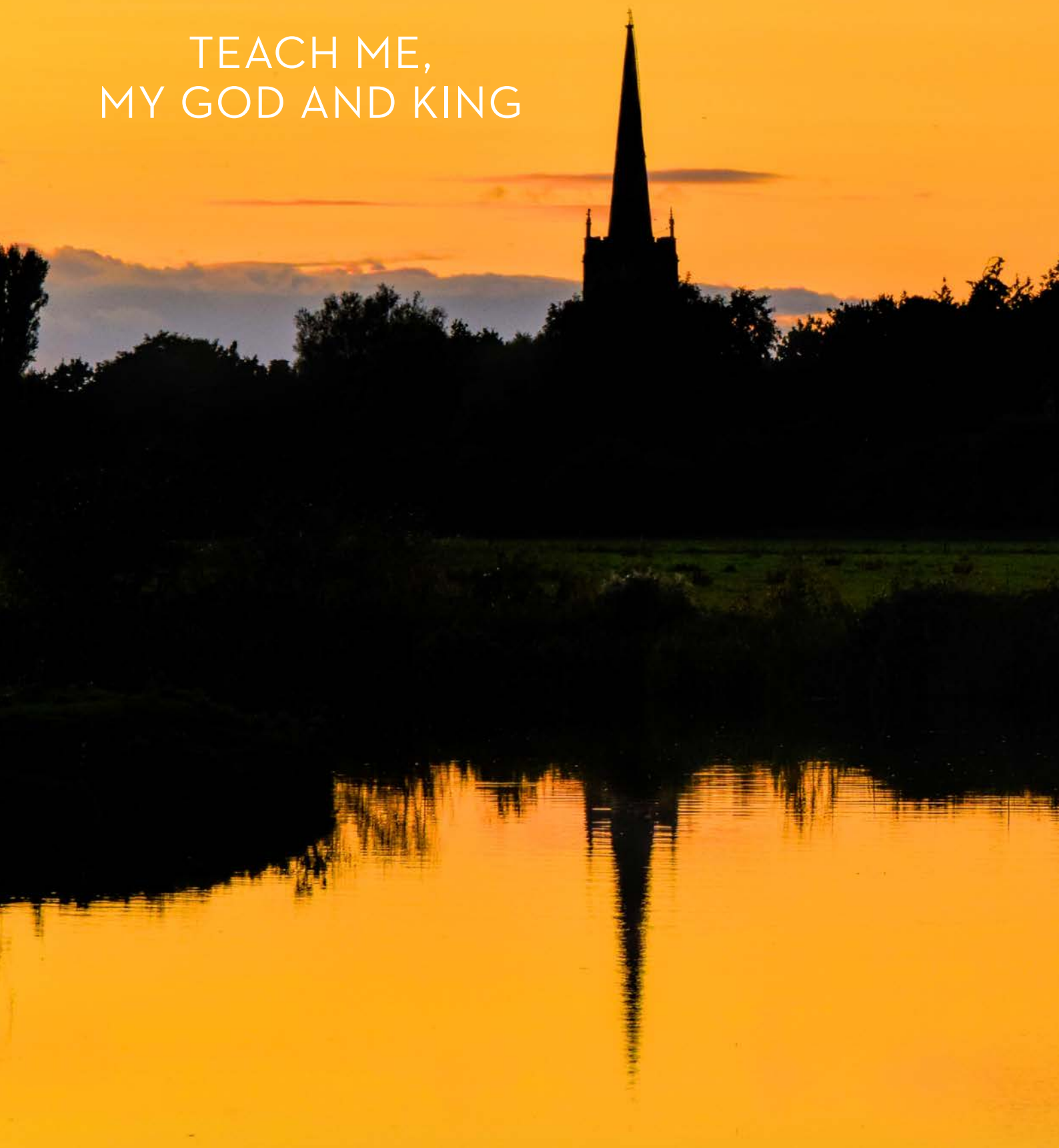


CHURCH MUSIC QUARTERLY SEPTEMBER 2023

# CMQ

RS M  
THE ROYAL SCHOOL  
OF CHURCH MUSIC

TEACH ME,  
MY GOD AND KING



# The only limit is your imagination.

## Just imagine where you could play.

With the best digital organs from Copeman Hart, Johannus, Makin and Rodgers we meet and exceed all expectations for an organ in church or at home. What's more, with world-leading technologies, such as that used for the unique Johannus LiVE, and our renowned service department you can be assured that our products are relevant now and for many years to come.



Contact us to visit our showroom in Mixbury (Oxfordshire) or Shaw (Lancashire). In Shaw you can purchase sheet organ music from the largest collection in the UK.

Makin | Copeman Hart | Johannus | Rodgers

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

MAKIN ◦ COPEMAN HART ◦ JOHANNUS ◦ RODGERS

For more details and brochures please telephone 01706 888100



14

---

## CONTENTS

---

---

5 WELCOME

---

6 IN ACTION

A diary account of the directors' challengee bike ride

---

8 WHAT'S ON

Details of RSCM events in your Area from September to December 2023

---

14 MAKING A JOYFUL NOISE: THE CORONATION OF THE KING AND QUEEN

Matthias Range considers the music performed at the coronation of King Charles III.

---

20 ANNUAL APPEAL

The RSCM needs your help to enable church music to flourish.

---

23 FROM THE DIRECTOR

Hugh Morris on making musical choices

---

24 SHOULD WE SING 'DAY', 'CLAY' OR EVEN 'RAY'

Robert Brignall considers the words to Charles Wood's *O Thou, the central orb*.

---

28 RSCM NEWS

News and reports across the RSCM's international network

---

34 CONGRATULATIONS

Members' successes and RSCM awards

---

36 STRATEGIC PRIORITIES

Hugh Morris expands upon the RSCM's Strategic Plan.

---

---

38 HOW IS MUSIC THEOLOGICAL?

Bennett Zon considers what it means to be an institute at which sacred music is studied.

---

40 HYMNPACK!

David Scott-Thomas dives into *We are the light*, one of the many resources available through *Hymnpact!*<sup>®</sup>

---

43 PLANTING SEEDS AND BEARING FRUIT

How Music Sunday 2023 was marked around the world

---

44 HYMN MEDITATION

Gordon Giles on the spiritual conflicts at the heart of George Herbert's 'Teach me, my God and King'

---

48 THE PRAYER BOOK SOCIETY: A NEW PARTNERSHIP

Jon Riding on a new collaboration between the RSCM and the PBS

---

50 MUSIC TO THE SOUL

Julian Zarfahs on why we must consider the meaning behind the words we sing

---

51 CLASSIFIED AD

---

52 PROFESSOR GEORGE MCPHEE: A DIAMOND JUBILEE

Peter Nardone on the long and illustrious career of George McPhee

---

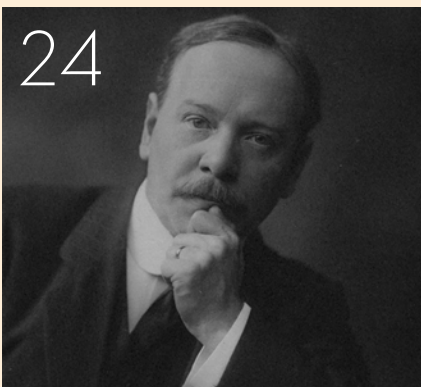
55 REVIEWS

CMQ evaluates the latest CDs, DVDs and music books.

---



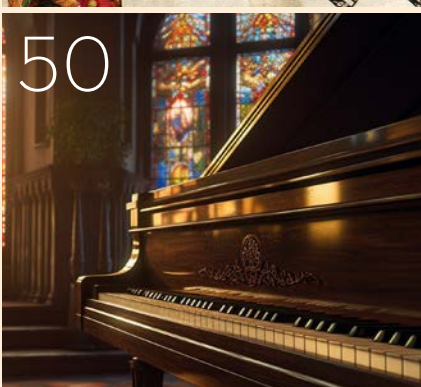
20



24



38



50

# £130 for your church<sup>1</sup>

Three Trust130 donations.  
One blooming lovely garden.

Choose our award-winning<sup>2</sup> home insurance and we'll donate £130<sup>1</sup> to your church or cathedral. And of course the more people who take out home insurance policies, the more funds that are raised. So those plans for the churchyard could finally take seed and flourish.

Find out more at [ecclesiastical.com/trust130](https://ecclesiastical.com/trust130)  
or call our team on 0345 777 3322  
and quote TRUSTPA.



Trust130.  
Limitless donations.  
Endless possibilities.



Trust130 celebrates over 130 years of insuring churches and cathedrals.

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

## WELCOME

The enduring popularity of Wood's *O Thou, the central orb* stems perhaps from both its rousing music and the fact that its words are flexible enough to be used for a variety of occasions. Yet it is not without its controversies. The penultimate line has proved particularly contentious. Ought we to sing 'In fellowship with thee, transforming day', 'clay', or even 'ray'? Arguments abound, with 'clay' being perhaps the most controversial of the three. But are we any nearer to a definitive answer? Starting on page 24 of this magazine, Robert Brignall provides his thoughts on the matter.

Poet and priest George Herbert has two anniversaries this year: the first being that of his birth in 1593, the second being his death 40 years later. Despite his relatively short life, Herbert is credited with writing hundreds of poems. Many of these were later adapted and adopted by worship leaders and musicians, becoming, over the centuries, congregational hymns. As testament to its enduring popularity, Herbert's 'Teach me, my God and King' has, according to Hymnary.org, appeared in 257 hymn books between 1813 and the present day. It is also the subject of this quarter's Hymn Meditation, in which Gordon Giles considers some of the spiritual conflicts at the heart of Herbert's alchemic poem.

In May, millions of people around the world tuned in to watch the coronation of music-loving monarch King Charles III. From specially commissioned pieces by Debbie Wiseman and Andrew Lloyd Webber (perhaps, if talk among sacred music leaders is anything to go by, the most divisive new piece), to the much-expected Elgar, Parry and Handel, it proved to be a satisfying blend of the old and the new. There were numerous innovations, not all of which, as Matthias Range points out, were noticed by the press. To find out more about the continuity and change present in the 'joyful noise', turn to page 14.

Elsewhere in this issue, readers will find a tribute to Professor George McPhee, information about a new partnership between the RSCM and the Prayer Book Society, and a look at *We are the light*, one of the most popular hymns available through the RSCM's *Hymnpact!*® subscription service.



STEFAN PUTIGNY

## CONTRIBUTORS



**ROBERT BRIGNALL** is a mathematician, singer and game developer. He is a senior lecturer at The Open University, and has sung with various chapel, church and cathedral choirs over the years. Since early 2022, he has been the proud creator and owner of the choral-themed word game *Byrdle*.



**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*.



**PETER NARDONE** is a freelance conductor, singer and composer. He has sung with the Monteverdi Choir, The King's Consort and The Tallis Scholars. He has been director of music at Chelmsford Cathedral and was subsequently organist and director of Music at Worcester Cathedral.



**MATTHIAS RANGE** is a researcher in the Faculty of Music at the University of Oxford. His research focuses on the history of royal ceremonies and especially their music. He has published books on British coronations and British royal and state funerals, and he is currently working on two volumes on British royal weddings.



**JON RIDING** is a trustee of the Prayer Book Society and a lifelong chorister, organist and choir director. Early years in the choir stalls of St Nicholas, Blundellsands were followed by time as a lay clerk at Chester under Roger Fisher. After 11 years working with the MoD, a role at the Bible Society followed, where he led a research team working in computational linguistics.



**DAVID SCOTT-THOMAS** is head of music at Broughton Primary School, musical director of Sing Together and director of chamber choir Octavius. He was organ scholar at Liverpool Cathedral and studied at Trinity College of Music, London. He was director of music at several churches in north-west England, assistant organist at Blackburn Cathedral (2006-10) and musical director at Blackpool and The Fylde College (2006-19).

**JULIAN ZERFAHS** has been a keen singer since his schooldays. Educated at Oakham School, Rutland, he was head chorister and soloist with the boys' chapel choir, with whom he frequently toured throughout the Midlands and East Anglia. Later, he studied singing with Christopher Keyte and is now director of music at St Mary's Church, Potters Bar.



**BENNETT ZON** is Professor of Music at Durham University and director of its centre for nineteenth-century studies. He is general editor of *Nineteenth-Century Music Review*, an editor of the *Yale Journal of Music and Religion*, *Nineteenth-Century Contexts* and director of the Centre for Nineteenth-Century Studies International. Zon researches the relationship of music, religion and science in the long 19th century. Recent books include *Evolution and Victorian Musical Culture* (2017) and *Victorian Culture and the Origin of Disciplines* (2020). Among forthcoming publications is the biblically proportioned five-volume *Oxford Handbook of Music and Christian Theology* (as co-general editor).

**RSCM STAFF MEMBERS CONTRIBUTORS**  
Hugh Morris, Director



## IN ACTION

# The Directors' Challenge

HUGH MORRIS

### SATURDAY, 10 JUNE

**5.30am:** It was an early start by car from my home in Derbyshire, but being June, it's already light – and warm.

**8.00am:** I arrive at the home of Mr and Mrs Morris senior who will be the weekend back-up crew. I realize at this point that, despite all the planning, I've made an error: the key for the tandem lock is still in Derbyshire!

**8.30am:** I collect Paul Hedley from his home and pick up a spare lock for later.

**9.00am:** Chris, the caretaker at Addington Palace Golf Club (where the tandem has been stored), has said he will try to get the lock off. He's got two hours to do it.

**11.00am:** We arrive at Addington Palace, where Chris has freed the bike. Sam Hunt, the RSCM's digital officer, is there to greet us and take some pictures of our departure.

**11.25am:** And we're off! 96 miles to go. 48 hours to do it. Paul (at the back) is getting to grips with the navigation app. I am at the front and getting to grips with the Croydon traffic and the tandem gears.

**11.28am:** Hill number one. A cycle ride in Norfolk may have been a better idea.

**12.15pm:** Diversion number one. The route planning has been good but can't allow for roadworks.

**1.00pm:** We meet the support car for lunch. It turns out that cycling on back roads and paths is quicker than riding in Croydon traffic.

**1.30pm:** We're off again, but need to pick up the pace if we're going to make our Come and Sing in West Byfleet at 3pm.

**1.45pm:** It's comfortable cycling across Hampton Court Park, but, my goodness, it's hot!

**2.02pm:** Cycling along the road on the north bank of the Thames, Paul says: 'the map says turn left and cross the river just up here.' To which, still steering, I reply: 'but there's no bridge!' We halt and spot the sign for a passenger ferry.

**2.15pm:** The shade of trees along the towpath is bliss. We discover that just about everyone walking alone on the path has headphones on and can't hear us coming, but the tandem generates lots of smiles and waves.

**3.05pm:** At St John, West Byfleet, we are greeted by a large bottle of cold water, a cool church and supportive applause from the people gathered to sing. After a few moments to freshen up, Paul and I are ready to lead the singers through some hymns, Psalm 96 (deliberately chosen for our 96-mile ride, of course) and Joanna Forbes L'Estrange's anthem *The mountains shall bring peace*.

**4.00pm:** Tea and cake are gladly accepted.



**4.30pm:** It's time to depart. We are delighted to hear that our next destination is at the top of a hill.

**6.35pm:** We arrive, only slightly late, at St Thomas-on-The Bourne, Farnham. We receive a lovely welcome from the vicar, churchwardens, organist and members of the choir at a local pub, and a very welcome glass of something cold and refreshing.

## SUNDAY, 11 JUNE

**7.30am:** Breakfast and preparations for the day. Our legs remember yesterday's miles.

**8.05am:** We are interviewed for BBC Radio Sussex, Surrey and Wiltshire. It's a great opportunity to talk about RSCM Music Sunday and the cycle challenge.

**9.15am:** We meet the choir and the vicar at St Thomas.

**10.00am:** The Sunday morning service proves to be an excellent way to celebrate Music Sunday.

**11.30am:** Cycle helmets back on and we are accompanied from the church by the vicar, organist and some choir members on their bikes. There are a lot of miles to cover if we are to make evensong at Winchester Cathedral.

**1.05pm:** We stop for lunch at Alton Abbey. It's a lovely spot and a great pity that the Abbey is now closed.

**1.30pm:** We roll onwards through lovely Hampshire villages. We've really got the hang of riding together and are making good progress.

**3.00pm:** We arrive at Winchester. It is lovely to be greeted by some RSCM colleagues. And the Cathedral's precentor is keen that we should put the tandem up by the altar steps, as a visible symbol of our pilgrimage. The evensong celebrates hymn writer Thomas Ken.

**4.45pm:** We are interviewed for Winchester Radio. The tandem is put safely into storage, and we retire to overnight accommodation. We decided to arrive back in Salisbury on Monday when there would be staff in the office, and frankly, I'm glad: I don't think my legs would have held out for another big ride today.

## MONDAY, 12 JUNE

**8.30am:** Departure from accommodation, with Mr and Mrs Hedley senior acting as this morning's support crew.

**9.10am:** We stop off to take part in an interview with Salisbury Radio. Then it's back on the bike.

**1.10pm:** Salisbury Cathedral's spire lies ahead.

**2.00pm:** One last push and we've made it!



We would like to thank all the people who made the ride possible, including all the RSCM staff who helped with planning, especially Carla Brawn and Fiona Wright. The three churches along the route all went out of their way to make us feel welcome. Addington Palace Golf Club was accommodating and hospitable. Stonehenge Cycles of Salisbury kindly supplied spare inner tubes. We would also like to thank everyone who supported us with donations. We really do appreciate them, and they made all the effort feel worthwhile. As we look to our centenary, we need to start working on the projects and programmes that we want to be able to celebrate in 2027, and the money raised will help us to do that. I've already been asked about what we might do for our 97-themed challenge next year ...

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



## AREA FESTIVALS

### **PETERBOROUGH & NORTHANTS**

#### **Area festival rehearsal**

**Tuesday, 12 September »**

**19:00 to 20:15**

**St Peter and St Paul, Uppingham  
LE15 9QH**

Local rehearsal of our Area festival music in preparation for 14 October. Refreshments will be provided on arrival, then we sing for an hour starting at 19:15. Bring your music copies with you if you can, but a few spare copies will be available on the evening if needed, to be handed in at the conclusion of the festival. No charge. Contact John Wardle on 07885 260316 or at [John.wardle@btinternet.com](mailto:John.wardle@btinternet.com)



#### **Area festival rehearsal**

**Wednesday, 13 September »**

**19:00 to 20:15**

**Holy Cross, Byfield NN11 6XN**

Local rehearsal of our Area festival music in preparation for 14 October. For information and contact details, please see the details of the previous rehearsal above.

#### **Area festival rehearsal**

**Thursday, 21 September »**

**19:00 to 20:15**

**All Hallows, Wellingborough  
NN8 4PA**

Local rehearsal of our Area festival music in preparation for 14 October.

For information and contact details, please see the details of the previous rehearsal above.

#### **Area festival rehearsal**

**Wednesday, 27 September »**

**19:00 to 20:15**

**St Mary, Rushden NN10 0PG**

Local rehearsal of our Area festival music in preparation for 14 October. For information and contact details, please see the details of the previous rehearsal above.

