

CHURCH MUSIC QUARTERLY

SEPTEMBER 2021

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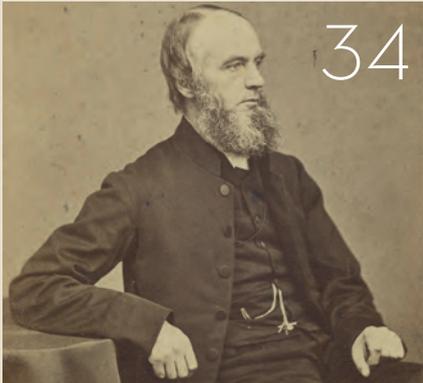
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CONTENTS

5 WELCOME

6 IN ACTION

A look at the RSCM's webinar on copyright law when streaming church services

8 WHAT'S ON

Highlights of RSCM events across the UK, September 2021 to January 2022

10 FROM THE DIRECTOR

Hugh Morris on the advantages of live music over recordings

12 ST CECILIA: MORE THAN ALL THE MUSES SKILL'D

Bryan White looks at representations of St Cecilia across the arts and explores how she became the patron saint of music.

19 RSCM HONORARY REWARDS REVIEW

Phil Taylor explains the changes to the RSCM Honorary Awards.

20 WE PRAY, WE READ, WE SING

CMQ talks to Keith and Kristyn Getty about the differences between a hymn and a worship song, and about how singing in church is a commandment from God.

24 GIVING AND RECEIVING

How you can help others experience God's gift of music by giving to the RSCM

26 RSCM NEWS

News and reports across the RSCM's international network

28 CONGRATULATIONS

Members' successes and RSCM awards

30 SAYING THE RIGHT THING

Olivia Sparkhall explains some techniques to help young singers get the best out of their voices.

33 THE ART OF THE POSSIBLE

A report on this year's RSCM Music Sunday event

34 A SONG OF HARVEST

Bob Chilcott on writing a memorable hymn

37 OUR ONLINE PRESENCE

Find out more about the resources and benefits available through the RSCM's website and web-shop.

38 AN IMPOVERISHED FUTURE?

Hilary Norris considers whether there are downsides to broadcasting church services online.

40 FROM CHOIR STALLS TO ARCHBISHOP'S THRONE

William Reynolds marks the career of the Most Revd John D.E. Davies, former Archbishop of Wales.

42 HYMN MEDITATION

Gordon Giles ponders the poignant *Invalid's Hymn*, 'Just as I am, without one plea'.

45 OBITUARIES

46 NEWS FROM PUBLISHING

A look at new organ music from the RSCM Press

48 READERS' LETTERS

49 CLASSIFIED ADS

51 REVIEWS

CMQ evaluates the latest music books, CDs and a DVD.

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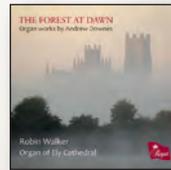
THREADS OF GOLD II

Music from the Golden Age

The Choir of York Minster, Benjamin Morris (organ), directed by Robert Sharpe

REGCD544

Music by Tallis, Byrd, Tomkins, Gibbons, and Parsons, encompassing Latin polyphonic motets, concise a cappella anthems in both Latin and English, and more elaborate verse anthems with extensive solos and organ accompaniment.



THE FOREST AT DAWN

Organ works by Andrew Downes

Robin Walker plays the organ of Ely Cathedral

REGCD559

Birmingham-born Andrew Downes studied at Cambridge and subsequently with Herbert Howells at the Royal College of Music. He is in demand internationally as a composer for a wide-range of musical forces and taught composition at Birmingham Conservatoire for 30 years. This is the first recording entirely devoted to his organ music, played on the organ of Ely Cathedral by Robin Walker.

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WELCOME

The connections between the life of a saint and their appointed patronage can sometimes be clear. Saint Dunstan, the patron saint of silversmiths and goldsmiths, was once a silversmith who made church plate; Saint Genesius, who would eventually become a patron saint of those who tread the boards, was a Roman actor. Others, however, have a less obvious reason for advocating in heaven on behalf of a place, craft or activity. Saint Isidore, a Spanish cleric whose life spanned the 6th and 7th centuries, is, for example, a patron saint of the internet. (If you are wondering why, it is because, as a scholar, Isidore sought to disseminate knowledge and information far and wide.)

There are several patron saints of music (including Dunstan), but the best known is probably Saint Cecilia. According to legend, Cecilia was a Roman woman pledged to a virginal life in the service of Christ, betrothed unwillingly to a young aristocrat. And yet, as Bryan White points out in this quarter's lead article, 'none of Cecilia's exploits show her to have had any musical skill or affinity.' So, how did she become the patron saint of music and the inspiration for so many early-modern English poets, painters and composers? Read Bryan's article to find out.

Looking after musicians, especially young ones, can be a challenge. Those in charge of choirs may benefit from Olivia Sparkhall's article 'Saying the right thing', in which she offers some useful techniques to help get the best out of your young singers' voices.

If you are interested in composition, then turn to Bob Chilcott's article on page 34, in which he provides his thoughts on how to write a memorable hymn. In a similar vein, starting on page 20 you will find an interview with two of the most pre-eminent hymn writers in the world today, Keith and Kristyn Getty. CMQ sat down with the Gettys at their home in Northern Ireland to talk about making music during lockdown, why singing in church is a commandment from God, and what differentiates a hymn from a worship song.

Elsewhere in this magazine you will find information about the changes recently made to the RSCM's awards, a hymn meditation on Charlotte Elliott's 'Just as I am, without one plea', and reflections on the career of the Most Revd John D.E. Davies, former Archbishop of Wales. You will also find Hilary Norris's thoughts on the potential pitfalls of streaming church services.

Finally, this magazine has been delivered in 100% biodegradable wrap, suitable for composting. Please put it to good use if you can.



STEFAN PUTIGNY

CONTRIBUTORS



BOB CHILCOTT has had a life immersed in choral music, as a chorister, a professional singer and for the last 24 years as a full-time composer and conductor. His extensive catalogue ranges from music for children to large-scale choral works. He is principal guest conductor of the BBC Singers and conductor of the Birmingham University Singers.



KEITH AND KRISTYN GETTY occupy a unique space in the world of music today as pre-eminent modern hymn writers. In re-inventing the traditional hymn form, they have created a catalogue of songs that are sung the world over.



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*.

HILARY NORRIS is director of music at Leominster Priory and director of studies for the Diocese of Hereford Organists' Training Scheme.



OLIVIA SPARKHALL is a voice specialist, choral conductor, published composer, and head of academic music at Godolphin School, Salisbury. She has worked with many young choirs, and conducts massed children's choir concerts for the charity Barnardo's. Her book, *A Young Person's Guide to Vocal Health*, is published by Compton Publishing.



BRYAN WHITE is senior lecturer at the School of Music, University of Leeds. He is a member of the Purcell Society, author of *Music for St Cecilia's Day from Purcell to Handel* (Boydell, 2019) and co-editor of *Musical Exchange Between Britain and Europe 1500-1600* (Boydell, 2020).

RSCM STAFF CONTRIBUTORS
Angela Hamilton, Marketing Officer
Hugh Morris, Director
William Reynolds, Coordinator for Wales
Phil Taylor, Vice Chair of Council
Fiona Wright, Development Manager

IN ACTION

STREAMING CHURCH SERVICES ONLINE

Copyright law, particularly regarding the streaming of church services, can be a daunting subject. With many churches planning to maintain a strong online presence after pandemic-related restrictions are lifted, it remains a topic that church leaders need to understand. In response, the RSCM, in collaboration with the Church Times and One License, held a webinar to clarify the laws relating to broadcasting live music or words over the internet.

WHAT IS STREAMING?

The webinar began with a survey of copyright law in general, including the 70 years rule, and the difference between mechanical and non-mechanical elements. Attention then turned to streaming, which was defined as delivering and receiving multimedia over the internet from a source. Examples of streaming include webcasts (a video broadcast of an event transmitted over the internet), podcasts (typically episodic, spoken-word audio files that can be downloaded – although many podcasts are now also recorded as videos), and embedding (the integration of links, images, videos and other content into web media).

In response to the pandemic, One License has increased its catalogue of titles covered by its licences from 100,000 to 160,000

DO I NEED A LICENCE AND WHERE CAN I OBTAIN ONE?

Streaming, like a public television broadcast, is a controlled right and the entity transmitting the stream is responsible for obtaining a public performance licence. The PRS for Music offers a Limited Online Music Licence (LOML), which covers both the electronic rights for communicating with the public and the mechanical rights for organizations hosting materials on their website. (For more information visit www.prsformusic.com/licences/using-music-online/limited-online-music-licence). It is specifically designed for small digital services.

If you are putting up the words of a hymn or song during a streamed service, you do require a further licence. Such licences are dealt with by two organizations, One License and CCLI. Both offer licences that cater to a range of needs.

WHAT ABOUT SERVICES BROADCAST THROUGH FACEBOOK OR YOUTUBE?

One commonly asked question is whether a licence is needed to stream through third-party services, such as YouTube, Facebook and Instagram. Again, the entity transmitting the stream is responsible for obtaining a licence, and all three of the platforms mentioned above came to agreements with the PRS and MCPS regarding licensing. If your services are hosted through one of these services and then embedded on your website, the rights are covered by the hosts and you do not need a LOML licence. It is worth noting, however, that Zoom does not have an agreement with licensing organizations.

The webinar can be viewed in full at www.youtube.com/watch?v=y4sDptxuoVQ. Further information on copyright law can be found on the RSCM's website. See also 'Copyright, Copywrong' in the June 2020 issue of CMQ.

The article above is intended to provide guidance only. Always contact the licence holder if you are in doubt, or seek professional legal advice. Please contact the PRS, One License or CCLI if you have any questions regarding their services.

CHURCHTIMES RSCM

In Harmony Suffolk

What about a Diocese producing videos for churches in its Diocese to use? Who needs the licences - the Diocese or the churches who use the material?

CHURCHTIMES RSCM

E

Elaine Cranmer

As a parish with three church buildings CCLI require three sets of licences even though we only now use one church on a Sunday - is this also the case for One License?

CHURCHTIMES RSCM

Rights involved in streaming

- Electronic Communication to the Public
- Mechanical Rights
- Sync Rights
- Sync License

Tan Ruffler

ONE LICENSE Inspiring congregational song

CHURCHTIMES RSCM

It's a Justice Issue

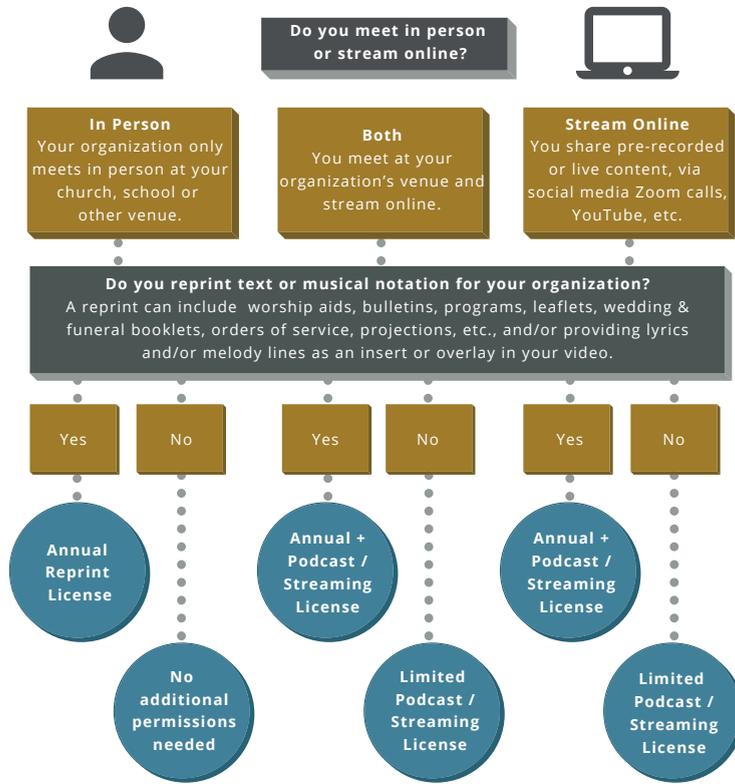
- Copyright is a form of intellectual property law. It protects works of authorship, any type of artistic medium, literary, dramatic, poetry, novels, songs, even computer software. It must be in a fixed medium; you cannot copyright an idea.
- 93% of license holders report a song in any given week.
- Royalties are paid to publishing houses, who disburse them to artists, composers, authors, and arrangers.

Katie Deaver

Brenna C. Cranmer

ONE LICENSE Inspiring congregational song

WHICH MUSIC COPYRIGHT LICENSE DO I NEED?



Do you need a school license? Please see our [School License options](#) which are based on your student enrollment vs. average weekly attendance for churches.

For more highlights of events being held across the period September 2021 to January 2022 and for full details of the events listed below, visit our website: www.rscm.org.uk/search-events/ or contact the named person. Some of the events below may be subject to cancellation due to the ongoing pandemic. The Area Festivals will be subject to any social distancing measures in force at the time. Please contact the named person or the RSCM Voluntary Department for up-to-date information.

COME AND SING AND SOCIAL

ESSEX AND EAST LONDON

**Zoom Meet the Team
and Have Your Say**
Monday, 6 September 7.15pm

SUSSEX

Get Back to Singing!
Saturday, 25 September
Location tbc

ELY

**Music after Lockdown
(Come and Sing)**
Saturday, 2 October
St John, Hills Road, Cambridge
CB2 8RN

SHEFFIELD AREA

Celebration event
Saturday, 16 October
St Mark, Broomhill, S10 2SE
Directed by Hugh Morris. Details tbc.

SCOTLAND

Dunblane Singing Day
Saturday, 6 November, Location tbc
Led by Hugh Morris.



DEVON

Advent carol service
Saturday, 27 November »
13:30 to 17:30 (service 16:30)
Buckfast Abbey TQ11 0EE
Our annual start to Advent in the wonderful setting of Buckfast Abbey. This is a Come and Sing event, but the full music list will be available on the Area website nearer the time. Cost £5. Contact Nicholas Brown on 07765 008859 or at nickpiano64@gmail.com. Director David Davies.

THAMES VALLEY

Epiphany Festival
Sunday, 2 January 2022
Christ Church, Oxford OX1 1DP

WORKSHOPS AND COURSES

GUILDFORD AREA

Small is beautiful, too!
Sunday, 12 September »
15:30 to 19:30 (service 18:30)
St Nicolas, Cranleigh GU6 8AS
Rosemary Field will lead a session looking at music that 'smaller' (mainly non-SATB) choirs can easily sing on their own. The afternoon will end with an act of worship. Advance booking essential. £10 adults, under 18s free.



SCOTLAND

Lift up your voice
Monday, 18 October to
Wednesday, 20 October
Location tbc
With Miles Quick.



AREA FESTIVALS

IRELAND

RSCM Festival Day

Saturday, 2 October » time tbc
St Anne's Cathedral, Belfast
BT1 2HB

Join us for our annual Festival Day, led by Hugh Morris, Director of the RSCM. The day will culminate in a service incorporating the presentation of awards to candidates who have successfully completed *Voice for Life* exams throughout the year. The Festival Day workshop and service is open to all singers, individuals and choirs alike, both affiliates and non-affiliates of the RSCM. Event subject to change.

WINCHESTER AREA

Festival workshop

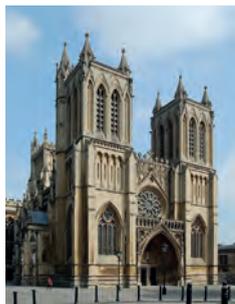
Saturday, 2 October » time tbc
Location tbc.

BRISTOL AND SWINDON AREA

Diocesan Choirs Festival

Saturday, 2 October »
11:00 to 16:30 (15:30 service)
Bristol Cathedral BS1 5TJ

The Diocesan choirs festival brings together choristers from across the Bristol & Swindon Area to sing together for a festival service. Singers will need to have learnt the music in advance. RSCM *Voice for Life* awards will be presented during the service. £10 members, £12 non-members, £5 under 18s. Contact Andrew Morgan on 07741 496869 or at amorgan.council@rscm.com. Director Mark Lee.



THAMES VALLEY AREA

Annual Choirs Festival

Saturday, 2 October
St Helen, Abingdon OX14 5BS

Choral evensong sung by choristers from the Diocese of Oxford (and beyond if space permits). £10 adults, £8 under 18s. Contact Janet Low on 07549 886561 or at janetcllow@gmail.com.

YORK AREA **CANCELLED**

Area Festival

Saturday, 9 October
York Minster YO1 7HH
 Directed by Robert Sharpe.

GUILDFORD AREA

Area choirs festival evensong and presentation of Awards

Sunday, 10 October »
15:00 to 18:00

Guildford Cathedral GU2 7UP
 Annual Area choirs choral evensong. Singing the service is a wonderful experience for parish choirs to sing together in the beautiful setting of the cathedral. Area awards will be presented during the service. Regional rehearsals will be arranged for September with the dates advised as soon as details are confirmed. £10, includes music, £5 under 18s (award winners free). Contact David Crick on 07850 709461 or at rscm.guildford.area.chair@gmail.com. Director Katherine Dienes-Williams.

CHESTER AREA

Diocesan Festival

Saturday, 16 October » 13:30
(service 17:30)

Chester Cathedral CH1 2DY
 Rehearsals start 14:00.
 Cost £2 per head.

