

# SOUNDBOARD

A Newsletter for Church Musicians



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## FROM THE CHAIRMAN

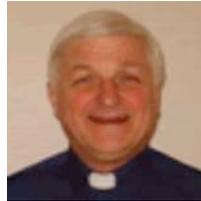
Dear Readers,

I serve on many committees, some more active and effective than others. Committees can be talking-shops, with no real outcome. The Diocesan Committee for Church Music is the essence of what a committee should be, with decisions being made and put into practice. It is a joy to be Chairman of it.

We have a band of talented, and often very busy church musicians, who give of their time and their talents in the service of putting music at the heart of our church worship in whatever way that is possible in our local congregational circumstances.

The committee works untiringly for church musicians, clergy, choirs and congregations, in very many ways. I commend the Editor of this magazine for his work in helping us towards this goal, and in disseminating information on our work.

With all good wishes in your work in enhancing the worship of the church. Yours sincerely, Edgar Swann (Chairman)



## EDITORIAL COMMENT

The singing (or unfortunately the non singing in some cases) of the psalms at church services has come under discussion at Church Music Committee meetings for some considerable time, and in this issue of *SOUNDBOARD*, we present several articles relevant to the matter. We are much indebted to the Archbishop for giving his views on the matter, and as well, Archdeacon Swann has penned an article based on his series of Lent 2008 addresses in his parish of Greystones. Both great men have similar thoughts about the matter.

To the humble Editor, in the parish of Howth, the singing of the weekly psalm to Anglican chant is the musically sublime part of each service — particularly when all four parts are present in the choir. The psalms contain wonderful language and are often highly descriptive (*The heavens declare the glory of God and the firmament sheweth His handiwork*). The psalms too can often provide great scope for the organist to put expression into the accompaniment (e.g., full swell and manual 16' for *who stilleth the raging of the sea* — always sung in unison). Some say that congregations cannot cope with Anglican chant — but they can if they are taught the essentials of it and it becomes the norm. At the 9.30 service in Howth, when there is no choir present, the congregation sing Anglican chants with no trouble. We don't use an enormous number of chants (probably 20 to 30 from the 700+ that are in the *Irish Chant Book*). In a recent communication from a small parish in the provinces, the organist reported that they sing the psalm and canticles every Sunday to Anglican chant, and sing them well.

However, there **are** other ways of singing the psalms, and these are also mentioned in the various articles within. So the Editor sees eye to eye with the two great men — if your church has dropped psalms, think about reintroducing them. They are very much part of our Christian heritage.

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## PSALMS

Archdeacon Edgar Swann

There has been much discussion over the last while about the use of psalms in our church worship. Congregations often find Anglican chanting very difficult, and as it has declined in use, the singing of psalms has declined with it.

This is a great shame. The psalms are a vast treasury of the expression of a great range of human emotions and experiences, both at the personal level, but especially of the community of God's people. psalms can be used in various ways: they can be said or sung with a response, they can be sung to very simple tunes.

The psalms are a vital part of our worship tradition, and need to be rediscovered. No Parish Eucharist should be celebrated without the psalm set for that day, and indeed, should always contain the Old Testament reading as well. The Ministry of the Word is impoverished without them.

Many commentators have classified the psalms under various headings and sub-headings depending on the content. I prefer to simplify them under five main headings:

### (i) Hymns

Jewish worship often expresses sheer joy in worshipping God, who is worthy of worship because he is God. One such psalm is our Venite, Psalm 95, which is a hymn calling God's people to worship. Other psalms of this type would be 145 to 150. Some were obviously sung by pilgrims, for example, Psalm 122, which begins: *I was glad when they said unto me, Let us go up to the house of the Lord.*

Others, such as 47, 93, 95 to 100, and 150, were used at particular times, and for festivals, etc.

### (ii) The Communal Lament

These were used in times of national affliction or disaster, times of defeat in war, or in drought and the failure of crops. Examples are 44, 74, 79 and 80. They tend to follow a pattern of an appeal for fasting, penitence

and prayer. There is a call for God's help and often a reference to His past goodness.

### (iii) Royal psalms

The king had an important role in the life and worship of Israel, and some of the psalms show this clearly. Psalms 2 and 110 were probably written for the accession of a king to the throne. Psalm 45 is obviously the occasion of a royal wedding. Psalm 18 celebrates victory over his enemies. The psalms are often interpreted Christologically.

### (iv) Individual Lament

These often take the form of an acknowledgement of sin and a cry to God for help. Sometimes there is the imagery of being overcome by the waters of the underworld or the clutches of death. Often there is a reference to sickness. Psalms 3, 5, 6, 7 and 42 are examples, but the best known one is Psalm 51, known as Miserere, written by David after the Bethsheba affair. It is traditionally used in the Litany of Ash Wednesday.

### (v) Individual Songs of Thanksgiving

These are often accompanied by an offering in gratitude for some benefit received. It sometimes refers to an affliction, and how a prayer to Yahweh elicited a response. Examples are Psalms 30, 32, 34, 62 and 116.

It is impossible to deal with the vast ambit of the psalms in this short article. Any good commentary will go into more depth. There is a tremendous treasury here for public and private devotion. The psalms demonstrate a very simple theology: to know God is to praise Him and to obey Him is the essence of life. The psalms are sheer praise, and an implicit faith in Yahweh. They demonstrate an awareness of our moral obligation, implicit in the worship of Yahweh, and the observance of His law. But above all they are full of the joy and thanksgiving which was so much an element of Jewish worship. ■

## 'Singing Psalms'

*Responsorial Psalms set to Simple Chants for Year B; Music by Alison Cadden and Peter Thompson*

**Singing Psalms** is a fresh resource for use in worship in the Church of Ireland. Subtitled *Responsorial Psalms set to Simple Chant - Year B*, it consists of all the psalms contained within the Revised Common Lectionary for the liturgical year which begins on Advent Sunday 2008.

The response (refrain) in each case is a verse (or part of a verse) chosen from within the psalm of the day, sung in unison and interspersed with pairs of verses set to simple chant - basically, a note which is held until the end of each line, when it changes to another note (hence slightly simpler than anglican chant). The chant may be sung by cantor, choir, or indeed the entire assembly, with everyone joining in the response. Only the musicians need the music: the rest of the congregation follows the text of the Psalter in the Book of Common Prayer.

Samples of these psalms and a CD were circulated to all rectors earlier this year.

The composers are Alison Cadden and Peter Thompson, both members of the Liturgical Advisory Committee. Alison is a music teacher in Portadown, while Peter is Rector of St Michael's, Castlecaulfield. Their hope is that the passion expressed in the poetry of the psalms will be enhanced by the music in **Singing Psalms**.

*Singing Psalms* is being published by The Columba Press, Dublin. Probable price €12.99/£9.99. There is a 10% reduction for ordering it on line.

**It is hoped to launch *Singing Psalms* at gatherings on St Cecilia's Day, Saturday 22 November. In Dublin in the morning and in Belfast in the afternoon. Look out for news of these events nearer the time. ■**

## ORGANISTS' HINTS & TIPS

Keep them coming; Every organist/choir director has his or her own useful and/or helpful ideas that may not be generally known. Let us hear about them.