#### **Area festival**

**Saturday, 14 October »**

**14:30 to 18:40 (service 17:30)**

**Peterborough Cathedral  
PE1 1XS**

All singers are welcome, robed and unrobed, RSCM members or not. This year we will sing Peter Aston in F, written for the Peterborough festival 50 years ago, together with music by Stanford and William Mathias. Brass and organ accompaniment. Send us an email to register and receive our rehearsal booklet. Adult singers £4 each, or up to 5 for £12 (card or cash on arrival). U18s free. Contact John Wardle on 07885 260316 or at [John.wardle@btinternet.com](mailto:John.wardle@btinternet.com)



### **YORK**

#### **Area Archdeaconry festival rehearsal**

**Wednesday, 13 September »**

**19:00 to 21:00**

**Selby Abbey, The Crescent,  
Selby YO8 4PU**

A rehearsal to go through the music prior to the festival at York Minster on 30 September. Arrival is 19:00 for a 19:30 start. No charge. Contact Dr Craig Cartwright at [rscmyork@protonmail.com](mailto:rscmyork@protonmail.com)

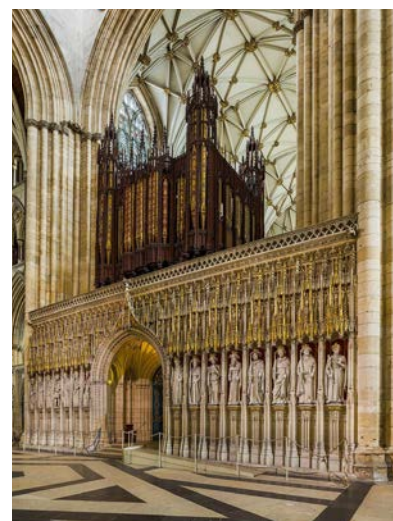
#### **Diocesan festival**

**Saturday, 30 September »**

**12:30 to 19:00**

**York Minster, Deangate,  
York YO1 7HH**

The annual York Area diocesan festival makes a long overdue return to the grand surroundings of York Minster. All singers (whether in choirs or not) are invited to join the combined choir for this event. Registration is at 12:30 and the rehearsal starts at 14:00. Contact Dr Craig Cartwright at [rscmyork@protonmail.com](mailto:rscmyork@protonmail.com)






**AREA FESTIVALS CONTINUED**

**THAMES VALLEY**
**Annual choirs' rehearsal**
**Friday, 15 September »**
**19:30 to 21:00**
**All Saints, Frances Road, Windsor  
SL4 1HU**

Rehearsal for the annual choirs' festival service to be held on Saturday, 30 September at St Helen, Abingdon. Contact John Halsey on 07824 344044 or at [jhalsey.council@rscm.com](mailto:jhalsey.council@rscm.com)

**Annual choirs' rehearsal**
**Thursday, 21 September »**
**19:00 to 20:30**
**St Mary, Dudley Hill, Shenley  
Church End, Milton Keynes  
MK5 6LL**

Rehearsal for the annual choirs' festival service. Contact Jonathan Harris on 07791 664507 or at [Jonathan.harris@watlingvalley.org.uk](mailto:Jonathan.harris@watlingvalley.org.uk)

**Annual choirs' rehearsal**
**Friday, 22 September »**
**19:00 to 20:30**
**St Helen, Abingdon OX14 5BS**

Rehearsal for the annual choirs' festival service. Contact Peter Foster on 07717 181226 or at [DirectorOfMusic@sthelens-abingdon.org.uk](mailto:DirectorOfMusic@sthelens-abingdon.org.uk)

**Annual choirs' festival service**
**Saturday, 30 September »**
**13:30 to 18:00 (service 17:00)**
**St Helen, Abingdon OX14 5BS**

Choirs from across the Thames Valley Area will combine to rehearse and sing our annual festival evensong, including the canticles in E by Herbert Murrill and Haydn's *The heavens are telling*. Members of all choirs, whether RSCM affiliated or not, are welcome to join us. £12 adults, £10 under 18s. Contact Peter Foster on 07717 181226 or at [DirectorOfMusic@sthelens-abingdon.org.uk](mailto:DirectorOfMusic@sthelens-abingdon.org.uk)



**ELY**
**Area festival**
**Saturday, 16 September »**
**14:00 to 18:30 (service 17:30)**
**King's College, Cambridge CB2 1ST**

We are delighted that Hugh Morris, RSCM director, will conduct the massed choirs. Rehearsal on the day will be from 14:00 in the beautiful chapel of Queens' College (Silver Street, Cambridge CB3 9ET) before we move to King's College Chapel to rehearse at 16:00 for choral evensong at 17:30. £10 RSCM members, £12 non-members, £2 under 18s. Contact James Reveley on 01353 660302 or at [James.Reveley@elycathedral.org](mailto:James.Reveley@elycathedral.org)



**ESSEX & EAST LONDON**
**Area festival**
**Saturday, 23 September »**
**10:00 to 17:00 (service 16:00)**
**Chelmsford Cathedral, New Street,  
Chelmsford, Essex CM1 1TY**


A celebration 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 festival service at Chelmsford Cathedral directed by Carl Jackson. Do join us for what is always a fabulous event. £5 RSCM members, £6 non-members, free for under 18s. Contact Jonathan Venner on 01245 252430 or at [rscmeel@gmail.com](mailto:rscmeel@gmail.com)


**SCOTLAND**
**Triennial festival: a celebration of George McPhee**
**Saturday, 7 October »**
**13:00 to 18:00 (service 17:00)**
**Paisley Abbey, Abbey Close,  
Paisley, Renfrewshire PA1 1JG**

The RSCM Scotland triennial festival returns to Paisley Abbey for a celebration of George McPhee's 60 years as director of music at Paisley Abbey. Music by George McPhee and Stanford, as well as a commission for the occasion by Peter Nardone. Attendees are requested to purchase the bespoke service book, which will be available from RSCM Music Direct. Registration and seating from 13:00, rehearsal 14:00-16:00. £5 RSCM members, £8 non-members. Contact Ian Munro at [imunrorscm@outlook.com](mailto:imunrorscm@outlook.com)



 AREA FESTIVALS CONTINUED

 WINCHESTER
**Festival evensong****Saturday, 7 October »****13:30 to 18:20 (service 17:30)****Winchester Cathedral, The Close, Winchester SO23 9LS**

Join forces with singers from across the diocese and the cathedral choir to sing evensong in the magnificent setting of Winchester Cathedral. Registration by 30 September is essential. Music to include: Stanford's *O for a closer walk with God*, Ayleward's *Preces & Responses*, Stanford in B flat. All music can be found in the RSCM publication *Come & Sing Evensong!* 13:30 arrival and sign-in (West End), 14:00–16:15 rehearsal (Nave), 16:15–17:00 break, 17:00 rehearsal with cathedral choir (Nave). Suggested donation £5 for adults, free for under 18s. Singers to bring their own music. Contact Claudia Grinnell on 01962 857249 or at [claudia.grinnell@winchester-cathedral.org.uk](mailto:claudia.grinnell@winchester-cathedral.org.uk)

 LICHFIELD
**Area annual choir festival****Saturday, 7 October »****14:00 to 18:00 (service 17:00)****St Andrew, Shifnal TF11 9AB**

Lichfield Area's annual festival will take place at this beautiful church with an excellent choral tradition. The music will include Andrew Lloyd Webber's coronation anthem *Make a Joyful Noise*, Stanford's *Pray that Jerusalem* and Ireland's *Greater Love hath no man*. No charge, but some of the music will need to be purchased from the RSCM web shop and there will be the opportunity to contribute to refreshment costs. Contact Catherine Lamb on 07747 444047 or at [cathylamb.music@gmail.com](mailto:cathylamb.music@gmail.com)

 CANTERBURY
**Area festival evensong****Saturday, 7 October »****14:00 to 18:15 (start 17:30)****Canterbury Cathedral CT1 2EH**

Join with singers from across the Canterbury and Rochester Areas, and

the boy choristers and lay clerks, to sing choral evensong in the glorious surroundings of Canterbury Cathedral under the direction of David Newsholme, director of music of the cathedral. Cost £5. Contact Stephen Barker on 07736 040744, or at [steve@sbarker.net](mailto:steve@sbarker.net)

 NATIONAL EVENT
**RSCM Celebration Day and Chester Area choral festival****Saturday, 14 October »****13:30 to 18:15 (17:00)****Chester Cathedral, St Werburgh Street, CH1 2DY**

An opportunity for singers from the Cheshire Area and beyond to come together for a special service of evensong that will include the presentation of the RSCM's annual Honorary Awards. Member and non-member choirs, small groups and individuals are all welcome. Attendees are requested to purchase the bespoke music book in advance. For information and to book see [www.rscm.org.uk/whats-on/celebration-day](http://www.rscm.org.uk/whats-on/celebration-day)


 SOUTHWELL & NOTTS
**A choral celebration Area festival****Saturday, 14 October »****14:00 to 18:30 (service 17:30)****Southwell Minster NG25 0HD**

The annual choral celebration brings together choirs from all over our Area to sing together in harmony. Taking

the form of evensong, the music will include Dyson in D and, to acknowledge the 400th anniversary of his death, Byrd's *Praise our Lord, all ye Gentiles*. RSCM members £15, non-members £20. Contact Stephen Bullamore on 07503 633784 or at [rscmsouthwellnotts@gmail.com](mailto:rscmsouthwellnotts@gmail.com)

 DEVON
**Area festival****Saturday, 14 October »****11:00 to 17:15 (service 16:00)****Exeter Cathedral EX1 1HS**

Our annual festival service, which this year takes the form of a Eucharist, with a wide range of music. £7 for adults, £8 if posted, children free. Contact Richard Stephens on 07711 571486 or at [rewstephens@aol.com](mailto:rewstephens@aol.com)

 WORCESTER
**Festival service****Saturday, 18 November »****15:00 to 18:30 (service 17:30)****Worcester Cathedral WR1 2LA**

Festival service evensong led by Worcester Cathedral choir. Conducted by Sam Hudson, the cathedral's director of music. Repertoire will include Brewer in D and Balfour Gardiner's *Evening Hymn*. Bring your own copies or print off from download links provided on receipt of booking forms. No charge. Instead, donations requested as you leave to cover costs. Contact Paul Trepte on 07900 402666 or at [p.trepte2012@gmail.com](mailto:p.trepte2012@gmail.com)

 BIRMINGHAM
**Diocesan festival****Saturday, 25 November »****13:00 to 16:30 (service 15:00)****Birmingham Cathedral, Colmore Row, Birmingham B3 2QB**

Diocesan festival service using the *God's Church for God's World* festival service book. There will be a note-learning session on the day from 10:00 to 11:30. £6 adults, £3 young people (under 18), £8 non-members. Contact Simon Palmer on 07932 791717 or at [sfp1549@gmail.com](mailto:sfp1549@gmail.com)



# COME AND SING AND SOCIAL

## SCOTLAND

### Lothian singing day

**Saturday, 2 September »**

**10:30 to 16:15 (service 15:15)**

**St James the Less, 23 Broomhill Road, Penicuik EH26 9EE**

A singing day at St James the Less in Penicuik. Repertoire will be taken from the RSCM's *God's Church for God's World*, and the day will culminate in a service of music, prayers and readings. £8 RSCM members, £10 non-members. Contact Ian Munro at [imunrorscm@outlook.com](mailto:imunrorscm@outlook.com)

## SOMERSET

### Come and Sing evensong with Hugh Morris

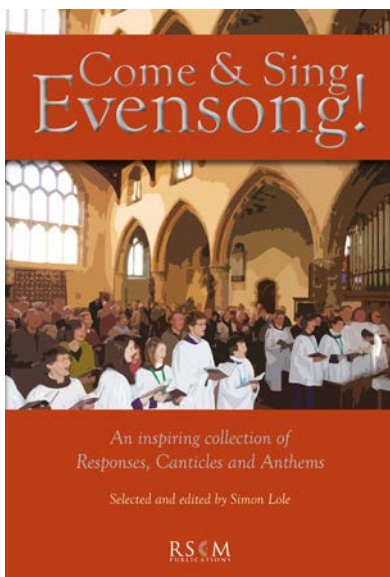
**Sunday, 10 September »**

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

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

All are welcome to come and sing evensong under the direction of the RSCM's director, Hugh Morris. The music will come largely from the new RSCM publication *Come & Sing Evensong!*

Registration is at 13:00 and the rehearsal starts at 13:30. Pay what you can. Contact Brigid Parkin on 07593 688599 or at [rscmsomerset@gmail.com](mailto:rscmsomerset@gmail.com)



## SCOTLAND

### Music and memories: a lifetime in music

**Friday, 6 October » 19:30 to 21:00**

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

George McPhee reflects on a remarkable 60 years as director of music at Paisley Abbey in a conversation with RSCM director, Hugh Morris. £5 RSCM members, £10 non-members. Contact Ian Munro at [imunrorscm@outlook.com](mailto:imunrorscm@outlook.com)



## SOMERSET

### Meet the Director

**Wednesday, 11 October »**

**18:30 to 20:00**

**Taunton Minster, Church Square, Taunton TA1 1SA**

RSCM director Hugh Morris is travelling the country to meet and encourage church musicians. Please do come to Taunton Minster to meet him, members of the RSCM Somerset Area Team, and each other. This is an opportunity to get together and to help and enthuse each other as church musicians to make inspiring music, which is especially needed in these post-Covid times. There will be refreshments. Contact Brigid Parkin on 07593 688599 or at [rscmsomerset@gmail.com](mailto:rscmsomerset@gmail.com)

## LEEDS

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

**Friday, 20 October » 19:00 to 21:30**

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

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

## LONDON

### Come and Sing with John Rutter

**Saturday, 21 October »**

**10:00 to 16:45**

**St Botolph-without-Bishopsgate, Bishopsgate, London EC2M 3TL**

Come and Sing directed by John Rutter with accompanist Alex Aitken. Music will be a range of choral music including some by John Rutter. Please register your attendance by 10 September. £20 adult, £8 age 18 and under. Contact Jenny Dean at [jennydeanrscmlondon@gmail.com](mailto:jennydeanrscmlondon@gmail.com)

## SCOTLAND

### Dunblane singing day

**Saturday, 18 November »**

**10:30 to 16:15 (service 15:15)**

**Dunblane Cathedral, The Cross, Dunblane, Perthshire FK15 0AQ**

Director of the RSNO chorus, Stephen Doughty, leads the annual RSCM Scotland singing day at Dunblane Cathedral. Music will be from the RSCM's *Advent Pilgrimage* book, which participants are encouraged to purchase and bring with them to the event. Entry by donation. Contact Ian Munro at [imunrorscm@outlook.com](mailto:imunrorscm@outlook.com)

## COME AND SING AND SOCIAL CONTINUED

### DEVON

#### Advent carol service

**Saturday, 2 December »**

**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. The full music list will be available on the website nearer the time. Cost £5. Contact Nicholas Brown on 07765 008859 or at [nickpiano64@gmail.com](mailto:nickpiano64@gmail.com)

### HEREFORD & S SHROPSHIRE

#### Come and Sing Advent service

**Sunday, 3 December »**

**17:00 to 19:45 (service 18:30)**

**Priory Church, Church Street,  
Leominster HR6 8NH**

Experience the thrill of singing a candlelit Advent service in Leominster Priory, which has one of the finest acoustics in the country. The service will be followed by seasonal refreshments. The music

will be sent to all choirs/singers as a printable PDF (or available from the Forbury Office, Leominster, price tbc). No charge, but donations are welcome. Contact Sallie Peacock on 07724 486159 or at [meggy.brimfield@gmail.com](mailto:meggy.brimfield@gmail.com) to book a place.



## WORKSHOPS AND COURSES

### SWANSEA & BRECON

#### Organ workshop

**Saturday, 9 September »**

**11:00 to 13:00**

**Brecon Cathedral LD3 9DP**

Anyone may attend to play the cathedral organ and receive advice on registration and technique. Open to all standards, and to pianists wishing to learn more about the organ. A demo will precede the workshop. Please indicate which piece you would like to bring. Advance booking is essential. Under 18s must be under the direct supervision of their parent/guardian or a designated adult from their own church. £10 per head, £8 for young people. Please use the cathedral car park (pay and stay). Contact Stephen Power at [directorofmusic@breconcathedral.org.uk](mailto:directorofmusic@breconcathedral.org.uk)

### SCOTLAND

#### Organ made friendly

**Saturday, 23 September »**

**10:30 to 15:30**

**All Saints, 14 Cluny Square,**

**Buckie AB56 1HA**

**Buckie Methodist Church, North  
Pringle Street, Buckie AB56 1HN**

Organists are typically required to provide a wide variety of contrasting music, manipulating a dazzling array

of sounds from several keyboards. This day course from the RSCM's new Education Menu aims to allow those with some keyboard experience opportunities to explore their potential on this 'wondrous machine'. Topics will include hymns and songs, improvisation, voluntaries, registration, Mass settings and an introduction to the pedals. Under 18s must be accompanied by an adult. £35 RSCM members, £40 non-members. Contact RSCM Events at [events@rscm.com](mailto:events@rscm.com)

### SE WALES

#### Come and play the Llandaff Cathedral organ

**Saturday, 7 October »**

**14:00 to 17:00**

**Llandaff Cathedral, Cardiff CF5 2LA**

This event is open to all. If you're already an organist, bring a favourite piece. Tutors will be available to offer advice about registration and constructive and encouraging feedback. If you're a pianist, bring a piano piece to try out on the organ or just come along to see how the organ works. Under 18s must be accompanied by an adult. RSCM members £8, non-members £10, students/children £3. Contact Stephen Moore on 07720 959989 or at [stephenmoore@llandaffcathedral.org.uk](mailto:stephenmoore@llandaffcathedral.org.uk)

### SWANSEA & BRECON

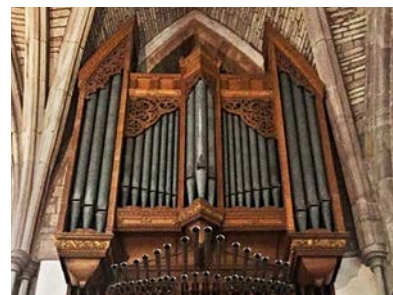
#### Autumn singing workshop: an introduction to the choral music of William Byrd and Thomas Tallis

**Wednesday, 18 October »**

**18:30 to 20:45 (service 20:15)**

**Holy Cross Church, Fairwood  
Road, West Cross, Swansea SA3 5JP**

An introduction to the choral music of William Byrd and Thomas Tallis, learning to sing some anthems by these composers while gaining knowledge of their lives and background. The event concludes with a short act of worship, which will include some of this music, and refreshments will follow. Any under 18s should be accompanied by a designated adult from their church/choir or by a parent/guardian. Adults £8 under 18s free. Contact Prof. Tony Davies on 01792 429543 or at [adavies55@ntlworld.com](mailto:adavies55@ntlworld.com)



# HARRISON & HARRISON ORGAN BUILDERS

## Bristol Beacon IV/94

(formerly the Colston Hall, H&H 1955)

### Restoration

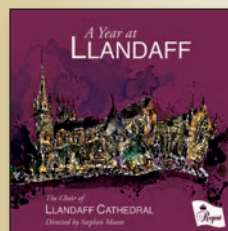


**New Organs \* Clean & Overhaul  
Restoration \* Tuning & Maintenance**

0191 378 2222  
h.h@harrisonorgans.com  
www.harrisonorgans.com



# REGENT RECORDS New Release



## A YEAR AT LLANDAFF

The Choir of Llandaff Cathedral  
Aaron Shilson (organ)  
directed by Stephen Moore

REGCD573

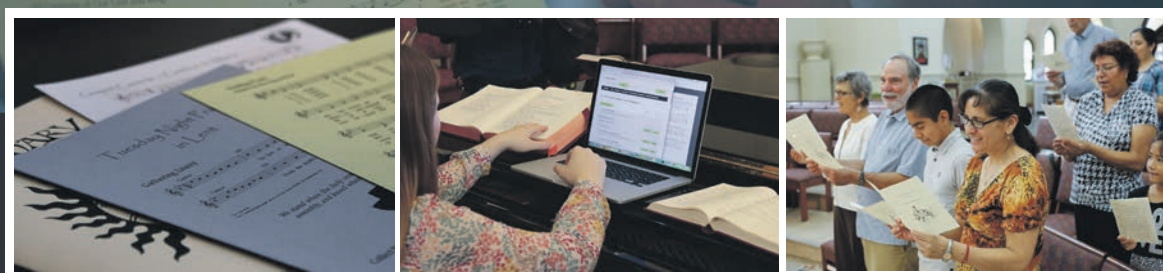
A journey through the church's year from Advent to All Saints, featuring works from the twentieth and twenty-first centuries, including recent compositions by Bob Chilcott, Jonathan Dove, and Will Todd, alongside Leighton, Elgar, Holst, and Stainer. It includes two large-scale solos on the new Nicholson organ, installed in 2010 - the largest entirely new instrument built in a British cathedral by a British organ builder since the 1960s.