DEVON AREA

Devon Area Festival service

Saturday, 23 October » 11:00 to 17:00
(service 16:00)

Exeter Cathedral (Cathedral Nave, Choir and Chapter House) EX1 1HS

Our Festival service this year takes the form of choral evensong, canticles to Wood in E flat (no.2) and anthem is Stanford's *Te Deum* in B flat. This is on a come and sing basis, but the music will be available in PDF on the Area website. Cost £7. Please contact Nicholas Brown on 07765 008859 or at nickpiano64@gmail.com. Director Dr Peter Nardone.

ESSEX & EAST LONDON AREA

Area Festival

Saturday, 6 November »
10:00 to 17:00 (service 16:00)

Chelmsford Cathedral CM1 1TY

A one-day Come and Sing event for choirs, robed or unrobed, and individual singers. The day will be spent rehearsing selected music from the RSCM publication *God's Church for God's World* before a service of evensong, conducted by James Davy, master of music at Chelmsford Cathedral. Contact Hilary Punnett on 01245 252430 or at rscmeel@gmail.com.

BIRMINGHAM AREA

Annual Festival and Awards service

Saturday, 6 November »
10:30 to 17:00 (service 15:30)

Birmingham Cathedral B3 2QB

For all choirs and individual singers. Using the RSCM service book *God's Church for God's World* the service celebrates the variety and unity of God's world. It includes the presentation of Awards to candidates successful in the RSCM Bronze, Silver and Gold examinations. The morning rehearsal starts at 10:30 for those who wish to attend, and the afternoon rehearsal starts at 13:00. £4 (£3 for award winners). Any under 18s attending must be accompanied by a parent/choir or church leader. Contact Alison Vining on 07971 265702 or at alison@vining.eu. Director Simon Russell.

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

FROM THE DIRECTOR

HUGH MORRIS

As I write in July 2021, there is news that, in the UK at least, singing restrictions are being lifted. This is helpful for worship of all kinds, regardless of style or context. The RSCM continues to advocate a safe, risk-assessed return to singing. In these uncertain times I encourage everyone to keep planning for the future, but also to think flexibly so as to be able to switch to your back-up plan if necessary, whether caused by members of your choir or music group needing to self-isolate or any future resumption of tighter restrictions.

Our work to support choirs returning, of which International Chorister Day is but one element, is part of our commitment to encouraging the best use of music in worship. It is probably taken somewhat for granted that we mean live music, rather than recordings, but of course Covid has blurred some of these boundaries with the advent of virtual recordings and streamed services. There is no doubt that properly prepared, appropriate and sensitively performed live music is the best enhancement to worship. Musicians acquire the skills to be flexible and responsive to context. And of course, those of us who are organists become skilled in the art of covering liturgical action and even unplanned gaps in services. It is more art than science, though of course it uses skills that can be taught, learnt, practised and improved. After all, musicians can feed off the emotional and spiritual

content of services, which are not one-directional processes of communication.

When you are in a church building, participating in worship, you use different 'ears' than you might sitting at home listening to a streamed service or a recording. Recordings flatten dimensions. Sounds that you never notice live become significant through the filter of the microphone. Recorded takes sometimes have to be redone due to a passing vehicle or aeroplane, but such sounds do little to disturb an 'in person' service. Microphones also subtly change the aesthetic: we expect the sounds coming from our speakers to have a degree of perfection because recordings generally are carefully edited to remove blemishes. A live performance heard over the internet begins to muddy the waters. How should you perceive it? There is lots of thinking to be done around these issues and their implications for musicians. We will return to them over the next few months as we continue to offer support and guidance to church musicians everywhere. In the meantime, I am off to practise. I have a recording to prepare.

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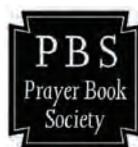
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Anyone wishing to apply for a grant from the scheme is invited to contact the Prayer Book Society on **0118 984 2582** or pbs.admin@pbs.org.uk

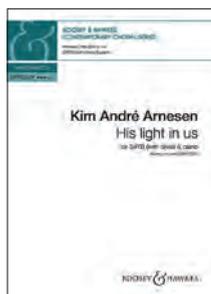
For information about The Prayer Book Society or to join please ring the above number or go to www.pbs.org.uk

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New choral works for Christmas



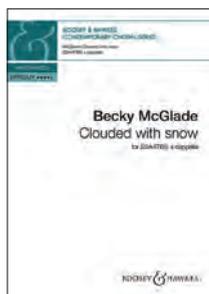
Kim André Arnesen
His light in us

for SSAATTBB and piano

BH 13626 DIFFICULTY: ★★★★★☆

Commissioned by the St Olaf Choir and Dr Anton Armstrong for the 2016 St Olaf Christmas Festival.

His light in us is a thanksgiving, and its key word is "renewed," reflecting the glory of what goes on in our spirits at Christmas.



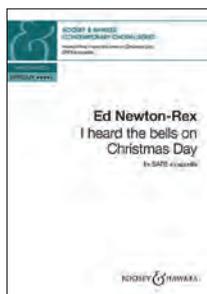
Becky McGlade
Clouded with snow

for SSAATBB a cappella

BH 13725 DIFFICULTY: ★★★★★☆

Composer's note

I attempted to create a sense of wintery stillness through the 'oo's of the opening bars with their slightly bare harmonies, out of which the melody emerges. The tune then weaves its way through the upper and lower voices, with the texture thickening to illustrate the shedding of the sun's rays in verse two and the drawing in of the dark in verse three. At the close, the slower tempo, together with the gentle dissonance and long melisma on the word 'floating', leaves us in an atmosphere of moonlit calmness.



Ed Newton-Rex
I heard the bells on Christmas Day

for SATB a cappella

BH 13715 DIFFICULTY: ★★★★★☆

Composer's note

There are already well-known settings of this text, most notably Bing Crosby's 1956 recording of Johnny Marks' interpretation; however, people (including Crosby) have tended to omit the central, more overtly historical verses. I wanted to write a setting that included these, as they are critical to the effect of Longfellow's poem, written as it was during the American Civil War and at a time of great personal difficulty for the poet, not long after the death of his second wife and the injury of his son in battle.



Gareth Tresseder
On yesternight I saw a sight

for SSAA a cappella

BH 13713 DIFFICULTY: ★★★★★☆

Composer's note

I intentionally set the text in a strophic fashion in which the odd-numbered verses act as a unison chorus that later forms a round. The text is inherently rhythmical and joyous. To my mind, it could only be a 12/8 jig reminiscent of a traditional folk dance. The final chorus - harmonised for the first time and accompanied by a descant - hurriedly asks for God's grace in these ever uncertain times so that he may "be born in us today".

Browse all of the scores in this series and listen to audio extracts: www.boosey.com/ccs

BOOSEY & HAWKES



ST CECILIA: MORE THAN ALL THE MUSES SKILL'D

BRYAN WHITE

Anyone seeking an explanation for St Cecilia's standing as patron of music could be excused for feeling confused at the story of her life as told in the late fifth-century *Passio Sanctae Caeciliae*. She was, according to this legendary account, a beautiful Roman woman pledged to a virginal life in the service of Christ, betrothed unwillingly to the young aristocrat Valerian by her father. In the bridal

chamber after the wedding, she informed her new husband of a guardian angel who would chastise him rigorously were he to touch her 'with carnal or lascivious love', information which left Valerian 'somewhat troubled'. Inspired by her zeal, Valerian sought out Pope Urban and converted. The newlyweds were subsequently visited by the angel, who rewarded Valerian's faith by converting his brother



Cecilia is not depicted as a musician before the second half of the 15th century

vesper antiphons for her feast day (22 November), the inward singing was omitted: ‘Cantantibus organis, Caecilia Domino decantabat dicens’ (‘As the *organis* were playing, Cecilia sang to the Lord, saying’). Though at the time of the *Passio* ‘organis’ signified ‘instruments’ rather than ‘organ’, creative mistranslation in the Middle Ages led to a reading such as that found in Chaucer’s ‘Second Nun’s Tale’: ‘And whil the organs maden melodie, / To God alone in herte thus sang she.’

Cecilia is not depicted as a musician before the second half of the 15th century, but rather as a virgin martyr, with some combination of a corona, a palm of martyrdom, a sword (the tool of her martyrdom) or a book. The palm and book, for instance, appear in the 14th-century altar panel from the Church of St Cecilia in Florence (Figure 1). Instruments sometimes appear in depictions of her wedding, but she does not play them. However, as saints came to be associated increasingly with defining attributes, Cecilia, who had none, took on an association with music, and especially the organ, thanks to the opportunity for imaginative misinterpretation offered by her inner singing, the word ‘organis’, the vespers antiphon and reinterpretations of images of the muse of music – Musica – and related figures. It was a small and attractive step for artists to move from depicting Cecilia with an organ that she does not play to her depiction as a keyboard player, and eventually playing other instruments.

PATRON SAINT OF MUSICIANS

The iconographical reinterpretation of Cecilia as a musical saint in the late 15th century facilitated her adoption as the patron saint of professional musicians, into which role she was co-opted in 1502 by a newly established confraternity in Louvain. Subsequently several groups of musicians in the Low Countries and

Tiburtius. The siblings began a campaign of Christian works for which they were arrested and beheaded. On discovering Cecilia to be a Christian, the Roman governor Almachius apprehended her and condemned her to death in a dry bath under which a fire was set. When after a day and night she was unharmed – finding it to be ‘a place rather of pleasure and refreshing’ – Almachius ordered her decapitation. The executioner struck three blows, but failed to sever her head, in which state she survived three days, receiving visits from Christian supporters while making provision for her house to be handed over to the Church.

None of Cecilia’s exploits show her to have had any musical skill or affinity, but one detail of the wedding does refer to music. As described in the Latin source: ‘Venit dies, in quo thalamus collocatus est & cantantibus organis, illa in corde suo soli Domino decantabat, dicens: fiat cor meum et corpus meum immaculatum, ut non confundar’ (‘The day came when the wedding was to be celebrated, and while the *organis* were playing, she sang in her heart to God alone, saying: make clean my heart and my body, that I may not be confounded’). Cecilia’s ‘singing’ is inward prayer rather than a display of musical skill. However, in one of the

Figure 1: St Cecilia altarpiece, c.1304. Galleria degli Uffizi, Florence. Bridgeman Images.



Figure 2: Engraving of St Cecilia by Jan Sadeler, c.1580. Courtesy of the Cooper Hewitt, Smithsonian Design Museum.



Figure 3: Engraving of St Cecilia at the organ by Zacharias Dolendo, c.1593. Rijksmuseum, Amsterdam.

France took her as patron. Polyphonic settings of texts for Cecilian liturgical observances were composed in France and the Netherlands from around the 1530s and published as early as 1532. In Rome, where the Compagnia dei Musici di Roma took Cecilia as patron, both Palestrina and Luca Marenzio composed multiple Cecilian motets. In 1575 a Cecilian celebration including a banquet, religious service and motet competition was established in Évreux in Normandy, an event for which Orlande de Lassus won first prize with his motet *Cantantibus organis* in 1583.

Cecilia's musical and iconographical traditions merge creatively in a pair of motet pictures from the late 16th century. An engraving by Jan Sadeler (1550–1600) shows Cecilia seated next to an angel playing an organ and reading from a choir book on a stand between them. The choir book is open at a motet for five voices by Daniel Raymundi (c.1558–1634), *Fiat cor meum* (Figure 2). Behind Cecilia, Valerian enters the room. The image ingeniously gives the

viewer access to the sound and sense of Cecilia's inward prayer. In a different engraving by Zacharias Dolendo (1561–1601), Cecilia plays the organ beside angels holding partbooks containing a six-voice motet by Cornelis Schuyt (1557–1616), *Domine fiant anima mea* (Figure 3). This image shows how Cecilia could be used to explain an image of a female keyboard player, since it is based on a wing from Jan Van Eyck's Ghent Altarpiece in which the female organist is not designed to represent Cecilia.

PETER PHILIPS AND RICHARD DERING

The first English composers to set Cecilian texts were Catholics working on the continent. Peter Philips (c.1560–1628) had probably been a student of William Byrd's before he left for Rome to pursue his musical talents without the threat of religious persecution; he later settled in the Netherlands and eventually took a post in the archducal court of Albert and Isabella in Brussels. Philips wrote four Cecilian motets: *Beata Cecilia*, two settings of *Cantantibus organis*, and *Cecilia virgo*. The latter, published in *Cantiones sacrae octonis vocibus* (1613), is a superb motet for eight voices divided into two choirs of contrasting high and low voices. The non-liturgical text specifically addresses Cecilia as a musical patron:

*Cecilia virgo, tuas laudes universa concinit
musicorum turba, et tuis meritis supplices a Deo
exaudiri possint. Iuncta voce et uno corde tuum
nomen invocant, ut luctum mundi in paradisi gloriam
mutare digneris; tuosque pupillos, tutelaribus Virgo,
aspicere velis, piam Dominam, in clamantes, et
semper dicentes: Sancta Cecilia, ora pro nobis.*

Virgin Cecilia, all musicians celebrate thy praises, and through thy merits, supplicants can be heard by God. With one voice and with one heart, they call upon thy name, that thou mayst deign to change the mourning of the world into the glory of Paradise; and be willing, O protecting Virgin, to look upon thy wards, calling upon the pious lady, and always saying: Saint Cecilia, pray for us.

The motet pits the two choirs against one another in homophonic exchanges, which give way to polyphonic passages engaging all the voices. In setting the final line Philips works two figures together in a rich contrapuntal texture, which on its repetition includes inversions of the figure setting 'ora pro nobis'.

Philips's *Cecilia virgo* and his *Cantantibus organis* a 5 show his skill in the old *prima pratica*, but he also embraced the new style of basso continuo motets pioneered by Lodovico Viadana (c.1560–1627);

ST CECILIA: MORE THAN ALL THE MUSES SKILL'D

Example 1: Peter Philips, 'Beata Cecilia' from *Paradisus sacris cantionibus consitus* (Antwerp, 1628).

his two Cecilian few-voiced motets (i.e. pieces for 1–3 soloists and continuo) show contrasting compositional approaches. *Cantantibus organis a 2* is a simple polyphonic work in which the basso continuo part either doubles the bass voice or provides the second contrapuntal part when the cantus voice rests. In contrast, in *Beata Cecilia a 2* the basso continuo occasionally plays a true accompanying role to the solo voice, a hallmark of the new Baroque style (Example 1). Richard Dering (c.1580–1630) spent time in Venice and Rome before taking a post as organist to a convent of English nuns in Brussels, where he probably had contact with Philips. His few-voiced Cecilian motet *Veni electa mea Cecilia* was probably written on the continent, but it may have been performed in England at Henrietta Maria's Catholic chapel where he served as organist from 1625 until his death. When John Playford (1623–86/7) included the motet in *Cantica sacra* (London, 1662), it became the first Cecilian music to be published in England.

PURCELL AND HIS CONTEMPORARIES

The musical St Cecilia was slow to make her way to England, delayed as she was by the English Reformation. The first Cecilian music known definitively to have been composed in England are

two works by Henry Purcell written in 1683. His setting of Christopher Fishburn's *Welcome to all the pleasures* initiated a new and entirely secular type of Cecilian music. Its poetic and musical forms were borrowed from the court ode, a multi-section occasional work for soloists, choir and instruments designed to glorify Charles II and commonly performed on New Year's Day or on the king's return from his summer progress. In designing an ode appropriate for St Cecilia's Day, all that was required of the poet was to substitute praise of the monarch for that of St Cecilia and music. In *Welcome to all the pleasures* Cecilia appears only at the end of the poem, where she is the object of praise, but allusion to her life or martyrdom is entirely absent. Purcell set the poem as he set court odes, and indeed, several passages in his Cecilian ode share strong similarities with the first ode he composed for Charles in 1680, *Welcome, vicegerent of the mighty King*. In the final chorus of the latter he chose two contrasting figures for the words 'Let 'em cheerfully sing' and 'God save the King!', working them together contrapuntally. He used the same tactic at the end of *Welcome to all the pleasures*, setting 'In a Consort of Voices we'll sing' and 'Îo Cecilia' to different figures, which he subsequently worked together.

Purcell's other Cecilian composition for 1683 was a Latin work, *Laudate Ceciliam*. In the copy he entered



in his scorebook, he headed it 'A Latine Song made upon St Cecilia, whoes day is comm[em]erated yearly by all Musicians'. Scored for countertenor, tenor and bass soloists, two violins, bass and continuo, it is his only concerted setting of a Latin text. Purcell's notation employs white crotchets and quavers – the only such example in his music – as a signifier of the Italian style. Likewise, the musical language of the vocal passages is modelled on that of Giacomo Carissimi (1605–74). Though often described as an ode, it is a sacred motet, the unambiguously Catholic text of which refers to St Cecilia's martyrdom:

Dicite Virgini, canite Martyri, quam excelsum est nomen tuum, O beata Cecilia, tu gloria Domus Dei, tu laetitia quae sponsam Christo paras, respice nos.

Sing to the Virgin, sing to the Martyr, how exalted is your name, O blessed Cecilia, you are the glory of God's house, you, who joyfully produce a bride for Christ, look with regard on us.

It was probably written for Catherine of Braganza's Catholic chapel or for a music meeting that cultivated Italian music, of which the Oxford Music School is a prime candidate.

