

June 14th 2020

Special issue for MUSIC SUNDAY

President and Preacher: The Rev'd Rob Warren.

Organist Darren Everhart plays:

Prelude: Prelude on 'Rhosymedre' by Ralph Vaughan Williams

During Communion: Elegy by G.T. Thalben-Ball

Postlude: Toccata in Seven by John Rutter

The Royal School of Church Music celebrates today as Music Sunday, and in spite of Covid-19 numerous events have been organized in the UK to mark the occasion. Today we hear probably the only performance in Italy of an anthem specially composed for today: "Hymns and Psalms and Sacred Songs". The composer is Thomas Hewitt Jones, winner of the 2003 BBC Young Composer of the Year competition and successful in a wide variety of musical idioms. He recently married his Italian wife Annalisa. The words are by the renowned hymn writer Timothy Dudley-Smith. Choirs are not yet allowed to sing in church so the anthem was sung today in its solo version by Sarah Clayton.

Here are the words:

1. Hymns and psalms and sacred songs mark the name of Jesus heard;
To the voiced of praise belongs all the richness of his word.
Sound and speech and music's art, taught by wisdom from above,
Bring us songs to lift the heart, songs of thankfulness and love.
2. God be praised in hymns and psalms, sing his promise and his power
God our Rock in life's alarms, God our refuge and our Tower,
God our shepherd and our God, Maker, Saviour, Lord and Friend,
God the One who walks beside, dark or light, till journey's end.
3. Songs and psalms and hymns of praise, worship by the Spirit given,
Teach us truth in all our ways, lift our inward eyes in Heaven.
Tell of all that God has done, let his love in Christ be known!
Praise the Father, Spirit, Son! Glory be to God alone!

It is difficult to encapsulate the history of Anglican church music in a few paragraphs, but Wikipedia makes a decent attempt.

Prior to the Reformation, music in British churches and cathedrals consisted mainly of Gregorian chant and polyphonic settings of the Latin Mass. The Anglican church did not exist as such, but the foundations of Anglican music were laid with music from the Catholic liturgy. In the early 1530s, the break with Rome under King Henry VIII set in motion the separation of the Church of England from the Roman Catholic Church and the Reformation in England. The Church of England's Latin liturgy was replaced with scripture and prayers in English; the Great Bible in English was authorised in 1539 and Thomas Cranmer introduced the Book of Common Prayer in



The All Saints' Choir at rehearsal. At present the choir is not allowed to sing but when the Coronavirus emergency is over we will be very happy to welcome new singers. You don't have to be able to read music, but just to sing in tune, to enjoy singing and be willing to come to rehearsal an hour before the service.

1549. These changes were reflected in church music, and works that had previously been sung in Latin began to be replaced with new music in English. This gave rise to an era of great creativity during the Tudor period, in which composition of music for

Anglican worship flourished. During the reign of Queen Elizabeth I, musicians of the Chapel Royal such as Thomas Tallis, Robert Parsons and William Byrd were called upon to demonstrate that the new Protestantism was no less splendid than the old Catholic religion.



On special occasions the All Saints' Choir is bolstered by members of the New Chamber Singers, the concert choir based at the church.

Following the events of the English Civil War and the execution of King Charles I, Puritan influences took hold in the Church of England. Anglican church music became simpler in style, and services typically focused on morning and evening prayer. During the Restoration period, musical practices of the Baroque era found their way into Anglican worship, and stringed or brass instruments sometimes accompanied choirs. In the late 17th century, the composer Henry Purcell, who served as organist of both the Chapel Royal and Westminster Abbey, wrote many choral anthems and service settings. During the Georgian era, the music of George Frideric Handel was highly significant, with his repertoire of anthems, canticles and hymns, although he never held a church post.

Up until the early 19th century, most Anglican church music in England was centred around the cathedrals, where trained choirs would sing choral pieces in worship. Composers wrote music to make full use of the traditional cathedral layout of a seg-

regated chancel area and the arrangement of choir stalls into rows of Decani and Cantoris, writing antiphonal anthems.