Many will have heard the Cathedral's accomplished choir in their worldwide television broadcast in the presence of King Charles and Queen Camilla following the death of Queen Elizabeth II in September 2022.

REGENT RECORDS, PO Box 528, Wolverhampton, WV3 9YW  
01902 424377 www.regentrecords.com (with secure online ordering).  
Retail distribution by RSK Entertainment Ltd, Tel: 01 488 608900,  
info@rskentertainment.co.uk. Available in the USA from the Organ Historical  
Society www.ohscatalog.org. Scan QR code to sign up to our mailing list.








# THOUSANDS OF SONGS ONE LICENSE



## INSPIRING CONGREGATIONAL SONG

Through ONE LICENSE, License Holders have access to nearly 200,000 congregational hymns, songs, and service music from today's top liturgical music publishers. Included with your license is the music of GIA, OCP, The Taizé Community, Wild Goose and The Iona Community, The Royal School of Church Music, Oxford University Press, Kevin Mayhew, Stainer & Bell, and more!

## License Types

-  Annual Reprint
-  Podcast / Streaming
-  Single-Use & Event
-  Practice-Track
-  School



**ONE LICENSE**  
Inspiring congregational song

**H Y M N S**  
**Ancient & Modern**  
Bookselling | Publishing | Distribution | Grants | Events

WWW.ONELICENSE.NET | INFO@ONELICENSE.NET | NEWS.ONELICENSE.NET



# MAKING A JOYFUL NOISE

THE CORONATION  
OF THE KING AND QUEEN

---

MATTHIAS RANGE



Left: In an unprecedented innovation, the second Alleluia was sung by a gospel choir standing in a circle in the Westminster Abbey Coronation Theatre. PA Images / Alamy Stock Photo.

On 6 May 2023, the world witnessed the first coronation of a British monarch in almost 70 years. As Archbishop Geoffrey Fisher had pointed out on the occasion of the coronation of Elizabeth II in 1953, the coronation is one of the ‘oldest institutions’ in the ‘English church and state’, in its rudimentary form predating the Norman Conquest. The essential elements have not changed since the coronation of King Edgar at Bath Abbey in 973, the first English coronation documented in some detail: in its overall form the ceremony is a Communion service to which all the elaborate ceremonies of confirming, investing and proclaiming the new monarch – and his wife – are added at the beginning. The Reformation brought little change to this overall scheme, except that the liturgical parts from then on followed the Book of Common Prayer. British coronations have overall been quite a solid ceremony: even though the order of service is not codified anywhere, there has been comparatively slight variation since the coronation of James I and Queen Anne in 1603. Notwithstanding the re-ordering of some parts of the monarch’s investiture rites, the most momentous changes in the ceremony occurred in 1902: some longer parts were cut from the service, notably the Litany, while others were shortened, notably the Homage of the Peers. Although this was done in consideration of Edward VII’s recuperation from an appendix operation, the following coronations were based on this significantly shortened form.

The sense and idea of strong historical continuity was evoked at the May 2023 coronation of the King and Queen. However, seven decades between this and the last coronation inevitably meant that much change had occurred – especially when considering that these seven decades were in the 20th and 21st centuries, a period that has arguably seen the fastest development in human civilization and society since the discovery of fire. Accordingly, the coronation service saw (and heard) much that was different from the coronations of the previous 400 years.

#### A MUSICAL CORONATION

With a music-loving monarch such as Charles III, it is little surprise that music at the coronation was an outstanding component. In the same way as any other aspects of the ceremony, the music featured some striking innovations. The changes became instantly apparent in the practical arrangements. In centuries past, all the musicians had been placed high up in galleries around the ‘theatre’, the area under the





Above: The Welsh Kyrie, written by Paul Mealor and performed by Sir Bryn Terfel, was the first piece of coronation music to feature a solo singer in such a prominent way. Associated Press / Alamy Stock Photo.

crossing and in front of the main altar, where all the ceremonies took place. In 2023, however, the choir was in the same choir stalls that they usually occupy during regular services in Westminster Abbey, and only the orchestra was placed in the organ loft, on the quire screen. Although the number of musicians was much smaller than at the previous coronations, the new spatial arrangement meant that the singers now had a much more prominent position and visibility: music was centre stage.

There was much new music, and much traditional music, which was all well covered in the reports of the day. Not often noted by commentators, however, were the striking changes, in comparison to the 1953 coronation, and indeed earlier ones. Most notable was the departure from the order of service in the Book of Common Prayer. This matched with the practice in most Anglican parish churches up

and down the country, which usually follow the liturgy of Common Worship or some similar modern form. For a coronation, however, it was a first not to follow what is still the official liturgy of the Church of England. In practice this meant foremost the addition of the Kyrie and Agnus Dei, and the move of the Gloria from the end to the first half of the service. In addition, the sermon, which had been omitted since the shortened 1902 coronation service, was reintroduced. On the other hand, the Credo was excluded for the first time ever.

In 1953, the Credo and Sanctus of Ralph Vaughan Williams' Mass setting had been translated from the original Latin into English. Seventy years later, however, there has been much change – and the possibility of more flexibility – in the liturgy of the Church of England: Paul Mealor's setting of the Kyrie was sung in Welsh and the Gloria from William Byrd's



Mass for Four Voices in its original Latin, while Psalm 72 was sung in Greek to an Orthodox chant during the investiture rites, at the Exchange of the Swords.

Musically, the Welsh Kyrie was notable as being the first piece of coronation music featuring a solo singer in such a prominent way. Meador's setting certainly emphasized the plea for God's mercy, while Byrd's Latin Gloria added a (not necessarily recognized) ecumenical aspect. The same may be said of the Orthodox Greek chant which, it was widely pointed out, was intended as a tribute to the King's father, the late Prince Philip, who had Greek heritage. Such a pronounced reference to departed family members was also a first for the coronation music.

The Sanctus and Agnus Dei were sung in new settings by Roxanna Panufnik and Tarik O'Regan, respectively. While the former used the wording of the 1662 Prayer Book, the latter followed the words as in the 1549 version (after which the Agnus Dei had been omitted from the Prayer Book). All in all, then, the 'Mass setting' at the coronation was a rather eclectic mix of languages and musical styles, if not of theological traditions.

Another innovation was the Gospel procession: in accordance with modern Anglican practice, the Gospel was physically carried into the congregation, in the nave of Westminster Abbey, to be read among

them; and during the two processions there and back Alleluias, together with verses 1–2 and 6–7 of Psalm 47, were sung in new settings by Debbie Wiseman. The second Alleluia especially, in the return procession, stood out since it was sung by a gospel choir standing in a circle in the theatre, joyfully swinging to the music. This unprecedented performance added yet another dimension to the eclectic choice of music at the ceremony.

Reports at the time made much of the considerable number of new pieces. Yet it is noteworthy that almost none of the larger items were new compositions. The introit was, of course, Parry's grand *I was glad*, with the Vivats adjusted to match the royal couple; and the anointing surely would not have been quite the same without Handel's *Zadok the Priest*, which now, however, was performed to cover the actual anointing so that the archbishop's important words could not be heard, as they had been in 1953.

The most memorable of the new pieces was perhaps Andrew Lloyd Webber's anthem *Make a Joyful Noise*, sung after the crowning of the Queen, while she was enthroned next to the King. With its catchy opening theme, melodious flow and the grandeur of the regal brass and percussion added to the organ and band, this anthem matched the character of this occasion, and illustrated well the text.




---

*Reports at the time  
made much of the  
considerable number  
of new pieces*

---

**Left:** The Prince of Wales presenting composer Debbie Wiseman with an award at the Royal College of Music. Matt Durham/PA Wire / Alamy Stock Photo.

**THE KING SHALL REJOICE**  
ANTHEM FOR THE CORONATION OF GEORGE III

Edited by Maurice Bevan WILLIAM BOYCE

**Allegro**

KEYBOARD REDUCTION

Ob. Str. Bt.

© 2006 Cathedral Music Ltd, an imprint of The Royal School of Church Music. All Rights Reserved.

Above: William Boyce's *The King shall rejoice* was written for the coronation of George III in 1761 and, in 2023, followed the hymns. Copyright © Cathedral Music Press, an imprint of the RSCM, 2006.

### CONTINUITY AND CHANGE

A congregational hymn was first introduced at the 1953 coronation, then accompanying the Queen's procession from her throne down to the altar to take Communion. In 2023, this was doubled, with two hymns: 'Christ is made the sure foundation' before Communion, and 'Praise, my soul, the King of heaven' afterwards. William Boyce's *The King shall rejoice*, written for the coronation of George III in 1761, followed the latter. A beautiful piece, it was delightful to hear it in the context of an actual coronation. The immediately following *Te Deum* – which has been part of all coronations since time immemorial and a majestic final piece of each coronation service since 1902 – was sung in William Walton's splendid setting from the 1953 coronation. The resulting close accumulation of massive, loud and pompous music (in the hymn, Boyce anthem and Walton *Te Deum*) certainly made one aware that the end of the ceremony was nigh, while its length enabled the Recess, the outgoing procession, to be formed.

At the very end, during the newly crowned King's leaving, the National Anthem, which had been sung in new settings at the three previous coronations at least,

---

*The richly varied musical programme reflected the King's wide-ranging love of music*

---

was sung in Gordon Jacob's arrangement from 1953. However, after the well-known fanfare, with its dramatic gravitas, the first verse was this time not sung a cappella; rather, both verses were accompanied by the full forces, including the ever-effective trumpet descant in the second half, thus somewhat decreasing Jacob's calculated progression. In any case, 70 years of performance at most great occasions of state had made this particular setting so linked with the words 'God save the Queen' that one may ponder on the deeper meaning of its choice.

The end of the ceremony featured a practical innovation which, however, seems to have gone widely unnoticed. While not directly linked with the music, this was very much linked with the ceremonial performance and thus with the overall impression of the whole ceremony. This innovation was a long, large ramp that ran from the entrance under the quire screen to the specially built elevated platform under the crossing. In 1953 (and at the earlier coronations), one could see the monarch, and in fact everybody else, carefully manoeuvring the steep steps leading up to this platform – which in all the long robes and finery looked somewhat precarious. In fact, in 1953, the Queen's considered climbing down these steps was further marred by the orchestra's unfortunately off-beat beginning of Elgar's *Pomp and Circumstance March No. 1* (the only hitch in all the music). In May 2023, however, the ramp enabled all the processions to arrive and leave in an elegant way, smoothly and effortlessly bridging the difference in height between the elevated area and the lower floor level of the nave. The resulting imagery was matched by the elegant flow of the music, which for the King and Queen's outgoing procession led from the National Anthem directly into Elgar's *Pomp and Circumstance March No. 4* with its lively, jaunty opening.

Overall, the King and Queen's coronation was clearly a 21st-century coronation. The richly varied musical programme reflected the King's wide-ranging love of music. At this joyous occasion, the music of the ceremony in its totality reflected the first line of Lloyd Webber's anthem: the performers came together in a high-calibre programme of 'joyful noise'.

Try the  
**CHURCH TIMES**  
for 10 weeks for £10



### Resources for Church Musicians

Church Times subscribers have access to curated resources pages. Browse a selection of articles for church music enthusiasts.

[churchtimes.co.uk/subscribe](http://churchtimes.co.uk/subscribe)

New UK readers only. See website for full terms and conditions.



**CROFT DESIGN**



### CHOIR ROBES

- Cassocks
- Surplices
- Ruffs
- Choir Gowns
- Organist's Gowns

Wide range of colours and fabrics.

Junior and adult sizes

Discounts on all choir orders over £500

### Croft Design

22 Barrow Street, Much Wenlock, TF13 6EN

Tel 01952 727632 [sales@croftdesign.co.uk](mailto:sales@croftdesign.co.uk)

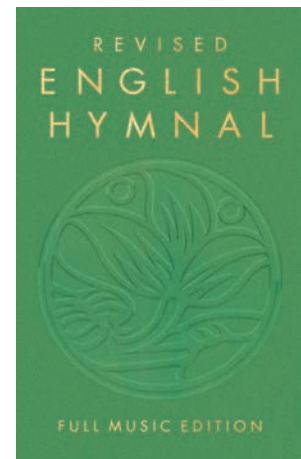
[www.croftdesign.co.uk](http://www.croftdesign.co.uk)

COMING SOON

# THE REVISED ENGLISH HYMNAL

The Revised English Hymnal is a completely new and updated edition of the English Hymnal. Like its predecessors, it aims to be 'a humble companion' to the Common Prayer of the Church, not only in England, but everywhere the English Hymnal tradition is loved and valued around the world, not only on Sundays and feasts but for every day of the year. It offers:

- Around 185 of the book's approximately 680 items will be new to users of the last edition, the 1986 New English Hymnal
- Just over half of the total number of hymns provide for the celebration of the Church's liturgical year, and there is a generous selection for other times, seasons and occasions
- An enhanced Liturgical Section includes eight settings of the Eucharist, in both contemporary and traditional language, music for ceremonies of the principal festivals, and An Order for Eucharistic Devotions
- Office hymns are given both for seasonal and ordinary use, and a selection of contemplative and responsive chants.
- Helpful indexes will be included: first lines, tunes by name and by metre, authors and composers, a scriptural index, and suggested hymns for the two most commonly used lectionaries, as well as ideas and suggestions to help those whose responsibility it is to choose hymns for the services of the Church.



OUT November 2023

Find out more at [reh.hymnsam.co.uk](http://reh.hymnsam.co.uk)

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



Enabling the  
flourishing  
of church  
music



Dear Friends and Members,

Earlier this year, my colleague Paul and I cycled 96 miles on a tandem in the blazing heat. We did so to raise funds for the RSCM, and to draw attention to RSCM Music Sunday. We secured £9,300, which made it all worthwhile. But ultimately, we did it because church music really does matter to us as much as it matters to you.

Church music is a significant cultural asset in the life of our country. Such extraordinary spectacles as the music at the coronation of King Charles III stand upon foundations that are built everyday. The RSCM's own Sing for the King project, which enabled thousands of singers to raise their own voices in local settings to celebrate the coronation, is just one example.

**Our mission is to enable the flourishing of church music in the widest range of settings.**

This precious asset is under threat. As we approach our centenary in 2027, the RSCM is working to counter the trend of marginalization and devaluation. Our three key groups to work with are young people, music leadership and clergy leadership. We have ambitious plans for each of these groups, which will enable church music to flourish.

We need to grow the size and scale of the work rapidly and significantly before the task of renewing the living tradition of church music becomes too difficult. To watch a video showing how the RSCM's work is already making a difference, scan the QR code above or visit: [www.youtube.com/watch?v=2fi4V3dV3ao](https://www.youtube.com/watch?v=2fi4V3dV3ao)

The past few years have presented us with significant financial challenges. We receive no government funding, or regular support from the Church of England. Our income has fallen, and the long tail of Covid-19 has exhausted our financial reserves. We are working to rebuild those reserves. At the same time, we urgently need to be investing in activity to help church music thrive.

**Will you help us expand the work we are able to undertake?  
Turn over for some of our key projects and how your support  
will make a difference.**

Hymnpact!® is our new resource for primary schools and churches. It enables more children to have a positive experience when singing in school. It also connects children to their local churches. Now in use in over 100 schools, it is having a positive impact on thousands of children.

► **£1000 will expand the repertoire by giving teachers and church leaders all the resources and support they need to learn a new hymn.**

Children cannot become the hymn-singing congregations of tomorrow without being introduced to this music.

Our **Church Music Skills** learning programme is designed to support music and clergy leadership in four specific areas. We are working to digitize this programme and incorporate it into our Hub. To date, we have completed the Organist unit and work on the others continues. We need to enable access to this as quickly as we can to build the skills of music and clergy leaders now and into the future.

► **£500 will fund the digitization of a new module for one of the remaining units.**

Our Education Menu offers a comprehensive, systematic set of training units, delivered by our skilled tutor network.

► **£250 will pay for a day of in-person, focused training that meets local need.**



*'The children love the songs'*

*'The Hymnpact resources are great'*

Our **online webinar training programme** will be expanded again in 2024, helping churches and church musicians make the most of music opportunities and resources in their own contexts. **£100 will cover the costs of one of these webinars.**

Our **Emerging Leaders Scheme** trains aspiring young choral directors.

► **£50 will help pay for a short workshop on conducting technique.**

*'The things I've learnt and the practice it's given me has given me confidence to apply for conducting roles with amateur choirs.'* 2022 Emerging Leader

The Bath Course is a highlight in the RSCM's calendar. In 2023 we had the largest attendance for several years, which gave children from a wide range of backgrounds an immersive encounter with church music for a whole week.

► **£20 will supply a chorister with sheet music for the week.**

If you can donate to our Annual Appeal, please visit our website at [www.rscm.org.uk/appeal](http://www.rscm.org.uk/appeal). You can also support our work by becoming a regular donor by joining our Friends scheme here: [www.rscm.org.uk/support-us/friends/](http://www.rscm.org.uk/support-us/friends/)

We have a mission. We have a plan. With your support, we can do even more to enable church music to flourish.

Thank you,  
Hugh Morris



# FROM THE DIRECTOR

HUGH MORRIS



In my experience, diners settling themselves at a restaurant table fall into two basic categories: those who scan the menu to find something they know they will like, and those who choose something new because it's there to be tried.

At this point, you will probably have identified with one of those categories. A similar categorization can doubtless be applied to those who choose the music that is performed in your church. Some will use *Sunday by Sunday* to match the hymns they know and like to the weekly readings. Others will view the lists as a set of suggestions for paths unfamiliar, which they gladly take. The latter path is inevitably harder work, because you must then look up the words and music. But there are potential rewards.

There is a trend at present for people to fall back upon the familiar. Many Area festivals and Come and Sing events are filled with well-known repertoire because it is thought that the familiar persuades people to come. One pitfall with this is that the pool of music that is well known gets ever smaller over time.

Introducing new music is a good thing. The RSCM offers a range of brand-new music each year through

our publications. There are also thousands of items in our RSCM Music Direct webshop catalogue that will enrich your experience of church music. If you are the person who normally chooses the music in your church, then use these resources to your advantage. There is nothing stopping any of us exploring new musical avenues and (tactfully) making positive suggestions to those who choose the repertoire. You could even support a church or choir by buying a set of new music as a gift.

There is, of course, a balance to be struck. A constant supply of new and unfamiliar music is tiring and can be discouraging; everyone appreciates some level of repetition and familiarity. But to add at least a little new music is to offer the chance for fresh encounters and to discover new favourites. I have worked with many choirs or groups of singers who have expressed scepticism about a new piece at the start of a course. And yet, by the end of the day or week, they often tell me that it is that same piece that they enjoyed singing the most.

So, my encouragement to you is to scan that menu and to try a new dish. Who knows, it may become your new favourite.



# SHOULD WE SING 'DAY' 'CLAY' OR EVEN 'RAY'?

ROBERT BRIGNALL

Charles Wood's (1866–1926) *O Thou, the central orb* is an oft-performed anthem with a one-word controversy: should the penultimate line end with the word 'day', 'clay' or perhaps even 'ray'? By conducting a broader consideration of the origins of the text of the anthem, this article assembles the evidence that choir directors need to reach a decision. Most editions of this work print 'day':

O Thou, the central orb of righteous love,  
Pure beam of the most High, eternal Light  
Of this our wintry world, Thy radiance bright  
Awakes new joy in faith, hope soars above.

