

School of English Church Music

QUARTERLY NEWS SHEET

Edited by a Committee appointed by the CHURCH MUSIC SOCIETY and issued from the office of the SCHOOL OF ENGLISH CHURCH MUSIC, COLLEGE OF ST. NICOLAS, ELMSTEAD LANE, CHISLEHURST, KENT.

No. 6.

JULY, 1929.

OPENING OF ST. NICOLAS COLLEGE.

Apology is due for the late issue of this number of the "NEWS SHEET," but the fault may be condoned by those anxious to read of the official opening of the College of St. Nicolas on July 3rd by the Archbishop of Canterbury. It was felt that so important an event could not wait three months for its chronicle to appear.

First it must be said that the occasion was blest in its weather. It took place on the one really genial summer day between a week of cold winds and a period of thunderstorm. When clergy, choirs and robed Doctors of Music were grouped round the front door of the College, when the Archbishop's procession approached along the drive, and some six hundred guests were assembled on the terrace, the crowning mercy of fine weather was fully realised. To have carried through the ceremony with any degree of fitness on a bad day, (to say nothing of the delightful garden party which followed it), must have defeated the ingenuity even of Dr. Nicholson.

The service began with the hymn "Christ is our Corner Stone" (tune S. S. Wesley) sung by the choirs of St. Nicolas, Rochester Cathedral, and some members of Westminster Abbey.

The Warden addressed the Archbishop, saying,

Most Reverend Father in God, we ask you to hallow and set apart this place as a College for the advancement of music in the Worship of the Church.

The Archbishop replied "I am ready so to do"; then standing before the door of the College he said,

Peace be to this house from God our heavenly Father.
Peace be to this house from His Son who is our peace.
Peace be to this house from the Holy Ghost the Comforter.

After prayers offered by the Chaplain (the Rev. G. H. Salter), the Archbishop dedicated the College in these words—

In the faith of Jesus Christ we dedicate and set apart this College of Saint Nicolas to the greater glory of God, and his worship in the beauty of holiness. In the Name of the Father and of the Son and of the Holy Ghost. *Amen.*

Then turning to the people he said,

Here let the true faith and fear of God, with brotherly love, ever abide: and may this place now set apart with prayers, and with the invocation and praise of the most Holy Name, be ever more the Temple of the Most High God.

Three Psalms (cxxi., cxxii. and cxxxii.) were sung to plainsong with *faux bourdon* verses as the procession moved from the door of the College to the Hostel. It consisted of—

The Archbishop's procession, the six Cantors—the Reverends G. H. Salter, F. W. Baggaley, Hugh Glaisyer (Vicar of Bickley), Noel Hopkins (St. Paul's Cathedral), L. H. Nixon (Precentor of Westminster), and N. C. Woods (Winchester Cathedral)—the choirs conducted by Dr. Nicholson (Mr. Hylton Stewart of Rochester Cathedral acting as Sub-Conductor), Bishop King (representing the Bishop of Rochester), the Deans of Westminster and Windsor, Sir Hugh Allen (Royal College of Music), Dr. Armstrong (Exeter Cathedral), Dr. Coleman (Peterborough Cathedral).

The Hostel was dedicated with a short form of prayer and four hymns were sung as the procession returned to the lower terrace. There the Archbishop addressed the people after the singing of Stanford's anthem, "Glorious and powerful God."

The Archbishop said that the blessing he had pronounced on the place and on the work to be undertaken therein might be held to be the blessing of the Church. He wished personally as president of the Church Music Society to commend the object for which the College had been founded. He recalled the long and high tradition of English church music. He himself had been nurtured in it at Magdalen College, Oxford, at Leeds Parish Church, at St. Paul's Cathedral and, last but by no means least, at York Minster. But though the ages had given a great heritage there had been some falling away. He discussed the low level to which Church art of all kinds had sunk in the last century. A recovery was being made, but "sickliness, silliness and sentimentality" still disfigured church music. It was folly to attempt to reproduce the Cathedral service in every parish church. We must aim at the noble rendering of simple music. He was about to dedicate memorials in the house to two whose lives had been a testimony to the highest and best, the Lady Mary Trefusis and Canon Harold Hall Wright. The one, alike among Cornish villages and in the Royal Household, the other through 36 years as Precentor of Chester Cathedral, had set examples of Christian devotion which he called on his hearers to follow. Let them not think that because this College founded by the efforts of Dr. Nicholson and others in these beautiful surroundings was now open, that nothing remained to be done. "It cannot dispense," he said "with the help of all the sons and daughters of the Church, if it is to be made a worthy gift to the Church, to the art and to God."