Laudate Ceciliam was a unique experiment; neither Purcell or his English contemporaries returned to a Latin text for St Cecilia's Day, nor did any contemporary poets refer to Cecilia's martyrdom. In contrast, *Welcome to all the pleasures* was a significant success. In the following year it was published, and St Cecilia's Day was celebrated in London with a feast at Stationers' Hall at which an ode by John Oldham set to music by John Blow was performed. The event was organized by the Gentleman Lovers of Musick, a group that brought together amateurs with the professional musicians of the court who composed and performed the music. Annual celebrations continued until 1701 (with a two-year break in 1688–9 owing to the Glorious Revolution). The most prominent composers of the day wrote for the event, including G.B. Draghi, Godfrey Finger and Daniel Purcell, setting odes newly penned by John Dryden, Thomas Shadwell and Joseph Addison among others. Beginning in 1693 a service was held at St Bride's church before the feast, at which a sermon in defence of sacred music was preached, though mention of Cecilia was studiously



Above left: Henry Purcell's *Hail, bright Cecilia*. An early copy in the hand of William Isaack (1650-1703). BL Add MS 31453 f. 6v. Historic Collection / Alamy Stock Photo.

Figure 4: Elizabeth Cromwell as St Cecilia by Godfrey Kneller, 1703. Courtesy of Everett Fine Art Ltd.

ST CECILIA: MORE THAN ALL THE MUSES SKILL'D

Example 2: John Eccles, 'Enough, Urania' from *Hymn to Harmony*.

The image shows a musical score for Tenor (T) and Basso continuo (BC) in G major (one sharp) and common time. The score is divided into four systems. The Tenor part is written in a soprano clef (C1) and the Basso continuo part is in a bass clef (C4). The lyrics are: 'Ce - ci - lia, Ce - ci - lia comes, Ce - ci - lia, Ce - ci - lia comes, Ce - ci - lia comes with ho - ly rap - ture fill'd. To ease, to ease, to ease the world of care, to ease, to ease, to ease the world of care, to'.

avoided here. In 1694 Purcell composed his *Te Deum* and *Jubilate* accompanied by strings and trumpets for the service (subsequently published in 1697), settings that were emulated closely in 1695 and 1696 by John Blow and William Turner.

JOHN ECCLES

In 1701 John Eccles set William Congreve's *Hymn to Harmony* in expectation of a performance on St Cecilia's Day, which, however, never took place. Pressure from the increasingly competitive musical offerings in London's theatre and concert venues seems to have forced the Gentleman Lovers of Musick to cancel their annual celebrations, perhaps in part because of the expense of combining a musical performance with an extravagant feast, tickets for which cost the princely sum of 10 shillings. While Congreve's poem does not achieve the brilliance of the two odes Dryden wrote for the Cecilian feast (*A Song for St Cecilia's Day*, 1687 and, in 1697, *Alexander's Feast*), it is well crafted and received a fine setting

by Eccles. Following the example of his predecessors, Congreve withheld Cecilia's appearance until the end of the poem where her music supersedes that of the muse Urania. Congreve's verse allowed Eccles to capture Cecilia's music in two contrasting movements. As Cecilia arrives to 'ease the world of care', Eccles employs a simple and direct melodic line, with soothing melisma that adroitly matches the text and exemplifies the charm of his vocal music (Example 2). The solo is followed by a grand chorus for choir, trumpet and strings in which Cecilia outshines Phoebus's music with her 'deep organ's more majestic sound'.

Congreve's poem also inspired what is perhaps the first painting of St Cecilia in England since the Reformation. In 1703 (the year after Congreve's poem was published), Godfrey Kneller painted Elizabeth Cromwell (later Southwell) as Cecilia (Figure 4). Cromwell (1674–1709) was musical – she learned to play the guitar as a girl – and a friend of Congreve's. A receipt from Cromwell to Kneller



Figure 5: Mrs Billington as St Cecilia by George Romney, 1787–8. Museum of Fine Arts, Boston.

*She was, in fact,
the perfect saint for
musical Protestants*

for ‘A Cecilia for Mr Congreve’ suggests that *Hymn to Harmony* inspired the subject of the painting and that Cromwell had a copy made for the poet in recognition of the fact. Kneller’s depiction follows the many continental models of Cecilia playing the organ that had become popular since the 16th century, while the upturned eyes have their precursor in Raphael’s famous altarpiece for San Giovanni in Monte, Bologna.

1730S AND BEYOND

Though the annual composition of Cecilian odes in London ceased after 1700, there was a stunning revival in the 1730s when Maurice Greene (1730), Michael Festing, G.F. Handel (1736 and 1739) and William Boyce (1739) composed Cecilian odes. Handel’s settings of both of Dryden’s Cecilian odes in turn influenced Joshua Reynolds’s painting of 1775 of the English soprano Elizabeth Sheridan (née Linley) (1754–92) as Cecilia. Sheridan was a noted singer of Handel’s works, including of *Alexander’s Feast*. The fame of Reynolds’ painting, which was popularized

in engravings and even satirized by James Gilray, subsequently played a part in Elizabeth Billington’s (c.1768–1818) desire to be portrayed as the saint. She became the most celebrated singer of her day and, like Sheridan, was a noted interpreter of Handel. Around 1787 she had George Romney (1734–1802) paint her as Cecilia (Figure 5). Apparently dissatisfied with the result, she turned to Reynolds to depict her as the saint, a painting that also achieved wide popularity as an engraving.

It may seem strange that a saint whose early legend showed so little musical promise should prove to have such a lasting impact as the patron of music. In England at least, the tenuous link between Cecilia’s life and her musical attributes was a necessity in facilitating her adoption in a vehemently Protestant country. Whether in painting, poetry or music, she could be called upon without reference to her life and martyrdom, and therefore without accusation of Papism. She was, in fact, the perfect saint for musical Protestants.



RSCM HONORARY AWARDS REVIEW

PHIL TAYLOR

During recent months, a small group of council members, together with director Hugh Morris, have reviewed the Honorary Awards to make their criteria clearer, appropriate and timely. This was prompted by observations made by the 2020 scrutiny panel, who are responsible for ensuring the Awards are made fairly with independent oversight.

The time taken from the opening of nominations to the award of honours will be reduced to 12 months from the current 16 months. The modified criteria will increase the rigour with which Awards are applied.

We are particularly pleased to revitalize the Loyal Service Award as part of this review. The Loyal Service Award will be awarded during RSCM Area Festivals or at the church of the recipient and will be administered by Area Team Leaders and Regional Managers.

A significant change is the renaming of the 'Certificate of Special Service' to the Nicholson Award in honour of our founder Sir Sydney Nicholson. This change reflects our wish to recognize those who give their time and talents, often quietly behind the scenes, assisting the RSCM to pursue our mission.

We will now limit the Fellowship to internationally recognized, or exceptional, achievements in music or liturgy. Similarly, the Associate Award will recognize those contributing within the United Kingdom or the respective country where a nominee works. Honorary Membership will be awarded for making a significant contribution to the work of the RSCM.

The full criteria for RSCM Awards for 2022 and beyond are now as follows:

Fellow of the Royal School of Church Music (FRSCM)

An award 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.

Associate of the Royal School of Church Music (ARSCM)

An award 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.

Honorary Member of the Royal School of Church Music (HonRSCM)

An award for exceptional or very significant work within the RSCM 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.

Nicholson Award

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

Loyal Service Award

An award for a significant contribution to church music and/or liturgy through musical or administrative work within an affiliated member church.

To read more about the RSCM's Honorary Awards or to nominate an individual (subject to the nomination criteria), visit www.rscm.org.uk/world-of-the-rscm/honorary-awards/

For more information about the 2021 honorands and when they will be presented with Awards, visit www.rscm.org.uk/rscm-honorary-awards/

We are grateful to Council members Andrew Morgan and Brigid Parkin for their work on this revision.

WE PRAY, WE READ, WE SING

An interview with KEITH & KRISTYN GETTY

CMQ caught up with Keith and Kristyn Getty at their home in Northern Ireland to talk about their latest album *Evensong*, the difference between a hymn and a worship song, and about how singing in church is a commandment from God.

CMQ It's great to talk to you. During lockdown you started live, online singing events with your children, which have been a big hit. What inspired you to get your whole family involved?

KEITH There was no grand musical plan. It was just my wife reacting to the circumstances. During lockdown, social media became an even more efficient way to communicate with others: a way to 'sing across the miles'. But there was a theological point to it. When one looks at how the psalms were learnt by the Jewish people, when we look at the Old Testament, there is the idea of one generation passing things along to the next (we write things in our hearts). Well, how do we write things in our hearts today? Through family worship.

If you look at church history, even just the origins of the modern hymn book, of Western hymn singing, Luther, Calvin and Knox were all great believers in hymns being psalms and being sung in the family home. So, my theological understanding of that is that you have no business being in a public place performing church music and telling people about the importance of praising God if you're not doing it in your own home.

CMQ Your most recent album is called *Evensong*. It's an interesting choice of title.

KEITH Yes, evensong, as an RSCM member may understand it, was the inspiration.

KRISTYN I didn't grow up in a liturgical church, so the idea of evening singing was a relatively new concept. But I found that I was doing something like that with my children anyway. I love the idea of sanctifying the night, of music that is beautiful and produced in a lullaby style that can close the day, not just for mother and child, but for all of us.

The end of the album features choirboys to make it a bit more choral in parts and to tap into that evensong tradition. I'd like to do an album for the morning next: a morning song.

CMQ That would be intriguing, especially since matins is far less common these days.

KEITH Yes. You know, evensong is the only growing service in Britain right now.

KRISTYN I know people who go just for evensong who would never go to church at any other time. It's just so calming, and it so nicely marks the end of the day. We were chatting to Foley Beach [archbishop of the Anglican Church in North America] and one of the things he regretted about evensong was the lack of congregational participation. He thinks a revival would be wonderful.

CMQ Keith, you describe your music not as worship songs, but as 'modern hymns'. What is it that you think categorizes them as such? Perhaps the depth of theological reflection?

KEITH The first four or five of my hymns to come out, *In Christ alone*, *Jesus is Lord*, *My heart is filled with thankfulness*, *Joy has dawned* and *See, what a morning*, didn't have choruses, didn't have refrains. They were linear in their thought flow. There was a strong emphasis on poetry and theology. Many worship songs do not elevate these things to highest importance. To me, it is therefore a positioning of priority.

My understanding of a hymn is that it is a song of praise to God. But it must be theological, and it must be poetic. The melodies must be singable by any group of people. *Holy, Holy, Holy* and *Abide with me* sing well anywhere, even if there are no instruments. Yes, you can add piano and it sounds good, and orchestra can



Above: Keith and Kristyn Getty receiving their FRSCM certificates from Hugh Morris, the RSCM's director.

work well, but the qualification for a hymn book is: will this last for the duration of the publication, for perhaps 30 or 40 years? Hymns achieve those things, whereas the modern worship song is, in some ways, a bit like a tabloid newspaper in that it's trying to speak to the moment in the most dynamic and punchy way. There is value in this style of music, but in terms of the hymn tradition, that is not the focus. But I know the arguments people have against my hymns: 'well, you have no choruses', and 'two of your 50 songs are syncopated', or 'well, you usually play with a band'. But my priorities are to line up with the hymns of Martin Luther, of Charles Wesley, Isaac Watts and John Newton, and indeed the hymns of the church fathers, even the Psalms. That's what inspired and inspires me. It was frustration with a lot of modern worship music that made me more determined to write hymns. It wasn't a divisive move, but rather an attempt to write in a style that would unite people.

We were interviewed by the BBC the week after the enthronement of the current Archbishop of Canterbury, because he used *In Christ alone* at that event, and it was at Canterbury Cathedral, with the choir and orchestra, and it created a big, full sound, and it went like this [*Keith sits at the piano and plays with big, full chords*]. And someone asked me, 'Is it weird hearing your music played like a hymn', and I said, 'That's how I wrote it'. Stuart Townend simplified it, with all my suspensions and chords, to make it palatable to the modern ear.

But at the same time, it's essentially an irregular folksong. You take many of the great melodies, *Lasst uns erfreuen* ('All Creatures of Our God and King'), or *Lobe den Herren* ('Praise to the Lord, the Almighty, the

Ask, 'how are we going to get everyone singing?', put that at the top of your page, and then bring together all the resources you have to make that happen

King of Creation') – they are not classical metrical melodies, they're completely irregular melodies that the classical tradition has tried to put into metrical form and that bands have tried to put into four or three beats per bar to try to make them work for their system. But neither is correct. Those and many others, such as *The truth from above*, can be used in multiple ways. What they are at their essence is timeless melody. You create these perfect melodies that often do what church music actually did, which is to follow speech rhythms (or have people write speech rhythms into them). But they're not regular. *In Christ alone* was sent back by the copyist who asked us to change it and make it more regular.

CMQ You mentioned earlier that you create strong melodies ...

KEITH Well, most of them are not. Only the ones you get to hear are, I hope! [laughs]

CMQ But if your role, Kristyn, is writing a lot of the words, that places a lot of responsibility on you.

KRISTYN Interesting you should mention that ...

KEITH Uh oh, here she goes ... [they both laugh]

KRISTYN 'Right, that's it, we're all set. Here's the music, over to you' – six months later and you're still trying to make that phrase work with that melodic structure. The process requires a lot of silence and time, which isn't easy when you are a mum. But being a mother can provide a lot of inspiration because you're watching all these biblically rich concepts play out in your home, and you want your hymns to connect to everyday life.

But when it comes to writing hymns, even with their irregularities, there must be consistency. Modern worship songs allow themselves different things: syncopation, adding little syllables here and there. Hymns are not like that. I try to make the words fall in the same place every time because it makes it easier for people to sing, and that's what you are facilitating: not just something that is beautiful, or true, but something that people can latch on to quickly. So, we change words if the syllable falls on the wrong space. Very rarely will I add an extra sound if none of the other verses have one. Great hymns stay within metre and have a lyrical quality.

CMQ Some worship songs give the illusion of being participative but are quite difficult to sing.

KRISTYN You're right. If you want to help people sing, set them up to succeed.

KEITH When the worship song movement started in the late 1960s, early 70s, it followed the singer-songwriter movement, the Beatles and all that followed. It was music round the campfire, and though much of it wasn't very good, it was enjoyable and easy to sing along to. But the days of *Seek ye first* and *Kum ba yah* are long gone. Now people produce music that sounds great in a recording, but that doesn't sing very well in local church life. That kind of music really caters to mega-churches and, some would argue, youth services. Those are the only two contexts in which it works.

I went to university at St Chad's, Durham, the most High Church of all the colleges there. So, I'd go to church there, but maybe on a Saturday night I would see a charismatic prayer service downtown. Yet the two had a lot more in common than the churches that

use our music, which run from modern churches, who are trying to be a community, through to traditional local parishes, who bring the community together to sing. I can find common ground with both of those churches because they are trying to get people to sing, to participate.

CMQ What messages of encouragement would you give to churches in general about the power of music to unite people?

KRISTYN Our experience in America over the past 15 years has been that the congregations become more engaged in churches where the pastor or minister really cares about music as a spiritual discipline and a command from God. There are too many churches where the pastor only appears just before the talk and isn't there singing along. And I understand that they may be doing five services in a row, which is so difficult, but there is something lost when you don't see the leadership singing.

KEITH We've been in every denomination, every size of church, and if you look at the top 20 singing churches we've encountered, you will find that in each the pastor was deeply involved in the singing. I remember a country church in the state of Nevada. Many people would travel two hours to get to that church on a Sunday, and they had an upright piano that I don't think had been tuned this millennium, but the singing was fantastic. Education and resources help, money helps, a good choir can help, talented musicians can help, but none of those is a guarantee that a church will sing.

KRISTYN I think if you turn up at church you have a responsibility to sing, and the leadership has a responsibility to make it happen. Above all, get the children singing. We spoke to a church in America who said they lost a whole generation and were busy rechanneling resources into the children. If you want to reverse the trend over the next 10, 20 years, you've got to get children growing up singing, so it becomes as natural as breathing. This is what we do: we pray, we read, we sing.

CMQ Too often there is a mistaken belief that learning will just take place.

KEITH Victorian manners and social responsibility were, to me, derivatives of a biblical understanding of the world. But if they are simply presumed in one generation, then they are lost in the next.

Let's look at the history of singing, of the English and American systems. In England it is still the law that you must have school assemblies, and that law was put there because it was understood that it was

part of the order of children's beings to learn to sing to God, to learn that 'All things bright and beautiful, all creatures great and small, all things wise and wonderful, the Lord God made them all.' They grew up in a world that had purpose and meaning and dignity, and all those things fit into a world view from an early age. Think about the early settlers on the east coast of the USA who started schools on a Sunday where children had to memorize songs about God, which they called 'singing schools'. Later they changed the name to Sunday schools and incorporated the singing into the Bible teachings. Yet singing is the most common positive command in scripture. We are created to sing. Our natural human response, to quote the American hymn writer Robert Lowry, is 'how can I keep from singing'. But somewhere along the way we decided that singing is less important. We don't teach our congregations to sing and we don't teach them why they must sing. Singing is seen as something that only applies if it appeals to you. Or worse, something that only applies if the current, popular music appeals to you.

So, to underline Kristyn's point, a generation of pastors that didn't care about church singing has left us with the situation you have today. It's kind of bad luck in a way because the post-Beatles generation has been followed by the internet generation and so, for the first time in history, you've moved from closed singing – where everyone had either psalms or liturgy, or what you could call curated hymn singing (either by geography or by print hymnals in the post-Luther world) – to the first generation who can access anything. You know, CCLI in America has over 500,000 songs.

KRISTYN You could sing different songs everyweek for the rest of your life and never have to repeat anything, and thereby have no way of remembering any of them.

