

(Continued from previous page)

Lincoln College, Oxford - John Wesley -
to "sing lustily and with good courage".

We hope you will enjoy our music, and if
you would like to know anything more
about the work of the West Gallery Music
Association or American Psalmody, or
Immanuel's Ground and its music, please
contact and speak to:

Alison Biddle

or

Edwin and Sheila Macadam

and /or visit this website:

www.wgma.org.uk

For information about churches with galleries:

www.westgallerychurches.com

Immanuel's Ground:

www.immanuelsground.com

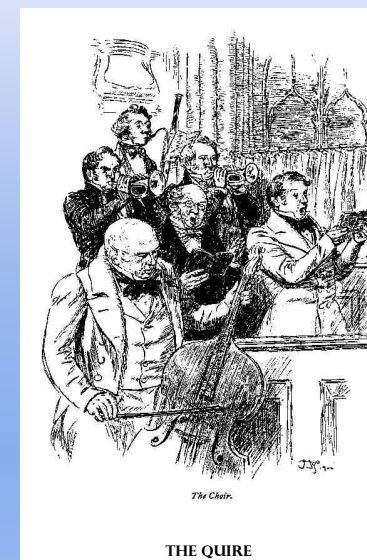
Immanuel's GROUND

Immanuel's Ground is a costumed
West Gallery quire based in Warwick, and
was formed in the autumn of 2001. It
draws its members from the "Heart of
England", and currently numbers some
30 singers and instrumentalists.

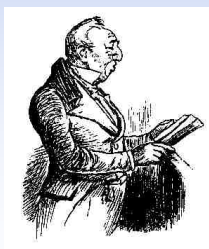
In reviving the psalmody and hymnody of
the rural parish church from around 200
years ago, so much beloved of Thomas
Hardy and exemplified in his novels and
poetry, the Quire's repertoire also
includes secular music from the Georgian
period.

Immanuel's Ground Quire welcomes
approaches from churches, chapels and
other community-based groups within
"the Heart of England", to collaborate on
services, concerts, workshops and other
similar events, either sacred or secular.

Immanuel's GROUND



Warwick's West Gallery Quire



SINGER IN
THE GALLERY



Immanuel's Ground

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The Music

Thomas Hardy wrote of times past, the days when his father and grandfather were members of the local church 'band', playing to accompany the quire in the specially constructed 'west gallery' in Stinsford Church. The psalm tunes used during, before and after services in country churches, were often by local, untutored composers, frequently bearing the names of local streets, villages or landmarks. This raw and exciting music was much beloved, and jealously guarded, by its custodians in the west gallery; records exist of quires refusing the vicar's instruction to sing a particular tune to the psalm of the day, preferring to use another more to their liking. With the passing of the years, all too frequently what was initially a tussle for control of the conduct of services became an issue of conflict with the clergy and the squire as patron.



JOHN WESLEY

The emergence of Tractarianism and the Oxford Movement, together with the introduction of *Hymns Ancient & Modern* in 1861, saw the wresting back of control by the church establishment, with the introduction of surpliced choirs, often with

small boys taking the tune, previously the sinecure of adult, male, tenors. The installation of keyboard instruments, such as harmoniums, barrel or finger organs spelt the end of the accompanying band of cellos, clarinets, violins, flutes, bassoons and serpents. These instrumentalists, and their singing companions, first found their way to the Independent chapels, where they continued to play and sing the old tunes they loved, but by the beginning of the twentieth century, in all but a few outposts, the old way of church psalmody was lost and virtually forgotten in England.

Such a fate did not attend the descendants of those settlers who took English country psalmody to America. In New England, from as early as the middle of the eighteenth century, English psalm tune books were being sold in Boston within months of their publication in England. This music inspired native-born composers, just as untutored as their compatriots on the other side of the Atlantic, and by 1770 a leather tanner, William Billings of Boston, had produced the first compilation of psalm tunes by a colonist. There was a flowering of ethnic composition immediately before and after the War of Independence, and the fervour for native psalmody spread

throughout the Eastern United States, finding its firmest, and what has become a permanent, foothold to this day in the southern states, particularly Alabama and Georgia. Here the music notation evolved with shaped note heads as a singing aid, rather than the ordinary round note heads, and thus the term 'shapenote music' is often used to describe American psalmody.



THE PARISH CLERK

Immanuel's Ground sing psalmody from both the English and the American tradition. Our native tunes are usually accompanied, as they were intended to be, but the psalm tunes of our American cousins are sung 'a capella'. These tunes are vibrant and exciting, and are a great joy to sing and play. The Quire has as its watchword the instruction of a Fellow of

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