After the singing of the "Te Deum" (Orlando Gibbons), the Blessing was pronounced by the Archbishop, who then re-entered the house to dedicate the tablets, one in the Chapel to the memory of Lady Mary Trefusis, the other to Canon Hall Wright at the entrance to the choir school (endowed by the generosity of Mrs. Wright). The guests then had the opportunity of visiting all parts of the College and Hostel, and admiring the ingenuity with which Sir Charles Nicholson had adapted the premises to the needs of the College, the beauty of Mr. A. K. Nicholson's stained glass window of St. Nicolas and the three choristers in the Chapel, and other gifts. The charm of the gardens, tea in a marquee, and the informal singing of partsongs on the terrace engaged attention till it was time for the usual Evensong sung in the chapel at 7.30.

CONFERENCE OF DIOCESAN REPRESENTATIVES.

The Diocesan Representatives were invited by the Warden to hold a Conference at St. Nicolas College on April 23, and the following twelve representatives were able to be present:—

<i>Diocese.</i>	<i>Name.</i>	<i>Diocese.</i>	<i>Name.</i>
Bristol	Col. F. W. Hek	Hereford	Rev. O. A. S. Edwards
Carlisle	Col. G. Dixon	Leicester	Dr. Gordon Slater
Chelmsford	Mr. F. D. L. Penny	Oxford	Mr. B. Ramsey
Chichester	Rev. S. M. Morgan		Mr. E. L. Street
Derby	Rev. Canon Ham	St. Edmundsbury & I.	Rev. W. N. Matthews
Exeter	Rev. Edgar Bell	Winchester	Mr. Cyril Fogwell

The Council of the School of English Church Music was represented by Mr. H. P. Chadwyck-Healey and the Chaplain of the College, the Rev. G. H. Salter, was also present.

The delegates arrived in time for lunch and were afterwards shown over the College. A meeting in the library followed and each of those present was invited to make a statement on the position in his Diocese. Much useful exchange of ideas took place, and many valuable suggestions were made. Some of the delegates expressed the view that the affiliated choirs—particularly the country ones—felt very much isolated, since they had no means of getting into and keeping touch with each other. It was agreed that it was highly desirable, if not essential, to weld them all together into one body and, to this end, it was proposed by Canon Ham that a guild be formed. All felt this to be a most valuable suggestion, and the working out of details was left to the evening session.

Evensong was sung at 6.0 p.m., and the choir practised at 5.0 p.m., the remainder being free to continue their discussions. Canon Ham and Mr. Bell read the lessons and Dr. Slater and Mr. Ramsey sang in the choir.

The meeting was resumed after dinner, and following further discussion resolutions as below were drafted for the consideration of the Council of the School.

FIRST RESOLUTION.

That a guild of St. Nicolas be formed which shall be open to affiliated members of the School of English Church Music;

That the Guild be worked on a diocesan or other regional basis;

That the Guild be represented on the Council of the School by one member to be elected at an annual meeting of the Guild held in London;

That a constitution for the Guild be drawn up by a sub-committee consisting of Canon Ham, the Bishop of Truro, the Chaplain and Warden of the College, and that they draw up a Guild Office to be submitted for the approval of His Grace the President.

Proposed : CANON HAM.

Seconded : REV. W. N. MATTHEWS.

SECOND RESOLUTION.

That this conference is of opinion that the next step is for the Diocesan Representatives to get into touch with choirs that are already affiliated, deanery representatives and others interested, with a view to making known what is now going on at the College of St. Nicolas and what is in contemplation; further, that personal effort is necessary to get choirs not only to express interest, but actually to link themselves by affiliation to the School of English Church Music.

