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Celebrating Music and Musicians

As I sit writing this, St. Cecilia's Day (November 22) has just passed, and memories of singing Benjamin Britten's "Hymn to St. Cecilia" cross my mind. St. Cecilia of course is the patron saint of music, a martyr, who as she was dying (perhaps at the end of the second century or beginning of the third) "sang to God". Despite a few wonderful pieces (by Britten, Handel and Purcell) and some wonderful poetry (by Dryden, Pope, Auden and others), it's a bit hard to make much of St. Cecilia's Day. It is stuck at the end of November, and we are caught up in preparations for Christmas music, plus all of the jobs that must be done to complete the year. We are well aware that prophets have no honour in their own country, and musicians are mostly not recognised on their "own" day.

RSCM has been promoting the idea of another day to honour musicians – Music Sunday. The designated day for 2012 is Sunday, June 24. RSCM recognises that circumstances are different for different churches, and certainly for different countries. June 24 is approximately the end of the school year in northern hemisphere countries and the beginning of summer. It is appropriate to recognise musicians before they go off on summer vacation. In Australia, June 24 is the middle of winter, and (at least in some states) slightly after the end of semester break has begun. That may present problems. There are also liturgical considerations that need to be examined for each denomination. And so RSCM has noted that local churches may designate different days for Music Sunday. However, there is a certain lovely symbolism about celebrating this on the same day all around the world, and being able to recognise that.

It may be celebrated by having a big celebration at "branch level" – a choral or hymn festival, an RSCM dinner, an RSCM concert, an organ recital, an RSCM picnic, a music fair, or whatever. I like this idea, and hope that Australian branches will do something like this. However, perhaps even more than the "big bang" branch level celebration, I like the idea of Music Sunday being celebrated in city, suburban and country churches of all sizes all over Australia.

In the words of the official RSCM statement, *Music Sunday is a salute in words and music to the creativity, discipline, effort, and dedication of thousands upon thousands of people – young and old, professional and amateur, singer and instrumentalist, administrator and practitioner – most of them working without expectation of recognition but who nonetheless deserve our awareness and our thanks.*

It is for all church musicians, and not just the professionals, not just those who work in Cathedrals, not just for financially well endowed music programs, not just for the churches with the biggest pipe organs or biggest choirs or finest players – it is for us all.

So if you are a small church, what might you do? There are all kinds of resources for readings, prayers, music etc for Music Sunday at http://www.rscm.com/info_resources/music_sunday.php

But your Music Sunday plans don't have to be limited to liturgical resources alone. How about exchanging with the choir of a neighbouring church for a service, or combining to form a larger choir which will sing at services of both churches? Or a 15 minute concert before or after the service with your choir, organist, pianist or other instrumentalist? Or invite a choir or band from a local school to give a concert or sing or play at a service? (That might also serve a "mission" goal as well). Or simply arrange a morning tea, barbecue, sausage sizzle or other event for musicians and congregation after the morning service (after all we musicians are supposed to have a social life too!). Music Sunday might be the day to hand out choir certificates or medallions or other awards.

In the UK, Music Sunday activities are not limited to the Sunday itself, but seem to take place during the week of Music Sunday as well. How about joining with a few local churches of different denominations and having a progressive choir dinner, with each choir singing a piece at each venue?

Do you think that your church is too small to celebrate Music Sunday because all you have is a congregation of ten, and singing led by a pianist on an old decrepit piano? Be creative and think outside the square. Could you invite your congregation home to dinner, and then watch "Songs of Praise" as a Music Sunday activity?

I have been trying to suggest ideas that might work in mid-sized or smaller suburban churches. What if you are in the fortunate situation of having a larger choir of say, 40 members? Why not divide into four chamber choirs which then on Music Sunday visit four different less fortunate suburban churches in your denomination to sing at their services? The goodwill you generate will be amazing!

I wrote about Music Sunday back in April of 2010 in Church Music Australia – you can see my article at <http://www.rscmaustralia.org.au/Resources.htm>. There are some more ideas there, including the possibility of using Music Sunday to fundraise for you church music program.

Why write about it again? Obviously I think it is important and a wonderful way of recognising musicians as well as generating warmth and community amongst musicians and congregations. But I am also well aware that December is the month of Christmas and lots of singing, but January is the month of vacation and (for church musicians) lots of planning. For many, the basic shape of our church music in 2012 with dates, liturgical planning and events will be organised in January and early February. So make a note to yourself now to consider Music Sunday in your planning in January.