Come, quickly come, and let glory shine,  
Gilding our darksome heaven with rays Divine.

Thy saints with holy lustre round Thee move,  
As stars about Thy throne, set in the height  
Of God's ordaining counsel, as Thy sight  
Gives measur'd grace to each, Thy power to prove.

Let Thy bright beams disperse the gloom of sin,  
Our nature all shall feel eternal day,  
In fellowship with thee, transforming **day**  
To souls erewhile unclean, now pure within. Amen.

A notable exception that uses 'clay' can be found in King's *English Church Music Volume 1*, and the cited reason is as follows:

Returning to Wood's manuscript enables the correction of a long-standing error made by the original typesetter, who misread Wood's handwritten 'clay' at b. 60 as 'day', and which early proofreaders failed to notice makes little linguistic or rhymed sense.<sup>1</sup>

This seems conclusive, yet the debate continues, and for good reason. Indeed, at Queen Elizabeth II's Diamond Jubilee service in St Paul's Cathedral on 5 June 2012, the word 'day' appears in the order of service, but the recording strongly suggests that the choir sang 'clay'.<sup>2</sup>

Various poetic and theological arguments have been made to support each viewpoint. For example, why would 'day' in the third-to-last line be rhymed with 'day' in the penultimate line? On the other hand, while 'clay' might be a biblical reference to dust or earth, it does not fit with the rest of the poem, which is entirely about light. A third option – 'ray' – might seem overall to be a better fit. However, these discussions do not address the following question: what did the composer and librettist intend?

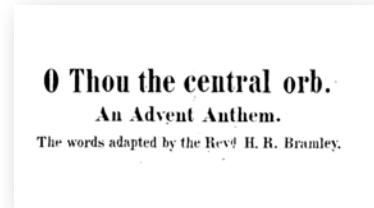




Opposite: Charles Wood, 1866-1926.

Left. Figure 1: Page 7 of Wood's holograph score. By permission of the Master and Fellows of Gonville and Caius College, Cambridge.

Below. Figure 2: The title on page 136 of Ouseley's edition of works by Gibbons.



### WOOD'S COMPOSITION

King's comment in 2010 that the original manuscript has 'clay' references the holograph score, held in the library of Gonville and Caius College, Cambridge, where Wood was fellow from 1894 until his death. Though the score has no date, it is marked 'Y.B.P. 1915', suggesting it was probably written around 1914.<sup>3</sup>

Figure 1 shows page 7 of this manuscript. The top system clearly has 'eternal day', and the bottom system 'transforming day'. For comparison, the penultimate bar on this page has the word 'unclean', from which we can see that Wood's writing of 'cl' is quite distinct from 'd'.

The anthem itself is in some places claimed to have first been published in 1933 in *The Church Anthem Book*, but in fact it is not in this book at all (it appears in *The New Church Anthem Book*, which may be the cause of this confusion).<sup>4</sup> It was first published by Yearbook Press in 1915 (hence the marking on the holograph manuscript). Both this first version and the version in the *New Church Anthem Book* use 'day'.

### THE TEXT

If any doubt remains that 'clay' is nothing more than an urban myth, we should consider the origins of the text that Wood chose.

The words are attributed in all editions to Henry Ramsden Bramley (1833-1917). Several editions (including the first 1915 Yearbook Press edition) also mention that the words are used 'by permission of Novello & Co. Ltd'. The publication this refers to is *A Collection of the Sacred Compositions of Orlando Gibbons*, edited by Frederick Gore Ouseley (1825-89) and published in 1873. The preface includes the following:

Some of the Anthems were originally set to words which were thoroughly unsuited for modern use. Where such has been the case, new words have been supplied, and the old words printed at the end of the Anthem.

*O Thou, the central orb* is just one such anthem, as illustrated in Figure 2. In this edition, the word 'day'

Above. Figure 3: 'Transforming day', in Ouseley's edition of works by Gibbons.

Left. Figure 4: The text from the 1871 *Anthems Used in the Cathedral Church of Durham*.

523

ADVENT. ALTO SOLO.

O Thou, the central orb of righteous love,  
Pure beam of the Most High, eternal Light  
Of this our wintry world; thy radiance bright  
Awakes new joy in faith: hope soars above.

CHORUS.

Come, quickly come, and let thy glory shine;  
Gilding our darksome heaven with rays divine.

DUET, TREBLE AND ALTO.

Thy saints with holy lustre round thee move,  
As stars about thy throne, set in the height  
Of God's ordaining counsel, as thy sight  
Gives measured grace to each, thy power to prove.

CHORUS.

Come, quickly come (as before).

DUET, TWO TREBLES.

Let thy bright beams disperse the gloom of sin:  
Our nature all shall feel eternal day

VERSE, SIX VOICES.

In fellowship with thee, transforming ray  
To souls, erewhile unclean, now pure within.

CHORUS.

Come, quickly come (as before).  
Amen.

Gibbons.

is used, as shown in Figure 3. A much more recent edition, published by Stainer and Bell (in 1964) and edited by the scholar David Wulstan (1937–2017), also uses 'day'.

The Revd H.R. Bramley provides new words for two anthems in Ouseley's edition: *O Thou the central orb* and the preceding anthem of the collection, *Great Lord of Lords*. This is also the title of an ATBATB anthem composed by Charles Wood, which, according to the Gonville and Caius handlist, was published by Yearbook Press in 1913. It is surely no coincidence that Charles Wood composed two anthems to texts by Bramley within a couple of years, and that these texts appear consecutively in Ouseley. Was Ouseley's edition Wood's source for both texts? Ouseley was certainly still in use, as confirmed by a letter from Heathcote Statham (1889–1973) to the *Musical Times* in 1925:

I recently came across a paragraph in a musical paper where reference was made to 'the sticky square-toedness' of Ouseley's edition of Gibbons's Church music. [...] Nobody pretends that Ouseley's edition of Gibbons's music is perfect; but it has been of the greatest use to Cathedral Choirs for many years. [...] The gratitude of Church musicians is certainly due to Ouseley for doing much to make the music of Gibbons better known.<sup>5</sup>

This letter also suggests that opinion was divided on the quality of Ouseley's edition, though I have not located the 'musical paper' referred to in this letter.

Bramley's text 'O Thou, the central orb' appears in (at least) two other publications from around the same time: in 1871, a book entitled *Anthems Used in the Cathedral Church of Durham* was published, and on page 226 we find the text shown in Figure 4.<sup>6</sup>

There are several remarks to make about this. First, and most surprisingly, is that this version has another alternative: 'transforming ray'. Second, the previous item in this book, number 522, is 'Great Lord of Lords'. Third, this book pre-dates Ouseley's edition by two years. On these final two points, Ouseley's work on his 1873 edition of Gibbons will have taken some years to put together, and indeed in 1870 he wrote a letter to the dean of Christ Church about the project: 'Most assuredly, the anthems it is to contain will be very useful in Choir – & I venture to predict that some of them will be great favourites.'<sup>7</sup>

One further source of words from a similar time is *Words of Anthems Used in Westminster Abbey*, where on page 12 it is once again 'transforming day'.<sup>8</sup> Being

published by Novello, the text in this book was likely derived from the text in Ouseley's 1873 edition.

However, we have still not reached the source of the text, because of the sentence 'the words adapted by the Revd H. R. Bramley' (as seen in Figure 2). This adaptation must surely have come from *O Oriens*, one of a series of 'O Antiphon' sonnets written by Richard Meux Benson (1824–1915) and published in *Lyra Mystica*, a collection of poems compiled in 1865 by Orby Shipley (1832–1916).

O THOU, the central Orb of righteous Love,  
Rising in fulness of Eternal Light  
On this our wintry world! Thy Radiance bright  
Wakes the glad shout of Faith! Hope dwells above;  
Thy Saints with holy lustre round Thee move,  
Stars of a new Creation, in the height  
Of God's ordaining Counsel, as Thy Sight  
Gives measured Grace to each, Thy Power to prove.  
Come! Quickly come! and let Thy Beams disperse  
The lingering taint of primal sin's defiling,  
With kindling touch, transforming, reconciling.  
Come! Quickly come! dispel fallen manhood's curse,  
Till all our nature feels the eternal ray  
In Fellowship Divine of Spotless Day.<sup>9</sup>

There is no 'transforming day' here at all, although there is also no reference to clay. However, the penultimate line is very similar to the third-to-last line of Bramley's version, except for the final word. Indeed, in every source of Bramley's version this line is as follows: 'our nature all shall feel eternal day'.

A plausible answer to our original question, therefore, would be to keep 'transforming day', but change 'eternal day' to 'eternal ray'. This change would be consistent with Meux Benson's original sonnet, but not with any source I have found of Bramley's adaptation.

### THE ORIGINS OF 'CLAY'

The earliest mention of 'clay' seems to be in *Advent for Choirs*.<sup>10</sup> Although the anthem uses 'transforming day' in the text, it has as a footnote the following caveat by the editors:

Some scholars have suggested that 'day' is a misreading of the word 'clay' in the original manuscript. ('Clay' would seem to make more sense in the context of this passage.)

Six years prior to *Advent for Choirs*, the version in *The New Church Anthem Book* has 'transforming day' without comment.<sup>11</sup> Thus, the idea that 'clay' might

have been the intended word seems to have emerged in or around the 1990s. It is certainly tempting to want to replace one of the two instances of the word 'day'. The phrase 'transforming clay' has both a typographical proximity to the actual text, and a plausible theological interpretation. This notion – now quite clearly an urban myth – gathered support over a period of time, until the point that it made it into an edited version of Wood's anthem.

### SO, WHAT SHOULD WE SING?

There is no historical justification for the use of the word 'clay'. It does not appear in Meux Benson's original sonnet, nor in any edition of Bramley's poem as written for Gibbons's anthem, nor in Wood's holograph manuscript. The canonical source for Bramley's version of the text must surely be Ouseley's 1873 edition of works by Gibbons. As such, the word 'day' on both the third-to-last and penultimate lines would appear to be deliberate, and this version is likely what Wood himself would have used as the basis for his own anthem.

There may be some justification from a historical viewpoint to replace the first instance of 'day' with 'ray', thereby leaving something more poetically aesthetic. The basis for such a change would be to follow Meux Benson's original sonnet more closely. Replacing the second instance of 'day' with 'ray' could be justified by reference to the text from Durham in 1871, but this version seems to have been dropped, or was itself a mistake. Ultimately, however, perhaps it should be left alone, with 'day' in both places. As Andrew Gant writes: 'It sounds good, and the words don't mean anything at all.'<sup>12</sup>

<sup>1</sup> Robert King, ed., *English Church Music Volume 1: Anthems and Motets* (OUP, 2010), 378.

<sup>2</sup> The full service can be found on YouTube: [https://youtu.be/OPO\\_b3SwMQQ?t=2040](https://youtu.be/OPO_b3SwMQQ?t=2040)

<sup>3</sup> See the handlist for Charles Wood, at [www.cai.cam.ac.uk/library/special-collections](http://www.cai.cam.ac.uk/library/special-collections)

<sup>4</sup> See, respectively, Walford Davies and Henry G. Ley, eds. (OUP, 1933), available at [https://archive.org/details/churchanthembook0000unse\\_f5u5/page/n5/mode/2up](https://archive.org/details/churchanthembook0000unse_f5u5/page/n5/mode/2up) and Lionel Dakers, ed. (OUP, 1994).

<sup>5</sup> 'A Good Word for Ouseley', *Musical Times*, Vol. 66, No. 990 (1 August 1925), 733.

<sup>6</sup> Available online by searching Google Books.

<sup>7</sup> The first page is available at [www.manuscripts.co.uk/stock/24327.HTM](http://www.manuscripts.co.uk/stock/24327.HTM).

<sup>8</sup> Available online by searching Google Books.

<sup>9</sup> Shipley, ed. (Longman, 1865). Available online at: <https://archive.org/details/LyraMystica/page/n204/mode/1up>

<sup>10</sup> Archer and Cleobury, eds., (OUP, 2000).

<sup>11</sup> Dakers, ed. (OUP, 1994).

<sup>12</sup> Andrew Gant, *O Sing Unto the Lord: A History of English Church Music* (Profile Books, 2015).

# RSCM NEWS

---

## A TROVE OF TREASURES

Members of the St Nicolas tier of the Friends of the RSCM joined Hugh Morris RSCM director, and others for a most enjoyable day in Oxford. Lunch at a local restaurant included an excellent speech from our guest for the day, Nicholas Cleobury. A short walk took us to Magdalen College and an exclusive demonstration of the brand-new Eule organ, which included for some the chance to play. A second short walk found us in Merton College and in the excellent hands of the fellow librarian, Dr Julia Walworth. She introduced us not only to the general treasure trove that is the college's Old Library, but more specifically to the unique Merton Choirbook. Following a restorative cup of tea hosted by the acting college chaplain, we attended evensong in the chapel, where the college choir, under the direction of Ben Nicholas, led us with inspirational singing that included Howells's St Paul's Service.

If you wish that you had had the opportunity to be with us, then do consider becoming a Friend. We welcome supporters at all levels and are grateful to those who help us in this way. For details, search 'Friends' on the RSCM website.

---

## STAFF CHANGES

### Jan Goddard

The RSCM recently said goodbye to Jan Goddard, who has retired after 10 years working in the accounts department. Jan has been a kind, dependable and always helpful colleague to us all and her presence in the office will be greatly missed. We wish her a long and happy retirement.

### Regional Managers

Changes to the RSCM's structure have meant the departure of our Regional Managers: Andrew Moodie, Ian Munro, William Reynolds and Simon Russell.

Over the past 30 years, Andrew Moodie held many roles within the RSCM, including as Area secretary, Awards administrator, Area chair, a regional director of education, a Bronze, Silver and Gold award examiner, and, since 2015, as Coordinator and then Regional Manager for the South and South East England.

Ian Munro was Volunteer Team Leader for RSCM Scotland, before taking up the role of Regional Manager in 2020, alongside his other work as a percussion teacher and church musician. He has been active in connecting the RSCM into a wider range of church networks across different denominations. Ian was also Regional Manager for Northern England from September 2022.

William Reynolds was involved with the RSCM as an education and training officer and as an Awards administrator before becoming Regional Manager for Wales. In addition, he is a *Voice for Life* examiner and has been a tutor for the RSCM's *Menter Gerdd* (Operation Music) programme in Wales.

Simon Russell became Regional Coordinator for the North of England in 2015, and Regional Manager for Central and East England in 2020. Simon has tirelessly worked to build good relationships and to support many individuals and churches. He has worked to improve the quality of information stored in the RSCM's database of member churches. Simon has been a *Voice for Life* examiner and is a pastoral assistant for the Millennium Youth Choir.

We are immensely grateful to Andrew, Ian, William and Simon for their years of hard work and dedication. We wish them all well.



Above: Attendees in Oxford inspecting the Merton College Choirbook.

---

## RSCM CELEBRATION DAY WITH CHESTER AREA FESTIVAL

We are delighted to be joining with the Chester Area Festival on Saturday, 14 October at Chester Cathedral for this year's Celebration Day service, at which the RSCM's annual Honorary Awards will be presented (see June CMQ for details).

As well as choirs from across the Chester Area, all singers (whether groups or individuals, RSCM members or non-members) who enjoy evensong and are within reach of the cathedral are invited to join us. Music will include Stanford's *Te Deum* in B flat and the *King's College Service* by Joanna Forbes L'Estrange. This is a wonderful opportunity to sing alongside the cathedral choir in a magnificent building. In addition, all are welcome to join us for the service itself, which will start at 5pm. For more information and to notify us you will be attending, please visit [www.rscm.org.uk/whats-on/celebration-day/](http://www.rscm.org.uk/whats-on/celebration-day/)



Above: Members of the Legacy Society gathered at Sarum College for the annual service.



## LEGACY SOCIETY SERVICE

Back in May, members of the RSCM Legacy Society met in the Butterfield Chapel at Sarum College for the annual Legacy Society Service. We were also pleased to welcome some family members of those who have left bequests to the RSCM. The singers, director and organist were drawn from staff and local RSCM member churches, and the service was led by Sarum College principal, the Revd Canon Professor James Woodward. Following the service and lunch, guests learnt about the RSCM's involvement in the late Queen's coronation and heard the reminiscences of Allan Ledger, who sang at the service when he was nine years old. One attendee described it as 'a marvellous day' and said that they 'enjoyed every minute', while another kindly said that it 'was a very good day and a worthwhile society to which to belong'.



Left: Memorabilia from the 1937 coronation of King George VI.

The Legacy Society is open to anyone leaving the RSCM a gift in their will. You can find out more about legacy giving at [www.rscm.org.uk/support-us/gifts-in-wills](http://www.rscm.org.uk/support-us/gifts-in-wills)

## WORKING TOGETHER TO PROMOTE THE RSCM WHERE YOU ARE

Exciting changes are coming to the way the RSCM operates locally. We're grateful to our Area Teams for all the work they have done to organize local events to support the RSCM's mission. As part of the upcoming changes, we are now making it possible for anyone to contact us if they'd like to put on an event that raises awareness of the benefits of RSCM membership or that supports the work of the RSCM.

We've been working hard to design and create processes to make this as simple as possible. The ink is barely dry, but we're delighted to be able to share them with you now. Visit [www.rscm.org.uk](http://www.rscm.org.uk) for more.

Why not start thinking about what you could do locally to make sure as many people as possible know about and benefit from all the great things the RSCM can do for them? We'd love to hear your ideas and help you to make them come alive. Let's spread the word together!



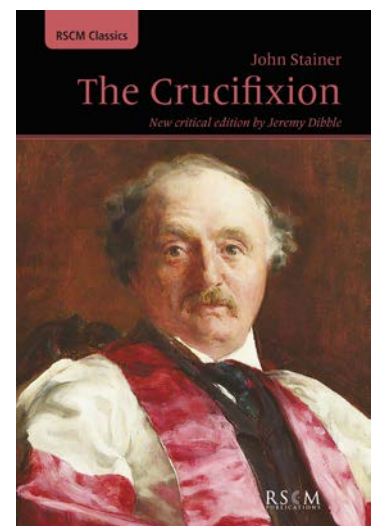
## A FRESH LOOK AT STAINER'S *CRUCIFIXION*

In May, a Come and Sing Stainer's *Crucifixion* was held at St Marylebone Parish Church, London (the church for which it was written), officially launching the new critical edition of the score, edited by Professor Jeremy Dibble. Singers came from all over the country to sing under the expert direction of Gavin Roberts, until recently director of music at St Marylebone, and to listen to Jeremy Dibble give the RSCM annual lecture about Sir John Stainer and this hugely popular work. We were delighted that Alice Stainer, one of Sir John's descendants, was able to join the singers.

We will shortly be releasing Professor Dibble's lecture online. Keep an eye on our website and subscribe to our monthly Notes from the Director newsletter for updates. You can sign up at [www.rscm.org.uk/news-and-info](http://www.rscm.org.uk/news-and-info).

To find out more about the RSCM's new critical edition, visit [www.rscmshop.com](http://www.rscmshop.com)

**Above:** Come and Sing Stainer's *Crucifixion* and the RSCM annual lecture at St Marylebone Parish Church, London.



## NEWS FROM ACROSS THE UK

### STUDY AND SING THE PSALMS

Around 40 people from various musical, denominational and theological backgrounds attended a study day on 13 May in the Laidlaw Music Centre at St Andrews University.

The event was directed by Dr Jane Pettegree of the university and proved to be a fascinating exploration into the Book of Psalms. The day started with two short lectures: the first on 'Why the Psalms Matter' was followed by an investigative account of the various translations of the Psalms and their influence on the music composed to accompany them. After this came workshop sessions on different types of musical settings for the Psalms, during which we sang unison plainsong, Anglican chant, responsorial psalms, metrical psalms and contemporary praise songs. Although some of these forms of singing were new to many in the

group, Dr Pettegree encouraged us to sing enthusiastically while ably teaching us how to tackle the various types of music. The accompaniments were provided by some of the students from the music department.