KEITH I think there is a big responsibility in the leadership to explain why we should sing and then pursue that aim.

CMQ How do you think our readers and the church can do something positive about the situation?

KEITH A few thoughts. It was Pablo Casals (1876–1973) who said that music is always most real when it is about something greater than music, which is a secular way of saying that the chief aim of man is to glorify God. It begins with God, with a reverent and humble and whole-hearted worship of God. Of course, people can sing beautifully if they don't have that. But vibrant singing becomes something higher than us if it is part of genuine worship.

KRISTYN Asking 'how well did the congregation sing?' is a driving question when we review what we have done and as we plan for the next time. Pursuing that goal means I am fine singing one key higher than is comfortable if it makes it easier for people to join in. Or if it is too high, we sometimes take more time teaching the harmony in the hope that it will open up the singing possibilities to a greater number of people. So, ask, 'how are we going to get everyone singing?', put that at the top of your page, and then bring together all the resources you have to make that happen.

KEITH I was born into the most exciting generation to be a Christian. First, there are more Christians in the world than at any point in history. Over the past 150 years, Christianity has become the fastest growing religion in world history. Second, communication now allows us to be global citizens for the first time. Third, in a fractured society, singing may be even more critical for holding together community and a sense of humanity. A young atheist at the BBC in the 60s is supposed to have asked the chairman, 'Can we get rid of religious programmes, because the church is dead.' The chairman is reported to have replied, 'The church will be here long after the BBC has gone away.' We need to have confidence in our faith, recognize the privilege of being servant for a small time. If we do, then it is such a wonderful place to come for creativity.

Evensong is out now and is available to buy as a physical or a digital album from www.gettymusic.com. It is also available to stream through a variety of platforms including Spotify and Apple Music.



GIVING AND RECEIVING

HELPING OTHERS EXPERIENCE GOD'S GIFT OF MUSIC

ROBIN THOMAS

The RSCM provides an extraordinary range of benefits to its members and affiliates, including magazine subscriptions, free downloadable resources, discounts on music purchased through the RSCM's webshop, access to the *Voice for Life* Awards programme, and many other benefits. A full list can be found at www.rscm.org.uk/get-involved/join-us/uk-members. Additionally, RSCM Press and other resources, such as educational and training material and liturgical resources, support the worship of God through music. We can provide all this through sales and the dues paid by our members.

However, the RSCM is more than just a business. We have a charitable mission, a ministry that cannot be delivered by profits. Our educational courses provide training for leaders of worship, both lay and ordained, and for church musicians. Our courses and training for young people help open the gifts of worship through music to new generations.

While modest fees are charged for RSCM educational programmes, these do not come anywhere near the full cost of delivering these offerings. If they did, they would be unaffordable to all but a few – and many who might benefit from them would be excluded.

Over the last several years, income from education programmes has ranged between £85,000 and £110,000 a year. However, the costs of planning, running, managing and administering these programmes run to over three times that, leaving the education department with a funding gap of about £200,000 every year.

Our mission is 'the study, practice and improvement of music in worship'. This work is not sustainable without your support. We *join* as members of the RSCM to receive the benefits that membership accords us. We additionally *give* to the RSCM to help realize the blessings of the worship of God through music for others.

HOW COULD YOUR DONATION HELP?

A gift of £20 will buy 10 copies of an anthem for our courses library, while £50 will pay for access to our new virtual learning environment for seven people. £100 will cover the costs of a webinar, supporting church musicians in learning from their own homes, and £500 will fund a summer residential place for a young singer on one of our courses.

You could make a regular or one-off donation or become a Friend of the RSCM with further benefits. For more information on how to support our educational programmes and to help make them available to all, please visit www.rscm.org.uk/get-involved/make-a-donation/

Do not withhold good from those to whom it is due, when it is in your power to do it. Proverbs 3.27

Our courses and training for young people help open the gifts of worship through music to new generations.



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RSCM NEWS

RSCM INTERNATIONAL CHORISTER DAY, SUNDAY, 19 SEPTEMBER 2021

Are you aged 7–11? Do you like singing or want to give it a try? If so, then why not register for one of our International Chorister Day events?

Across the country (and the world) thousands of young people sing as choristers. But what do they do? Well, come along to one of our events, be a chorister for a day and find out.

Events are happening across the country, with our flagship event taking place in Croydon Minster on Sunday, 19 September. You can register for one of our International Chorister Day events at www.rscm.org.uk/get-involved/international-chorister-day/events/

The events will feature lots of singing led by excellent choir trainers, alongside existing choristers. Skill workshops will show you the amazing education that being a chorister unlocks, and stories from choristers will reveal the huge impact it has made on their lives.

You don't need lots of experience to start: being a chorister gives you the experience! So, what are you waiting for? Sign up now and bring a friend!

Why have a chorister day?

Becoming a chorister is the start of a lifelong journey. It means gaining singing skills and a musical education, and it inspires a love of choral music.

The skills you gain are valuable: they transfer to a huge range of other disciplines and settings. Many ex-choristers who have gone on to be successful in a range of jobs can point to the important part being in a church choir played in getting them to where they are today.

International Chorister Day is therefore a way of showcasing what it means to be a chorister. It's a way of encouraging children to come along and try it out. It acts as a way of connecting young people with each other and with the life-enhancing, life-changing experiences available near to where they – you – live. It also shows you how you can take the next steps on the journey.

To find out more visit www.rscm.org.uk/get-involved/international-chorister-day/

 International
Chorister Day

THE MILLENNIUM YOUTH CHOIR TURNS 21

Our plans for celebrating the 20th anniversary of the founding of the RSCM Millennium Youth Choir were scuppered by the pandemic, but we are hopeful that we will be able to gather to celebrate its 21st birthday on 30 October at Peterborough Cathedral. The MYC has nurtured the talent of hundreds of young singers, some of whom have gone on to become professional singers, with many more still singing in local churches and choirs.

Alumni and current members will join forces for this special service at Peterborough Cathedral, which we hope many local supporters will be able to attend in person, with others joining as part of an online congregation.

Below: Members of the Millennium Youth Choir celebrating the choir's 10th anniversary.



CELEBRATION DAY, 9 OCTOBER 2021

We look forward to welcoming singers and congregation as well as this year's Honorary Award recipients to this special service at Durham Cathedral on 9 October. We are excited that the service will feature the premiere of Bob Chilcott's new piece, *The Song of Harvest*. At the time of writing, we hope that the lifting of restrictions will allow not only for many singers, but also an extensive congregation, to which local members and supporters are cordially invited. We also hope to livestream the service so that we can have a national and international online audience.

STEPHEN MANSFIELD'S RETIREMENT

The RSCM bade a fond farewell to deputy director Stephen Mansfield at the end of July. Steve has worked tirelessly over the last nine years to oversee the finance and operations side of RSCM's administrative centre in Salisbury. Inevitably, it is not a role that is very visible to the wider RSCM community, though Steve has enjoyed the chance to meet members and volunteers at various conferences, courses and the International Summer School. His work has transformed the processes that underpin our financial reporting, and he has guided the RSCM through numerous regulatory changes and processes. All of us in the office, as well as many people beyond, will miss Steve's enquiring mind, quick wits, personal charity, and genuine Christian commitment to our mission. We wish him every happiness as he retires from this post to embark on a new phase of life. Steve is also a keen and skilled flautist, and we look forward to hearing of his further progress now he has more time to practise!

NEWS FROM ACROSS THE UK

A FIRST REAL SING SINCE LOCKDOWN

St Anne's church in Leicester welcomed six members of the Leicester University Chamber Choir to sing evensong for Music Sunday along with their director of music, Roxanne Gull, and organist John Gull. It was their first 'real' sing since lockdown and, although they were limited in number, everyone in the congregation thoroughly enjoyed the service, which included Responses by Roxanne Gull and a setting of *How shall I keep from singing* by John Gull, along with the setting of the Magnificat & Nunc Dimittis in G by Herbert Sumsion. A retiring collection raised £100, which will be split between the Chamber Choir and the RSCM.

Jonathan Varley

Below: The Leicester University Chamber Choir gather for their first 'real' sing since lockdown began.



CONGRATULATIONS

70 YEARS' SERVICE

Ann Ward was admitted into the choir of St John the Baptist, Dronfield in 1951. The choir then was under the direction of Mr Bernard Speed and consisted of boys and men. One of the boys, Ken Ward, later became Ann's husband. In 1951, Speed wanted to do an Easter oratorio; lacking enough choir members, he visited local schools asking for volunteers. A few of those who volunteered stayed on at the church, including Ann, after which the choir, now boys and girls, really began to take off.

For her many years of dedication, Ann was awarded both an RSCM medal for loyal service and a long service medal. Director of music at St John the Baptist, Rob Aldread, said of Ann: 'she is dependable, supportive, always on time, always the best alto reader, knows how things should be done, and has an exemplary attitude. She has also moved with the times, most recently having been involved with virtual services. Ann is a role model in every sense, and we are immensely grateful to her.'

Rob Aldread



Above: Ann Ward receiving flowers and her medals as she celebrated 70 years in the Dronfield choir.

SPECIAL SERVICE BY AN ORGANIST

Congratulations to Mrs Jean Routley who was presented with an RSCM Certificate of Special Service at the parish Eucharist on Music Sunday 2021. Jean played the organ at the service, having previously been organist at St Andrew, Backwell for over 30 years. The presentation was made by Sarah King of the RSCM's education department.



MEDALS AT BEVERLEY MINSTER

The choristers of Beverley Minster have been kept busy through these challenging times with as much singing as possible. Four of our choristers have managed to fit in their Gold, Silver and Bronze award exams. It has been wonderful to help them achieve their potential and to see their smiles!

Rachel Dent

Right: Sarah King presenting Jean Routley with her Certificate of Special Service.

Below: Gold, Silver and Bronze awards at Beverley Minster. From left to right, Niamh, Maddy, Sam and Meredith.



60 YEARS' SINGING

Professor Tony Davies, Treasurer of Swansea & Brecon Area and recipient of an RSCM Certificate of Special Service in 2018, has been awarded a long service medal and certificate in celebration of 60 years singing at St Mary, Swansea.

William Reynolds



Above: Professor Tony Davies with his long service medal and certificate.

60 YEARS' SERVICE

St John the Baptist, Clowne held a special celebration on Sunday 27 June for their patronal festival. Mr Arthur Stamper, the church's organist of 60 years (and whose father was organist before him) retired. Given that there had been a Stamper playing our organ for almost 100 years, the church marked the occasion by dedicating the organ as 'The Stamper Organ' and by presenting Arthur with an RSCM long service medal.

Arthur said, 'I've been going to church since I was a baby – I was taken in a carrycot to evensong – so the music of the church is in my blood. I've been there my whole life, now I'm part of the furniture!'

The Revd Bryony Taylor said, 'Arthur has been a core part of the worshipping life of our church for more than 60 years. He has played at many people's weddings, christenings and funerals ... [and] we are tremendously grateful for a lifetime of faithful service.'

The congregation gathered outside after the Sunday service to sing in the open air, to celebrate Arthur's ministry as organist and to welcome our new curate to the village. Those wishing to view the service can do so at:

www.facebook.com/stjohnthebaptistclowne/live
Revd Bryony Taylor



Above: Arthur Stamper receiving his medal.

RSCM VALIDATED SINGING AWARDS

VOICE FOR LIFE SINGING AWARDS

These results are listed alphabetically under RSCM Regions, Areas and Countries.

(F) = RSCM Friend,

(IM) = Individual Member,

(S) = Student Member, if candidate's choir not affiliated.

🏆 Honours 90%+ (Gold)

★★ Highly commended 85%+ and

★ Commended 75%+ (Bronze/Silver)

GOLD AWARD

Thames Valley: Gill Aitchison (Henley, St Mary Virgin). **York:** Madeleine Bellotti 🏆, Niamh Collins (Beverley Minster).

SILVER STANDARD

Isle of Man: Izzy Brooks (Peel, St German's Cathedral).

BRONZE STANDARD

Ely: Alex Richards (Cambridge, St John Evangelist). **Isle of Man:** Ophelia Watts** (Peel, St German's Cathedral). **Leeds:** Bethany McDonagh (Harrogate, Christ Church). **York:** Meredith Chester* (Beverley Minster).



SAYING THE RIGHT THING

WHAT CHOIR DIRECTORS SHOULD KNOW ABOUT YOUNG PEOPLE'S VOCAL HEALTH

OLIVIA SPARKHALL

Church organists and choir directors often find themselves responsible for the vocal health and well-being of the young people in their choir. But many of these music professionals have never had the opportunity to study voice pedagogy in any great detail and may feel out of their depth when it comes to some of these matters. Occasional tidbits of information picked up along the way might be myths or may have been updated as a result of recent research. So, let's explore some of the most prevalent myths and explain some techniques those who run choirs can use to help their young singers get the best out of their voices.

WARMING UP AND COOLING DOWN

Teaching a good warm-up routine gives choristers the tools they need to maintain a life-long healthy singing voice. Treble voices can lose flexibility as they start to mature, and a good warm-up can help to mitigate against any problems that might arise from this. I think it is important to remember that warm-ups are different from voice exercises. They do not need to take long, but it is good to instil the habit of always warming up first. An easy routine to follow is:



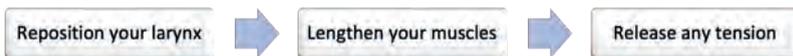
Above: The shower is a great place for warming up.

Gentle stretches help to lengthen muscles that have shortened from sitting at a desk or hunching over a phone. Encourage singers to stand and focus on reaching up to the ceiling with both arms, stretching arms out to the walls and extending arms backwards. Each stretch can be done on an inhalation. Exhalations on any voiceless sibilant such as *shh* or *fff* can be used to awaken abdominal muscles and encourage a lengthened breath. A lip trill is a great way of achieving efficient vocal fold vibration. Encourage choristers to notice that a low-pitched lip trill can be executed for much longer than a high-pitched one, due to the amount of energy required to produce the sound (and to keep the lips vibrating). Finally, exploring the extended range encourages flexibility across register changes. Sounds like *mmm* (think ‘it’s yummy’) or *whoo* (like a ghost) work well, or you can stay with the lip trill and encourage a glissando from the highest notes to the lowest (each person’s range will be different and may vary from week to week).



Some people will need to press in and up gently, pointing towards the tip of the nose, just above the corner of their mouth. This will release tight muscles so their lips can buzz freely.

At the end of an intense choir rehearsal, cooling down resets the voice by bringing the larynx back to a relaxed state. Cooling down does not need to last long, but it is worthwhile to follow these three steps. Reposition the larynx by using lip trills, vocalizations or hums which descend to the singers’ lowest notes. Lengthen muscles with gentle stretches, and release any tension with gentle throat, neck and jaw massages.



WHAT, AND WHAT NOT, TO EAT AND DRINK

It is easy for young people to suffer from mild dehydration, which can affect their general health and well-being as well as their singing voices. Children who are dehydrated are more likely to become ill, or to develop voice problems and will find phonation harder. Encouraging a drinking routine helps a young

person with a lot of distractions maintain healthy hydration levels. A good way to introduce this is to establish a morning routine. If schoolchildren can drink 500ml of water soon after waking, finish another 500ml before the end of their first lesson (or at first break) and drink another 500ml before lunchtime, they will be well on the way to consuming the minimum of two litres that recent research says they should drink per day. Those who speak, sing or exercise will need to drink more than this minimum amount. Carrying a water bottle should be encouraged and it is now compulsory in many schools for children to have a water bottle on their desk.

There are many myths about what foods and drinks are bad for the voice. It is surprising how much ‘fact’ is not actually the case. For example, it is a myth that milk makes the body produce more mucus and should be avoided before singing. The claggy feeling of mucus hanging around in the nose and throat after eating certain foods is short-lived and varies from person to person. There should be no blanket ban on any foods. Despite popular belief, caffeinated drinks including coffee, tea, cola and energy drinks are not dehydrating and do not ‘dry out the voice’. In fact, the caffeine is a muscle relaxant which makes your brain tell you to go to the toilet more often.

STAYING WELL AND GETTING BETTER

Since the Covid-19 pandemic, people have become much more aware of how to avoid catching a cold or cough, and some of these habits may continue among our young people. These include regular hand washing, avoiding touching the face, avoiding crowded environments, thoroughly washing shared items such as mugs, and not sharing water bottles and toiletries. If children do become ill, it can be helpful to remind them how to recover well, and to give the best, and most recent, advice concerning their singing.



Ill children with a temperature should rest, increase fluid intake and try to get plenty of sleep.

The four key elements to staying healthy are maintaining a good diet, getting enough sleep, taking part in regular exercise and avoiding stress. If a young person becomes ill, they should stop exercising, stay warm and increase their fluid intake beyond the minimum two litres a day. Advice on looking after their voice when recovering from illness has changed due to recent research. Young people should not sing if it hurts or if they are unable to make a sound. However, if phonation is possible, gentle vocal warm-ups such as those described above have been shown to aid vocal recovery from mild illnesses such as colds.



Violent coughing can lead to vocal fold damage and should be discouraged.

Children with coughs can be particularly vulnerable. It is possible for them to develop bad habits that can damage their vocal folds. If you notice a young person continually clearing their throat, encourage them to ‘silent’ cough instead. This is a cough with breath coming through but with no sound emitted. Every time they feel that they need to clear their throat, encourage them to have a sip of water and swallow with their chin down. If you notice a child coughing violently, teach them this alternative: ‘make the *shh* sound and then sniff as you breathe in’. Anyone whose voice problems persist for more than three weeks should be sent to see a medical practitioner.

