



Newsletter July 2026

From the Chairman, Prof. Patrick Russill:

Over the last few months, there have been major changes to the Church Music Society's operation and image. Most importantly, our new publishing arrangement with the Royal School of Church Music, which started in March, is now in full swing and running very harmoniously. Pictured are Hugh Morris (Director, RSCM), Prof. Patrick Russill, Tim Ruffer (Publishing Director, FRSCM)



The first tranche of new titles, sporting the Society's brand-new logo, are now available. The CMS's presence is prominent in the online RSCM Shop at <https://www.rscmshop.com/features/church-music-society>. Our catalogue can be accessed there, but also through our own website <https://www.church-music.org.uk/catalogue/catalogue.asp> which links each title through to the RSCM Shop.

The 25% discount offered to CMS members (previously via Banks Music Publications) is now available online through the RSCM Shop by presenting the required voucher code at Checkout Progress. The code is obtained from our Administrator at treasurerCMS@outlook.com.

Annual General Meeting 2026

The Society's Annual General Meeting this year will take place once again in St Wilfrid's Hall, The London Oratory, Brompton Road, SW7 2RP at 4.00pm on Saturday 3rd October. The formal proceedings will be followed by a talk by Dr Geoffrey Webber on the church music of Charles Wood, and Mass at 6.00pm will be sung in the Oratory Church by the Schola Cantorum of the London Oratory School.

Publications news

The first four titles in our new partnership with the RSCM, by Lupo and Philip Moore with two works by Charles Wood, are now available — see <https://www.church-music.org.uk/new-publications.php>.

A further four titles are planned to appear later in the year:

Charles Wood's Latin *Nunc dimittis in A minor* edited by Jeremy Dibble, is a companion to the B flat major *Nunc dimittis* (already published by the CMS), also composed for Westminster Cathedral and its legendary director of music, Sir Richard Terry.

Salva nos Domine, for Compline or Evensong, by Alfonso Ferrabosco (c. 1575–1628), for SAATTB, has been edited by Sally Dunkley to join her edition of the same text by his almost exact contemporary, Thomas Lupo, which we published earlier this year.

Thomas Attwood Walmisley's, *Hail, gladdening light*, the earliest known setting of John Keble's translation of the 3rd or 4th-century hymn, *Phos hilaron*, is a splendid 6-part work, which may well have influenced Charles Wood in his famous 1919 version of nearly 70 years later. Iain Quinn has edited this important rediscovery.

The richly Purcellian penitential verse-anthem, *Lord, thou art become gracious*, by the Dublin-based Daniel Roseingrave, edited by Geoffrey Webber, will complement his *Magnificat & Nunc dimittis* in G, released by CMS last year to critical praise.

Additions to resources on the website

The CMS website continues to develop apace not just as an archive for papers and texts of lectures published since the Society's foundation, but also for presenting new research, for identifying useful resources, and for making freely available compositions, arrangements and editions by members.

Recent additions on the 'Lectures and Papers' page include:

Simon Lindley – Remembered and Celebrated: the address given by former CMS Chairman Ian Curror at the 2025 AGM

"David's Mystery and Mary's History": The Alternative Canticles at Evensong (iii) 1750–1837: the third part of Geoffrey Webber's epic survey of the Alternative Canticles, including the earliest orchestral setting, by Thomas Attwood, and a substantial musical appendix.

Patrick Russill's paper, *Renaissance 'classics' for SATB: rediscovered or invented in the 19th-century polyphonic revival?*, which tackles head on many of the myths and unanswered questions surrounding several of the most popular Latin motets sung today, with new free editions.

On the 'Music Downloads' page:

In association with Patrick Russill's paper (see above) his editions of: 'Victoria's' *Jesu dulcis memoria*; 'Palestrina's' *Alma Redemptoris* (à 4); 'King John of Portugal's' *Crux fidelis* (with alternating liturgical chant); 'Arcadelt's' *Ave Maria* together with a contrafactum of Arcadelt's original 3-voice chanson to the same text; 'Felice Anerio's' *Christus factus est* (actually by Sartori); and 'Victoria's' *Ave Maria* (à 4) (now attributed to Jacob Handl).

Unpublished English *Preces* from the 16th and 17th centuries, by John Amner, Edmund Hooper, Thomas Hunt, George Marson, Henry Palmer and Edward Smith, edited by Harley Jones.