## VACANCIES FOR MUSICIANS

Are you aware that vacancies for organists, cantors, singers and other musicians may be advertised on our website? If you wish to advertise, please send the information to [info@churchmusicdublin.org](mailto:info@churchmusicdublin.org).

## Don't trash your SOUNDBOARD

when you have read it. **Re-cycle** it by passing to your choir or just leave it in the choir seats. We can supply additional copies for a small charge.

## A RICH HERITAGE OF CHRISTIAN WORSHIP

*The Archbishop of Dublin*

In many parishes, the Eucharist is moving to central place in Sunday worship on a majority of the Sundays. This is a development that is authentic to the Church's understanding of its worship from the very earliest times. In the celebration of Holy Communion, we enter once again dramatically into the very heart of Christian faith, and are fed with the Bread of Life.

Having recently returned from a retreat in Glenstal Abbey, where daily worship is built around the offices based on the public recitation of psalms and canticles, I felt very much at home partly because of the manner in which my formative years were fed on a diet of psalms and canticles at Morning and Evening Prayer, Sunday by Sunday. This is the pattern that those of us who use the daily office for our own prayer continue to enjoy. There is a richness of spirituality rooted in Scripture in this tradition and one that could be lost in the regular Sunday worship of many parishes. The move to place the Eucharist at the centre of parochial worship does not necessarily diminish this tradition.

The early Anglican liturgies were developed on the assumption that people would attend both Morning Prayer and Holy Communion each



Sunday, thus achieving a fair balance of Old Testament, Psalms, Canticles with the reading also of the Epistles and Gospels each Sunday. The overwhelming majority of people now who attend worship week by week or even less frequently will only attend one service on any given day.

The Book of Common Prayer (2004) provides for the inclusion of each of these various elements in the celebration of the Holy Communion. To include three readings, psalms, canticles and hymns every Sunday

may be asking too much. Like many, I find it hard to absorb more than two consecutive readings of Scripture in any meaningful way. On the other hand, the regular use of the different aspects of the inheritance of faith and worship is essential, rather than the use of the bare minimum every week, with the Old Testament, Psalm and Cantic seldom used. The canticles of Morning and Evening Prayer formed for previous generations a well of spiritual language and insight which were known by heart by so many. The Psalms express a unique breadth of human emotion and divine encounter which is a treasury unsurpassed by any hymn book.

There are many innovative suggestions for the recitation and singing of the Psalms and Canticles available these days, and it is well worthwhile for those planning music and worship to explore this area. The danger is that if the opportunity is lost, a vital part of the Anglican heritage of spirituality will be lost. The Book of Common Prayer in all its various forms down the years achieved almost uniquely among liturgical resources for the local church a pattern of worship which reflected both the daily worship of the monastic tradition and the celebration of the Holy Communion. My plea is that the breadth of this tradition should remain with the Church which through its public worship helps to mould not only communal but also personal spirituality. ■

## The Liturgical Advisory Committee – what exactly is it?

*The Revd Gerald Field, Hon. Secretary*

This committee was established by the General Synod in 1962 with the following objectives:

- To formulate and suggest to the General Synod such liturgical proposals relating to Public Worship as may seem desirable to the Advisory Committee from time to time.
- To consider and report on, if requested to do so by the General Synod, such other liturgical proposals relating to Public Worship as may be brought before the said body from time to time.

- To foster the study of the Book of Common Prayer and of the Public Worship of the Church by preparing articles relating to these subjects and offering them for publication.
- To report annually to the General Synod.

The membership of the Liturgical Advisory Committee consists of fourteen members, elected triennially by the General Synod, four co-opted members and a student observer. The current timetable of meetings allows for three one-day meetings and one two-day meeting per year.

Following the publication of the *Book of Common Prayer* in 2004, the Committee has restructured its method of working into four specialist working groups which are:

- Liturgical Education and Formation
- Music, Art and Liturgical Space
- Liturgical Resources
- Electronic Liturgy

These groups report regularly to the full committee, and it is on the basis of their work that the LAC is able to offer its liturgical proposals to the General Synod. ■

## SINGING THE PSALMS

David McConnell looks at some official documents

*Psalms and canticles have been the foundation of the song of the Christian Church since the earliest centuries. Our Christian ancestors took the Book of Psalms from ancient Jewish tradition. It became the very heart of their prayers and praises. No single book of sacred poetry so vividly expresses the whole of the human condition and the diversity of our relationship with God. From the depths of despair and anguish to the heights of joy and elation, human love, anger, grief, hope, trust, thanks and praise are voiced before our Creator and Redeemer.*

The above commentary in the RSCM Celebration Service *Psallam* is a good starting point to any discussion about the use of the psalms in parish worship today. The regrettable decline in use of the psalter in many Church of Ireland parishes has led the Liturgical Advisory Committee to consider how to reverse this trend. The forthcoming publication of **Singing Psalms**, containing simple chants and refrains, is an attempt to encourage assemblies to use the psalms in song.

A psalm is almost invariably included at every Roman Catholic Eucharist, they are a core part of both the Monastic and Anglican Office (Morning and Evening Prayer) and their use is strongly encouraged in the Church of Ireland Eucharist. It may not be widely understood that the selections from the psalter appointed in the three-year lectionary have been skilfully chosen to correspond to and reflect on the scripture reading (usually Old Testament) which precedes them. This lectionary is now used worldwide, so on any particular Sunday in Ireland (for example) it is likely that the same psalm and other readings from scripture are used at Anglican and Roman Catholic worship and perhaps of other faith traditions.

It is worth exploring the official instructions that exist as regards singing the psalms.

### Roman Catholic worship

The General Introduction to the Roman Missal provides precise instructions as to how to celebrate the Mass. Sections 19 to 21 refer to the psalms and also are relevant to Anglican liturgy.

"The responsorial psalm, also called the gradual, has great liturgical and pastoral significance because it is an integral part of the liturgy of the word. Accordingly, the people must be continually instructed on the way to perceive the word of God speaking

in the psalms and to turn these psalms into the prayer of the Church. .... A brief remark may be helpful about the choice of the psalm and response as well as their correspondence to the readings.

"As a rule the responsorial psalm should be sung. There are two established ways of singing the psalm after the first reading: responsorially and directly. In responsorial singing, which, as far as possible, is to be given preference, the psalmist or cantor of the psalm sings the psalm verse and the whole congregation joins in by singing the response. In direct singing of the psalm there is no intervening response by the community; either the psalmist or cantor of the psalm sings the psalm alone as the community listens or else all sing it together.

"The singing of the psalm, or even of the response alone, is a great help toward understanding and meditating on the psalm's spiritual meaning."

### Anglican worship

Possibly the closest to an official Anglican instruction is to be found in *Music for Common Worship - Music for Sunday Services*, published by the RSCM. Four methods of singing the psalms are referred to: Simple plainsong, Anglican chant, 'Cantor chants' and Simple chants. Examples of these four methods, with and without refrains, are given.

Here are some extracts from this useful publication:

"Refrains need to be used with purpose: it is little help if a congregation is offered no more than the text of the refrain and remains unaware of the main thrust of the psalm.

