years at St Leonard's church in Streatham, we have experienced the revitalization of our church music. It has been an exciting journey and we have been able to take both the congregation and musicians forward without the usual tensions associated with

change. We have had to learn a lot along the way, some of which I will highlight below, but the result has been an improvement in the quality of our music making and church growth. Our adult choir has almost doubled in size. We now have 20 choristers, and our weekly Sunday attendance has grown both more numerous and younger.

I arrived as rector of the parish five years ago and was conscious that the musical tradition of the church was precious both to the existing congregation and to the small but faithful choir. The setting for the Eucharist was a mixture of different pieces adopted over the years, including a Gloria written by a previous director of music. Most weeks the psalm was sung by



the congregation to Anglican chant, but it was evident that very few in the congregation were skilled in singing in this way and the sound was not particularly edifying. Evensong was sung congregationally twice a month, with one choral evensong and one Taizé service monthly.

As the months rolled on, I became increasingly aware that those invested in the musical 'status quo' were fewer than the parish profile had suggested. Regardless, I wanted to establish the facts before proposing any changes. With the support of the PCC, we put together a worship audit for the congregation to complete. We asked every question we could think of about our Sunday services, with many questions specifically about the music and hymnody. We received around 80 responses, which gave us valuable information and enabled us to have some confidence that changes would be welcome at St Leonard.

### THE RIPPLE EFFECT

The right director of music is one of the most valuable assets a church can have, and if their relationship with the rector or vicar is a good one, all sorts of possibilities can be explored. Three years ago, St Leonard's PCC decided to take the bold step of appointing a director of music to work alongside an organist to expand and nurture our music. The result has been transformational. The parish is not wealthy, and it was a challenging decision to make, but the vision to invest in music was, we felt, worth the risk.

We tasked our new DoM with growing the adult choir, starting a children's choir and revitalizing our Sunday music ministry. Based on the results of the worship audit, I worked closely with him to bring in liturgical and musical changes. We adopted a new congregational sung mass setting (Thorne, *Mass of St Thomas*) and subsequently introduced a second setting for Advent and Lent (MacMillan). We replaced the weekly psalm with a gradual hymn and have subsequently reintroduced monthly choir psalm singing. Our hymnody remains traditional (NEH), but we are also introducing a good selection of newer hymns, which the congregation enjoys.

The adult choir at St Leonard numbered around 10, but the membership had changed very little over the years and, as a result, it was a little intimidating to

join. The DoM got to work immediately and set up a choral scholarship programme to draw interest from younger musicians and to broaden the membership. We were successful in securing support for the project from The Ouseley Church Music Trust and appointed two sixth-form junior scholars and three senior scholars who were undergraduates at the Guildhall School of Music and Drama. The difference made by five fresh young voices delighted everyone, including the existing choir members. This created a ripple effect, and six new volunteer singers joined the choir from the congregation.

Establishing a children's section from scratch is not easy, but despite the scepticism ('we've tried it before' and 'it won't work') we held a 'Be a Chorister for a Day' event in October half term. We advertised at our Church of England primary school, as well as through our website, social media and networks. To our delight, 30 local children attended. At the end of the event the children sang for their parents at a 'mini concert', wearing cassocks donated by a nearby church. We then invited those who were interested in becoming choristers to sign up. Twenty signed up and we were just beginning to establish weekly practices and monthly singing at services when Covid struck! Not to be deterred, our DoM and his wife called each child via Zoom on a weekly basis during lockdown and gave them singing lessons without charge. It proved to be a brilliant way of holding on to the children we had found, to nurture them individually and get to know their voices. Inevitably, some choristers have since moved on, but as I write we still have 20 children on our books and two of our older boys formed a new 'changing voices' group, led by one of our scholars. Streatham is in one of the poorer London boroughs and we are particularly proud that we have given the gift of church music to children who would never otherwise have had such an opportunity. We have also had the joy of bringing some of the children (and their siblings) to baptism and confirmation. And some have also joined the church youth group. Their families usually begin by attending services when the children are singing, but we are increasingly seeing them at other services as well.

There is no doubt in our minds that through careful listening, bold decision making and strategic investment in church music the local church can grow!



# Voice for Life Digital!

RICHARD BURDETT

The RSCM is excited to be working on new online versions of its acclaimed *Voice for Life* publications. It is an important development for the RSCM and represents a further commitment to its range of ongoing education projects. The first three levels, White, Light Blue and Dark Blue, will be available from mid-September, and the other two, Red and Yellow, will be available by the end of the year. The content is similar to the books, but is implemented through the online learning platform Moodle, which can be accessed via the RSCM Hub.

The aim of this online version of a well-respected choir training resource is to reach a larger audience in a format that is increasingly familiar to younger and older learners alike. It is designed to work alongside the existing publications, with the option to use both written and online versions concurrently if desired.

Within each level or course there are different modules: 'Using the Voice Well', 'Musical Skills and Understanding', 'Repertoire', 'Belonging to the Choir' and 'Choir in Context'. Then within each of these modules, the online version contains a mix of lessons (including explainer videos), exercises, interactive quizzes, games and other activities designed to help reinforce learning. In addition, there is an online dictionary, as well as other reference materials.

Like the books, *Voice for Life Digital* is aimed at choirs and singers of all ages and the choir trainers who work with them. The White Level course and

book is for young singers with little experience of choral singing and with little knowledge of music theory. Subsequent courses build on this, with the upper levels looking at reasonably complex and advanced singing skills and music theory.

A particular benefit of *Voice for Life Digital* is the ability to access all content with mobile devices (via the free Moodle app). Resources are clearly laid out and accessing *Voice for Life Digital* on your mobile device provides you with a fully functional interactive experience.

At all stages, the choir trainer works with the choristers, monitoring their progress and, in some areas, marking their work and confirming their understanding. This feature is particularly relevant to the earlier levels, where singers are more likely to need support. Choir trainers review choristers' work and are able to reward progress with online badges and course-level certificates. A messaging utility allows choir trainers and choristers within any given church organization to communicate safely and easily.

Finally, an important benefit of this new online version of *Voice for Life*, both for the RSCM and for choir trainers and choristers, is that it allows material to be easily updated and new features to be added.

If you would be interested in finding out more about *Voice for Life Digital*, please email [education@rscm.com](mailto:education@rscm.com) for further details.



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# TO HIS NAME BE THE GLORY

## THE RSCM GULF COAST COURSE

ANNA TEAGARDEN

After two years, they came. After singing on Zoom, singing with masks, virtual rehearsals and even a virtual RSCM America national course, they came.

The RSCM Gulf Coast Course for girls aged 10–18 gathered on 13 June in Houston, Texas. There was a new and different feeling to the group: a feeling of gratitude at being able to come together to sing and worship across two evensongs and a Sunday Eucharist, all under the direction of the incomparable Bruce Neswick and accompanied by the fabulous organist, Carolyn Craig. I could even hear a difference in the singing, which was lighter, more focused, more worshipful.

The spirit of the RSCM and the tradition of these courses never cease to amaze me. It works. I have

seen it with my own daughters and with all the choristers who have grown up while attending the course. Our proctors are former choristers themselves and continue to sing in various church choirs across the country and beyond. The young singers who attend an annual RSCM programme and then go on to a summer course will likely sing in a choir for the rest of their lives. Truly, they are given a ‘Voice for Life’.

