

LISTENING TO THE VOICE OF GOD THROUGH MUSIC

A Lecture delivered by Dr. John Sanders
at the Quiet Day, at Glenfall House, Charlton Kings near Cheltenham
on 29th March 2003.

EDITORIAL NOTE :

The following is a transcript taken from hand-written notes made by John Sanders, and fleshed out (just a bit) in order to establish a narrative.

His audience at Glenfall House was not made up of people who were all musicians, but of people from a wide variety of backgrounds – and all meeting within a Christian environment in the days before Easter.

Throughout the lectures, John illustrated his points with musical examples. There is no accurate record of the precise examples which John used, so in an attempt to help the reader, I have taken the extreme liberty of suggesting what performances of the music he may well have used. However copyright regulations do not permit direct access to those examples from within this text. The references are quite cheaply obtained by way of iTunes and the following is a list to aid your understanding of John's illustrations.

His cantata, *Urbs Beata*, is not available on recording. This a great pity because the piece was commissioned for the 2001 Gloucester Three Choirs Festival with the specific intention of providing a reasonably challenging extended piece of musical and spiritually-uplifting opportunity for Choral Societies without the problem of spending a large amount of cash on orchestras and soloists. Within these lecture notes I have provided the text from the specific sections John refers to. However, on the web-site there is also a pdf file (*Urbs Beata* text) of the programme notes (copyright © Jonathan Hadfield 2001) together with the complete text (again copyright © Jonathan Hadfield 2001) so that conductors and musical directors may be motivated into exploring further the chance of performing this very fine work.

William Armiger
Secretary : Sanders Society
May 2012

MUSICAL EXAMPLES AVAILABLE ON ITUNES:

1. Herbert Howells British Collection:
 - *Jubilate – Collegium Regale: track 2: Kings College Cambridge: 2001*
2. Christmas from Gloucester:
 - *Little Town of Bethlehem : track 19 : re-released Griffin Records 2010*
3. Songs of Taizé :
 - *Christe Domine Jesu: Taize Community Choir 1999*

4. Bach B minor Mass :
 - *Crucifixus and Et Resurrexit*: English Baroque Soloists: John Eliot Gardiner
 5. English Organ Music from Gloucester Cathedral:
 - *Carol – Vaughan Williams* : John Sanders
 6. Latin Plainchant and English Chant :
 - *Veni Creator Spiritus* : Monks of Prinknash Abbey.
 7. Psalms of David Vol 5: Psalm 70 :
 - Gloucester Cathedral Choir: John Sanders and Mark Lee
 8. Great Choral Music track 7: *Cast me not away from Thy presence* – S.S. Wesley :
 - Gloucester Cathedral Choir: John Sanders and Mark Blatchley
 9. St John’s Magnificat track 9:
 - *Like as the Hart* : St Johns College, Cambridge: Andrew Nethsingha
 10. English Choral and Organ Music 1999: track 2:
 - *They that go down to the sea in ships*” – Herbert Sumsion :
Worcester Cathedral Choir: Adrian Partington and Donald Hunt.
 11. Requiem – John Rutter : Clare College, Cambridge : Tim Brown
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LISTENING TO THE VOICE OF GOD THROUGH MUSIC

SESSION 1:

I recently told two people that I was talking on this subject. One said, “Very deep !”, the other said, “That’s keen !” Obviously this is not an easy subject, and I warn you that it is made up of my personal view and my personal thoughts, so it’s going to be subjective rather than objective.

I’m not a theologian , and you may even think that what I say is blasphemous or heretical – or just plain rubbish. If that’s how it strikes you, don’t hesitate to say. I won’t be in the least offended : I do want you to make your own contributions, and there will be time for debate and discussion later on.

Some of the topics I want to cover are

- **The Power of Music** : its power to effect our emotions. Of course these effects can be disturbing as well as uplifting.

- **The Nature of Music** : how music can seem to be – by its very nature – elusive and intangible.
- **The Effect of Music** : the way in which music can create an atmosphere: it could be the atmosphere for helping us to worship, or for putting us in the right frame of mind to be receptive for listening to the Voice of God.

