

CHURCH MUSIC QUARTERLY

JUNE 2023

CMQ

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HARRISON & HARRISON

ORGAN BUILDERS

Norwich Cathedral (IV/101)

New organ re-using a nucleus of Norman & Beard
pipework with additions (2023)



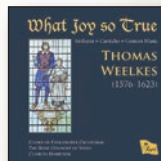
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The Rose Consort of Viols
directed by Charles Harrison

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Marking the 400th anniversary of the death of Thomas Weelkes (1576-1623) this is a varied and wide-ranging collection of anthems, services, organ voluntaries, and works for viols from the Choir of Chichester Cathedral – where Weelkes was Organist from 1601/2 until his death – and the Rose Consort of Viols, directed by Charles Harrison.



LOVE ILLUMINATES

The Chapel Choir of Selwyn College, Cambridge
Maria Marchant (piano), Emma Denton (cello),
Matt Denton (violin), Adam Field (organ)
directed by Sarah MacDonald

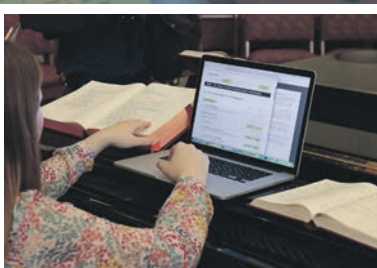
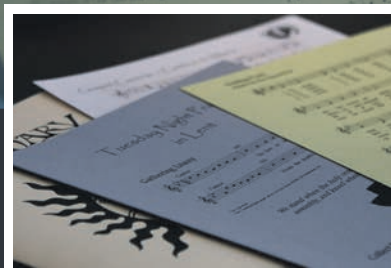
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The debut album of music by prize-winning Scottish Composer Joanna Gill who studied under composer Paul Mealar and whose music has been performed by the BBC Singers, on Radio 3, and prestigious venues including The Royal Albert Hall. Recorded in Ely Cathedral.

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WELCOME

If this issue of CMQ has an undercurrent, it is hope for the future: new RSCM digital initiatives are growing in popularity; the number of RSCM events taking place around the country has returned to almost pre-Covid levels; and new vigour and enthusiasm can be found in the RSCM's overseas partners.

Then there are the RSCM's courses, put on hold for several years due to the pandemic, restarted in 2022, and now gathering momentum once more. The Bath Course is a residential event and hosted at Kingswood School, with singing events held in Bath Abbey. The music making is rooted in liturgy and is designed to send attendees home as beacons of excellence. The course is open to all young people aged 8 to 21. Two organ scholarship are also available. If you need more convincing to come along (or to send your child), you can read a first-hand account of the course from attendee Bethan Cole in this issue of CMQ. As Bethan explains, Bath is about more than just singing – it is an opportunity to make friends, build confidence, learn new skills and eat fudge!

Many cathedrals hold concerts and recitals, but do we make the most of their potential to draw people into our sacred spaces? With the technology now available to some churches and cathedrals, it is possible to stage multimedia events that combine projections, poetry and light displays with musical performance. As John Challenger explains, such events can be a good way to bring in the crowds and to make the organ, which some people find off-putting when paired with the word 'recital', more accessible.

Turning to the past, when did girls begin singing in English sacred choirs? Many readers will think of the pioneering choirs of Salisbury Cathedral and the Cathedral of St Davids in Wales in the 1990s. But while girls singing in cathedral choirs may be a recent occurrence, new research suggests that girls were singing in church as early as the 1720s. In 'Solemn Notes of Sweetest Sound', Rachel Webber explores the musical activities of the children who lived in the charity institutions of Georgian London and reveals a world of largely forgotten musical accomplishments, including some of the earliest known published works of church music by women composers in England.

Elsewhere in this magazine you will find an In Action report on the RSCM's annual conference and, in a separate article, an adaptation of the keynote speech by the Revd Stephen Hance (of the CofE's Vision and Strategy team). Finally, RSCMAmerica has a new president. In 'Being faithful to our mission', Michael Smith lays out his vision for the future, acknowledges some of the hardships of recent years, and notes the many green shoots of growth he sees all around him.



STEFAN PUTIGNY

CONTRIBUTORS



JOHN CHALLENGER is assistant Director of Music at Salisbury Cathedral, Assistant Director of Salisbury Musical Society and a freelance musician. Recent work has included the establishment of Salisbury Cathedral's own record label, the annual summer Organ Prom, transcriptions of Prokofiev's *Peter and the Wolf* and Holst's *The Planets* suite, and a solo album raising funds for NHS Charities Together.



BETHAN COLE is a veteran of the Bath Summer Course and a member of the RSCM's MYC. She was a chorister at both Llandaff and Newport Cathedrals, being a head chorister at both simultaneously. She sings in several choirs, including her school chapel choir, and helps new recruits during their taster sessions at Newport.



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*.



STEPHEN HANCE has been National Lead for Evangelism and Witness for the Church of England since 2019. He was previously the Dean of Derby, and before that the Canon Missioner of Southwark Cathedral and Director of Mission and Evangelism for the Diocese of Southwark from 2013 to 2017.



SIMON LOLE spent many years as a professional church musician, including as Director of Music at Sheffield Cathedral and then Salisbury Cathedral, and running the chapel choir at Jesus College, Cambridge. Since 2005, he has worked as a freelance musical director, broadcaster, composer, arranger, conductor and organist.



MICHAEL SMITH is president of the RSCM in America and minister of music at St Thomas Church, Whitemarsh, Philadelphia.



RACHEL WEBBER read music at the University of York, completing her MA in musicology with a dissertation on the chapel music of Georgian London's charity hospitals in 2020. Alongside her current work in opera administration, she has edited music from these institutions for the Church Music Society, most recently the anthology *Solemn Notes of Sweetest Sound* (2023).

RSCM STAFF MEMBERS CONTRIBUTORS
Hugh Morris, Director

IN ACTION

RSCM CHURCH MUSIC CONFERENCE 2023

This year's conference, which was titled 'With the spirit and understanding also', was held online on Saturday, 18 March. Its purpose was to celebrate the music we sing and play in churches and help attendees' worship and music making to flourish. The day started with a welcome from Hugh Morris, which was followed by the keynote speech, delivered by the Revd Dr Stephen Hance. Stephen's subject was 'A Secret Chord: Music as Mission', and you can find an article based on that speech beginning on page 12 of this magazine.

The day continued with morning sessions led by Sarah Burston, head of choral partnerships and development at Peterborough Cathedral, who spoke about 'teaching your choir new tricks', and Jonathan Robinson, of the RSCM's education department, who spoke about using music to rejuvenate worship. In the afternoon, Marie Price, director of music for the parish of Harpenden and freelance music teacher and choral director, spoke about using VFL resources. She was followed by an address about developing the faith of your choir through music, given by Dr Andy Thomas, a freelance church musician, RSCM associate tutor, and author of the recently published *Resounding Body: Building Christlike Church Communities through Music*.

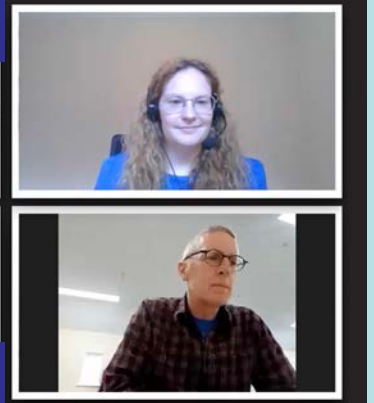
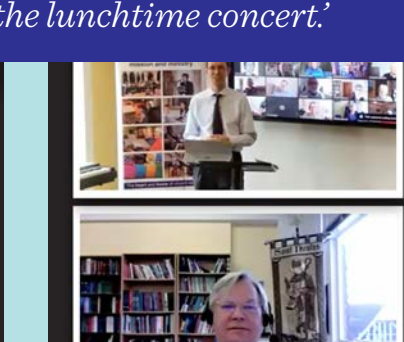
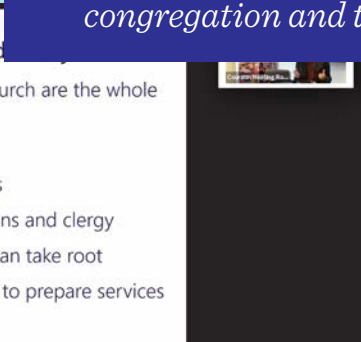
The day was punctuated by a lunchtime concert that featured the Bath Residentiary choir singing Judith Weir's *I love all beauteous things*, the Millennium Youth Choir singing *Bring us, O Lord God* by Philip Stopford and Martin How's *Day by day*, and a performance of Joanna Forbes L'Estrange's coronation anthem, *The mountains shall bring peace*. The day finished with a closing service.



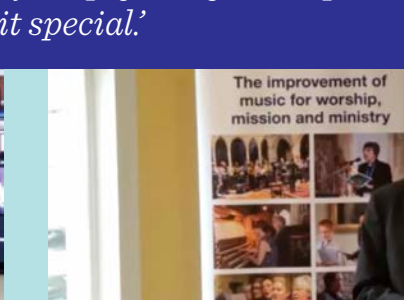
'What a very friendly and welcoming team.'



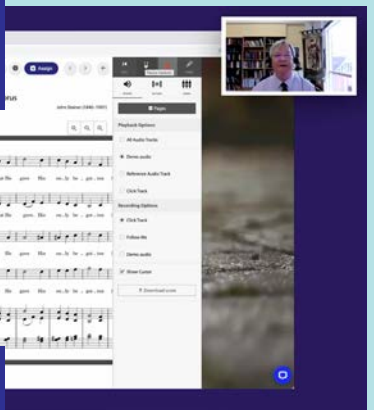
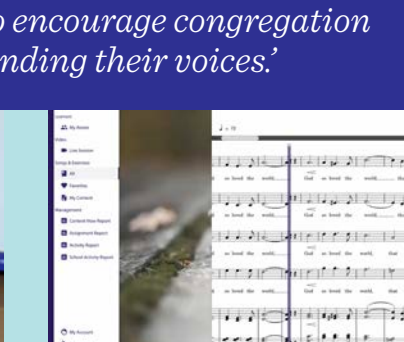
'For me, the highlights of the day were the practical tips on teaching music to your congregation and the lunchtime concert.'



'The fact that this conference covered such a wide geographical field [by being online] made it special.'



'It is both heartening and challenging to listen to what is excellent practice. I hope to put some of the ideas into use: for example, organizing more social contact to encourage congregation confidence in finding their voices.'



'It was an excellent event from start to finish. Well done to all involved!'

For more highlights of events being held across the period June to October 2023 and for full details of the events listed below, visit our website: www.rscm.org.uk/search-events/ or contact the named person.

AREA FESTIVALS

DERBYSHIRE

Choral festival

**Sunday, 11 June » 15:00 to 18:30
(service 17:15)**

**Derby Cathedral, 18–19 Iron Gate,
Derby DE1 3GP**

Free event. For more information, contact Alexander Binns on 07760 766199 or at alexander@derbycathedral.org



SE WALES

Choral festival

**Saturday, 17 June » 10:30 to 17:30
(service 16:30)**

**Margam Abbey, Port Talbot
SA13 2TA**

A choral festival for the South East Wales Area to be directed by Hugh Morris, RSCM director. Registration opens at 10:30; workshop 11:00; lunch 13:00; rehearsal 14:00; tea 16:00; festival service 16:30. Members £8, non-members £10, students/young people £3. Contact Emma Gibbins on 07952 514117 or at emmagibbins1978@gmail.com

LEICESTERSHIRE

Diocesan choral festival

**Sunday, 9 July » 15:00 to 18:30
(service 17:00)**

**St James the Greater, London
Road, Leicester LE2 1NE**

An opportunity for choirs across the diocese to sing together. Rehearsal in the afternoon followed by choral evensong. RSCM Awards to be presented. Entry fee £3. Contact James Gutteridge at rscmleicestershire@gmail.com

ELY

Choral festival

**Saturday, 16 September »
14:00 to 18:30 (service 17:30)**

**King's College, King's Parade,
Cambridge CB2 1ST**

We are delighted that Hugh Morris, RSCM director, will conduct the massed choirs. Rehearsal on the day



will be from 14:00 in the beautiful chapel of Queens' College (Silver Street, Cambridge CB3 9ET) before moving to King's College Chapel to rehearse at 16:00 for choral evensong at 17:30. £10 RSCM members, £12 non-members. Contact James Reveley on 01353 660302 or at James.Reveley@elycathedral.org

SCOTLAND

Triennial festival 2023: a celebration of George McPhee

Saturday, 7 October »

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

**Paisley Abbey, Abbey Close,
Paisley, Renfrewshire PA1 1JG**

The RSCM Scotland Triennial Festival returns to Paisley Abbey for a celebration of George McPhee's 60 years as director of music at Paisley Abbey. Music will include compositions by George McPhee and Stanford, as well as a commission for the occasion by Peter Nardone. Attendees are requested to purchase the bespoke service book, which will be available from RSCM Music Direct. Cost £5 RSCM members, £8 non-members. Contact Ian Munro on 07821 125548 or at imunro@rscm.com





WORKSHOPS AND COURSES

SOUTHWELL & NOTTS

Advanced singers' day

Saturday, 10 June » 11:00 to 17:30

(service 16:30)

**St Barnabas Cathedral,
Nottingham NG1 5AE**

The music for the day will include Parry's *Songs of Farewell*. It promises to be a wonderful day's singing. £15 RSCM Members, £20 non-members. Contact Stephen Bullamore on 07503 633784 or at rscmsouthwellnotts@gmail.com

ST ALBANS, HERTFORD & BEDFORD

Advanced singing workshop

Wednesday, 14 June » 19:30 to 21:30

St Saviour, Sandpit Lane, St Albans AL1 4DF

Advanced singing workshop for confident sight-readers. A wide range of music from composers spanning over 400 years is planned. Scores will be provided. The director will be Derek Harrison, who is known for a lifetime of imaginative and energetic leadership of community music. We will conclude with an informal performance of selected items at 21:15. Workshop fee £10, under 18s £5. Audience will be welcomed free, and refreshments will be available. Booking deadline Sunday, 28 May. Contact Marie Price at atl@rscmstalbans.org

LICHFIELD

Organ made friendly

Saturday, 24 June » 10:00 to 15:30

St Mary, St Mary's Place, Stafford ST16 2AR

During the church service the organist (through use of coordinated hands and feet) is typically required to provide a wide variety of contrasting music, manipulating a dazzling array of sounds from several keyboards. This day course from the RSCM's new Education Menu aims to allow those with some keyboard experience

opportunities to explore their potential on this 'wondrous machine'. Entry fee £40 RSCM members, £50 non-members, £10 RSCM member observers, £15 non-member observers. Contact Simon Russell on 07860 719191 or at srussell@rscm.com

ST ALBANS, HERTFORD & BEDFORD

Children's singing workshop

Sunday, 25 June » 13:15 to 17:15

Dunstable Priory Church, Church Close, Dunstable LU5 4NA

A singing afternoon for children aged 8 to 12, whether members of a church choir or not. Come and enjoy a fun afternoon of lively singing in the historic Priory Church. Experience the magic of singing with others and learn how to use your voice well. Informal performance at 17:00. Free event. Contact Marie Price at atl@rscmstalbans.org

HEREFORD & S SHROPSHIRE

Attracting children into church choirs

Monday, 10 July » 19:00 to 21:00

Holy Trinity, Hereford HR4 0DH

Attracting children and young people into choirs, including advice on flexible repertoire. Part 1 will include short presentations from musicians and priests from a variety of settings describing how they have had success in recruiting/involving children and young people, including links with messy church, choir church, working with uniformed organizations and schools, heritage projects, challenges for rural churches, and the RSCM Awards schemes. In part 2 there will be suggestions of flexible repertoire that works well with children/mixed choir and useful teaching techniques. No charge, donations welcome. Contact Sallie Peacock on 07724 486159 or at meggy.brimfield@gmail.com to book a place.

SCOTLAND

RSCM Dunblane Summer School

Monday, 17 July (start 12:00) to Thursday, 20 July (finish 12:00)
Dunblane Cathedral, The Cross, Dunblane FK15 0AQ

Running since 1998, the RSCM Dunblane Summer School is primarily a singing course for adults, preparing music for services sung each day in the stunning setting of Dunblane Cathedral. Afternoon workshops will use material from the RSCM Education Menu. Everybody welcome (un-auditioned). All meals are provided in Old Churches House. Services will be held at 20:00 on Monday, Tuesday and Wednesday, and at 10:30 on Thursday. Cost £315 (members), £375 (non-members), £50 (day rate). For more information, contact Brian Baker on 01786 821294 or at bbaker55@sky.com

NATIONAL

Bath Course

Monday, 21 August to Sunday, 27 August

Kingswood School, Bath BA1 5RG

The Bath Course is a summer residency for young singers aged 8-21 with a strong ethos of community, sharing and, of course, great music. The course timetable includes rehearsals and other musical activities designed to develop and inspire young choral singers. As well as taking part in a wide range of choral services at the school during the week, course attendees will also sing in the inspiring setting of Bath Abbey. The course fee includes full board accommodation, and all tuition and resources for the week. Cost £565, additional siblings £435. Bursaries are available to help with the cost of course fees. Two organ scholarships are also available. For more information and to book, contact RSCM Education on 01722 424848 ext 843 or at education@rscm.com



COME AND SING AND SOCIAL

SCOTLAND

Music Sunday evensong

Sunday, 11 June » 15:00 to 18:00
(service 17:00)

St Mary's Cathedral, 300 Great Western Road, Glasgow G4 9JB

An invitation to join the choir of St Mary's Cathedral, Glasgow for a celebratory evensong to mark the RSCM's Music Sunday. The event will be directed by Frikki Walker. Contact Ian Munro on 07821 125548 or at imunro@rscm.com for more information.