This year’s course focused on the Heavens, Earth and all Stars, and the four elements. The theme ran throughout, from house names – earth (green), water (blue), fire (red) and air (purple) – to theme days, such as galaxy day. One of our anthems for the course was Jonathan Dove’s *Seek him that maketh the seven stars*, along with the hymn ‘Earth and all stars’, for which Bruce Neswick led the girls in a descant-writing

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*The girls sang like angels and worked together towards the goal of excellence in sacred choral music. All to the glory of God*

---

workshop. As the week wore on, the houses competed for the prized house cup, gaining points during rehearsals by lining up on time, and various other competitions. The famed door-decorating contest was not a disappointment. The girls creatively designed their doors, turning paint, drawings and origami into amazing works of art. The points garnered from the door-decorating contest usually seal the deal for the house cup and it is taken very seriously, as it should be, with awards ranging from 'best overall' to 'most RSCM-themed door'.

### **GET OUT OF THE WAY AND LET THE HOLY SPIRIT DO THE WORK**

It takes a lot of work to create a balance between discipline in rehearsals, the music and a relaxed atmosphere in which people can have fun. As with most outstanding projects, it takes a lot of people to make it work: there are our financial patrons; Dr Michael Pirics, who takes the week off to serve as course verger and doctor; the altos, tenors and basses; church administration; church members who provide meals and snacks to the choristers; church staff who give their time to support the course; proctors who give time throughout the year and course week; alumni choristers who participate; our invaluable registrar and head proctor, Audrey Black; and the house masters from churches around the city. It has been especially rewarding to collaborate with other churches and choir directors, but particularly heart-warming to have the support of the church of St John the Divine, the host church for the course, the chaplain, the Revd Louise Samuelson, and the director of music, Steve Newberry.

It is humbling and an honour to work together on something bigger than us – to get out of the way and let God and his Holy Spirit do the work. These girls 'showed up'; they sang like angels and worked together towards the goal of excellence in sacred choral music. And all to the glory of God. Bruce Neswick and I were brought to tears on the last day. We were reminded of why we do this in the first place, why we work so tirelessly to make this week special, and why we lose so much sleep over the details: it is because it matters, and because it is not about us.

Non nobis Domine, non nobis, sed nomine tuo da gloriam. *Not unto us, Lord, not unto us, but to your name be the glory.*



# HYMN MEDITATION

## O GOD OF EARTH AND ALTAR

GORDON GILES



O God of earth and altar,  
bow down and hear our cry,  
our earthly rulers falter,  
our people drift and die;  
the walls of gold entomb us,  
the swords of scorn divide,  
take not thy thunder from us,  
but take away our pride.

From all that terror teaches,  
from lies of tongue and pen,  
from all the easy speeches  
that comfort cruel men,  
from sale and profanation  
of honour and the sword,  
from sleep and from damnation,  
deliver us, good Lord!

Tie in a living tether  
the prince and priest and thrall,  
bind all our lives together,  
smite us and save us all;  
in ire and exultation  
afame with faith, and free,  
lift up a living nation,  
a single sword to thee.

**Words:** Gilbert Keith Chesterton  
(1874–1936)

**Music:** *King's Lynn*, Ralph Vaughan  
Williams (1872–1958)

**Left:** Chesterton's fictional detective Father  
Brown. Illustration by Frank Jefferies, 1924.

This hymn brings together two contemporaneous creative minds who are much revered in their own respective literary and musical circles. Aficionados of G.K. Chesterton's ecclesiastical detective Father Brown may relish the connection with this hymn, the tune of which was discovered by Ralph Vaughan Williams (the 150th anniversary of whose birth falls this year). Peripheral to the literary works and symphonies of each man as this hymn may seem, it yields insights into their character and age, and into our own world in which earthly leaders falter and peoples drift and die. Amid questions of political integrity, European war and refugee migration, this hymn has much to say and may even be seen as somewhat prophetic – or at least universal in its conception. With words and music coupled by Vaughan Williams himself in *The English Hymnal* of 1906, it has come to be found in many books, although perhaps not often selected for Sunday worship.

### RESOLUTION AND JUSTICE

G.K. Chesterton was born in London and was schooled at Colet Court and St Paul's School. He studied English, French and Latin at University College, London and art at the Slade School. Having married Frances Blogg, an Anglo-Catholic fellow poet, they both converted to Roman Catholicism in the 1920s, encouraged by their friend Hilaire Belloc (1870–1953). The first of the enduring Father Brown novels (in which a fictional Roman Catholic priest leads a village parish that has more than its fair share of crime and murder) was published in 1911. They should be seen in parallel with the works of Agatha Christie and Graham Greene as part of a genesis of crime fiction that brought mystery-



Above: G.K. Chesterton at his desk.

solving to a readership who were also being offered the bleaker, complex literature of writers such as T.S. Eliot, Virginia Woolf, D.H. Lawrence and James Joyce. Themes of fall, redemption, resolution and eternal challenge characterize this period of writing, and indeed characterize the still prevalent 'murder mystery' genre, which, following Sherlock Holmes, gave birth to Father Brown, Lord Peter Wimsey, Hercule Poirot and ultimately Kojak, Starsky and Hutch, and even Dirk Gently. Crimes are solved amid a world of despair, confusion and doubt. In the case of Father Brown, a priest detective brings a theological dimension to a strand of popular fiction that is about sin, suffering, loss and mental stress – met with care, a listening ear and an attentive eye for detail, all of which bring resolution and justice to what has been fractured by sin. Chesterton was himself the first president of the Detection Club, a society of British detective writers founded in 1930. He died on 14 June 1936 at his home in Beaconsfield, and his requiem took place in Westminster Cathedral on 27 June. Made a Knight

Commander with Star of the Papal Order of St Gregory the Great, there have been proposals for his beatification, and the American Episcopal Church honours him annually on 13 June.

Chesterton was a man of answers and ideas, not only in his fiction but also in his criticism and political writing, the title of one of which, *What's wrong with the world* (1910), typifies a man who believed in a form of philosophical socialism, who was a loyal Englishman opposed to imperialism, who loved the Middle Ages (as William Morris had done) and wrote studies of St Francis and Thomas Aquinas. 'O God of earth and altar' is characterized by this fascinating blend of militant medievalism and modernity. His significant contemporaries and friends were the Christian Socialists Canon Henry Scott Holland (author of 'Judge Eternal, throned in splendour') and Percy Dearmer, the father of *The English Hymnal* (1906), whom he assisted in the preparation of *The Oxford Book of Carols* in 1928.

It was the Christian Socialist connection between these three that



Above: Joe Anderson (centre), whose rendition of the folk song 'Young Henry the poacher' was recorded by Vaughan Williams and became the basis for his hymn tune *King's Lynn*.

made this hymn. In 1906, Chesterton had published the poem in the magazine *The Commonwealth*, edited by Holland, to which Dearmer had also submitted an article. He saw the text and identified what Erik Routley was later to describe as something 'unparalleled in the history of the form', also pointing out that it is a rare hymn that deals with political life in terms of sin as well as sorrow and healing. Dearmer gave it to Vaughan Williams and although it seems Chesterton himself had *Aurelia* in mind, the composer had an ideal tune to hand.

