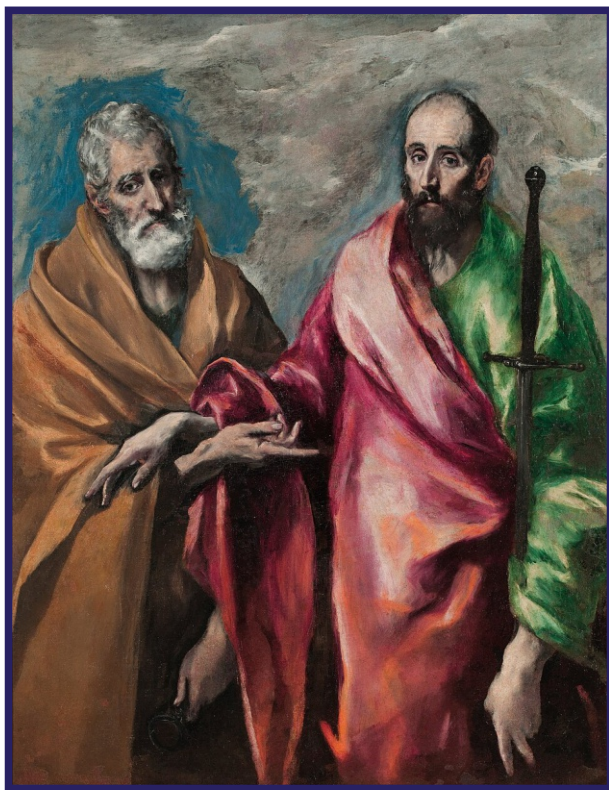


SAINT GEORGE'S CHURCH



PARISH MAGAZINE

an open door in the heart of the city
a place for prayer and peace

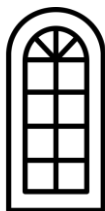


Saint Peter and Saint Paul (1590-1600) by El Greco (1541-1614)



JUNE 2026





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NOTE FROM THE EDITOR

St George's Church Parish Magazine is published on the Sunday nearest the first day of the next month. Views expressed by contributors do not represent the views of the parish. Please send contributions (1000 words maximum) to the Editor, Martin Taggart, wmartintaggart@gmail.com.

THANKS & ACKNOWLEDGMENTS

Selby Nesbitt, for music, calendar and additional content.

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This magazine uses icons downloaded from www.flaticon.com.



LETTER FROM THE RECTOR

The Reverend Brian Stewart

Dear Friends in Christ

As I write, we are enjoying some very warm and sunny weather. Although some of us struggle with excessive heat, it is not something we are over-troubled with yet in Northern Ireland, despite the effects of climate change. The fact that global temperatures are rising I think is undeniable and we have all seen growing evidence of that in recent years. Various Christian leaders have spoken of the reality of climate change and the very real threat it poses to many communities, often the most vulnerable. Pope Francis and more recently Pope Leo have both spoken about the risks it poses to 'our common home' and yet there are those who deny or downplay the reality of the very real dangers of climate change. Sometimes those in positions of great power and responsibility are amongst the leading climate change sceptics, often for selfish and short term reasons. Think carefully about these things the next time someone is seeking your vote!

On Monday 29th June, the feast of St Peter and St Paul, Fr John Gribben will celebrate the 50th anniversary of his ordination to the priesthood. I have invited Fr John to celebrate the Eucharist at 1:00PM on that Monday. Later that day we will also host a Choral Evensong for the delegates attending the Anglican Consultative Council meeting in Belfast. There are over 150 bishops and other representatives scheduled to attend the ACC. We have not yet been advised of the time of the service but that will be published later in June. This is a public service so please do try to get along to it.

Please let me know if you know of anyone who is sick and needs a visit.