In parish churches, musical worship normally only consisted of congregational hymns, while prayers and psalms were normally said rather than sung. The tradition of a robed choir of men and boys was virtually unknown in Anglican parish churches until the early 19th century. Around 1839, a choral revival took hold in England, partially fuelled by the Oxford Movement, which sought to revive Catholic liturgical practice in Anglican churches. Despite opposition from more Puritan-minded Anglicans, ancient practices such as intoning the versicles and responses and chanted Psalms were introduced. Composers active around this time included Samuel Sebastian Wesley and Charles Villiers Stanford. A number of grandiose settings of the Anglican morning and evening canticles for choir and organ were composed in the late 19th and early 20th century, including settings by Thomas Attwood Walmisley, Charles Wood, Thomas Tertius Noble, Basil Harwood and George Dyson, works which remain part of the Anglican choral repertoire today.

The singing of hymns was not an integral part of Anglican Orders of Service until the early nineteenth century, and hymns, as opposed to metrical psalms, were not officially sanctioned. The *English Hymnal*, edited by Percy Dearmer and Ralph Vaughan Williams, was published in 1906, and became one of the most influential hymn books ever published. It was supplanted in 1986 by the *New English Hymnal*.

In all but the smallest churches the congregation was until recently confined to the

singing of hymns. Over the past half century or so efforts have been made to increase the role of the congregation and also to introduce more "popular" musical styles in the evangelical and charismatic leaning congregations. Not all churches can boast a full SATB choir, and a repertoire of one-, two- and three-part music is more suitable for many parish church choirs. Anglican churches also frequently draw upon the musical traditions of other Christian denominations.

West Gallery Music

West gallery music, also known as Georgian psalmody, refers to the sacred music (metrical psalms, with a few hymns and anthems) sung and played in English parish churches, as well



The Choir.

as nonconformist chapels, from 1700 to around 1850. In the late 1980s, west gallery music experienced a revival and is now sung by several west gallery "quires" (choirs).

The term "west gallery" derives from the wooden galleries which in the 18th century were constructed at the west end of typical churches, and from which gallery the choir would perform. Churches were built in a standard layout, with the nave running from east-west away from the altar, so that the west gallery or choir, would face the altar, the same way as, but above, the church-goers. Victorians disapproved of the Georgian galleries, and most were removed during restorations in the 19th century.

The music sung by gallery choirs often consisted of metrical psalm settings by composers with little formal training, often themselves local teachers or choir members. The tunes are usually two to four voice parts. "Tunes in reports" or fuguing tunes featured imitative entries of the parts, while anthems (settings of prose texts from the Bible or the *Book of Common Prayer*) often had changes of texture and musical metre.

Thomas Hardy's "Under the Greenwood Tree" is partly concerned with the West Gallery choir and instruments. In the novel the new vicar decides to replace them all with a new harmonium.

But I don't care who hears me say it, nothing will speak to your heart with the sweetness of the man of strings!" "Strings for ever!" said little Jimmy. "Strings alone would have held their ground against all the new comers in creation." ("True, true!" said Bowman.) "But clarinets was death." ("Death they was!" said Mr Penny.) "And harmonions," William continued in a louder voice, and getting excited by these signs of approval, "harmonions and barrel-organs" ("Ah!" and groans from Spinks) "be miserable—what shall I call 'em?—miserable—" "Sinners," suggested Jimmy, who made large strides like the men, and did not lag behind like the other little boys. "Miserable dumbledores!" "Right, William, and so they be—miserable dumbledores!" said the choir with unanimity.

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When the singing was in progress there was suddenly discovered to be a strong and shrill reinforcement from some point, ultimately found to be the school-girls' aisle. At every attempt it grew bolder and more distinct. At the third time of singing, these intrusive feminine voices were as mighty as those of the regular singers; in fact, the flood of sound from this quarter assumed such an individuality, that it had a time, a key, almost a tune of its own, surging upwards when the gallery plunged downwards, and the reverse. Now this had never happened before within the memory of man. The girls, like the rest of the congregation, had always been humble and respectful followers of the gallery; singing at sixes and sevens if without gallery leaders; never interfering with the ordinances of these practised artists—having no will, union, power, or proclivity except it was given them from the established choir enthroned above them. A good deal of desperation became noticeable in the gallery throats and strings, which continued

throughout the musical portion of the service. Directly the fiddles were laid down, Mr Penny's spectacles put in their sheath, and the text had been given out, an indignant whispering began.