#### KING'S LYNN

In January 1905, Vaughan Williams had spent a week in and around King's Lynn in Norfolk, during which time he met 20 folk singers and collected over 80 songs. He used several of these in his *Norfolk Rhapsodies* including the one which he called *King's Lynn* in the second rhapsody. He first heard it in North Street, King's Lynn, when he paid an old fisherman, Joe Anderson, to sing him the folk song 'Young Henry the

poacher', on 9 January 1905. It is a song about young Henry's transportation to Tasmania:

Come all you wild and wicked youths, wherever you may be  
I pray you give attention and listen unto me,  
The fate of us poor transports as you shall understand  
The hardships that we undergo up on Van Diemen's Land

Likely dating from the 1830s, it reflects 1828 legislation that introduced stiffer sentences for poachers. The song is not so much a protest as a moral reflection on erring from the sheepfold of parental upbringing and teaching. Young Henry is led astray by bad company and laments the fact that this led to being chained and yoked to ploughs. Chesterton echoes this with the 'living tether' that 'bind(s) all our lives together'.

The opening lines echo Psalm 86.1 ('Bow down thine ear O Lord and hear me: for I am poor and in misery:') and 2 Kings 19.15–16 ('thou art the God, even thou alone, of all the kingdoms of the earth; thou hast made heaven and earth. Lord, bow down thine ear, and hear.') The idea of drifting from God is found in Hebrews 2, and a plea to take away pride can be found in Job 33.17: 'That he may withdraw man from his purpose, and hide pride from man.' The false pen of the second verse draws on Jeremiah 8.8: 'How do ye say, We are wise, and the law of the Lord is with us? Lo, certainly in vain made he it; the pen of the scribes is in vain.' The phrase 'deliver us, good Lord' reverses a famous phrase from both the BCP Litany and the Requiem Mass.

This is fine polemical poetry, archaic and alliterative ('ablaze with faith, and free'). Chesterton references materialism ('walls of gold'), class distinction ('swords of scorn') and political corruption ('sale and profanation of honour').

In the third verse we find the three medieval estates of prince (rulers), priest (clergy) and thrall (workers) 'tethered' together in a plea for national and ecclesiastical unity. Finally, we see the nation roused 'in ire and exultation', aflame with faith, united to right social evils. The 'single sword' cuts through the diverse uncertainties and confusions of the first two verses, a paradox of division and unification.

The hymn was sung in Leicester Cathedral when the rediscovered remains of King Richard III were interred, a throwback of modern text to medieval context. Chesterton would no doubt have been delighted. Although who knows what he would have thought of Iron Maiden quoting the first verse in their song *Revelations* (1983), and concluding:

Bind all of us together,  
ablaze with Hope and Free,  
no storm or heavy weather  
will rock the boat you'll see.  
The time has come to close  
your eyes  
and still the wind and rain,  
for the one who will be King  
is the Watcher in the Ring.

But perhaps the last word should go to T. S. Eliot, who said of Chesterton: 'He leaves behind a permanent claim upon our loyalty, to see that the work that he did in his time is continued in ours.'

O God of heaven and earth,  
on whose altar are laid the sins,  
sorrows and cares of the world;  
hear our prayer for those who  
suffer injustice, terror, cruelty  
or scorn for their convictions,  
beliefs and actions. May your  
world, labouring and longing for  
redemption, find in Christ a way  
of truth and life, that, governed  
with compassion and integrity,  
your children may find freedom  
in faith, hope and love. Amen.



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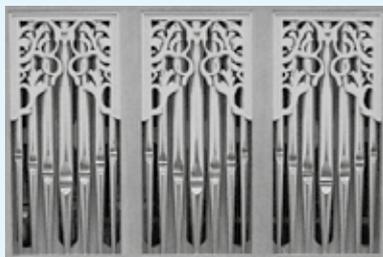
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# HYMNPACT!® IS HERE

SAL MCDOUGALL

On 17 May we gathered in the National Musicians' Church, Holy Sepulchre London, to launch *Hymnpact!*®, our exciting new resource aimed at encouraging children to sing. This initiative supports singing at Key Stage Two (ages 8 to 10) and provides churches and schools with a way to use music and singing to work together in partnership.

*Hymnpact!* has been more than two years in the making. Its launch was delayed several times by the Covid-19 pandemic, so it was wonderful finally to be able to welcome children from Salesbury Church of England Primary School, St George's (Hanover Square) CofE Primary School and Great Missenden Church of England Combined School, who came together and sang in front of an invited audience of more than 200 people to ensure that *Hymnpact!* had the best possible start. On the following page are some of the things the children said about the day, and about why they love to sing.

## WHAT IS HYMNPACT!?

*Hymnpact!* is aimed at supporting singing for primary school-age children. It is designed to provide an exciting, innovative way for churches and schools to work together. *Hymnpact!* is a subscription-based, downloadable resource that provides hymns that are appealing to children and adults alike. The hymns are suitable for use in school (in worship and curriculum settings), but are also appropriate for church congregations of all ages.

## WHY HAVE WE CREATED HYMNPACT!?

Quite simply, to make it easier for children to sing hymns in school and to bring schools and churches

closer together. *Hymnpact!* bridges the gap between the hymns and songs commonly sung in schools and the range of hymns sung in church. *Hymnpact!* is a growing collection of hymns and songs written or arranged to suit all occasions, tastes and styles, with easy-to-use, adaptable resources.

## IS IT RIGHT FOR MY CONTEXT?

*Hymnpact!* has been designed with unrivalled flexibility built in. The hymns can be played on piano or organ, by a guitar or with a small group of instrumentalists. They can be sung by a choir, or with just the melody, or melody and descant. Sheet music in multiple versions can be downloaded and used as they are, or with existing apps such as forScore (iOS) or Orpheus (Android). If you have no musicians in your church or school, you can still make full use of *Hymnpact!* using the lyric videos, which come with full instrumentation and allow you to choose between instrumental or sung performance versions. The choice is yours. And if you're not sure whether *Hymnpact!* is suitable for your singers, get in touch and we will help you decide.

Everyone who has experienced *Hymnpact!* is as excited as we are about the possibilities and opportunities it offers: for children to sing, for schools and churches to work together, to provide a pathway towards church membership for youngsters.

To find out more about *Hymnpact!* and to subscribe, visit [www.rscm.org.uk/hymnpact/](http://www.rscm.org.uk/hymnpact/) or scan the QR code. You can also visit *Hymnpact!*'s Facebook page @Hymnpact or [www.facebook.com/Hymnpact](http://www.facebook.com/Hymnpact)



*'I liked it because there was a lot of singing in the concert and we got to sing a variety of songs. There were lots of people there and there were different types of stories in the songs.'* Poppy (aged 9, Salesbury CE Primary School).



*'It was really nerve-wracking because there were lots of people watching us, but it was really fun and loads of people were clapping us!'* Bella (aged 9, Salesbury CE Primary School).



*'The opportunity for our school choir to perform at the Hymnpact! launch event was incredible. The experience was so memorable for the children and helped to introduce the choir to a new set of Christian songs and hymns, which we intend to use regularly. We highly recommend Hymnpact! and were delighted to play a role in its launch.'* Andrew Kellington (deputy headteacher, Salesbury CE Primary School).



