

Sacred song, and where to find it

Rupert Sheldrake reports on an online guide to a great tradition

Choral evensong is one of the great cultural and religious treasures of the Anglican Church. At the Reformation, in the 16th century, when services were for the first time conducted in English instead of Latin, Archbishop Cranmer developed the format for this service by combining two of the evening services in the monastic tradition, vespers and compline. Great Elizabethan musicians such as Thomas Tallis and William Byrd developed exquisite polyphonic choral music for this service, and with its 16th-century language and wealth of musical settings it has been performed by choirs in cathedrals, abbeys,

churches and chapels ever since.

Now a new online portal for choral evensong services has just been launched at www.choralevensong.org to enable anyone to find the details of choral evensong services anywhere in Britain and Ireland. Hopefully it will soon include the United States, Canada, Australia, New Zealand and other parts of the English-speaking world.

The website – declaration of interest: I have been involved in its creation – reveals just how flourishing this tradition still is. In both Oxford and Cambridge, for example, choirs in more than 20 colleges sing choral evensong in addition to the widely known services at

Oxford's Christ Church Cathedral, and King's College Chapel in Cambridge. These services are open to all. This contemplative, restful, peace-inducing service also takes place on Sundays in hundreds of parish churches throughout Britain, and often on weekdays too.

In cathedrals such as those at Lincoln or Wells, wonderfully trained choirs sing extraordinarily beautiful music echoing around great sacred spaces, and the 45-minute candlelit service is followed by the playing of the organ, often one of the great works of Bach. Yet while there may be more than 30 people in the choir, and three priests officiating, on weekdays the congregation may number only half a dozen. Most people simply do not know that these services are happening. But they happen anyway, not for money, or for human glory, but truly for the glory of God.

I was an atheist when I was an undergraduate at Cambridge and for several years afterwards, yet I still went to choral evensong because I found it so inspiring and uplifting. Whatever your religious faith, or lack of it, no one is going to question you about your beliefs or your motives when you attend.

This website, for the first time, makes it easy to find where services are happening, when they begin, and what music will be sung. The initiative has been widely welcomed. Dermot Dunne, the Dean of Christ Church Cathedral, Dublin, said: "Choral evensong opens the person to a transcendent space into which the divine enters in radiant beauty. I am grateful for this new initiative."

If you are in Britain or Ireland, try out the website, and go to a nearby choral evensong. And if you are planning to visit a cathedral, church or chapel, try to time your visit so that you can be in the building's sacred space as it is meant to be experienced: enchanted through chanting.

Rupert Sheldrake's many books include *The Presence of the Past*.



From the Book of Hours of Louis d'Orléans, 1469
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Sacred Song Repertoire

Rev. Anthony Ruff, O.S.B.



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schools where recorder studies are undertaken in Oliver James Contact Magazine A novel and comprehensive approach to transferring from the C to F instrument 430 music examples include folk and national songs some in two parts country dance tunes and excerpts from the standard treble repertoire of Bach Barsanti Corelli Handel Telemann etc An outstanding feature of the book has proved to be Brian Bonsor's brilliantly simple but highly effective practice circles and recognition squares designed to give in only a few minutes concentrated practice on the more usual leaps to and from each new note and instant recognition of random notes Quickly emulating the outstanding success of the descant tutors these books are very popular even with those who normally use tutors other than the Enjoy the Recorder series

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A Selection of Sacred Songs, For the Use of Schools and Academies Elias Nason, 2025-08-05 Reprint of the original first published in 1842 The Antigonos publishing house specialises in the publication of reprints of historical books We make sure that these works are made available to the public in good condition in order to preserve their cultural heritage

Catalogue of Vocal Solos and Duets Arranged in

Biblical Order James Laster, Diana Reed Strommen, 2003 The second edition of A Catalogue of Vocal Solos and Duets Arranged in Biblical Order serves as a companion volume to A Catalogue of Choral Music Arranged in Biblical Order Second edition 1996 and supplement 2001 both published by Scarecrow Press It is a necessary tool for the church musician to coordinate music with the scripture readings and or the sermon topic and a valuable aid to the vocal soloist seeking a work using a particular biblical text The work serves as a working document for the church musician soloist or voice teacher Titles are arranged in the same order as found in the Bible Each entry contains title composer voice range type and publisher information Two indexes are also included a title index and a composer index