Yours Sincerely in Christ,

Brian Stewart

Saint George's Singers

Sinfonia and Soloists

present

A SUMMER CONCERT

Music by Dietrich Buxtehude and Joseph Haydn



Portrait of Joseph Haydn by Thomas Hardy 1791

St. George's Church, Belfast
Wednesday 10 June 2026 at 7.45pm

Tickets £20 (Students £10)

available from Choir Members and at the door
or by request to: contactstgeorges@gmail.com



MUSIC & WORSHIP

Sunday June 7th

11:00AM Choral Eucharist

Processional Hymn

Setting

Psalm

Gradual Hymn

Offertory Hymn

Communion Hymn

Anthem

Hymn

5:00PM Choral Evensong

Responses

Psalm

Canticles

Motet

Hymn

Sunday 14th June

11:00AM Choral Eucharist

Processional Hymn

Setting

Psalm

Gradual Hymn

Offertory Hymn

Communion Hymn

Motet

Hymn

5:00PM Choral Evensong

Responses

Psalm

Canticles

Anthem

Hymn

Trinity 1

Parish choir

346

Missa Princeps Pacis - Lloyd Webber

33: 1-12

7

307

295

Let all mortal flesh - Bairstow

271

Parish Choir

Rose - SATTB

41

Sunsion in G

Ave Verum - Mawby

408, 352

Trinity 2

Parish choir

476

Darke in F

116: 1, 11-17

428

461

305

Ave Verum - Byrd

436

Choral Scholars

Rose ATB

43

Moore 2nd service

I will lift up mine eyes - Walker

148 (Omit v2,3,4,5), 252

Sunday June 21st

11:00AM Sung Eucharist

Hymn
Psalm
Setting
Gradual Hymn
Offertory Hymn
Communion Hymn
Anthem
Hymn

5:00PM Evensong

Responses
Psalm
Canticles
Motet
Hymns

Sunday 28th June

11:00AM Choral Eucharist

Processional Hymn
Setting
Psalm
Gradual Hymn
Offertory Hymn
Communion Hymn
Anthem
Hymn

5:00PM BCP Eucharist

Monday 29th June

5:00PM Choral Evensong

Responses
Psalm
Canticles
Motet
Hymns

Trinity 3

Parish Choir

373
86: 1-10, 16-17
Stanford in Bb and F
358
146
302
Greater Love - Ireland
466

Chamber choir

Ayleward
46
Noble in B minor
Salvator Mundi - Tallis
393, 440

Trinity 4

St George's SSA choir

485
Missa Breve - Delibes
13
388
484
308
Suantraí - O'Cearbhaill
378

St Peter and St Paul

Parish Choir

Rose SATTB
124
Stanford in A
Tu es Petrus - Duruflé

JUNE CALENDAR

Sun June 7th

9:30 am

11:00 am

Eucharist: The Rector

Choral Eucharist: The Rector

Preacher: The Rector

Readings: Genesis 12: 1-9; Romans 4: 13-25; Matthew 9: 9-13, 18-26

Reader: Wardens

Intercessor: Pam Tilson

Servers: Jonny Calder, Tony Merrick, Mark Claney

Tea and Coffee: Mina Kelly, Richard Oldfield

5:00 pm

Evensong: The Rector

Lessons: 1 Samuel 18: 1-16; Luke 8: 41-56 (Geoffrey May)

1ST SUNDAY AFTER TRINITY

Tue June 9th

10:00am

1:00pm

Matins

Eucharist

COLUMBA, ABBOT OF IONA

Wed June 10th

10:00am

10:30am

Matins

Eucharist

Thur June 11th

Fri June 12th

10:00am

1:00pm

Matins

Eucharist

BARNABAS THE APOSTLE

Sun June 14th

9:30am

11:00am

Eucharist: The Rector

Eucharist: The Rector

Preacher: The Rector

Readings: Genesis 18: 1-15; Romans 5: 1-8;

Matthew 9: 35 – 10: 8

Reader: Janet Sandikli

Intercessor: Canon Tom Layden

Servers: Omolewa Akinyele, Janet Sandikli, Tony Merrick

Tea and Coffee: Catherine Hunter, Rosejane Peck

5:00 pm

Choral Evensong: The Rector

Readings: 1 Samuel 21: 1-15; Luke 11: 14-28 (Paddy Sloan)