First, however, I want you to find Psalm 100 in your books. Then I want you to read it through, and then I'll play a musical setting of it.

To me, the words *O be joyful in the Lord, and Come before His presence with a song, and (Go your way) into His courts with praise* seem particularly appropriate for what we are about today and will set the right atmosphere (Editor - iTunes - Howells : British Collection : track 2: Jubilate – Collegium Regale : Kings College Cambridge: 2001)

In our worship there must always be room for PRAISE and THANKSGIVING, but I'm now going to suggest to you – and this is, of course, my personal view – that, as far as I am concerned, I believe that the Voice of God is most likely to be heard when you are silent and still. In the Stillness and the Silence. This may strike you as very contrary. You may ask, "How can you possibly hear the Voice of God in music, if there is only silence?" My reply would be that music begins with silence. You can only appreciate the beauty and effect of music when it grows out of the silence. If you can't appreciate the music and significance of silence, you will never be able to appreciate fully the music of actual sound.

What about the silence of anticipation before the performance of a great piece of music, or that silence before the conductor raises his baton? Or, perhaps more significant, the silence of appreciation after a great and moving performance – that electric silence before it is ruined by applause?

How did the prophets of old hear the Voice of God? Think of Elijah and how this subject is portrayed in Mendelssohn's oratorio. The Lord was not in the tempest, nor in the earthquake, nor in the fire: but after the fire there came *a still, small voice* and in that still, small voice *Onward came the Lord!*

The Precentor of Gloucester Cathedral, Neil Heavisides, touched on this subject very aptly in a recent Cathedral Christmas Newsletter, writing about the great mystery of the Incarnation. "God gives Himself to us when we least expect it." He then went on to point out how well this was expressed by Philip Brooks in his Christmas Hymn *O Little Town of Bethlehem*. Let's look at it, starting with verse 2. *How silently, how silently....* Now let's listen to it. (Editor: iTunes: Christmas from Gloucester: track 19 re-released Griffin Records 2010)

Silence is such an important ingredient in any communication with God. How little of it we get these days, even – dare I say it? – in church. Many Christians seem to think that they can only worship if they are being active – singing, clapping, banging tambourines, drums etc. I would like to suggest that Christians can worship just as sincerely by silent participation. I've come to the conclusion that many

people are actually afraid of silence. But, as I said before, without silence music cannot begin. To quote Shakespeare *How sweet the moonlight sleeps upon this bank. Here will we sit and let the sound of music creep in our ears.* “Creep” note, not “pound” or “blast” into our ears as it does in many pubs, discos, shops or people’s cars.

If we can appreciate and understand stillness, we’ve then got to know how to LISTEN in order to hear God’s Voice. Like Samuel we’ve got to be able to say, “Speak Lord, for thy servant heareth.” How difficult it is to really focus on listening without letting our minds and concentration wander. To quote Philip Brooks again. *No ear may hear his coming; but in this world of sin, where meek souls will receive him still the dear Christ enters in.*

I don’t know how many of you are familiar with music that originated from the Church of the Reconciliation at Taizé in France. I think it is a wonderful resource for worship, with the added bonus that it is simple to sing and perform because it is based on repetition – repetition of simple words and easy musical phrases. I would like to play an example now. I must stress that this example is performed by a specialist musical group and is “tarted up”, but you can get simple versions for your own churches, which have just the basic ingredients – the words and the tunes without any frills. This example is called *O Christe Domine Jesu* – Latin for *O Lord Jesus Christ*. The chorus sings these words throughout, or hums an accompaniment while, on two occasions over the top, a soloist sings these words. *I will hear what the Lord God has to say. A voice that speaks of peace. Peace for his people and his friends, and those whose hearts turn to him.* Then, a little later, *My soul is waiting for the Lord. I count on his word. Because with the Lord there is mercy and fullness of redemption.* These words are in fact paraphrases from verses in the psalms. (Editor : iTunes : Songs of Taizé – Taize Community Choir 1999)

Having said, “Speak Lord”, how do we actually identify the Voice of God ? This is where it gets more difficult. For me it may come as a fleeting idea, a thought, or maybe a solution to a problem. It may come through extra-sensory perception : and surely these days it is acknowledged that as human beings we are capable of this – perhaps depending upon the sensitivity of our nature. How often have you thought of someone and they ring you up a minute later, or you bump into them in the street ? Or, possibly, you’ve worried about some problem and then, in a flash, the solution is presented to you. How then do we relate all this to music ?