Ralph Morton

President RSCM Australia



Summer School 2012

Summer School in Perth is almost upon us, and we in the West are getting excited at the thought of giving you an entertaining, educational and satisfying week.

We have 76 participants as I write, and would welcome any late enrolments (particularly from Victoria or the ACT!). In particular, besides the 4 participants from New Zealand and Gordon Appleton from the UK, we are hoping to host Sunday Olawuwo, Chairman of RSCM in Nigeria.

By the time members read this, Summer Schoolers should have received a list of the proposed workshops. They are on the website (www.rscmaustralia.org.au) for all to see, and we hope that there is sufficient mix to interest everyone, with lots of singing, bell ringing, reading, organ masterclasses and a trip to the Perth Mint in case you need a break from the music.

As an outing, we are off to the Swan Valley (yes, we will give you a taste of the wine), for those who've been coming to Summer School for a long time, a visit back to Guildford Grammar school, and a tour of the fabulous, rebuilt St Mary's Cathedral.

The formal dinner at the prestigious University Club should be a highlight before we conclude with a weekend of services at the three main Churches in the City.

Only a few weeks to go before the big occasion!

Sheila Byfield



A lady answered her front door to find a plumber standing there. "I'm here to fix the leaky pipe," he announced.

"I didn't call a plumber," said the lady.

"What?" huffed the plumber. Aren't you Mrs Snyder?"

"The Snyders moved out of this house over a year ago," explained the lady.

"How do you like that?" grunted the plumber. "They call you up and tell you it's an emergency and then they move away!"



Joe walked into the doctor's office and the receptionist asked what he had. Joe said, "Shingles." So she wrote down his name, address, Medicare number and told him to have a seat.

Fifteen minutes later, a nurse's aide came out and asked Joe what he had. "Shingles," he said. So she wrote down his height, weight, a complete medical history and told him to wait in the examining room.

A half hour later, a nurse came in and asked Joe what he had. Very patiently, he said, "Shingles." So the nurse gave him a blood test, an electrocardiogram and told him to take off all his clothes and wait for the doctor.

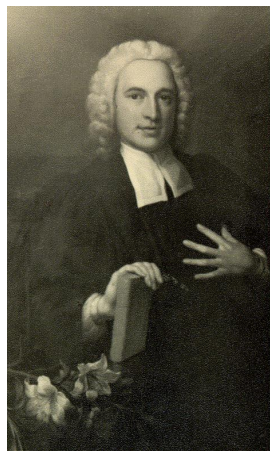
An hour later, the doctor came in and asked Joe what he had. Joe said, once again, "Shingles." The doctor asked "Where?" Joe said, "Outside on my truck. Where do you want them?"

Charles to Samuel Sebastian

Associate Professor Michael Horsburgh AM

(This is the third part of the paper delivered by Michael Horsburgh at the Bathurst Summer School. The earlier parts were published in the April and July issues of Church Music Australia, q.v.)

Charles Wesley junior (1757-1834)



By all reports, particularly that of his father, Charles junior was a child prodigy. Routley quotes in full Charles's account of how his son showed his interest and capacity before his third birthday.¹ Originally Charles senior had 'no thoughts of bringing [Charles] up a musician', probably considering that it was not a proper career. Routley comments that Charles was caught between two conflicting pressures. On the one hand his parents were astonished at his talents. On the other, they had an evangelical suspicion of music making. Charles, as the elder son, carried the burden of this.² Despite this, he was observed by many important musicians whom his father respected and the attention they paid to his son changed his mind. Amongst those who took an interest in both sons was the Rev'd Martin Madan, a barrister converted by John who was the chaplain of the Lock Hospital³ and its chapel, where much new music was performed. This kind of attention gave access to performance space as well as education. Not only that, Charles came to the attention of the Prince Regent and had an ongoing connection with the Royal Family.