After the sessions, the day ended in the lovely setting of St Andrew's Episcopal church, where we sang choral evensong in a service that included music of each type of musical psalm, the music spanning four centuries. The Revd Trevor Hart, the rector of the church, led the service.

It was an excellent day of learning, singing and fellowship, and we thank Dr Pettegree for her organizational, presentational and musical skills, all of which greatly advanced our knowledge of the Psalms.

*Stewart Munro*

## MUSIC SUNDAY, ST MARY-AT-FINCHLEY

For Music Sunday, the St Mary-at-Finchley youth choir sang a lovely Eucharist setting by Margaret Poston (the youth choir's pianist and an alto in the adult choir). Before the service, Ali Haghi (a teenage boy with a changing voice) sang 'O rest in the Lord' from Mendelssohn's *Elijah*, which was transposed down to G major. During communion, the youth choir sang *Jesus is the Rock and he rolls my blues away*. The psalm cantors were brother and sister Neil and Adiva Carvalho, who recently achieved excellent marks in their Bronze *Voice for Life* awards. Members of the congregation enjoyed an excellent selection of cakes made by youth choir members, which were sold as part of the fundraising appeal. In total, we raised £250 and were delighted to share 50% of this with the RSCM. The remaining half will be used to buy the youth choir *Voice for Life* workbooks.

We are based in Finchley, north London. Our rehearsals are every Thursday evening in term time. The youth choir sings once a month for the 10am Eucharist, plus on special occasions (Christmas, Easter, patronal festival) when they combine with the adult choir. There are 16 young singers in the choir. We are fortunate to have Penny Davison and Margaret Poston as skilled joint leaders (with myself as DoM at the church).

*Alison Smart Fisher*

## LONDON YOUNG VOICES FESTIVAL

RSCM London's annual Young Voices Festival is always a joyous event, and this year's event (held on 25 February at St Mary-at-Finchley and led by the director of music) was our best so far, with 23 singers from five choirs taking part. Singing and reading were of a high standard, so congratulations to all those taking part and to the choir trainers for their excellent preparation. Not only did we sing everything, but we also tried out some conducting and learnt some good vocal techniques. Following the choral evensong format, we included Dyson's *Canticles in C minor* and John Rutter's *Gaelic Blessing*. Next year there will be music by female composers.

The inclusive nature of the event is very special, and we were glad to welcome everyone to St Mary-at-Finchley. Thanks to Keith Brown (RSCM Area Team Leader, London) for excellent organ playing. Special thanks to Penny Davison for excellent administration and to Area Team members for their support on the day.

*Alison Smart Fisher*

## RESTORATION AND OUTREACH IN WHITTINGTON, LANCASHIRE

Whittington in North Lancashire is a small village with a large church that contains an 1883 Isaac Abbott organ. Until recently, the only work carried out since its installation was a deep clean and the fitting of an electric blower for the 1953 coronation. Unsurprisingly, it had developed some wear and tear problems and had woodworm damage.

Professional advice assured us that the organ was worthy of a full restoration. So the PCC faced up to the responsibility and decided to invest in the organ, which is at the heart of the church. Encouraged by the award of a Historic Organ Certificate, a full conservation refurbishment was commissioned at a price of £49,000 and a fundraising project was launched.

Despite the pandemic, we finally got the project over the line in October 2022, just in time for the opening recital by Adrian Self of Cartmel Priory. The congregation were astonished by the bright sound and I, as regular organist, was persuaded to give another recital in June 2023. The event was by invitation to thank all the people who had kept the churches going during the pandemic, and the theme reflected the fact that it was a month after the coronation and a month before the 140th anniversary of the organ. The commentaries between the pieces were about 'rewilding the church', with some oblique and evangelical comments on scriptural quotes, all lightly laced with humour. (My thanks to my organ teacher and to the RSCM Salisbury courses 15–20 years ago!)

The PCC provided a lavish cream tea and people stayed a long time afterwards. Many who attended were not regular churchgoers, and there was a significant boost to our dedicated organ fund. We are now looking for other organists to volunteer on Sunday afternoons so we can build a recital series.

*Anthony Smith*



**Above:** Anthony Smith at the console of the 1883 Isaac Abbott organ. Pictured alongside an organist of the future, Daisy Redfern.

# SING FOR THE KING

Sing for the King was an open invitation by the RSCM for people to come together and sing to mark the coronation of King Charles III. An anthem, *The mountains shall bring peace*, was written by Joanna Forbes L'Estrange for the occasion and was performed by over 500 choirs from across the world, including churches in Canada, Australia, New Zealand, South Africa, Italy and Uganda. We are grateful to everyone who wrote to us with an account of their Sing for the King event. Some of these accounts are reproduced here.

## LOUGHBOROUGH

On Sunday, 7 May, a congregation that included the Mayor of Charnwood, the local MP and other civic dignitaries gathered at All Saints with Holy Trinity, Loughborough with the Lord-Lieutenant of Leicestershire, Mike Kapur OBE, in a service of celebration to mark the coronation of King Charles III. The music for the service included pieces from the 1953 coronation and the RSCM anthem, *The mountains shall bring peace*.

The choir for Sunday's service comprised members of the youth and adult choirs of All Saints with Holy Trinity along with singers from the congregation, the local area and further afield, all of whom responded to our invitation to 'Sing for the King'.

Reflecting afterwards, Simon Headley said:

Musically and pastorally, it has been great to take part in this project for a variety of reasons: marking this special occasion, locally, with a newly commissioned piece linked us directly to the coronation itself and all the newly commissioned music sung at Westminster. There were more than 500 choirs worldwide participating, so we were also part of something much, much bigger. We were really glad to welcome additional singers and we enjoyed learning and singing it; we had fun and laughter along the way and we'll sing it again!

*Simon Headley*



Above: Singers and dignitaries gather in Loughborough to Sing for the King. Photo courtesy of Ellen Troop.

## SEVENOAKS

Joanna Forbes L'Estrange visited The New Beacon school in Sevenoaks the day before the coronation and we had lots of fun rehearsing and performing her anthem as a whole school.

*Lucy Piercy*



Above: Joanna and the children of The New Beacon school getting into the coronation spirit.

## STOCKPORT

The children and adults of St George's church choir, Stockport greatly enjoyed singing *The mountains shall bring peace* during our morning Communion service on Sunday, 7 May. It was a pleasure to learn and was well received by our congregation.

*James Hibbert*



Above: The choir of St George, Stockport rehearsing *The mountains shall bring peace* prior to their Sing for the King service.



## ROYAL WOOTTON BASSETT

A Sing for the King event was held at St Bartholemew, Royal Wootton Bassett on 8 May. All local choirs were invited to join. The combined choirs sang *Zadok the Priest*, conducted by Dennis Golding. *The mountains shall bring peace* was sung by members of Sacred Heart Choir and accompanied by Richard Sutcliffe.

Learning it was straightforward – it certainly helped to have good vocalists – and the performance went well, especially with a huge pipe organ behind us. It was one of those compositions that seemed difficult to start with but took on a character of its own and was much liked after a few rehearsals.

*Dennis Golding*



Above: Singers of the Sacred Heart Choir performing in Royal Wootton Bassett.

## BURNHAM-ON-SEA

To mark the coronation, the church choir of St Andrew, Burnham-on-Sea, Somerset sang *The mountains shall bring peace*. We really enjoyed singing it and look forward to using it again soon. The congregation even gave us an appreciative round of applause, which brought a tear to my eye. We sang all of it in four parts and included the clergy. Thank you, RSCM and thank you, Joanna Forbes L'Estrange.

*Sybil Jones*



Above: Celebrating the coronation in Burnham-on-Sea.

## NEWPORT

A service was sung by Newport Cathedral choir, joined by Llandaff Cathedral School chapel choir and the Gwent Music Brass Ensemble. Choristers enjoyed pre-service pizza and a coronation party!

*Emma Gibbins*



Above: Charles and Camilla caterpillar cakes were enjoyed by choristers in Newport.

## SUTTON COLDFIELD

At Holy Trinity, Sutton Coldfield our small choir decided to sing the unison version of *The mountains shall bring peace* at our Sunday Eucharist on 7 May. We enjoyed the memorable tunes in the piece. Considering our director of music had recently resigned and our rector retired, I agreed to rehearse the choir and conduct the service with one of our organists on piano.

Our visiting priest on that day was a retired bishop, now living again in Birmingham (our former rector from 2000 to 2004). This added to the mood of celebration in the service. We chose *Joy is the flag flown high*, which the children could accompany on a range of percussion instruments, and finished with the National Anthem. The performance can be viewed on Facebook (starting at 22:10): [www.facebook.com/HolyTrinityChurchSC/videos/162596900098078](https://www.facebook.com/HolyTrinityChurchSC/videos/162596900098078)

*Stella Thebridge*



Above: The unison version of *The mountains shall bring peace* was sung in Sutton Coldfield.

## RAMSEY

Singers from St Thomas à Becket, Ramsey performed the coronation anthem at the Sunday service the week after the coronation. We had initially thought it difficult, but everyone rose to the challenge and really loved performing it.

*Fiona Ward*

# CONGRATULATIONS

---

## WORLD WAR II VETERAN CELEBRATED

On 30 April at St Mary, Chesham, the congregation, along with friends and relatives, gathered for a special celebratory service to recognize the 100th birthday of Jimmy James, who has been a regular member of the church choir since 1964. At the service, Jimmy was presented with the RSCM Loyal Service medal and certificate by the music director, Kate Bowers, and the rector, the Revd Canon Edward Bowes-Smith.

The music for the service was selected by Jimmy and included 'Guide me, O thou great redeemer' (to the tune *Cwm Rhondda*, recognizing Jimmy's Welsh roots) and *Eagle's Wings*, which was written by Jimmy's son, the Revd Steve James, who also preached the sermon. Jimmy spoke movingly about how God heard his call to help him get out of a burning aircraft in World War II. Singing hymns also provided Jimmy with essential support when surviving life in various prisoner of war



camps. Jimmy continues to sing every Sunday with the choir and is pleased that the rector has re-established a regular choral evensong.

*Andrew Brown*

**Left:** Jimmy James examining the inscription on his medal for Loyal Service, pictured alongside the rector.

---

## 70 YEARS OF SERVICE

Music Sunday (11 June) saw a special celebration at St Mary, Clitheroe to mark the long and loyal service of chorister David Brennan. David joined the choir at the age of eight as a treble, later progressing to tenor and eventually bass, and has clocked up over 70 years of service. He was presented with the RSCM Loyal Service certificate and medal. The choir sang Rutter's anthem *I will sing with the spirit* at the service, which was appreciated by the congregation.

Sadly, David is now retiring from the choir. His fellow choristers wish him well and thank him for his many years of commitment to music at St Mary.

*David Thornton*



**Left:** David Brennan pictured alongside several members of the St Mary choir.

**Right:** Six long-serving choristers from St Andrew, Shifnal: Diana Barnes, Pat Charlesworth, Philip Leigh, Bob Kettlewell, Roger Etheridge and Roy Grain. Roy marked 50 years of service on Music Sunday.

---

## THANK YOU FOR THE MUSIC!

The choral tradition at St Andrew, Shifnal spans centuries, and currently we are privileged to have a choir of 22 members: 10 trebles and 12 ATB singers, whose ages range from 8 to 88. We sing for weekly Sunday morning services and special occasions, including at other churches in our benefice, and regularly attend RSCM festivals. We are lucky to have survived the pandemic relatively intact and are delighted to have recently welcomed five new juniors onto our front line. We pride ourselves in being a 'proper family', in which the young and not-so-young support and sustain each other, and in which we enjoy social events as well as music making.

On Music Sunday, we celebrated seven of our long-serving choristers, who have notched up a total of 255 years of loyal service between them! Tenor Bob Kettlewell has been with us for 20 years, and altos Diana Barnes and Pat Charlesworth for 29 and 34 years respectively. Philip Leigh has been a valuable member of our bass line since 1988. Roger Etheridge arrived on the tenor line in 1981, joining Mike Street who first sang with the choir in 1975. Although long retired, Mike gained his RSCM Gold award in 2017, proof that singing keeps you young. Our most senior veteran is Roy Grain, who celebrated an amazing 50 years. He felt called to evensong on Pentecost Sunday in 1973 and the rest, as they say, is history.

Roy was presented with a medal for Loyal Service during the Music Sunday Eucharist. This was followed by a special choir lunch, at which all seven were presented with certificates. A huge thank you to them all, and to all our members, whom we value so highly. Long may we continue to make music together.

*Sue Blake*



## HEAVENLY MUSIC AND AWARDS IN WAIKATO

On Sunday, 9 July in St Peter's Cathedral, Hamilton, David Brookes (chair of RSCM Waikato, New Zealand) presented cathedral organist Anne Cleaver-Holm with the RSCM Nicholson Award. Anne was a chorister in Nelson Cathedral choir, before receiving organ tuition from Roger Williams, past organist and choirmaster of the cathedral. She then continued as organist at the cathedral for 12 years. In 1992 Anne and her family moved to Hamilton, where she was appointed organist at St Peter's Anglican Cathedral and has held this position since.

Anne has supported RSCM activities both at the cathedral and in the diocese of Waikato (such as at Matamata and Waihi), including festivals of church music and choral evensongs. Anne is also organist at Southwell School, Hamilton, which Hugh Morris, RSCM director, will visit next February.

The afternoon continued with over 50 choristers from various choirs and RSCM individual members squeezed into the chancel of the cathedral, where one chorister had to sit in the bishop's seat. Dr Rachael Griffiths-Hughes, director of music at the cathedral, led us through a stimulating workshop of Fauré's Requiem, accompanied by Anne on the organ. Rachael explained the many aspects of the Requiem, including how the French composer based this Mass of seven movements on the Christian faith using plainsong. This Requiem can only be described as heavenly music and gave all choristers at the workshop the sense of peace and tranquillity.

At the conclusion of the workshop, Rachael and Anne were thanked and presented with flowers by Merv Hunt, secretary of RSCM Waikato. A sumptuous afternoon tea and fellowship followed, served by cathedral choristers and the RSCM Waikato committee. *David Brookes*



Above: Anne Cleaver-Holm receiving her Nicholson Award.

## RSCM VALIDATED SINGING AWARDS VOICE FOR LIFE SINGING AWARDS

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

(F) = RSCM Friend

(IM) = Individual Member

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

★★ Highly commended 86% (130/150)+

★ Commended 80% (120/150)+

### GOLD AWARD

**Birmingham:** Thomas Baumber\*, Lily Stanford (Solihull, St Alphege). **Coventry:** Hannah Maxwell★★ (Warwick, St Mary). **Derbyshire:** Caitlin Hawley\*, Lily Simpson\* (Derby Cathedral). **Guildford:** Theo Carraretto\*, James Kelynack★★ (Guildford Cathedral). **Leicestershire:** Annabel Hames\*, Oliver Hames★★, Adelia Rodrigues\*, Cuthbert Taylor, Ram Yadla\* (Leicester, St James the Greater). **Lichfield:** Rosie Jones\*, Jane Perry\* (Stafford, St Mary), Isobel Gollings★★, Hannah Spedding\* (Wolverhampton, St Peter). **St Albans:** Anne-Marie Kramer★★, Marie Price★★ (Harpenden, St Nicholas). **Southwark & E Surrey:** Ellen Roxby\* (East Dulwich, St John Evangelist), Gabriel Harper★★, Keeran Jithendra\*, Milo Lennon★★ (Wimbledon, King's College School). **Thames Valley:** Flo Bocci\*, Lucy Davies\*, Edie Gray★★, Thalia Karnakis, Nora Louth, Olivia Nyagua\*, Phoebe Reynolds★★ (Oxford, Christ Church Cathedral). **York:** Liam Ormiston (Beverley Minster).

### SILVER AWARD

**Chelmsford:** Kate O'Hanlon\* (Brentwood Cathedral). **Chester:** Rebecca Knight, Nathan Monk★★, Eleanor Rosser★★, Hannah Scott (Mellor, St Thomas), Caroline Lancelyn Green, Scirard Lancelyn Green (Thornton Hough, All Saints). **Derbyshire:** William Outhwaite, Jessica Stokes-Barrett★★, William Whitehall\* (Derby Cathedral). **Guildford:** Emily Carrington\* (Farnham, St Thomas-on-the-Bourne), Ethan Song (Guildford Cathedral). **Lancashire:** Maxwell Keskin (Broughton PC). **Leeds:** Emma Nelson\* (New Mill, Christ Church). **Leicestershire:** Emily Davies (Leicester, St James the Greater). **Lichfield:** Samantha Ankrah, Jessica Johnson★★, Emily Lacey (Wolverhampton, St Peter). **Peterborough & Northants:** Lewis Barber\*, Roland Christopher★★ (Peterborough Cathedral). **Rochester:** Izzy Biggerstaff, Alice Hughes★★, Daniel Toombs★★ (Rusthall, St Paul). **St Albans:** Cheuk-Ling Ma (Harpenden, St Nicholas). **Scotland:** Matthew Clarkson\* (Glasgow, St Aloysius' College). **Thames Valley:** Ada Baker\*, Rahel Edemariam Dwan\*, Elizabeth Hannington, Aoife Hogan, Kate Liu★★, Romola Payne (Oxford, Christ Church)



# STRATEGIC PRIORITIES

HUGH MORRIS



The RSCM provides a broad range of services and means of support as part of its mission. These include direct delivery of events and courses, advice, resources (including our publications), assessments (including *Voice for Life* award exams and Church Music Skills), peer support and much more. When I talk with members and others at RSCM events, I find that everybody has their own thoughts about what the RSCM should and should not be doing. Typically, and not unreasonably, these tend to correlate closely with what that person values most.

We do listen. Our mechanisms for collecting feedback are now well established and play an important part in helping us improve what we deliver. However, we have finite resources and cannot follow through with every idea. And we certainly cannot cater to every personal preference. The input from the ground up must be viewed from a broad, aerial perspective. This is strategic thinking, and overseeing it is a significant part of my role as RSCM director.

### Focusing the Strategic Plan

You can still read our 2022 Strategic Plan at [www.rscm.org.uk/world-of-the-rscm/our-mission](http://www.rscm.org.uk/world-of-the-rscm/our-mission). There we shared publicly how we are engaged in three principal strands of activity:

- 1 Educating (a comprehensive programme of training and development)
- 2 Supporting and resourcing (with a particular focus on our membership, but also on the wider church and church music communities)
- 3 Advocating (to make sure that we use our visibility as an organization to maximum effect in promoting the value and benefits of church music)

These activities provided a platform for the next set of formative conversations, which took place earlier this year among our senior management team (myself, deputy director Sal McDougall and assistant director Paul Hedley) and a sub-group of the board of trustees. As a result of these discussions, we are now prioritizing three particular groups, upon which we will focus the three tenets of our Plan.

The first of these groups is young people. In line with our membership structure, this means people under 25 (though we might, in some circumstances, extend that range to those under 30). For church music to flourish in the future, we need to grow rapidly the number of young people engaged with sacred music making and encourage them to connect with it in a way that will mean they return to it later in life, including when they are choosing activities for their own children. Furthermore, we need to create and support the next generation of church musicians to be leaders and organizers, not just participants.

This brings me to our second group, which is music leaders. We know from our surveys and from anecdotal evidence that many of those in positions of music leadership in church communities have been performing those roles for a long time. There is a legitimate and widespread concern that they have no one to whom they can pass their responsibilities. Unfortunately, music-related succession planning has not been part of the wider church's thinking for some time. First, we need to encourage a new generation of young music leaders by training them in the skills they need to succeed. And second, we need to help musicians working in other disciplines to add church music to the range of activities they undertake by giving them context-specific training and support.