Archibald Wilson (1869–1950), (former Ely Cathedral Organist): *Evening Service* for men's voices and organ, edited by Harley Jones.

Daniel Roseingrave: *Haste thee, O God, to deliver me*, verse anthem for SSATB and organ, edited by Geoffrey Webber.

Praise for recent publications

In the Autumn issue of *Cathedral Music*, Rupert Gough enthusiastically highlighted recent CMS titles. David Trendell's *Preces & Responses* were praised as 'harmonically inventive and worthy of being a regular part of the Evensong repertory'. Rupert continued: 'The CMS has also unearthed some interesting historic treasures, including the *Magnificat & Nunc dimittis* by Daniel Roseingrave.' Finally, Patrick Russill's adaptations of Pearsall's most famous 8-voice madrigals, 'Great God of love' and 'Lay a garland' as *Two Eucharistic Motets: O salutaris and Tantum ergo* 'make a brilliant pairing for a Benediction service or motets for any occasion where Pearsall's skilful and expressive counterpoint shines through.' They have been recorded on a CD, to be released in June, by the Choir of Exeter College Oxford, conducted by Sungjoon Park – *A Year at Exeter College* (Acclaim Productions).

Charles Wood Centenary 2026

In addition to overseeing the four new CMS titles to mark the centenary of Charles Wood, General Editor Geoffrey Webber, has been co-ordinating an ambitious project with a group of fellow directors of music in Wood's main centres of activity – Armagh, Cambridge and London – aiming to perform as much of Wood's church music as possible during the year. Geoffrey has written about Wood and this project in *Cathedral Music* magazine on page 42 <https://www.cathedralmusictrust.org.uk/magazine/> and has highlighted some key events:

A commemorative Evensong held at St Patrick's C.o.I. Cathedral in Armagh on April 26th, where Wood, along with his brother and father sang in the choir.

The new CMS edition of the *Evening Service in A flat*, reconstructed and edited by Geoffrey Webber, will receive its first broadcast on 9th July, in a BBC Radio 3 Choral Evensong from Hampstead Parish Church, sung by the Choir of Gonville & Caius College Cambridge, conducted by Matthew Martin.

On the anniversary date itself, 12th July, happily this year a Sunday, the choir of the Royal Hospital Chelsea will live-stream Matins, and down the road at St Luke's Church, the choirs of St Luke's and All Saints' Fulham will combine for Evensong, with several items by Wood.

Amongst the biggest choral celebrations during the year, the Three Choirs Festival at Gloucester will perform *'Tis the day of Resurrection* for their BBC broadcast Evensong on 29th July.

At Westminster Cathedral in November another great three-choir tradition, that based around the Festival of St Cecilia in London, will see the choirs of

Westminster Cathedral, Westminster Abbey and St Paul's Cathedral deliver what may be possibly the loudest performance of Wood's *Haec dies* to date, on Wednesday 18 November at 11 am.

On the CMS website, on a new 'Resources' page, <https://www.church-music.org.uk/resources.php>, Geoffrey has drawn together a comprehensive haul of information about Charles Wood's church music, and how to obtain it, together with more information about the performance project.

Sir James MacMillan: honours and a premiere

Hearty congratulations to our Honorary Patron, **Sir James MacMillan**, who in March was awarded the King's Medal for Music 2025, in recognition of his major influence on the musical life of the nation, including sacred music. In the same month, Sir James's major new oratorio, *Angels Unawares* was premiered by The Sixteen and the Britten Sinfonia, conducted by Harry Christophers, on 22 March in the Sistine Chapel. This performance is currently available on Youtube: <https://www.youtube.com/watch?v=3dTdfzOEJSs> As we go to press, it has been announced that HM the King has appointed Sir James a Knight of the Order of the Thistle, Scotland's highest honour and reserved for just 16 persons.

The church music of Philip Moore on CD

The church music of our Vice-President, **Philip Moore**, is celebrated in a recent CD from First Hand Records – *Philip Moore: Cathedral Music* with the Choir of St Alban's Cathedral and Tom Winpenny, under Andrew Lucas.