One of the difficulties about music is that, of all the arts, it is the most illusive and intangible. Painting and literature you can see spread out before you, either on canvas or on the page. You can actually touch it: but music can only be heard one note or one chord at a time, and then it is gone. Another problem is that everyone hears music in a different way. If we all listen to the same piece of music, how do I know what you are hearing ? Could you describe to me how you hear it ? Only in general terms such as ‘that was a nice tune’ or ‘that was an unusual chord’, or ‘that piece of music makes me feel holy’ – or in some cases the opposite !

I am sure we would all agree though that, whatever we may personally be hearing, music has a tremendous power to stir our emotions in so many different ways - it can make us joyful, sad, excited, depressed etc. Think of the exhilaration of listening to Handel’s *Halleluia Chorus*, or of native war drums,

or the poignancy of the Last Post played on Remembrance Sunday. And I am sure you can think of plenty examples of your own.

What I want to do now is take an example from Bach's great *Mass in B minor*. It is from his setting of the creed. We are going to hear two sections. In the first he sets the words "And was crucified under Pontius Pilate. He suffered death and was buried" Then in the second section he sets the words "And on the third day he rose again, according to the Scriptures, and ascended into Heaven, and sitteth on the right hand of the Father. And He will come again with glory to judge both the living and the dead: whose kingdom shall have no end." Now the first section about the Crucifixion is very solemn and sad, but the second section about the Resurrection, with its exciting rising phrases is a complete contrast. See what emotions these two extracts stir in you. (Editor: Itunes – Bach B minor Mass : *Crucifixus* and *Et Resurrexit*: English Baroque Soloists: John Eliot Gardiner.)

There are many references in the Bible relating to the power of music. One thinks immediately of the walls of Jericho and how the sound of trumpets contributed to their demolition. I have two other favourites. One comes from the second book of Kings, when the kings of Israel, Judah and Edom, were marching to do battle with the king of Moab. After they had been on the march for seven days, they ran out of water. *So they summoned the prophet Elisha who, after some initial resistance, eventually agreed to help. But first he said, " 'Bring me a minstrel' . And it came to pass when the minstrel played that the hand of the Lord came upon him' . and the bed of the stream was miraculously filled with water.*

My second favourite comes from the First Book of Samuel. "After Samuel had anointed David, the Spirit of the Lord departed from Saul and an evil spirit troubled him..... and it came to pass when the evil spirit was upon Saul that David took an harp and played with his hand. So Saul was refreshed and was well, and the evil spirit departed from him"

We know in our own time how the power of music can help in treating certain medical conditions. It is particularly beneficial in helping autistic children. Music therapy is now a widely-recognised science. I think it has also been proved that if you play appropriate music to your cows at milking time, it will increase the yield !

What about the power of music in the context of worship ? This is where we come to the problem of what may be comfortable for some people may make others feel uneasy. We need to take great care in the choice of our liturgical music. An insensitive organist or choir master can ruin the atmosphere of a service by performing inappropriate music. But who is going to decide what is or is not appropriate ? Again I can only speak personally, but I need a prayerful atmosphere, because it is in only such an atmosphere that I will have any chance of hearing God's voice. A sensitive organist can set this atmosphere by playing appropriate music before a service and you, as congregation, can help by not gossiping with your neighbour ! The same care must be exercised in the choice of hymns or choral items. Only music which has real musical worth and integrity should be chosen.