THE EFFECT OF HORMONES ON BOYS AND GIRLS

All teenagers experience voice change and, even though it might be more obvious in boys, there is much to be aware of in girls’ voices too. Compared to a prepubescent child’s larynx, a male larynx is two-thirds larger and a female larynx one-third larger. During voice change, which takes place during puberty, young people can find it harder to control their voices. Their range may become narrower, and their voice quality will also change. Young people can become frustrated by the inconsistencies they experience during voice production, and this has led many to stop singing, believing that they ‘can’t sing’. The important message is that the issues they experience are temporary and that gentle warm-ups and voice exercises can help immensely to keep the larynx flexible as their voice develops.

It is crucial for choir directors to know that hormone changes can have an audible effect on girls’ voices in the week leading up to menstruation and during the first few days of their period each month. Being sensitive and understanding if a girl’s voice sounds weaker than normal, or appears less flexible with less secure intonation, can make a huge difference to girls’ self-esteem during this time. In my experience this is rarely spoken about, so I have covered it in more detail in my book.



Being sensitive about how the monthly menstrual cycle affects girls’ voices can help maintain their self-esteem and confidence.

More on this subject can be found in Olivia’s new book, *A Young Person’s Guide to Vocal Health* (Compton Publishing), which is for young singers themselves, but will also be of interest to those caring for them. The book is available now from www.comptonpublishing.co.uk. Extracts are reproduced by kind permission of Compton Publishing.

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THE ART OF THE POSSIBLE

MUSIC SUNDAY

While we were all gnashing our teeth at the continued restrictions on singing, Music Sunday went ahead with churches and individuals coming together in person and online to reflect on the power of music in worship and the wonderful musicians who work tirelessly to make it happen.

The main event was held at Lichfield Cathedral, and it was wonderful to work with our colleagues in Lichfield and their fabulous choristers, as well as the Wade Street Church. Our joint course with the Self-Isolation Choir was well attended, and members of the group thoroughly enjoyed bringing Chris Totney's winning Music Sunday anthem to life for its premiere – as Roger Chapman explains below. It is worth noting that Chris Totney's anthem is also suitable for harvest. Indeed, we have already heard from several churches that are planning to use the anthem in their harvest services.

Hugh Morris, RSCM director, said, 'The partnership with the Self-Isolation Choir was very fulfilling, not least for me because I had the chance to direct their course, which itself served as an excellent example of realizing one of our Music Sunday aims: namely, to connect the church and its music with the wider community.'

Meanwhile, Roger Chapman, a member of the Self-Isolation Choir, said:

My first awareness of the RSCM's Music Sunday was several years ago when Hugh Morris (then director of music at Derby Cathedral) invited Alexander L'Estrange to conduct a sing-along workshop to perform his *Jazz Mag & Nunc* for evensong.

I joined the Self-Isolation Choir (SIC) to sing as part of the All Things Bright and Virtual course. Through the SIC, I became aware that Hugh was going to train and direct the choir in a performance of Chris Totney's *God of all creation* and I was keen to participate.

My voice had become very rusty during lockdown, so was helped by Hilary Jones's training videos (available on the RSCM webshop). I thoroughly enjoyed learning the Totney anthem. Hugh's enthusiasm and skill in talking to and conducting through a camera was remarkable. The performance was a great credit to the composer's skill and Hugh's direction, along with the technical abilities of the SIC team to combine our individual sung recorded submissions.

We are grateful to all the churches who sent in accounts of their events. Below is an account from East Sussex.

ST MARY THE VIRGIN, RINGMER, EAST SUSSEX

Having been reduced to six singers, we quickly decided to postpone singing Chris Totney's *God of all creation* to later in the year and instead to celebrate music in worship through the ages.

We took a song of praise from a 3000-year-old hymn book, Psalm 103, as our foundation. The congregation said it antiphonally after we had sung it as a glorious 200-year-old hymn, 'Praise, my soul, the King of heaven'. We then sang it as a lovely five-part Taizé meditation (about 50 years old), before performing the unison 'Bless the Lord, O my soul' version of more recent times with our small instrumental group. Finally, we challenged our all-age congregation to make a joyous syncopated rhythmic accompaniment in 5/4 to 'Sing of the Lord's goodness'.

To quote Sue Howes, our authorized lay minister leading the service, 'Music making in church is not a performance, it's about bringing to God the best of what each can bring. Some of us bring "three-note talent", some of us years of practice and experience. Music is about each of us bringing what we can and together honouring God.'

Rosemary Colebourn, choir leader

Chris Totney's winning Music Sunday anthem, *God of all creation*, is available to buy from our webshop: www.rscmshop.com/books/A3942/totney-god-of-all-creation



THE SONG OF HARVEST

BOB CHILCOTT

And by this state of life we must live
Till Lammastime,
And by then I hope to have
Harvest in my croft.

From Piers Plowman by William Langland (c.1332-c.86).

Harvest is a wonderful time of the year and comes, we hope, after a long, warm summer that yields a bumper crop. Living where I do, in rural Oxfordshire, each year we become aware of the changing colours and textures of the land, and how the light and the weather patterns affect the environment around us. Harvest time is also a time when we not only give thanks, but like Piers Plowman, look to the future with hope.

For me, and I know this has been the same for many musicians, the past year has been a time for reflecting on what we do and trying to focus on what gifts we might have to contribute as we move on. What has become clear is that music has its part to play in

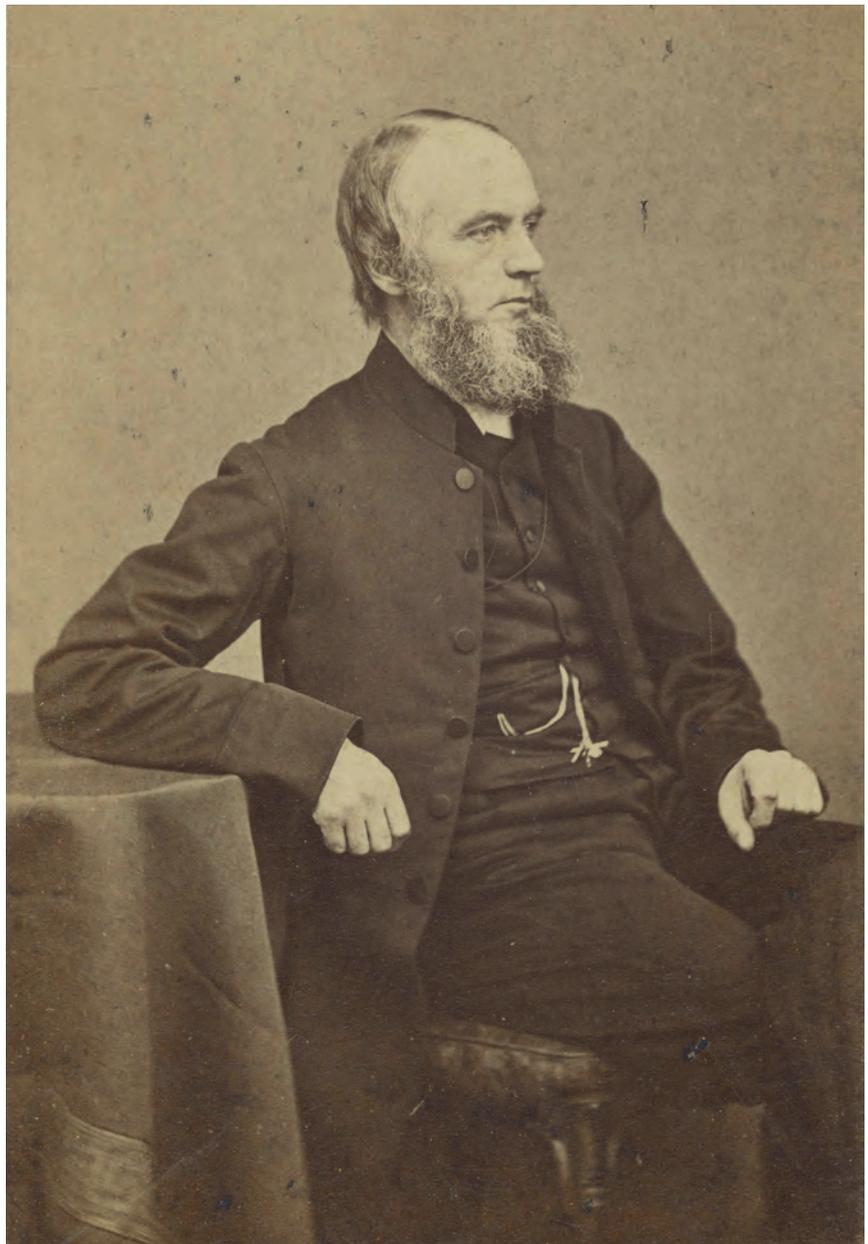
an environment that embraces so many of the things that we associate with harvest: sustainability, community, giving, hope, care and, perhaps most importantly, thankfulness.

In 2013, I wrote a setting of the *St John Passion* for Wells Cathedral Choir and their conductor, Matthew Owens. Matthew was keen that within the setting I should include five new hymn tunes that could be sung by the congregation. I had sung many hymns in my life, but never written one, so this was an exciting

*All the best tunes help us
to remember the words*

challenge. There was no opportunity to practise with the public beforehand, but luckily the tunes and the words for the hymns were printed in the booklet for the first performance. I remember Matthew, who had his back to the congregation, as he began the first hymn, *It is a thing most wonderful*, told me how he

Hymns are a collective expression of words, words that are deeply imbued with belief, with meaning, with hopes and resonances of lives lived and to be lived, of words that speak deep into the human soul



Above: Henry Alford (1810-71), author of 'Come, ye thankful people, come'. Artokoloro / Alamy Stock Photo.

nearly jumped out of his skin when he heard the wall of sound from the public behind him. And for me it started a real love affair with writing hymn tunes.

WRITING A MEMORABLE HYMN

From a musical point of view, there are several challenges. The tune needs to be memorable after a few hearings and must be judged with care in terms of vocal range. The shape of the melody needs to feel as instinctive as possible in terms of which notes are chosen within a phrase and how the phrase is shaped: I learnt this through writing music for young voices. Sometimes, a young singer will sing what they think is the correct note, rather than the one you have written,

and often their note could have been the right one. Also, if the tune is to be harmonized it must be done diligently, with good voice leading and careful voicing. I find that it is also important to choose the right key. From a singing point of view, keys with flats tend to work better. When it comes to range, top E flat is the ceiling note for me in a hymn tune.

Having been a boy chorister myself, I am very fond of descants. Descants can often feel forced and need to be cohesive and feel like a natural extension of the original melody. For all this, though, what I love most about hymns is what they represent: a collective expression of the sung word, words that are deeply imbued with belief, with meaning, hopes and resonances of lives

THE SONG OF HARVEST

lived and to be lived, words that can, at their best, speak deep into the human soul. The responsibility of the tune is a big one, as I have discovered. All the best tunes help us to remember the words.

The initial idea for my piece *The Song of Harvest* came from the hymn text written by Henry Alford (1810–71), ‘Come, ye thankful people, come’. To me, the word ‘harvest’ within the context of this hymn has a much broader meaning, encompassing thankfulness, care, provision and trust. It moved me to write a sequence of five hymns on the broader theme of harvest, interspersed with four short pieces for different scorings of choirs, and ‘Come, ye thankful people, come’ ended up being the opener. The second hymn text I chose was F.S. Pierpoint’s (1835–1917) ‘For the beauty of the earth’, a text that celebrates our world, our family and friends, and the here and now. Either side of this hymn are two choral pieces that reflect a similar tone to the Pierpoint hymn. The first, for mixed choir and organ, is a setting of an extract from Psalm 118: ‘This is the day which the Lord hath made’. The second, for SAB choir, is a setting of part of a poem entitled *Gratitude* by the American poet Henry van Dyke (1852–1933). There follow a hymn

setting and a song for upper voices and organ, both about peace. The hymn ‘Pray that Jerusalem may have peace’, with words from the Scottish Psalter, is followed by a setting for upper voices of the George Herbert poem ‘King of Glory, King of Peace’. The first line of the next hymn, ‘Through all the changing scenes of life’, resonates greatly with me, as does the following poem, *Consider*, by Christina Rossetti, starting ‘Consider the lilies of the field whose bloom

Participating in live music gives us the space to think, react within ourselves and reflect

is brief’. Rossetti’s poetry has music deeply ingrained in these words, which are at the same time resonant and powerful. The work finishes with a new hymn tune to the great words, ‘Now thank we all our God’.

As a composer who was once a singer, the voice and the words we sing are central to my work. I am by nature a social musician, and it has been important for me to try to write music that people are able to sing and that might also motivate people to sing. When we listen to or participate in music, particularly in a live situation, the hope is that this might give us the space to think, react within ourselves and reflect. When we sing together, particularly when singing something as social as a hymn, we are all singing, as the saying goes, from the same song sheet. Our togetherness can also allow us to reflect and respond to words and sounds in our own personal way and in our own personal space. As we move on from lockdown, perhaps our thoughts might turn to some of the things that the time of harvest can show us and reflect on these: sustainability, community, thankfulness and, like Piers Plowman, hope.



ELIZABETH B. STEPHENS INTERNATIONAL ORGAN COMPETITION

JUNE 15, 16, 17, 2022

1st prize (\$12K) • 2nd prize (\$6K)
3rd prize (\$3K)

Jury: David Briggs (Chair), David Higgs, Alan Morrison,
Carole Terry, Jean-Baptiste Robin

6 finalists will be invited to Atlanta (all expenses paid)

All details will be released online including repertoire requirements
and entry details on September 6, 2021.

Recorded round applications will be accepted from
January 10, 2022 to February 25, 2022.

Candidates will be notified of the result of the recorded
round on March 14, 2022.

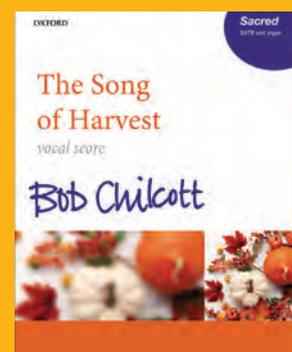
Recorded round jury: David Briggs (chair), Jens Korndörfer, Oliver Brett

For more information,
visit prumc.org/organ-competition

PEACHTREE ROAD UNITED METHODIST CHURCH

3180 Peachtree Road NE • Atlanta, Georgia 30305
404.266.2373 • prumc.org

The song of Harvest will feature at the RSCM’s Celebration Day 2021, which will be held at Durham Cathedral on 9 October. The music available to buy at www.rscmshop.com/books/9780193557758/chilcott-the-song-of-harvest-vocal-score

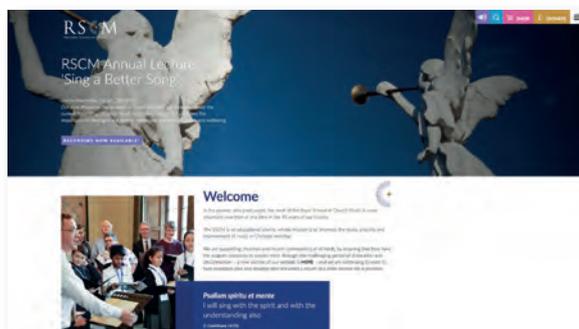


OUR ONLINE PRESENCE

THE RSCM WEBSITE AND WEB-SHOP

What is the first thing you do when you want to find out more about an organization? Chances are, you search for their website. Websites are vital tools of communication. They can be used to deliver education resources, provide people with news and information, act as a portal for membership recruitment and donation, offer help and advice, and inspire people to make a difference.

Internet usage has increased dramatically since the start of the Covid-19 pandemic, and the RSCM's websites have received record numbers of clicks. The RSCM has two websites, both of which are updated regularly. But why do we have two? What does each website provide?



RSCM WEBSITE: www.rscm.org.uk

www.rscm.org.uk might be considered the RSCM's main web presence. Among many other things, you will find resources to support music making, singing and training:

- ▶ Covid resources, guidance and templates
- ▶ Online access to *Church Music Quarterly*
- ▶ Online Awards training
- ▶ Vocal warm-ups
- ▶ Information on topical webinars (many of which are free or discounted for RSCM Members)
- ▶ Events (both national and local)
- ▶ Information, advice and guidance on music in worship
- ▶ *Voice for Life* and singing awards
- ▶ Practical education materials to support worship leaders / schools / organ / instrumental / choral / congregational and ministerial
- ▶ Reviews

Don't forget that all the members of your congregation can access *Church Music Quarterly* by going to the Members section of the RSCM website: www.rscm.org.uk/magazines

RSCM WEB-SHOP: www.rscmshop.com

The RSCM web-shop is our online store, through which we sell a wide range of publications (RSCM publications are offered at discounted rates to Members and Affiliates), third party publications, and merchandise. But there is more to the webshop than just printed music. Did you know that our web-shop also provides:

- ▶ Resources for liturgical planning
- ▶ A range of resources designed to help you get singing after-lockdown, such as our post-lockdown Communion settings
- ▶ Access to My Choral Coach (a user-friendly platform which enables choir directors to rehearse their choirs remotely)
- ▶ *Voice for Life* resources
- ▶ RSCM merchandise, including anthem boxes, hoodies, ties and the best-selling RSCM Christmas cards

We have also recently made some refinements to the search facility on our web-shop which means that you can now filter in more detail for an item from our web-shop. For example, if you search for 'Magnificat' you can now filter by voicing, including unison, lower voices and upper voices.