David O'Shea and the Chapel Royal, Dublin Castle

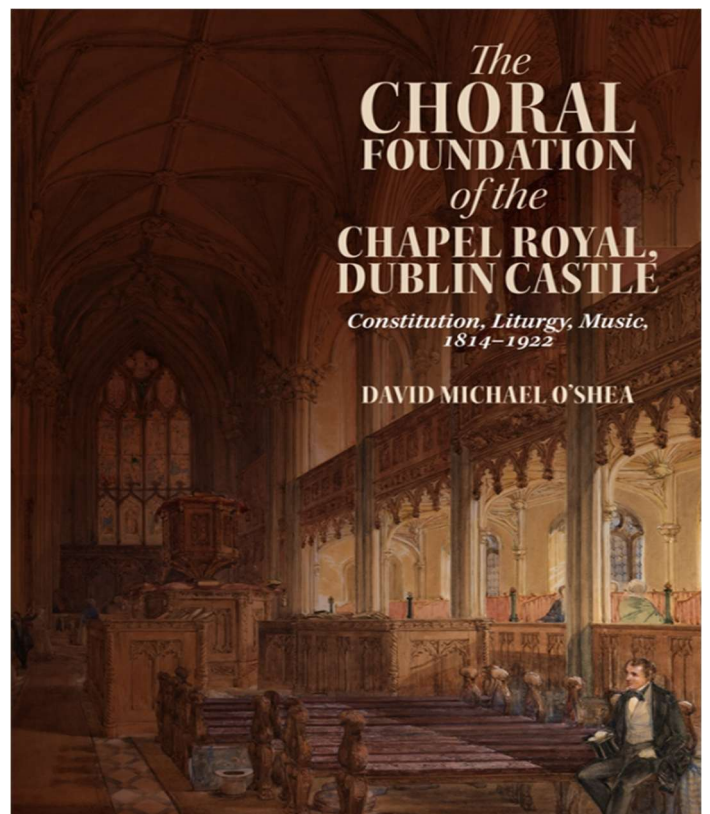


Dublin-based member, Dr David O'Shea, has shed light on a previously little-known, but intriguing, centre of church music in his recent book: *The Choral Foundation of the Chapel Royal, Dublin Castle, 1814–1922*, published by Boydell and Brewer. David explains:

‘The book tells the story of the Chapel Royal, which was intended by the Lord Lieutenant (the representative of the crown in Ireland) to imitate the Chapel Royal in London, and it used the provision of cathedral-style music and liturgy to create this image. The various Lords Lieutenant all had their own preferences and shaped the Chapel in their own way — from the Scottish Presbyterian Lord Haddington who so 'disrelished' Anglican chant that he forbade it in the Chapel, to the Earl of Dudley who purchased scarlet robes and ruffs for the boy choristers so that they would look more like their London counterparts.

Rather than being a side-show to the Dublin cathedral choirs of St Patrick's and Christ Church, the Chapel Royal was in competition with them, but struggled to hold on to singers, who often started their careers in the Chapel and then moved onto much more lucrative positions in the cathedrals.

The music in the Chapel was shaped by the taste and abilities of the organist of the day. Many of these musicians were fascinating characters: there was Dr John Smith, also Professor of Music at Dublin University (Trinity College), whose schmoozing of nobility and royalty got him every lucrative position in Dublin musical circles; then there was Dr James Culwick, a cultivated



and intelligent musician originally from Lichfield, who was himself a very fine composer and organist, and made a lasting mark on music education in Ireland; then George Hewson, later to spend 40 years as organist of St Patrick's Cathedral; and then finally the most fascinating, young William Edmond Hopkins, a serious and studious young musician, who had himself appointed to the seemingly ancient but spurious office of 'Director and Supervisor of State Musicians, Trumpets and Kettledrums in Ireland'. When the Chapel closed unceremoniously following the establishment of the Free State in December 1922, Hopkins lost his job, but was later ordained and ended up teaching theology at Codrington College in Barbados where he died in 1951.'

It is hoped that the Society can be a platform for some of the music which David has unearthed from the Dublin Chapel Royal.

David K. Patrick RIP

Our long-standing member, David K. Patrick died on the 1st May. David was a musician of great versatility and was a regular attendee at CMS AGMs in recent years before the pandemic. He had been both a pupil and assistant of Dr Harold Darke at St Michael's Cornhill and became an active and much-travelled organ recitalist, examiner and adjudicator. In 1998 he founded his own publishing company, Fitzjohn Music, which specialized in rare keyboard music, and in particular organ music of the Georgian period, mainly in David's own fine editions. May he rest in peace.

Website: <https://www.church-music.org.uk>

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President: The Most Reverend Bernard Longley, Archbishop of Birmingham