



Gathering Once More

by Phil Price



So, slowly but surely, and hopefully inevitably, choirs are reassembling, services and concerts are being scheduled once more, and musical normality is being restored. Things may not be quite the same, and I mean this in a positive way—perhaps we have learnt to do some things during lockdown that will serve us well going forward.

Like many LGQ members, I am involved in a number of different choirs, and they are all, in their various ways getting going again. Most other West Gallery quires in the UK that I know of are now meeting to rehearse and perform once more. The Madding Crowd down in Winchester seem to be back to a very full programme. Many of us took part in a most enjoyable Three Quires Day in Lewes, which was virtually back to normal, except we did not get to enjoy the lovely and varied bring-and-



Our own Joanna Lewis and Stephen Burgess were married on 31st July this year at St Peter's Vauxhall. Congratulations from everyone in the Gallery!

continued overleaf

Summer singing...come rain or shine

Back in the summer, before indoor singing was permitted, Antonina invited us to her garden for a second happy occasion and we made merry music, even though the Showers of Blessing became a bit more real than we bargained for...



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share lunch that is normally a highlight of the day.

The Sacred Harp groups in London are meeting again. Sacred Harp is a little more process-focussed than West Gallery, and masking, hand sanitiser, and some other Covid procedures are still being followed. The London Russian Choir is back to normal, with just the chairs placed a little further apart than before. Other *ad hoc* groups I sing with are broadly functioning normally, with a bit of maskery on the way in and out of venues.

Almost all of us are now fully jabbed, and most of us will soon be boosted, so let us hope that this good progress is not set back.

There have been some downsides and lasting damage from Covid. Many choirs have lost members who for whatever reason have not resumed their attendance. In some cases it is because they have moved away, or are spending less time in London. Five days per week in the office are now the exception rather than the rule.

But I believe there have also been upsides. We have all learnt to do Zoom, and quite a few of us have learnt to do virtual music. The result has been a great expansion of friendships and musicmaking with people in other quires across the UK and even around the world, with whom one would otherwise never get to raise one's voice or play some notes. I think this is a wholly good thing. The greater use of even simple technology at home has given us all scope to learn our pieces at our own pace, in our own time, in a snatched fifteen minutes here and twenty minutes there. This frees up rehearsals from tiresome note bashing part by part, and enables us to focus on what we really enjoy, which is singing together and shaping the final piece. This is wholly beneficial.

Our favourite period in musical history, the 18th century, was also a time of pestilences and of great technological progress. I think we are acting completely in the spirit of the times if we learn new tricks to help us appreciate, express, and share with others the timeless, sublime music and words that we love so much.

Doctor's Notes

by Francis Roads



Well, we are back in operation again, though with reduced numbers, as there are still some of our members who are feeling too Covid-cautious to attend our meetings. But we had enough singers for our evening service at our old favourite, Highgate URC, on October 10th.

The service used only music from my self-published edition of Playford's *The Divine Companion*. We were streamed on the internet for the first time in our history, and you can see it at <https://www.youtube.com/watch?v=N6hHkV16NzQ&t=423s>. We used one of the canons as a prelude, while waiting for the minister to enter. But he took rather a long time to do so, and we must have sung it through a good dozen times. As usual at Highgate, the congregation joined in the hymns with gusto, even those with which they were unfamiliar.

Our next commitment is what used to be our annual Christmas concert at the German Chapel of St George, Alie Street, Aldgate, on December 8th. In the past this has been well-supported, and the highlight of our year. Three pieces will be conducted by Phil, who has been taking conducting lessons, and is proving to be a reliable Assistant Conductor for me. Fingers crossed that the crowds will come flocking back to the chapel.

Rehearsing in St Michaels Paternoster Royal has its pro and cons. It is a vast building with a very resonant acoustic, which makes it hard for people to hear each other, and for me to ensure that the diction is up to standard. But the very fact that it is so large means that any rogue Covid viruses have plenty of space to float about in, and are unlikely to concentrate themselves enough to cause trouble. Not quite so vast is the room in which we used to have our refreshments, and that was thought too confined to be Covid-safe. So our resourceful catering officer has simply brought the means of making hot drinks out to a table at the back of the church, where we can collect and disperse. And this change actually makes it slightly easier for me to carry out that most challenging of the conductor's tasks: getting people back to their seats after the break.