Sacred Music and Liturgical Reform

Rev. Anthony Ruff, O.S.B., 2022-01-07 Anthony Ruff O S B has written a brilliant comprehensive well researched book about the treasures of the Church's musical tradition and about the transformations brought about by liturgical reform The liturgy constitution Sacrosanctum Concilium stated many revolutionary principles of liturgical reform Regarding liturgical music the Council's decrees mandated on the one hand the preservation of the inherited treasury of sacred music and on the other hand advocated adaptation and expansion of this treasury to meet the changed requirements of the reformed liturgy In clear precise language he retrieves the Council's neglected teachings on the preservation of the inherited music treasury He clearly shows that this task is not at odds with good pastoral practice but is rather an integral part of it The book proposes an alternate hermeneutic for understanding the Second Vatican Council's teachings on worship music

So You Want to

Sing Sacred Music Matthew Hoch, 2016-12-14 Sacred music traditions vary profoundly from one religion to the next Even within the Christian faith one can hear a wide variety of music among and within different denominations Catholics mainline Protestants and Evangelicals have all developed unique traditions Many people are not exposed to multiple faith experiences in their upbringings which can make exploring an unfamiliar sacred music style challenging Because of this singers and teachers regularly encounter religious singing styles to which they have not yet been exposed In So You Want to Sing Sacred Music multiple contributors offer a broad overview of sacred singing in the Judeo Christian tradition Evan Kent Anthony Ruff Matthew Hoch and Sharon L Radionoff share their expertise on topics as diverse as Jewish cantorial music Gregorian chant post Vatican II Catholic music choral traditions and contemporary Christian music This plethora of styles represents the most common traditions encountered by amateur and emerging professional singers when exploring sacred performance opportunities In each chapter contributors consider liturgical origins musical characteristics training requirements repertoire and resources for each of these traditions The writers all professional singers and teachers with rich experience singing these styles also discuss vocal technique as it relates to each style Contributors also offer professional advice for singers seeking work within each tradition's institutional settings surveying the skills needed while offering practical advice for auditioning and performing successfully in the world of sacred music So You Want to Sing Sacred Music is a helpful resource for any singer looking to add sacred performance to their portfolio or seeking opportunities and employment where

sacred music is practiced and performed Additional chapters by Scott McCoy Wendy LeBorgne and Matthew Edwards address universal questions of voice science and pedagogy vocal health and audio enhancement technology The So You Want to Sing series is produced in partnership with the National Association of Teachers of Singing Like all books in the series So You Want to Sing Sacred Music features online supplemental material on the NATS website Please visit www.nats.org to access style specific exercises audio and video files and additional resources *Sacred Songs* Anonymous, 2023-07-18 This book is a collection of sacred songs arranged for the alto voice The range of music includes both traditional and modern compositions making it a versatile resource for singers looking to expand their repertoire of religious music This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant *The Oxford Handbook of Country Music* Travis D. Stimeling, 2017 Approaches country music through an interdisciplinary lens Features close analyses of gendered and racial disparities in country music Examines politics of both the performance of country music and the scholarship surrounding it Book jacket *The Etude*, 1900

The Supervisors Service Bulletin, 1924 **Musical Observer**, 1919 *Vocal Repertoire for the Twenty-first Century* Jane Manning, 2020 Described as the life and soul of British contemporary music Jane Manning is an internationally celebrated English concert and opera soprano In this new follow up to her highly regarded New Vocal Repertory Volumes I and II she provides a seasoned expert's guidance and insight into the vocal genre she calls home Vocal Repertoire for the Twenty First Century spans the late middle 20th century through the second decade of the 21st Manning's comprehensive selection of contemporary art songs ranges from the avant garde to the more easily accessible including substantial song cycles shorter encore pieces and songs suitable for auditions and competitions The two volume guide presents expertly informed selections tailored to particular voice types Each of the 160 selections is accompanied by a highly detailed performance guide music examples levels of difficulty and a brief encapsulation of vocal characteristics or challenges contained in the piece A supplemental companion website provides composer biographies and an up to date list of recommended recordings With a focus on younger composers in addition to prominent figures Manning encourages singers to refresh and expand their recital repertoire into less familiar territory and discover the rewards therein Volume 1 features works written before 2000 including pieces from such renowned composers as John Cage The Wonderful Widow of Eighteen Springs A Flower Andr Previn Five Songs and Igor Stravinsky The Owl and the Pussycat

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