ELY

Ouse Valley regional evensong

Sunday, 11 June » 16:00 to 19:00
(service 18:00)

St Neots, Church Street, St Neots, Cambs PE19 2BU

Come and sing choral evensong at St Neots parish church. SATB anthems drawing music from the RSCM collection *King of Glory*, *King of Peace*. £5 RSCM members, £6 non-members. Contact Paul Hutchinson on 01480 471297 or at stneotsrectory@btinternet.com

Picnic and sing

Saturday, 17 June » 11:00 to 15:00
St Peter, Walpole (Ely Diocese), Church Road, Walpole St Peter PE14 7NS

St Mary, Long Sutton (Lincoln Diocese), Market Place, Long Sutton, Spalding PE12 9JE

Come and visit these two magnificent historical churches and sing a selection of four-part Tudor anthems. Bring a picnic for lunch (or visit a pub or café in Long Sutton). Free parking with refreshments and toilets available at both churches. Non-singing supporters are welcome. Please book ahead to sing. Contact James Reveley on 01353 660302 or at James.Reveley@elycathedral.org

ESSEX & EAST LONDON

A Coronation Come and Sing

Saturday, 17 June » 13:45 to 17:00
(performance 16:00)

St Nicolas, Chipping Hill, Witham CM8 2JS

Come and sing music with a coronation theme! Hilary Punnett will lead a workshop on and performance of Purcell's *I was glad*, Vivaldi's Gloria and Handel's *Zadok the Priest*. Singers of all abilities welcome!

The cost for RSCM members is £10, non-members £12.50, students and young people £5. Please book in advance. The payment details are: Bank Account Name: RSCM, Bank Account Number: 00027792, Sort Code: 40-52-40, Reference: EEL 17.06.23. Contact Suzanna Brooks on 07704 614704 or at Suzanna_brooks@hotmail.com



GUILDFORD

Member support event

Thursday, 29 June » 19:15 to 19:30

Online via Zoom

An opportunity for affiliate and individual members to talk to the Guildford Area team about what type of things would be useful to them in their roles at the 'coal face' and to ask questions.

Join the Zoom meeting using the meeting ID (720 3186 6014) and passcode (30su9Q). Keep up to date with what's going on in the Area on Facebook at www.facebook.com/RSCMGuildfordArea/ or on Twitter at [@rscmguildford](https://twitter.com/rscmguildford). Contact David Crick for more information on 07850 709461 or at rscm.guildford.area.chair@gmail.com

ESSEX & EAST LONDON

Summer coffee and catch-up: member support event

Saturday, 1 July » 10:00 to 12:00
Chelmsford Cathedral, New Street, Chelmsford CM1 1TY

Join us for coffee and scones in Chelmsford Cathedral and share how 2023 is going so far with members of the team. Find out what your RSCM Essex & East London Area team has planned and suggest ideas of your own. Free (coffee, tea and scones available to buy). Contact James Davy on 01245 294484 or at James.davy@chelmsfordcathedral.org.uk



ELY

Member support session

Tuesday, 4 July » 19:30 to 19:45
Online via Zoom

The RSCM Ely Area Team is available to listen to your views and suggestions. Join us for a 15-minute member support session (ahead of our Area Team Meeting). Zoom details will be released nearer the date. For more information contact James Reveley on 01353 660302 or at James.Reveley@elycathedral.org



COME AND SING AND SOCIAL

📍 SOMERSET

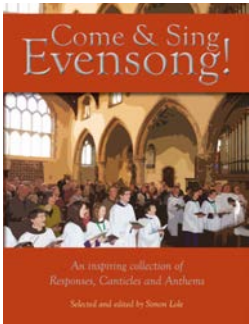
Come and Sing evensong with Hugh Morris

Sunday, 10 September »

13:00 to 17:00 (service 16:00)

St John the Baptist, High Street, Glastonbury BA6 9DR

All are welcome to come and sing evensong under the direction of Hugh Morris, RSCM director. The music to be sung will come largely from the new RSCM publication *Come & Sing Evensong*. Registration is at 13:00 and the rehearsal starts at 13:30. The cost is 'pay what you can'. Contact Brigid Parkin on 07593 688599 or at RSCMSomerset@gmail.com



📍 SCOTLAND

Music and memories: a lifetime in music

Friday, 06 October » 19:30 to 21:00

Paisley Abbey, Abbey Close, Paisley, Renfrewshire PA1 1JG

George McPhee in conversation with RSCM director, Hugh Morris, looking back on George's remarkable 60 years as director of music at Paisley Abbey. Entry fee £5 for RSCM members, £10 non-members. Contact Ian Munro on 07821 125548 or at imunro@rscm.com



📍 SE WALES

Come and Play the Llandaff Cathedral Organ

Saturday, 7 October »

14:00 to 17:00

Llandaff Cathedral, Cathedral Close, Cardiff CF5 2LA

Come and play the organ of Llandaff Cathedral. RSCM members £8, non-members £10, students/children £3. Under 18s must be accompanied by an adult. Contact Stephen Moore on 07720 959989 or at stephenmoore@llandaffcathedral.org.uk



📍 ELY

Member support session

Tuesday, 10 October »

19:30 to 19:45

Online via Zoom

The RSCM Ely Area Team is available to listen to your views and suggestions. Join us for a 15-minute member support session (ahead of our Area Team Meeting). Zoom details will be released nearer the date. For more information contact James Reveley on 01353 660302 or at James.Reveley@elycathedral.org

📍 LEEDS

Meet, eat and sing repertoire for Advent, Christmas and Epiphany

Friday, 20 October » 19:00 to 21:30

St James the Great, Barnsley Road, Flockton, West Yorkshire WF4 4DH

A meet, eat and sing event that will cover repertoire for Advent, Christmas and Epiphany, led by RSCM director, Hugh Morris. To assist with catering arrangements a booking deadline of Saturday, 30 September has been set. Cost £5 members, £6 non-members. Contact Angela Griffith or Peter Crow (churchwarden) on 01924 848423, or at petercrow@gmail.com



📍 LINCOLN

Come and Sing evensong

16:15 to 19:00 (service 18:00)

St Augustine of Hippo Parish Church, Grimsby DN32 0LA

Come and sing evensong to celebrate RSCM Music Sunday with members of the RSCM choirs in Lincolnshire. Donation (recommendation of £2 for under 18s and £5 for adults). Contact Lee Mitton-Rooke on 07908 530200 or at LincolnRSCM@outlook.com



A SECRET CHORD: MUSIC AND MISSION

STEPHEN HANCE



presently serve in the National Church Institutions of the Church of England as part of the Vision and Strategy Team, with responsibility for supporting our churches in their vital work of mission and evangelism. Getting to this point has been an interesting journey. Prior to this, I was dean of Derby, one of our smaller cathedrals that nevertheless punches above its weight in many ways, not least in music and mission. I have also been director of mission for the diocese of Southwark, canon missioner at Southwark Cathedral, and a parish priest, mainly as vicar of Ascension Balham, an open evangelical church in southwest London, where I served for over 13 years.

Mission has been at the heart of all those roles, and music of various types has been central to many of them: for example, through jazz evensongs in Derby, or Eucharists carefully planned to connect with the folk festival, or at Ascension where we ran a series of outreach events under the title of Café Church, and at which music anywhere from Radiohead to John Coltrane would be performed and then explored as a pathway to connect with God.

All this reflects some of my own spiritual journey. As anyone who has visited my home knows, music is central to my life; there is a room filled with under-utilized instruments, and another with wall-to-wall vinyl. Much more than a hobby, music has always been for me a way to the soul, a way to the divine, a way of connecting with God: from the Beatles records I heard as a child and still love, to the hymns of my Baptist upbringing, to the contemporary worship songs of parish life, through to the gift that was the discovery of cathedral music when worship songs had lost their power for me. I have experienced God in churches and cathedrals, in cityscapes and countryside, but also in concert halls and blues clubs. Music, faith and mission: those connections have always been integral to me.

THE SECRET CHORD

In his best-known song, *Hallelujah*, Leonard Cohen (1934–2016) wrote: ‘Now I’ve heard there was a secret chord that David played, and it pleased the Lord’. He goes on to describe the chord sequence as being a fourth, a fifth, a minor fall and a major lift.

Cohen was a Jewish poet, novelist, songwriter and performer, whose life and work was strongly influenced by an interest in Christianity – especially

the person of Jesus – and the practices of Buddhism, all without abandoning his own faith tradition. Something about his writing and his performing touched and moved people from many faith backgrounds and none. I remember, after seeing him perform, talking to my then director of music about why it was that his music affected me at a spiritual level in a way that most of the songs we were then singing in the parish did not. There was a depth there that made many of our songs seem trite. On the one occasion I met Cohen, I asked him why he thought people were so moved at his concerts. ‘The spirit is with us, Stephen, the spirit is with us,’ he said. To which I replied, ‘I think you are right.’ When the spirit is with us, music touches us at a level that words rarely do.

But what about my title, this ‘secret chord’? What is that all about? The song perhaps confuses us because what Cohen talks about isn’t a chord at all, but a chord sequence: the fourth, the fifth, the minor fall, the

We want to be a church that is younger and more diverse, and music is a crucial part of that plan

major lift (which is the sequence used at this part of the song). But a chord, as you know, is a combination of notes, played together to create a harmony. So perhaps a secret chord is an unexpected or rarely used combination of notes, one that we might not think works, and yet somehow does.

And that takes us to the second part of my title, ‘music and mission’. I want to argue that music and mission are a kind of secret chord, a combination that lots of us have missed and that can be extraordinarily powerful when combined. We think of music as being to do with worship, which is something that Christians do within our worship communities, while mission is something we do to engage with those who are not part of our worshipping communities. But the beauty of connecting music and mission is that music draws all of us, wherever we might be on our faith journey, towards God: it becomes a way to encounter God and puts us all on a level playing field. Through music, the Spirit of God invites us all to come further on and further in, no matter what our starting point.

Left: Leonard Cohen. Reproduced under the Creative Commons. Rama.

THE CHURCH OF ENGLAND VISION FOR THE 2020s

The Church of England exists to be a church in every place for every person, serving people without exception and pointing them to Jesus. This has recently been expressed in our Vision for the 2020s, from which three strategic priorities flow, and which is illustrated in the graphic opposite.

It starts with Jesus at the centre. But what strikes me is the fact that all three priority mission areas have a strong relationship with music.

For example, we want to be a church of missionary disciples. This flows from the Great Commission that Jesus left the eleven at the end of his earthly ministry (Matthew 28.18–20).

All authority in heaven and on earth has been given to me. Go therefore and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, and teaching them to obey everything that I have commanded you. And remember, I am with you always, to the end of the age.

We are called to be disciples. Of course, to be a disciple is to be a worshipper, someone who puts Jesus first in all things and lives life for him, and yes, someone who gives God praise. One of the most important reasons we gather in church is to offer our worship to God, and we do that in part through music. But we are also called to make disciples, and so our concern is not just to offer our own songs of worship to God, but to make it possible for others to do the same.

We also want to be a church that is younger and more diverse, and music is a crucial part of that plan. Diversity is of course about education, background, economic status, ethnicity, gender, age, and lots of other things that we might group together under the heading ‘culture’. One of the most important aspects of culture is music, which is a powerful cultural signifier.

So, if we want to reach some under-represented cultural groups, we need new music. I don’t buy the argument that if you want to draw more young people to church then you need a worship band; cathedral congregations are growing among the young. And yet, it is true that, if we want to attract people who are different to those we already have, we will have to think about what music will help that cause. Whether it’s a worship group, a cathedral choir, or a laptop with iSingPOP on it, our music shapes who we attract and who we repel.

Our third priority for the 2020s is to be a church in which a mixed ecology is the norm. In other words,

a church that explicitly recognizes that one size doesn’t fit all and that there is no new approach to common worship that is going to attract or work for everybody. We need the best choral worship we can offer and the most welcoming prayer groups meeting in the coffee shop. We need the most chaotic singing of ‘toddler church’, and the super-tight worship group leading people into extended times of praise. We need it all. That’s what the mixed ecology means.

Obviously, this has implications for music. It means that one approach won’t do. So, while the Vision for the 2020s doesn’t specifically reference music, the fact is that approaches to music and mission are implied throughout.

MAKING THE SECRET CHORD REAL

That’s the theory. What about the practice? How do we play this secret chord so that it does what it should? A lot could be said on the subject, but I will make just five points.

First, it’s not about the music most of all, but about God. Now, I will caveat this in a moment, but perhaps you have had an experience working with a church musician who cared a great deal about music but did not seem that interested in God. Music is chosen by this person to demonstrate the technical dexterity of their musicians rather than helping the congregation to engage with God. Hymns or songs that the congregation can sing well are discarded on the basis that they are too simple or too old.

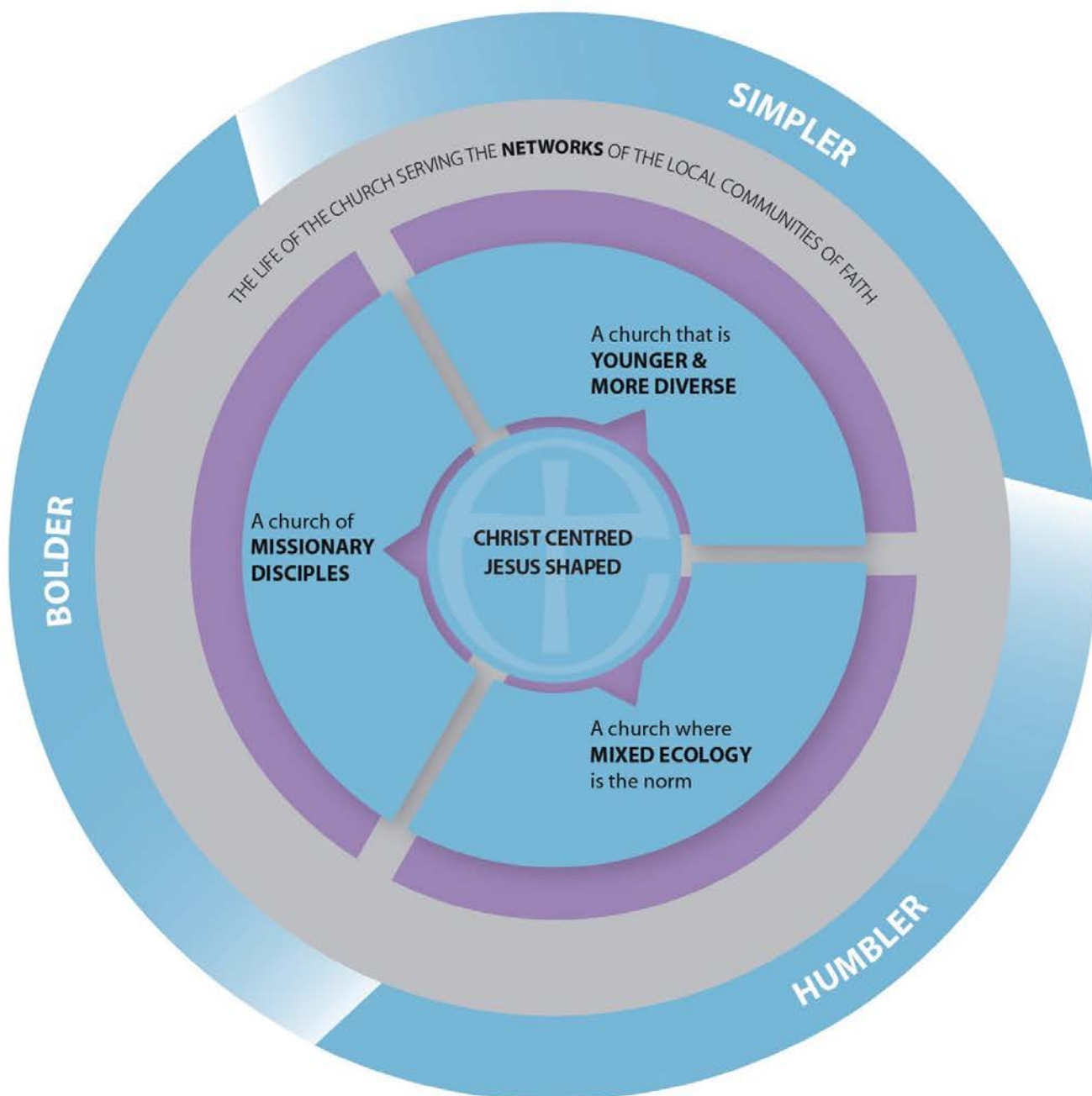
But the secret chord of music and mission depends on putting God at the centre of it all. Mission is, as wiser people than I have said, about ‘finding out what God is doing and joining in’. Worship and discipleship are all about God, too. If we lose that Godward focus then we may have something beautiful and impressive, but we won’t have mission. The music is secondary. Only God and God’s glory are primary.

My second point is that quality matters. I don’t know if you have ever had someone say to you after a piece of worship music has gone particularly badly, ‘Ah well, it only says to make a joyful *noise* to the Lord!’ I confess, that makes me want to scream, especially if it is used as an excuse for not practising properly.

Of course, the intent matters at least as much as the execution. And if we try to do something at the limits of our abilities that doesn’t quite come off, we shouldn’t beat ourselves up about it but should instead celebrate the ambition. But the ambition should always be to give our best. And this is important for at least two reasons. First, because, as we have established, our church music is for God, and God deserves our best. And second, because it’s important

A VISION FOR THE CHURCH OF ENGLAND IN THE 2020s

A CHURCH FOR ALL PEOPLE IN ALL PLACES
... a Christian vision for every person ...
... a Christian vision for the world ...



"If anyone is in Christ, there is a new creation"
(2 Corinthians 5:17)

for mission. Beautiful music, however simple, can draw people into God's presence. If we put in no effort, why should we expect people from outside our worshipping communities to be interested?

My third point is about inclusion. It's about inclusion. What I mean is that music has the great capacity to draw in people who are not currently committed Christians, but who are talented musicians, and who may find, if they are allowed to put their gifts into church music, that faith emerges.