2ND SUNDAY AFTER TRINITY

Tue June 16th

10:00am

1:00pm

Matins

Eucharist

Wed June 17th

10:00am

10:30am

Matins

Eucharist

Thu June 18th

Fri June 19th

10:00am

1:00pm

Matins

Eucharist

Sun June 21st

9.30 am
11:00 am

Eucharist

Choral Eucharist: Fr Keith Suckling

Preacher: Fr Keith Suckling

Readings: Genesis 21: 8-21; Romans 6: 1b-11;
Matthew 10 24-39

Reader: Canon Tom Layden

Intercessor: Janet Sandikli

Servers: Steven McQuitty, Janet Sandikli, Jonny Calder

Tea and Coffee: Judith Fawcett

5:00 pm

Choral Evensong:

Lessons: 1 Samuel 24: 1-17; Luke: 14 12-24 (Jack McCormick)

3RD SUNDAY AFTER TRINITY**Tue June 23rd**

10:00am
1:00pm

Matins

Eucharist

Wed June 24th

10:00am
10:30am

Matins

Eucharist

THE BIRTH OF JOHN THE BAPTIST**Thu June 25th**

10:00am
1:00 pm

Matins

Eucharist: The Rector

The Walsingham Group meets at this Eucharist - all welcome

Fri June 26th

10:00am
1:00 pm

Matins

Eucharist

Sun June 28th

9.30 am
11.00am

Eucharist: The Rector

Choral Eucharist: The Rector

Readings: Genesis 22: 1-14; Romans 6: 12-23; Matthew 10: 40-42

Reader: Pam Tilson

Intercessor: Archdeacon Harte

Servers: Banji Akinyele, Steven McQuitty, Mark Claney

Tea and Coffee: Julie, Issy Bannon

5:00 pm

Choral Eucharist: The Rector

Lessons: 1 Samuel 28: 3-19; Luke: 17 20-37. (Canon Tom Layden SJ)

ST PETER & ST PAUL**Mon June 29th**

1:00 pm
5:00pm

Eucharist: Fr John Gribben

Choral Evensong: The Rector

The Anglican Consultative Council will attend this service

Servers: Jonny Calder, Mark Claney, Tony Merrick

Tue June 30th

10:00am
1:00pm

Matins

Eucharist



NEWS & NOTICES

~ PARISHIONERS CHURCHYARD CARPARKING (2026-2027) ~

The Annual Donation is now due from Parishioners who have a key fob to allow parking within the Churchyard. The donation of £50.00 is a gift for the privilege of carparking on one half day per week and should be considered separate from your 'giving' to the Church (i.e. Standing Order or F.W.O.). To renew please either:

1) Place the donation in an envelope clearly marked '**CARPARK**' together with your '**NAME**' and **telephone number/e-mail address** (for communication purposes) and place it on the offering plate

~ OR ~

2) Send by Direct Bankers Order to: Sort Code: 98 00 10, Account No: 09028029 using Reference - '**CARPARK**' followed by your '**Surname**'.

Your donation will permit the extension of your admission fob which is due to expire on 30th April, and the issuing of a new parking badge for display on your vehicle. Any contracts which are not renewed will result in the fob being deactivated on 31st May. Any new member of the congregation wishing to avail of car parking within the Churchyard (to a maximum of one half day per week) should contact **Roland Bailie: Tel. 07813602122 or e-mail: rbailie6@gmail.com**

~ ST GEORGE'S CHURCHYARD GARDENING ~

Thank you to all those who have begun looking after sections of our churchyard and helping to keep it attractive and cared for. The church and churchyard are often the first impression visitors have of St George's, and they frequently prompt conversations with passers-by. During the COVID months, when many doors were shut but our gates remained open, many people found solace in the church grounds. Saturday morning groups have done sterling work in

recent years keeping the churchyard tidy. However, gardens flourish best when given more personal attention, which is why we are now dividing the churchyard into small plots to be tended by parishioners. The plots are small, so volunteers can look after them in their own time, when need arises and when the weather is kind. Access can be arranged if needed; volunteers simply bring their own tools and take away anything removed or pruned. We are already at least halfway towards our aim, but still need a little more help. Please get in touch with me, or with the Rector, for more information. As St George's is open most days for services, visitors, and events, it would be good to see the grounds well tended throughout the week.

~ Judith

~ KARLSRUHE KONZERT DUO RECITAL, 3RD JUNE ~

St Georges hopes to host a lunchtime recital by the Karlsruhe Konzert Duo, playing cello and piano, on Wednesday 3rd June. Flyers can be found in the narthax.