Let me give you an example of what I consider to be appropriate music to precede worship. It is a short piece of music arranged for the organ by Vaughan Williams – *born down the road in Down*

Ampney. It is actually called *A Carol* but it's suitable for any season. (Editor: iTunes – English Organ Music from Gloucester Cathedral: Carol : John Sanders)

For me that piece has a sense of timelessness and mystery. Mystery: now isn't that something we've lost from our worship these days ? and Awe. Think of the words of the psalmist "O worship the Lord in the beauty of holiness. Let the whole earth stand in awe of him" Mystery and Awe. Surely no bad thing in these materialistic times. Do we really need to understand everything and have it spelled out to us in words of two syllables ?

Now, let's think about Plainsong or Gregorian Chant. I always think that Plainsong, or music written in a plainsong style can be a wonderful tool for worship and meditation. It has become very popular over the past few years – some credit for this must go to Classic FM. Do you remember when a CD made by the monks of Ampleforth got into the Top 10. People these days are hungry for the kind of peace that listening to this type of music brings.

Let's listen now to some Plainsong recorded in Douai Abbey near Newbury. It is a setting of the hymn *Veni Creator Spiritus* or *Come Holy Ghost our souls inspire*. Find it in your hymn books. This version only gives five of the seven verses as sung at Douai – and, of course, they sing the Latin version. Anyway, just relax, meditate on the English words and let the music wash over you. (Editor: No extant recording of Douai : iTunes – Latin Plainchant and English Chant : *Veni Creator Spiritus* Monks of Prinknash Abbey.)

What a wonderful and endless resource for contemplation and worship are the Psalms. Some musicians criticise the endless repetition of Anglican Chant but, if they are sung with sincerity and understanding, they have an almost hypnotic effect. Find Psalm 70 in your books and listen while we play it to you. The chant is so simple but so atmospheric. (Editor: iTunes – Psalms of David Vol 5: Psalm 70 : Gloucester Cathedral Choir: John Sanders and Mark Lee)

Words from the psalms have inspired innumerable composers. I'd like to consider an anthem written by the great S.S. Wesley – related to Charles and John Wesley and one of my predecessors. It is a setting of verses from Psalm 51. Would you turn to it now ? He uses verses 11 and 12 then skips to verse 17 and then back to verse 8. He uses the Coverdale version. The opening words are particularly relevant to my subject. *Cast me not away from Thy presence, and take not Thy Holy Spirit from me*. Without the Holy Spirit we will never find a way to God's presence and, unless we are in His presence we will never hear His voice. (Editor: iTunes – Great Choral Music track 7: *Cast me not away from Thy presence*: Gloucester Cathedral Choir: John Sanders and Mark Blatchley.)

You may be amused to know that Wesley wrote that anthem after he had broken his leg on a fishing trip. So I hope you noticed how poignantly he set the words *that the bones which Thou hast broken may rejoice !*

SESSION 2:

When Tom and I were discussing what form this day should take, he suggested that I should say something about composition and my composing – so here we go.

When I talk to people about composing they invariably ask, “How do you get your inspiration?” I always point out to them that writing music is 10% inspiration and 90% perspiration! When I am wondering how to start a piece I find that I need to sit down quietly and think about it – in the stillness and in the silence – or perhaps I am in the woods on my own, walking the dogs, and suddenly or gradually, the germ of any idea comes. I like to think that that is the Voice of God. But then of course, once he has given you the idea God expects you to work on it. He is not going to do it for you, and that is where the perspiration comes in. And as you work on it other ideas come and eventually you have the finished product. God helps those who help themselves!

The origin of the word ‘inspiration’ is the Latin verb “inspire” meaning “I breathe into”. I like the thought of an idea being breathed into one. It implies a gentle rather than a dramatic process. We are told that, when Handel was composing the *Halleluiahs Chorus* from *The Messiah*, he saw the heavens opened. For most of us lesser mortals inspiration comes in a less awesome way. I heard a discussion on the radio about it the other day, in connection with the Arts in general. One contributor claimed that inspiration was not a spiritual phenomenon at all and that there was a physiological explanation for it. As I said earlier, “Why do we feel that we have to explain everything away all the time?” Why can’t people just accept that there are spiritual things beyond ourselves which defy explanation?