We have a pressing need for recruitment in the band department. Peter, our bassoonist, who was a founder member right from March 1997 when I began the quire, has moved house, and Brian, our long-serving bandleader, is to do so in the New Year. This leaves our band seriously depleted, and we urgently need to recruit more players. Strange to say, the section of singers that is in most need of recruitment is the basses. It is a rare choir that has a stronger tenor section than bass, but that is the situation in which we now find ourselves.

Another need is for opportunities to sing in 2022. Understandably, many churches are busy finding their feet after lockdown, and inviting a visiting choir is not uppermost in ministers' minds. So, if you are

reading this, and would like a West Gallery service or concert in your church, we are here, alive and kicking.



London Gallery Quire in action
at
Highgate United Reform Church
10th October 2021

From LGQ's new Chair

by Jill Holland



I have always enjoyed singing, in fact one of my early memories is of my dad explaining to me that even if I wake up early in the morning I must not start singing in bed until the big hand is at the top and the little hand at the bottom! Primary school singing followed—daily assembly and hymn practice were among my favourite times. I can still sing 'Jerusalem' from memory.

A four part, all girls, choir at Secondary School was followed by SATB in the Metropolitan Police Civil Staff Choir. This led to a Light Opera Group and then to a Musical Hall 'Troupe' for charity concerts—and so the singing continued, often in folk clubs.

My first encounter with West Gallery Music came in April 2008 when the friend of a friend was looking for extra singers to augment a choir which was coming to lead an Evening Service at Christ's Chapel, Dulwich. We had a couple of rehearsals round a piano and I was hooked. That choir was LGQ. It obviously made an impression as I kept the Order of Service—we closed the service with LGQ 189 'Since Christ our Passover is Slain'. I don't remember any dancing on that occasion.

Among the publicity leaflets for the Quire was one for a Workshop at Benslow Music Trust in October of the same year, led by Francis Roads. My friend and I thought we would give it a go and had a great time. We were hooked! One of the pieces we sang was LGQ 336 ‘Beyond the glittering starry skies’ which remains a favourite of mine and which, by coincidence, LGQ are singing at their Christmas concert at Alie Street this year.

More Workshops followed, plus Three Quires Days and singing weekends with the WGMA. A change of circumstances meant that my Wednesday evenings finally became free and I was at last able to join a Quire. I attended an LGQ rehearsal for the first time in January 2015 and received such a warm welcome that I soon felt at home.

I was asked to join the LGQ Committee a couple of years ago and was happy to do my bit. Our lovely Chairman of long standing, Adrian West, sadly died earlier this year and the other Committee members have now asked me to become Chair. I have no experience of Chairing anything and I could not hope to match Adrian, however I will do my best and hope that LGQ will continue to make wonderful music as we evolve and move into a new year.

As with all groups members come and go but LGQ will be particularly sorry to lose two long-standing instrumentalists. Peter Harris (bassoon) and Brian Stewart (flute) have or will be moving house and will no longer be able to play with us. We will miss them both and are extremely grateful for their contributions over the years.

The Parish Church Music of John Bishop

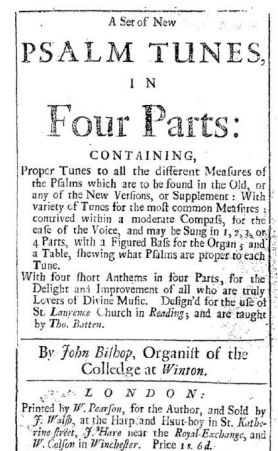
by Francis Roads

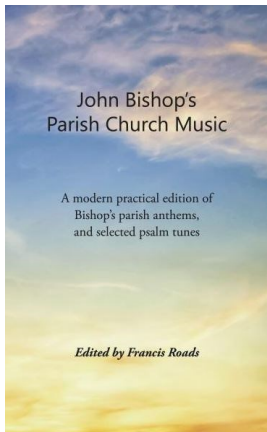


Like all of us, I needed to find something useful to do with my lockdown time. And one project which I had had in mind for years was to produce an edition of some of John Bishop’s music. Bishop (1695–1737) was organist at Winchester Cathedral from 1729, and was thus classically trained. He composed music in the cathedral style, but in 1710 published his *A Set of New Psalm Tunes in Four Parts* which was clearly intended for parish church and not cathedral use. This contained 33 plain psalm tunes, and four anthems. While the tunes are all tenor led, in the manner of the time, the anthems are soprano led. Perhaps this points to the fact that they were for choir alone, while the psalm tunes were congregational.