Proposed : DR. SLATER.

Seconded : REV. EDGAR BELL.

Seven of the Representatives found it possible to stay the night at the College and, in spite of the somewhat spartan arrangements at the newly-completed Hostel, all agreed that the visit was well worth while.

GUILD OF ST. NICOLAS.

The Council in due course considered the above resolutions which they passed unanimously, subject to the approval of the President. Further, the President has been pleased to give his consent to the formation of the proposed Guild, provided that the membership is restricted to affiliated choirs and other members of the School.

The present position of the Guild is that an Office is being drawn up, and full particulars will be circulated to all members in due course.

THE CHURCH OF ST. SEPULCHRE.

In the last issue of the Quarterly "NEWS SHEET" mention was made of the appointment of the Rev. G. H. Salter, Chaplain to St. Nicolas College, as Vicar of St. Sepulchre's, Holborn. The Institution by the Bishop of London and Induction by the Archdeacon of London took place at St. Sepulchre's Church on May 16th. In view of the close connection that it is intended to establish between St. Sepulchre's Church and the School of English Church Music, it was decided to invite all the choirs in the London area affiliated to the School to come together to join in the singing of the musical part of the service. The church was filled to overflowing—practically the whole of the north side of the church being taken up with the robed members of choirs, the remaining seats being filled by friends of St. Sepulchre's and of the School of English Church Music.

The singing by the united choirs who had been rehearsed for an hour before the service by Dr. Sydney H. Nicholson was extremely fine, and few who were present will ever forget the splendid effect of the hymn "Lift high the Cross," sung in procession: the choirs of St. Sepulchre and the College of St. Nicolas singing the verses in harmony, unaccompanied, and the other choirs and the congregation joining in the refrain in unison, with the organ.

The anthem "Let thy hand be strengthened" by Blow sung unaccompanied by all the choirs, and Stanford's Te Deum in B flat, sung as an act of thanksgiving at the end of the service were no less memorable. The Bishop of London preached an impressive sermon and spoke enthusiastically of the new movement which had come into existence, and had for its object the improvement of music in the worship of the Church.

In addition to the choirs of the College of St. Nicolas and St Sepulchre's, the following choirs took part: St. Mellitus', Hanwell; St. John's, Red Lion Square; St. Cyprian's, Brockley; Holy Trinity, Tulse Hill; All Saints', Poplar; All Saints', East Finchley; Christ Church, Rotherhithe; St. Benet's, Kentish Town; St. Mark's, Noel Park; Christ Church, Cockfosters; St. Luke and St. Mary's, Prittlewell; St. George's, Bickley; St. James', Prebend Street; St. Saviour's, South Hampstead; St. Mary's, Somers Town, and members of the Westminster Abbey Special Choir.

The musical part of the service was conducted by Dr. Sydney H. Nicholson, and Dr. William Prendergast, Organist and Master of the Choristers of Winchester Cathedral, played the organ.

Already St. Sepulchre's Church has become a centre for the activities of the School of English Church Music in the City of London. The Choir of the College co-operates regularly with the choir of St. Sepulchre's in the Sunday services (Holy Communion, 11.0; Evensong, 6.0), and it is hoped that this fine church, the largest of the City churches, will in the near future become an important centre, not only for Church Music, but for the other arts which minister to the worship of the Church.

DATES TO REMEMBER.

- Aug. 12—15 SUMMER SCHOOL OF CHURCH MUSIC at St. Nicolas, organised by the Church Music Society.
" 16 St. Nicolas closed for holidays.
Sept. 19 AUTUMN TERM BEGINS. For particulars of courses and terms of residence in the Hostel of St. Nicolas College apply to the Secretary.
Dec. 6 FEAST OF ST. NICOLAS. Annual General Meeting of S.E.C.M. on or about this date.

NOTES ON SERVICE MUSIC.

The following notes are written by members of a committee appointed by the Church Music Society. Suitability to choirs of differing types is indicated where possible by the use of initials:

L (large urban choirs), S (small urban choirs), V (village choirs).

COMMUNION SERVICES.