I often wonder how composers who are confessed atheists manage to write convincing sacred music. I think immediately of Vaughan Williams and Herbert Howells – Howells, another local composer, born in Lydney. One cannot deny that much of their music has a spiritual quality. Could it be that the divine voice is speaking through them, and guiding them in their subconscious, without any realisation or acknowledgment on their part? I put it to you that it’s possible.

Let’s just turn to Psalm 42 for a moment, and look at the first three verses. Herbert Howells set these verses in his anthem *Like as the Hart* and manages to convey the meaning with great sincerity. Notice the yearning quality of the music in verses 1 and 2. In verse 3, *My tears have been my meat day and night*, the music becomes a little more urgent but then dies down again as the composer repeats verses 1 and 2 to round off the piece and give it some shape. Here it is: see what you think. (Editor: iTunes: St John’s Magnificat track 9: St Johns College, Cambridge: Andrew Nethsingha)

My predecessor at Gloucester, Herbert Sumsion, never claimed to be a believer, but he did serve the church all his life. I would like you to hear how he reacted to words from Psalm 107. Can you turn to it? He set verses 23 to 30. Would you like to read them through. Sumsion’s style is rather different from that of Howells – he was more concerned with word-painting and drama than Howells. Notice how he dwells on words like *wonders* repeating it several times; and then the dramatic effect of *the stormy wind ariseth* and how the music goes upwards at the words *carried up to the heaven* and the word-painting at *they reel to and fro and stagger like a drunken man*. Finally the effect of peace at *the waves thereof are still*, and returning home with words *to the haven where they would be*. Listen to it now. (Editor: iTunes :

English Choral and Organ Music 1999: track 2: Worcester Cathedral Choir: Adrian Partington and Donald Hunt.

Would you now turn to the sheet of paper entitled *Urbs Beata* by a chap called John Sanders. Tom encouraged me to talk about my music, so you can blame him. This work, *Urbs Beata*, or in English *Blessed City* was commissioned by the Three Choirs Festival in Gloucester for performance in 2001. It was set for the three cathedral choirs of Gloucester, Hereford and Worcester, a male alto soloist (James Bowman), a solo cellist, brass ensemble, organ and percussion. The libretto is by the Chaplain of Kings School in Gloucester, Jonathan Hadfield. It has ten movements, but don't worry, I'm only going to ask you to listen to four of them.

Basically it spans the entire history of the universe from beginning to end, culminating in the vision of Jerusalem, City of Light. We will only deal with

- No 3: The Fall of Satan and Man
- No 4: The Consequences (of that Fall)
- No 5: The Divine Image
- No 10: The Vision of the New Jerusalem.

The reason for including this music is to try to demonstrate to you how I, as a composer, react to the stimulus of a religious text. In this afternoon's session we will look at another contemporary composer, to study his reactions to different words.

Can you look at the text of No 3 on the first page.

TEXT:

NARRATOR (Solo alto)
And there was war in Heaven

(Chorus)
Evil born not of God, nor of the will of matter,
Nor of the will of flesh, but of the spirit.

NARRATOR
And Satan, Great Dragon, that old Serpent,
Was cast out of Heaven on to the earth,
And all his angels with him.

(Chorus)
Woe to all creeping things, woe to the fowls that fly
Woe to the whales of the deep.
For the father of evil descends

VOICE OF GOD (ATB trio)
Let us make man in our own image
Male and female after our likeness.

(Chorus)
And he made us in his own image,
Male and female after his likeness

VOICE OF GOD
Be fruitful and multiply,
Fill the earth and be strong.
Behold I have given you herbs bearing seed,
Trees bearing fruit,
Beasts, fish and fowl for your meat.
But of the tree of knowledge and of good and evil
You shall not eat. For on the day you eat thereof
You shall surely die.