~ ST GEORGE'S SINGERS SUMMER CONCERT, 10TH JUNE ~

St George's Singers present a summer concert of music by Buxtehude and Haydn. Tickets cost £20 (£10 students) and can be purchased from choir members and at the door or by request to: contactsstgeorges@gmail.com.

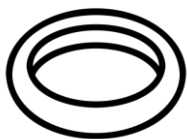
~ ODD CROCS CONCERT, 12TH JUNE ~

The 'Odd Crocs' concert will take place on the 12th June, an event performed by choir members but on instruments and devices not usually heard or seen on a Sunday. There are no tickets, this is a fund raising event.

SUPPORT ST. GEORGE'S BY QR CODE

You can now donate to church funds using the QR code printed here. Simply open the camera on your mobile phone and point it at the QR code. A link will appear on your screen — tap this to open the secure donation page. You may choose a suggested amount or enter your own donation, and decide whether to make a one-off gift or set up a regular monthly contribution.





THE RING OF SILVER

by Paul McLaughlin

They looked like a typical middle-aged husband and wife sitting three seats in front of me on the bus ride through West Belfast. A little nod here, a knowing look there and a little, happy silence shared between them that spoke of comfort and contentment. Not a word in the first ten minutes of our journey, but all that changed when we were passing the Cultúrlann Mc Adam Ó Fiaich, the Irish language, arts and cultural centre located in the heart of the Falls Road.

Suddenly she spoke rapidly, pointed at the building, tugging her husband by the sleeve while he replied just as quickly I thought, shaking his head, frowning more than a little and raising his deep baritone loud enough for me to hear. I understood not a word. I realised that they were speaking in Irish, while both now waving to a friend or acquaintance at the bus stop. I felt just the slightest tingle at the strange yet familiar sounds. Was it embarrassment, shame and regret or a confusing memory of all three? I recognised the native language of my Donegal forbears, yet listened with the ear of the foreigner and the disappointment of half a dozen teachers ringing in that ear.

School had promised the commitment to and enthusiasm for ar dteanga that was the hallmark of the Christian Brothers in their 'mission' to Gaelicise their Belfast working class pupils of the 1960s. One Brother had told me that he found the sharp sound of a Belfast accent 'offensive in the extreme'. A harshness that could only be assuaged by the learning of the mother tongue. So learn we did.

Our daily prayers, said while facing the statue of Our Lady of Lourdes on her plinth at the back of the classroom, changed slowly from English to Irish as the Brother drummed the words into our heads and hearts with the unspoken message that their worth had increased tenfold as a result of the translation. They sounded strange and exotic with all the mystery that our faith preserved and we soon sang the Hail Mary, the Our Father and the Glory Be with all the gusto of the Gaeilgeoir.

For me, Gaelic football and Hurling became the two easy and enjoyable sides of an Irish triangle that boasted a grammatical hypotenuse of nouns, verbs, tenses and baffling idioms that were

designed to be the signposts to a successful set of examinations. Conversation took a back seat as written translations, comprehensions and compositions became all-important, the Junior and Senior exams the ultimate achievements. In fact, my only words spoken in Irish, deeply accented always by the flat tones of my native city, were addressed to God and his Holy Mother in my daily prayers and only ever at school.

Our written work seemed tied to a tried and tested formula and good grades were guaranteed if we adhered to it. I found myself thinking back more than 50 years to an essay, written by every lad in the class, that illustrated those guidelines.

I took my Osmiroid fountain pen and wrote of the fishing trip that two of my friends and I had taken. My Mother's morning prayer to keep us safe, with a sprinkling of holy water, the long day by the river in the sunshine, the lazy trout that speckled in the shallows and the meeting with the young priest at the bridge outside town.

"Where have you been lads?" he asked. "We've been fishing Father", we replied and we went off home 'tired but happy' with his words of blessing for companions.

It was a far cry from the council estate where I lived and the polluted river running behind it where a lazy trout would have died of lead or some other kind of metallic poisoning if he had had the misfortune to swim by.

But the formula worked and just days before my success in the Junior Examination, I was presented with a silver Fainne as a budding speaker of the Irish language at Belfast's Ard Scoill. This little ring, I think it cost five bob in those days, was proof, if proof be needed, that I was becoming proficient in the native tongue. Proficient enough to say my prayers, and they included the Apostles' Creed, tell a little autobiography that included my name, my address and my interests – obviously fishing took centre stage – and my well-rehearsed story concerning that hobby.