# COURSES & EVENTS

## Inspiration and Imagination: Creative Expressions of the Spiritual Life

Monday, 5 to Thursday, 8 September 2022

## Liturgical Beauty: Considering Iconography and Church Art

With Aiden Hart

Tuesday, 4 October 2022, 10:00 to 16:00

## Mindfulness and Contemplative Prayer

With Fr Luigi Gioia

Multiple dates: Friday, 7 October 2022; Friday, 2 December 2022; and Friday, 27 January 2023

All events run from 10:00 to 16:00. Book one, two or all three.

## Foundations and Forms of Christian Spirituality

Monday, 10 to Sunday, 13 October 2022

## Theology and Human Culture

Monday, 17 to Thursday, 20 October 2022

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# ENRICHING THE PERFORMANCE

## EXPLORING HANDEL'S MESSIAH

STEPHEN THORNTON

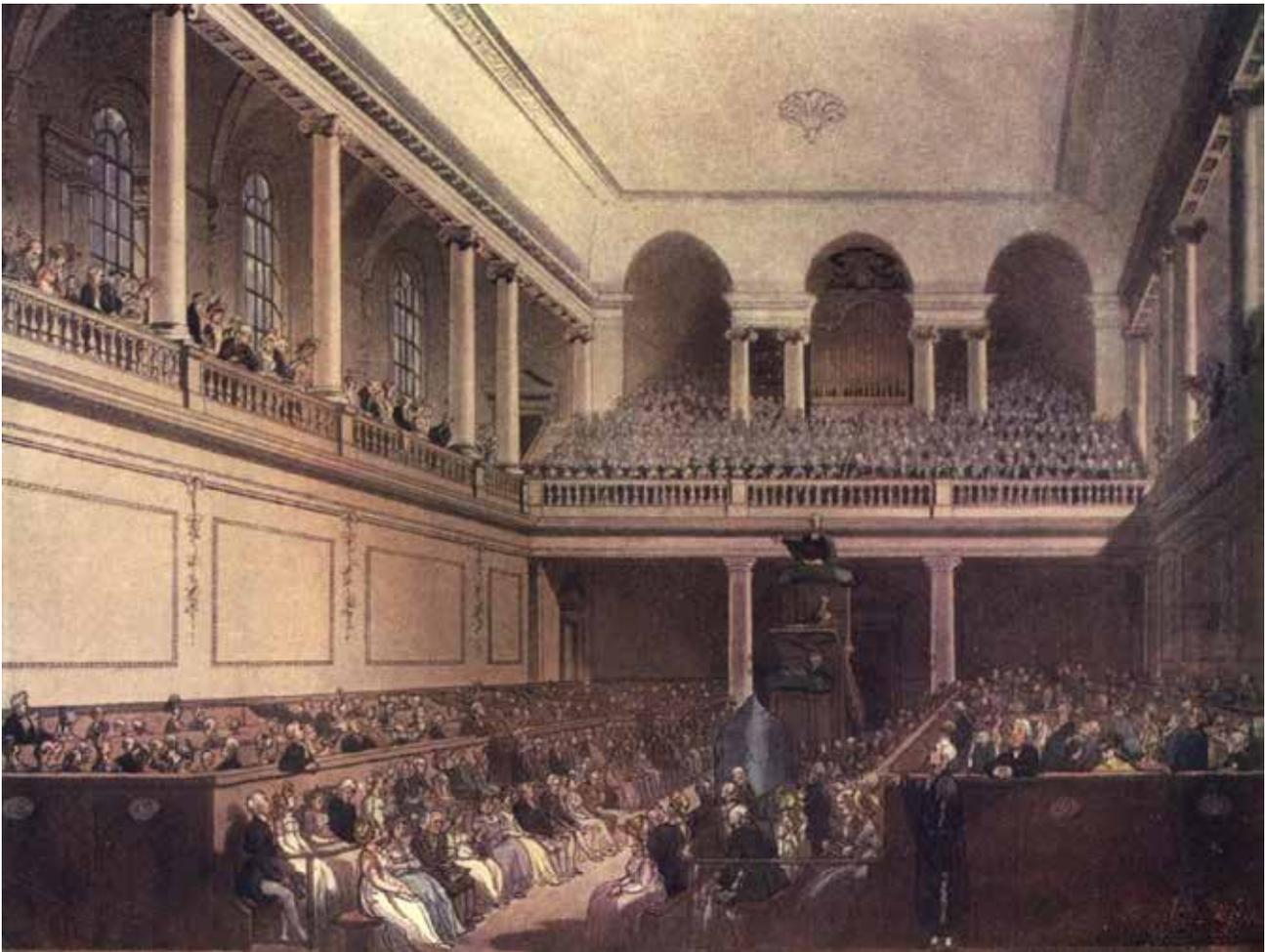
There is a welcome movement these days among conductors and performers of choral music to explore the words being sung, as well as the musical notes. The vision is to see the orchestra and singers as one of a piece, with words and music of equal importance. This has led to some conductors taking choir, soloists and orchestra away for a few days to explore the meaning of the words before ever exploring the music. When both words and music are studied, their performance combined takes on a new depth and meaning.

Being a regular part of the audience for oratorios, I sometimes pluck up courage at the intervals to ask people what they make of the performance. Invariably, most say, 'it's lovely music', to which I reply, 'what

about the words?' Many haven't given them a thought. Consequently, I have written to places such as the Royal Festival Hall and the Barbican and asked them to consider putting the words into the programme or on a screen during the performance. Whether it has been because of my writing, other people's writing or other awakening, words on screen and in programmes have appeared in some instances and I am sure that this has greatly enhanced the performance.

Having a great love of G.F. Handel's oratorio, *Messiah*, and of scripture, I have long wanted to write

Above: *The Flight of the Prisoners* by James Tissot, c.1896-1902. Courtesy of the Jewish Museum, New York. Reproduced with kind permission.



**Above:** From May 1750, Handel put on annual performances of *Messiah* at the London Foundling Hospital to raise money for the institution. Artwork depicting the hospital's chapel, in which the performances were held, taken from *Microcosm of London; or, London in miniature*, 1808.

a book exploring the libretto: where did the words originate; by whom, to whom and in what circumstances were they written; what was their original message; did they get it right or were they way off the truth? I also wanted to explore how Dr Charles Jennens (1700–73), Handel's librettist, used these words in the oratorio, and what relevance they have for today's world.

This task is now done, and my book, *Get a Handel on Scripture*, will be published by the RSCM this autumn: just in time to help choirs and orchestras practising the work for Christmas. My hope is that reading it will deepen people's understanding of the work, and thereby enrich performances. The words, you will find, are deeply relevant to our broken and bleeding world. Here, in the story of the Prince of Peace, we find the way in which we can gain our healing and our hope for better things.

### **DIGGING DEEP INTO THE WORDS**

The words of *Messiah* are all taken from the Bible and are used to tell the story of the life, ministry, death, resurrection and reign of Jesus of Nazareth. They are from both the Hebrew Scriptures (or Old Testament)

and the New Testament, but whereas the words from the New Testament are largely in context, the words of the Hebrew Scriptures are taken completely out of context, coming as they do from a period some 500 to 600 years before Jesus. Take the opening words: 'Comfort ye, comfort ye my people; prepare ye the way of the Lord; make straight in the desert a highway for our God.' This is a tenor solo, but I wonder what our erstwhile tenors think that these words, which they sing with such gusto, are about. Indeed, what do the orchestra or audience think of them?