"It is common these days to refer to the psalm after the first reading at the Eucharist as 'the responsorial psalm'. It is responsorial because it is sung in response to the first reading, not because it has a refrain or response for the people to sing. The whole psalm is therefore the response, and where possible it is good for all to share in the whole text.

"The refrain can be used in several ways. It can be sung at the beginning and end of the psalm only, allowing a focus for the psalm text but not interrupting the main text. Or it can be sung repetitively through the psalm - either after every two verses, or every four verses, or where the natural breaks in the psalm text occur. At the beginning of the psalm it is a good idea for a cantor or choral group to sing the refrain before it is

repeated by everyone; thereafter it is best just to sing the refrain once with everyone.

"Ideally the psalms and canticles are songs 'owned' and sung by all God's people. If everyone is to sing the psalm text with confidence they need to be familiar with the text, with the rhythm of the text, and with the chant. That may well define a successive process of familiarisation over several weeks; hearing the psalm read as a spoken text, reciting the psalm together as a spoken text, hearing the psalm sung by a single voice or small group which has prepared it, and finally singing the psalm together. Developing this confidence in psalm singing is very important: psalms sung tentatively and badly are demoralising for the singers and painful for the listener.

"Even quite experienced choral groups sing unfamiliar psalms with greater flow, cohesion and confidence when they sing in unison. In the early stages it is good to sing psalms in unison (and even unaccompanied) until the flow is established; then move on to singing in harmonies."

In places where psalms are no longer or only occasionally used, it may initially prove difficult to reintroduce them. In the past, anglican chant was widely used in Church of Ireland worship but this no longer is the case. As this method is deeply embedded in our worship memory, it is a pity that more work has not been done by musicians to show that, adopting a creative approach, anglican chant may still be the most appropriate medium, even where there is no choir and numbers are small.

The flexibility now permitted in Church of Ireland worship and a wish to make services immediately accessible to those who come to church, appear to have persuaded many clergy to dispense with anything that seems difficult to sing or is in any way obscure or not quickly understood. Our bishops should take every opportunity to urge clergy and musicians to avoid any dumbing down of the liturgy but rather, to heed official directions and recommendations and work together to identify ways of singing the psalms that are attractive and meaningful to their communities, using the wealth of existing material and the forthcoming publication. ■

David McConnell is organist in the Church of Ireland and Roman Catholic churches in Rathgar, Dublin 6. He is a member of the Dublin & Glendalough Diocesan Church Music Committee. davidmcconnell@eircom.net.

## PETER BARLEY TALKING TO GERARD GILLEN

*Titular Organist of Dublin's Pro-Cathedral and  
Professor Emeritus of Music at NUI, Maynooth*

**PB** *What first inspired you to take up the organ? Who were your earliest influences and teachers?*

**GG** It was my next door neighbour, John Clery, in Inchicore (where I grew up) who introduced me to music in general, and the organ in particular. He was then organist of the Franciscan Church, Merchants' Quay, and a sometime pupil of George Hewson at the RIAM. A great eccentric and a fine musician, he took me under his wing at about the age of 6 and was very early in my early musical education, introducing me at a tender age to the symphonic works of Beethoven, Schubert, Brahms etc. He also gave me informal organ lessons, sufficient to enable me to play for my first service at the age of 8! He also persuaded my parents to send me to the Municipal School of Music (now DIT) where I was fortunate enough to become a piano pupil of one of the finest teachers of piano in the city, Elizabeth Costello, who was the last surviving pupil of Esposito. She imparted to me a secure piano technique for which I remain so grateful. Formal organ lessons began with Sidney Greig in 1955 (I was among the first cohort of organ students at the School), a move bitterly opposed by Eliz Costello who held strongly to the old-fashioned view that the organ destroyed the refinements of piano technique! Sidney was an excellent teacher, highly organised and methodical, if rather limited in the repertoire he taught — basically, Bach, Mendelssohn, Schumann, Stanford and the English 'pastoral' school (pre-Howells). I believe I introduced him to Buxtehude!

My big break came when I was awarded the first of the Arts Council's travelling scholarships in 1962. This enabled me to break my university studies at UCD and take a year of intensive organ study abroad. Initially I planned to study with Ralph Downes at the RCM, but Downes told me that with the system of student allocation then in place, there was no guarantee that I would be assigned to him. With characteristic generosity, he suggested that I go to Flor Peeters in Antwerp. With Michel Van Dessel, organist of St Patrick's cathedral, Dundalk, and a superb musician and friend of Peeters as intermediary, I approached the latter who agreed to take me into his organ class at the Royal Conservatoire in Antwerp for the academic year 1963-64. This proved to be a real turning point in my

career, as Peeters was not only an inspiring teacher, but he placed before me a world of repertoire up to then barely known to me. I was also introduced to the great historic instruments in the Netherlands — Haarlem, Alkmaar, Breda, and visits were arranged to meet Dupré, Duruflé and Messiaen. In all, a life-changing experience, so much so, that when I was awarded an NUI Postgraduate Travelling Studentship in Music in 1966, I chose to return to Antwerp for a further year in order to study for the Conservatoire's 'Prix d'Excellence', before going to The Queen's College, Oxford, for research under the direction of James Dalton. This again was a wonderful and enjoyable experience, and my Oxford connections remain very much alive right up to the present.

*How did you find NUI Maynooth music dept when you arrived? You left it as a particularly distinguished and flourishing music department.*

I went to Maynooth in 1985 having spent 16 years as a lecturer at UCD. I already knew Maynooth well, and although the Music Department was small, I saw in it great potential for development and expansion. I had 22 years there, stimulating, challenging, but immensely fulfilling, due to the fine team of colleagues I was able to assemble. It is particularly satisfying to see that it is now the largest University Music Department in the State, with a full time staff of 12! In addition to the academic work, I greatly enjoyed my work with the University Choral Society and doing with them such masterpieces of the choral repertoire as Bach's two great Passions, 'Elijah', 'Gerontius', 'Creation' etc.

*You have given 900 recitals, in some far-flung places. This is quite a tally!*

Through my study in Belgium and winning a prize at the Bruges International Organ Competition I have built up a network of contacts on the continent which has given me and continues to give me a rich recital portfolio, now standing at some 900 recitals which have taken me from the tip of Norway to the very toe of Italy. I love recitaling abroad, not only for the pleasure of playing many beautiful organs in glorious churches and halls, but also for the sheer pleasure of being able to concentrate solely on the matter on hand, whereas when playing at home the recital is just one of a number of things one has to cope with at any one time.



*Through your role as an ambassador for the organ you have received a number of prestigious honours. Tell me about them.*

I count myself to be extremely fortunate to have been honoured in so many ways for my humble contribution. I can think of so many more worthy recipients. The Vatican was first, making me a Knight Commander of the Order of St Gregory in 1984 (I was then the youngest papal knight in Ireland!). The award of 'Classical Performer of the year' in 1996 in the National Entertainment Awards was, I feel, recognition for the instrument rather than for me, and this pleased me enormously. The French Government award in 2006 of 'Chevalier des Arts et des Lettres' came out of the blue, and, I have to say, was very nice; and then there were the 'retirement' honours of an honorary doctorate from the Pontifical University of Maynooth and election to Honorary fellowship of the RIAM.