I think of Chris, who played the bass guitar, and who probably wouldn't have come to church all that often on his own account. We asked him into the worship team, and, over time, faith became real to him too. I think also of the choristers at Derby Cathedral, who came from many faith traditions and none, but who were there week in and week out, sharing in the worship and the liturgy, hearing the Bible readings and the prayers, and, during their 'choir in context' sessions, having some of what they were singing explained to them. Who knows what impact that has on a life? I think we need to start speaking more about choirs as ways of engaging children and young people in the life of the Church and the journey of faith. They can be just as formative as Sunday school or youth group.

Fourth, this secret chord of music and mission is about people development. Again, church and cathedral choirs are masterful at this. It isn't just about what a person is already, it's about what they could become. It's about working with potential and enabling growth.

I've seen this in the parish where I attend and help – St Leonard's in Streatham. Streatham is a resolutely ungentrified and unglamorous bit of south London, perhaps best known for having won an award some years ago for the ugliest high street in Britain. Harsh, perhaps, but fair – and I say that as a resident. St Leonard's is a thoroughly ordinary inner-urban church. It's a little bit catholic, but not really; a little bit evangelical, but not that much; a building with beautiful bits, except for the hideous cladding from the 1960s. And we have a congregation that looks like the area: young and old, black and white, outwardly normal and then, well, not so much. You get the picture.

Except that attendance at this church has doubled over the five years the present rector has been in post. The rector hasn't done anything left-field or wacky but has instead invested in doing what we do to the best of our abilities, especially the music and the liturgy. The present music director has built a wonderful choir through hard work and skilful

networking, and the music on a Sunday morning is always excellent. We now have a children's choir, too. It's all about the right level of investment in people, in helping them to discover and develop their skills and talents. In the Christian world we have a word for this. We call it discipleship. 'Make disciples,' Jesus said. And, as we enable people to discover what they have inside them and to grow through hard work and practice, that's what we are doing.

Fifth, this secret chord is about variety and accessibility, and accessibility is dependent on variety; not variety in any one church, necessarily, but variety across the Church. We live in a culture that is fragmented and diverse. What radio stations do you listen to? You probably have one or two favourites. And, given my subject matter, I am probably being read by a lot of Radio 3 listeners. This may shock you, but most people never listen to Radio 3 at all. Now, that's not to say that the Church shouldn't offer worship that appeals to a Radio 3 audience. But Radio 3 worship shouldn't be the only thing the Church offers if we want to engage in mission with the people of this nation. We need Classic FM, Radio 2 and Radio 1 worship. We need Jazz FM and Kiss FM worship.

I am not arguing for dumbing down. I want the Church to offer music for worship that is as challenging as it can be, but not just of one or two styles. And I am not arguing for blended worship: for different approaches in the same church or service. If you have the musical resources to allow you to offer music in multiple styles, then praise God. But most of us don't, and there is nothing worse than trying to deliver a musical offering that is neither authentic to us, nor of the quality we could manage in another style.

We should be investing in and supporting the development of high-quality creative music for worship in every style that we can imagine, or at least every style that connects with significant numbers of people in our nation today, be that our glorious choral tradition or electronic dance music.

So, that's my secret chord: music and mission. Music that is God-centred; music of high quality; music that is inclusive and diverse and that makes disciples. And, like the secret chord that David played, this too pleases the Lord.



Sira's first steps to healing

It's every parent's joy to see their baby take their first steps.

But for Binti and Ibrahima in Senegal, they were worried about their daughter Sira. She struggled to walk and stand. When Sira was six, her legs had bowed outwards.

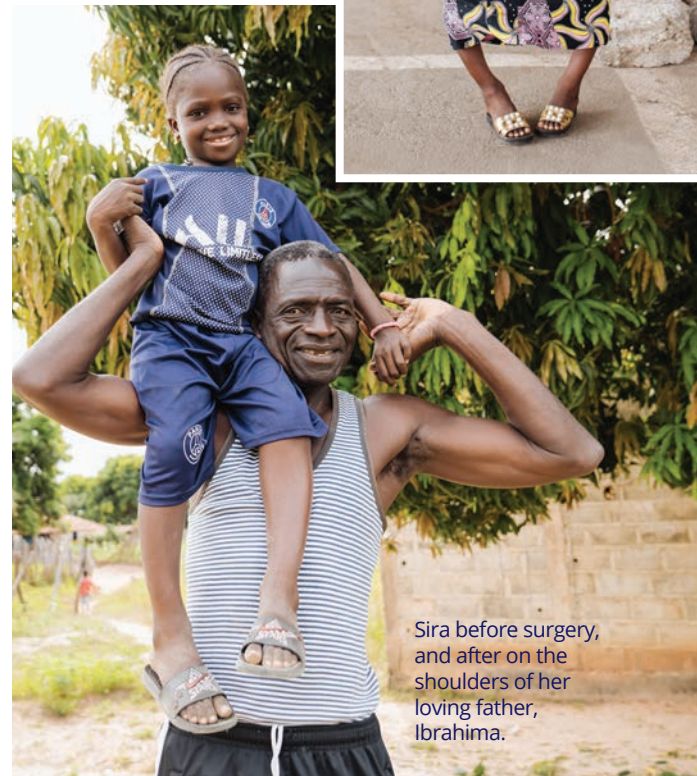
Her parents prayed for healing and took her to a local hospital, but still they had no real help. ***"You sometimes lose heart to see your child in this situation,"*** said her father, Ibrahima. But Sira never gave up hope.

Thanks to many kind people like you, their prayers were answered. Her parents heard about our hospital ship in Senegal that offered free, life-changing surgery.

Sira had a simple operation onboard our Mercy Ship to straighten her legs. Afterwards, she started her 12-week journey to recovery. Sira was so determined as she took steps on her own.

Now she can run, play with her friends, and go to school. Her father says, ***"When I first saw her, I lifted her up, and just kept looking at her again and again!"*** Her mother adds, ***"She is so very happy."***

This Spring, you can help a child like Sira take their first steps into a new life.



Sira before surgery, and after on the shoulders of her loving father, Ibrahima.

Scan the QR code using the camera on your phone to visit webpage.



BEING FAITHFUL TO OUR MISSION
GROWING
RSCMAmerica

MICHAEL SMITH

'as dying, and look - we are alive!' (2 Corinthians 6.9)

The narrative of decline confronts us at every turn: church membership, programme participation, the depopulation of cities. The only thing that seems to be bucking the narrative of decline is inflation. I believe the health of church music in any denomination tracks the larger narratives being told about that denomination. What are the narratives from the leadership to the members, or from the members to each other, or from the world looking in? Too often, the narrative of decline is one that grows up as weeds to choke out the struggling fruits of the seed sown on good soil.

In my own denomination, the Episcopal Church (officially the Protestant Episcopal Church in the United States of America), the narrative of numerical decline is deafening. There are bishops and leaders who say we need to face facts to stop the bleeding. And yet, I see signs of life everywhere: small parishes of 50 members doing the work of Jesus, new chorister programmes beginning, church plants in storefronts, the church becoming a haven for the disaffected and disaffiliated, baptisms, and a recovery of singing as the primary identity of a worshipping community. These signs are all around us, so what is our measure of success?

DECLINE OR GROWTH?

RSCMAmerica was doing perfectly well before the pandemic. One of our most salient identifying features was our programme of summer courses or camps. As many as 10 programmes across the country drew thousands of children and adults for weeks of intense music-making, recreation and spiritual growth. These folks returned to their own programmes, reinvigorated and armed with new ideas, new repertoire and new energy. As is the case with so many of our beloved institutions, two years of non-action shuttered many courses, some for good. There are teams of loyal and energetic volunteers who are working overtime to keep some of them going, and we have even started two new courses and rebooted a third. So, what is the narrative? Decline or growth?

It might interest many readers to learn that apart from a single part-time office administrator, RSCMAmerica is completely volunteer run. The board of directors, the summer course managers, and countless other leaders all volunteer their time and energy towards our singular aim: to further church music in America. Our budget is contingent on revenue from our membership fees (a portion of which we remit to the UK office per our affiliation agreement), and our expenses are relatively fixed.



Above: Michael Smith, the new president of RSCMAmerica.

The current board is energized to take an honest look at our situation and come up with what's next for RSCMAmerica. What role do the summer courses or residencies play, and how do we strategically support healthy courses while repurposing others in key geographic areas? How do we provide true value for our members beyond the courses or the *Voice for Life* curriculum?

WHAT WE VALUE

I am in my second month as President of RSCMAmerica, and what I keep hearing from our members is this: they value the connection to others who share their beliefs and goals for church music. They value being a part of an organization that prioritizes the education of children in a serious way and incorporates them into intergenerational choir programmes. Most of our affiliated churches are average-sized parishes with programmes in various stages of life: growth, stasis or decay. Recruitment is an uphill battle. Without the benefit of the parish school system, we are up against sports and other extracurriculars. Many thriving programmes have figured out ways to solve this problem. RSCMAmerica is poised to connect these leaders with those who

are struggling, making them resources for all our membership.

Our membership may have declined by nearly half since before the pandemic, but I see growth everywhere. In my own parish, I had 18 choristers before the pandemic. Then I had three. Now I have eight (novices of all ages, as I call them). This same parish is celebrating our 325th anniversary, but also running a deficit budget this year. Many of my colleagues are in the same situation and are working to rebuild. It gives me and the rest of our board energy for the task ahead to see the diligence and hope that drives our members to rebuild and innovate.

As I write this in the week of Passiontide before the drama of Holy Week, I am reminded that numerical growth, while a reality of this sinful world, is not a Christian value. Being faithful to our mission is our call; the happy accident is that when we do this, our work will bear fruit: 100, 60 or 30 times what was sown. The exponential growth is variable, but fruit is borne. I urge you to reverse the narrative and pray for us as we attempt to do the same. Decline is not the end of the story. There is always new growth to be found. But we must do the work and remain connected to each other and rooted in Christ.

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

By the time you read this, coronation fever will be over. Our Sing for the King project has been well received, with many hundreds of choirs having performed our coronation anthem. The 2023 coronation did not include, unlike in 1953, choristers from parish choirs – and yes, we did make active approaches. The concert at Windsor Castle, however, included a choir put together to represent modern Britain, with a strong emphasis on diversity and inclusion.

In many (but not all) churches, the make-up of the congregation and certainly of the choir is not fully representative of the communities in which they are located. Choirs often lack ethnic diversity, and, for example, a range of people from different socio-economic backgrounds. If church music is to grow – and, by extension, if church communities are to grow – then we must be prepared to welcome in new people. It is easy to be comfortable and to want to be surrounded by people already in ‘the club’. But the early Christian church didn’t grow by preaching exclusively to its own kind. We need to welcome new groups of people, starting with the next branches growing from our existing networks. It’s important to have an open mind, for, as it says in Romans 15.7: ‘Accept one another, then, just as Christ accepted you, to bring praise to God.’

One of the purposes of Music Sunday (11 June this year, but you can choose to celebrate it on a different date) is to encourage churches to use music as a tool to reach out into their communities. But we must consider these invitations not just from our point of view – we are already part of the

church – but rather from the perspectives of those on the outside, looking in. A poster in the church porch is no good if only those in the congregation pass by to read it. We must find new ways to connect, to draw people in, and to make people feel comfortable. That will potentially mean changing some of what we do, and sometimes what we hold dear. That isn’t going to be easy.

As I write, I have just finished leading the Oxford chorister course. Like so many choirs, it is smaller than it was before the pandemic. But the young people who attended were keen, engaged, even passionate about church music: it was a rewarding three days for us all. We know that numbers of young people in church choirs were hit hard by the pandemic. So why have new people not joined? One reason is because those not yet connected don’t think it is relevant to them. We need to care about finding ways to encourage more young people to join in with music making in church and to help them see the value and rewards on offer. We are, after all, talking about the future of church music, and of the very church itself. To enable the flourishing of church music we must be open and encouraging. It is no use looking over our shoulders at the ‘good old days’.

We have a choice when faced with the fast-flowing river of societal change. Do we ride the wave and take a few of the inevitable knocks on the way as we try out new ideas and ways of doing things? Or do we stand fast on our rock and risk being left behind? Personally, I am donning my safety helmet and will be steering the RSCM canoe into the exciting white waters, today, to the RSCM’s 2027 centenary, and beyond.



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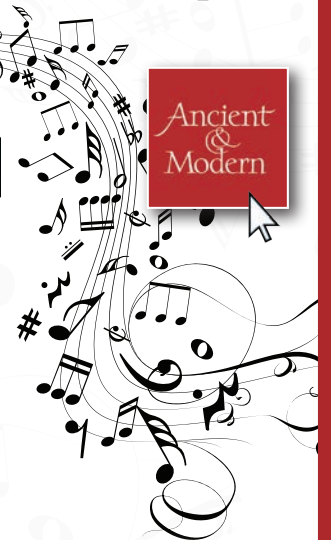
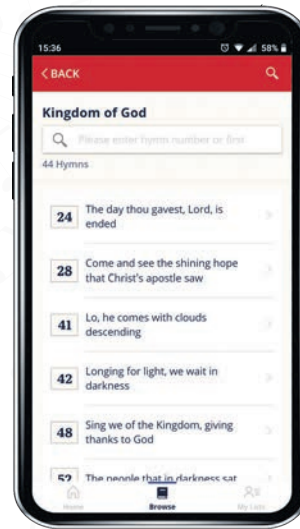
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RSCM NEWS



THE DIRECTORS' CHALLENGE

You may well be reading this as Hugh Morris and Paul Hedley – RSCM director and assistant director – pedal their tandem from Addington Palace, Croydon, to our home in Sarum College, Salisbury, across the Music Sunday weekend. Please support them in their fundraising efforts and look out for a report in the next edition of CMQ. You can donate to the Directors' Challenge at www.rscm.org.uk/whats-on/music-sunday/the-directors-challenge/ or by scanning the QR code.



Above: Hugh and Paul preparing to pedal.

STAFF CHANGE

The RSCM has recently said goodbye to Ed Rimmer, Safeguarding Assistant and Administrator. We are grateful to Ed for all his hard work and wish him all the best in his future career and upcoming marriage.

AN ADDINGTON REUNION

Were you a student at Addington Palace in the 1970s? If so, a reunion of the class of 1973/74 is being held at 1pm on Saturday, 1 June 2024 at the Alexander House Hotel, near East Grinstead in West Sussex. If you would like to know more, please contact Ivan Fowler on 01179 683372, or at ivan.fowler@blueyonder.co.uk



NEW MEMBER WELCOME SESSIONS

On 1 April, Hugh Morris held the first of what is to become a regular RSCM New Member Welcome Session, designed to provide the opportunity for new members to hear our latest news and make sure they are getting the most out of their memberships. New sessions will be held every quarter, the next being on 1 July. All new members will receive an invitation to speak to the director. For more information about becoming a member of the RSCM, visit www.rscm.org.uk/join-us/membership

MUSIC SUNDAY

Sunday, 11 June will see lots of churches joining in with Music Sunday, many singing one version or the other of this year's Music Sunday anthem, *In the Sound of Song*. There will be a full report in the September issue of the magazine, so please tell us what you have been doing by contacting development@rscm.com

NEWS FROM ACROSS THE UK

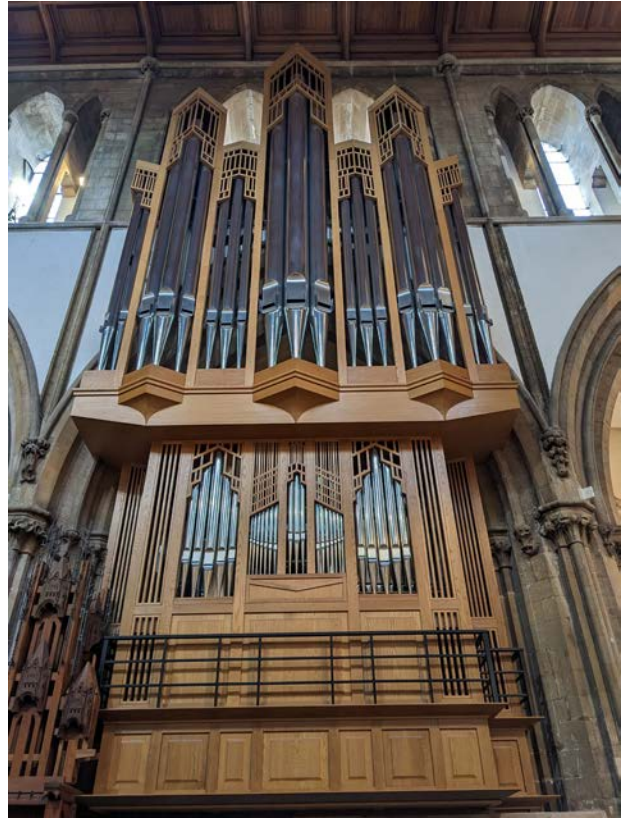
TEN YEARS OF LLANDAFF CATHEDRAL ORGAN

Events are planned across 2023 to celebrate the 10th birthday of Llandaff Cathedral's Nicholson & Co. organ. This magnificent instrument with its 4,870 pipes was installed between 2010 and 2013 and is the largest wholly new organ to be built for a UK cathedral since the 1960s. The organ is in daily use, accompanying the cathedral choirs and congregation in worship, and for concerts and recitals, and has been heard the world over in broadcasts and recordings.

An exciting programme of events will showcase the different facets of the organ's life. These have already included a 24-hour playathon featuring 22 organists, an educational event for 250 schoolchildren and various recitals. Later in the year, a Cymnfa Ganu (Singing Festival) will celebrate the Welsh hymn, and in October Jonathan Hope will improvise a soundtrack to a silent film. There will be recitals during June and July given by leading organists, including Gordon Stewart and winner of the 2022 IAO/RCO Organ Playing Competition, Charles Francis. On 19 August, internationally renowned organist Nathan Laube will lead a masterclass and give a recital. The organ will also appear in a solo capacity with musicians from the Royal Welsh College of Music and Drama in a gala concert in December.