In the Hebrew Scriptures there is a book called Isaiah that contains the writings of at least three Isaiahs, all living in different times, and all three writing centuries before Jesus. The first Isaiah speaks to a corrupt people in Jerusalem and the surrounding country. It is a time when Egypt to the south and Babylon to the north-east are jockeying for power. The Jews had largely forgotten about their God and his just ways, and the Jewish king and politicians are wondering with which power they should align for safety. Isaiah tells them, however, that because of their corruption and godless ways, they will be conquered by Babylon and taken into exile. That catastrophe

occurred, and you can see tablets picturing them being taken into exile in the British Museum. They languished there for 70 years or more, broken-hearted as they sang, 'How can we sing the Lord's song, in a strange land?' (Psalm 137.4)

The second Isaiah was with them in exile, where he proclaimed that they had suffered long enough for their waywardness and that they would be set free. Shortly afterwards, the emperor Cyrus the Great (c.600–530 BC) did set them free and allowed them to go back to their own land. Hence the words, 'Comfort ye, comfort ye my people; make straight in the desert a highway.' (Isaiah 40.1&3) In other words, build a road through the desert for my people to go back home.

### **FORGIVENESS, THEN AND NOW**

Now what has this to do with Jesus? Jennens and Handel use these words to declare that God is about to accomplish a new and great deliverance for all people through the coming of Jesus, just as God had long ago in Babylon forgiven and brought about a new beginning. It was a reminder then, just as it is a reminder now, that God is with us and that through the gift of Jesus Christ we too can find forgiveness and begin anew. That is powerful stuff for a tenor and a choir to sing!

Toward the end of the oratorio the soprano has a wonderful and famous solo: 'I know that my redeemer liveth, and he shall stand at the latter day upon the earth.' The oratorio celebrates the birth of Jesus, his ministry as the good shepherd, and his rejection and suffering. Then, with words from the Old and New Testaments, it powerfully portrays his resurrection, triumph and reign. Hallelujah!

The opening words of the soprano's aria come from the Book of Job, a dramatic story about a man's unexplained suffering and his search for meaning. Job's friends tell him that he must have been very wicked to receive such troubles and that he must repent. Yet Job knows that he is no worse than his friends and that another explanation must be found. The answer is that Job knows that God will vindicate him and will declare him innocent. In this way, Jennens and Handel use an ancient drama to proclaim that the risen Christ has rescued us all from darkness. It is a reminder that all praise belongs to God.

By learning to interpret the scriptural references, we can better understand what we are performing. Not only that, but we can reaffirm our commitment to Jesus Christ, who is the way, the truth and the life. The oratorio may have been written long ago, but the words still point the way for those seeking to heal a broken and suffering world.



Above: A portrait of Dr Charles Jennens by Thomas Hudson, c.1745.

**Messiah!**  
**Getting a handle on scripture**  
**Stephen Thornton**  
RSCM

***Messiah! Getting a handle on scripture*** is available to buy from the RSCM webshop, priced £12.95.  
[www.rscmshop.com/books/9780854023349/](http://www.rscmshop.com/books/9780854023349/)

# LOOKING BACK & LOOKING FORWARD MUSIC SUNDAY

FIONA WRIGHT

Music Sunday is one of those moments in the year when we can come together to celebrate church music and to give thanks to everybody who works hard to enhance worship through music. It has been great to read about special services, concerts and recitals taking place across the UK and around the world - alongside the eating of much cake.

## Coming together

First, there was the RSCM's own broadcast Music Sunday evensong. Thank you to the Choir of the Earth and Ralph Allwood for running the course that resulted in this great collaboration between the two organizations. And thanks also to the choir, organist, clergy and director of music at St Gabriel, Pimlico, and to the more than 200 singers who joined us online. Of course, the event would not have happened without the many people who worked behind the scenes to make this act of shared worship possible, and we are grateful to them also. As one participant said, 'It was really fun to prepare and record my part for this! The finished product is awesome!'



## From premieres to handbells!

Turning to other Music Sunday services and events, thank you to all those churches and organizations who marked the day. We loved hearing about your events by email and in social media posts. This year's list of events included two premieres of new works, lots of occasions featuring combined choirs, several special services, events involving children and one service featuring handbells! Many churches also chose to continue the jubilee theme on the day.



*'All at St Mary's would like to thank the RSCM for the contribution you make to our music and in particular the guidance and help that the RSCM gave us during lockdown, from which we believe we have emerged much stronger both in fellowship and musically.'*

*'It was a great day – we all enjoyed it enormously. Our first time taking part in a Music Sunday!'*

## There's still time

While Music Sunday was officially held on 12 June, we were aware that some churches felt it followed too hard on the heels of their special Platinum Jubilee celebrations, making it difficult to mark the day. If you still want to do something to celebrate, why not pick a Sunday this autumn? Visit our website for examples of what others did in June. And do let us know if you will be holding an event by contacting me at [development@rscm.co.uk](mailto:development@rscm.co.uk) or call me on 01722 424848 ext. 848.

## Looking forward – 11 June 2023

We are already on the road towards Music Sunday next year and encourage you to put the date in the diary now: Sunday 11 June 2023. Start exploring what you might do by looking at our list of suggestions. Some top choices include: holding a special service; putting on a recital or concert; organizing a social event; combining with another church or churches or a local school. We will update the website regularly with content, and if you wish to contribute do get in touch. Don't forget, Music Sunday is a wonderful opportunity to reach out to others and to fundraise.



Ralph Allwood MBE  
Course Director, Choir of the Earth

The Choir of the Earth performing at the RSCM's Music Sunday evensong. A recording can be viewed at [www.youtube.com/c/RSCMCentre](http://www.youtube.com/c/RSCMCentre)



# THE HAROLD SMART MEMORIAL COMPOSITION COMPETITION

This annual competition, run by the RSCM, was established in 1988 to encourage the composition of simple anthems.

Dr Harold Smart was a GP who went on to specialize as an ear, nose and throat surgeon. He was a member of an RSCM affiliated church and had a love of church music, but was by no means proficient.

The closing date for the competition is 31 October 2022 and the winner will receive a prize of £500, with the possibility of publication by the RSCM.

This year, we have commissioned a text from the Revd Canon Dr Gordon Giles, Canon Chancellor of Rochester Cathedral, and a regular contributor to both CMQ and *Sunday by Sunday* magazines. The words are designed to be particularly suitable for RSCM Music Sunday, which will be held on 11 June 2023. The winning anthem will feature as the Music Sunday anthem 2023, and will therefore be performed by choirs across the country and beyond.

In the sound of song, praise the Lord,  
from depths of bass to tenor high,  
with alto joining every chord,  
full choir now taking up the cry:  
*Praise the Lord, Alleluia!*

When music tunes our songs of woe,  
and sorrow makes lament our tone,  
the Spirit breathes in hearts aglow  
to ground our bass in God alone.  
*Praise the Lord, Alleluia!*

Faith bids us sing notes high and low  
to sing of hope to God above  
for peace on earth for all to know  
and trust in Christ, the Lord of love.  
*Praise the Lord, Alleluia! Amen.*

The anthem should be written to be sung in the context of a church service. Performance time should not exceed five minutes. It should be written for sopranos, altos and unison lower voices (tenors and basses) and the accompaniment (if required) should not be technically demanding. The work should reflect contemporary musical styles.