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The old choir, with humbled hearts, no longer took their seats in the gallery as heretofore (which was now given up to the school-children who were not singers, and a pupil-teacher), but were scattered about with their wives in different parts of the church. Having nothing to do with conducting the service for almost the first time in their lives, they all felt awkward, out of place, abashed, and inconvenienced by their hands. The tranter had proposed that they should stay away to-day and go nutting, but grandfather William would not hear of such a thing for a moment. "No," he replied reproachfully, and quoted a verse: "Though this has come upon us, let not our hearts be turned back, or our steps go out of the way." So they stood and watched the curls of hair trailing down the back of the successful rival, and the waving of her feather, as she swayed her head. After a few timid notes and uncertain touches her playing became markedly correct, and to-wards the end full and free. But, whether from prejudice or unbiased judgment, the venerable body of musicians could not help thinking that the simpler notes they had been wont to bring forth were more in keeping with the simplicity of their old church than the crowded chords and interludes it was her pleasure to produce.

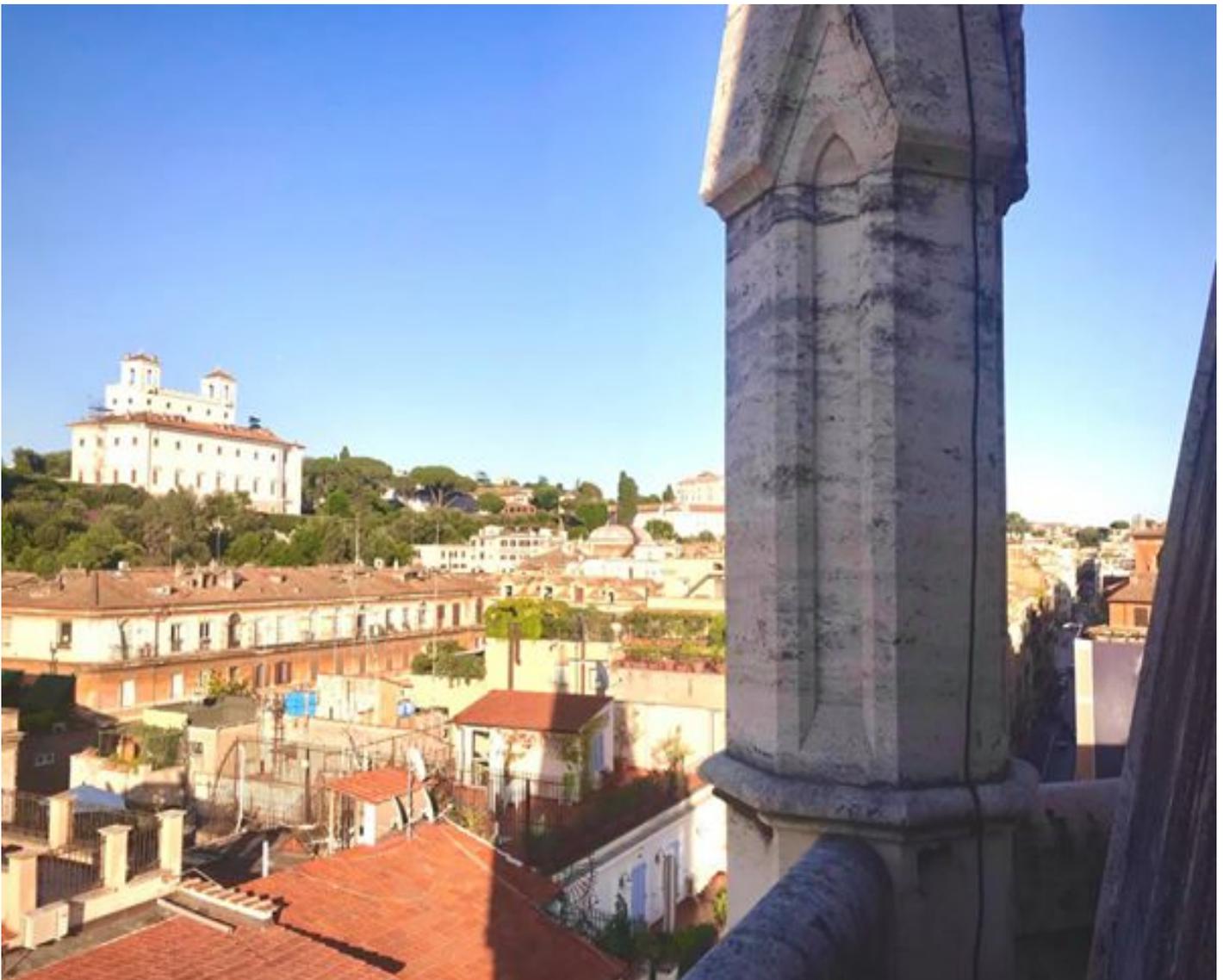
News from All Saints



- From June 1st the Anglican Centre has restarted its services, which are also broadcast online. The services are held according to current protocol, subject to updated governmental regulations. Music is provided on a keyboard and hymns are followed silently, as is the current practice in Italy.
- These are unusual times and next week's Annual General Meeting will have the unusual procedure of taking place near the end of the 10.30 service, between the blessing and the dismissal. It will be brief and to the point and all

are welcome, though if you wish to have voting rights you will need to contact the church office to be put on the electoral roll.

- One of the many joys of returning to church is to find that our jam-makers are now able to bring along their produce. Last Sunday we had a fine array of wares made by Jane and Cherry and I expect the display on future Sundays will be equally appetizing. All money goes to church funds.