During the afternoon of Saturday, 7 October, the RSCM SE Wales Area team is organizing a Come and Play the Organ afternoon, at which organists will be able to experience the instrument for themselves. A full programme of events for the year ahead can be found on our website: llandafforgan.mailchimpsites.com

Stephen Moore



Above: Llandaff Cathedral's Nicholson & Co. organ, which was completed in 2013.



Above: Hugh Morris addresses members of the Derbyshire Area.

MEET THE DIRECTOR IN DERBYSHIRE

On a sunny Saturday in January, around 40 members from the Derbyshire Area gathered in the heart of the Peak District to meet Hugh Morris and learn about the latest RSCM initiatives. The event began with a chance to connect with singers from other churches over tea and coffee, followed by an engaging presentation by Hugh on topics such as *Hymnpact!*, the new interactive service planning tool *Sunday by Sunday Plus*, and the RSCM Awards. There was then time to sing through some of the RSCM's latest publications, including Joanna Forbes L'Estrange's anthem for the King's coronation, *The mountains shall bring peace*. A good time was had by all, and we look forward to the next Area event.

CHORAL EVENSONG WITH ORCHESTRA

Members of church choirs from across the Birmingham diocese, along with singers from West House School, gathered at St Philip's Cathedral, Birmingham on 29 January for a Come and Sing RSCM choral evensong with orchestra, organized by the Birmingham Area team. Simon Palmer organized the event once again, and assembled an orchestra of players from Birmingham Conservatoire, Birmingham University and King Edward VI Camp Hill School.

The music included the introit *Day by day*, in tribute to its composer, the late Martin How. The Magnificat and Nunc Dimittis were Walmisley in D minor, and the anthem was *The Lord is my shepherd* by Howard Goodall.

We had practised the programme in our local church choirs but had only just over an hour to bring it all together with the orchestra. Simon led us with skill and good humour, so that we felt confident to lead the worship, lifting our voices in praise to God and enjoying the rich acoustic of the cathedral.

We were grateful to the dean, the Very Revd Matt Thompson, for welcoming us and entrusting one of the cathedral services to us, and to our supporting organist Mick Perrier. We look forward to further opportunities to 'make a joyful noise to the Lord' together.

David Pickering

Below: Church choirs from across Birmingham gather for evensong at St Philip's Cathedral.

YOUNG VOICES IN CAMBRIDGE

Eighteen young singers (and Barnard the Bear) signed up for a young voices' afternoon at St John, Hills Road, Cambridge. Rebecca Duckworth put them through their paces with an energetic warm-up that focused on the physicality of singing and good posture, followed by a range of music, including hymns, a meditative worship song and an anthem by John Rutter. The youngsters, drawn from local schools and choirs, soon found themselves singing in harmony and working together on their diction, intonation and performance skills, always with an eye to the meaning of the words and its effective communication. The accompanist was Elizabeth Trenchard, the director of music. We intend to make this an annual event.

James Reveley



Above: Young singers being put through their paces at St John, Cambridge.



RETURN OF THE THAMES VALLEY COURSE

This April saw the return of the popular three-day, non-residential Easter course, based in Exeter College and Christ Church Cathedral in Oxford. Covid has reduced the size of many parish choirs and the number of young singers. While many choir directors have found recruitment difficult, this course provided hope.

This year, the course was open to all choristers aged 8 to 18, meaning that we were able to have an SATB choir. The choir assembled on Tuesday and quickly settled into singing together and learning new pieces, under the direction of Hugh Morris and organist Crawford Wile. They sang evensong in Exeter chapel on Tuesday and Wednesday, and the course culminated in singing evensong in Christ Church Cathedral on Thursday.

A mixture of work and play has always marked this course and seeing young people enjoying the experience was heart-warming. New friendships were formed and greetings of 'see you next year!' were exchanged.

If your young choristers would like to join us over the 2024 Easter holidays, keep your eyes on the RSCM website and the Thames Valley Facebook page for updates. We hope to see you there!

Alex and Sue Scott



Above: Members of the new junior choir of St Mary Magdalene, Woodstock.

A NEW JUNIOR CHOIR

There's a new junior choir at St Mary Magdalene, Woodstock, open to boys and girls aged 7 to 12. The choir's first meeting was three weeks before Christmas and the new choristers have now sung at the church's candlelit Nine Lessons, the Christingle service on Christmas Eve and the Epiphany Eucharist. The junior choir director, Brian Taylor, will be introducing the RSCM's *Voice for Life* scheme. It is a great way for children to learn to sing, to make new friends and to be introduced to the liturgical and musical life of the church.

We were grateful to Summer Fields School in Oxford for lending us cassocks, surplices and ruffs for these services, but are now setting about raising funds to buy our own. In the meantime, if there are any churches in the diocese that have children's choir robes not in use, we would love to borrow them for a while, or perhaps even buy them. If you can help, please email us at stmmwoodstock@gmail.com

If anyone would like to join, we rehearse each Friday evening between 6.30pm and 7.30pm at the church. Contact the rector, Jeremy Auld, on 01993 810749 or the junior choir director, Brian Taylor, on 07772 109301 for further information, or just come along on a Friday evening.

Brian Taylor



Left: Eager young singers gathered over the Easter holidays for a three-day course.

COME AND SING AT RIPON CATHEDRAL

Ripon Cathedral in North Yorkshire welcomed some 40 singers from the local community, swelling the ranks of its choir to 100 for a Come and Sing event in association with the RSCM. Accompanied by the cathedral's musicians, with director of music Dr Ronny Krippner, the singers rehearsed and then sang with the choristers, choral scholars and cathedral lay clerks on the evening of Palm Sunday for a devotional performance of J.H. Maunder's *Olivet to Calvary*.
Michele Gee



Above: Around 40 singers came together at Ripon Cathedral for an RSCM Come and Sing event.

SHEFFIELD AREA FESTIVAL

On Saturday, 4 February, RSCM Sheffield held its Area festival in Sheffield Cathedral, with its fine acoustics and warm, friendly atmosphere. It was a splendid day attended by around 50 singers from eight different choirs in the diocese. Hugh Morris directed, leading the singers through exciting music including 'The heavens are telling' from Haydn's *Creation*, the 'Hallelujah' chorus from Handel's *Messiah*, and rousing hymns such as 'How shall I sing that majesty' and 'Angel voices ever singing'. Some of these were accompanied by our small but talented instrumental ensemble, in addition to the organ played by James Bowstead. The day culminated in a service celebrating

music and song, led by dean Abigail, with readings and intercessions read by members of the participating churches.

Hugh gave the participants much to think about, and the singing improved dramatically during the day under his direction. Everyone appreciated his enthusiastic style, and, judging by the comments made afterwards, the singers had a hugely enjoyable day. As one attendee said, 'This is my first time at an RSCM festival, and I will definitely be attending the next one.' Many thanks are due to Hugh, to all the staff and clergy at the cathedral for their kind hospitality, and to the Sheffield Area Team for organizing the day.
Cory Lovell

Below: Singers gathered in Sheffield Cathedral for the annual Area festival.



NEWS FROM ACROSS THE WORLD



Above: Michael Smith, the new president of RSCMAmerica.

A NEW PRESIDENT OF RSCMAMERICA

Newly elected president of the RSCM in America, Michael Smith is minister of music at St Thomas, Whitemarsh, located outside of Philadelphia. There he oversees a semi-professional adult choir and a chorister programme. Through the church's musical repertoire, he has worked to amplify the voices of women and BIPOC (Black and Indigenous People of Colour) composers while honouring the church's Anglican musical heritage. Prior to this appointment, he had a 12-year career in teaching and administration for private schools, including Shipley School in Philadelphia and Groton School in Massachusetts. Concurrently, he served a variety of parishes on a part-time basis, and values the experiences of working with small, medium and large parishes everywhere on the liturgical spectrum. He is a frequent clinician for workshops and hymn festivals. Michael's goals for RSCMAmerica include strengthening and supporting the summer residencies, increasing the value of the organization to its members, and amplifying diversity, equity and inclusion across the organization. Michael earned his undergraduate degree in organ performance at Samford University in Birmingham, Alabama. He went on to earn graduate degrees in organ and conducting at Yale University.

A FESTIVAL OF CHURCH MUSIC IN NEW ZEALAND

Over the weekend of 20–22 January, the Auckland and Waikato branches of RSCMNZ joined to run a festival of church music. Thirty-five members and friends of the RSCM and of affiliated choirs assembled at St Andrew's Anglican Church in Cambridge NZ, including Paul Ellis, president of RSCMNZ, who, along with Neil Shroff, was joint musical director of the festival.

The weekend began on the Friday evening with a social hour and a read-through of the music to be performed across the weekend. The music was a selection of pieces by established church musicians and represented a wide range of styles from Anglican chant, congregational Mass settings and accompanied anthems to unaccompanied polyphony. Mindful that our focus was music as a contribution to the worship of God, our days began and ended with short periods of devotion and prayer.

Saturday was the fullest day with four workshops, during which the music was learnt in both tutti sessions and divided SA/TB sessions led by the two directors. After a short break, Paul Ellis gave a presentation on the RSCM programme *Voice for Life*.

The focus of the Sunday was on two services and their corresponding rehearsal times: a morning choral Eucharist and a late afternoon 'celebration of church music'. The Eucharist began with an introit, *Teach me, O Lord* by Philip Stopford. In a practice now increasingly common in Aotearoa New Zealand, the Lord's Prayer was sung in Māori. The format of the 'celebration of church music' was a succession of appropriate readings punctuated by hymns and choir contributions, as well as prayers of intercession and a homily. Throughout these services and workshops, organ accompaniment and voluntaries were masterfully played by Stephen Hamilton and David Brookes.

The parish of St Andrew's were perfect hosts, and the catering outstanding. The festival dinner on Saturday evening was excellent, not only because of the food and general conviviality, but because of Dr Rachael Griffiths-Hughes's informative and entertaining account of 'Who sang and what did they sing?' at various stages of European church history.

The weekend was a great success, and I am sure all participants not only enjoyed the experience immensely but also went away better equipped to use their voices for the glory of God.

Ray Harlow

Below: Singers performing at the highly successful festival of church music in Cambridge, New Zealand.



RSCM HONORARY AWARDS

Each year the RSCM Council confers Honorary Awards on those who have made outstanding contributions to church music. These will be presented at Celebration Day on Saturday 14 October in Chester Cathedral.

FELLOWS OF THE ROYAL SCHOOL OF CHURCH MUSIC (FRSCM)

Awarded for achievements in church music and/or liturgy of internationally recognized significance, or for exceptional musical and/or liturgical work within the RSCM that has had an impact at a national level.

Joseph Causby

Dr Joseph Causby's time as President of RSCM America has been noteworthy for the building up of good relations during his tenure. He has guided the board through the challenges of Covid, and has continued to plan relevant and impactful activities, overseeing the move of the administration support of RSCMA to Duke University. In consequence, and as a testament to his work, the relationship of RSCM(UK) with RSCM(A) is now in a stronger position.

John Davies

Bishop John Davies started his journey towards ordained ministry while organist and choirmaster at his local parish church. He has always had a passionate interest in church music – simple or less so – being 'done well'. He was appointed Dean of Brecon in 2000 and established an endowment fund to support the Cathedral's music and choristers. He continued to actively support church music after his election as bishop in 2008. In 2017 he was elected Archbishop of Wales, retiring in 2021.

ASSOCIATES OF THE ROYAL SCHOOL OF CHURCH MUSIC (ARSCM)

Awarded for achievements in church music and/or liturgy of nationally recognized significance, or for important musical and/or liturgical work within the RSCM that has had an impact across several Area Teams.

Andrew Goodwin

Andrew Goodwin was appointed Organist & Master of the Choristers at Bangor Cathedral in 1972, serving there for 37 years until retirement in 2009. He has regularly broadcast on radio and TV as conductor, soloist and accompanist, and has served as a member of the Broadcasting Council for Wales' Music Advisory Panel. While at Bangor he was Chair of

RSCM North West Wales Area. Following retirement, he remains actively involved in church music. He is currently Diocesan Representative for St Davids, South-West Wales.

Huw Williams

Huw Williams is the Director of Music at Bath Abbey. Previously, he was Director of Music at the Chapel Royal, St James's Palace, where he was involved in many royal events, not least conducting the choir at the annual Cenotaph Remembrance service. He was also principal organist at St Paul's Cathedral for 10 years. As well as an international recitalist, he is Musical Director of Cantemus Chamber Choir, widely regarded as one of Wales's finest choirs.

Dianne Halliday

Since her arrival in New Zealand in 1983, Dr Dianne Halliday has made a significant contribution to the work of the RSCM, serving as Chair of the Wellington Branch and directing their winter choir schools, which have attracted a nationwide attendance. As Director of Music at Wellington Metropolitan Cathedral of the Sacred Heart and St Peter's Church, she has actively promoted NZ composers, liturgy, choir training and convened the rebuilding and restoration of their pipe organs. She has also recorded for the Organism (NZ) label on each of these instruments, including two issues of Jewish liturgical organ music.

Randy Mills

Randy Mills has been Organist and Director of Chapel Music at Trinity College School, Port Hope, Ontario since 1993. The choir is involved in an outreach programme, which includes singing at seniors' homes and elementary schools. He also directs the children's choir at the Sacred Heart Church, Peterborough, Ontario and is Director of Music at St Mark's, Port Hope. He has been Chair of the Eastern Ontario and Quebec Chapter of RSCM Canada since 2008.

Peter Stobart

Peter Stobart has made a significant contribution to the RSCM Area Team over a number of years. He has also made an appreciable contribution to the music at St Fin Barre's Cathedral, Cork, making it a nationally recognized centre of excellence for both church music and liturgy. The Cathedral Choristers use the *Voice for Life* training and a Diocesan Church Music Scheme has been established across Co. Cork, which is the only scheme of its type on the island.

HONORARY MEMBERS OF THE ROYAL SCHOOL OF CHURCH MUSIC (HONRSCM)

Awarded for exceptional or very significant work that is not primarily musical or liturgical and that has contributed to the cause of church music and/or liturgy at international or national levels.

Matthew Brown

Matthew Brown's work in fundraising for RSCM America has been invaluable. Especially noteworthy is his role as Manager of the Carolina Summer Training Course and its transition to Duke University. His course was one of only two that operated throughout the pandemic. During this time, he also facilitated RSCM America's first national virtual course and secured funding for commissioned music. He has proved to be a strong leader who has provided significant stability for RSCM America.

Anna Teagarden

Anna Teagarden has given 15 years of dedicated service to RSCM America through her role as Manager of the Gulf Coast Summer Training Course. During this period she has welcomed more than 200 girls to her course, changing lives and developing future leaders in church music. She has also assisted in the operation and founding of the RSCM Mentor Programme, encouraging new membership and offering constant support to musicians in their local parishes.

Roger Brice

Roger Brice has, for the last 20 years up to 2021, run the awards programme for the Southwark & East Surrey Area very effectively and efficiently. The syllabus that he developed was influential in setting the level of the exams, and in the construction of the new nationwide syllabus that we now have. His active promotion of the awards system and his contribution to the cause of church music has been invaluable.

NICHOLSON AWARD

Awarded for significant administrative work as a voluntary officer or member of staff within the RSCM; or awarded for a significant contribution to church music and/or liturgy at a local RSCM Area level.

Bernadette Bond

Bernadette Bond has been Matron for the annual RSCM Bath Course for at least 10 years. A large number of children and young people have passed

through her care and benefitted from her gentle, kind and compassionate support. She has, with the help of other staff, ensured that singers have been kept safe, healthy and happy during the course. Her support towards the course's activities has been invaluable.

Anne Cleaver-Holm

Anne Cleaver-Holm has served as a cathedral organist for the past 30 years, firstly at Nelson Cathedral and then at St Peter's Cathedral, Hamilton, in New Zealand. As well as providing organ music and accompaniments to a high standard for regular services, she has supported activities in the RSCM Waikato Branch, and has provided accompaniment for choristers in choral services in St Peter's Cathedral, Waihi, Matamata and Te Awamutu, to name but a few.

Robin Walker

A former Assistant Organist at All Saints, Clifton, Bristol, Robin Walker has made a significant contribution to the work of the RSCM on the Somerset Area Committee for over 25 years, initially as Chair and, since 2006, as Area Treasurer. He is also an RSCM Awards Examiner. For 30 years he was Director of Music at St John's Church, Glastonbury, where several his compositions have featured in the repertoire.

Alison Vining

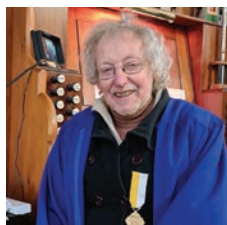
Alison Vining has served on the RSCM Birmingham Committee for many years, holding variously the positions of Area Secretary, Area Treasurer and Area Exam Coordinator. Her relationships with the membership have won her much praise, and her organizational skills have ensured that the Team (previously the Committee) has been well briefed and efficiently organized. She has been a much-valued colleague, who will be sadly missed following the increased demands on her professional time.

John Marsden

John Marsden has held the position of Organist and Choir Master at St Mary's Church, Tickhill since 1983. He has given enthusiastic and tireless service to the choir, preparing singers to participate in the RSCM training scheme leading up to the Bronze and Silver chorister awards. He has given ready help to singers with learning their parts and willingly held additional separate voice part rehearsals when needed and is always patient and encouraging.

CONGRATULATIONS

CATHEDRAL ORGANIST FOR 50 YEARS



Ronald Leith recently celebrated 50 years in post as cathedral organist at St Mary's Roman Catholic Cathedral, Aberdeen. Ronald is a graduate of the Royal College of Music, where he studied under Ralph Downes. He received a standing ovation, led by

the choir, and has said that he will only retire when he cannot get up the stairs to the organ loft.