As far as I have been able to determine, this is only the second collection of West Gallery anthems, the first ones having appeared in Henry Playford’s *The Divine Companion* (1701). In the second and third editions (1722 and 1730) Bishop added seven more tunes, and three more anthems. The tunes are once again plain, with the single exception of *Norwich*, setting Ps 103 OV. This may be the earliest printed example of a relay tune, with the four voices each in turn singing an unaccompanied phrase followed by the last two lines of the verse repeated in chorus. Exceptionally, it is soprano led.

In 1725 Bishop published his second collection, *A Supplement to the New Psalm Book*, which contains eleven tunes, five of which are not by Bishop, and are of inferior quality, and six anthems, all composed by his predecessor at Winchester, Vaughan Richardson (1670–1729). The anthems are similar in idiom to those in his previous publication, but the psalm tunes show the new feature of textural contrast, such as duet relay tunes, in which there are passages for two voices only, answered by similar for the other two. This new style, moving away from the traditional plain tune was developed by the Yorkshire compilers John Chetham, Robert Barber and Israel





Holdroyd a few years previously, but seems to have reached Winchester.

In my edition, with a foreword by Mike Bailey, there are all 13 of the anthems, and 16 selected psalm tunes. These include all those with textural contrast, plus a selection of the plain tunes. I have added keyboard accompaniment, in the hope of attracting interest from mainstream choirs. Bishop added figured bass to his pieces, so although they can all be sung unaccompanied, he clearly had the possibility of keyboard accompaniment in mind. As with all my editions, **the pages may be freely photocopied for amateur use.**

Copies (price £7.99) can be obtained from New Generation Publishing, at <https://www.newgeneration-publishing.com/books/religious-publishing/john-bishops-parish-church-music/>. And if you can't be bothered to key all that in, go to the New Generation Publishing website and search for Books/Christian Publishing, and you'll find it there. It may also become available through the Waterstones website, and other outlets.

William Billings and The Goddess of Discord

by Nicholas Markwell

William Billings of Boston, Massachusetts (1746–1800) is considered today to be America's first composer of sacred music, and in his relatively short life issued six collections of tunes and anthems. His first collection, *The New England Psalm-Singer*, was issued in 1770, but almost as soon as it was published, Billings regretted it. The War of Independence prevented him from publishing his next collection until 1778, and in the preface to *The Singing-Master's Assistant*, he wrote of his first collection: "After impartial examination, I have discovered that many pieces in that Book were never worth my printing".

Billings' compositional style owed much to the Renaissance, in which each part was composed independently of the next: the melody, in the tenor, came first, followed by the bass, then the treble, and finally, the alto. His contemporaries looked to Europe, which had abandoned the earlier style in favour of composing each part simultaneously. A later writer accused him of being "an awkward harmonist and a worse contrapuntist."

Billings had foreseen the critics' response, saying "for my own Part, as I don't think myself confin'd to any Rules for Composition laid down by any that went before me, neither should I think (were I to pretend to lay down Rules) that any who came after me were any ways obligated to adhere to them, any further than they should think proper: So in fact, I think it is best for every Composer to be his own Carver."

This, evidently, did not satisfy them, and with more than a degree of frustration, he published a tune he named *Jargon*. It is nothing less than a complete cacophony, with an angular melody harmonised with discord upon discord. His preface, addressed to the "Goddess of Discord" (reproduced at the end of this article) is delivered tongue-in-cheek, on the surface as a denial that he had, in fact, been accused of writing concordant music. He set his own text:

Let horrid Jargon split the Air

And drive the Nerves asunder.

Let hateful Discord greet the Ear

As terrible as Thunder.

Just in case his critics didn't get the non-too-subtle message, he advised that "In order to do this piece ample justice. . . , Let an Ass bray the bass, let the filing of a saw carry the Tenor, let a hog who is extremely hungry squeal the counter, and let a cart-wheel, which is heavily loaded, and that has been long without grease, squeak the treble ; and if the concert should appear too feeble you may add the cracking of a crow, the howling of a dog, the squealing of a cat ; and what would grace the concert yet more, would be the rubbing of a wet finger upon a window glass."

Forte JARGON. Fortissimo.