Do pass this article on to members of your congregation – there is a wealth of information and support at your fingertips!



AN IMPOVERISHED FUTURE?

RECORDING AND BROADCASTING CHURCH SERVICES

HILARY NORRIS

Many churches have responded to the restrictions imposed during the coronavirus pandemic by disseminating services, prayers and other material using a variety of online platforms, such as YouTube, Facebook, Zoom, Faith Online and WhatsApp. Some of this has been pre-recorded, some is described as 'live streamed' (available simultaneously with the live event), and some is a mixture of the two.

It's important to be clear that all of this is effectively broadcasting. Furthermore, as soon as material is made available online in this way, it can be captured and stored by anyone, including by the private companies that own and run the online platforms. So, in addition, it is effectively the making of a recording. And what happens to these recordings, how they might be used at any point in the future, is generally beyond the control of the people involved in producing the material.

Like the rest of society, church musicians have been reacting to a developing situation, trying to help while coping as best they can, using technology to find workable solutions to new problems. Initially we were responding to what we understood to be a temporary emergency, and therefore little or no forethought was given to the longer-term implications of what was happening. It is now clear that many churches will include broadcasts post-pandemic, because they believe that being able to connect with people in this new way is good for access, mission and choice. Many churches have already invested significant money into setting up the technology for this purpose.

Church musicians are in danger, therefore, of having a permanent change of role and responsibilities foisted upon them without having had the opportunity to consider the implications, less still to discuss them with the church authorities. We are in danger of being

swept along on a tide of potentially naive enthusiasm for a new, technology-based future that threatens to change fundamentally the nature of what we do.

For me, the essence of being a church musician is in being an integral part of a group event that evolves, moment by moment, as the different members of the group make their various contributions. I respond to a service – the liturgy, the prayers, the singing, the overall atmosphere and pace – as it happens. What I choose to play or improvise, how I accompany, at what volume and speed, is all in response to what else is going on at the time in the building. It is a spontaneous and open-hearted offering, and therefore it is fragile. Any anxiety or distraction that takes me out of the place and the moment detracts. And the knowledge that a very partial representation of the proceedings is being broadcast and potentially recorded is a potent stimulus to such distraction. It can too easily start to make what I'm doing start to feel more of a performance.

If anything, the situation is worse for less experienced musicians. Many church musicians are amateurs who have hitherto been happy to contribute their services for little or no remuneration. Often, they're happy to play in public in this way precisely because they do not view what they're doing as a performance, but as just one of many contributions to the service. As a teacher of amateur organists, I know that many are extremely unhappy about being recorded. They may have gone along with it in the short term, generously helping their churches in extraordinary circumstances, but they are very worried about the prospect of this continuing.

I think that broadcasting and recording a service changes it for all of the participants. Many adults in my choir, for example, feel deeply uncomfortable about it, but have signed forms giving their consent because they want to sing and to support the church. Some of the children are excited about being recorded, but are happily innocent of potential pitfalls. I feel deeply uncomfortable about asking members of the choir to sign 'social media forms' that give permission for them to be recorded and for these recordings to be stored indefinitely, even if the policy of the church is to have the content of broadcasts available for only 24 hours.

Here are two examples of experiences of people I know who have already been unexpectedly affected by a service having been recorded. A retired priest, essential to the continuing of services in the village church where he generously offers his time, was attacked on social media by people not present at the actual service for giving what they deemed to be a poor sermon. As a result, he has refused to take part again

in a service that is broadcast, and is reluctant to return to the church at all. A teenage chorister, who had been an enthusiastic and loyal member for many years, left the choir after being mocked by a group of school contemporaries who watched her on a social media platform. My 18-year-old son's comment when I told him about this was that the church was lucky that the only consequence was her leaving the choir, and that adults needed to wake up to the unpleasant nature of many social media exchanges and the speed at which content is shared.

The wider church will continue to discuss the complex subject of broadcast content. The question of what a 'gathered' church service means is crucial: some believe that the use of sacred spaces, consecrated objects and being with other human beings in person are vital to the practice of faith; others disagree. The particular quality of live music should be part of this discussion.

A church should be a place of safety and forgiveness where people can bring their hopes, faults and failures. As soon as a recording is being made, even if participants are not seen in the recording, the sanctuary that a church should provide is altered or even lost. To provide an example, a relative, coping with the despair of lockdown, went to church as a curious agnostic, having not been for many years. He felt very unsure about doing this, and, when it became clear to him that the service was being recorded, he left. He did not want to make a statement to the world.

Then there are the legal considerations. Music should be chosen to serve the content of the service, and to suit the capabilities and tastes of all participants. Because some of the music I would like to use is not covered by any of the standard licences that cover recorded performances, I now have to choose music to fit the licence. This is restrictive and does not best serve the people present at the service. It also creates extra work. There is also the important issue of proper payment, particularly of professional musicians, where playing and singing is being broadcast and recorded.

Recording and broadcasting a church service changes its nature, potentially profoundly, and in ways which have important consequences for church musicians. What was initially seen as temporary is coming to be viewed as permanent without proper thought and discussion. Technology may have something to offer but it also has the potential to detract, and even to undermine some of the most important aspects of a church service. We must not sleepwalk into an impoverished future in which what we do has lost much of its meaning.

FROM CHOIR STALLS TO ARCHBISHOP'S THRONE (VIA THE ORGAN BENCH)

WILLIAM REYNOLDS

The Most Revd John D.E. Davies retired in May 2021 after almost 37 years in the ordained ministry. He was appointed Archbishop of Wales in 2017, while continuing to serve his diocese as the ninth Bishop of Swansea and Brecon, to which he was elected and consecrated in 2008.

JOURNEYING

Archbishop John has often spoken of his ordained ministry as a journey:

That journey was triggered at a Thursday evening choir practice in the parish church where, for a number of very happy years, I was the organist and choirmaster.

As part of my role, I used to talk to the younger choristers about Bible readings set for the upcoming Sunday and how some of the hymns chosen for the services linked in with them. One of the clergy overheard me and, a while later, took me aside, said that he had been listening, and asked whether I'd ever thought about being ordained.

At the time I was a solicitor with, as some put it, very good prospects. In other words, the future was pretty well mapped out. But sometimes, as we've seen so often this year, our best-laid plans go in a different direction than we might have anticipated. My journey certainly did, and ever since it's been one of challenges, opportunities, successes and failures, just like other journeys I've spoken about, the disciples' journeys, all our journeys.

What then was his experience of church life during his youth, and how did music draw him towards ministry? I was curious to find out more, and so invited him to reminisce for the benefit of CMQ's readership.

TEENAGE ASPIRATIONS

From the age of three he attended a church kindergarten and, from the age of seven, young John would dutifully attend 9.00am Sunday Mass and 6.00pm evensong at St Margaret, Risca. His early musical interests were encouraged through lessons with local piano teacher, 'Aunty Gwyneth', but he soon became increasingly obsessed with wanting to play the church organ. A family day out to Cardiff once included a visit to the well-known music shop, Cranes, where John recalls having seized the opportunity to play, from memory, the hymn tune *Blaenwern* on an electronic organ, something which cued the shop salesman to speak highly of John's musical potential. Access to the organ at St Margaret was, however, not allowed to anyone by the formidable organist.

When John was 10, his family moved to Rogerstone, where he sang in the church choir. He recalls that on the evening of his final choir practice in Risca he was allowed to play one verse of the hymn on the organ, 'There is a green hill far away', the stops selected in advance by the organist!

At St John, Rogerstone there was a Sunday routine of 9.30am Holy Communion, Sunday School during the afternoon for which John would play the piano, and finally evensong at 6.30pm. The organist there, Roy Pugh, gave John encouragement and allowed free access to the church and organ.

While a pupil at Bassaleg Grammar School, the Monmouthshire Education Committee paid for John's organ lessons with Donald Bate at St Woolos Cathedral, Newport. Meanwhile, he received piano lessons from Mr Fred Meyer ARCO, organist at the parish church at Bassaleg, and was due to start organ lessons with him but, having found his way to the organ console at Bassaleg, he tried to practise in the parish church but was challenged by a passing church



Above: As Bishop and Archbishop, the Most Revd John Davies always took pleasure in presenting *Voice for Life* Awards.

warden. Mr Meyer was not pleased, and decided not to take such a pupil, and the vicar decreed that John should limit his future organ playing to St John.

He played his first evensong at St Catherine, Crosskeys, in the parish of Risca aged 13, and deputized at St John, soon becoming its organist; he was also an occasional organist at the massive St Paul, Commercial Street in Newport, which was well known for its generous acoustic and large organ. He then applied for and held the post of organist and choirmaster at Bassaleg Parish Church for six years, also serving as PCC secretary for several years. His teenage aspirations as an organist were regularly thwarted by access issues but were pushed on by encouragement from other quarters.

CHORAL FESTIVALS

Looking back, Archbishop John laments the massive decline of choral services in parish churches. During his youth, musical highlights involved district choral festivals, once a common feature across South Wales during the first half of the 20th century. Dependent on the size of church, these were categorized as being a Class A festival accommodating a choir of 100 voices, or Class B with 50 voices. One such memorable occasion was at St Mary's Priory Church, Chepstow when at a choral festival directed by Austin Thomas, John was allowed to play the particularly fine, three-manual organ.

BRECON CATHEDRAL

Many years later, in 2000 he was appointed Dean of

Brecon where, according to colleagues, he was 'able to oversee significant improvements to the fabric and liturgy of the cathedral. He has a passionate interest in church music being "done well", believing that music can do much to enhance the quality, spirituality and effectiveness of many an act of worship, whether through complex musical settings, traditional music or just simple hymns and songs.'

During this time, he established the Dean of Brecon's Cathedral Choir Endowment Appeal, which helped stabilize the funding of the cathedral's music and provide music lessons for the choristers. David Gedge was organist and choirmaster at Brecon from 1966 until retirement, followed by Mark Duthie as director of music in 2007, moving to Carlisle Cathedral in 2017.

Such was the Dean's appreciation of the cathedral's three-manual William Hill organ that in 2002, as a personal gift, he donated the Dean's Clarion 4ft as an octave extension of the Percy Daniel 1995 Fanfare Trumpet 8ft, a prominent horizontal rank that projects above the latticework screen of the lower portion of the organ case (the position of the console pre-1962).

He was a member of the RSCM Swansea & Brecon Area committee and, as Bishop and Archbishop, supported the Area choral festival held annually at the cathedral. He took time and pleasure presenting *Voice for Life* Awards, always speaking afterwards with the award recipients and joining them for a photo shoot.

As Archbishop John steps into retirement, he feels a sense of relief approaching to have his first real opportunity to take a Sunday off from church for over 60 years.

HYMN MEDITATION

JUST AS I AM, WITHOUT ONE PLEA

GORDON GILES

SAFFRON WALDEN

88 86

Just as I am, without one plea,
but that thy blood was shed for me,
and that thou bidd'st me come to thee,
O Lamb of God, I come.

Just as I am, though tossed about
with many a conflict, many a doubt,
fightings within, and fears without,
O Lamb of God, I come.

Just as I am, poor, wretched, blind;
sight, riches, healing of the mind,
yea all I need, in thee to find,
O Lamb of God, I come.

Just as I am, thou wilt receive,
wilt welcome, pardon, cleanse, relieve:
because thy promise I believe,
O Lamb of God, I come.

Just as I am (thy love unknown
has broken every barrier down),
now to be thine, yea thine alone,
O Lamb of God, I come.

Just as I am, of that free love
the breadth, length, depth and
height to prove,
here for a season then above,
O Lamb of God, I come.

Words: Charlotte Elliott (1789-1871)

Tunes: *Saffron Walden*, Arthur
Henry Brown (1830-1926)

Slow ♩ = 76.

Saffron Walden, as it appeared in *The English Hymnal* (1906).

The author of this beloved hymn had a significant Christian pedigree. Charlotte Elliott's brother was Henry Venn Elliott (1792-1865) and her uncle was John Venn (1759-1813), vicar of Clapham. Her maternal grandfather was Henry Venn (1725-97), who was one of the founders of the Clapham Sect and a key figure in what has become known

as the evangelical revival, which itself was connected to William Wilberforce's campaign to abolish slavery, the foundation of the Church Missionary Society (1799) and the British and Foreign Bible Society (1804).

The young Charlotte possessed great wit and musical talent as well as poetic skill, which brought her

into contact with some people whom her family considered far too adventurous. She experienced a nervous breakdown and crisis of faith at the age of 32 and suffered for the rest of her long life with bouts of depression and episodes of what might be diagnosed today as schizophrenia. Of her condition, she wrote: 'My Heavenly Father knows, and he alone, what it is, day after day, and hour after hour, to fight against bodily feelings of almost overpowering weakness and languor and exhaustion ...'.

She clung to and maintained her commitment to Christ, only able to adequately express it through poetry and hymnody. In 1834 she published *The Invalid's Hymn Book*, in which 'Just as I am' is to be found, although it had already been privately published by her sister-in-law without her permission. Some years earlier she had met and been helped through spiritual crisis by the words of Henri Malan (1787–1864), a Swiss pastor who, in a conversation about salvation, told her that to come to Jesus, she should 'just come to him as you are'.

She wrote 'Just as I am' in 1834 while housebound at her brother Henry's vicarage at St Mary, Brighton. A fundraising event for the building of a college for the daughters of poor clergy was being held and, unable to attend, she stayed at home and wrote, recalling that advice of Malan 12 years earlier. Written in a spirit of helplessness, worthlessness, and physical and mental fatigue, it became a popular and significant hymn, widely published and admired. Her brother Henry might have been referring to it when he commented that 'in the course of a long ministry, I hope that I have been permitted to see some fruit of my labours; but I feel far



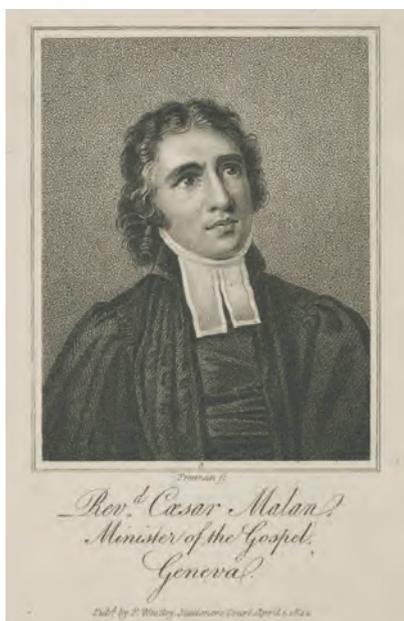
Charlotte Elliott, date unknown. From *Selections from the poems of Charlotte Elliott*. / With a memoir by her sister, E.B., 1873. Armstrong Browning Library, Baylor University, Waco, Texas.

more has been done by a single hymn of my sister's.' Such a tribute highlights the impact that a single well-written hymn that captures the spiritual imagination can have, especially if it is allied to a fitting tune.

The composer of the tune that is most used, *Saffron Walden*, was Arthur Henry Brown, an Essex church organist and member of the London Gregorian Choral Association. The Association used to meet for an

annual service in St Paul's Cathedral, for which Brown prepared the service booklets, making him a key figure in the English plainsong revival of the 19th century. He wrote around 800 hymn tunes and choral works.

Brown subscribed to the opinions of the Oxford Movement, which meant that, in this pairing of words and tune, the Clapham Sect and the Oxford Movement found themselves on the same hymn sheet. The former



Charlotte Elliott's lifelong friend, Henri Malan (1787-1864). Engraving 1822.

focused on personal commitment to Christ and good works, while the latter were keen to provide a liturgical and spiritual alternative to the Roman Catholic Church, legalized in 1829, desiring to preserve the apostolic succession of the Church of England. The hymn 'Just as I am' combines these two perspectives in what may be described as an evangelical Eucharistic hymn.

Its opening verse states the theme: the sinner approaching Jesus at his bidding. Just as Malan had instructed Elliott, the best and only way to approach the merciful throne of God's grace revealed in Christ is 'just as I am'. Each verse begins with this half line, and every verse concludes with 'O Lamb of God, I come', which, in a style characteristic of her poetry, is shorter than the other lines, giving emphasis. We approach God, simply by virtue of

Christ's redeeming work wrought on the cross.

The version of the hymn we sing nowadays has a final verse that was added in 1849. There was also a verse invariably omitted now, but which reveals a focus on the blood of Christ and that is even reminiscent of Lady Macbeth's obsessive behaviour (which may contribute to its lack of use):

Just as I am, and waiting not
to rid my soul of one dark blot,
to thee whose blood can cleanse
each spot,
O Lamb of God, I come.

It is impossible to know if she was in any way thinking of the heinous sin of Lady Macbeth who could find no water to wash away her guilty bloodstains (*Macbeth* Act V, sc. I, ll. 26-40), yet by way of spiritual reversal, blemishes in ourselves can be washed away by Christ's blood, along with doubts, fears and spiritual poverty.

The final, later verse is special, turning as it does to the 'free love' of Christ, which opens the way to freedom in heaven, leaving the singer to express the anticipated and guaranteed joys of heaven above. It may be that it took her 15 years to realize, own and articulate that all-encompassing love of God. At the same time, she added a heading to the hymn, quoting from John 6.37: 'All that the Father giveth me shall come to me; and him that cometh to me I will in no wise cast out.'