Here are Congregational settings of the office for the Holy Communion, suitable for any church (whether L., S., or V.) where it is desired that the congregation shall sing, led by the choir. (Compare the article in the last issue of the "NEWS SHEET" on "The Sung Communion.")

1. HEALEY WILLAN. "Missa de Sancta Maria Magdalena." O.U.P., 1/-. Contains nine-fold Kyrie and Responses to the Commandments, also Benedictus and Agnus Dei. Entirely in unison, highest note D, with easy organ accompaniment.

2. H. E. PIGGOTT. Communion Service. O.U.P., 6d. Contains nine-fold Kyrie, and Responses to the Commandments, also Benedictus and Agnus Dei. The Kyries, Creed and Gloria are in unison, Sanctus, Benedictus and Agnus Dei in harmony, with an optional solo (Treble or Tenor) in the Agnus Dei. Highest note D. Easy organ accompaniment.

3. CHARLES F. WATERS. "Missa Sancti Philippi. Faith Press, 6d. Contains nine-fold Kyrie, and Responses to the Commandments, also Benedictus and Agnus Dei, but no Creed. (Either Merbecke or the plainsong Creed is recommended). Entirely in unison, in free time. Easy organ accompaniment. Highest note D.

4. GEORGE OLDROYD. "Missa Parochialis." Faith Press, 6d. Contains nine-fold Kyrie, and Responses to the Commandments, also Benedictus and Agnus Dei, but no Creed. Can be sung in unison throughout, but very easy optional two-part harmony (Trebles and Men) is provided, and suggestions are made for obtaining variety by the alternate use of Treble and Men's voices. Easy organ accompaniment.

ANTHEMS.

L.

"Greater Love hath no Man." Motet. Words from the Scriptures. Music by John Ireland. Stainer and Bell, 6d. (Full score and orchestral parts may be hired from the publishers.)

This work might more properly be styled an anthem. It is written for S. A. T. B. (occasionally dividing into 5, 6 and 7 part chords—never contrapuntally), with an episodic solo shared by Treble and Baritone. The treble chorus part reaches top A now and then, but mostly on broad vowels. Vocally and structurally easy, though needing a good organ and a full choir. Plenty of contrast and effective climax. Suitable for general use and particularly for War Memorial services.

"O Worship the King." Words by Sir R. Grant. Music by Ernest Bullock. Anthem for Harvest and general use. Novello, 4d. Compass not too high (Trebles never rising above top G). Rather elaborate in structure, with occasional full and independent organ part. Some unaccompanied imitative choral writing. Demands a good choir.

"Fear Not, O Land." Harvest Anthem, S. A. T. B. Words from Joel ii. Music by Edward Elgar. Novello, 4d. Moderate compass (the treble part never rising above F). Fairly simple. "For Parish Choirs" as announced on the heading. No solos.

Evening Hymn, composed by Balfour Gardiner. Novello, 4d. Ornate, effective. S. A. T. B., occasionally dividing into more parts, but not contrapuntally. Fairly easy. Compass moderate.

EVENING CANTICLES.

L.

GORDON SLATER. "Magnificat" and "Nunc Dimittis" in E flat. O.U.P., 5d. A moderately difficult service, written in the contemporary style. For four voices, S. A. T. B. Trebles and basses divide at one point in the Gloria, and there are optional solos for treble and bass. There are many unison passages, in fact the whole of the Nunc Dimittis, excepting the Gloria, has only one melodic line, and four part vocal writing occupies a little less than half the number of bars in the two canticles. The voice parts are not very obvious or straightforward, yet are not extravagant. A moderate compass is required for all voices, an occasional G above the treble stave for the top voice, and A flat below the treble stave for the Alto. The organ part is freely laid out, but it incorporates the voice parts. A two manual organ is required.

L. or S.

C. H. KITSON. "Magnificat" and "Nunc Dimittis" in F. Cramer, 6d. A moderately easy setting both for voices (S. A. T. B.) and organ, few unison passages, and no solos. All voice parts are of a moderate compass, treble sings G above the stave once, and the Alto sings an occasional A below the treble stave.

Not more than a dozen bars are to be sung by voices unaccompanied. For the most part the organ doubles the voices.