The adjudicators for the competition will include Philip Moore, formally director of music at York Minster and himself an eminent composer of church music; Joanna Forbes L'Estrange, one of the RSCM's best-selling composers; Hugh Morris, director of the RSCM; and Tim Ruffer, the RSCM's head of publishing.

## ENTRY DETAILS

- ▶ Entries should be submitted as PDF files only by email to [press@rscm.com](mailto:press@rscm.com). No other type of files will be accepted. Please include 'Harold Smart' in the subject line of your email.
- ▶ Submitted compositions should not bear the name of the composer or any other identifying information.
- ▶ Entrants are required to include their details in the accompanying email, including name, address, email and contact phone number. These details will not be seen by the adjudicators.
- ▶ The winning entry will be awarded a prize of £500 and will be considered for publication by RSCM Publications.
- ▶ The adjudicators reserve the right not to make an award if the standard of entries does not warrant it. The adjudicators will not correspond with competitors.
- ▶ The closing date for entries is 31 October 2022.

# 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)

## WANTED

### **St Mary Merton, Director of Music.**

St Mary Merton, a thriving all-age parish in south-west London, seeks to appoint a new Director of Music to continue the development of its excellent robed choir of choristers and adults. The choir sings two choral services (Sung Eucharist and Choral Evensong) each week in term time, and the music department enjoys very strong support from the PCC and wider congregation, which views music as being at the heart of the parish's worship and community. The volunteer choir includes members of all ages, and the church's highly successful chorister and choral scholarship programme has seen recent leavers win organ and choral scholarships at Oxford, Cambridge and Durham Universities. Further support includes an Assistant Director of Music (to be recruited in partnership with the new DoM), two teenage organ scholars, and a professional chorister vocal tutor; resources in the church include a fine new Mander organ (2 manuals, 2015), a Boston piano, several additional pianos for teaching and practice across the church site and a very large and well-equipped music library. Salary £11,700 + fees + opportunity for private teaching. For more information about the Choir and its work: [stmarysmertonchoir.com](http://stmarysmertonchoir.com) For more information and application pack please email [vicar@stmarysmerton.org.uk](mailto:vicar@stmarysmerton.org.uk) Closing date: Monday 12 Sept, noon. Interview/auditions: Saturday 8 October. Commence work 13 Jan or earlier by arrangement. Subject to enhanced DBS disclosure.

### **St Michael the Archangel, Mere, Wiltshire, seeks to appoint an organist**

to play for church services and for weddings and funerals subject to availability. RSCM rates paid per service, plus expenses if appropriate. We have a fine 3-manual Makin digital organ (ex. the Chapel of St John's College, Cambridge) and an 1870s 2-manual pipe organ. For further information please contact Jane Hurd, tel 01747 860218 or email [jane.hurd@hotmail.com](mailto:jane.hurd@hotmail.com)

### **St Mary's Church in the Parish of Ecclesfield in the Diocese of Sheffield**

are seeking to appoint a **Director of Music and organist** to work with and develop our small, enthusiastic choir and to work alongside our music group. On special occasions the choir is supplemented by singers from other choirs in the locality. St Mary's is a large and beautiful, Grade 1 listed Norman church. The vicar and PCC are keen to support the music and the musical director. We are seeking to develop our music which we believe is central to our worship. Our organ is a Brindley and Foster pipe organ and is in good repair. Responsibilities include playing at the (weekly) Parish Eucharist (10am) and at the monthly All-Age Celebration service and some festivals. There are a good number of weddings and funerals in church every year. The vicar and PCC are keen for our regular choir to be developed and for links with local schools to be built upon to form a new children's choir. If you are a keen and experienced organist and musical director, who can encourage and develop singers of all ages, working with the vicar to develop the worship of our church, we would love to hear from you. The salary will be based upon RSCM guidelines plus fees. The post is subject to an enhanced DBS check. For more information, please contact the Revd Tim Gill. Tel: 0114 2570002. Email: [TTimgill@aol.com](mailto:TTimgill@aol.com)

### **Parish of Esher Choral Scholarship**

**Scheme.** The Parish of Esher (Surrey/SW London borders) has vacancies for Soprano, Alto, Tenor and Bass Choral Scholars with awards tenable from Sept 2022, worth £1k pa each. Flexible commitment, typically one Sunday service at least three times a month plus rehearsals. Scholars will probably be of sixth form/university age, but all types of candidates will be considered. For full details go to [www.esherparish.org.uk](http://www.esherparish.org.uk). All applications and enquiries to Stuart Whatton, Director of Music, via [office@esherparish.org.uk](mailto:office@esherparish.org.uk) / 01372 462282.

### **The Oratory of Saint Philip Neri wishes to appoint a Director of Sacred Music and Organist**

to lead its busy music department in the lively and growing city of Cardiff. Benefits include generous remuneration and strong clergy support for a well-respected musical programme with a tradition of excellence. Application pack online at <https://tinyurl.com/CardiffOratorySacredMusicApp>.

### **St Peter's Bengeworth is looking to appoint a new Organist and Choir Director**

to lead and develop our keen choir at an exciting time in the life of our church. St Peter's has a broad range of services which include both traditional and modern styles of worship. Our 8am service is a said BCP Eucharist, the 9.15am service is an organ-led Eucharist with an experienced choir and our 11am service is guitar-led and has a developing band. At various points in the year, we aim to come together as a whole church, which presents opportunities for further creativity and collaboration. We are currently looking for an Organist and Choir Director who will play at the 9.15am service, encourage and grow the choir and collaborate with the incumbent for both regular and seasonal services. St Peter's also regularly hosts a good number of weddings and funerals. Our organ was built in 1959 by Nicholson's of Malvern. It is in good condition, is regularly maintained and was renovated in 2016. Remuneration is £4,680 per annum. For a full role description and application form please visit [www.stpetersbengeworth.org](http://www.stpetersbengeworth.org) and go to our vacancies page. If you are able, please also send a 5-minute video performance of a favourite piece to [andy@stpetersbengeworth.org](mailto:andy@stpetersbengeworth.org).

## FOR SALE

Cassocks, surplices, ruffs for sale. Contact: Renate 07950 881758

### 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.

# OBITUARIES

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## RICHARD CONNOLLY

The name of Richard Connolly (1927–2022) is associated with some of the finest hymnody produced during the 20th-century liturgical movement. Born in Sydney in 1927, Connolly completed a BA at the University of Sydney and in 1956 started work at the Australian Broadcasting Corporation, where he was eventually appointed head of radio drama and features. One of his early claims to fame was the composition in 1960 of *There's a Bear in There* for the TV programme *Play School!*

During the mid-1950s, Connolly was introduced to Australian poet James McAuley (1917–76). Their first collection of hymns, *We Offer the Mass* (1959), included 'Father, we praise you' (Entrance), 'From many grapes and grains of wheat' (Offertory), 'Where there is charity and love' (Communion) and 'Holy Father, God of might' (Recessional).