Shelagh Noden

Above: Ronald Leith, organist, wearing his Pro Ecclesia et Pontifice medal, awarded for distinguished service to the church.

EIGHTY YEARS OF DEDICATED SERVICE



Congratulations to Robert (Bob) Allan, who received an RSCM certificate on Sunday, 29 January recognizing 80 years of dedicated service to the choir of St John the Evangelist, Aberdeen. The same afternoon, Bob cantored and participated fully

in a choral evensong for Candlemas, a continuing sign of his ongoing commitment to St John's choir.

Bob joined the choir in 1942 at the age of eight. The all-male choir in those days was over 20 strong and, like other boys, he moved to the men's section, where he has served ever since, save for a break for National Service. He has seen hundreds of choristers pass through the ranks and has served seven rectors, five curates and seven organists. He has made a significant contribution to both regular worship and special events, including the annual service of lessons and carols. Bob spent his early working life as an accountant before going on to serve the Aberdeen fishing industry, rising to the post of chief executive of the Scottish Fishermen's Federation, recognized with an MBE in 1989.

Outside of the choir, Bob served on St John's vestry for many years, several of which as treasurer. He has also been a keen supporter of fundraising and social events. He is a past member of Aberdeen Choral Society. He now spends much of his time with his wife Moira and his family of children, grandchildren and great-grandchildren.

Tom Ferguson

Above: Robert (Bob) Allan, who recently celebrated 80 years of service at St John the Evangelist, Aberdeen.

260 YEARS OF LOYAL SERVICE

Sunday, 12 March saw a special celebration of the long and loyal services of seven choir members at St Mary, Wigton, Cumbria. The presentations were made by Canon Geoffrey Ravalde, Honorary Chaplain to the King, who has been vicar of Wigton since 1991. The recipients were: Alison Gilvey (alto, 30 years), Joanne Thomlinson (alto, 30 years), Julia Henderson (soprano, 30 years), Mary Snape (soprano, 30 years), Martin Snape (tenor, 30 years), Ruth Shingler (soprano, 50 years) and Peter Shingler (tenor, 60 years).

In his sermon, Canon Ravalde remarked: 'Singing is a miraculous thing. In our services, in our lives – not only in church but in our lives generally – the way in which music and singing gives depth to our words, our minds and our thoughts is nothing short of a miracle.' He continued: 'I'm very grateful for those who enhance our worship – as we all can assist in enhancing each other's – by singing with our spirits, and singing with our understandings, and drawing on that deep well which is the music of our lives: all of which speaks of the beauty of our God.'

As well as its long-serving older members, the choir of St Mary comprises a range of other ages, including a few members in their 20s as well as several children of primary and secondary school age. Under the leadership of David Shingler, who has been organist and choirmaster at St Mary for 31 years, the choir sings weekly on Sunday mornings for the parish Eucharist and fortnightly for evensong.

David T Shingler (assistant organist and nephew of the above)

Below: The seven Loyal Service Award recipients at St Mary, Wigton.



NEW CHOIR, NEW ROBES, NEW MEDALS

The weather on the second Sunday in February may have been cold, but the welcome to St Michael and All Angels in Yeovil was warm. It was a privilege to have been invited to attend sung Eucharist, at which all nine adult members of the choir (formed in 2021 under the direction of Kris Emmett) were formally admitted as choristers. The occasion was also marked by the first appearance of the choir's smart new robes – the purchase of which was supported by a grant from Yeovil Town Council, represented at the service by their chair and mayor councillor Evie Potts-Jones – and by the presentation of dark blue ribbons and medals by Fr Chris Jones.

'Music at St Michael's' was founded in one of the 20% most deprived neighbourhoods in the UK, while also being one of the largest parishes in the Bath and Wells diocese. This endeavour is intended to embed music in the community, for the community, led by the community, reaching out to those parishioners without access to choral excellence and providing a place where everyone can truly belong.

Brigit Parkin



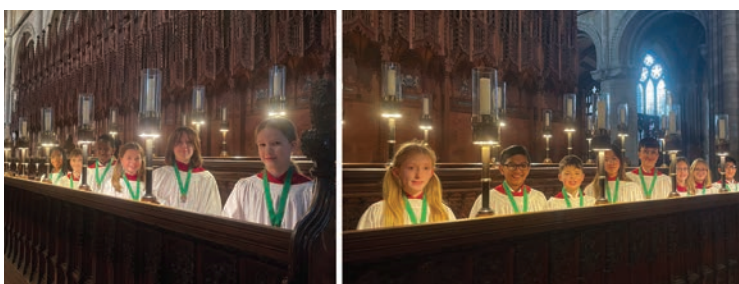
Left: The nine newly admitted chorister of St Michael and All Angels, Yeovil wearing their smart new robes.

BRONZE AWARDS SUCCESSES

We are delighted that 14 of our choristers achieved their Bronze awards in December. This is the second cohort we have entered for the Bronze award, as we feel the breadth of the exam allows them to show not only their vocal skills as choristers but also the knowledge they have gained through their time in the cathedral choir.

Olivia Timms

Below: Choristers of Peterborough Cathedral who recently passed their Bronze award exams.



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.

★★ Highly commended 86% (130/150)+

★ Commended 75% (120/150)+

GOLD AWARD

Leeds: Rhys Powell (Wakefield Cathedral & North Elmsall, St Margaret). **St Albans:** Ivo McGrandle, Hilary Pask* (Harpenden, St Nicholas).

SILVER AWARD

Derbyshire: Emma Silvey★★ (Ashbourne, St Oswald). **Leeds:** Aaran Fleet, Esme Halliwell, Frieda Wellesley-Smith* (Bradford Cathedral). **St Albans:** Izzy Falconer★★, Jonathan Fleming*, Heather Wright (Harpenden, St Nicholas), Catherine Barrett★★ (IM), Francesca Price* (Leighton Buzzard, All Saints). **SE Wales:** Erin Ashford-Maude, Rhianwen Lewis* (Maindee, St John). **Wessex:** Sally Westwood* (Royal Wootton Bassett, All Saints & St Bartholomew).

BRONZE AWARD

Ely: Sophie Brandon, Ariadna Cairns-Saranga*, Tilly Griffiths★★, Emily Wong (Cambridge, St James). **Leeds:** Florence Abernethy, Zech Libs (Bradford Cathedral). **Sheffield:** Loren Bates★★, Jean Wagstaff (Tickhill, St Mary). **SE Wales:** Nelle Hunt★★ (Abergavenny, St Mary), Lily Murray*, Cadi Williams★★ (Maindee, St John). **Winchester:** Lizzie Courts, Amelia Wass (Bournemouth, St Peter).



SOLEMN NOTES OF SWEETEST SOUND

RACHEL WEBBER

Among the many forgotten histories of music, the activities of the children who lived in the charitable institutions of Georgian London are remarkable not only for the high level of musical accomplishment achieved but also for the equal involvement of girls as well as boys. The recent Church Music Society (CMS) publication, *Solemn Notes of Sweetest Sound: Sacred music for upper voices & organ* (hereafter *Solemn Notes*), presents a collection of short anthems from 17th- and early 18th-century publications issued by the Asylum for Female Orphans (Lambeth), the Foundling Hospital (Bloomsbury), the Lock Hospital (Westminster), the Magdalen Hospital (for penitent prostitutes, Southwark), and two collections connected to the charity schools, one of which was prepared for the 1804 St Paul's festival.

The music featured in this collection has largely been forgotten as it survives not in the manuscript and printed sources associated with the all-male choirs

of the royal foundations and St Paul's Cathedral, but in publications issued by the charity institutions themselves. The collection not only features music by several of the leading musicians of the period, such as Thomas Arne (1710–78) and John Stanley (1712–86), but also reveals how it was evidently acceptable for women composers, such as Maria Barthelemon (1749–99), to find an outlet for their creativity through association with these institutions. Maria Barthelemon's collection of 1795 was composed for the Asylum and Magdalen chapels. Her husband, the Frenchman François-Hippolyte Barthélemon (1741–1808), made an edition and arrangement for the Asylum chapel of a psalm by the fashionable Venetian composer Benedetto Marcello (1686–1739), previously published in an English version by John Garth in 1757. Jane Savage's (1752/3–1824) setting of *Whilst shepherds watch'd*, so far the earliest known anthem by a woman in the Church of England, written for the girls of the

Opposite: The dining hall of the Asylum for Female Orphans in Lambeth. From Rudolph Ackermann's *Microcosm of London* (1808-10).

Asylum for Female Orphans, is available as a separate publication by the CMS. A review appeared in *Sunday by Sunday* 102 (September 2022) and a recording can be found on YouTube.

The texts that were set were often contemporary paraphrases of psalms of praise, seemingly chosen to inculcate a sense of gratitude in the children towards their rescuers, giving thanks to God for the opportunity presented to them to improve their lives. Some specially written texts refer to the dire circumstances from which the children had been rescued and praise the generosity of the charity's benefactors. In a few instances it is necessary to adapt the wording to make it suitable for liturgical performance today, as is the case with verses from William Russell's anthem, *To thee great God our thanks are due* (now *How calm and beautiful the morn*), which originally read:

Obscur'd by mean and humble birth,
In ignorance we lay,
Till Christian bounty call'd us forth,
And led us in today.
[...]
And when before thy judgement seat,
With trembling hope we go,
Reward and punishment to meet,
For what we've done below.

CHARITY SCHOOLS

The Enlightenment philosophies popular in 18th-century England, which stressed the importance of human – rather than divine – intervention, motivated an interest in charity and social reform. This led to the establishment of charity schools across the country for the refuge and care of poor, sick and orphaned children. At the same time, the rise of choral singing, promoted especially within high church circles, and the aims of the Society for Promoting Christian Knowledge, provided stimulus to the involvement of children from the charity schools in singing the top lines at the local parish churches. This parochial participation gave the musical education of the charity school children a more public role than that in grammar or boarding institutions, and enabled children from unfortunate backgrounds, notably girls as well as boys, to have the opportunity to sing in a public, ecclesiastical setting. They were expected to display devotion and dutifulness, while demonstrating their gratitude for the benefactions they had received.

The charity pieces in *Solemn Notes* showcase the opportunities that London charity institutions provided for girls and women, as well as boys, to participate in the music of the Church of England

(a female participation which historiography has tended to place much later). William Richardson (d.1731/2), organist of St Paul, Deptford, compiled a collection for charity children in 1729, from which the first two pieces of *Solemn Notes* are taken. His music reveals that these charity children were taught in the same style of music as that of the boys in the major cathedrals, namely the contemporary Restoration style, often with two separate vocal lines, wide vocal ranges, and sometimes florid melodic lines. The first piece in the collection, *O God our Lord, how wonderful are thy works*, has one melody line, but includes the original markings of 'girls' and 'boys', a remarkably explicit piece of evidence showing girls singing in the Church of England, centuries before the inclusion of girl choristers at institutions such as Salisbury Cathedral and the cathedral at St David's, Wales. In the later anthems included in *Solemn Notes*, one can begin to observe a development of style towards a more classical handling of vocal lines by contrast with the older styles that continued to be favoured in the major London cathedrals.

The choirs of the London charity schools came together for an annual massed-choir performance in St Paul's Cathedral, first held in 1782, events that drew large congregations and were praised by both Haydn and Berlioz on their visits to London. Donations could reach between £400 and £700 in the contemporary currency (approximately £30,000–£55,000 today). The music tended not to vary much year-on-year. It frequently included Tallis's *Preces and Responses*, William Boyce's morning canticles in A, and the 'Hallelujah' chorus from Handel's *Messiah*. Boys and girls stood separately, their voices often used antiphonally, as is made evident in the conductor John Page's collection of *Anthems & Psalms as performed at the Anniversary Meeting* in 1795.

MAGDALEN HOSPITAL AND THE ASYLUM FOR FEMALE ORPHANS

The Magdalen Hospital and the Asylum for Female Orphans (both established in 1758) were founded by a group of laymen philanthropists who had been inspired by the charitable institutions for women that had already been set up in France and Italy, but were then lacking in London. Robert Dingley's *Proposals for Establishing a Public Place of Reception for Penitent Prostitutes* reads, 'Noble and extensive are the Charities already established in this city: Unfortunate Females seem the only Objects that have not yet caught the attention of public Benevolence.'

The Magdalen Hospital was founded as a place of refuge and sanctuary for former prostitutes. Each

HYMN [37]

PSALM 8. An HYMN for the use of Charity Children.

TRUMPET.

Boys. Girls. But together.

O God our Lord, how won-

Boys alone.

derful are thy works ev'ry where! Thy fame fur-

Girls alone. Boys alone. Together.

-mounts in digni-ty the highest heav'ns, the highest heav'ns, the highest

Above: O God our Lord, how wonderful are thy works includes markings indicating that girls sang in Church of England services as early as 1729.

Opposite: Robert Havell, 'The Anniversary Meeting of the Charity Children in the Cathedral of St Paul' 1826. Historical Images / Alamy stock photo.

woman or girl was to complete a three-year stay, after which she was to be 'restored to her relations or friends, if she has any that, forgiving her former misconduct, are willing and able to provide for her – or else she is [to be] recommended to service in some reputable place, and receive in either case a bounty, the sum being at the discretion of the governors', according to a description of the Hospital in *New London Magazine* in 1789.

The group of laymen philanthropists who founded the institution, after gaining approval from the Church of England, employed a chaplain and established a chapel. The singing of the former prostitutes at the Magdalen chapel took place in two separate galleries, where they sang from behind screens, and gained a level of fame. Horace Walpole

wrote an account of his visit, with a host of notable dignitaries, to the first site of the chapel in Whitechapel (later they settled in Southwark): 'as soon as we entered the chapel, the organ played, and the Magdalens sung a hymn in parts; you cannot imagine how well.' From 1769 onwards, the position of organist (or 'organess', as they were often called) was held by a woman, among them Miss Emily Dowding (a former foundling), Miss Lockhart (daughter of the organist Charles Lockhart), and Miss Ann Stainer (the elder sister of the composer John Stainer).

The Asylum was intended to shelter and educate orphaned girls between the ages of nine and twelve, protecting them from the dangers of living homeless and bereft of family. A merging of the two institutions was considered, but the founders ultimately decided that the orphans should be kept separate from the Magdalens.

Most branches of the music profession were firmly closed off to women (especially married women) in 18th-century England. The all-female institutions such as the Magdalen Hospital and the Asylum, however, appear to have provided the first opportunities for women to compose music for the Church of England (there was already a long-established tradition of Catholic women composers). Multiple collections were published of the texts and the music sung in the Asylum chapel but these have not yet been studied in depth. They have been noted by Nicholas Temperley in his *Music of the English Parish Church* and are available as digitized facsimiles on the British Library website.

THE PRIMROSE PATH THAT LEADS TO THE EVERLASTING BONFIRE

Another London charity that enjoyed a rich musical chapel life was the Lock Hospital (founded 1746), for the care of patients who suffered from venereal disease. Indeed, a Magdalen who was suffering from a disease of this sort would be admitted into the Lock Hospital for treatment. The hymns sung in the chapel were mostly congregational settings, as the inmates themselves were often too sick to attend.

Under the direction of Martin Madan (1725–90), it came to be recognized that the music of the chapel needed to be attractive to appeal to their affluent congregation. Their members of the congregation were among the London artistic cognoscenti, attendees of the theatre and opera houses, and the ever-popular oratorio performances and concerts. Madan's efforts to achieve a suitably appealing style were considerable and proved influential. They extended to employing Italian composers to write English hymns in the modern theatrical





Above: The interior of the Magdalen Chapel at St George's Fields, from Rudolph Ackermann's *Microcosm of London* (1808-10).

style. He understood that for such music to be sung congregationally would require rehearsal, something that the congregation fully embraced. The third item in the *Solemn Notes* collection, *Glory be to God on high*, is taken from Martin Madan's *A Collection of Psalm and Hymn Tunes, never published before [for the Lock Hospital]* (London, 1769). The composer in the original is recorded simply as 'I.B.', who has been identified by Nicholas Temperley as perhaps Jane Bromfeild, the wife of the founder and principal surgeon of the Lock Hospital.¹

A WEALTH OF OPPORTUNITIES

The musical records from these establishments present a wealth of evidence for the role of charity institutions in creating opportunities for women and girls to write and perform church music. The music also illustrates the development of the Classical style in the music performed in churches as well as the rise of parochial singing, in both the stalls and the pews (or galleries!). The music and (with just a few exceptions) the texts now published within *Solemn Notes* remain appropriate for modern-day liturgical use, while the Classical style in which these charity pieces are written is accessible for a wide range of ability levels.

¹ Temperley, Nicholas, 'The Lock Hospital Chapel and its Music', *Journal of the Royal Musical Association*, Vol. 118, No. 1 (1993), p.68.

The cover of the book 'Solemn Notes of Sweetest Sound' is displayed against a light green background. The cover itself is white with a thin black border. At the top, it reads 'CHURCH MUSIC SOCIETY PUBLICATIONS 81554' and 'General Editor: Geoffrey Webber'. On the right side, there is a small logo for the Church Music Society (CMS). The central image is a black and white illustration of a woman in a long, light-colored dress and a wide-brimmed hat, standing outdoors. Below the illustration, the title 'Solemn Notes of Sweetest Sound' is written in a serif font. Underneath the title, it says 'Sacred music for upper voices & organ from the Charity Institutions for girls and boys in Georgian London'. At the bottom, it reads 'compiled and edited by RACHEL WEBBER' and 'CHURCH MUSIC SOCIETY'. To the right of the book cover is a QR code.

The collection *Solemn Notes*, published by the Church Music Society and Oxford University Press, may be found by scanning the QR code.