*You have also been involved in organ consultancy and in so this role have secured a number of fine instruments for this country.*

I have been approached over the years by many churches and other institutions for advice in the matter of various organ projects. I suppose those of which I am most proud are those that have contributed most to the broadening of our horizons and experience of different styles of organ building and design: I think of the 1974 Rieger of St Michael's, Dun Laoghaire, and the resulting annual series of weekly summer recitals still going strong! Then there was the seminal Kenneth Jones of Ballina cathedral in 1976 and subsequent Jones' organs at Longford cathedral, the Carmelite church in Whitefriar

Street, Holy Cross, Dundrum, and, of course, the NCH instrument. I know the latter has been much criticised but I stand over it as a miracle of an instrument given the restricted finances available and the real constraints of space available for its placing. I think in its case design, Kenneth Jones achieved something quite remarkable. Latterly I have been involved with Trevor Crowe's instruments for both St Bartholomew's, Ballsbridge, and most recently his remodelled instrument for St Canice's cathedral, Kilkenny which is, I think, a triumph of reconciliation of the apparently conflicting demands of conservation and innovation.

*What other interests do you have? what do you do to relax?*

I love long mountain walks, and my passions are reading fiction and history, and theatre.

*What do you think is important in being an effective leader (especially in the world of music)?*

I think the most important component of musical leadership is competence. My experience is that people respond to the competent and gifted musician. Superior competence always merits and gains respect!

*The tradition of Catholic Church music is a fine one at the Pro-Cathedral where you are Titular Organist.*

Catholic church music is very strong at the Pro-Cathedral at present, with the Palestrina Choir flourishing under the direction of Blathnaid Murphy, who has introduced much new repertory to the choir's staple diet of 16th-century polyphony. We are also very fortunate in having a particularly supportive 'dean' or administrator, Canon John Flaherty, while Fr Pat O'Donoghue, the Diocesan Director of Music in residence at the Pro, is on hand to ensure that the participative role of the congregation is not forgotten in our choral flights of fancy.

In recent decades it has also been very gratifying to see the musical dividends of the ecumenical contact between the three cathedrals, with fairly frequent and regular collaborative projects with the choirs of St Patrick's and Christ Church cathedrals.

*You do of course have a regular recital series at the Pro Cathedral.*

I have to say that I find the Hill/Walker organ to be a particularly satisfying instrument, especially for Romantic and Modern repertoire. For more than 30 years

now we have had an annual series of lunchtime summer recitals, originally on the Tuesdays of June, but on Wednesdays in September since 1995. I greatly look forward to this annual opportunity to host colleagues, and hear them put the instrument through its paces.

*How do you think the music 'scene' has changed during your time as a professional musician and academic in Dublin?*

The general music scene in Dublin has changed and improved dramatically during my lifetime; I suppose the most palpable change has been in the general level of improvement in choral singing and the mushrooming of choral ensembles of various shapes and sizes throughout the city. Also noteworthy has been the manner in which each of the three cathedral choirs has expanded its mission, each now having a national profile, and making notable musical contributions to the cultural life of the city and country in a way that their predecessors of earlier years did not do so. And the easy exchange of fellowship, camaraderie and friendship between all of us involved in church music ministry, I find to be a particular source of personal enrichment. ■

## How Well do you Know the Psalms?

1. How many psalms are there?
2. It's more commonly known as the *Venite*, but it's actually psalm number what?
3. What is the number of the psalm that begins: *'The Lord is my Shepherd'*
4. Which psalm is the longest — with 176 verses?
5. What is the number of the Harvest Psalm: *'Thou O God art praised in Zion'?*
6. Psalm 100 is better known as which canticle?
7. To whom are the psalms attributed?
8. What is the name of the *'Glory be to the Father .....*' which follows each psalm?
9. Which psalm begins: *'O praise God in his holiness; praise him in the firmament of His power.'*
10. Psalm 19: *The heavens are telling the ...'* what?
11. Psalm 121: *I lift up mine eyes unto the —* what?
12. Psalm 67 (*'God be merciful unto us and bless us'*) is which canticle?
13. Where were the cedars in Psalm 29?
14. In Psalm 19, the firmament showeth God's what?
15. What two musical instruments are mentioned in the *Cantate Domino*, which is Psalm 98?
16. From which psalm comes the text *'Let the words of my mouth and the meditation of my heart be acceptable in your sight, O Lord, my strength and my redeemer'?* ■

## Life is full of surprises — never assume anything!

One of the matters that needs to be addressed in moving to a new church is finding out what hymns people know, or more importantly (to save on embarrassing moments), what hymns the parish does **not** know.

I found out to my cost on a few Sundays that hymns that were well known in my previous church were not known in the new one. On my first Sunday I imagined that the tune *Diademata* would be sufficiently well known within Church of Ireland circles that to put George Briggs words *Word of the living God* (Hymn 388) would only be a matter of watching new words. Not so — neither words nor music were particularly known. Nor were Isaac Watts words of Hymn 28, *I sing the almighty power of God* and the first tune set (adapted from Handel) wasn't a runner either. So we had a very busy learning session before the first service.

I think my worst assumption/disaster was to select Hymn 218 *And can it be that I should gain?* (as suggested in Edward Darling's *Sing to the Word* as being appropriate for the gospel that day). Nobody had heard of this hymn except the Rector who lasted for one verse! We looked at each other at the end of the first verse and I simply stopped playing, whereupon he kindly obliged and went on with the rest of the service!

My many years of playing this hymn to a congregation who raised the roof with its hearty singing lulled me into a false sense of 'everyone knows this'. I was so wrong!! ■

Derek Verso

## Celebrating the Eucharist— Children Welcome?

*In February 2008 the General Synod of the Church of England voted to ask the House of Bishops to commission some Eucharistic prayers for services where significant numbers of children are present. Gill Ambrose, Editor of Roots worship magazine and a member of the Church of England's Liturgical Commission, encourages us to think deeply about how musical aspects of our Eucharistic services can help children to participate.*

A number of years ago, when we had moved house, I visited the gas board shop to organize new billing arrangements. As I entered, a child was singing: 'There's water, water of life, Jesus gives us the water of life.' She was sitting on a high chair, alone beside the counter, swinging her legs, lost in her song and oblivious to all around her. It is a picture that has remained with me, not because I was surprised to hear a child singing — my own children had sung themselves to sleep on many nights and the only memorable rule at the family meal table when I was a child myself had been 'no singing' — but because of her self assurance and complete absorption.

While recognising that reminding readers of *Sunday by Sunday* that singing is good for you would be like carrying coals to Newcastle, we might nevertheless rejoice together in the assertion quoted in the *Guardian* newspaper on 15 April this year: Matthew Freeman, development manager of the government singing programme, said that **'singing helps children feel more confident and positive ... releasing endorphins and Immunoglobulin A, which prevent you from getting ill.'**

If we are seeking to draw children increasingly into the Eucharist, either through school worship or church celebrations which are more deliberately inclusive, singing is a key tool, for it facilitates engagement in the liturgy which is more than just words.

Writing about children and worship, Louis Weil, the great American liturgist, describes how obsession with text has meant that 'affective and intuitive powers are left with little, if any, space for realization within the liturgical context.' **We know that singing has the capacity to bridge this gulf.** We see this in the response and delight of choristers, and I observed it in the performance of the little girl in the shop, for although she was little more than five years old and had almost certainly learnt her song aurally, she knew all the words of all the verses.