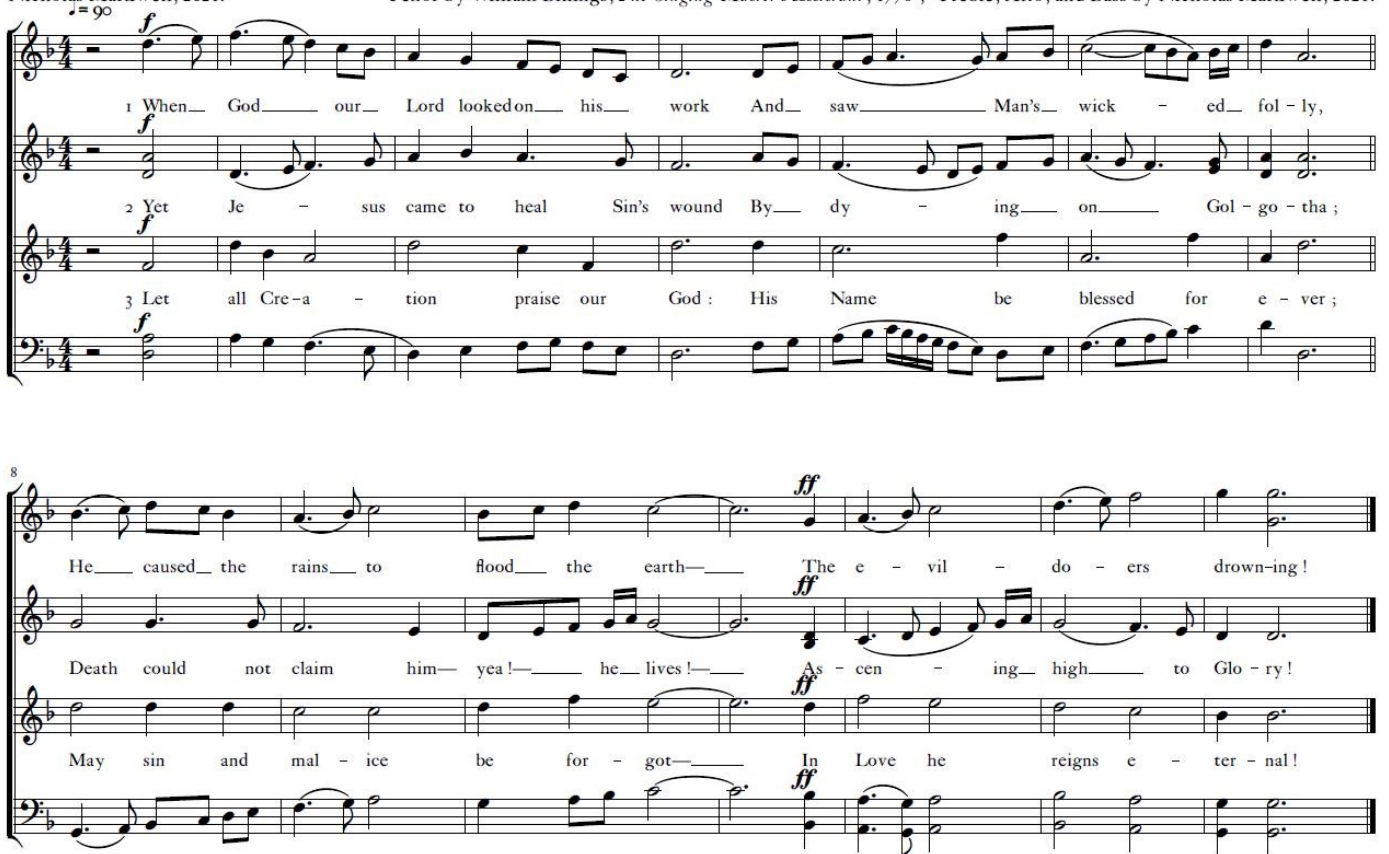
Let horrid Jargon split the Air. And rive the Nerves, at under. Let hateful Discord greet the Ear. As terrible as Thunder.

It is notable that *Jargon* is not listed in the Hymn Tune Index, but perhaps the time has come for its rehabilitation. With that in mind, I have taken the original melody (albeit a term to be used perhaps rather loosely), and without altering it in any way, have composed new treble, alto and bass parts, and finding no suitable existing text, have written one of my own.

JARGON. 8s, 7s.

Nicholas Markwell, 2021.

Tenor by William Billings, *The Singing-Master's Assistant*, 1778 ; Treble, Alto, and Bass by Nicholas Markwell, 2021.