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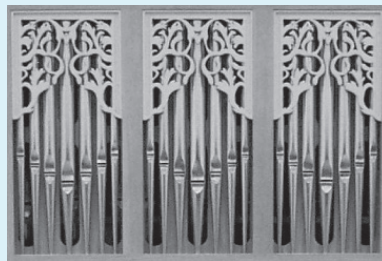
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Above: Choristers of the 2022 Bath Course gathered in Bath Abbey.

FRIENDSHIP, FUN AND FUDGE!

ATTENDING THE RSCM BATH SUMMER COURSE

BETHAN COLE

The Bath Course is a long-standing and popular summer residency for young singers with a strong ethos of community, sharing and, of course, great music. The course is designed to send attendees back to their home choirs as energizing beacons for the future. One course attendee, Bethan Cole, talks to CMQ about her experiences on the course.

CMQ How long have you been attending the Bath Course?

BC I first attended in 2018 when I was 12, so 2022 was my third time. But if it hadn't been for Covid, 2022 would have been my fifth course. I was nervous my first time, but I knew I was going to have a fantastic time from the first practice. Even though I started the course not knowing anyone, it wasn't long before I made friends. During my first two summers, I was in one of the junior houses, which seemed to be mostly fuelled by sweets and laughter. Last summer, I was in one of the senior houses, which rewards the older choristers with a little more freedom.

CMQ Why do you keep coming back?

BC It's wonderful to sing with choristers from across the country and to reconnect with old friends. But in general, I keep coming back because it's fun! Also, doing so much singing in such a focused way accelerated my progress as a choral singer. You sing a vast range of music, and there are several workshops run by knowledgeable and supportive tutors to help you develop as a musician.

CMQ What should a chorister expect when coming on the course?

BC Lots of music and lots of singing. We sing services from day one. I remember feeling a little daunted before my first course, due to the amount of music we were going to sing, but there is so

much support and encouragement that somehow it was never anything other than a fun challenge. Oh, and there is quite a lot of walking, so bring comfy shoes!

CMQ What are the most significant things you have taken away?

BC I've gained something different from each course I have attended. The first summer, I gained so much confidence that I went back to my choirs in September and started putting my hand up for solo opportunities. During my second summer, I was one of the older juniors, so there was an expectation that we would help look after and mentor the younger members of the house. As a senior, there are opportunities for those who wish to develop leadership skills. Although, I think my biggest joy last summer was seeing one of my friends from choir go from being unsure about attending to singing a solo in Bath Abbey.

CMQ What are your most memorable (non-fudge related) experience on the course?

BC Hysterically, getting three of the boys to put on dresses! But more seriously, the chance to finally sing in Bath Abbey without scaffold, which allowed the full course to sing in the Abbey all together. The sound was really special.

CMQ What are the most valuable music skills you have picked up in Bath?

BC Outside of singing, I think one of the most interesting and valuable skills learnt has been conducting. It's something I hope to have the chance to do again this year. It will be a great skill for me to develop further.

CMQ How would you describe the course in 3 words?

BC Singing. Fun. Fudge! (Course attendees get a discount at the local fudge shop by Bath Abbey.)



The Bath Summer Course 2023 runs from Monday, 21 to Sunday, 27 August. For more information, contact the education department on 01722 424848 ext 843, or at education@rscm.com



MAKING THE ORGAN ACCESSIBLE TO A WIDER AUDIENCE

JOHN CHALLENGER

The organ is an instrument of conflicting reputations. If we are to broaden its appeal, we must first confront some old-fashioned stereotypes: the organist as an introvert, the repertoire as heavy-going. I prefer Mozart's famous coinage of the organ as the 'king of instruments' and would love more people to experience it in that way.

We can all feel alienated when we encounter visual art, poetry, theatre and other creative forms without context or explanation. The organ should be seen as part of the same landscape. But most of us will probably have experienced a degree of detachment at an organ recital, especially if we cannot see the performer and we have not been given a sufficient introduction to the music. Indeed, I wonder if the very word ‘recital’ can be off-putting.

Yet many people, me included, view the organ as a magical thing. The whole is greater than the sum of its parts. Often to be found in extraordinary and ancient buildings, the best organs can shimmer imperceptibly or blaze like fire. An organist can stir the senses of a congregation through improvisation, colour the verses of the psalms movingly, rouse a congregation in hymnody, instil rapture in schoolchildren, and move people to tears – all through the power of one musical instrument.

Do we make the most of this potential? Do we share it as widely as possible?

We can always do more to increase the instrument’s appeal. Where there is an organ loft, few people know about it; it is largely unseen, a private castle. But what a castle! Long before I began organ lessons, I remember the excitement of being invited into Hereford Cathedral organ loft. It really did feel like another world. And now, in my dream job as one of the organists at Salisbury Cathedral, I always enjoy watching the reactions of visitors, of any age, when I invite them to view the organ console. When they see for themselves the four keyboards, pedals and the many draw-stops to the left and right, they are very often amazed. Their faces ignite with excitement as they watch the organist at work and hear the remarkable sounds.

The children basked in the sounds of ‘Mars, the Bringer of War’, ‘Jupiter, the Bringer of Jollity’ and ‘Neptune, the Mystic’

WHEN PLANETS ALIGN

We are lucky to live in an age when it is easier to share such experiences with a wide audience. For example, the joys of the organ from the perspective of the player can be shared through YouTube. Such videos allow audiences to relate to the human being behind the performance. Being the custodian of a beautiful cathedral organ such as Salisbury’s ‘Father Willis’,



Above: John Challenger at the console of Salisbury Cathedral’s mighty Father Willis organ. All photographs reproduced in this article are by Finnbar Webster. All rights reserved.

Opposite: Children of the music charity La Folia, who took part in *The Planets* workshops.

I view it as my responsibility to keep thinking about how we widen the horizon. How can we bring the instrument to people who might not, as a matter of course, be drawn in?

I had long wanted the Salisbury organ to be at the heart of a community-focused musical project. Recently I was able to realize a long-held ambition to transcribe Gustav Holst’s *The Planets* Op. 32 for this organ, arranging the music not just for a live performance, but also reworking it to engage with local primary school pupils and students from Exeter House special school, in collaboration with the musician Howard Moody, the poet Martin Figura and the music charity La Folia. The workshops were unforgettable. Set in the majestic space of the cathedral, the children basked in the sounds of ‘Mars, the Bringer of War’, ‘Jupiter, the Bringer of Jollity’ and ‘Neptune, the Mystic’, as well as their own music, words and dance. All this positivity from just one musical instrument!

At a separate evening concert, I presented the entire *Planets* suite on the Willis organ to a full cathedral. In the darkness of the 800-year-old space, colourful lighting bounced off the columns, and our enormous



screen relayed the performance from the organ loft alongside planetary imagery. Each movement was preceded by a newly commissioned poem by Martin Figura, adding a further dimension to the transcendental music. At the end, the distant cathedral choristers' rendition of the closing bars of 'Neptune' left the building in darkness and silence.

I have wondered why the project gained such wide appeal. Perhaps there is something particularly striking about rethinking a well-known piece of music (giving something a 'twist', to risk an old cliché), and adding new dimensions: the mighty building in atmospheric lighting, the poetry, the big screen filled with planets. The work with primary schools certainly strengthened links with the local community and raised awareness of the project, and Martin's poetry added fresh human perspectives that would have been as relevant to Holst a hundred years ago as they are to us today. I wanted the concert to be an immersive experience because my job requires me to practise in a dark cathedral at the dead of night, and I hoped that, through the Holst concert, it would be possible to share something of this otherworldly experience with everyone.

OUT OF THIS WORLD

Of course, the notion of otherworldliness is intertwined with organ works composed as acts of devotion. Take, for example, various works by Olivier Messiaen. We should not be afraid to introduce this kind of music to new people. In the right environment, Messiaen's organ cycles (born out of a Catholic faith, birdsong, Indian rhythm, and a unique harmonic and modal vocabulary) can facilitate a spiritual journey. On the eve of the Feast of the Ascension in 2018, I paired Messiaen's 1934 organ cycle *L'Ascension* with appropriate scriptural readings at a late evening service of compline. In the twilight, with the paschal candle as a focus, a recent art installation by Michael Pendry (*Les Colombes*) took the form of a great flock of paper doves zigzagging its way through the nave. The celestial sounds of birdsong wafted from the organ until after sunset, when the final bars of music died away, leaving only the candlelight lingering on the doves.

On a less spiritual level, it is heartening to see Salisbury Cathedral filled with around 1,000 audience members for the summer Organ Prom, now held annually in August. In much of church life, our

activities involve being seated in rows. The Organ Prom casts this aside, encouraging audience members to buy a drink, make conversation and explore the building. While the organ is being played, we suggest that people hear it from as many different angles as possible: sitting, standing or wandering anywhere they choose – even lying on the floor between the two organ cases as the thousands of organ pipes are brought to life.

Certainly, attracting more people to the organ and the repertoire is not a simple task. Not all organs are in good shape; money is needed to put on performances; arts funding is increasingly difficult to secure; and many other activities vie for people's attention. It's also worth admitting that the concert formats we have found to work here at Salisbury Cathedral might not work elsewhere. I'm certainly not claiming that what we do is unique. But once you have found a winning formula, you know you can experiment with it, take it further and challenge people's perceptions. The possibilities are truly exciting.

People will be more likely to relate to any project that is multidimensional or accessible on several levels. During 2019, while the Salisbury Willis was undergoing renovation, we staged a large exhibition focusing on its history and the renovation work. The aim was to engage with as many people as possible by including information for novices, interesting details for enthusiasts, and interactive elements for children and families. This was an opportunity for me to learn from the approach of the exhibition consultant, who was herself a professional museum curator. I came away determined that the 2022 Organ Festival at Salisbury, which celebrated the return of the organ to use, would be similarly accessible. Thus, we made provision for a wide range of people: afternoon events specifically for children, popular sell-out concerts, formal evening concerts, a new recorded album, novice articles, specialist articles, and 30-minute performances of devotional repertoire on Sunday afternoons as a prelude to evensong.

Our good old-fashioned cathedral organ, a Victorian machine constructed of wood and metal, still inspires fresh and authentic ideas, and continues to capture people's imaginations through the digital age. Most of our organs in the UK have been sitting there for decades, if not for hundreds of years. How can we make the most of what we have? How can we draw people in and connect? We must remember to pass the musical skills on to future generations, and to cultivate audiences. There is much more for me to do, and many gaps to be filled, but I believe the organ is an instrument to which we should attach not just liturgical importance, but huge social importance, too.

Opposite: Colourful lighting bounces off the 800-year-old columns of Salisbury Cathedral, while a screen relays the performance from the organ loft alongside images of the planets.

HYMN MEDITATION

GOD MOVES IN A MYSTERIOUS WAY

GORDON GILES

God moves in a mysterious way
his wonders to perform;
he plants his footsteps in the sea,
and rides upon the storm.

Deep in unfathomable mines
of never-failing skill
he treasures up his bright designs,
and works his sovereign will.

Ye fearful saints, fresh courage take;
the clouds ye so much dread
are big with mercy, and shall break
in blessings on your head.

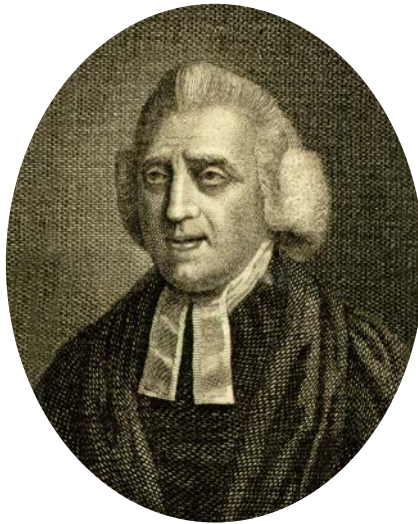
Judge not the Lord by feeble sense,
but trust him for his grace;
behind a frowning providence
he hides a smiling face.

His purposes will ripen fast,
unfolding every hour;
the bud may have a bitter taste,
but sweet will be the flower.

Blind unbelief is sure to err,
and scan his work in vain;
God is his own interpreter,
and he will make it plain.

Words: William Cowper (1731–1800)

Tune: *London New*, melody from the *Scottish Psalter*, 1635, adapted in John Playford's *Psalms and Hymns in Solemn Musick*, 1671.



In January 2022 we marked the beginning of a year of celebration commemorating John Newton's authorship of *Amazing Grace*, which was written specially for and first sung on New Year's Day, 1773. Amid that commemoration it is easy to overlook that 'God moves in a mysterious way' was written at the same time, for the same purpose, in the same place by Newton's friend and colleague, William Cowper (pronounced 'Cooper').

William Cowper's mother, Ann, was descended from the poet and

It is not 'blind' faith that is required, but open-eyed faith: faith that sees the rough and the smooth, the mercy from above ready to fall like blessed rain

dean John Donne, and his father, the Revd John Cowper, had been chaplain to King George II. Ann died when William was five. He was sent to a school where he was bullied. He later went to Westminster School where he had a happier experience. Having come from a legal family,

Above: Line engraving of the Revd John Newton taken from the front matter of *Olney Hymns, in three books* (1779). Retrieved from the Library of Congress, www.loc.gov/item/pre.79197/

it was assumed he would commence a legal career, and he trained as a solicitor in Holborn before being called to the Bar at Inner Temple in 1754. Even though his grandfather had been the Lord Chief Justice, he preferred to write poems, and it was the poetry of George Herbert that soothed him when he suffered from mental illness. His love for his cousin Theodora was opposed by her father because of his poor health and lack of financial prospects. In 1753, he had a breakdown, and by 1763 had become suicidal and was committed to an asylum in St Albans run by Dr Nathaniel Cotton. His recovery after 18 months was accompanied by a religious conversion and he went to live with the Revd Morley Unwin in Huntingdon.

When Unwin died tragically in 1767, John Newton visited the family. Five months later, they moved to Olney in Buckinghamshire where Newton was the curate, and William became a popular pastoral assistant. The two colleagues began writing hymns together in 1771 and their work culminated in *Olney Hymns* (published 1779), a collection of 348 hymns, of which 67 were by Cowper.

Sadly, Cowper, who had attempted suicide on several occasions and so believed himself to be damned (like Judas), had another breakdown in 1773, immediately after writing 'God moves in a mysterious way', his last hymn. His brother John died and there was local gossip about his relationship with Mary Unwin, the widow of the clergyman who had first taken him in. Hallucinations and panic attacks followed, and he never wrote another hymn or returned to church or duties. Newton remained loyal and loving towards him, perceiving God's grace in him even when Cowper himself could not. Newton expounded Christ's grace to Cowper over 27 years, with Cowper coming to see Newton as

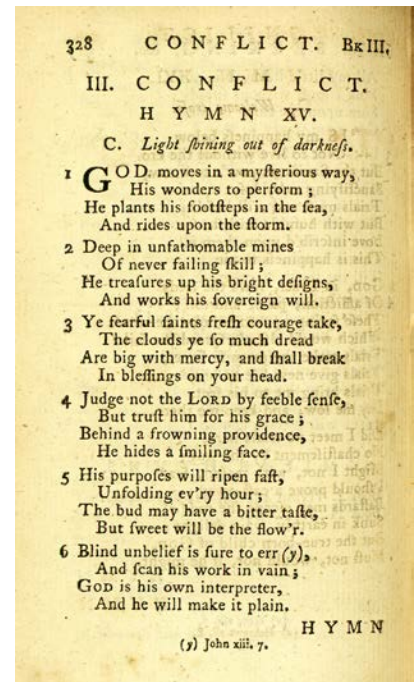


Above: Portrait of William Cowper after George Romney, inscribed: 'William Cowper Esq. Given by the poet; to his friend Hayley'. Library of Congress, Rare Book and Special Collections Division.

his shepherd. Eventually, William moved back in with the Newtons, and, after Newton moved to London in 1780, they corresponded for 20 years.

In 1784, depression returned and Cowper moved to Weston Underwood in 1786. Newton visited him in 1788 to good effect. Cared for in this way by devoted friends, Cowper moved to East Dereham in Norfolk in 1795. His dear friend Mary Unwin became ill and died in 1796. While he wrote no more hymns, he continued to write poetry until a few years before his death in 1800. His work was admired by Anne Brontë, who in 1842 wrote a poem *To Cowper*, in which she lamented his illness and praised his piety:

Yet should thy darkest fears be true,
If Heaven be so severe
That such a soul as thine is lost,
O! how shall I appear?



Above: *Light shining out of darkness*, as it first appeared in Newton and Cowper's *Olney Hymns* (1779).

LIGHT SHINING OUT OF DARKNESS

Knowledge of Newton and Cowper's friendship, and of Cowper's struggles with mental health, helps us read 'God moves in a mysterious way' with deep insight. He was a man who struggled with faith and felt himself damned and damaged, and yet found the healing love of God in friendship and pastoral care. He therefore writes in a Janus-like way of God's 'frowning providence', coupled with great mercy.

First published in John Newton's *Twenty-six Letters on Religious Subjects; to which are added Hymns, etc. by Omicron* (1774) and in the *Gospel Magazine* (1774), before appearing in Book III of *Olney Hymns* (1779), the hymn was originally entitled 'Light shining out of darkness'. The opening verses speak of the Creator-God who is present even in terrifying nature. Humanity can hardly fathom the



Above: Newtown Tune from *The Psalms of David in Prose and Meeter* (1635), the melody for which would be adapted and printed by John Playford in 1671 as *London New*.

depths of this creative force and intellect – God is in control and our understanding and convenience do not feature in the divine, mysterious plan. The hymn has always been associated with Jesus saying to Peter: ‘You do not know now what I am doing, but later you will understand’ (John 13:7). In the second verse, Genesis 40:8 is alluded to more directly: ‘We have had dreams, and there is no one to interpret them.’ And Joseph said to them, ‘Do not interpretations belong to God?’. While the American editors of *The Hymnal* (1982) changed ‘of’ to ‘with’ (‘never-failing skill’) the idea of God being underground is not Cowper’s; rather, the mines are metaphorical depths of God’s omnipotence and omniscience.