As well as speaking of personal faith and salvation, the hymn is thoroughly Eucharistic. Jesus, the 'Lamb of God' (John 1.29, 36) helps those who come to him: 'Come to me, all you that are weary and are carrying heavy burdens, and I will give you rest.' (Matthew 11.28)

Charlotte Elliott knew these 'comfortable' words from the 'Prayer of humble access' found in the Communion service in the Book of Common Prayer, after which the priest and people say, 'we are not worthy so much as to gather up the crumbs from under thy table'. In Christ's self-offering, we are made whole, no matter how spiritually or physically sick we may be. In the more modern Communion services, another phrase is added, which reminds us of the Roman centurion's words to Jesus when he seeks healing for his servant: 'Lord, I am not worthy to receive you, but only say the word and I shall be healed.' (Matthew 8.8)

This hymn of healing and hope, founded on an awareness of vulnerability and brokenness, carries us both to and from the altar, and has a special resonance as we emerge cautiously from the fear and fragility of the coronavirus pandemic. Now movingly able to sing hymns once again, we break through with the poetry of an evangelical woman and the music of an Anglo-Catholic man and are reminded of the unique, personal journey to salvation that we all tread, in sickness and in health.

O Lamb of God, to whom we come for healing and relief, break down the barriers of sin and division that wound your Church, and give to all your people the comfort of your grace and the power of your spirit to convince us of the breadth, length, height and depth of your everlasting love, given for us in the here and hereafter. Amen.

OBITUARIES

JERRY KING

We were all sad to learn of the untimely death of our member Jerry King. Jerry and his wife, Eleanor, originally came from Loughton, Essex, to live in Backwell where Jerry joined the choir singing bass and willingly played the organ when needed. Jerry took over as organist in 2000 when Jean Routley retired. Jerry, Eleanor and their two daughters, Sarah and Hannah, remained at Backwell until Eleanor was ordained, and they moved away, first of all to North Petherton and then to Nether Stowey. Jerry held various roles on the RSCM Somerset Committee, and latterly was the highly efficient Secretary. In that role he organized many events for singers and organists. He was also a much-valued committee member of Somerset Organists' and Choirs' Association. In addition, he became chairman of the Diocesan Choral Association, which is responsible for the annual diocesan choral festival in Wells Cathedral. His involvement in all these organizations has done much to facilitate communication and mutual support. His death at the age of 65 has come as a great shock. He will be much missed in the church musical life of Somerset.
Derek Dorey (Somerset RSCM Chairman)

Jerry's funeral was held in the beautiful rural church of Over Stowey in deepest Somerset. I played the organ, and we all sang the hymn *There's a wideness in God's mercy* unaccompanied at the end in the churchyard. It was very moving, and his daughter Sarah King spoke beautifully about her dad. Jerry's passing is a massive loss to us all.
Miles Quick

RICHARD HEY LLOYD

Richard Lloyd (1933–2021), composer and organist, died on 24 April. Lloyd was a chorister of Lichfield Cathedral and was educated at Rugby School and Jesus College, Cambridge. From 1957 to 1966 he was assistant organist of Salisbury Cathedral, after which he moved to Hereford Cathedral to become organist and master of the choristers. A move to Durham Cathedral followed in 1974, after which he returned to Salisbury to become deputy headmaster of Salisbury Cathedral School. Lloyd was a prolific composer and several of his works are published by the RSCM. In 2010, Richard received an RSCM Fellowship (FRSCM).

CANON PAUL ROSE

Canon Paul Rose died in April 2021. After completing his organ scholarship at Cambridge, he taught for a year, and later ministered (1964–7) in Zimbabwe (then Southern Rhodesia). He was precentor at Peterborough Cathedral (1967–72) before becoming vicar at St John, Hyde Park. He then moved to Canterbury Cathedral as precentor, before finally becoming incumbent at Holy Trinity, Rothwell. He and his wife Judith are still warmly remembered for their sympathetic pastoral leadership there, and Judith was herself ordained priest in 1994.

He was energetic in support of RSCM, chairing the (then) Peterborough district committee, and remaining fully involved on the newly unified Area committee from 2012. After his heart attack in 2015, he went into sheltered care at the College of St Barnabas, Lingfield. His quiet, warm humour was always appreciated, and he was seemingly never at a loss with a music suggestion. He leaves behind many friends here with very fond memories.

John Wardle, ATL Peterborough & Northants

DAVID FELSTEAD

Many people, particularly in the Essex and East London area, will be sad to learn of the death of David Felstead, organist and occasional choirmaster, who died on 20 June 2021.

David was baptized into the Anglican Church but was educated by Roman Catholic nuns and so acquired an appreciation of the rich musical heritage of that tradition. He was received into the Catholic Church in 2013, but always retained links with both traditions across Essex. He also believed very strongly that children should be encouraged to appreciate their musical heritage, especially the Latin liturgy, which he felt was in danger of dying out in Catholic church schools.

In his later years, David lived in Braintree, Essex, from where he would support and encourage clergy, choirs and individual musicians across the area in his own inimitable way. He once told me wryly that he wanted his epitaph to be 'He was always trying'. He helped many parish churches – Anglican and Catholic – to restore ailing organs and encouraged them to rediscover their musical life. Even when his driving days were over, he would think nothing of hopping on a bus to go to the aid of a church needing sound advice or practical support. Many musicians owe a great debt of gratitude to David for all that he did to foster and establish an enjoyment of our shared liturgical heritage.

Martin Fee

NEWS FROM PUBLISHING

NEW ORGAN MUSIC

Over the past 12 months, RSCM Press has published a wide range of new organ music. The pieces range in style and difficulty, and come from composers both well established and up-and-coming. Paul Trepte's *Who alone is good* won the over-25s Royal College of Organists Composition Competition 2020, with David Halls's *Passacaglia and Fugue* finishing in second place. The under-25s category was won by James Mitchell with his *Festival Toccata*. All the music below is available to buy from www.rscmshop.com

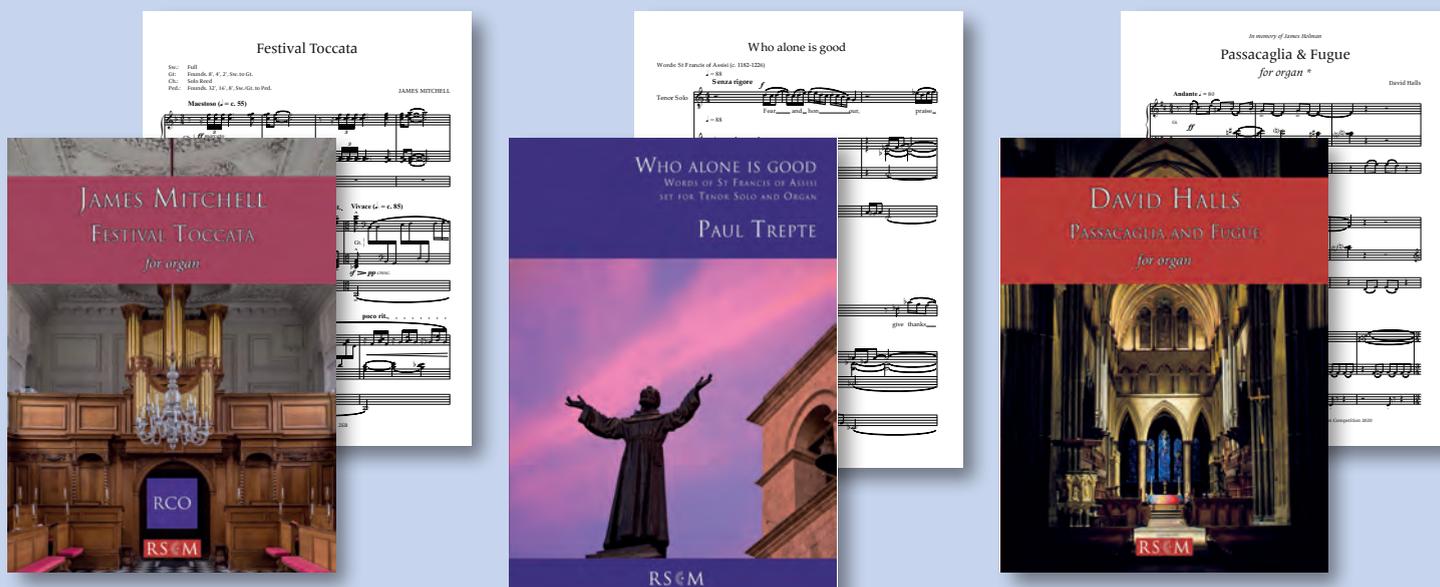
Denis Bédard: *Variations on 'Saint Benedict'*

Four variations in contrasting styles on the charming hymn tune *St Benedict*, written by Dom Stephen Moreno, an Australian priest and musician. Featuring Bédard's customary humour and lush harmonies, this set of variations is very much in the 'classical' style. Moderately easy.

Webshop media: flipbook, video performance
ISBN: 978-0-85402-327-1 / £4.50

Rosemary Field: *The Complete Church Organist: Organ études book one*

Technique is not really an optional extra on any instrument. It can be acquired by playing dedicated technical exercises, or it can be learnt circumstantially as elements are needed – or both. These pieces take at least one element of playing and engage with it, offering multiple opportunities to practise that skill. These are blatant pastiches, borrowing heavily from the styles and mannerisms, and sometimes even the devices, of real composers. Each is based on a hymn or



plainsong theme, and explores the underlying meaning or concept in expressive or representational ways. There is work to do in presenting these aspects, as well as in technique. The level of difficulty should be within the skillset of grade 4–6 piano.

Webshop media: audio tracks, flipbook, introductory video by author

N1239 £7.50

David Halls: *Salisbury Suite*

David Halls wrote this charming and varied set of pieces to commemorate the 800th anniversary of the transition of Salisbury Cathedral from Old Sarum to its current position. As with his *Hymn Tune Suite* and *Christmas Tune Suite*, expect some unusual harmonies, and writing that falls well under the fingers and feet.

Webshop media: video performance by the composer
ISBN: 978-0-85402-321-9 / £7.50

Piers Maxim: *Malvern Suite No. 1*

Malvern Suite No. 1 was inspired by the town of Malvern, Worcestershire, with its iconic hills, its famous son, Edward Elgar, and its renowned 11th-century Priory Church, where the composer has been organist and director of music since 2012. A cohesive element is the interval of a perfect fourth with which the Suite opens, and from which all the following themes grow.

The Suite can be played as a recital piece in its entirety, or movements may be used as part of the liturgy. The Introduction and Trumpet Tune work well together as a postlude, as does the arresting Finale. The gentle ‘Homage to Elgar’ can provide a thoughtful support to the distribution of Communion.

Webshop media: flipbook, audio tracks
ISBN: 978-0-85402-319-6 / £6.95

Ghislaine Reece-Trapp: *Fantasia on Sumer is icumen in*

The earliest known copy of the original medieval rota *Sumer is icumen in* was discovered in Reading Abbey. The *Fantasia on Sumer is icumen in*, by Ghislaine Reece-Trapp, was commissioned by the Berkshire Organists’ Association to celebrate their centenary and will premiere in September at Reading town hall. The music, which begins slowly and is underpinned by a bass drone, quickly turns into a playful and energetic series of variations upon the well-known round.

Webshop media: audio track
ISBN: 978-0-85402-329-5 / £6.95

John Rutter: *A Gaelic Blessing for organ solo*

John Rutter has arranged *A Gaelic Blessing*, one of his most popular anthems, for organ solo. It is especially useful for weddings and other services where choirs are not available. This arrangement lies under the fingers well and works on even a small village organ (we’ve tried it!).

Webshop media: video recording / N1241 / £4.95

**RCO COMPOSITION COMPETITION
WINNERS AND RUNNER-UP**



**James Mitchell:
*Festival Toccata***

James Mitchell is currently studying for the MPhil in Music at Emmanuel College,

Cambridge, having previously held organ scholarships at Ely and Manchester cathedrals. The *Festival Toccata* won the under-25s category and is published here for the first time.

Webshop media: flipbook
ISBN: 978-0-85402-323-3 / £7.95



**Paul Trepte:
*Who alone is good – words of St Francis of Assisi set for tenor solo and organ***

Winner of the RCO

Composition Competition over 25s category, *Who alone is good* sets a text by St Francis of Assisi. ‘This effective work with an approachable organ part’, reports Mr Brooks, chair of the judges, ‘caught our attention from the start. The work has a strong and satisfying sense of form; the tenor part, whilst challenging, offers an expressive opportunity to the soloist, and the interplay between voice and accompaniment is both interesting and unusual.’

Webshop media: flipbook
ISBN: 978-0-85402-324-0 / £6.50



**David Halls:
*Passacaglia and Fugue***

David Halls wrote this passacaglia for the RCO

competition, in which it was the runner-up. A well-constructed work, organists will find the notes fall under the fingers and an enjoyable piece to both learn and perform.

Webshop media: video performance by the composer
ISBN: 978-0-85402-322-6 / £7.95

READERS' LETTERS

THE CHURCHES REOPEN – AN OFFER TO ALL MUSIC LEADERS

Last summer, it seemed that the pandemic was at last coming under control, and so I wrote a short introit called *The Churches Reopen*, designed to be sung at the start of each service. Sadly, this apparent control was short-lived. However, the latest news is that it may be possible for our churches to reopen again in September.

To this end, I would like to offer this introit to all church music leaders and their choirs. I appreciate that learning the music may well be difficult, with most choirs having been unable to meet and rehearse for well over a year. To this end, I have prepared a series of learning aids, which each chorister can use at home to learn their individual part (SATB). These aids include the score, and separate piano music for each of the lines of the introit, as well as piano music for the complete introit.

If any music leaders and directors of music would like to make use of this introit, they are welcome to email me at jonathan@alreca.uk, and I will furnish them with the score and the learning aids. There will, of course, be no charge for this, and if copies are made, this will not infringe my copyright.

May God bless all choirs and their leaders, and roll on that day when we can all once again come together in our churches, make beautiful music, and receive the body and blood of our Lord Jesus Christ at our Communion services.

Jonathan Dickson, by email

The musical score is for a piano accompaniment of a hymn. It is written in G major (one sharp) and 3/4 time. The score is divided into four systems, each with a treble and bass clef staff. The lyrics are: 'Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! From We weeks of clo - sure, by law's de - cree, no Lord's com - mu - nion in - sing_ and praise_ with joy - ous strain, and kneel and pray_ with side. To - day_ we ce - le - brate with glee our chur - ches' grace. Each oth - ers com - pa - ny_ re - gain, and God's true doors op - en wide. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! love_ embrace.' The score includes dynamic markings such as *f*, *mp*, *mf*, and *ff*, and a *rall.* marking. The piece concludes with a double bar line.

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A QUESTION OF QUAVERS

I have several old hymn books, in which the printing of any quavers always depends on how the syllables relate to the notes: where one syllable takes one quaver such quavers are printed individually, and where one syllable takes two or more quavers those quavers are beamed. A similar distinction is made in older printings of oratorios and other choral music.

However, the distinction has been lost in more recent publications. One example is in the last line of the tune

Slane, where there are two pairs of quavers. Whereas for 'Be thou my vision' both pairs relate to a single syllable and are correctly beamed, the words of 'Lord of all hopefulness' (A&M 713, NEH 239) have an extra syllable (making the metre actually 10.11.11.12) and in my view requiring the second pair to be printed separately.

I accept that choral music, other than hymns, usually has the words printed directly under the notes, so confusion is unlikely, but is it too

much trouble to maintain the distinction? Or am I being unduly pedantic?

Quentin Phillips, Rickmansworth, Herts

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.

WHERE IS JESUS? CHECKING THE LYRICS, JUST IN CASE

Listening to some Christian contemporary music today, I was struck by Chris Tomlin's 'You lifted me out' from his 2008 album *Hello Love*. I'm a 'low candle' Anglican, and inclined to include modern worship songs where I can see the relevance. So, I started listening to the form and the structure, working out how the song functions and trying to pin down the key elements that sound so uplifting. On a third listen, I opened the Worship Together website to pull down the lyrics and began to think about how to arrange it for my own circumstances. Lockdown has given me ample opportunity to incorporate new music or arrangements. My church congregation is a deeply lovely group of people and I'm soon told politely if I wander too far from the reservation. I found the chorus, noted the scansion and compared it to the track.

It was only at this point that I scanned the lyrics. Nowhere in this song is Jesus mentioned. Not even as a metaphor ('Fruit of the mystic rose, as

of that rose the stem') and it appears almighty God doesn't make the cut either. There is no reference to the Holy Spirit. Salvation makes a brief appearance in verse two, and is implied in the whole song, but nowhere do we find what the singer is being saved from – unless you are already familiar with the idiom of the contemporary charismatic evangelical church. In 2008 these images and metaphors were sharp and clear in the minds of the writers and the congregations they were writing for.

Writing credits run to Tomlin himself, Jesse Reeves (over 200 writing credits on SongSelect), Louie Giglio (Baptist pastor, founder of the Passion Movement), Matt Gilder, whose keyboard skills are evident in a considerable body of Tomlin's work, and Matt Redman, who probably needs little introduction. These are heavy-weights of their genre and industry.

Despite this, I wonder whether (like many songs) this one may already have seen its best days. I'm reminded

that, of hundreds of thousands of hymns from scores of published books, many churches have an active hymnody of fewer than 200. Over time, the cream has risen to the top and been placed with love and care into more modern collections.

This Tomlin song may be rousing and invite the elevation of the singer and the listener alike, but I can't in good conscience ask my congregation to sing it. The lyrics, once devoid of their original context, aren't relevant to my people and don't articulate the faith they profess and hold dear.