1 When God our Lord looked on his work And saw Man's wicked folly,

2 Yet Jesus came to heal Sin's wound By dying on Golgotha;

3 Let all Creation praise our God: His Name be blessed for ever;

He caused the rains to flood the earth The evil-doers drown-ing!

Death could not claim him-yea! he lives! As-cen-ing high to Glo-ry!

May sin and mal-ice be for-got In Love he reigns e-ter-nal!

To the GODDESS of DISCORD.

DREAD SOVEREIGN,

I HAVE been sagacious enough of late, to discover that some evil-minded persons have insinuated to your highness, that I am utterly unmindful of your Ladyship's importance; and that my time, as well as my talents, was wholly taken up in paying my divoto to your most implacable enemy and strenuous opposer, viz. the GODDESS of CONCORD; which representation is as false as it is ill-natured; for your Ladyship may believe me without hesitation, when I assure you on the word of an honest man, that knowing your Ladyship to be of a very captious disposition, I have always been very careful of trespassing on your grounds for fear of incurring your displeasure, so far as to excite you to take vengeance. (which is well known to be your darling attribute.)

I have likewise been informed, that some of my most implacable enemies are some of your Majesty's privy council; and that your Majesty's Secretary at war, viz. Lord Jargon, was about to send some of your other Lords in waiting, viz. Lord second, Lord 7th, Lord 9th, alias Lord 2d, junior, with some others, to beat a tattoo upon the drum of my ear, with so great a number of contra-vibrations, without the intervention of a single coincidence, and with so much Forte as to dislocate my auditory; upon which information I called a court of Harmony, the result of which was, to repel force by force; and we had even proceeded so far as to order Lord Consonance, our Secretary at peace, to furnish our life-guard with an infinite number of coincidences, without the intervention of one contra-vibration; and although we have the majority on our side, yet we held it in scorn to take any advantage from our numbers, therefore we had selected an equal number of those who had attained unto the first three, viz. Lord Unison, Lord Diapente, Lord Octave, alias Lord Unison, jun'r, and for their Aid-de-camps, we had chosen two twin brothers, viz. Major and Minor Trio, together with Major Sixth, &c. We had proceeded thus far, when in turning over a very antient history, I met with the following passage, viz. "by wise council thou shalt make thy war, and in multitude of counsellors there is safety." Upon reading this passage I was resolved to enlarge the council, therefore we made choice of king Solomon, the son of David (but as he nor his father was never known to traverse your territories I suppose you have no knowledge of them), The result of our second council was to lay aside this enterprise and proceed in a very different manner; for by consulting this great counsellor, we were convinced "that wisdom is better than weapons of war." Therefore it was resolved, that I singly should begin the attack in the common form of dedications, and beseege you with flattery, & if that should fail as we have brib'd over a number of your nobility, we are determined to turn their force against you, and then we assure our- selves that we shall triumph on your patience in this ambiguous preamble: know then dread Sovereign, that I have composed

and without vanity. I believe you will readily grant that it is

(29)

expect this one piece will fully compensate for my former delinquency and remissness to you ward; and that you will not be so unreasonable as to insist on another oblation from me, neither through time nor eternity; and let me tell you, that in this offering I followed the example of our native Indians, who sacrifice to the angry God, much oftner than to the good-natured one; not from a principle of love, but of fear; for although you could never excite my love, you have frequently caused me to fear and tremble; and I solemnly declare, that I dread your extempore speeches more than I do the threats and menaces of all the crowned heads in Europe; and now madam, after this candid and honest confession, I must insist on your signing the following receipt, which for your honor and my security, I shall always carry about me.

A R E C E I P T.

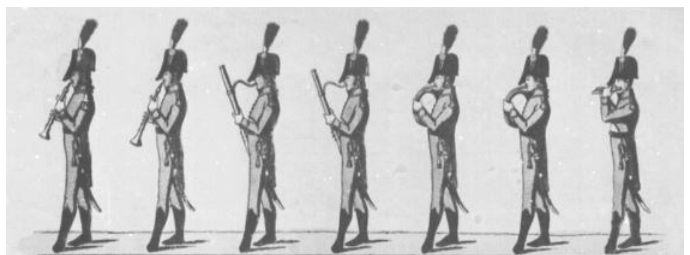
RECEIVED of the Author, a piece of Jargon, * it being the best piece ever composed, in full of all accounts from the beginning of time, to and through the endless ages of eternity. I say received by me, GODDESS OF DISCORD.
GIVEN from our inharmonicall Cavern, in the land of Chaos; from the year of our existence, (which began at Adam's fall) Five DEMON DREAD, Speaker,
Thousand Seven Hundred and Eighty Two. HAMAN HORROR, Secretary.