The remaining verses emphasize uncertainty and foreboding, blended with an ultimate sense of trust in God in all things. Fears can be

contemplated and endured because of faith. The final verse points out it is not ‘blind’ faith that is required, but open-eyed faith: faith that sees the rough and the smooth, the concealed smiling face, the mercy from above ready to fall like blessed rain. The natural imagery is strong and simple, such that singers can relate to the language, which expounds a complex paradoxical dimension to the status and fate of humanity. God has impenetrable plans, yet flowerlike, bitter buds precede bountiful blooms. Yet, in the end, all is in the hand of God, in whom we live, hope and trust. As Anne Brontë was to put it half a century later, directing the theme of the hymn onto Cowper’s life:

Is he the source of every good,
The spring of purity?
Then in thine hours of deepest woe,
Thy God was still with thee.

There is another verse, hardly known, which appeared in the *Gospel Magazine* of 1774. It was added at the end, while the second verse was omitted:

*When midnight shades are
all withdrawn
the opening day shall rise,
whose ever calm and cloudless morn
shall know no low’ring skies.*

This truly profound hymn was used by Benjamin Britten as the finale to his cantata *Saint Nicolas* (1948) with the tune *London New*. Other usable tunes include *Dundee* and *St Anne*, as well as *Irish* by Charles Wesley and a tune called *Manoah*, which has sometimes been erroneously attributed to Haydn. As the metre of the hymn is a classic 8686 (common metre), it lends itself to various old metrical psalm tunes. For many, *London New* is the archetype, with its steplike intervals, which seem resonant of those which God plants in the sea, while the rise and fall of the tune reminds us that God is present in the high as well as the low notes of our lives. Whether we rise or fall, the eternal melody of faith and the harmony of hope bear us onwards in the song of God’s unfailing love.

God, whose light and power can be glimpsed shining in the wonders of creation and the story of humankind: we praise you for the gift of life. We hold before you those who struggle with tempests of mental health or physical weakness; in your mercy make plain to us the assurance of hope and healing, and the knowledge of your eternal purposes revealed in the saving death and resurrection of Jesus Christ your Son our Lord. Amen.



PUTTING ON A COME AND SING EVENSONG

SIMON LOLE

Evensong has been special to me ever since I was a chorister at St Paul's Cathedral. In the years since, I have directed music in several parish churches and at Salisbury Cathedral, where I led evensong every day. Yet, it has never lost its appeal. Evensong has the perfect form and rhythm, with a daily selection of psalmody, two canticles, readings and an anthem. Hymns can be an optional extra. And, of course, so much wonderful music has been written for this service that we are spoilt for choice.

THE BENEFITS

The idea of a *Come and Sing Evensong* first came to me during my 'retirement' job as director of music at St Mary, Swanage. We have a healthy-sized choir, but I was looking for more recruits and realized that there are lots of people who love singing evensong, but who are loath to make a regular commitment to the choir. It occurred to me that if we opened one service a month to anyone who wanted to join, we would probably get a lot of new singers – and that is exactly what happened.



Advice to all the singers...

If you get the chance to look at or listen to the repertoire beforehand, do so. You will then have an idea of what each piece sounds like. This is especially useful if you are not a good sight-reader. Have a go at everything during the session, even if it feels too hard for you. Nobody minds wrong notes when you are starting out. Perhaps use discretion later and miss out the bits that you find too hard. Watch and listen around you - and enjoy!



Now we have a large pool of people who join us once a month for evensong, which is excellent outreach for the church. I am also able to call on certain singers to join the regular choir from time to time for special services, which is a bonus. I have further developed the idea by inviting guest conductors each month to lead the service. This has been fascinating, as each director has their own style and their own way of getting the best out of the singers. I learn something new on every occasion.

I am hoping that more choir directors consider holding their own Come and Sing events. Doing so would give those who don't have a regular evensong choir a chance to establish something once a month, or maybe once a quarter - whatever works best for you.

WHERE TO START

My first piece of advice is to see both the rehearsal and the service as one. Sometimes you will have a successful rehearsal and then the service doesn't go so well. Other times you might go into the service feeling that the rehearsal has been tough, but suddenly your singers rise to the occasion and sing brilliantly. My point is that it doesn't matter either way, as long as people benefit from the whole experience: they will go away wiser and will have learnt much, whatever the outcome musically.

My second piece of advice is to plan your music carefully. People like a challenge musically, but they

also want to enjoy themselves; you want to send them away smiling and keen to come back the next time. So, if you are going to choose a set of canticles that are a bit challenging, make sure that your anthem is either simple or well known. Singers enjoy familiarity. If everything is new, you are likely to struggle, and people will lose that sense of enjoyment. Stick to the same responses for several events. You will only have limited time and you don't want to waste it all on the responses. Choose a short bit of psalmody of perhaps 8 to 10 verses. It is much better to do a few verses well rather than many badly. And remember, a lot of people won't be familiar with Anglican chant, so you will have to develop a 'house style'.

If you are planning to do a few evensongs, it might be sensible to repeat a set of canticles or an anthem so that people are more familiar with the notes and the style the second time. Speaking of style, I try to vary the music in our services by selecting pieces from different centuries, or perhaps using an unaccompanied piece rather than one with organ accompaniment. I often start off with a very simple introit – something that will give confidence to the singers. If you get off to a good start in evensong, singers will immediately gain more confidence.

BUILD A FOUNDATION

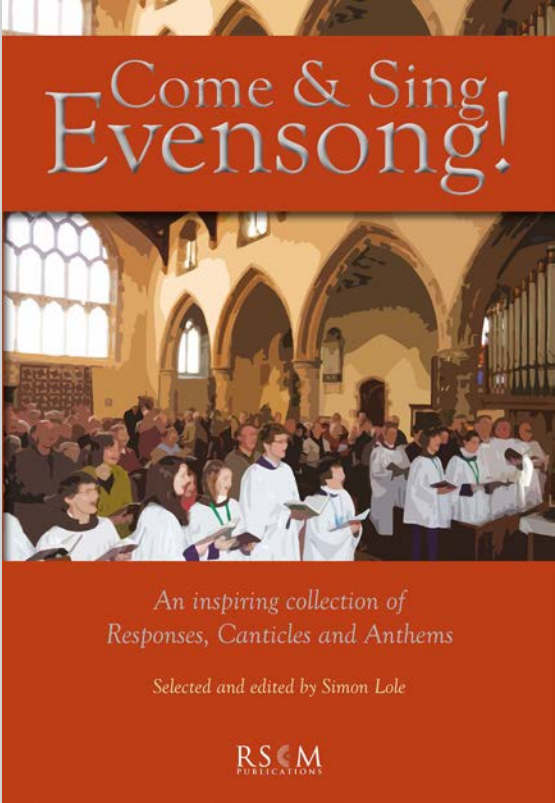
Ideally, for such events you need a competent organist to support the conductor. If you know that your organist is going to be secure, then you have a foundation on which to build your work. Always encourage your singers. Explain what you want clearly and try to get the best out of them. But remember that you are very unlikely to get a perfect performance. That is not what these events are about.

As a conductor, you must set the tone. People want to learn, but also to enjoy themselves. Plan your rehearsal carefully to utilize the time well and to keep your singers interested. If there are some difficult passages that perhaps don't go as you would like, don't labour the point and waste time trying to correct every note. Have an overview and accept that a particular passage might be a bit rocky.

If you haven't tried it before, have a go!

Finally, I think that the whole experience needs to be a social one. Refreshments are crucial, as is time to chat and mingle. We start our Swanage rehearsal at 4pm. We prepare packs of music for everyone so that everything is ready when people arrive. We rehearse until 5.45pm, then have a cup of tea and cake. This gives people half an hour in which to chat and settle down before the service.

Come and Sing Evensongs are exciting. You never know who is going to turn up, or how it's going to go. But they are so rewarding and bring people into church to sing who otherwise would never do so. If you haven't tried it before, have a go. They are great fun!




Come & Sing Evensong!

An inspiring collection of Responses, Canticles and Anthems

Selected and edited by Simon Lole

RSCM PUBLICATIONS

Simon's new book, *Come & Sing Evensong!*, is available now from RSCM Music Direct priced at just £11.95. It is packed with musical resources and ideas to help you organize your own *Come and Sing Evensong* events.



OBITUARIES

WILLIAM LLEWELLYN

Known as Bill to all who were privileged to be his friends and colleagues, William Llewellyn was a remarkable musician, performer, conductor, composer, arranger and facilitator. He died on 1 January, aged 97, after a full life. This tribute will concentrate on his work for the RSCM in his long and busy retirement from being director of music at Charterhouse.

When Bill and his wife Mildred moved to Colyton, Devon, Lionel Dakers asked him to take on the Devon Area committee. Bill assembled a strong team around him and the Area's programme was full, with large numbers attending Come and Sing events; workshops on recruiting, cantoring and organ accompaniment; singing sessions for youngsters; and the popular Area festival, which in its heyday numbered close on 1,000 singers. Bill himself typeset the Area festival music books for many years and produced rehearsal tapes, which he always said was his way of speaking

to the membership. Even when he left the chair after 12 years, he was immensely supportive of the team, ready with wise advice, but never wishing to impose himself.

He devoted much time to arranging and composing, especially numerous volumes for RSCM publications and many books of hymns with Bishop Timothy Dudley-Smith. He also composed and arranged for local choirs and there are half a dozen pieces in the music library at Colyton written especially for us.

Bill was always happy to see people, and his fund of stories – some amusing, some more profound – of the many distinguished musicians he had known were still in his repertoire right to the end. He was generous of his time and encouragement for local musicians, including myself. The world of church music has been immeasurably blessed by Bill, and we are fortunate that we can continue to be enriched by all he left us.

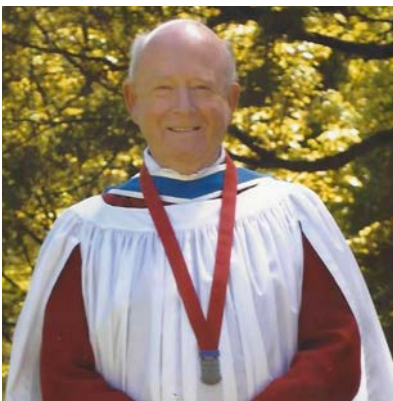
Nicholas Brown

DAVID HARRISON

The RSCM is sad to learn of the death of Sir David Harrison, FRSCM (1930–2023), who was chairman of the RSCM council from 1996 to 2005. He guided the RSCM through nine years of exceptional change, when the council had to make tough decisions to set the organization on a new and positive course with strong programmes and real vision for the future. This began with the relocation of the RSCM's operational centre from Addington Palace to the attractive but unsustainable Cleveland Lodge, near Dorking; the reshaping of the role of director as chief executive as well as musical leader; the reform of the council as a small, working body; the relaunching of the RSCM Press; the inauguration of *Voice for Life*; and the preparation for the move from Dorking to Sarum College, Salisbury. To every meeting he brought quiet wisdom, patience and kindness. Behind the scenes he offered generous support and care for the senior officers through a demanding and sometimes uncertain period. He was a very good Christian person.

John Harper

ROGER MARTIN WILLIAMS



It is with sadness that RSCM NZ reports the death at Nelson, in New Zealand, on 7 January 2023 of 82-year-old Roger Martin Williams, ARSCM. Paul V Ellis, RSCM NZ President, writes: 'I first met Roger in the 1960s at St Augustine, Cashmere [Christchurch, NZ], where he was

organist and choirmaster. He was passionate about church music and inspired many young people to enjoy choral groups and organ playing in his several appointments. His work at St Mary, Karori, Wellington was outstanding with an active and successful choir of men and boys. He generously transferred his work base to Nelson, enabling him to direct the music at the cathedral. He established a wonderful choir and an enthusiastic group of young voices. He was a superb organizer, highly intelligent, hypercritical, a perfectionist and forthright in his management. He produced many fine organ scholars who enjoy successful careers today: Michael Stewart, Mark Simpson, Tim Bell, Eugene Lavery and Anne Cleaver-Holme to name a few. He was unashamedly intolerant of sloppy practices, and clergy were not

immune from this. His organization of several RSCM national summer schools was splendid. He hosted many professional instrumental and choral groups at the cathedral, often arranging accommodation single-handedly. It was entirely fitting that the RSCM in the UK recognized his contribution to church music by awarding him an ARSCM. He was always very proud of this award. He travelled widely and it was not unusual to turn a corner in an English cathedral city and encounter Roger. He was a master at communication and kept contact with a huge number of friends and ex-choristers internationally. He served on the council of the NZ Association of Organists for many years. He leaves a legacy of musicians, organists and singers who are thankful for Roger's profound influence on their lives.'

Paul Ellis

JAMES BOWMAN

James Bowman will be remembered as one of the great countertenors of the modern era, a singer with a stunning voice and great artistry. James was a trailblazer who broke new boundaries in respect of what the countertenor voice could bring to a wide range of music. His early musical experiences were at Ely Cathedral, where he was a chorister, and later with a choral scholarship at New College, Oxford, where he further developed his vocal and musical skills. A significant moment in his career came in 1967 when he auditioned successfully for the part of Oberon in Benjamin Britten's opera *A Midsummer Night's Dream*. Britten was so impressed by James's voice and interpretation of this role that he later composed other parts in opera and elsewhere specifically for James. During these early stages of his career, he made a considerable contribution

to early music, playing a key part in the Early Music Consort of London directed by David Munrow. He soon gained a reputation as a fine exponent of baroque opera, a highlight being the televised 1970 Glyndebourne production of Cavalli's *La Calisto*, in which James performed alongside Dame Janet Baker, a singer with whom he was to work again later, memorably in Handel's *Julius Caesar*.

Despite these successful secular performances, James retained a warm affection for church music. He can be heard on numerous recordings singing countertenor solos in verse anthems, cantatas and oratorios. Despite all the successes, his humility shows in the way he remained keen for opportunities to sing in choral evensong in cathedrals around the UK. I remember how, at the age of 70 when most countertenors have long since retired or turned to singing

baritone, James travelled to the north of England to sing in a weekday evensong for a former colleague who was short of an alto for the service.

James was delighted in 2012 when we conferred on him an FRSCM diploma; he was an avid reader of CMQ and enthusiastic about the work being done by the RSCM. James exuded immense character and personality in everything that he did. Invariably upbeat, full of fun and ready to pierce through any pomposity, he would light up the room with his warmth, energy and frequently irreverent sense of humour! He shared his knowledge and gave his time generously, particularly to those of us who were or are aspiring countertenors. James Bowman's death creates a huge gap in the lives of those of us who were lucky enough to be able to call him a friend.

Lindsay Gray

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 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

WANTED

All Saints' Church, Clayton-Le-Moors.

All Saints' Church is seeking to appoint an organist to play for three services per month along with special services as required. We have a 3-manual Allen digital computer organ and a small RSCM-affiliated SATB robed choir. Fees are to be agreed in line with RSCM recommendations. Additional fees are available for weddings and funerals. All Saints' church is committed to safeguarding and all post holders and volunteers are expected to share this commitment. All appointments are subject to acceptable pre-appointment checks. Job details on the parish website allsaintsclaytonlemoors.org. For initial, informal conversation please contact Christina Regan on 07513 968008 or email Christina.m.regan@googlemail.com

St Andrew's Church, Backwell,

North Somerset is seeking to appoint a **Director of Music**. The church has a well-maintained 2-manual Vowles pipe organ and a small mixed-age RSCM-affiliated choir, which we are seeking to grow and develop. We are looking for an accomplished organist & choir leader with knowledge and understanding of the Church of England tradition to: Play the organ and direct the 4-part robed church choir for sung Sunday services (currently twice per month at 9.15am and monthly Evensong, plus other Holy days & festivals); Lead weekly choir practice (currently Friday evenings); Recruit new adult singers from the local area; Start/develop a choir for young people with the aim of eventually integrating them with the adult choir; Provide a musical training for children (e.g. RSCM medal course or appropriate); Work with our church-linked junior school and local Comprehensive school, building on existing relationships; Have oversight and development of the worship band who currently play at 10.45am services three times per month, and help them develop their musical style; Assist the Rector to start/develop a monthly toddler singing service. 61 hours per month; salary £12,000–£14,600pa depending on experience for an initial fixed term of 2 years. Additional fees for weddings and funerals. Appointment subject to Enhanced DBS disclosure. Closing date Friday 30 June; interviews Friday 7 July for a September 2023 start. For further details please contact admin@saintandrewsbackwell.org.uk

St John the Evangelist, Shirley.

Could you be our next Director of Music? St John the Evangelist, Shirley is a parish church of broadly central tradition. We're looking for an excellent organist to help renew our much-loved choral tradition. You'll be able to inspire others and bring the best out of them musically. You'll know the best of traditional and modern church music and love sharing it with others – including children and young people. You'll push people to give their best, whilst encouraging those of mixed musical abilities. You'll help the whole community to sing and worship! If this sounds like it might be you, we'd love to talk. Please contact Rev. Lu Gale at lugale2@zoho.com We anticipate paying a stipend in the region of £7500–£8500pa depending on experience. The appointment will be made in accordance with the Church of England's 'Safer Recruitment' policy and involves a full DBS check.

ANNOUNCEMENTS

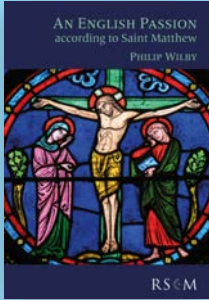
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Music Stand www.rscmshop.com

An English Passion according to Matthew

Philip Wilby

£11.55



An English Passion is scored for five soloists, double choir and two organs; it also includes hymns to be sung by the congregation. As the title suggests, it 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. The words of Christ are reserved for the tenor soloist, whereas those of Matthew are divided between the other voices. The Gospel text transcends any musical composition, just as Christ's Passion transports its witnesses to an internal space of contemplation, reaching out to all who share a common humanity, of all faiths and none.