On 23 July 1786, Fanny Burney, the author, diarist and playwright, and, at that time, Second Keeper of the Robes to Queen Charlotte,⁴ heard him play at St George's Chapel, Windsor. She wrote;

Charles Wesley played the organ; and after the service was over he played six or seven pieces by the king's [George III] order. They were all of Handel, and so well suited to the organ, and so well performed on a remarkably good instrument, that it was a great regale to me to hear them.⁵

Routley comments that such royal patronage did Charles no good, since the music making at court was of little account. In particular, he was, in common with English music generally, unaffected by European developments, such as those of Beethoven, the whole of whose life fell within his. For Charles junior to make good his early promise, he needed to travel to the Continent, which he never did.⁶

Thus Charles junior did not ultimately live up to that early promise. He achieved no eminence as a performer and his compositions soon dropped from public view. He spent much of his career teaching and disliked public performance. Perhaps his early flourish was itself a cause of his later lack of success. Routley suggests that

[t]he secret of Charles ... was not that he was a Handelian, it was that he was essentially a chamber-musician, a composer who would have found himself only in music on the intimate scale. ... [P]eople who were not Mozarts or Haydns, with the power to make domestic conversation into something that, repeated and amplified, could command public attention, [created] music ... "for amusement only"—blameless, graceful, urbane.⁷

There is no clear record of his musical appointments, which appear to have included the following:

- South Street Chapel—before 1794
- Surrey Chapel—before 1794
- Marylebone Parish Church—after 1794
- The Lock Hospital—c. 1800
- Wellbeck Chapel—dates unknown
- Private organist to the Prince Regent—after 1807
- Chelsea Hospital—after 1814
- St George's, Hanover Square—dates unknown

¹Routley, pp.43-48

²Routley, p. 61

³ Opened in January 1747, the Lock Hospital was a clinic for venereal diseases, particularly syphilis. It was located in Grosvenor Place, near Hyde Park corner. http://en.wikipedia.org/wiki/London_Lock_Hospital. The chapels of such institutions were significant social centres both for fund raising and for new music.

⁴ Frances (Fanny) Burney (1752—1840), http://en.wikipedia.org/wiki/Frances_Burney

⁵ Betty Matthews, 'Charles Wesley on organs', *Musical Times*, 1971, pp. 1007, 1009-10.

⁶ Routley, p. 64

⁷ Routley, p. 79

Although everyone says that Charles junior was organist at St George's, Hanover Square, the church website does not include him in its list of players.⁸ Charles junior never married, lived with his parents and, after his father's death, with his mother and sister on whom he became completely dependent. After his mother's death he took lodgings. He was often withdrawn and eccentric, appearing in public with 'his clothes awry because he was unable to dress himself without assistance'.⁹ His brother, Samuel, setting an appointment with him outside the Bank of England in the City of London, was moved to write detailed instructions to avoid him becoming lost.¹⁰

Samuel Wesley (1766-1837)

That we know more about Samuel than Charles junior is due to the diligence with which his daughter, Eliza, collected his material. Eliza was herself an organist, first at St Katherine Coleman from 1837 to 1844 and then at St Margaret Pattens from 1844 to 1887.¹¹ Also a child prodigy, Samuel's life might briefly be outlined as:

- Born, Bristol, 24 February 1766
- Plays first tune on piano, January 1769
- Plays organ for the first time, 1773
- Learns to write music 1774
- Plays at concert organised by J C Bach 1775
- Married Charlotte Louisa Martin, 5 April 1793
- Separated finally 1810; Deed of Separation 1812
- Began living with Sarah Suter, 1810
- Died, London, 11 October 1837



In contrast to his brother, Samuel Wesley was an outspoken, controversial and troubled figure. I might first briefly here list why this is so. He allegedly converted to Roman Catholicism in 1784, much to the horror of his father, who wrote:

Farewell, my all of earthly hope,
My nature's stay, my age's prop,
Irrevocably gone!¹²

Married to Charlotte Martin in 1793, they separated finally, after several other occasions, in 1810 when Samuel conceived Samuel Sebastian with Sarah Suter, a fifteen year old housemaid they had employed.¹³ Like his grandfather and namesake, he was occasionally imprisoned for debt. He spent periods in depression, inactivity and possible alcoholism, attempting suicide in 1817 by throwing himself out of a window. Part of this is attributed to an accident in 1787, when he fell into an unprotected excavation and sustained a head injury. Olleson is sceptical about the reality of the incident,¹⁴ while Routley is sceptical about attributing all Samuel's later problems to this one cause, noting that significant compositions were on both sides of the incident. He prefers to see it as a carefully constructed excuse for whatever subsequent problems needed justification.¹⁵

As far as his conversion is concerned, Routley and Chappell are equally sceptical of its depth and extent. It appears that the eighteen year old Samuel had discovered Gregorian chant at the Chapel of the Portuguese Embassy South Audley Street, London, where Vincent Novello was the organist. This rebellion against the evangelicalism of his father did not, in any case, last long. His marriage in 1793 was Anglican and he never subsequently evinced any interest in the Catholic Church.¹⁶ Fear of mortal sin did not deter him from adultery and desertion. Around 1810, he was attending the Surrey Chapel, where he subsequently held his first Bach concerts.