So often in Eucharistic worship, however, we find children alienated from the worship and the text by indecipherable ritual and convoluted supplementary words. Their resort is to the children's corner, colouring in and, in the last analysis, bad behaviour. Singing has a capacity to reverse this. Presented in an engaging way, with music which is fresh and unpretentious, the singing of Eucharistic texts can draw children in, increase the accessibility of the words and make them memorable, so that they become simply part of our life. Weil reminds us of Tertullian's phrase *'the flesh is the hinge of salvation'*, which equates well with a contemporary recognition that 'play is children's work.' Weil goes on to explain that 'sacraments ... are signs of the presence of the Holy One in our lives. Their meaning does not depend on our reason. First we are called to experience the reality of God's presence. Later there will be ample time to attempt our inadequate verbal descriptions.' **Singing is part of that experience, contributing to the laying down of a treasury of experiences and texts upon which the Christian will draw throughout the rest of their life.**

If we acknowledge and recognize this, the availability of Eucharistic music which draws in small children and facilitates their participation in Eucharistic worship - and their enjoyment of it — will be a high priority for us.

*(The quotations from Louis Weil are taken from the book The Sacred Play of Children, edited by Diane Apostolos-Cappadona and published by Seabury Press, New York, in 1983.) ■*

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## 'VIVACE' — the Church Choir Music Resource

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### Main topics in some recent issues

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- 50 Preparing your music list
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- 52 So what do you know about copyright?
- 53 Conducting the choir
- 54 Attracting young people into church ■

## Some New' Hymns in Church Hymnal 5

*A survey of some 'new' hymns in Church Hymnal 5 that have been adopted in a selection of churches in the diocese*

First of all, 'new' hymns in the context of this article refer to those hymns in *Church Hymnal 5* that were in neither *Church Hymnal 4* nor *Irish Church Praise*. While a number of these hymns **are** relatively new, quite a number have been taken from other sources and indeed some of them are quite old! In compiling this article, lists of the 'new' hymns that have come into use in churches were supplied from the organists of eleven churches. Those hymns that appeared on three or more lists are mentioned below, with a short note about each. These notes are taken mainly from the *Church Hymnal Companion*, and are complemented by comments supplied by the relevant organists. A survey like this is of course very limited, but a definite pattern emerged — the first three hymns that are mentioned below appear on six of the lists and the next four hymns are on four lists. The Editor would like to thank the following for submitting lists of hymns: Adrian Somerfield, Peter Barley, John Morris, Jacqueline Mullen, Gladys Sparks, Ruth Maybury, Donald Maxwell, Lesley Whiteside, Derek Verso, David McConnell.

### 490 The Spirit lives to set us free

Both words and music are by Damien Lundy (1944–97) who wrote some 63 worship songs during his short life. 'I use the piano for this and really fill out the accompaniment with rock & roll style playing! We use it for confirmation, services of light, etc. People are always buzzing afterwards. Simplicity, joy and a jingly tune are what people like'.

### 581 I, the Lord of sea and sky

The words and music of this hymn are by American Jesuit priest Daniel Schutte (b.1947), who wrote it in 1981 for an ordination service. 'We use this at all dedication services and the congregation raises the roof. The appeal is in the tuneful refrain and the resonance of the words'.

### 562 Blessed assurance

Written by the blind American Fanny Crosby (1820–1915), who, during her long life produced over 9000 hymns. The music is by Phoebe Knapp, who wrote over 500 gospel tunes, many for the texts of her friend Fanny Crosby.

### 9 There's a wideness in God's mercy

Written in the 19th-century by Oxford-born cleric Frederick Faber, the principal theme is God's loving mercy and kindly forbearance. It is normally sung to the familiar tune *Cross of Jesus*, by Stainer.

### 81 Lord, for the years

This is one of the many popular hymns by well-known retired bishop Dudley Smith (b.1926). The familiar tune is by Michael Baughen (b.1930). 'A great hymn with a great tune. Very popular'.

### 224 How deep the Father's love

Both words and music are by contemporary musician and worship leader Stuart Townend (b.1963). 'Hymn is being increasingly used during Passiontide and Holy Week.'

### 134 Make way, make way, for Christ the King

This is one of Graham Kendrick's (b.1950) many good hymns. 'A good rouser which we have used quite often. Very suitable for Palm Sunday.'

### 102 Name of all majesty

This is another of Bishop Dudley-Smith's hymns, and the majestic tune is by Michael Baughen. 'Very popular and straightforward.'

### 213 Jesus' hands were kind hands

This hymn was written in 1926 for use at a Sunday school and is set to a French traditional melody 'Au clair de la lune'. 'Quite a nice hymn and quite easy.'

### 253 As we walked home at close of day

By John Bell and Graham Maule of the Iona Community, this song focuses on the meeting of Jesus and two of his disciples on the road to Emmaus. The tune is an arrangement of a folk melody from the Orkneys

### 352 Give thanks with a grateful heart

Written in 1978 by American hymn writer Henry Smith, it has now spread throughout Europe. 'Reasonably successful but tricky to play. Needs to be sung twice. More successfully played on a piano.'

### 368 Sing of the Lord's goodness

This was written by Ernest Sands, a priest who is a member of the influential St Thomas More group of liturgical composers. 'This in in 5/4 time for the more adventurous, but good fun and a good descant too. Really needs to be led by a saxophone (I heard it played by a solo saxophonist in Grafton Street!). A pity it is so badly set out in the Hymnal. I have made a simplification of it that I can follow (as with some other hymns too!).'

### 494 Beauty for the brokenness

It was during a visit to Bombay that hymn writer Graham Kendrick became intensely aware of the plight of thousands of people who live on the streets and this provided the stimulus to write this hymn. 'Straightforward enough (the Rector likes it better than I do!) thought the fitting of the irregular words to the tune can be tricky and results in an awkward page turn. It is a bit unnecessarily jazzed up. Also very long, unless you omit the refrain (as suggested).'

### 5 If I were a butterfly (The 'Butterfly Song')

By Brian Howard (b.1948), and American worship leader, this song was written in 1974 for a mission reaching out to children in a poor neighbourhood. The combination of infectious fun and serious truth is a characteristic of Howard's work. 'We have had this at a children's service (with actions), for which it is reasonably suitable. I might be doubtful of its theology though.'

### 565 Father, I place into your hands

By Jenny Hewer (b.1945), this song dates from 1975. 'A simple tune with words that are meaningful to many. Has many uses and is versatile. Key F is too high when no choir — play it in E flat'.

### 605 Will you come and follow me

'The Summons' is the title given to this hymn/song, written as a sending out hymn at the end of an act of worship. It was written by John Bell and comes from the Iona Community. 'Very popular. Lovely tune with a nice Scottish lilt.'

### 617 Jesus, remember me

A short Taize style hymn. 'A nice little hymn for Holy Week and during Communion. Needs to be sung twice.'