- Our intern Edoardo has made a historic trip to the top of our spire. Pope John Paul II is said to have told a former chaplain “how he enjoyed picking the spire out with his field glasses from the windows of the Vatican Palace”. The trip to the highest accessible part of the spire is a journey too far for most in the time that has passed since it was completed in 1937 but our intrepid intern managed to take his camera with him!





- British expatriates will be grateful for another lengthy communication from our Ambassador on the British Embassy Facebook page. This deals not only with the latest travel measures, but also has a useful update on what needs to be done (or not done) before Brexit finally happens. On Wednesday June 17th between 17.00 and 18.00 there will be another question and answer session on the Withdrawal Agreement and citizens' rights. Questions will only be ac-

cepted on this subject and in that time frame, and answers will be published a few days later. You will find the relevant page on Facebook at UKinItaly.

- As today celebrates Music Sunday you will be interested to know what rules we are expected to follow as regards music and performance. There is a protocol published by the Government that lays out the rules for Protestant, Evangelical and Anglican churches, as well as for churches in general. It was published in mid-May but at the time of writing has not been superseded by any further regulations, though today (Friday) there was issued a list of instructions on how to process safely! At present we allowed to have one cantor and we are singing (very discreetly) some parts of the mass but It is not known when choirs and full congregational participation will be allowed. As you will have seen from last week's newsletter, we are at least blessed that we are together in the presence of fine live music, when so many Anglican churches all over the world are still closed to the public or are only open for private prayer!
- **A summary of the weekly services at present:**

Wednesdays 12.45 Light at lunchtime: payers and bible study. [ZOOM](#)

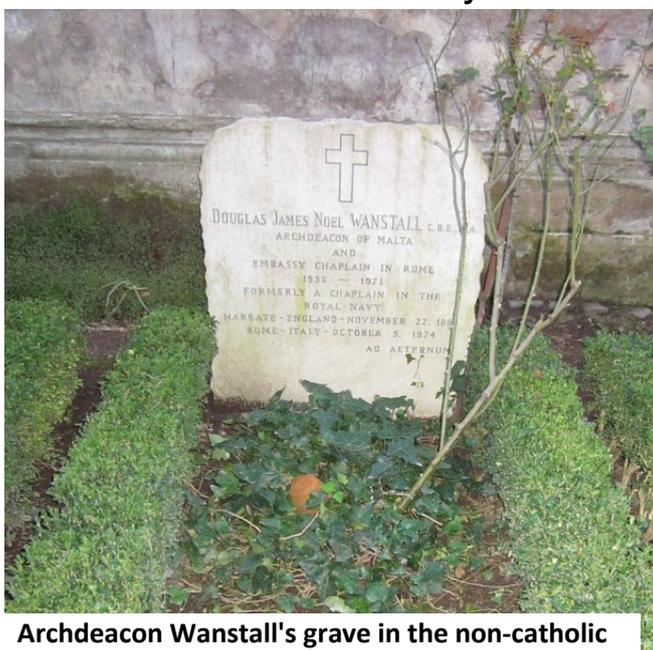
Thursday 12.45 Eucharist [IN CHURCH](#):