The third group we are prioritizing is the clergy (and lay worship leaders). We need to help them to make the most of the music resources they have available, to be creative and ambitious, and recognize and celebrate that music is an important part of how church communities can grow and thrive. Frequently, this means tackling low confidence caused by a lack of suitable training and development (and, alas, too often because someone told them in the past that they weren't very good at music). We need to supply inspiration and resources to experienced and new clergy alike, and also to lay leaders, who are increasingly important in the delivery of services and mission at a parish level.

So, we must prioritize our activities and focus on tangible output. We must think about how and to what extent any proposal will support the three key groups. That does not mean that they are the only people whom we will support, but it does mean that, as an organization, we can be confident that we are making focused and sound decisions.

As we share plans for the future, I hope that you will be able to see these strands shaping our activities. Fundamentally, we are doing all of it to enable the flourishing of church music.



# HOW IS MUSIC

BENNETT ZON

The new Institute of Sacred Music (ISMO) at the University of Oxford will offer a range of post-graduate qualifications in worship and liturgical studies. The RSCM is working in partnership with the ISMO to deliver MA course modules. Bennett Zon considers what it means to be an institute at which people explore the sacred in music.



What exactly is an institute of sacred music? Is it merely an academic framework for education and research, or is it more? An institute of sacred music can, like other academic institutes, be home to many things: education, research, even community, broadly speaking. There is, however, a palpable difference between an institute of sacred music and other academic institutes. The difference comes in the purpose of its creation; in other words, why it was created the way it was.

An institute of sacred music must be more than just an institutional framework for education and research: it has a spiritual obligation. It must also be what it represents, and what it represents is music. But what exactly does it mean for something to 'be' music? Augustine tells us unequivocally that God 'is' music: that God is cosmic harmony itself, and that we, as God's creation, are obligated to be what God is. Augustine scholar Carol Harrison puts it succinctly when she says that, for Augustine, as for many other Fathers of the Church, music is 'written into the nature of created reality'.<sup>1</sup> But how is music written into the nature of created reality? Music theologian Steve Guthrie provides an answer. He says that *being* music is being

Left: Page from a choral collection from the Josquin des Prez period, c.1540-45. Library of Congress.



# THEOLOGICAL?

in tune with God: being in harmony with God, being in the very beingness of God's order itself. There are other names for it. Another music theologian Nathan Crawford calls it 'attunement';<sup>2</sup> Guthrie describes it, more prosaically, as being in the 'groove'.<sup>3</sup> I might call it 'being groovy'.

Of course, as spiritual obligations, being in the groove, being attuned, or simply 'being' music applies as much to us as individuals as it does to the institutions we create. But institutes of sacred music have an extra obligation because they create a place not only where music 'is', but where music is *why* it is. Institutes of sacred music, in other words, are created in the image of an idea that created them. They are created from music, to be music, and if they *are* music then they fulfil their obligation to be what they represent. Theologian Simon Oliver says that if 'God is the cause of creation, creation will express something of the character of God'.<sup>4</sup> I would suggest that if, as Augustine says, God is music, and music is the cause of creation, then creation, in whatever form (human, institutional), will express something of the character of music itself.

How can we know when something expresses the very character of music itself? One way is by answering that question through the academic discipline of music theology, and its use of the critically important preposition 'as'. Building on Augustine and the Church Fathers, music theologians argue that if music *is* God, then we can interpret music 'as' theology. Maeve Heaney encapsulates this when she asks: 'If theology is "faith seeking understanding", could music not also be theological?'<sup>5</sup> But I would go further, and ask not just whether music can be theological, but whether any theological action is in fact a performance of music – in other words, a performance of God's very being. And not simply a human performance that begins and ends, but a divine action that continues to create itself.

Earlier, I asked the question: 'What exactly is an institute of sacred music?' Now we have an answer. I would suggest that the creation of an institute is a theological action, and that as a theological action it is a performance of music that continues to create itself. Such an institute is not only music *as* theology, but music theology itself.

Theologian Jeff Astley might call this interpretation 'ordinary theology': theological interpretation that, in essence, reaches into the ordinary structure of our relatively ordinary lives.<sup>6</sup> But it is, in fact, precisely the ordinary that is extraordinary – the theology that is music, and the music that is God. An institute of sacred music is an instrument, and as an instrument it must perform. It must praise its creator in everything it expresses, and it must love its performers in all that they bring. And, as St Paul says in Colossians and Ephesians, we should 'sing psalms, hymns, and spiritual songs'. But an institute of sacred music is arguably more. It is not just the singer of spiritual songs: it is also the song itself, if indeed, as Augustine says, God is music. Clement of Alexandria tells us more, in fact, that God is not only music, but the New Song: in other words, Christ himself, forever creating us and recreating us and our work in his image – the image of his undying love.

<sup>1</sup> Carol Harrison, *On Music, Sense, Affect and Voice* (Bloomsbury, 2019), 2.

<sup>2</sup> Nathan Crawford, 'Theology as Improvisation: Using the Musical Metaphor of Attunement to Think Theologically', Loyola University PhD diss. (2011).

<sup>3</sup> Steve Guthrie, 'Carmen Universitatis: A Theological Study of Music and Measure', University of St Andrews PhD diss. (2000), 201.

<sup>4</sup> Simon Oliver, *Creation: A Guide for the Perplexed* (Bloomsbury, 2017), 64.

<sup>5</sup> Maeve Louise Heaney, *Music as Theology: What Music Has to Say About the Word* (Princeton Theological Monograph Series, 2012), 1.

<sup>6</sup> See Jeff Astley, *Ordinary Theology: Looking, Listening and Learning in Theology* (Routledge, 2002).

# Hymnpact!®

## WE ARE THE LIGHT

DAVID SCOTT-THOMAS

*We are the light* is a new hymn that has captured the imagination of a growing number of schools and churches. Its message of hope in a presently rather dark world is particularly relevant and reminds us that there is always hope in the light of Christ.

With words by the poet Paul Cookson and music by David Scott-Thomas, the hymn was composed for the RSCM's *Hymnpact!* project, which is a new resource aimed at providing hymns and songs for schools and churches.

*Hymnpact!* can be used in assemblies and joint school/church services, and as part of an RE curriculum. Here, David Scott-Thomas introduces the song and unpacks its potential to transform your worship.

The words of *We are the light* are such that they speak to people of all ages. There's a good reason for this: it was written at the height of the pandemic, when life felt dark indeed. To Christians, the song's universal message of hope, which reminds us to trust in God during the dark times of our lives, is something to which we can all relate when thinking about the pandemic. The hymn has since been used as part of Music Sunday 2022, and has also become popular at Year 6 leavers services in several dioceses in England and Wales.

Let's analyse it a little bit, theologically and musically. Verse one and the chorus read as follows:

We are the light in times of darkness,  
we are the light, and we are love.  
We are the hope that's burning brightly,  
the light and love from Christ above.

*Let's shine this light in every corner,  
let's shine this light into the dark,  
let's shine this light of Christ together  
in every soul and every heart.*

So, what do we mean when we talk about being 'the light in times of darkness'?

Being a disciple of Christ and continuing his work is fundamentally what being a Christian is all about. In John 8.12, Jesus says, 'I am the light of the world. Whoever follows me will never walk in darkness, but will have the light of life.' The metaphor used by the Lord in this verse speaks of the light of his truth, the light of his word, the light of eternal life. Those who perceive the true light will never walk in spiritual darkness.

Following Jesus is the condition of two promises in John 8.12. First, his followers will never walk in



# WE ARE THE LIGHT

Words and Music by  
Paul Cookson and David Scott-Thomas

♩ = 84

## Verse 1

Musical score for the first system of 'We Are the Light'. It features three staves: Voice, Choir, and Organ. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 84. The music begins with a rest for four measures, followed by a half-measure rest, then the vocal line. The lyrics are: 'We are the light in times of dark-ness,'. The organ accompaniment consists of chords and moving lines in both hands.

Musical score for the second system of 'We Are the Light', starting at measure 7. It features three staves: Voice, Choir, and Organ. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 84. The lyrics are: 'we are the light, and we are love. We are the hope that's burn-ing'. The organ accompaniment continues with chords and moving lines in both hands.

© 2022 Hymnpact!® An imprint of the Royal School of Church Music.  
Photocopying this copyright material is ILLEGAL ~~✗~~

darkness, which is a reference to the assurance of salvation we enjoy. As true followers of the light, we will never follow the ways of sin, never live in a state of continually sinning (1 John 1.5–7). Rather, we repent of our sin to stay close to the light of the world. The second promise is that we will reflect the light of life. Just as he came as the light of the world, he commands us to be ‘lights’, too. In Matthew 5.14–16 we see believers depicted as the light of the world. Just as the moon has no light of its own, reflecting the light of the sun, so are believers to reflect the light of Christ so that all can see it in us. The light is evident to others by the good deeds we do in faith and through the power of the Holy Spirit.

---

*Hymnpact! allows you to perform hymns in whatever way you prefer, using the resources you have at your disposal. Crucially, it brings different groups of musicians together*

---

*We are the light* is essentially a call to arms to remind us to be the light of Christ in the best way we can in the often hectic world in which we live.

### SING IT YOUR WAY

The hymn is written in the key of A major, which makes it very singable and, to my mind, gives it a warm, safe and reassuring feel. It has a range from C sharp above middle C up to D an octave higher. When writing for children, range is crucial, and it’s important not to linger around notes that are too low or too high. The melody is easy to learn, and I must confess, is a bit of an earworm.

As with all the hymns and songs for *Hymnpact!*, there are several resources included alongside the music. These include various adaptations of the music scores, and tracks and videos with words on the screen. The hymn can be accompanied by either organ or piano, but also comes with several instrumental parts. The whole concept of *Hymnpact!* is that the hymns can be performed in whatever way you prefer and using the resources you have at your disposal. Crucially, and this is something that I feel passionately about as a composer, *Hymnpact!* provides an opportunity for different groups of musicians to come together. Many RSCM members may belong to a church at which the organist and choir are given a Sunday off once a month and during which time

the worship band provides the music. It is rare that these musicians work together, which seems to me a lost opportunity. The parts for *We are the light* are carefully written so that the organ can work alongside the drums and the guitars. Another important reason for writing instrumental parts is to encourage teachers to play along. I know from experience that witnessing a teacher playing a musical instrument can inspire children to learn an instrument themselves.

All *Hymnpact!* hymns are scored to work equally well in an ensemble or on solo instruments. For example, the piano part for *We are the light* is deliberately simple, and is comprised mostly of crotchet chords without the tune. When played as part of an ensemble, it provides a steady pulse for the other instruments, which bring different textures into the mix. In contrast, the organ part provides a steady legato feel, underpinning the harmonies and providing a sense of warmth. Other instruments such as drums, guitar, woodwind and strings can also be played in the ensemble version. The scores provide guitar chords, and drummers are free to interpret as they wish! When the hymn is accompanied by just piano or organ, there is an opportunity to elaborate (should the player so wish), with the score viewed as a ‘blank canvas’. It does, of course, work perfectly fine when played as written. Any combination of instruments can work, with the key factor being what you have available.

There are also options for choral singing. The pack contains a simple four-part choral version, with more technically advanced choral writing. You can hear what this sounds like in the recorded tracks that come with the music. My vision was that a choir could learn these parts and let school children take the melody. The soprano part doubles up on occasion and eventually splits to take a descant part. The hymn can also be sung in unison. It’s important to stress that there is no right or wrong way to sing this hymn, just *your* way.

*Hymnpact!* is available as a subscription service. You do not need to be a member of the RSCM to subscribe. If you are looking for ways to connect with a local primary school, it is the perfect tool. You can find out more about *Hymnpact!* and subscribe by following this link: [www.rscm.org.uk/learn-with-us/hymnpact/](http://www.rscm.org.uk/learn-with-us/hymnpact/)



# PLANTING SEEDS AND BEARING FRUIT

## MUSIC SUNDAY 2023

Thank you to everyone who participated in Music Sunday this year. It is always good to hear the different ways in which churches have chosen to mark this special day, and we encourage all our member churches to consider how they might celebrate Music Sunday next year.

Several RSCM Area events were held. These included the Derbyshire Area festival, and a special service of evensong at St Mary's Cathedral, Glasgow, at which the singing was led by the cathedral choir, Dunblane Cathedral choir and members of RSCM Scottish Voices.

St Peter, Hale, celebrated Music Sunday with the special RSCM Eucharist in the morning and a well-attended Songs of Praise in the evening. The congregation were asked to nominate their favourite hymns back in May. The weather was excellent and a glass of Pimm's after the evening service proved popular. A total of £142.50 was raised for the RSCM.

Here in Salisbury, we received a warm welcome in the Parish of Harnham, where a creative Music Sunday morning service concluded their 'Music for a Harnham Spring', which was a series of five events. Planned around *The Singing Bowl* by Malcolm Guite, the service featured music of different styles and traditions, and included recordings by some of the children at the local junior school.



Above: A Music Sunday morning service closed the 'Music for a Harnham Spring' series of events in Harnham, Salisbury.

### ST MARY'S CATHEDRAL, LIMERICK

RSCM Music Sunday 2023 provided an ideal opportunity to celebrate the recent founding of a new junior choir at St Mary's Cathedral, Limerick, as well as to admit two teenage choristers to the cathedral choir.

This year, Music Sunday coincided with the feast day of St Barnabas, and in his sermon Dean Niall Sloane talked about the planting of seeds and bearing fruit. We are delighted that it has been possible to plant seeds for the future with the formation of the junior choir, which is targeted at boys and girls aged 7-10/11. There has not been a dedicated section for singers of this age at St Mary's for over a decade.

All the new singers in the junior choir, as well as several of the teenagers who have joined the cathedral choir in the last year or so, have come through much valued links with the Limerick School of Music, where Peter Barley, organist and choirmaster at St Mary, is a member of the teaching staff.

### ST MARY, MILTON KEYNES

St Mary's church took a different approach to Music Sunday this year by inviting in 60 children (from Years 1 and 4) from nearby schools to two sessions. For many, it was their first visit to a church.

The Year 4 pupils quickly learnt *We are the light* (an RSCM *Hymnpact!* resource), which they enjoyed. They sang enthusiastically, and welcomed Hugh Morris with a 'Hello Hugh, Happy Music Sunday' message at the start. They also sang happy birthday to St Mary's church (it is the building's 800th anniversary).

In addition to singing, the children had a short demonstration of the pipe organ, and some had a go on the grand piano. It was good fun, and probably an event we'll run again.

Why not use Music Sunday as an opportunity to fundraise for your church and the RSCM at the same time? Take a look at the ideas in the article and on the website. [www.rscm.org.uk/whats-on/music-sunday/](http://www.rscm.org.uk/whats-on/music-sunday/)

## TEACH ME, MY GOD AND KING

GORDON GILES

Teach me, my God and King,  
in all things thee to see;  
and what I do in anything  
to do it as for thee!

A man that looks on glass,  
on it may stay his eye;  
or if he pleaseth, through it pass,  
and then the heaven espy.

All may of thee partake;  
nothing can be so mean,  
which with this tincture, 'for thy sake',  
will not grow bright and clean.

A servant with this clause  
makes drudgery divine;  
who sweeps a room, as for thy laws,  
makes that and the action fine.

This is the famous stone  
that turneth all to gold;  
for that which God doth touch and own  
cannot for less be told.

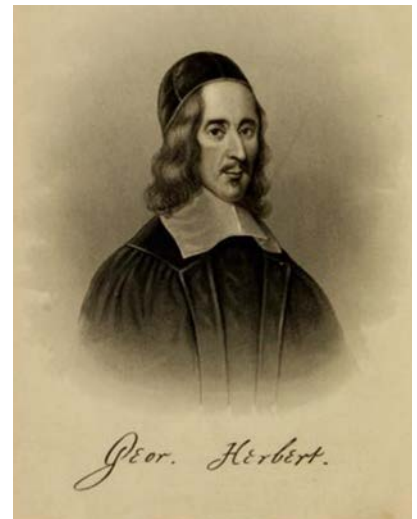
**Words:** George Herbert (1593–1633)

**Tune:** *Sandys* (originally *A child this day is born*) from W. Sandys's *Christmas Carols, Ancient and Modern* (1833)

These simple but telling words stem from the pen of George Herbert, one of England's greatest poets. Herbert's piety and pastoral ministry have served as an example to countless clergy and laity for the past four centuries, so much so that he is now revered as something close to a saint by the Anglican Church. This year we mark the 430th anniversary of his birth and the 390th of his death.

Born in Montgomery Castle in Wales, Herbert was related to the family of the Earl of Pembroke. His mother, Magdalen, was a friend of John Donne (1572–1631), poet and dean of St Paul's. His father died when he was three. Aged 10, he gained a scholarship to Westminster School, where he came under the influence of Lancelot Andrewes (1555–1626), then dean of Westminster, whose piety and wisdom were instrumental in forming the self-understanding of the Church of England.

In 1609 he went to Trinity College, Cambridge, and spent the ensuing 20 years there, first as a student, then as a fellow and University Orator, whose task it was to compose speeches in Latin for any appropriate official occasion. Having aspired to a political career, in 1623 he was elected as a Member of Parliament for his hometown of Montgomery.



Above: George Herbert, based on a print by Robert White (1674), published in *The Life of George Herbert* by George Duyckinck (1858).

Herbert left London life for a while, possibly suffering from a depressive illness. His mind turned to holier things, and in 1626 he was given the living of Leighton Bromswold in Lincolnshire with a prebend of Lincoln Cathedral, even though he was not actually ordained (but which was enabled by virtue of his fellowship at Trinity). Herbert set about restoring the parish church. Meanwhile, his friend Nicholas Ferrar (1592–1637) was ordained the same year and went to Little Gidding, two miles away.

Herbert was ordained in 1629. That same year, he also married Jane

2 **A CHILD THIS DAY IS BORN.** *γ. 163*

*A child this day is born - A child of high re-nown Most worthy of a Scep-tre A Scep-tre and a Crown*

*Chorus*  
*No-rels No-rels No-rels No-rels sing all we may Be-*

*cause the King of all Kings was born this blessed day*

He gained a reputation as something of a saint within the villages, and he wrote much poetry

Left: A child this day is born, the tune from which later became known as Sandys, as it appeared in William Sandys's 1833 *Christmas Carols, Ancient and Modern*.

Danvers. The following year they moved to the parish of Fugglestone-with-Bemerton in Wiltshire. Herbert only lived another three years, but in that time he gained a reputation as something of a saint within the villages, and he wrote much poetry. He also wrote a book on rural ministry, entitled *A Priest to the Temple, or, The Country Parson, his Character and Rule of Holy Life*. The book is still highly respected today, not only as a description of early 17th-century ecclesiastical life, but as a manual of pastoral care.