### 710 Sing to God new songs of worship

Another of Bishop Michael's Baughen hymns, this one is a paraphrase of Psalm 98. Michael Baughen conceived the idea of a popular kind of hymn concert — which he based on the Henry Wood 'Proms' — and he gave it the title 'Prom Praise'. This hymn was sung in many *Prom Praise* concerts, and as a result has grown quickly in popularity. The tune comes from the final movement of Beethoven's 9th Symphony. 'The tune is also very suitable for Hymn 545.' ■

The next issue of *SOUNDBOARD* will feature an article about modern hymns that are not in the *Church Hymnal*. Readers are invited to let us have details of any such hymns that are used in their churches.

## Ralph Vaughan Williams

Derek Seymour has compiled this vignette on the occasion of the 50th anniversary of RVW's death

As we face the 50th anniversary of the death of Ralph Vaughan Williams it is fitting to reflect on his influence on church music in these islands. Vaughan Williams was musical editor of *The English Hymnal* of 1906 and the revised edition in 1933, which established new standards of taste and scholarship influencing hymnody across all religious denominations of his day. This is intriguing given his faith position described by his second wife as that of an atheist who drifted into cheerful agnosticism.

It is evident that he regarded highly the overtly Christian writers Herbert and Bunyan, using their material for significant compositions such as his opera *The Pilgrim's Progress*. The aesthetic beauty of Anglican ritual as seen in the Book of Common Prayer and the King James Bible, and earlier, Taverner's Bible, appealed strongly to him, again reflected in his output of large scale liturgical oriented compositions: his *Te Deum in G*, and *Mass in G minor*, his Christmas cantata *Hodie*, and the *Sancta Civitas* (Holy City).

Much of his music has been described as mystical and a personal spiritual journey can perhaps be observed in his humanitarian actions and self sacrifices such as offering accommodation to evacuees, finding work for refugees and giving over land for allotments. His love for the passion music of J.S. Bach and its performance similarly suggest an affinity with the spiritual. For all his mysticism, he frequently espoused the pursuit of 'real music' which he defined as grounded in real feelings and real life.

In Ireland both the current *Church Hymnal* (5th edition, published 2000) and the *Methodist Hymns and Psalms* (1983) each contain some 30 tunes composed, edited, arranged or harmonised by Vaughan Williams. Viewed as a quintessentially English composer of the 20th century and often pictured dressed in tweeds and cradling family cats, his early and pioneering work was in collecting and editing English folk song. Much of this folk song material was subsequently adapted by him into popular hymns which have endured to the present day.



It was not only English folk melodies which marked his contributions to popular hymnology. Tunes collected from France (*Quem Pastores et Orientis Partibus*); from Germany (*Lasst Uns Erfreuen*) and even from Switzerland (*Soloturn* and *Rendez a Dieu*) were commandeered into liturgical service and published in collections including *Songs of Praise* (1925, 1931) and the *Oxford Book of Carols* (1928) which he jointly edited with Dearmer and Shaw.

The place names and language of his native England however are stamped indelibly on much of his metrical output. These range from his Gloucestershire home town 'tune' *Down Ampney* to the translated words of Bianco de Siena, ('*Come down O Love divine*'), to the multiple regalities of *Kings Lynn*, *Kingsfold*, *Kings Langley*, and *Kings Weston* not to mention the wonderful 'gate' tunes such as *Herongate* and *Monks Gate* and the evocative old place name tunes such as *Newbury*, *Saltash*, *Shipston* and *Forest Green*.

His great tune *Sine Nomine* ('Without Name') when wedded to W.W.How's wonderful words '*For all the saints who from their labours rest*' (from Lord Nelson's *Hymns for Saints Days* and other *Hymns* of 1864 published in 1906) prophetically if idealistically, looks forward to his experiences in the 1914–18 war. He served as stretcher bearer in the Royal Army Medical Corps and his service in the Royal Garrison Artillery, the latter

commission prompting early stages of hearing loss which resulted in deafness in his old age. His war works warning of the impending 1939–45 conflict drawing on texts of Whitman and others such as in the sobering '*dona nobis pacem*' and symphonies 3 to 6 can be related to his personal sense of foreboding, his experiences of human conflict, and his implacable opposition to Hitler.

Notwithstanding early studies at the Royal College of Music with organ luminaries of the English musical renaissance — Stanford, Parry and Parratt, and, holding the post of organist St Barnabas, South Lambeth between 1895 and 1898, where he confided in Holst the choristers were 'louts' and the vicar 'quite mad', his organ works are modest in number and extent. His organ tutor Alan Gray in 1895 remarked he could not in all conscience advise Vaughan Williams to make a career as an organist because he was '*so helplessly unhandy*'. On keyboard dexterity, Vaughan Williams himself talked of the piano as an instrument which he never could play.

The best known of the original solo organ pieces is probably the lovely *Rhosymedre* from '*Three Preludes founded on Welsh hymn tunes*', the other tunes being *Bryn Calfaria* and *Hyfrydol*. Other original solo works include the *Two Organ Preludes* founded on Welsh Folk Songs (*Romanza*, '*The White Rock*' and *Toccata*, '*St David's Day*') and the piece '*A Wedding Tune for Ann*', originally for manuals only. These three compositions and five other arrangements of his work including '*Greensleeves*' are available in the OUP edition of '*A Vaughan Williams Organ Album*' (1964). They are technically not overly demanding to play and very suitable for two manual instruments as found in the typical parish church.

His larger works can challenge listeners to ask, are they hearing something very old or something very new, often juxtaposing the influence of Tudor music with the style of Ravel with whom he studied briefly in his youth. He revised works regularly being strongly of the belief musical composition is never really finished and perhaps this idea of the pilgrim's journey in composition and life is a kindly, affectionate and fitting epitaph by which to remember RVW. He is buried in Westminster Abbey near to Purcell. ■

Derek Seymour is organist and director of music at Methodist Centenary Church, Leeson Park, Dublin.

## RSCM Summer School and Conference



From L to R: Lesley Whiteside, Philip Good, Valerie Twomey, Lesley Eager, Paul Mullen, David McConnell, Jackie Mullen, Helen O'Toole

The International Summer School and Conference held triennially by the Royal School of Church Music took place this year in Canterbury, just a week after the end of the Lambeth Conference. This was a not-to-be-missed opportunity for church musicians to learn and be re-energized in their work in the company of like-minded people. There was a wide choice of workshops, focussing on various aspects of the skills and knowledge needed by musicians working in the local church. This year there was particular emphasis on the psalms and music from the world church. Almost effortlessly, all present had their vision for music in worship informed and widened. There were 130 delegates from nineteen countries, including eight from Ireland, all from the Dublin area. Four were students on the three-year course leading to the Archbishop of Dublin's Certificate in Church Music and we thank them for sending us the following reports. The others from Ireland were Lesley Eager, David McConnell, Jacqueline Mullen and Lesley Whiteside. The Church Music Committee is grateful to RSCM-Ireland for assisting with the cost of sending the students to the Summer School. Funding also came from the parishes and the students themselves.

### Valerie Twomey (Lucan Parish)

I came home from a fantastic week feeling both spiritually and musically uplifted. Morning Prayer daily in the cathedral was very important, setting the pace for the day. The summer school was a wonderful opportunity to meet and network with fellow church musicians from the different countries represented. All workshops were very useful to me both as a student of church music and in general. I found the sessions on conducting with Esther Jones and David Ogden particularly helpful, focusing on basic techniques and tips on interpretation and stylistic performance. This will assist me with the choir training scheduled for the autumn as part of the church music course.