The contradictions in his character may be summed up by quotes from his friend, Vincent Novello and Novello's wife, Mary Sabilla:

⁸ <http://www.stgeorghanoversquare.org/Organists.htm>

⁹ Best, p. 319

¹⁰ <http://www.jstor.org/pss/957179>

¹¹ Judith Barger, *Elizabeth Stirling and the Musical Life of Female Organists in Nineteenth Century England*, London, Ashgate, 2007, p. 112

http://books.google.com.au/books?id=AO0irkmWD9MC&pg=PA112&dq=st+margaret+pattens+organist&hl=en&ei=Zd5hTP2MG4S8cc2B9cAN&sa=X&oi=book_result&ct=result&resnum=6&ved=0CEgO6AEwBQ#v=onepage&q&f=false At St Margaret Pattens Eliza succeeded her father's close friend, Robert Glenn (1776-1844)

¹² Best, p. 319

¹³ Routley comments that this defection may have been stimulated by Samuels' connection with Martin Madan, who lost his position at the Lock Hospital after arguing that polygamy might be an answer to prostitution. Routley, pp. 72-73; Olleson, pp. 40-41. Samuel was reluctant to marry Charlotte in the first place, believing that marriage was sufficiently established by sexual intercourse, which he and Charlotte had well before their legal ceremony.

¹⁴ Rolleson, pp.35-36

¹⁵ Routley, pp.69-70

¹⁶ Routley, pp. 70-71; Chappell, pp. 6-7

Vincent: One of the greatest musical geniuses that England ever produced.

Mary Sabilla: I knew him unfortunately, too well; pious Catholic, raving atheist, mad, reasonable, drunk and sober—the dread of all wives and regular families, a warm friend, a bitter foe, a satirical talker, a flatterer at times of those he cynically traduced at others—a blasphemer at times, a puleing Methodist at others.¹⁷

Neither depression, Roman Catholicism nor sin kept Samuel from the major discovery of his life, the music of the German Lutheran, J S Bach, who was virtually unknown in England at the time. Apart from historical and cultural reasons, there were apparently very few organs in the kingdom with the full pedal board necessary to play Bach's organ works. The organ music of Bach's contemporary, Handel, still very popular, had no such requirement. Bach's sacred music was for a different liturgical and theological context and his secular music was not as acceptable as that of Telemann or local composers.¹⁸ Samuel made his discovery around 1805 and thereafter became a major advocate for Bach's works. England awaited Samuel Sebastian for a champion of the full pedal keyboard.

In 1826, while working on the Handel manuscripts at Cambridge, Samuel came across some tunes written by Handel for Charles senior's hymns, one of which was *Gopsal*, to be sung to Wesley's 'Rejoice, the Lord is King'. Apart from general interest, this discovery, he thought, established that Charles and Handel knew each other, a fact not otherwise known. While he may have been mistaken in this, there is no clear record of any such meeting, Samuel recognised the opportunity to publish the tunes for Methodist consumption.¹⁹ The publication also brought him closer to his father's successors, the Methodist preachers, and he was invited to speak and play at John Wesley's City Road Chapel. I have not been able to discover a full list of the tunes, so it appears that only *Gopsal* has survived in common use.