### A PICTURE OF SPIRITUAL CONFLICTS

Herbert's most famous set of poems, *The Temple* (1633), contains the text of the hymn 'Teach me, my God and King'. The collection of 160 poems

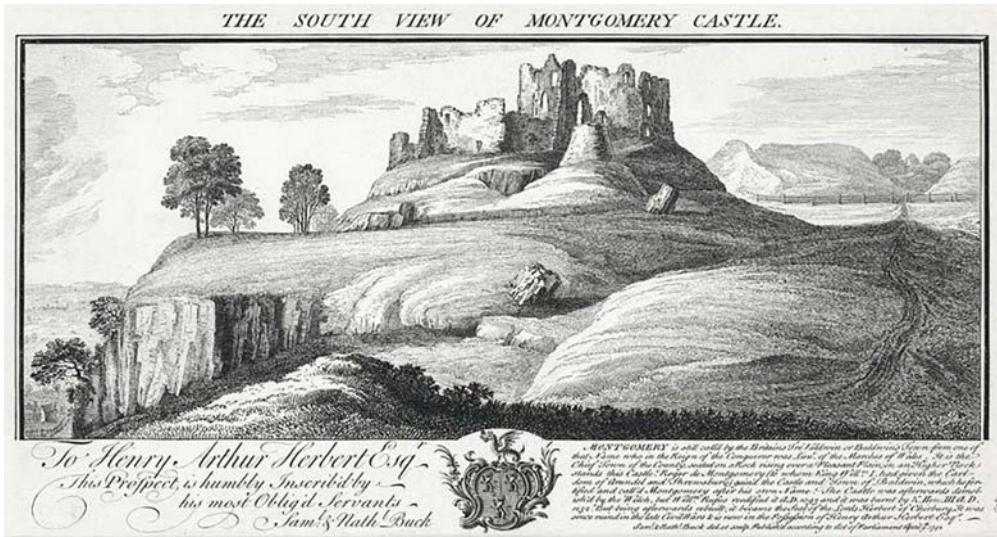
was published after Herbert's death by Nicholas Ferrar, to whom Herbert sent them from his deathbed along with the words that he shall find in it 'a picture of the many spiritual conflicts that have passed betwixt God and my soul, before I could subject mine to the will of Jesus my master; in whose service I have now found perfect freedom'. He suggested that if Ferrar thought the poems to be of no value, then he should burn them.

Although Ferrar's own works were burned by the Puritans, who feared that his influence might inspire the reintroduction of religious practices that they had abolished, he did not destroy his friend Herbert's inspiring poems, but instead published them. The volume was an instant success, selling some 70,000 copies. By 1670 it had been reprinted 10 times.

The poem from which 'Teach me, my God and King' is taken is called *The Elixir* and contains a second verse that does not really fit with, nor is generally included as part of, the hymn version. It runs:

Not rudely, as a beast,  
to run into an action;  
but still to make thee prepossest,  
and give it his perfection.

The best-known version in England is the one found originally in the *English Hymnal* (1906), which is reproduced in full at the top of this article. There is also another 'hymn version' of Herbert's original poem, edited by John Wesley (1703–91) in 1738, which has the same opening stanza, but which continues:



Left: Montgomery Castle as it appeared in John Speed's map of Montgomeryshire (1611). The castle was reduced to a ruin in 1649 after the English Civil War.

To scorn the senses' sway,  
while still to thee I tend:  
in all I do be thou the way,  
in all be thou the end.

All may of thee partake;  
nothing so small can be  
but draws, when acted for thy sake,  
greatness and worth from thee.

If done to obey thy laws,  
e'en servile labours shine;  
hallowed is toil, if this the cause,  
the meanest work divine.

This version is more common in the United States, and is sung to the tune *Emmaus*, written by Joseph Barnby (1838–96). *Sandys* is generally used in England, derived from a Christmas carol tune and chosen by Ralph Vaughan Williams; it has stuck ever since. It is a simple, memorable tune, with few harmonic complications, and its simplicity mirrors the gentle piety of the words.

**FOR OUR SAKE**

The first verse is self-explanatory, consisting of a request to God our King, to help us see his handiwork in all things and to do all things for him. A simple prayer perhaps, but not an

easy task! It is not easy to see Christ in people who disturb us, nor among criminals, enemies or troublemakers. Nor is it easy to see every task as befitting the service of God. Herbert knew this, so the first verse indicates the goal to which he aspires, and on which he then elaborates.

There are two ways of looking at the world, says the poet, just as when we look on glass we can treat it as a mirror or a window. One way sees no depth – the eye is 'stayed'. Yet one can also look beyond the surface realities and see deeper truths and meanings. Herbert's implication is that we should look deeper and see the world as a window on heaven. He goes on to say that anyone can do this, that all may partake. Herbert is alluding to the Eucharist, which represents and remembers the sacrifice made by Christ at Calvary, made 'for our sake'. Receiving Christ in the bread and wine cleanses us, making us gleaming and whole.

Herbert goes on to suggest that if our lives are centred upon Christ's loving gift of himself to us, then whatever we are doing can be directed as a thank-offering to him: and nothing is finer done than every task being offered and completed

for the glory of God. As we reach the final verse, Herbert offers his conclusion: that this daily working out of God's love for us, if recognized, is like the acid test of faith and life. In Herbert's day, some people tried to make gold out of base metal. It was also believed that there was a 'philosopher's stone' that could turn base metal into gold. Here Herbert uses the idea metaphorically, saying that God is like this magic stone: everything that he touches becomes pure gold. The greatest thing that God can touch is the human soul, and the golden soul is one that is made bright and clean by grace and through daily work that is offered back to God.

O Christ our King, shine your light on our souls, that we may reflect your love. Deepen our vision, that we may see you more clearly. Refine us like gold, that we may become pure in your sight. Touch and teach our hearts, that we may always act for your sake, for you lived and died for us, but now reign in glory. Amen.

# The Canterbury Dictionary of HYMNOLOGY

**10 Year Anniversary**

An essential reference resource for  
scholars of global hymnody



**NEW ARTICLES EVERY MONTH**

The work covers a multitude of hymn traditions  
from all the world's continents, regions, and  
denominations, it is ecumenical and international.

Articles on individual hymns, authors from  
many countries, hymnals, organisations, and  
themes, as well as information on hymn tunes  
and their composers.

**[HYMNOLOGY.HYMNSAM.CO.UK](http://HYMNOLOGY.HYMNSAM.CO.UK)**

## THE OUSELEY CHURCH MUSIC TRUST

*A Registered Charity*

has supported the Anglican choral tradition for over  
20 years by making grants totalling more than  
**£2½ million** to churches and choral foundations.

We help with school fees where a child is singing on  
a regular basis in a cathedral choir.

Please see our website at

**[www.ouseleytrust.org.uk](http://www.ouseleytrust.org.uk)**



## The Prayer Book Society

For half a century the Prayer Book Society  
has been working to keep the Book  
of Common Prayer at the heart of the  
worshipping life of the Church of England.

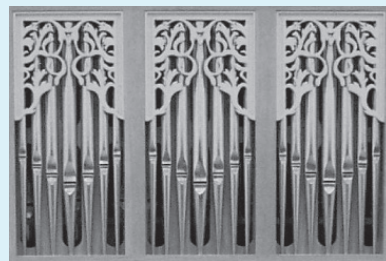
New generations are discovering the depth  
and majesty of the BCP often through the  
beauty of Choral Evensong

Join us and help keep this wonderful  
tradition thriving in our churches.

**0118 984 2582**

**[www.pbs.org.uk](http://www.pbs.org.uk)**

Registered Charity No. 1099295



## **PIPE ORGAN SERVICES** **ORGAN BUILDERS**

A professional pipe organ company dedicated to high quality service. We offer:

**TUNING AND MAINTENANCE** - A nationwide service covering most areas

**CLEANING AND OVERHAULS** - All types of organ

**RESTORATION AND REBUILDING WORK** - All mechanisms of every kind

**NEW ORGANS** -For practice or small church, mechanical or electric

**COMPETITIVE PRICING - QUALITY CRAFTMANSHIP**

We look forward to being of service to you.

For further details please contact Alan W Goulding at:

33, Sutton Lane, Granby, Nottinghamshire, NG13 9PY

**Mobile** (07831) 767241

**Email** [pipeorganservices@yahoo.co.uk](mailto:pipeorganservices@yahoo.co.uk) **Web** [www.pipeorganservices.co.uk](http://www.pipeorganservices.co.uk)

# THE PRAYER BOOK SOCIETY

## A NEW PARTNERSHIP

JON RIDING

The Prayer Book Society (PBS) has for the last 50 years sought to encourage the continuing use of the Book of Common Prayer (BCP) in the Church of England. The Society has many goals in common with the RSCM and I am delighted to have the opportunity to tell you about our latest collaboration. We have already seen exciting outcomes from our partnership in the joint sponsorship of a new anthem by Jack Oades, *O Lord, we beseech thee*, and our contribution to the choristers' course in Bath this summer.

### MUSIC AND WORSHIP

One of the wonderful things about church music is how it binds people together in worship. Music's capacity for touching the soul and drawing people in is unique because it is a thing of both moment and place. That moment may be a grand occasion like the coronation, or the weekly worship of a humble parish church. Other things contribute to the experience, such as beautiful buildings and, of course, the liturgies music is written to enhance and illuminate. It is a powerful mix, enlivening weekly worship and, on occasion, drawing us into special moments of wonder and praise.

In the Church of England, we live now in what might be described as a mixed economy of worship. Our parish churches have many options for their Sunday liturgy, ranging from flexibly structured services to more formal choral Eucharists. Many ring the changes by offering a more traditional Prayer Book-based Communion at 8am and, typically, a Common Worship Eucharist later on Sunday mornings. Those who still maintain choirs may also offer evensong on Sunday evenings and this will almost certainly use the traditional liturgy of evening prayer from the BCP.

Other than the update of the prayers for the monarch and Royal Family, this service has remained unchanged since 1662 and has its roots in Archbishop Cranmer's prayer books of 1549 and 1552 for King Edward VI.

### THE BOOK OF COMMON PRAYER

The 1662 revision of the BCP is without question the foundational document for the Church of England. For more than 350 years it has taught the nation how to pray and shaped our theology. As a young chorister of seven or eight in the 1960s, I stood in the choir stalls of my parish church each Sunday and absorbed the language and mystery of matins and evensong. This experience was foundational. Bishop Richard Chartres, writing in the PBS journal, observed that the prayer book reminds us of the 'rich liturgical and cultural traditions of a more humble and confident Church of England'. We lose touch with it at the risk of losing something of who we are.

With the advent of the Alternative Service Book and then Common Worship, many believed that the BCP would gradually fade into the background. And yet, in many parish churches, cathedrals and college chapels, what Cranmer called evening prayer is still sung. This has led to what is sometimes called the evensong phenomenon. In a church where numbers continue generally to decline, choral evensong is one of the areas of worship that has for more than 20 years seen a slow but steady increase in the size of congregations. It seems that the combination of beautiful surroundings and wonderful music draws people to what is so often a special moment out of time – a moment apart from the maelstrom of daily life. But there is another component that frames these instants. The BCP liturgy remains essential for evensong. The daily prayers drawn by Cranmer from the offices for the





Above: The former Prince of Wales distributes the Cranmer Awards certificate to Matthew Marsden, chorister at Sherborne Abbey in 2019.

hours of the medieval church continue to shape our worship as they have done for so many years.

At the PBS conference last year we listened to Dr Hanna Rijken tell us about the scores of choirs in the Netherlands now regularly singing choral evensong. We heard of new choir schools and robed choirs singing in newly constructed stalls in great Dutch cathedrals and churches once stripped bare as preaching houses and now once again resounding with praise. Congregations are strong and insist that the liturgy should remain that of the BCP rather than a modern Dutch liturgy.

### THE CRANMER AWARDS

While the language of the BCP is sometimes criticized as being inaccessible, particularly to younger children, generations of choristers seem to have had little difficulty with this. The PBS was formed in 1972 to promote the BCP within the Church of England to ensure our church does not lose touch with these wonderful liturgies. The Society runs a competition each year called the Cranmer Awards, intended to help youngsters to engage with the BCP. We are pleased and grateful to the RSCM to have this opportunity to encourage young choristers to take part. There are two streams, one for ages 11–14 and one for ages 14–18. Candidates recite passages from the BCP and are marked on presentation, accuracy and clarity. Choristers tend to be naturals for this competition. Their familiarity with the BCP gives them a head



Above: Bethany McGreevy from the Isle of Man and Micah Smith representing the dioceses of London and Southwark, winners of the 34th Cranmer Awards in 2023. The prizes were awarded by the Revd Nicholas Johnson, vicar of Tuebrook.

---

*‘I wanted to learn more about the book and about history and I surprised myself. I had lots of fun and I grew lots of skills.’*  
Bethany, 2023 senior winner

*‘I would recommend it to others. It’s a really good experience especially if you get to the final. It’s just a really fun place to be.’*  
Joshua, senior candidate

*‘It gave me self-confidence and an ability to speak articulately; I’ve noticed my peers who didn’t have this experience struggle a lot more with public speaking.’*  
Caroline Mantell, 2005 junior winner and now one of the competition judges

---

start. There are diocesan heats each year and the winners from these compete in the national final. The competition is a lot of fun (as the endorsements from past candidates on these pages testify).

As part of this new partnership with the RSCM, the PBS is now offering online entries to make the competition as accessible as possible. You can find more details about the competition on the PBS website at [www.pbs.org.uk/cranmer](http://www.pbs.org.uk/cranmer). We look forward to holding our first online heats and hope that many choirs will promote the competition to their choristers and encourage them to enter. Thank you again for your partnership and we, here at the PBS, look forward to working with members of the RSCM long into the future.



# MUSIC TO THE SOUL

---

JULIAN ZERFAHS

As church musicians, we communicate various elements of our Christian faith through music: for example, by narrating Bible passages, reciting the liturgy, or offering prayer and praise. It is for us as church musicians to allow the music to convey its intended message as clearly and meaningfully as possible. Just as any new or unfamiliar piece clearly needs careful attention when being studied and rehearsed in preparation for a first performance, we must also approach familiar, oft-performed works with similar care. However much any well-known piece is heard, all preparation for performance should

still be made with the idea that someone might be discovering it for the first time.

Where there is sung text, the delivery of the words is, of course, key to the effectiveness of the piece as a whole: they are definitive in stating message and meaning. As the late and renowned English baritone Thomas Hemsley pointed out, the words were there first, and then the composer set them to music. The music then provides an extra means of expressing the words so that the message is reinforced in such a way as to make it touch heart and soul, leaving the listener moved in a manner that is not possible with the spoken word alone.

As church musicians, we have a wonderful opportunity to spread God's word and sing his praises in our community through words and music. Indeed, doing so is an important responsibility. Given that our Lord deserves the best we can offer, our objective should be to do maximum justice to the music before us. This will give us the greatest chance of enabling the music to touch the hearts and to reach the souls of the congregation or audience. Just as we, as Christians, are urged to be joyful in sharing our faith, in bringing the message of salvation to others, so, as musicians, we should be keen to draw the listeners to the message of the music, which is to say, the narrative itself and the composer's artistry in making the communication of that narrative uniquely moving.

Key to achieving this cherished objective is allowing our minds to be open to all that the music offers. As choristers or choral directors, we should ensure that the words are sung not only clearly but also expressively. Certain words may call for particular emphasis or colouring of text or tone. This means we should think about the words as we sing them. More specifically, we should consider what the words are depicting, and the consequent effect on our emotions. In other words, our singing should, to a considerable extent, be guided by our imaginations. We can then sing with appropriate expression and convey the intended message to best effect.

Such effectiveness of communication will be even greater if we complement this with good use of the music itself. It's amazing how the emphasis of a particular chord or note can reinforce a textual point. Very often, an individual note or succession of notes that gives such reinforcement is found in the alto or tenor part. The accompanist can also contribute by selecting appropriate organ registrations, or, if on the piano, by carefully judging how much pedal (whether soft or sustaining) to use, or by the way certain notes are touched.

Given all the above, full receptiveness to the music is paramount for choral directors, bearing in mind that they have the final word in enabling the choir to give its consensus on the piece. In addition to considering how the words and notes themselves should best be delivered for optimum effect, we should remember the significance of the tempo. Of course, the tempo is set by the director and should be chosen with the view to coupling the use of words and notes to convey the

piece of music to maximum advantage. In achieving this objective, the music can indeed 'speak directly to the soul' (as Kate Kennedy put it in 'Riches Old and New', CMQ December 2022). For me, pointers as to speed are the tempo markings first and foremost, and also the text. Within the music itself, a passing note or succession of notes, often in an inner part (see above), can add character and perhaps highlight a message, and therefore needs to be given enough time and volume to register clearly with the listener.

One potential obstacle is that average performance speeds have increased in recent years. And I am not alone in feeling that it has often been to the detriment of the music itself. It is probably a by-product of this fast-paced, technological age, in which people often have too much to do in too little time and want instant results in consequence. Another possible reason is that, because technical standards of performance are undoubtedly at an all-time high, there is a danger of being keen to show technical brilliance at the expense of appropriateness. Music at too fast a tempo becomes meaningless, as there isn't time for it to 'speak' properly to the listener. Conversely, music taken too slowly risks losing its sense of flow and can become turgid or stodgy.

As we practise our music, let us take the time to consider fully the message of the text. Let us try to establish what the composer really meant, so that we can give a spirited performance that truly conveys the message and the musical artistry as a unified whole. In achieving this, we can surely leave the listeners moved and enriched, indeed touched to the soul.

## CLASSIFIED AD

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

### 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.

## WANTED

### Assistant Director of Music: Wantage Parish,

**Oxfordshire.** An opportunity for an early-career or more experienced church organist interested in musical education and outreach. Music plays a key role in our worship and we have a highly regarded mixed choir. As well as being the principal organist, the person appointed to this new post will be involved in outreach work in local schools and will help to build up our Junior Choir and establish a Youth Choir. For information about the Parish, see [www.wantageparish.com](http://www.wantageparish.com). You will be an accomplished organist with an enthusiasm for working with children and young people. Salary £5,000–£6,000. Further details from Phil Johnson at [music@wantageparish.com](mailto:music@wantageparish.com)

# PROFESSOR GEORGE McPHEE

## A DIAMOND JUBILEE

PETER NARDONE

In 1963 the Minister and Kirk Session of Paisley Abbey welcomed a young George McPhee as their new organist. Previously, George had served as assistant organist at St Giles Cathedral in Edinburgh and had proved a brilliant soloist and sensitive accompanist. A product of sympathetic and supportive parents, George had embarked upon a course of study in Glasgow on the violin but soon changed to the organ. He also gained a BMus from Edinburgh University and, importantly, attended a summer school with Fernando Germani in Siena, where he met Dame Gillian Weir (who remained a lifelong friend). Through his enthusiasm for a diverse range of organ music, from north German and French baroque to contemporary British and French romantic composers, he was well placed to bring all these stylish influences to bear on his output at Paisley Abbey. As a former student, I had the opportunity to see from close quarters that everything about his playing, from his hand position and economy of movement to his obvious comfort at any console, gave him the grounding to enjoy a long and distinguished playing career.

In 1963 the choir of Paisley Abbey comprised men, women and boys, numbering almost 70. George was young, talented, recently married to Margaret and well prepared for the challenges and opportunities of the job. Through his perseverance and tenacity, combining his career with family life, he learnt the skills of choir training and worked to build a body of singers that, over the years, performed a broad repertoire stylishly and musically. In the early years at Paisley the majority of tenors and basses were former Abbey boy choristers and this helped to engender a sense of loyalty and love for George and his music making, which has continued and grown. His broadcasts of choral evensong on the BBC remain

a record of his outstanding work in the 70s and 80s. Recordings and commissions flowed, and from my time as a choir singer I well remember performances of works by Bach, Monteverdi, Haydn, Mozart and Britten.

Through his career, George has combined the post at Paisley with senior teaching positions at the Royal Scottish Academy of Music and Drama and latterly the University of St Andrews, continuing to promote talented students and collaborating with fellow working musicians and composers, notably Sir James MacMillan, Kenneth Leighton and Martin Dalby (Head of Music at BBC Scotland until 1991). George still composes prolifically and has a talent for arranging music of differing styles. Often working with BBC orchestras as a player and soloist, he garners respect from professional instrumentalists and attracts top orchestral players and ensembles for his musical projects.

However, George would happily admit that one of the main reasons that he has stayed at Paisley is its fine organ. Built by Cavallé-Coll in 1872, it was sited in the nave (the only part of the abbey standing at the time). Shortly after his arrival, George embarked upon a project to rebuild the instrument. The 1968 result was spectacular, but little did George know that some 40 years later in 2009 he would preside over a second major refurbishment.