As I sat 'listening' to the couple chatting comfortably in Irish, I remembered the silver Fainne that, due to my lack of interest and ability, had not turned to gold. I recalled the ubiquitous story and, happily, a word ... ag iascaireacht. That's fishing as Gaeilge! (From the Irish).



A QUESTION by James Hardy

Can we be certain heaven and the spiritual dimension are real? A companion recently fired out this - 'twin salvo' - question to me, during a Spring walk through meadow flowers and wild grasses. One starting point, if mounting a measured and cautious response, might be to cite a short section from Rupert Shortt's 425 page hardback biography of Archbishop Rowan Williams. Page 162-163 describes how the Archbishop views creation as a 'lit bulb'.

Yes, God needed to 'switch on' the bulb, but electric must then keep flowing to ensure the bulb stays lit. Does the glory, of meadow flowers and wild grasses, plus our conscious human ability to enjoy their beauty, point us to a deeper mystery and a paradox? That mystery is blindingly real-and also blindingly impenetrable.

Famous words from the Old Testament - 'As the heavens are higher than the earth, so are my ways higher than your ways and my thoughts than your thoughts' - come to mind when we ponder the Spring night sky on a clear evening. But does a wild meadow in May point us even more immediately to the incomprehensible glory of creation?

William Blake (1757-1827) wrote: 'For man has closed himself up, till he sees all things thro' narrow chinks of his cavern'. Lots of younger people flirt with Marxism, Materialism and Atheism. So what might I wish to say to my teenage self, if gifted an opportunity to be able to text three words back in time to him?

The 9th of May 2026 edition of *New Scientist* magazine carried: 'We may have figured out a way to send messages back in time'. So assuming it ever was a real possibility, what three words of paternal-maternal-fraternal advice would you text back to your rebellious or sceptical younger self? For me it might be: Almanac-Somme-Hiroshima.

Almanacs have been around for a long time. There is a history of humans charting the seasons, tides, moon phases, sowing times, harvest times. Our scientific knowledge, for all its sophistication, is surely an extension of this long tradition of observing and predicting. The 'almanac' writer assumes an ordered and predictable coherence in the world, and also in the human mind.

'The Somme' might cause my younger self to reflect on how

religious belief collapsed with the industrial killings of World War One. Evolution is invariably cited as a strong reason for growing unbelief. But statistics suggest how industrial scale warfare was the great driver of atheism, and also of alternative spiritualities. Body smashing weapons, as used in World War One, also smashed European confidence in the Apostles' Creed.

The Hiroshima bomb, or maybe the New Mexico test explosion before it, would be something else to point my younger self to. Was 'billiard ball materialism', based on a - '92 Element' - periodic table, already obsolete when 1970s or 1980s grammar school boys like me were drawn to it? The 'wave-particle' and $E=MC^2$ world had already made 'billiard ball materialism' obsolete.

So what might the likely result be, if we could warn our younger selves about unbelief (or other vices) in three words, once a time penetrating phone text system becomes available? Would the younger self necessarily listen to the advice of their well intentioned and benevolent protector?

Alas, William Shakespeare warns: 'I would there were no age between ten and three-and-twenty, or that youth would sleep out the rest, for there is nothing in the between but getting wenches with child, wronging the ancientry, stealing, fighting'. Coming to accept the reality of heaven, and of the spiritual dimension, can be a very long and painful process. But it's good to have taken just a few preliminary steps down those well worn spiritual tracks.



BRUMEL'S MISSA ET ECCE TERRAE MOTUS by Francis FitzGibbon

To combine the theological function of a work that is above all liturgical with the representational requirements of an especially figural art form: this was one of the great challenges for the late 15th century Franco-Flemish Mass. Antoine Brumel's 12-part *Missa 'Et ecce terrae motus'* does not escape from those twin constraints.