Thursday 21.00 Compline [LIVE ON FACEBOOK](#) and recorded on the website from 21.30

Friday 17.00 Evensong [ZOOM](#)

Sunday 10.30 Mass with music [IN CHURCH](#)

Although competitive sport is not a priority in these difficult times All Saints' has always been happy to welcome sports



Archdeacon Wanstall's grave in the non-catholic cemetery in Rome

teams when they are passing through Rome. Since the Five nations rugby tournament began to accept Italy we have always seen numbers of supporters worshipping in our church on their way to the match at the Olympic Stadium or previously at the Flaminio

Stadium, and that includes the kilted Scots that come in large numbers every two years! In 1960 the Olympic Games took place in Rome and All Saints' became a haven for Commonwealth athletes away from the competing areas. A club was opened for them on the premises and a member of the community was always at hand, as was the Chaplain, the Rev Douglas Wanstall. Services were numerous: four services on Sundays, 8 a.m. and 9.15 a.m. Communion, Mattins at 10.30 and Evensong at 6.30 p.m. There was a daily morning Eucharist as well!

From the Church Times

- Individuals will be allowed to pray privately in churches and other places of worship in England from 15 June, the Government has announced. The Communities Secretary, Robert Jenrick, wrote on Twitter on Saturday evening: "Pleased to announce that from 15 June, places of worship will be able to open for individual prayer. Thank you to all the faith leaders who are working with me to ensure this is done safely. I know that for millions across the country this news has been long awaited."
- York Minster School, which educates choristers for the Minster, is to close because of a financial crisis caused by the coronavirus pandemic. The school, which is running at a loss — about half its 180 pupil places are unoccupied — has relied on a £750,000 annual handout from the cathedral Chapter to stay afloat. Now, officials say that a drop in the Minster's income caused by the lockdown means that it can no longer provide the support. Parents and staff were told last week by the Dean of York, the Rt Revd Jonathan Frost, that the school would close at the end of the coming summer term. Our former Chaplain, the late Bevan Wardrobe, was once Head of this school.
- The director of a coalition of 1300 churches in Britain has warned the Government that relaxing the laws on Sunday trading for a year, to stimulate the UK economy in the wake of coronavirus, would "not be good for the spiritual and mental health of the nation". In response to reports at the weekend that the Government was considering easing Sunday-trading laws, which would also help to meet demand for round-the-clock goods and services, the director of Affinity, an Evangelical network of churches, agencies, and individuals, Graham Nicholls, spoke of "serious concerns". "The long-term effect of abolishing Sunday-trading laws will be to the detriment of workers' rights and further diminish the day as a shared family time. It will also significantly encroach upon the freedom for employees to gather for worship in the UK."

It appears that this morning there were problems with the live stream of our service. Our apologies if there were failings at our end. It is hoped that a recorded version will be made available: meanwhile, if you are following from Rome, do come to church on a Sunday morning for the 10.30 service. You will be made very welcome and there is no risk of broadband or wifi failure!

- **Please Consider Supporting Us During This Challenging Time**

Churches such as ours in Italy are highly dependent on revenue not only from plate offerings but also from concerts and other rentals of space which are impossible at the present moment. These are uncertain times for us and we would be grateful for your generosity at this moment in our history. If you have the ability and willingness to help sustain us during this time, please use the link on our website to donate. www.allsaintsrome.org. Thank you!