NARRATOR
And the Dragon scorched the earth with the fire of
his breath, and there arose a great drought in the
land.

And Adam and his wife were in want.

Then came the Serpent to the woman
Tempting her.

(Chorus)

*Evil born not of God, nor of the will of matter,
Nor of the will of flesh, but of the spirit.*

EVE (solo soprano or treble)

Adam, here's a tree with some fruit

ADAM (Baritone)

But isn't this the forbidden tree ?
If we eat this fruit, won't we die ?

SATAN (solo alto)

Why do you not eat ?
Can dying be worse than the gnawing pains in your
belly, and the tongue that sticks to your gums ?
God has never been hungry.
God has never been thirsty.
God has never known death.
Think ! You have been made in the image of God,
Free to do as you will.

ADAM

Free to disobey ?

SATAN

Free to choose what is right for you.

EVE

Free to try everything ?

SATAN

Free to think and do and eat what you wish.
Refashion everything in your own image.

ADAM AND EVE

Our will, not his, be done on earth.

SATAN

As it was in Heaven.

ADAM AND EVE

Free to eat, good fruit, good food.

SATAN

And may be good for the brain
Take and eat !

ADAM AND EVE)

This fruit is delicious, the answer to prayer.

SATAN

You could pick the seeds and grow your own.
Pen the animals, eat your own meat.
Paradise regained.

ADAM AND EVE

We could have children, fruit of your loins
And fruit of your womb.

SATAN

Fruits of your toil !
A rich inheritance for your sons
When you grow old, when you die.

ADAM AND EVE

When we die !
Cut off from God, cut off for ever !
What have we done ?

SATAN

You have grown up.
Learned to rely on yourselves.
Learned to be strong.
Thought is power.
Power to create farms, cities, empires, science,
Art and music.
Wars, pollution, genocide, wealth,
Inequality and RELIGION !

Basically the movement is dramatic. I've indulged in word-painting, as in writing an opera. The male alto is the narrator, who then later takes the part of Satan. One interesting factor is how we decided to treat the Voice of God. Jonathan Hadfield suggested that he should speak in three voices, as in the Trinity. So we decided on a trio of a male alto, tenor and bass. As in the old mystery plays we decided that his voice should come from on high, so we placed the trio in the organ loft, above the other performers - which is why it sounds a little distant. It is accompanied by the organ only, holding long chords, which hopefully gives it a rather ethereal effect.

20

31 *senza rall.*

S. ev - il de - scends. _____

A. ev - il de - scends. _____

T. scends, of ev - il descends.

B. scends. _____

senza rall.
ff

35 *Semplice* (♩ = 76)
mp

Alto Let us make man _____ in our own im - age, _____ Male and

Solo *mp*

Tenor Let us make man _____ in our own im - age, _____ Male and

Trio *mp*

Bar. Let us make man _____ in our own im - age, _____ Male and

Semplice (♩ = 76)
Org. *pp*

The Trio, depicting the Voice of God

When Satan appears, he comes on as a serpent: so notice the writhing phrases (EDITOR NOTE : in the cello).

73 rit. ----- A tempo *mp*

A. solo wife were in want. Then came the

Vc. Solo *p*

75 Ser- pent to the wo- man temp- ting her.

Vc. Solo

78 *pp*

S. Ev - il born not of God, nor of the will of

A. Tutti *pp* Ev - il born not of God, nor of the will of

T. *pp* Ev - il born not of God, nor of the will of

B. *pp* Ev - il born not of God, nor of the will of

Vc. Solo

82

S. mat - ter, nor of the will of the flesh but of

A. mat - ter, nor of the will of the flesh but of

T. mat - ter, nor of the will of the flesh but of

B. mat - ter, nor of the will of the flesh but of

Vc. Solo

When Adam and Eve sing about having children (“fruit of your loins; fruit of your womb”) some of you who know your Wagner may notice a quotation from *Tristan and Isolde*.

31

140 *mf*

A. solo You could pick the seeds and grow your own.

Solo Tr.