One of his many talented and more recent assistants, Steven McIntyre, writes:

As a teenager I was given a cassette of George playing the organ at Paisley Abbey. The playing and the organ were both electrifying and, a few years later, when invited by George to be his assistant, I jumped at the opportunity. As well as being inspired by his technical ability (regularly rattling off the Durufé Toccata, Reubke Sonata, Tournemire



Above: George McPhee at the console.



Above: Paisley Abbey  
© Images courtesy of Paisley Abbey

---

*‘George’s reign  
at Paisley Abbey  
is legendary ...’*

---

Improvisations, etc.), it was his liturgical playing that captured my fullest attention. ... I’d go as far as saying that the unique liturgical style of the abbey, combined with a long history of hymn singing in the Presbyterian church, have allowed George to cultivate his liturgical playing further than anywhere else may have allowed. George’s enthusiasm and genuine love of music making never tires and is truly infectious. How lucky are we that he continues to share this with us after 60 years.

My own association with the abbey’s music was for a mere seven years during my teens, but when I return to Paisley to hear the master at work, I continue to be inspired and uplifted by the music within the setting of the place. I am fortunate to have been commissioned by the RSCM Scotland Area Team to write an anthem for choir and organ to celebrate George’s Diamond Jubilee in October 2023 and hope that *A Hymn of God’s Love* will be a fitting tribute to a fine musician.

I will leave the final words in this piece to Dame Gillian Weir, who places George’s work in the national and international context where it truly belongs:

George first emerged as a brilliant performer in the 1960s. We first met in Siena in 1963 and have remained friends ever since. George’s reign at

Paisley Abbey as director of music for some six decades is legendary, but he is renowned in many other branches of music. As concerto soloist under his baton I can attest to his conducting skills, and he is a composer, choral conductor and celebrated recitalist known internationally. George is a genial colleague, generous with his time and talents; he has held office in the Incorporated Society of Musicians, the Royal College of Organists and other institutions, where he is greatly admired and has made an invaluable contribution. He is a much-loved teacher, too, as well as providing valuable advice to those planning organ restorations or new installations. With all his friends and admirers I salute him on his multi-faceted and distinguished career, and on celebrating 60 years at the top of his profession. I look forward now to the achievements of his next decade!

The RSCM Scotland Triennial Festival 2023 is in Paisley Abbey at 5.00pm on Saturday, 7 October. This is the RSCM’s celebration of George McPhee’s 60th anniversary and all are welcome to attend.



**Sarum College**  
CATHEDRAL CLOSE, SALISBURY

# COURSES & EVENTS

## Revisiting Advent and Christmas

This half-day online course will seek to revisit the distinctive themes of this wonderful period of the Christian year.

*With Tom Clammer*

*Thursday, 21 September, 9.30am to 12:30pm (online). Salisbury CMD/£60.*

## Exploring Theology Autumn term Exploring The Hebrew Bible

A course for anyone who wishes to deepen their knowledge of and relationship with the Bible and Christian teachings through intellectually rigorous, interactive, and accessible learning.

*Tuesday, 26 September to Tuesday 28 November, Tuesdays from 7pm to 9pm (online)*

## Rural Pioneering

This course is for anyone interested in growing faith and community in the rural context.

*With Jo Neary*

*Wednesday, 27 September, 10am to 4pm (onsite) £60 including lunch and refreshments*

For a full list of courses, visit [www.sarum.ac.uk/short-courses](http://www.sarum.ac.uk/short-courses)

**SPECIAL OFFER: USE CODE CMQ2023 IN THE PAYMENT PORTAL FOR A 10% DISCOUNT ON AUTUMN 2023 DAY COURSES**

19 The Close, Salisbury, SP1 2EE / [courses@sarum.ac.uk](mailto:courses@sarum.ac.uk) / 01722 424800 / [sarum.ac.uk/short-courses](http://sarum.ac.uk/short-courses) / @SarumCollege

## CDs

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

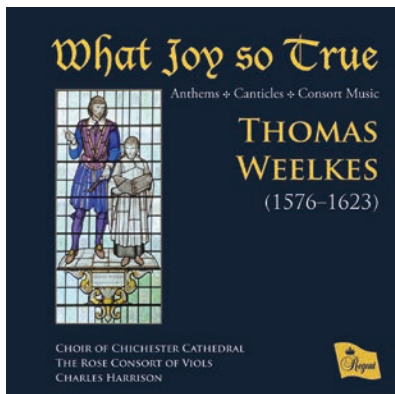
## CHORAL CDs

★★

### WHAT JOY SO TRUE: THOMAS WEELKES

**Anthems, Canticles and Consort Music by Thomas Weelkes** ♦  
**Choir of Chichester Cathedral / Rose Consort of Viols / Timothy Ravalde (chamber organ), Thomas Howell (organ solos) / Charles Harrison** ♦ **Regent Records REGCD571**

Like William Byrd, Thomas Weelkes (1576–1623) died 400 years ago this year. Alas, Weelkes was – in modern day parlance – a bit of a lad. His time as organist and Informator Choristarum at Chichester Cathedral was turbulent. As the CD notes relate, the cathedral authorities complained among other things about his drunkenness; he was ‘a notorious swearer and blasphemer’. Coming up to date, the grace, tranquillity and indeed intimacy of the performances on this CD belie what went on all those years ago. This is a fine sequence of 24 pieces, including canticles, anthems and verse anthems, some accompanied either by chamber organ or by viols. There are two organ voluntaries and four pieces played by the Rose Consort of Viols.



Accompanying this CD are some excellent and detailed programme notes from which we learn that, because of missing or damaged partbooks, some reconstruction of pieces was necessary – the Sixth Service setting of the evening canticles and the verse anthem *Christ rising again* being cases in point; the latter brings this serene sequence to a close. *Stuart Robinson*

★★

### SIR CHARLES VILLIERS STANFORD: REQUIEM

**Carolyn Sampson (soprano), Marta Fontanals-Simmons (alto), James Way (tenor), Ross Ramgobin (bass) / University of Birmingham Voices / CBSO / Martyn Brabbins** ♦ **Hyperion CDA68418**

Following a triumphant performance in Birmingham, the University of Birmingham Voices and CBSO commit to disc this neglected work by Charles Villiers Stanford (1852–1924). It is a spectacular performance of the composer’s magnum opus. The University of Birmingham Voices, trained by Simon Halsey, are stars of the show, with impeccable diction, wonderful blend and excellent dynamic contrasts. Even at the quietest dynamic, the clarity of text and flawless pitching are impressive. Brabbins marshals his forces expertly: the orchestra provides a sensitive accompaniment that never overpowers the choral forces. The soloists, headed by Carolyn Sampson, make valuable contributions, although, to my ear at least, their vibrato doesn’t gel particularly with the choir. Performances of the work are rare; I hope this magnificent



account rescues this masterpiece from obscurity and encourages choirs to programme it.

*Ian Munro*

★★

### WILLIAM BYRD: MASS FOR FIVE VOICES & OTHER WORKS The Gesualdo Six / Owain Park

 ♦ **Hyperion CDA68416**

Here we enter the clandestine Catholic world that William Byrd (c.1540–1623) inhabited, juggling work as a royal Elizabethan composer alongside practice in secret of his own outlawed tradition. This is an excellent collection of Byrd’s settings of Latin texts. The centrepiece is the Mass for Five Voices, interspersed with motets such as *Tristitia et anxietas* and *Emendemus in melius*. The set concludes with the *Lamentations of Jeremiah*.

Accompanying the CD are excellent notes detailing the context in which these works were composed and performed, along with musical analysis. Here is not the forum to discuss the pronunciation of Latin, but curiously the group opts for continental pronunciation: for instance the hard J in ‘Jesu’ in *Ave verum corpus*, and ‘benedissimus te’ in the Gloria. Perhaps they are recreating what may have been current pronunciation in England in Byrd’s time. As someone used to performing conventional ‘church’ Latin, it jarred a little. That said, this CD is another thoughtful compilation, with effortless and sensitive singing. *Stuart Robinson*

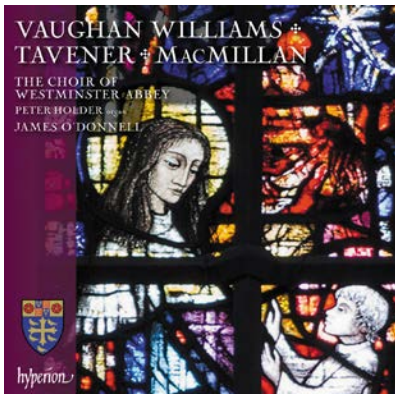
★★

### VAUGHAN WILLIAMS, MACMILLAN & TAVENER: CHORAL WORKS Choir of Westminster Abbey / Peter Holder (organ) / James O’Donnell

 ♦ **Hyperion CDA68420**

On this CD you can hear the timeless modality of Vaughan Williams, the ‘wide canvas’ of sonorities of MacMillan and the unmistakable Orthodox influence on Tavener’s unique writing. The CD (much of it recorded in a large, north London church) begins with an unhurried performance of Vaughan Williams’

# REVIEWS OF CDs, DVDs & BOOKS



Mass in G minor, followed by his *O taste and see*, first sung at the coronation of Elizabeth II in 1953. That's complemented by MacMillan's *Who shall separate us*, performed at the late Queen's state funeral last year. His *Mass of St Edward the Confessor* – recorded here for the first time – is followed by a powerfully dissonant *A Special Appeal* for choir and organ, a setting in English of words addressed to the military by Oscar Romero, the Salvadorean bishop assassinated while celebrating Mass in 1980. It's a piece that captures the passion of Romero's admonition, 'I beseech you, I order you in the name of God, stop the repression!' Taverne's *Collegium Regale* setting of the evening canticles and his *Song for Athene* bring this very listenable sequence to a close.  
*Stuart Robinson*

## SOLO TREBLE CD

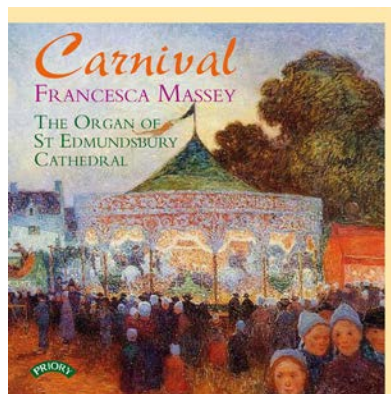
★  
**RISE UP**  
**Luca Brugnoli (treble) / Alice Platten (soprano) / Mark Shepherd (keyboards) / The Hennessey Brown Music Collective / Robert Lewis** ♦ Convivium Records CR084  
BBC Young Chorister of the Year 2022 runner-up Luca Brugnoli presents this recital of music that is both familiar and unfamiliar. Brugnoli has a pure tone and his diction is good; pitching isn't a problem, and phrasing is generally excellent. In a couple of places he runs out of vocal support and struggles to get through to the end of a phrase, while at times the Hennessey Brown Music Collective can be a little



overpowering. The arrangements made for this CD, some of which are duets with Alice Platten, include old favourites such as Franck's *Panis angelicus*, Rutter's *The Lord bless you and keep you* and Mozart's *Ave verum corpus*, sitting alongside Joni Mitchell's *Both sides now*, Gordon Sumner's *Fields of gold* and Amanda McBroom's *The Rose*. This young singer, whose voice hasn't broken, is clearly at the start of a promising career; I look forward to following his progress.  
*Ian Munro*

## ORGAN CDs

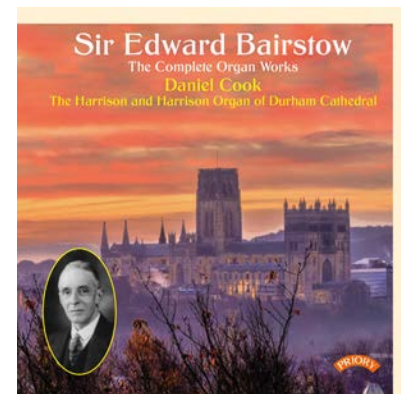
★★★  
**CARNIVAL**  
**Francesca Massey plays the organ of St Edmundsbury Cathedral** ♦ **Priory PRCD1247**  
Thomas Hewitt-Jones's bouncy and effervescent *Carnival* launches this fun CD of exciting and virtuosic lesser-known organ showstoppers. The exciting syncopations, jazzy



harmonies and cascades of notes make this an exciting disc. Jehan Alain's *Deux danses à Agni Yavishita* are a more tranquil listen. The four contrasting movements of Petr Eben's *Sunday Music* are given energetic, spirited performances allowing the magnificent organ of St Edmundsbury Cathedral to shine and for Francesca Massey to revel in the multitude of timbres and registrations. There is an impressive dynamic range and impeccable rhythmic detail. Jean Roger-Ducasse's *Pastorale* is a huge workout for organ and organist; it receives a magnificent account, with all the colours, rhythmic dexterity and various moods on display. Ad Wammes's *Vallée des danses* brings this disc to a joyous conclusion.  
*Ian Munro*

★★★  
**SIR EDWARD BAIRSTOW: THE COMPLETE ORGAN WORKS**  
**Daniel Cook plays the Harrison and Harrison organ of Durham Cathedral** ♦ **Priory PRCD1248**

Edward Bairstow (1874–1946) might be better known for his choral compositions, but this disc provides worthy testament to his skill as a composer for the organ. The dramatic *Prelude in C*, with its cascading semiquavers and punchy chords, provides a spectacular opening to an excellent recording. Daniel Cook gives committed performances and enjoys exploring the wide variety of colours that Durham's mighty Harrison and Harrison organ can produce. The *Sonata in E flat* is a highlight of this disc; its three characterful movements include a cheeky yet explosive central





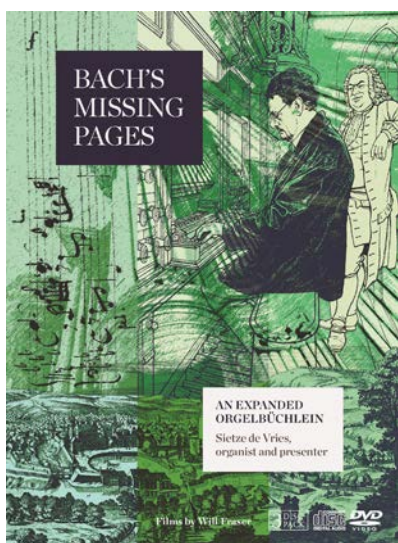
# REVIEWS OF CDs, DVDs & BOOKS

*Allegro giocoso. Meditation* and *Nocturne* provide moments of calm and are beautifully atmospheric. The *Three short preludes* are charming miniatures for organ that receive spirited performances. This recital provides a fitting retrospective of Bairstow's organ compositional output, superbly played by Cook.  
*Ian Munro*

## DVDs

★  
**BACH'S MISSING PAGES: AN EXPANDED ORGELBÜCHLEIN**  
**Sietze de Vries plays the organs of the Martinikerk, Groningen and the Petruskerk, Leens** ✦  
**Fugue State Films 3-disc pack FSFDVD016**

This is the second and latest release in a planned trilogy of DVDs featuring the organ music of J.S. Bach. I reviewed the first (*Bach and Expression*) in CMQ, March 2023. There are seven 30-minute films, along with two CDs exploring Bach's *Orgelbüchlein* – the so called 'Little Organ Book' of 46 Lutheran chorale preludes, mostly composed between 1708 and 1717 during Bach's years as court organist in Weimar. Bach originally planned a collection of 164 chorale preludes based on hymns from the church year, but in the original manuscript there



are a large number of pages with just their headings and no music underneath. Sietze de Vries not only plays all the existing works but also improvises chorale preludes on 46 of the titles Bach missed first time round – and most stylishly he does it. In the fifth film, de Vries claims that today's organists are 'score-dependent'; in other words, the art of improvisation isn't as prevalent as in Bach's time. Maybe he has a point. Through the films, de Vries demonstrates the timbres of two historic Dutch organs of contrasting size, both based on the north German organ tradition with which Bach would have been familiar. With some fine Baroque organ casework and two period consoles, this is a fascinating watch and listen.  
*Stuart Robinson*

## BOOKS

**A YOUNG PERSON'S GUIDE TO VOCAL HEALTH**  
**Olivia Sparkhall**  
**Compton Books 52pp.**  
**PB 978-1-909082-71-7 £10.00**

The past few years have seen the health and well-being of professional musicians addressed in numerous articles, conferences and webinars. Olivia Sparkhall's book, *A Young Person's Guide to Vocal Health*,

provides practical advice and information to a group of musicians for whom the subject is of equal and vital importance. She states in her introduction that her aim is to help to keep a healthy voice and to explain what is going on when it seems to have gone wrong. After describing briefly what the voice is and how it works, subsequent chapters cover matters including drinking sufficient water; what foods to avoid and why; staying well and getting better; allergies, asthma and medications; and giving one's best performance. There is helpful and reassuring material for boys experiencing changing voices. The unhappy results of smoking, vaping and much else besides are fully described.

If you've wondered why it is so hard to sing after swimming or if the new braces on your teeth are affecting your voice, Olivia Sparkhall's slim book seeks to answer these and many other questions within 40 pages. It also includes a glossary and details of further reading, including books and websites. It is warmly recommended and should be in the music folder of every young singer and on the bookshelf of every choral director.  
*Carl Jackson*

You will find reviews of recent printed music publications in *Sunday by Sunday* (no. 106). All the latest reviews are available online at [www.rscm.com/reviews](http://www.rscm.com/reviews)



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

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

### 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.

# viscount *Classical* organs

## PHYSIS PLUS – A NATURAL EVOLUTION



Our Physis sound platform technology was first introduced 15 years ago. Viscount International, based in Italy, have released the next evolution of what was already a sophisticated sound platform.

We'd like to introduce **Physis Plus**: everything as before, now with **MORE** power.

The new voice models available with Physis Plus are created with the help of artificial intelligence which listens to real pipes, resulting in stops which are now more complex and where the deep subtleties of pipe organ speech are faithfully reproduced.

You can expect:

- Increased sound authenticity (especially mixtures)
- Increased response to keystroke velocity
- Additional voicing controls
- Voicing controls extended to 'areas' of keyboard compass
- Improved reverberation quality
- Two independent bass channels
- Digital internal amplification

The voicing tools you have access to with Physis, and now Physis Plus, are particularly **essential for installations** in spaces like churches, concert halls or music schools where external amplification is often required.

**Interested in the new Physis Plus technology? Come have a play on an instrument in our Bicester Showroom. We'd be pleased to welcome you.**



 **Physisplus**

"The most versatile feature in our Physis based organs is the ability to change voicings, depending on the literature you wish to play. The Physis Plus platform offers five complete pipe sets (English Cathedral, Baroque, Romantic, Symphonic and Modern). As an organist myself, I was particularly excited by the fact that each individual stop now also has a number of alternative voice models from which you can mix and match to create your own unique tonal scheme from which to fully voice your instrument."

*David Mason*

Owner of Viscount Classical Organs (UK) Ltd





## *Your Trusted Digital Organ Partner*

The UK's leading provider of digital church organs to churches, cathedrals, schools, music teachers, organ scholars and home users.



*Forty instruments, across four ranges – we have an instrument for you*

Viscount Classical Organs, Prestige House, 23 Telford Road, Bicester, Oxfordshire OX26 4LD  
T: 01869 247 333 E: [enquiries@viscountorgans.net](mailto:enquiries@viscountorgans.net) [www.viscountorgans.net](http://www.viscountorgans.net)



The  
Children's  
Society

# 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 service where you can share the story of Christ.

**Christingle runs from Advent – 3 December 2023 – till 2 February 2024, so why not get your date in the diary now?**

You can celebrate with your community, friends and loved ones. Plus we'll support you with a full range of free resources to help you get started from September. To find out how you can get involved visit [christingle.org](https://www.christingle.org).