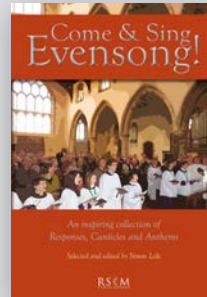
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Come & Sing Evensong!

Simon Lole

£11.95



Come and Sing Evensong events are becoming increasingly popular. This collection provides most of what you need to organize your own. It includes sets of Preces and Responses, a variety of settings of the Magnificat and Nunc Dimittis, and a range of anthems: all suitable for singing with just

one rehearsal. Simon Lole, who holds a *Come and Sing Evensong* every month at his church, provides guidance on how to organize an event in your own parish, as well as performance notes for all the pieces in the book. All you need to add is some hymns and a psalm – and cake!

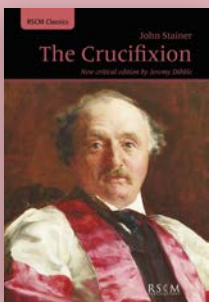
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The Crucifixion

John Stainer, ed. Jeremy Dibble

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The RSCM's new critical edition of John Stainer's *The Crucifixion* has been edited by leading Stainer expert, Professor Jeremy Dibble, using Stainer's original manuscript, recently given to the Durham University Library. This handsome new edition has comprehensive introductory notes and uses state-of-the-art

music engraving. It is fully compatible with existing editions, with the same page and bar numbering.

Scan the QR code find out more



FORTHCOMING

Missa Brevis

Sarah MacDonald

£4.95



Sarah was invited to write this Mass by the director of music at St Timothy, Winston-Salem NC, a church with an excellent choral tradition, but where most singers are volunteers. Her aim was to write something that would satisfy the professional section leaders, but without being too challenging for the volunteer members of the choir.

Much of the musical material appears in various forms in different places, and there is a lot of doubling of parts (so what sounds like four-part writing is only in two parts). The tune therefore becomes familiar quickly and won't take too much time to rehearse. Sarah also wanted something that worked well liturgically, so she thought carefully about a musical depiction of the intimate pleading of the Kyrie, the joyful dance of the Gloria, the pealing of Sanctus bells and the mysticism of the Agnus Dei.

The RSCM in your home

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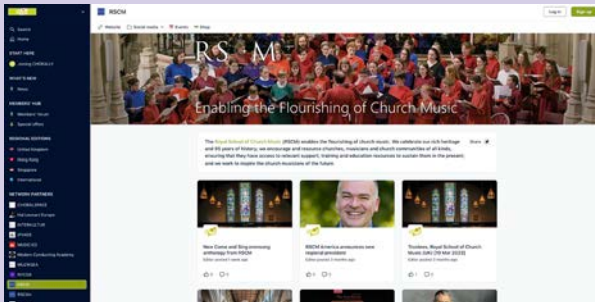
There are many reasons to become a member of the RSCM, including up to 25% off music purchases through our webshop, eligibility to register singers for *Voice for Life* awards, and discounts for courses. There is also a range of digital benefits that can be accessed through the Members Area on our online shop. There you will find access to the latest issues of our magazines, our Church Musicians Fees document, free Members' Music Booklets and other downloads.

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CHORALLY is a social network that functions as a focal point for the global choral community. The RSCM has its own public Space within Chorally where you can publish news, events and resources to a global audience. RSCM+, the members-only Space, provides a private, in-house network, bringing members the benefits of the mainstream social platforms, but without the distractions.



See for yourself by scanning here



Sunday by Sunday Plus – have you tried it?

Since its launch, several hundred churches have signed up to our new membership benefit, *Sunday by Sunday Plus*, which provides members with numerous features to help plan services, choir practices and musician attendance. As a reader of *Sunday by Sunday* magazine, you'll know and appreciate how useful it is when choosing the music for your church service. Its new online companion, *Sunday by Sunday Plus*, is designed to help you plan music choices for services and rehearsals, and to manage your music and musicians. *Sunday by Sunday Plus* is a great resource. Do try it!



Scan to find out all about it



Choral Coach

RSCM Choral Coach is a free choir practice partner for choir directors. Through this easy-to-use platform, you can access RSCM repertoire and set practice assignments for your choir members ready for rehearsals.

This innovative and engaging guided practice solution, powered by MatchMySound®, will keep your students and choir members engaged and practising between rehearsals and enable them to learn their notes in an easy-to-use and fun way.

Watch an introduction and find out more



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With Beth Dodd

Friday, 21 June, 10am to 1pm (online)

Waiting for God: An Exploration of the Poetry of R.S. Thomas

Examine the poetry of Thomas's struggle to relate to hill farmers and his anguished exploration of the nature of God.

With Tony Brown

Monday, 3 July, 10am to 4pm (onsite)

Reading, Reflecting and Responding: A Day with Richard Rohr

Explore some of the writing from Richard Rohr to look at the key themes of the Center for Action and Contemplation.

With James Woodward

Tuesday, 4 July, 10am to 4pm (onsite)



www.sarum.ac.uk/short-courses

REVIEWS OF CDs & BOOKS

CDs

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

CHORAL CDs

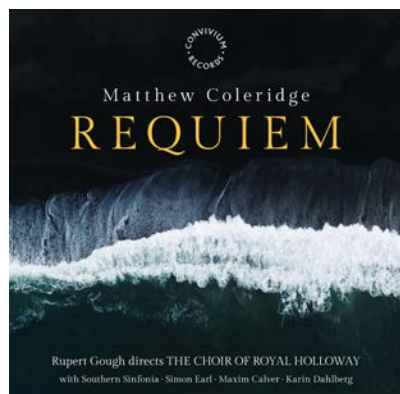
★★★

MATTHEW COLERIDGE: REQUIEM

Choir of Royal Holloway /
Southern Sinfonia / Simon Earl
(organ) / Maxim Calver (cello) /
Karin Dahlberg (soprano) /
Rupert Gough ♦ Convivium
Records CR081

The forces of the Choir of Royal Holloway and Southern Sinfonia present this excellent retrospective of music by Matthew Coleridge. The first part of the disc is taken up with his Requiem. The opening Introit is beautifully paced, allowing the harmonic clashes time to resonate. The intensity and urgency of the Kyrie is a sudden change of mood, and the forces respond well to Coleridge's demands and Rupert Gough's expert direction. The closing Lacrimosa movement ends this hauntingly beautiful piece with a moment of serene stillness.

Cellist Maxim Calver and soprano Karin Dahlberg make wonderful contributions, not only here but notably in *And I saw a new heaven*, one of the other seven tracks that follow the Requiem. The choir give fine, committed performances throughout,

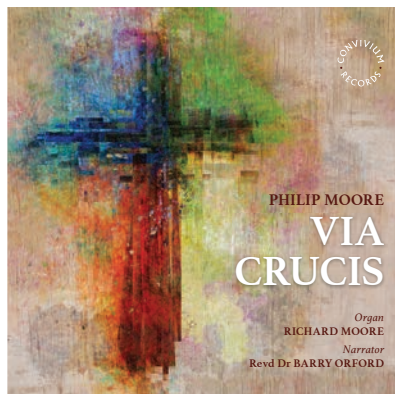


with impeccable pitch, blend and diction. In particular, *My beloved spake* receives an absolutely stunning account. *And there was light, Abendlied* and a setting of the *Stabat Mater dolorosa* are included, before a spirited Magnificat and Nunc Dimittis brings the disc to an exciting, indeed spectacular, conclusion.

★★★

PHILIP MOORE: VIA CRUCIS Richard Moore (organ) / The Revd Dr Barry Orford (narrator) ♦ Convivium Records CR079

Via Crucis is a devotional journey charting the final moments of Jesus' earthly life. The Passiontide prose of Eric Milner-White is interspersed with 15 musical reflections that cover the Good Friday story from 'The Agony in Gethsemane' to 'The Burial' in the tomb. Philip Moore's musical reflections – the score of which was reviewed in *Sunday by Sunday* no. 99 (December 2021) – beautifully capture the emotion and drama of these 15 readings. At times, the influence of Olivier Messiaen can be heard. The acoustic of Guildford is another star of this recording. There's little echo or reverb, which allows for great clarity, not just with the intricate harmonic writing or rhythmical urgency of some of Moore's reflections, but also for Barry Orford's narration to be heard cleanly and clearly. Organist Richard Moore gives virtuosic yet sensitive performances. This disc is not something you would listen to for an evening's entertainment – it isn't designed for that. However, as a liturgical concept, especially if you can't attend a Holy Week service or if



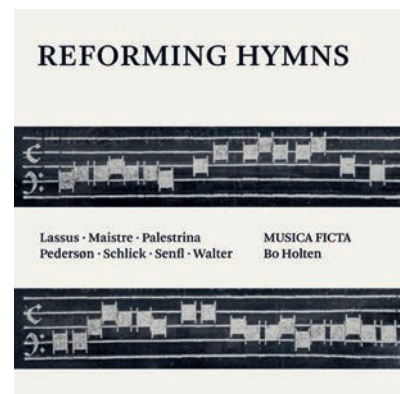
you wish to reflect on the Easter story, it is strongly recommended.

★★

REFORMING HYMNS Musica Ficta / Fredrik Bock (lute) / Søren Christian Vestergaard (organ) / Bo Holten ♦ Dacapo Records 8.226142

The Danish national recording label Dacapo Records presents us with this rather niche, but exquisitely sung, 30-track programme that charts the development of hymns and church music sung by religious communities in Denmark during the Reformation. The Copenhagen-based vocal ensemble Musica Ficta join forces with musicologist Bjarke Moe to explore Danish Reformation hymnody from an international perspective, with links to European musical works from the 16th century. The first section explores the plainsong and Renaissance polyphony that would have been sung by professional musicians. Lassus's bouncy six-part *Ad te leuau animam meam* is wonderfully performed. The following section explores how the music moved from complex polyphony to include parts for congregational participation. The next section explores the use of secular melodies in religious music. Fredrik Bock's lute playing in Schlick's *Maria zart, von edler Art* (his only contribution to this disc) is poignant and sensitive.

Søren Christian Vestergaard's organ contributions of three chorale settings are a welcome inclusion to this disc. There's nothing in the accompanying booklet notes giving any information about the organ. Suffice to say the



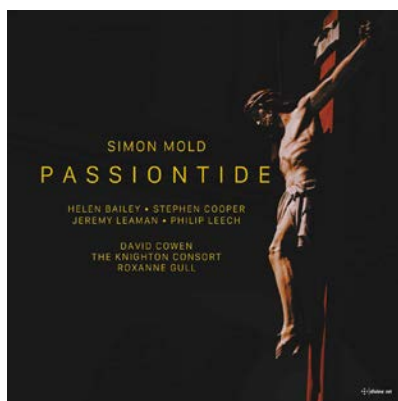
REVIEWS OF CDs, & BOOKS

mechanical action is prominent! The disc concludes with a series of pieces celebrating the new hymns that originated from the Reformation period.

★★

SIMON MOLD: PASSIONTIDE – A LENTEN CANTATA
Knighton Consort / David Cowen / Helen Bailey (soprano) / Philip Leech (tenor) / Stephen Cooper (baritone) / Jeremy Leaman (bass) / Roxanne Gull ♦ Divine Art DDA25238

This substantial meditation in the style of baroque Passion settings, with hints of Stainer's *The Crucifixion* and Maunder's *Olivet to Calvary*, tells of the Passion of Christ. The work is in five distinct sections: The Last Supper, Gethsemane, Jesus before Pilate, The Crucifixion and the Death of Jesus. Combining hymns (suitable for congregational singing), arias and recitatives, choral motets and organ interludes over the course of an hour and a quarter, Mold takes the performers and listeners on a moving Passiontide journey. The music is accessible and would make a lovely alternative to the aforementioned Stainer and Maunder pieces. The contributions of the vocal soloists would benefit from more finesse and at times a sense of drama. The real stars of the show are the nine singers of the Knighton Consort who gave performances of maturity and sensitivity.



★★

FRANK MARTIN: MESSE POUR DOUBLE CHŒUR; MAURICE DURUFLÉ: REQUIEM
La Maîtrise de Toulouse / Conservatoire de Toulouse / Juliette Mey (soprano) / Alain Buet (baritone) / Jérôme Cuvillier (cello) / William Fielding (organ) / Mark Opstad ♦ Regent REGCD557

This inspired pairing makes for a wonderful CD. The Frank Martin Mass setting for two unaccompanied choirs, an extraordinary work from the mid 1920s, is sung with such energy and commitment from La Maîtrise de Toulouse under their director Mark Opstad. It shows a young choir (students at the Toulouse Conservatoire) at the peak of their powers with beautiful blend, clear lines and excellent diction. Opstad gives the harmonic dissonances a spine-tingling glow. The performers give their all in the Gloria, with outstanding energy.

Duruflé's Requiem receives a profoundly beautiful performance, with a maturity that belies the youth of the singers. William Fielding's organ accompaniment is supportive although there are some interesting registrations! Opstad's interpretation is well paced with a good sense of urgency and intensity when needed, Jérôme Cuvillier's cello solo in the Pie Jesu is sublime. Juliette Mey (a former member of La Maîtrise) and operatic baritone Alain Buet provide excellent solo contributions. It is a disc to treasure, notwithstanding a couple of small intonation lapses.

Ian Munro



BOOKS

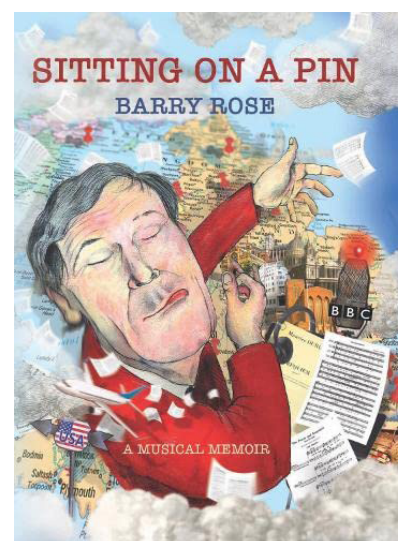
SITTING ON A PIN: A MUSICAL MEMOIR

Barry Rose
Self-published 320pp.
HB 978-1-3999-0667-8 £18.95

Dr Barry Rose, OBE has surely already done enough in his long career to ensure he is for ever associated with his remarkable success in the world of cathedral music as a trainer of church and cathedral choirs, even from scratch, and renowned in particular for his capacity for getting the very best out of the boy choristers at his disposal, irrespective of their age and background.

Anyone unaware of the scale and diversity of Barry's achievements will learn much from listening to recordings of the choirs he has taken charge of over the years; secondly from viewing the inspirational illustrated talk with which, in 2018, he delighted supporters of the ARCM (Archive of Recorded Church Music); and thirdly from acquiring a copy of his memoir *Sitting on a Pin*, in which he gives a lively, engrossing and refreshingly candid account of how he came to enter the world of music at all, and how things have gone for him at different times in his illustrious career.

At one point in this memoir he recalls a brief conversation he once had with a senior cleric who asked him



REVIEWS OF CDs, & BOOKS

when his next big occasion was going to be. 'Choral evensong, later this afternoon,' was his reply. He meant it. As one of his St Paul's lay clerks says of him, 'Barry Rose puts more love and care into a daily evensong than anyone else I have ever known.' The BBC came to grasp and value that fact too, of course.

In this sparkling autobiography, what comes through most is the lengths to which Barry has always pushed himself, in his own relentless 'pursuit of excellence', be it in the world of producing live cathedral music, or of religious broadcasting, of taking his choirs on tour or of setting up and running a specialist record company.

Over the years, not everyone working under and alongside Barry managed to keep up with the required pace, to satisfy all the demands made on them and to empathize with some of the targets set, but there is no doubt

that his earnest endeavours continue to expose those who have 'stayed the course' to a greater understanding and appreciation of what 'undisputed excellence' is, and what is required in order to achieve it.

This book is well illustrated, engagingly written and thought provoking; it offers good value. For anyone interested in the working lives of cathedral musicians, and of one outstanding cathedral musician's noteworthy, multi-faceted working life in particular, it is required reading.

Robert Wilson

You will find reviews of recent printed music publications in *Sunday by Sunday* (no. 105). All the latest reviews are available online at www.rscm.com/reviews



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

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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.

James MacMillan: Funeral anthem for Queen Elizabeth II

IMPORTANT NOTICE: The unauthorised copying of the whole or any part of this publication is illegal.

WHO SHALL SEPARATE US?
 Romanus 8:35a, 28-29; Revelation 5:13 (optional)
 for SSAATTBB a cappella JAMES MACMILLAN (b.1959)
 Largo ♩ = 60 *trappollo*

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James MacMillan

Who Shall Separate Us?

for SSAATTBB chorus a cappella
 Duration: 4'

Especially commissioned by the Dean & Chapter of Westminster.

First performed at Westminster Abbey on 19 September 2022 at the Funeral of Her Majesty Queen Elizabeth II by the Choirs of Westminster Abbey and His Majesty's Chapel Royal, St James's Palace conducted by James O'Donnell.

"I was deeply honoured to be invited to write a new anthem 'Who Shall Separate Us?' for the funeral of Her Majesty Queen Elizabeth II. She was a constant presence in my life and an inspiration to countless millions across the globe."

James MacMillan

"Composer Sir James MacMillan's anthem hits the right note... He joins a list of composers of royal funeral music stretching back to Henry Purcell and George Frideric Handel."

The Times

For more information on this and other compositions by James MacMillan, please visit: www.boosey.com/james-macmillan

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¹ Terms and conditions apply and can be viewed on the offer website page above.
² www.fairerfinance.com/ratings/customer-experience-ratings/home-insurance
www.thetimes.co.uk/money-mentor/article/times-money-mentor-awards-2022-winners