Solo B. ans - wer to prayer.

Org. *mf*

142 *ff* A tempo (♩ = 74)

A. solo Penthe an-i- mals_ Eat your own meat. Par-a- dise_ re- gained. *f*

Solo Tr. We could have

Solo B.

A tempo (♩ = 74)

Vc. *mp*

145

A. solo

Solo Tr. chil - dren. Fruit of your loins.

Solo B. Fruit of your womb.

Brass *p* Vc. *mf*

The most dramatic point occurs after Satan has sung, “Take and eat” because when Adam and Eve ate the apple, that is when all the trouble started - and has gone on ever since !

Movement 5 is a little difficult to understand. It is contrasting the contemplative nature of Eastern religions (Buddhism for instance) with Western materialism and how man sets himself up to be a god, thinking he can do anything.

Sections A and B are separated by a passage for solo cello in which I have tried to portray the sound of an Imam calling the faithful to prayer from the minaret on top of a mosque.

48

(b) The Song of Eastern Religion

Recit (♩ = 76)

98 Vc.Solo *f*

Brass *pp*

99 Vc.Solo *f*

pp

100 Vc.Solo *mf*

pp

101 Vc.Solo *mp* *rall. poco a poco* *p* segue

The image shows a page of a musical score for a cello and piano. The page is numbered 48 and is titled '(b) The Song of Eastern Religion'. It features four systems of music, each starting with a measure number (98, 99, 100, 101) and a 'Vc.Solo' label. The first system (98) is marked 'Recit (♩ = 76)' and 'f', with piano accompaniment marked 'pp'. The second system (99) is marked 'f' and 'pp'. The third system (100) is marked 'mf' and 'pp'. The fourth system (101) is marked 'mp', 'p', and 'segue', with a 'rall. poco a poco' instruction. The piano part in the fourth system consists of long, sustained chords. The score is written in a key with one sharp (F#) and a 3/4 time signature.

This introduces the beautiful Song of Eastern Religion, the words of which are inspired by Buddhist and Hindu scriptures.

Movement 10 needs little explanation, except to say that it is based on the plainsong hymn tune for *Blessed City, Heavenly Salem*, which you will find in both the choral and brass parts.

Urbs Beata - The Vision

Maestoso (♩ = 66)
ff

Sopranos
New Je-ru-sa-lem, ci-ty of light,

Altos
New Je-ru-sa-lem, ci-ty of light,

Choir I
Tenors
New Je-ru-sa-lem, ci-ty of light,

Basses
New Je-ru-sa-lem, ci-ty of light,

Maestoso (♩ = 66)
ff

Sopranos
New Je-ru-sa-lem, ci-ty of light,

Altos
New Je-ru-sa-lem, ci-ty of light,

Choir II
Tenors
New Je-ru-sa-lem, ci-ty of light,

Basses
New Je-ru-sa-lem, ci-ty of light,

Maestoso (♩ = 66)
Org. ff *Brass*

Piano Reduction

SESSION 3:

For this final session I thought I'd give you the opportunity to go through a complete performance of John Rutter's *Requiem*. Some of you already know it – if you don't I'm sure you will find it very accessible. I find it a very moving and deeply-felt work. Rutter wrote it after the death of his father back in 1985. Two years ago Rutter's teenage son was killed in a road accident – which makes it all much more poignant.

He described the seven sections as forming an arch-like meditation on the themes of life and death. He points out that it is not a complete Requiem as laid down in the Roman Catholic liturgy, but rather a personal selection of texts. The first and last movements are prayers to God the Father on behalf of all humanity; movements 2 and 6 are Psalms; movements 3 and 5 are personal prayers to Christ; and the central *Sanctus* is an affirmation of Divine Glory, accompanied by bells, as is traditional at this point in the Mass. Gregorian chant (plainsong) is used in various parts, but disguised, so you may not recognise it.

(The notes finish in John's inimitable handwriting “ 20 minutes remaining for questions and debate. Could play some other Rutter bits if time !)