ATTEST,

And now Madam Crossgrain, after informing you that this receipt shall be my discharge, I shall be so condescending as to acquaint your ugliness, that I take great pleasure in subscribing myself your most inveterate, most implacable, most irreconcilable enemy,
THE AUTHOR.

In order to do this piece ample justice, the concert must be made of vocal and instrumental music. Let it be performed in the following manner, viz. Let an Ass bray the bass, let the filching of a law carry the Tenor, let a hog who is extream hungry squeal the counter, and let a cart-wheel, which is heavy loaded, and that has been long without grease, squeak the treble; and if the concert should appear to be too feeble you may add the cracking of a crow, the howling of a dog, the squalling of a cat; and what would grace the concert yet more, would be the rubbing of a wet finger upon a window glass. This last mentioned instrument no sooner salutes the drum of the ear, but it instantly conveys the sensation to the teeth; and if all these in conjunction should not reach the cause, you may add this most inharmonicall of all sounds, "Pay me that thou owest."

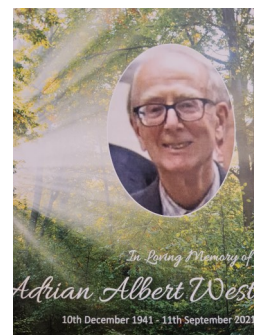
* See page 1024



German military musicians, including a serpent player, from around 1800
(German National Museum, Nuremberg)

Adrian West 1941–2021

LGQ lost a stalwart member and past Chairman in September this year, after some months of illness. A memorial service was held at Winchmore Hill URC, where LGQ has sung a number of times and often partied too, in the church hall out the back.



Tuesday 28th September saw, at The Winchmore Hill United Reformed Church, a service in celebration of the life of Adrian West. “Celebration” is a much more positive term than “funeral” and so it was. The Minister’s words of commendation spoke of his love of life, and of God. As you might expect from Adrian’s long service to the Church, it was full, with some unable to find a seat.

The congregation included well over a dozen members of LGQ—though this was not a West Gallery event: the organ opened with an improvisation of ‘Now Thank We All Our God’, and of course accompanied the hymns— ‘Thine be the Glory’, ‘Loving Lord of All That Is’ written by Adrian himself (music by Francis Roads) and ‘All my Hope on God is Founded’. The readings included two of Adrian's works: “Sequence” read by Cliff Wooley, Elder of the church, and “Year by Year” read by David Furber. Alan Franks read Vaughan Williams’ adaptation of Shakespeare’s Serenade to Music and Reverend Melanie Smith read “The Reluctant Prophet” based on I Kings Chapter 19.

As well as the Minister’s words of commendation and Intercession led by Reverend Jim Gascoigne we heard “Things you might not know about my Dad” from Clement West.

The end of the service may well have taken some by surprise when Enrico—a jolly tune and one of Thomas Hardy's favourites—was played by Brian, Janette and John of the LGQ band to accompany the congregation moving on to the church hall for dancing and refreshment. Not funereal at all—but one felt that Adrian would have approved. We will miss him.



Report by Barry Lloyd

From Francis Roads

Adrian was a year ahead of me at Brentwood School. I didn’t know him personally then, but I was delighted when a former schoolmate joined the quire in 2003. He turned out to be a dependable bass singer, and after he had been with us for a few years he took over the chairmanship of the quire committee. As well as being a choral singer, he often entertained us from his repertoire of folk-songs, and joined enthusiastically our folk-dancing sessions.

He served for many years as lay preacher at Winchmore Hill URC. He was the means of getting several invitations for the quire to sing at other URCs, which we always enjoyed, as URC congregations know how to sing. He died on 11th September after a long period of illness. His memorial service, a joyful celebration of his life, took place on 28th September at his own church. He leaves his wife Gillian, who sings with us as an alto, daughter Tomasin, son Clement, and three grandchildren. We shall miss him greatly, and remember him as a true gentleman.

From LGQ members...