Connolly and McAuley's hymns were widely circulated via their inclusion in *The Living Parish Hymn Book* (1961–8), which eventually sold over a million copies, one of the best-selling religious books in Australia's history. Their second collection of hymns for the Church's year, entitled *Hymns for the Year of Grace* (1963, rev. 2012), included familiar favourites such as 'Come, O Jesus, Come, O Lord' (Advent), 'May this Lenten discipline' (Lent), 'O Jesus crucified' (Good Friday), 'By your kingly power' (Easter) and 'Jesus, in your heart we find' (Sacred Heart). Their last significant contribution from the Living Parish period was a collection of lesser-known hymns for sacraments entitled *Songs of the Promise* (1968), the best known of which is *A Song of Cosmic Praise*.

Connolly's hymns with McAuley were recognized by other Christian traditions here in Australia via their inclusion in a wide range of hymn books, including *The Australian Hymn Book: with Catholic Supplement* (1977) and *With One Voice*. Hymn texts and tunes from the McAuley–Connolly corpus have transcended denominational boundaries and are still sung across the traditions both in Australia and abroad.

After working for the BBC (c.1988–2001), Connolly returned to Sydney and continued to compose liturgical music, such as the *Mass of Our Lady*, *Help of Christians* and a collection of 35 responsorial psalms for Sundays, seasons and feasts, entitled *Praise the Lord, my soul*. His outstanding contribution to church music was recognized in 2009 when he was awarded the Doctor of Arts degree, *honoris causa*, from the University of Notre Dame, Australia.

Richard Connolly is survived by his wife and nine children.  
*Dr Paul Taylor*

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## MARIANNE DE JAGER ARSCM

Marianne de Jager began playing the organ in the Dutch Reformed Church in the Western Cape Province, South Africa, where she gained experience directing choirs. In 1983 she became organist at 'The Church of the Vow', the Dutch Reformed Church in the city. While teaching at St Anne's Girls School in Hilton she encountered the Anglican cathedral organ when she played for a masterclass with Gillian Weir. The director of music of the cathedral invited Marianne to join the choir for their Nine Lessons and Carols, after which she became involved with the music there and consequently the RSCM. A year later she was admitted to the Anglican Church.

Due to her Dutch Reformed Church background, Marianne felt the need to travel to England to experience English church music at its source. In 1999 she attended an RSCM 10-day course for directors of music at Whitby. On her return to South Africa and with the experience gained, Marianne launched a scholarship scheme at the cathedral for children from St Nicholas School in Pietermaritzburg to sing in the cathedral choir, which eventually led to the formation of the St Nicholas Quiristers as an independent, young children's choir.

Marianne played for services at Pietermaritzburg Cathedral (where she directed the cathedral chamber choir) and was also organist of St George's Garrison Church as well as at St John's Diocesan School for Girls.

She was elected as chair of the KwaZulu-Natal Branch of the RSCM in 2004 after her retirement from teaching. She set about restoring the branch's administration, financing and archiving. Marianne continued to direct choral workshops for the RSCM in KwaZulu-Natal on a voluntary basis many times, travelling vast distances across the province at great cost to herself. In 2012 she was made an Associate of the RSCM in Exeter Cathedral.

Retiring to Howick in KwaZulu-Natal, Marianne continued serving as an organist and choir director at St Luke's Anglican Church until her peaceful death aged 79 on 11 July 2022. We salute the passing of a true friend and dedicated colleague.

*Kevin Williams*

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## SASKIA WYLD

CMQ notes the death of Mrs Saskia Wyld on 4 June 2022. Saskia, a long-time supporter of the RSCM, was organist and choir mistress at St Illogan Church in Cornwall from 1971 to 1992, where she ran a large adult choir. Her success with the junior choir was such that additional seating had to be provided in front of the choir stalls and altar. Following her time at St Illogan she became a relief organist at Trevenson Church in the parish of St Illogan.

May she rest in peace and rise in glory.  
*Rachel Baines*

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As we prepared this issue of CMQ for press we heard the news of the death of **Richard Seal**, organist and master of the choir at Salisbury Cathedral from 1968 to 1997, where in 1991 he introduced a girls' choir, the first in a UK cathedral. An obituary will appear in the December issue.

As we went to print, we learnt of the death of **Martin How**, organist, composer and teacher, whose involvement with the RSCM dates back to 1955. Martin's contributions to the RSCM were considerable, not least his creation of the Chorister Training Scheme, which would later become *Voice for Life*. A full tribute to Martin will appear in the December issue.

## CDs

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

## ORGAN CDS

★★★

### **J.S. BACH FROM LINCOLN** Colin Walsh plays the organ of Lincoln Cathedral ♦ Priory PRCD1241

This is an attractive recital of some of Bach's more popular organ works. The Toccata in C BWV 566a provides a spirited start to this recital. The tempo has been carefully chosen and allows the technical intricacies of the toccata to be heard. As with the Fugue in G minor, sometimes the right hand is just a little over-prominent, resulting in the left hand being slightly lost. The two *Chorale Preludes on 'Dies sind die heil'gen zehn Gebot'* BWV 678 and 679 are well played, if with a tempo rather on the slow side. The Trio in C minor BWV 585 is given a sympathetic performance in which the slow tempo and dotted rhythms of the Adagio give way to a spirited Allegro, where the rhythmical intricacies and the contrapuntal textures are especially clear. Colin Walsh has a 40-year association with Lincoln Cathedral and his mastery of its impressive Father Willis organ is never in doubt.  
*Ian Munro*

★★★

### **PROCESSIONAL: ORGAN MUSIC** BY DOM SEBASTIAN WOLFF Richard Lea plays the Ruffatti organ of Buckfast Abbey ♦ Ad Fontes AF007 (2-CD set)

Richard Lea, former organist at Buckfast Abbey, performs on these two CDs the organ works of Dom Sebastian Wolff, monk and former organist of Buckfast Abbey. The opening, triumphant *Processional* sounds as if it might have been written by Walton. A charming *Chorale Partita on 'Unto us is born a Son'* is a substantial reworking of this famous melody,

allowing the various colours of the abbey organ to be heard in an intricate and intimate performance. The *Fantasia and Fugue* for organ, performed with gusto, contains a dotted motif reminiscent of Widor. Indeed Messiaen, Langlais and other French composers provided inspiration for Wolff. *Carillon (Hommage à Mulet et Vierne)* is distinctively French in terms of both the harmonies and organ timbres. The *Chorale Prelude on 'At the Lamb's high feast'* is just one example of Wolff's great contrapuntal prowess. The ethereal ending of *Nocturne*, with the organ fading away, is particularly impressive. Richard Lea's respect and admiration of Wolff's music is abundantly clear.  
*Ian Munro*

★★★

### **COLOURS OF THE** COLLÉGIALE

#### David Hirst plays the 1897 Merklin and 2013 Cogeze organs of the collegiate church of Notre-Dame de Mantes-la-Jolie ♦ Priory PRCD1244

This intriguing recital of music played by David Hirst showcases the two splendid organs of the Notre-Dame collegiate church to the west of Paris. The larger, historic Merklin grand organ is allowed to show off its power and might in the finale to Vierne's first Organ Symphony. Gigout's Toccata in B minor showcases Hirst's nimble finger dexterity.