A highlight was the session with Robert Fielding on organ playing before, after and during service. Robert gave us many helpful hints on practising, simple improvisation and registration, and he demonstrated different techniques and playing styles. He also spoke about the art of accompanying and being aware of the need to adapt to situations such as having a conductor or leading from the organ. Another memorable experience was

the festival service in the cathedral, conducted by Bob Chilcott. Personally I felt it such a privilege to be one of the participants from both a musical, spiritual and setting perspective.

I very much encourage others to attend similar events in future.

### Helen O'Toole (Kiltiernan Parish Church)

I chose four daily workshop sessions from a wide choice, covering all aspects of church music and worship. We were given some wonderful music to bring home and introduce to our choirs and congregations. The cathedral at Canterbury is a beautiful setting for the summer school and as well as attending the workshops, daily highlights for me were Morning Prayer in the crypt and Evensong in the cathedral choir. The organ playing sessions held by Robert Fielding were excellent. He is a terrific communicator and gave us some wonderful tips — I will certainly be incorporating them into my third year of the church music course. The festival service held in the cathedral with over 100 of our voices and accompanied by the great organ was a hugely moving and spiritual highlight. We nearly lifted

the roof off! I made many new friends from as far away as New Zealand, the US and South Africa during the week and we banded together after dinner for our own nightly sessions of discussion, laughter and fun in the local ale-houses!

### Philip Good (Castleknock Parish Church)

I did not know what to expect as I made my way to the city of Canterbury for the RSCM Summer School, this being the first such event I ever attended. However, by the end of the week, I was enthused and more motivated for music than I can remember. This was a week of learning, meeting new people from all over the world, discussing our common passion for music, worshipping together and singing. There were a few highlights for me. The first was the fact that I was there in such grand surrounds and in such august company. Other highlights were the sessions on organ playing given by Robert Fielding and the workshops led by Geoff Weaver. And then there was the opportunity to share in the community Morning Prayer each day in the cathedral crypt, to attend Evensong and the early-morning Eucharist.

For me this is not an experience that I am going to forget too easily and hope that I will get the opportunity to attend the next one in three years time.

### Paul Mullen (St Thomas, Mount Merrion)

I really enjoyed the week. I attended a variety of workshops including conducting, organ playing, improvisation and choosing music for the liturgical seasons. (I even attended one on musicians and clergy working together!) The highlight of the week, for me, was when Lesley Eager smuggled me into the organ loft in Canterbury Cathedral to observe the invited organist, Scott Farrell, accompanying a choir, made up of the delegates on the course, I discovered how much attention he had to give to the conductor, seen on a TV screen. Later that afternoon, a group of us visited a firm of organ builders. This was extremely interesting as I learned how many pipes are really in an organ! We also saw a demonstration of how a pipe is voiced. We met each morning in the crypt for Morning Prayer. Every item sung was practised the previous day so that the service flowed. Even people who regularly play and sing in church practise to get it right. I met lots of interesting people from all over the world, learned a lot and had fun too! ■

## Virgins before Advent

Adrian Somerfield

J.S. Bach wrote church cantatas for a five-year cycle of Sundays and Holy Days while in charge at St Thomas' Church in Leipzig, although unfortunately not all of them survive. I was recently intrigued to note that one of the best known, Number 140, *Wachet auf*, or *Sleepers Awake*, written in 1731, was prepared for the 27th Sunday after Trinity. In the Church of Ireland, at least since 1962 there have only been 24 Sundays after Trinity and the present Prayer Book only allows at most 22.

The earliest date for Easter is March 22, and this puts Trinity Sunday on May 17. In such a year, Advent Sunday falls on November 29, and a little calculation shows that what we used poetically to call The Sunday Next before Advent (*Stir-up Sunday*), in this case November 22, is actually the 27th Sunday after Trinity. In fact we can only have 27 Sundays after Trinity if Easter falls on or before March 26. The present year, 2008, is the only one listed between 2004 and 2030 (the next is 2035) where this happens, so for *Wachet auf* to be used in its rightful place would be very rare!

The text deals with the parable of the wise and foolish virgins and the coming of the bridegroom for whom they are supposed to have their lamps ready (Matthew 25, 1-13), and this seems very appropriate for the Sunday Next before Advent, as was also recognised by the compilers of the Alternative Prayer Book of 1984 who included it as the Year 2 choice of Gospel for that Sunday (Last after Pentecost). I would suspect that Bach would have used this great Cantata not just in the rare years when there were 27 Sundays after Trinity, but generally for the last Sunday of the Church's year.

Bach was Cantor at Leipzig from 1723 until his death in 1750. According to the Internet, there were only two years, 1731 (March 25) and 1742 (March 25) when Easter fell within dates to give a 27th Sunday after Trinity. ■

*If the Editor can now add to Adrian Somerfield's interesting article, it's about Stir-up Sunday — for the benefit of any who may not know either this colloquial name or the reason for it.*

## Some Reading for the Church Organist

Jacqueline Mullen

***Everything Else An Organist Should Know*, Robert Leach & Barry Williams, Organist Publications, Ewell, 2005, ISBN 0-95507-49-0-8**

This book deals with law, accounts, difficult situations in relationships, child protection, health and safety, copyright, choirs and a host of other elements that form part of the church musician's life.

While all these topics sound as dull as ditchwater, this book is a very easy read. The layout is superb, short paragraphs, some in note form and the print is very legible. Anecdotes, some of which are hilarious, are scattered throughout the book, which serve to illustrate and to amuse the reader.

Being written for the UK market, some of the legal and taxation topics are likely to be different here. Despite these few differences, this book covers, in a sensible way what the title claims.

## Stir Up Sunday

Randal Henly

The Sunday next before Advent, or as it is now designated, 'the fifth Sunday before Christmas' (this year it falls on 23 November) is known colloquially as 'Stir Up Sunday'. How many, I wonder, know why? Ardent readers of Agatha Christie's thrillers should certainly be able to give the reason, because in *The Adventure of the Christmas Pudding*, Stir Up Sunday is mentioned, and the cook in the Lacey household tells all about it to Hercule Poirot, who of course solves the problem of the story.

Stir Up Sunday is so called because of the collect of the day, which begins: *'Stir up, O Lord, the wills of your faithful people .....'*. The week following this Sunday is, according to the Lacey cook anyway, the time when traditionally the Christmas puddings are stirred up. In the novel referred to, Poirot is spending an old-fashioned Christmas at the King's Lacey Manor, when some of the younger generation in the house party decide to play a trick on him. But Poirot naturally retains the upper hand throughout and devises a counter trick — unknown to them of course.

Agatha Christie was no doubt a practising Anglican, for there are references in many of her novels to other ecclesiastical matters, e.g., evensong, the vicar and vicarage, choir boys, the Mothers' Union, the vestry and the churchwardens.