Adrian welcomed me to the bass section so many years ago soon after the Quire had been on a visit to St Matthews. His strong voice was always my guide and it has been a real privilege to have known him ever since. As Chairman he has directed the committee and the Quire with tact and understanding and his wealth of knowledge, both biblical and musical, has been a great help to us all.

He was so unshowily decent, in the best sense of that word. And a lovely singer. I found his unaccompanied ballad Renditions at those Winchmore Hill parties very moving.

I will always remember Adrian for his patience and understanding, of the various troubles I had towards end of my tenure as LGQ treasurer. A real gent who will be sorely missed by all who knew him.

Adrian was a true and lovely gentleman, whom we will miss terribly.

*Truly sorry to hear this, after spending many happy hours alongside Adrian, on the back benches!!
A wonderful character and true gentleman.*

I always found Adrian to be kind and considerate, a proper gentleman. No more suffering now but we will miss him greatly,

As someone singing bass, I was always happy to be sitting next to Adrian. He was such a dependable person who will be sorely missed.

Adrian was always supportive, kind and sensible, a true gentleman. He will be greatly missed.



“Good Singing Still...”

A Dorset Christmas

Christmas Carollers by William Masters Hardy

Reproduced with kind permission from ‘Good Singing Still’ by Rollo Woods,
Appendix 1 Contemporary References to West Gallery Music

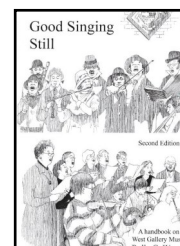
About six weeks before Christmas, the church singers used to meet and practice hymns, carols,&c, in a cottage near ‘The Monument’. One of the carols then sung was composed by the Rev T O Bartlett, the Rector, and another by the late Mr Thos. Manwell. The singing was always accompanied by a small band [in all, 7 instruments and 10 singers]. After the usual amount of practice the band and singers turned out in full strength on Christmas Eve, and having, as a rule, marched to the Globe, at Herston, they commenced their harmonious entertainment...the generous landlord...[the party proceeded through the town, visiting local dignitaries and every pub in town]...until finally the energetic and untiring songsters ended their arduous march and exertions at the now non-existent Brewery, where refreshments were offered and as liberally indulged in.

By this time, five o’clock in the morning, the waits were weary, and then retired to their several homes for a much needed rest until the bells, ringing for the afternoon’s service, called them to play and sing the hymns and carols from the gallery situated at the west end of the old church... and at this service were to be seen nearly all the inhabitants able to attend, not only the regular church-goers, but Congregationalists, Wesleyans, and others who were not members of any recognised church, this being the way they showed their appreciation of the festive season.

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‘Good Singing Still’ 242pp is available for £5 + £2 p+p
from Mike Bailey at mike.c.bailey@btinternet.com



THIS WEEKEND'S ADVENTURE

by Claire Wilson

We're back! So wonderful to be
In one another's company,
Singing and playing, as we did
Before the Lockdown closed its lid
On our St Michael meetings. How
We relish our rehearsals now!
Francis congratulates us when
We meet high standards. Great! But then
There may be reason to complain.
He'll sigh and tell us, "Once again
You're not quite up to speed! Oh dear!"
He cheers us onward, though. No fear:
The LGQ is strong at heart.
And humour plays a vital part
In building our capacity
To sing together joyfully.

(AND AS REGARDS OUR DECEMBER
REHEARSAL AT ST MICHAEL PATERNOSTER:)

There are new challenges ahead!
Our usual practice-space, it's said,
Is booked that night by others. So
Up sundry flights of stairs we'll go
For a rehearsal in the tower!
This may provide a sense of power:
Enthroned among the starry heights
Of London, gazing at the lights,
We'll find ourselves inspired to sing
So as to make the heavens ring!
No chairs to sit on? Never mind
We'll perch on tables. We will find
Resources as we always do.
That's who we are, the LGQ!



*Epiphany Party Saturday 15th January 2022
St Andrew's Church, Whitehall Park, Archway, London N19 3TN*

*Rehearsals next term at St Michael's Paternoster:
January 5th & 19th, February 2nd & 16th, March 2nd, 16th & 30th, and April 13th.*



LGQ Upbeat—The Newsletter of the London Gallery Quire
Edited by Phil Price Copy Editor Nicholas Markwell
If you have news, a viewpoint, or an interesting musical activity or story,
your contribution is very welcome.
contactphilprice@yahoo.co.uk. Non-electronic submissions welcome on paper at any rehearsal.