The smaller choir organ by Cogeze can be heard in Bach's transcription of Vivaldi's Concerto in A minor for two violins and Bach's *Chorale Prelude on 'Nun komm der Heiden Heiland'*. This 2013 instrument is bright and loud, with the result that the music can lose its sense of intimacy. Both organs are featured in Boellmann's *Suite Gothique*, mostly playing antiphonally although occasionally together (such as at the end of the third movement). It is an interesting idea that works surprisingly well.  
*Ian Munro*

★

### **KARL HOYER'S** UNBEATEN TRACKS

#### Graham Barber plays the Link/ Gaida organ of the Pauluskirche, Ulm ♦ Fugue State Records FSRCD025

Karl Hoyer (1891–1936) was a pupil of Max Reger, writing in an approachable, late-Romantic idiom. There is an extensive worklist in John Henderson's *Directory*, much of it little known. On this CD, the four-movement *Memento mori!* is a first recording, as is a posthumous *Fantasia and Fugue on the chorale 'Wunderbarer König'*. Graham Barber controls the huge Link/Gaida organ of Ulm's Pauluskirche, an instrument ideally conceived for the ripe impressionism of this sort of 'orchestral' organ repertoire. If you enjoy Karg-Elert's organ writing, this CD could be a discovery – there is a taster on YouTube in the form of the *Variations on a Sacred Folksong* taken from this CD.

★★★

### **CHURCH BELLS BEYOND** THE STARS

#### Norman Harper plays the organ of St George's Metropolitan Cathedral, Southwark ♦ Signum SIGCD845

St George's (Roman Catholic) Cathedral, Southwark, not to be confused with Southwark (Anglican) Cathedral, has a 1958 Compton 'extension' organ with 19 ranks of pipes furnishing 69 sounding stops on three manuals. Norman Harper, former director of music at St George's, knows the instrument and acoustic, with the Swell speaking at 90 degrees to the (also enclosed) Great and Choir divisions. Recordings of the instrument are infrequent and these skilled performances of music from the late 20th and early 21st centuries are welcome.

There are three large-scale pieces based on plainchant. Peter Tranchell, whose centenary of birth is celebrated this year, wrote his Sonata for Peter le Huray, using the letters of his name and also, in the third and final movement, the plainchant *Tu es Petrus* with a rich harmonization: according to the liner notes, John Scott

# REVIEWS OF CDs & BOOKS

described one passage as 'Alban Berg meets Ivor Novello'. The 20 minutes of Timothy Craig Harrison's *Christe qui lux es et dies* follow the seven verses of the hymn (plus a final Amen 'verse'), each including the complete melody. After a gentle start there are unexpectedly dramatic responses to the words, with striking registrations. Thomas Hyde's *Suite on plainchant themes* has three movements, composed as separate pieces, concluding 'Easter Alleluyas' that includes the 'Light of Christ' chant and the dismissal 'Go in the peace of Christ, Alleluia!'. The disc opens with Cecilia McDowall's *Church bells beyond the stars*, a bravura performance of an exciting piece, and Alan Ridout's *Nativity Dances*.  
*Judith Markwith*

## CHORAL CD

★ ★

**THE CANTICLE OF THE SUN**  
**Charles Wood Singers / Philip Scriven (organ) / David Hill** ♦  
**Regent REGCD567**

A spirited, powerful and fast-moving Stanford Magnificat in B flat opens this impressive disc with the Charles Wood Singers under David Hill, recorded in St Patrick's Church of Ireland Cathedral, Armagh. Clear vocal lines and an impeccable vocal blend are present throughout this disc. There are times where the vibrato might be a touch too much, particularly in solo sections. Stanford's *Eternal Father* sung unaccompanied is sublime with incredible dynamic range. Philip Scriven provides sensitive organ accompaniments throughout. A selection of pieces by Charles Wood, which are all magnificently sung, begs the question of why his music isn't more frequently heard. *O Thou the central orb* and *Oculi omnium*, each very different in character, receive fabulous, committed performances. American Amy Beach rounds off the disc, with the *Canticle of the Sun* receiving its first recording in this version for choir and organ. A powerful work, it receives a fine and deeply moving performance by these young singers.

*Ian Munro*

## TAIZÉ

**TAIZÉ: INSTRUMENTAL 4**  
**Leon Bosch (clarinet) / Odile Torenbeek (viola) / Anna Marieke Zijlstra (oboe) / Paul van Utrecht (guitar)** ♦ **Taizé T705**

The instrumentalists are four members of Netherlands Philharmonic Orchestra. There is guitar throughout; the other instrumental lines support the melody and provide variations, rather more prominently than on the first three instrumental albums (issued between 2003 and 2010). The 18 tracks include *Oculi nostri*, the canonic *Veni Creator Spiritus* and *Eat this bread*, which are found in the published Jacques Berthier volumes. The other 15 are selected from more recent Taizé repertoire. All are straightforward, repetitive songs, or 'ostinato responses' as Taizé likes to call them. Most CMQ readers probably sing these chants unaccompanied or provide their own instrumental support, but for those wanting pre-recorded, off-the-peg accompaniments, this is a useful addition to the series.

*Julian Elloway*

## BOOKS

**MUSIC FOR OTHERS: CARE, JUSTICE, AND RELATIONAL ETHICS IN CHRISTIAN MUSIC**  
**Nathan Myrick**  
**OUP 155pp. PB 978-0-19-755063-2**  
**£19.99**

Music connects people – you only have to experience a football crowd to see that – but it can also alienate. It can draw people closer to God; it can also drive them away, at least from the worship of God. Unlike other books about music and worship or music and theology, this one concentrates on ethics and congregational music. It is not about lyrics, but about the role that music plays in relationships between people, more about connecting with each other than connecting with God. Indeed, God makes no appearance in the index, while 'Worship' gives a choice of 'Worship, as manipulative',

'Worship, unjust' and 'Worship wars!' The argument seems to be that an ethically just relationship with God is something that results from having an ethically just relationship with other people. There is illuminating discussion of how congregational music may be ethical, such as by enabling human flourishing of every individual in a community – but most of what is written would equally apply to a secular community choir. Perhaps there is a point there – that we don't apply the same ethical considerations in sacred music making as in the secular world, and we should.

## KNOWING THE SONG

**Colin Gibson**  
**The New Zealand Hymnbook**  
**Trust in association with Philip Garside Publishing Ltd 445pp.**  
**PB 978-1-98-857276-5 £24.99**

The subtitle accurately describes the contents of this book: 'A Companion to the Publications of the New Zealand Hymnbook Trust from 1993 to 2009 together with the New Zealand Supplement to With One Voice (1982)'. It will interest New Zealand hymn singers with its well-informed and detailed coverage of published hymns in English and also in Maori and other Pacific languages (original or translated). But it has a wider function, documenting for people interested in hymnology, wherever they are, the exciting developments that have stemmed from New Zealand. Shirley Erena Murray and Colin Gibson himself are just two of the most widely exported names, but there is much more. *Alleluia Aotearoa!*

*Julian Elloway*

You will find reviews of recent printed music publications in *Sunday by Sunday* (no. 102). All the latest reviews are available online at [www.rscm.com/reviews](http://www.rscm.com/reviews)

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