Continuous employment eluded Samuel. His Methodist ancestry and his Roman Catholic flirtations, not to say his family life, all kept him from the major location of appointments for organists, the Church of England. He failed in all his applications to become a church organist. Thus he was forced to make a living by giving recitals, by teaching and by publishing his music, in which latter endeavour he was ably assisted by Vincent Novello. His appointments were:

- 1811—Conductor and solo organist, Birmingham Festival
- 1811—Lecturer, Royal Institution
- 1813—Masonic Grand Organist
- 1813—Covent Garden oratorio organist
- 1824—Organist, Camden Chapel, Camden Town (subsequently All Saints Church)
- Recitalist, teacher and publisher

Samuel was a prolific composer. He produced no fewer than the following numbers of different compositions:

Latin Masses	5	
Parts of masses		7
Latin anthems	65	
English services		6
English anthems	39	
Hymns and chants	84	
Large scale choral works with orchestra		4
Songs	194	
Instrumental music	129	
Organ music	76	
Piano music	43 ²⁰	

In the last months of his life, on 12 September 1837, Samuel met Felix Mendelssohn at Christ Church, Newgate. At the younger man's request he played a new piece, *Fugue in B minor*, only three days old and dedicated to Mendelssohn. He did not leave his house again and died on 11 October. This meeting is the bridge to a consideration of Samuel Sebastian, whose music entered the new romantic world that Mendelssohn presaged.²¹

To be concluded.



¹⁷ Olleson, p. xi

¹⁸ Routley, p. 89; Olleson, p. 71

¹⁹ Olleson, pp. 191-195

²⁰ Olleson, pp. 335-338; Michael Kassler and Philip Olleson, *Samuel Wesley: a Source Book*, Aldershot, Ashgate, 2001

²¹ Routley, pp. 100-101; possible tunes in the collection are: *Cannons*, *Fitzwilliam*, *Gopsal*

Christopher Tye, composer and organist

A few weeks ago we sang again *O come ye servants of the Lord*, ostensibly by Christopher Tye. We know it well and have sung it many, many times, as I am sure your choir has.

Christopher Tye lived through the reigns of King Henry VIII and Queens Mary and Elizabeth. For most of his life he was choirmaster, and later organist, at Ely Cathedral. He had doctorates in music from both Cambridge and Oxford universities.

Anthony Wood, a renowned 17th century English antiquary, wrote that “*Dr Tye was a peevish and humoursome man, especially in his latter dayes, and sometimes playing on ye Organ in ye chapel of Queen Elizabeth which contained much musick, but little of delight to the ear, she would send ye verger to tell him that he played out of Tune: whereupon he sent word that her ears were out of Tune.*”

He composed works in Latin and English for the Church of England, including services and anthems. In 1553 Dr Tye composed the music and wrote the libretto for a piece which he described as follows:

“The Actes of the Apostles, translated into Englyshe Metre, and dedicated to the Kynges moste excellent Maiestye, by Cristofer Tye, Doctor in Musyke, and one of the Gentylnmen of hys graces most honourable Chappell, wyth notes to eche Chapter, to synge and also to play upon the Lute, very necessarye for studentes after theyr studye, to fyle theyr wyttes, and also for all Christians that cannot synge, to read the good and Godlye storyes of the lyues of Christ hys Appostles.”

The hymn tune Winchester Old (*While shepherds watched their flocks by night*) is probably based on a tune from this work. Another tune from the “Actes” is the one to which we sing *O come ye servants*. But what about the words?

Tye composed the tune for his paraphrase of Acts 4: 1-2:

¹ And as they spake unto the people, the priests, and the captain of the temple, and the Sadducees, came upon them, ² being grieved that they taught the people, and preached through Jesus the resurrection from the dead.

Tye’s rhyming rendition of the text was:

*When that the people taught they had
There came to them doutles
Priests and rulers as men nye mad,
And eke the Saduces.

Whome it greved that they should move
The people and them leade
That Jesus Christ by poure above
Should ryse up from the deade.*

Apparently, Tye himself thought his style was “gross and bad”. What do you think?

His text bears no relationship at all with the words we sing today. Tye’s melodies were written to suit Common Metre texts (8 6 8 6), so his simple tunes are very transportable. The words commonly associated with this particular tune are:

*O come, ye servants of the Lord,
And praise His holy name;
From early morn to setting sun
His might on earth proclaim.

His laws are just, and glad the heart;
He makes His mercies known;
Ye princes come, ye people too,
And bow before His throne.*

They were first associated with the tune in the late nineteenth century. There is no allusion to the Acts of the Apostles in them. The first stanza appears to be a rhyming paraphrase of Psalm 113: 1-3, but the biblical inspiration for the second stanza is less clear. The author is unknown.

We will continue to sing the motet with its 19th century words, and we will probably continue to refer to it as “Tye’s” *O come ye servants*, even though we now know that is not entirely true. I doubt we would be brave enough to ever sing Tye’s original words!

Brian Watson
NSW Branch

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