I wonder what my children will sing for the generation that follows them. Perhaps they will dig out a website from when their dad was a middle-aged director of music and give voice to a song they recall from their formative years. Or perhaps they'll reach further back, into the 80s, or the 60s. Or the 1860s. Whatever happens, I shall be content provided we continue to examine the lyrics to which we commit our hearts and voices. Context, I suggest, is king.

CLASSIFIED ADS

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

WANTED

St Mary's Welwyn in Hertfordshire, Director of Music. Applications are invited for this post in a parish church with a thriving musical and choral tradition, following the retirement and moving out of the locality of the present incumbent. The successful applicant will play the organ at services (Sunday 9.30 Parish Eucharist, twice monthly 6.30 Evensong, full seasonal liturgical services, occasional offices) and direct the junior and adult choirs. The choir is an able SATB one which has sung weekend services at major cathedrals. The organ is an outstanding and well-maintained Nicholson two manual organ ideally suited to the building. There is also a grand piano and a well-maintained, comprehensive music library. The rector is a former precentor of St Albans Cathedral. There is a very able sub-organist.

Remuneration at RSCM rates plus occasional offices fees. An enhanced DBS check is required. Further details of the church and music at www.welwyn.org.uk. Although in the first instance we will look to appoint a single person to the post, it is possible that, given appropriate candidates, the post might be split between choir director and organist. Further details from and applications to The Rev'd Dr David Munchin, davidmunchin@outlook.com

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REVIEWS OF CDs, DVDs & BOOKS

CDs

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

CHORAL CDS

★★★

MAGNIFICAT 2

Choir of St John's College,
Cambridge / Andrew Nethsingha
♦ Signum Classics SIGCD667

Magnificat 2 follows another album of evening canticles recorded in 2019. This selection focuses on settings written since the 1930s. We begin with Herbert Howells's *Collegium Regale* followed by works by Sydney Watson, Lennox Berkeley, Walton, Sumsion and Francis Jackson. Giles Swayne's *Magnificat I* is also included, as is Arvo Pärt's setting. The finale comes from Julian Anderson, written in 2019 for St John's choir, an ensemble that has been noted for its vibrant vocal colour. Throughout there is extraordinary attention to detail and uniformity of phrasing that many choir directors might crawl over glass to wish for.

A beautifully produced booklet accompanies this CD, which includes a thought-provoking essay from Rowan Williams entitled 'New Testament Canticles'. Writing about powerful lines such as 'he hath ... exalted the humble and meek,' he comments, 'The irony of having a disruptive message embodied in a setting of beauty and order is potentially a powerful tool of understanding.' How composers and performers alike respond to these texts has been an illuminating listening exercise.

Stuart Robinson

★★

MUSIC FOR THE KING OF SCOTS: INSIDE THE PLEASURE PALACE OF JAMES IV

Binchois Consort / Andrew

Kirkman ♦ Hyperion CDA68333

This is an interesting disc, as much for historical as for musical reasons. It is part of an ongoing project, 'Hearing

Historic Scotland', aiming to bring back the lost performance space of Linlithgow Chapel. Everything from repertoire to acoustic has been taken into consideration to make this as historically informed a recording as possible. Some listeners may feel that the opening plainsong *Horrendo subdenda rotarum machinamento* and *Dilexisti iustitiam* are hurried and their dynamics exaggerated. Carver's 'Catherine Wheel' Mass is given a more successful performance. The balance of the ensemble is particularly good; however, the countertenors can be overpowering at the top of their register, to the extent that the pitch suffers. The well-chosen tempi allow the complex, weaving polyphony to be heard. It would be nice to hear this in a chapel at Holyrood Palace or Stirling Castle, where it would almost certainly have been performed in the 1500s.

Ian Munro

★★★

MESSE DA PACEM: MUSIC BY PIERRE VILLETTE, YVES CASTAGNET & MAURICE RAVEL

Choir of Royal Holloway / Sarah Fox (soprano) / Andrew Dewar, Liam Condon (organ) / Rupert Gough ♦ Ad Fontes AF004

I would like to add an extra star for this superb CD that transports us to the musical delights of 20th-century Paris. In the heatwave of summer 2019 the choir of Royal Holloway recorded in the spacious acoustic of Notre-Dame d'Auteuil, accompanied on its newly restored Cavaillé-Coll organ. Such a distinctive instrument is fitting for immersion in the lush writing of Pierre Villette (1926–98), a style steeped in (among others) Ravel and Vierne, and in particular Duruflé who taught him harmony and organ during his teens. Villette provides the centrepiece, with his *Messe Da Pacem* arranged for organ from the original scoring of orchestra and two organs by Rupert Gough, the choir's director. Gough is also responsible for a beautiful setting of the opening text of the Requiem Mass to Ravel's *Pavane pour une infante défunte*, which opens this CD.

Complementing these works is a fine short mass setting and anthem by Yves Castagnet, *organiste titulaire* of the choir organ at Notre-Dame

Cathedral, the Gothic masterpiece badly damaged by fire just months before this recording. The soprano, Sarah Fox, an alumna of the college, provides rich vocal colour, nowhere more so than in Villette's *Salutation angélique*. It's worth trawling YouTube for background about this excellent project, which has *beaucoup d'élan et aussi tendresse*.

Stuart Robinson

SINGLE COMPOSER CDs

★★

CECILIA MCDOWALL: WORKS FOR ORGAN

William Fox plays the organ of St John the Evangelist, Islington / Lucy Humphris (trumpet) ♦ Naxos 8.579077

★★

CECILIA MCDOWALL

Choir of Trinity College Cambridge / Stephen Layton / Alexander Hamilton plays the organ of St George's Chapel, Windsor ♦ Hyperion CDA68251

Cecilia McDowall is one of those treasured composers who writes effectively and engagingly for almost any and every instrument or ensemble; moreover, she has a rare knack of consistently finding something new to say while retaining her distinctive, personal voice. Her music can be sumptuous or warmly consolatory, yet she is also unafraid to write works that are astringent, jarring and confronting. Both these new releases do justice to McDowall's ecstatic, neo-medievalist vision, capturing the power and mystery of her music.

William Fox's survey of McDowall's organ works should serve as a benchmark recording for some time to come: he plays with assurance and displays an excellent ear for colour, well interpreting the composer's intentions. The superb 1963 Walker instrument at St John the Evangelist, Islington is captured well: perhaps a slightly closer recording might have shown up more detail in individual stops during quieter passages, but tutti passages are thrilling and direct,

particularly in the gripping *George Herbert Trilogy*. The warmth and clarity of Lucy Humphris's trumpet adds a welcome change of texture in the more intimate set of *Three Antiphons*, adaptations of *Three Latin Motets* for choir. Alongside a handful of engaging single works, Fox also gives a searching reading of the substantial *O Antiphon Sequence* (2018), an Advent journey full of mystery and colour.

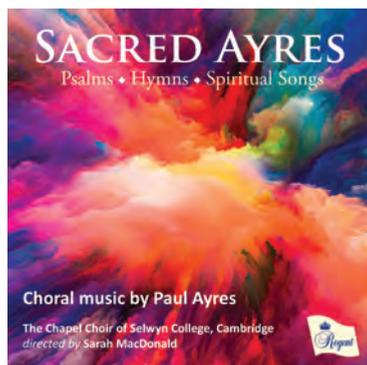
The *O Antiphon Sequence* also features on Hyperion's recording: Alexander Hamilton's performance, informed by the instrument and acoustic of St George's Chapel, Windsor, replaces Fox's urgency and clarity with a more measured spaciousness while retaining the mysterious essence of the music.

The choir of Trinity College, Cambridge gives electrifying performances of McDowall's excellent choral works, sensitive to every shift in mood and texture. The recorded sound is ethereal and glowing, while the more lithe passages sound direct and immediate, though the text could come through more clearly in some places. Highlights include a stunningly clear high C in *Adoro te devote*, aping the famous rising of Allegri's *Miserere*, and the virtuosic performance of *The Lord is good*, where every texture and dissonance is superbly handled, every peak and trough a delight. *Huw Morgan*

★

SACRED AYRES: CHORAL MUSIC BY PAUL AYRES
Chapel Choir of Selwyn College, Cambridge / Shanna Hart, Dāvids Heinze (organ) / Sarah MacDonald
 ♦ Regent REGCD536

The CD title is a neat pun on the composer's surname; Paul Ayres has carved a busy career as a freelance church organist, conductor and composer. This collection of psalms, hymn arrangements, spiritual songs,



anthems and carols only really scratches the surface in showing off his wide-ranging output. Ayres soaks up and pours forth musical ideas like a sponge, some quite humorous such as a quirky arrangement of *Crimond* set in a Bach chorale-prelude style redolent of *Wachet auf!* The hymn arrangements, such as 'Be thou my vision', are very singable, performed here by the choir of Selwyn College Chapel. Ayres's hope is you may find joy in what he's written. It's a varied and pleasant listen – a mixture of light touch and large-scale writing.

Stuart Robinson

★★

THE MUSIC OF GERRE HANCOCK (1934–2012)

St Thomas Choir of men and boys, Fifth Avenue, New York / Saint Thomas Brass / Jeremy Filsell
 ♦ Signum Classics SIGCD631

In the UK, Gerre Hancock is not particularly well known, but he was for 30 years organist and master of the choristers at St Thomas, Fifth Avenue, New York. This disc, released almost 10 years after his death, contains highlights from his vast compositional output. *A Song to the Lamb* provides a powerful, dynamic opening, but the brass and organ are overpowering. The balance improves in the *Missa Resurrectionis*, with the brass providing a more sensitive but punchy accompaniment in an exuberant performance. *Infant holy, infant lowly* is beautifully sung; throughout this disc, the choir's diction is crisp and clear. The *Air for Organ* allows the fine organ of St Thomas to shine, and the virtuosity of Jeremy Filsell's performance of the *Variations on Ora Labora* is breathtaking. This disc is a fitting tribute to a giant of American church music.

Ian Munro

★★

PIOUS ANTHEMS & VOLUNTARIES: MICHAEL FINNISSY

Choir of St John's College, Cambridge / Glen Dempsey, James Anderson-Besant (organ) / Sarah O'Flynn (flute) / Cecily Ward (violin) / Andrew Nethsingha
 ♦ Signum Classics 2-CDs SIGCD624

'This is extremely beautiful music – rich, deep, full of colours, emotions and allusions. The music requires time to marinate in the listener's mind....

I have gradually got to know the music, one piece at a time, over a four-year period – this has been a deeply enriching experience which I want others to share.'

So Andrew Nethsingha introduces this remarkable double-CD. Finnissy often takes inspiration from other composers – here Taverner, Tallis, Bach and Tippett – but, transcending the sources, creates something of extraordinary sensitivity, invention and individuality – and indeed spirituality.

Choral movements ('pious anthems') alternate with commentaries ('voluntaries') for organ and other instruments, culminating with a final *Plebs angelica* for two organs. The whole may be performed (and listened to) divided into separate pieces, but there is a satisfying narrative and musical shape to the full 84 minutes, moving from the two Marys in the opening *Dum transisset Sabbatum* to the concluding host of angels, and with a reworking of Bach's Cantata 96 (*Herr Christ, der einge Gottessohn*) at its centre. Finnissy has written easier anthems for parish church use (*Seven Sacred Motets*, for example), but here the writing is virtuosic for choir and organ. Praise is due to the recording engineers for allowing complex counterpoint to be heard through the rich acoustic, and to Nethsingha, the St John's choir and solo organist Glen Dempsey for assured performances. *Julian Elloway*

ORGAN CDs

★★★

HYMNE TIL ÆRØ

Kevin Duggan plays Danish organ music on the Flentrop organ in Dunblane Cathedral
 ♦ Odradek ODRCD408 available from www.dunblanecathedral.org.uk (UK only) or www.prestomusic.com

Those who missed the Dunblane Cathedral organ being put through its paces during the annual summer school or singing day can reacquire themselves with the powerful Flentrop organ in this well-chosen programme full of new discoveries showcasing Kevin Duggan's virtuosity. This is a superbly engineered performance: the organ mechanics are silent and the exquisite acoustic of Dunblane Cathedral is splendidly captured.

The programme covers over 300 years' worth of music. Nicolaus Bruhns (1665–97) sets us off nicely on this Danish journey; the spirit of Bach and Buxtehude is never far away in his arresting *Praeludium*. Jesper Madsen's *Five Preludes* are colourful pieces: harmonic lines are clear and nothing in the texture is lost. The lively, heavily syncopated fifth prelude, based on a plainsong melody, will have you dancing! The *Commotio* by Carl Nielsen (1865–1931) is the substantial work on this programme and we are given a flawlessly virtuosic performance of this most demanding organ work that includes some three fugues!

Ian Munro

DVD

★ ★ ★

LOUIS VIERNE: THE COMPLETE ORGAN SYMPHONIES

Roger Sayer plays the organ of the Temple Church, London ♦ **Fugue State Films 4-disc pack FSFDVD014**

Last year's lockdowns did not allow much celebration of the 150th anniversary of the birth of Louis Vierne (1870–1937), but this outstanding set of one DVD plus three CDs provides a lasting tribute. Roger Sayer plays the Harrison and Harrison in the Temple Church, London. A 40-page booklet with detailed notes about the symphonies and the organ's specification accompanies CDs of the six symphonies in stereo and 5.1 surround sound, and filmed on DVD.

The six symphonies, written over a 30-year period, continue the Franck and Widor tradition of organ symphonies. The Temple organ, although hardly French, sounds excellent after its 2013 rebuild and always appropriate for the music; the performances are authoritative and present the most technically challenging passages without fuss. If you need convincing of the value of this set, listen to and watch the two trailers on the Fugue State Films website where Roger Sayer firstly talks about the music and then plays the finale of the Fifth Symphony.

Judith Markwith

BOOKS

CHRISTMAS EVE AT KING'S

Timothy Rogers
Encore Publications 60pp.
P/B 978-1-5272-4725-3 £9.99

The 100th anniversary of the King's College Nine Lessons and Carols in 2018 spawned several books and DVDs chronicling the history of this iconic service. This short booklet does something that none of the others achieved: namely, it catalogues all the hymns and carol choices of those 100 years and the organ voluntaries – in addition to the newly commissioned carols, this a new tradition begun by a young Stephen Cleobury in 1983.

What elevates these lists from something 'nerdy' into something of practical use is the fact that the carol and hymn choices are associated with the various scriptural readings used in the carol service. For many of us, who annually need to choose carols and hymns matching the story of Christ's birth, we sometimes need a nudge in the right direction for something biblically appropriate yet different. Here we have advice and guidance from the various eminent directors of music at King's College over the years. What greater expertise could one hope for?

John Henderson

LIGHTEN OUR DARKNESS: DISCOVERING AND CELEBRATING CHORAL EVENSONG

Simon Reynolds
Darton, Longman and Todd 128pp.
H/B 978-0-232-53462-7 £16.99

There is agreement that attendance at weekday choral evensong in cathedrals and large churches is on the increase. There is less agreement as to the reason. Is it because of the anonymity, the fact that nobody will start asking you about your beliefs or to leave your contact details? Is it because it is to be found on weekdays after work rather than on a Sunday with competing demands for many people? Is it because it uses the language of the Book of Common Prayer? Is it for a free concert? Is it to be able to visit a cathedral without needing to pay an admission charge? For whatever reason the visitors/worshippers are there, and people, who may have had no spiritual intent on entering the

building, leave having experienced some sense of the divine.

This is a book for everyone who might benefit from an introduction to choral evensong, whether occasional, non-committed visitor or regular worshipper. Simon Reynolds puts evensong in perspective in the context of the Church's mission and worship and then, in seven concise chapters, looks at each part of the service from the responses to the blessing. Each chapter ends with 'Words for reflection' – it is a short book, but rich in content.

Julian Elloway

BORN IN SONG: TEXTS AND TUNES FOR WORSHIP

Brian Hoare
Self-published P/B 978-0-86071-851-2 £7.50 available from
www.moorleys.co.uk/shop

Many people used their enforced leisure during 2020 to undertake activities that they had not been planning, and Brian Hoare used the time to assemble this collection of his texts and tunes. He is an unusual hymn writer in that he writes hymn tunes for his own and other people's texts, as well as his own hymns with words and music.

The *Methodist Hymn Book* (1933) famously opened with the statement 'Methodism was born in song' but the title of this collection is also taken from what may be the author's best-known hymn 'Born in song!'. Several of the 63 items appear with choral arrangements, although it is a pity, especially in, for example, the attractive version of 'Love divine, all loves excelling', that the music and typesetting is less than professional, with peculiar gaps in the bars as well as collisions. But the whole book, with its foreword by Pam Rhodes, and autobiography and numerous indexes, is a warm tribute to a hymn writer who has made a significant contribution to Methodist hymnody.

Julian Elloway

You will find reviews of recent printed music publications in *Sunday by Sunday* (no. 98). All the latest reviews are available online at www.rscm.com/reviews

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I am David Mason, the owner of Viscount Classical Organs (UK) Ltd and distribution rights of the Viscount name in the UK and Ireland.

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David Mason

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Let's get Christingle in the calendar

Save the date for your Christingle

Christingle is a candle-lit celebration that's perfect for bringing communities together. Whether you are new to Christingle or join the fun every year, we want you to have a fun, safe service where you can share the story of Christ.

**Christingle runs from Advent – Sunday 28
November 2021 – till Wednesday 2 February 2022,
so why not get your date in the diary now?**

You can celebrate in-person, online or both.
Plus we'll support you with a full range of
free resources to help you get started.
To find out how you can get involved
visit **christingle.org**



**The
Children's
Society**