The full text of the collect for Stir Up Sunday runs:

*Stir up O Lord the wills of your faithful people;  
that richly bearing the fruit of good works,  
they may by you be richly rewarded;  
through Jesus Christ our Lord. Amen.*

But I much prefer the version I grew up with, and which I know best, i.e., the version without the modernised wording, which runs:

*Stir up we beseech thee O Lord,  
the wills of thy faithful people;  
that they, plenteously bring forth the fruit of good works,  
may of thee be plenteously rewarded;  
through Jesus Christ our Lord. Amen. ■*

***Keeping Your Nerve*, Kate Jones, Faber Music, 2000, ISBN 0-571-51922-9**

This is a small concise book, of 47 pages with the subtitle 'Confidence-Boosting Strategies for musicians and performers'. The author Kate Jones works as a counsellor for musicians.

Chapters cover topics such as the physiology of anxiety, preparation for performances and easy relaxation techniques.

Interviews with five contemporary performers, including pianists, an organist and a singer form another chapter. Their different strategies for coping with pressure and nervousness offer a range of approaches to the reader.

The book concludes with a chapter on actually enjoying playing the music despite the misery we may put ourselves through.

It may be ordered from music bookshops or is available from Amazon.co.uk.

I would highly recommend this book to the students undertaking the Archbishop of Dublin and Glendalough's Certificate in Church Music. It was the observation of the levels of nervousness before the organ examinations that prompted me to search for a book that might assist them.

# Notes and News

## ORGANISTS ON THE MOVE

**Derek Verso** has moved from Bray to St Paul's, Glenageary and **Raymond Russell** has become organist in Monkstown Parish Church. New organ scholars are **John Mountford** in Christ Church Cathedral, **Shiloh Roby** (from Virginia, USA) in St Patrick's Cathedral and **Niall Carroll** in St Mary's Pro-Cathedral.

## HOW WELL DO YOU KNOW THE PSALMS? — ANSWERS

- 150
- Psalm 95
- Psalm 23
- Psalm 119
- Psalm 65
- Jubilate
- King David
- Gloria Patri
- Psalm 150
- Glory of God
- Hills
- Deus Misereatur.
- Lebanon
- Handiwork
- Trumpets and shawms
- Psalm 19

## WHERE'S THAT CHURCH?

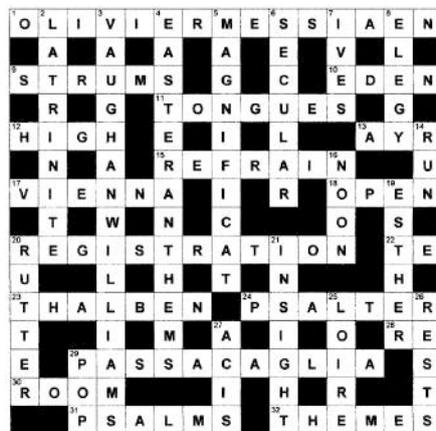
The Web site for the United Dioceses of Dublin & Glendalough now contains individual pages for each parish or union of parishes giving details of the churches, service times and names of clergy. Each page links to a map showing the location of the churches. This is achieved using Google Maps – so you can also get driving directions. <http://dublin.anglican.org/parishes/locations.php>

## FAURE'S REQUIEM

Come and Sing the *Fauré Requiem* at St Bartholomew's Church, Ballsbridge, Dublin 4 on **Saturday 8 November**, 2.30 pm. Performance 5.30 pm. Directed by Peter Barley. €12. RSCM Members €10. Please book in advance. (01) 671 2426 pparshall@rscm.com. Bring your own score. All welcome.

## CROSSWORD PUZZLE 11

Correct solutions to the musical crossword puzzle in the May *SOUNDBOARD* were received from Adrian Somerfield, Anne Corry, Kitty O'Neal, Harry Grindle, Kathryn Freeman, William Yeoman and Derek Seymour. The lucky winner whose name was first out of the mythical 'hat' is Kathryn Freeman from Killarney and to her a prize has been sent. The solution to the puzzle follows. Congratulations also to Kitty O'Neal and Patrick Slattery who solved Adrian Somerfield's conundrum in the same issue.



## CHRISTMAS PRESENT SUGGESTIONS:

**Companion to Church Hymnal, Darling & Davison** (The Columba Press). An essential reference book for all musicians and clergy. Available from the Resource Centre, Holy Trinity Church, Rathmines at the **special price of €43 until 31 January** on presentation of this issue of *SOUNDBOARD*.

**Singing Psalms, Cadden & Thompson** (The Columba Press). In bookstores from 22 November. €12.99/£9.99 (10% reduction for ordering on line.)

## ST PATRICK'S CATHEDRAL ORGAN RECITALS

These commenced on Wednesday 27 August. The two recitals left in the series are on Wednesday 22 October, and Wednesday 5 November at 6.30 p.m. Further details on 'News & Events' on the cathedral website: [www.stpatricks.cathedral.ie](http://www.stpatricks.cathedral.ie)

## TIME TO TAKE A SECOND LOOK AT YOU TUBE

These days everyone seems to be publishing videos on the web site [www.YouTube.com](http://www.YouTube.com) and that includes church musicians. It's well worth looking at the many videos that are now available. Try searching on the site using some of the following terms: 'pipe organ', 'gospel music', 'choir training' or even the name your favourite hymn or voluntary.

## DIOCESSES OF CORK, CLOYNE & ROSS, CHURCH MUSIC COMMITTEE

The committee is currently establishing an Organists' Training Scheme for the United Dioceses. It is largely modelled upon the excellent scheme that is long-established in Dublin. Thanks are due to Malcolm Wisener (St Fin Barre's Cathedral), who is a member of the committee, for promoting this initiative.

The committee has responsibility for grants from the Diocesan Organ Repair Fund. Organ restoration and building has been an important matter in the United Diocese in recent times. There is a very important €0.5million organ project at Templebreedy; The Collegiate Church of Saint Mary the Virgin in Youghal has had an 18th/ 19th century instrument built into the north bay of the crossing; this instrument was removed and restored by Neilands of Wexford; Midleton, Glanmire, Castletownroche and Ross Cathedral have also had successful restorations in very recent times by Neilands of Wexford and the fund has been able to assist with these works. Cloyne Cathedral and Shandon will be considering organ restoration projects in the near future.

Church music plays an important part of the life of this diocese and there are a number of energetic choirs here. *Contact: Ian Sexton, The Clerks Choral, The Collegiate Church of Saint Mary the Virgin, Youghal*

## COMMITTEE NEWS

The next **Living Worship Music and Liturgy** course will take place in the Church of Ireland Theological Institute, Dublin 14, on four Saturday mornings starting on 17 January. Watch the website for further information.

## ARCHBISHOP OF DUBLIN'S CERTIFICATE IN CHURCH MUSIC

### June 2008 Exam Results:

**Year 1:** Philip Good (Castleknock) (Distinction); Roger Clarke (Clane) (Honours); Margaret Leonard (Kilmainham) (Hons); Ronan Whittern (Athlone) (Hons).

**Year 2:** Helen O'Toole (Kiltiernan) (Distinction); Valerie Twomey (Lucan) (Distinction); Ruth Clinton (Howth) (Hons); Paul Mullen (Mount Merrion) (Hons); Kate O'Neill (Howth) (Pass); Heather Taylor (Lucan) (Pass).

Seven students started in Year 1 in September 2008 bringing to fourteen the number on the course, the highest ever.