Antoine Brumel was born about 1460, he probably came from a village in the diocese of Laon. There is no definite evidence regarding his education. He was probably a pupil of Josquin and belongs to that magnificent generation of artists that coincides with the flowering of the finest works of polyphony. He may in fact be the only major Franco-Flemish polyphonist of the Josquin generation to be born within France itself. The earliest record we have of Brumel is around 1483 when he is documented to have been a singer for the Divine Office at Chartres Cathedral. Subsequently he seems to have travelled all over Europe. He was successively Master of Innocents at Geneva between 1486 to 1494, a canon of Laon from 1497 to 1498, Master of the Boys at Notre Dame Cathedral in Paris from 1498 to 1501. He was a singer at the court of Savoy in Chambéry between 1501 to 1502. From about 1504 Brumel was in contact with Duke Alfonso d'Este negotiating a prestigious appointment in Ferrara. Thus France, Italy, circles of power, patrons, this was the peripatetic itinerary of this talented composer, a fairly typical one for the period. When the Ferrara chapel was disbanded in 1510, Brumel finally went to the Gonzaga court in Mantua where he died. His reputation remained extremely high all through the 16th century, as is proved by evidence from various sources. In 1503, the Italian music printer Petrucci just after publishing works by Josquin and Obrecht, issued a volume entirely devoted to Brumel's Masses which continue to be his most famous works. Among his fifteen surviving mass cycles and four Credos, all are in four parts but one: The magnificent 12-part *Missa Et ecce terrae motus* which is by far his most popular work today. Brumel's *Missa pro defunctis* is also notably the first to set the *Dies irae* to polyphony. In addition, Brumel wrote over thirty motets in a variety of styles, as well as a handful of secular songs and instrumental pieces.

Brumel's style progresses from an irregular approach to

rhythm in overlapping parts to more emphasis on strongly declamatory passages. His increasingly chordal style is often taken to reflect Italianate tendencies, a trait he shares with Weerbecke. In his famous work *A Plain and Easy Introduction to Practical Music* (1597) Thomas Morley pays Brumel glowing tribute comparing him to Josquin Desprez, the 'Prince of Musicians'. When he died a number of laments were composed in his memory, more than were written for Obrecht or Mouton. This gives some measure of the composer's importance and of the great admiration aroused by his works. In the first half of the 16th century, Brumel's compositions were widely distributed in printed volumes and manuscripts throughout Europe.

Brumel's 12-part *Missa 'Et ecce terrae motus'* (Earthquake Mass) is undoubtedly his most famous composition and a masterpiece of counterpoint. A sumptuous, monumental, virtuoso work of great elegance, it is unique in the forces it requires. Twelve voices almost throughout the work with surprising and extravagant musical effects in its handling of vocal tessituras. There are three superius parts, one altus, five tenor and three bassus. Aside from the celebrated 40-part motet *Spem in Alium* by Thomas Tallis composed in 1571, there is no other example of a vocal work using so large a canvas.

The *Missa 'Et ecce terrae motus'* was probably composed around 1500, it was never published in print however it was manifestly known in the German speaking world at the time. The principal source is the Choir Book Mus. Ms. 1 from the repertoire of the Munich Court Chapel. This manuscript originated around 1510 in Vienna and came to Munich probably between 1520-1523 via Ludwig Senfl. It is inscribed with the names of the singers and was still used for a performance at the Munich Court around 1568 under the direction of Orlando di Lasso, another great figure of the Renaissance.

There is even a much earlier documented record of Brumel's *Missa 'Et ecce terrae motus'* being performed in 1519 at St Thomas's Church Leipzig under the direction of Cantor Georg Rhau. This was during the opening service of the famous Leipzig Disputation which in the history of the Reformation, took place in the mid summer of 1519, ostensibly a theological debate organised by the university between Martin Luther and Johannes Eck, the rector of the University of Ingolstadt, a wily and versatile speaker and subtle theologian. During this academic event, Luther turned out to be combative, showed himself to be unimpressed and emphasized his already previously expressed positions. Georg Rhau, a musician and scholar open to the ideas of the Reformation, had already held the

office of Cantor of St. Thomas's church Leipzig for a year. When the festive procession of the envoys entered St. Thomas's church for the opening service, Rhau had his pupils perform, "a mass with twelve voices which had never before been heard". This unique performance carried the reputation of the St. Thomas's choir and its Cantor far beyond the borders of the city for the first time. A hundred years later, in 1619 Michael Praetorius, cited the 12-part composition as proof of the outstanding quality of Leipzig church music.

As the title suggests, the cantus firmus of the *Missa 'Et ecce terrae motus'* is based on the eponymous antiphon from the Easter Lauds ("Behold, there was a great earthquake: for the angel of the Lord descended from heaven and came and rolled back the stone from the door", Matthew 28:2). Brumel retains only the incipit, made up of the seven notes D-D-B-D-E-D-D. He gives them an inventive contrapuntal treatment consisting in a series of varied canons (for example within a tricinium for bassus I/tenor I & II) with the cantus firmus appearing in long-note values within a faster rhythmic environment in the other voices; he ensures variety by playing on the order in which the different voices present it. Yet one is stunned above all by the nobility and majesty of the whole, which is further underlined by an effect of stasis due essentially to the fairly slow harmonic rhythm, allowing Brumel to build up broad washes of sound. Then on these harmonic foundations there develops a dazzling web of polyphony that serves to decorate them: this is one of the reasons why such a large number of voices was necessary. From the opening of the Kyrie with its splendid deployment of the voices up to their full strength, to the gleaming conclusion of the Agnus Dei where the voices are resolved and absorbed in their own clamour, the object is always to ally compositional logic with a flamboyant aesthetic mastery, genius of artifice, contemplation of Beauty.

A notable feature of the '*Christe eleison*' is the dialogue between timbres, which act as so many variations in space and provide the satisfaction of a texture like a gradually spreading net, where the effect of alternation then of accumulation of the voices suggests a soul enraptured in its supplication, further strengthened in the final '*Kyrie eleison*' by clamorous, urgent rhythmic virtuosity. One may also observe in the *Gloria*, how this vocal layout functions: the high-pitched introduction is answered, at '*Laudamus te*', by the entry of the choir of low voices. This admirable handling of vocal ranges and groups of timbres is also to be found in the Sanctus more ethereal in character. The overall effect, in this form of a gap in the

sonority, retains an element of the visionary, the fantastic. The perspective of timbre combines with that of the contrapuntal style as if to form a space for spiritual expansion, uniting fervour and intellectual satisfaction, mastery and plenitude of material, going beyond effects. The work by its very style of writing, fits perfectly into the form of idealised objectivation that rises to the level of the beautiful, the sublime. The vocal tour de force constituted by the Missa 'Et ecce terrae motus' is quite deliberate in intent: it allows Brumel to display his exceptional skill as a composer.

His sovereign control in marshalling sonorities which he strives to render superficially simple yet complex in detail promotes a species of transcendence, a moral and aesthetic determination that goes beyond the heterogeneity of the material world to achieve an artistic result of great coherence and genuine magnificence. Of the many recordings of the 12- part Missa 'Et ecce terrae motus' only two perform it in some type of historical context. The Ensemble Clément Janequin, directed by Dominique Visse, perform it accompanied by a small group of cornets, Sackbuts with organ, while the more recent collaboration between the Calmus Ensemble and Amarcord perform it unaccompanied, as it was performed by the St. Thomas's Church choir during the Leipzig Disputation of 1519, with the addition of an antiphon, gradual, offertory and motets by Josquin des Prez, Johann Walter, Cipriano de Rore and Thomas Stölzer.

Reference Recordings:

Antoine Brumel Missa "*Et ecce terrae motus*". Ensemble Clément Janequin, Les Sacqueboutiers de Toulouse, Dir Dominique Visse. Harmonia Mundi, Musique d'Abord HMA 1951738.

Antoine Brumel Missa "*Et ecce terrae motus*". Leipziger Disputation. Calmus Ensemble & Amarcord. Carus 83.497



A SONG OF PRAISE? by Jeffrey Johnston

As someone who is thirty years retired, I can claim to have joined the cohort of those who are conservative in church matters. Some folk call us “old foggies.” Nothing pleases us more than the chanting of the psalms by a good choir. We like also Morning Prayer, said or sung, particularly when it includes a canticle e.g. Te Deum, Magnificat or Benedictus. We like too the hymns written in the Victorian era viz., the hymn translations of John Mason Neil or the songs of praise of Frances C. Alexander. A good example is:

All things bright and beautiful,
all creatures great and small.
all things wise and wonderful,
the Lord God made them all.
Each little flower that opens,
each little bird that sings,
he made their glowing colors,
he made their tiny wings.
The purple-headed mountain
the river running by,
the sunset and the morning
that brightens up the sky.

However, a week or two ago I was given pause for thought, when I came across the words of a more recent song. It was recorded by Louis Armstrong in 1964. The words seem to have the hall marks of a song of praise but I will let you, the reader decide.

I see trees of green, red roses too,
I see them blooming for me and you.
And I think to myself, “What a wonderful world”

I see skies of blue and clouds of white.

The bright sacred day, the dark blessed night.

And I think to myself, "What a wonderful world".

The colors of the rainbow so pretty in the sky

Are also on the faces of people walking by

I see friends shaking hands saying, "How do you do?"

They're really saying, "I love you".

I hear babies cry, I watch them grow.

They'll learn much more than I'll ever know.

And I think to myself, "What a wonderful world"

Yes, I think to myself, "What a wonderful world".

Oh Yes!

~ SOLUTIONS TO THE MAY DRAGON'S CHALLENGE ~

6	8	2	4	1	3	5	7	9
5	9	4	2	6	7	1	8	3
1	3	7	8	9	5	4	6	2
9	1	6	5	3	4	7	2	8
2	4	5	7	8	9	3	1	6
8	7	3	1	2	6	9	4	5
7	5	8	3	4	2	6	9	1
4	6	1	9	5	8	2	3	7
3	2	9	6	7	1	8	5	4

~ QUICK QUIZ ANSWERS ~

1. 12
2. Deoxyribonucleic acid
3. Poseidon
4. 1989
4. Salvador Dalí



THE MEN ON THE MOUNTAIN

by Paul McLoughlin

A mythical place when I was a boy
Had the magical name of Tornaroy
Or Tor na Ri from the Gaelic tongue
The mountain of the king
Was our boyhood song

Six of us tramped the Hannahstown road
On this rite of passage with an overnight load
For a canvas camp under August skies
Where the stars can't be counted
So nobody tries

My mother had read me her litany of don'ts
Which I promptly countered with a volley of won'ts
For the ten-year-old me had forgotten her chant
And laughed all the more as I remembered that rant

'No swimming, no paddling, no water at all
No climbing or dangling, now promise me Paul'.

We ate fire-hot potatoes and tin-coldish beans
And bellowsed our blaze with an old pair of jeans
Guldering green bottles that hung on a wall
And fishing for trout that had swam to Nepal.
We did as we liked like the kings of that hill
Crowned for a day but the memories still
Fill my head and heart with the boy that was me
And the men on the mountain we called Tor na Ri.

**Celebrating an 'expedition' of ten and eleven-year-olds to the
townland of Tornaroy in the civil parish of Derriaghy, Co
Antrim, in August 1963.**



LIFE
by George Herbert

I made a posy, while the day ran by:
"Here will I smell my remnant out, and tie
My life within this band."
But Time did beckon to the flowers, and they
By noon most cunningly did steal away,
And withered in my hand.

My hand was next to them, and then my heart;
I took, without more thinking, in good part
Time's gentle admonition;
Who did so sweetly death's sad taste convey,
Making my mind to smell my fatal day,
Yet, sug'ring the suspicion.

Farewell dear flowers, sweetly your time ye spent,
Fit, while ye lived, for smell or ornament,
And after death for cures.
I follow straight without complaints or grief,
Since, if my scent be good, I care not if
It be as short as yours.

Poem submitted by Geoffrey May



THE DRAGON'S CHALLENGE

set by Martagon

7							1	
	4	3	8		1			9
	1			9		6		4
		9	6	5		3	4	1
1		7		4	9	8		
		6		1	8		7	5
		2	4		5	1		
		4	1			5		
5	7			3		4	6	8

~ QUICK QUIZZ ~

1. What European country has the longest coastline?
2. The chemical symbol Fe represents what element?
3. Name the Roman emperor associated with the defensive wall built across northern Britain in the 2nd century AD.
4. The Thirty Years' War was formally ended in 1648 by what treaty?
5. Jean-François Champollion is best known for deciphering what ancient writing system?

Solutions in next month's issue