

Day-to-day schedule 2026

## Anglican Cathedral Music



**6 -10 July 2026**  
Utrecht  
The Netherlands

**2 ECTS**

**Registration  
deadline**  
31 May 2026



Universiteit Utrecht



<https://utrechtsummerschool.nl/courses/art-music/anglican-cathedral-music>

Course director: Dr. Hanna Rijken, [cshrijken@codarts.nl](mailto:cshrijken@codarts.nl) / [C.S.H.Rijken@Tilburguniversity.edu](mailto:C.S.H.Rijken@Tilburguniversity.edu)

For any questions regarding the organization of the Summer School, your enrollment, housing or social programme, please contact the Utrecht Summer School office: [info@utrechtsummerschool.nl](mailto:info@utrechtsummerschool.nl).

## **Description**

Discover the enduring appeal of Anglican cathedral music in this one-week summer school in the heart of Utrecht. This inspiring programme invites participants to explore the rich tradition of Anglican Cathedral Music from multiple perspectives: musical, liturgical, theological, educational and performative.

The course offers a balanced mix of lectures, masterclasses and workshops and examines the interplay between theory and practice – from Anglican psalm chant to contemporary choral works. The programme's central themes include the relationship between cathedral music and liturgy, choral education for both choristers and adult singers, the experience of singers and participants, diversity and inclusivity, and the role of liturgical music in the 21st century.

Additional topics covered in the course include the history of Anglican cathedral music and contemporary practice in England and the Netherlands, choir school traditions, and English organs. Daily sessions are led by leading scholars and musicians from England and the Netherlands who specialise in Anglican cathedral music, liturgy, theology, heritage and spirituality.

Choral evensong in one of Utrecht's cathedrals is a highlight of the week, as it gives participants the opportunity to experience Anglican cathedral music and liturgy in practice. The course also includes an excursion to the Museum Catharijneconvent, where students will explore religious art and its relation to cathedral liturgy.

In addition to academic and musical training, the programme offers social activities that encourage exchange and collaboration among participants. By the end of the course, students will have gained a broad overview of the major themes, practices and current issues in Anglican cathedral music.

The course is taught at the introductory level of a master's curriculum. Advanced bachelor's students are also welcome to apply. Students may be expected to read in advance for the course.

The Anglican Cathedral Music Summer School welcomes students of music or theology, researchers, clergy, theologians and musicians to reflect on the enduring resonance of sacred music.

## **Target audience**

- Students of music, musicology, theology, cultural studies or religious studies interested in Anglican cathedral music.
- Clergy and theologians interested in Anglican cathedral music.
- Singers, conductors and organists interested in Anglican cathedral music.

## **Aim of the course**

Upon completing the course:

- The student will become familiar with central aspects of Anglican cathedral music and liturgy, both in theory and in practice.
- The student will be able to reflect on Anglican cathedral music within the broader fields of music, liturgical and ritual studies, education and cultural heritage.

- The student will be able to undertake further independent exploratory studies of specific aspects of Anglican cathedral music.
- The student will develop an understanding of the interaction between sacred music, rituals, liturgy and space.

### **Study load**

The course will have 6 contact hours per day. About 20 hours of preparatory self-study will be required of students.

### **Costs**

- Course fee: €425.00
- Included: Course + course materials
- Housing fee: €275.00
- Housing provider: Utrecht Summer School

### **Additional information**

As this course starts on Monday, 6 July 2026, students are welcome to check in at the Utrecht Summer School accommodation from Saturday, 4 July 2026, and onwards.

The accommodations provided by the Utrecht Summer School are simple and comparable to standard student housing, offering students an authentic university experience. Each participant will have a private room. Participants who prefer alternative accommodations are welcome to make their own arrangements at nearby hotels, such as NH Hotels Utrecht or Van der Valk (De Biltse Hoek). More budget-friendly options include Airbnb, Hello Stay, or Utrecht City Apartments.

For more detailed information on student housing in Utrecht please click [here](#).

## Day-to-day schedule

Version 1 (22-6-2026) **Changes may still occur!**

For descriptions, explanations, and further information regarding the teachers, please see page 7 onwards. Information regarding the locations will follow in due course.

### Day 1: Monday 6 July

<i>Time</i>	<i>Activity</i>		<i>Pieterskerk/Nieuwe Gracht</i>
9.30-10.15	<b>Welcome &amp; Anglican Cathedral Music - Introduction</b>		
10.15-10.30	<i>Coffee &amp; tea break</i>		
10.30-12.15	<b>Music and Faith in a Post-Secular Age</b>	<b>Revd Prof Jonathan Arnold</b> (University of Kent, UK)	
12.15-12.30	<b>Hymn</b>		
	<i>Lunch break</i>		
13.15-14.00	<b>A Short History of Anglican Cathedral Music</b>	<b>Dr Hanna Rijken</b>	
14.00-14.15	<i>Break</i>		
14.15-15.00	<b>Anglican Cathedral Liturgy</b> <i>Matins, Eucharist &amp; Choral Evensong</i>		
15.00-15.15	<b>MEET &amp; GREET</b>		
15.15-15.30	<i>Coffee &amp; tea break</i>		
15.30-16.25	<b>Afternoon rehearsal</b> Anthems		
16.25-16.30	<b>Final Hymn</b>		

### Day 2: Tuesday 7 July

<i>Time</i>	<i>Activity</i>		<i>Nieuwegracht/ Pieterskerk</i>
9.30-11.00	<b>Morning rehearsal</b>		
11.00-11.15	<i>Coffee &amp; tea break</i>		

11.15-12.15	<b>Choral Evensong Experiences Research (UK &amp; NL)</b>	<b>Dr Hanna Rijken</b>	
12.15-12.30	<b>Psalm Chant</b>		
	<i>Lunch break</i>		
13.15-15.00	<b>Choral Evensong: On the Performance of the Anglican Choral Tradition to the Wider Community.</b>	<b>Meghan Rees (Bristol University, UK)</b>	
15.00-15.15	<b>MEET &amp; GREET</b>		
15.15-15.30	<i>Coffee Break</i>		
15.30-16.25	<b>Afternoon rehearsal</b>		
16.25--16.30	<b>Final Hymn</b>		

### Day 3 Wednesday 8 July 2026

<i>Time</i>	<i>Activity</i>		<i>Nieuwegracht/ Pieterskerk</i>
10.00-10.30	<b>Morning rehearsal</b>		
10.30-12.15	<b>Presentation: Singing Without Performing: Challenging Dutch Perceptions of Evensong</b>	<b>Geke Bruining</b>	
12.15-12.30	<b>Psalm Chant</b>		
12.30-13.15	<i>Lunch break</i>		
13.15-14.15	<b>Presentation: Anglican Church Music at the Bible Belt in the Netherlands</b>	<b>Jeroen Bal</b>	
14,15-14.30	<i>Coffee &amp; tea break</i>		
14.30-16.15	<b>Lecture &amp; Masterclass</b>	<b>Prof Leonard Sanderman (Leeds Conservatoire, UK)</b>	
16.15-16.30	<b>Hymn</b>		
16.30-18.00	...		
18.00-19.00	<b>Rehearsal Gorcum Boys Choir</b>		
19.00-19.45	<b>Choral Evensong</b>	<b>Sung by Gorcum Boys Choir – Jeroen Bal</b>	<i>Pieterskerk</i>
19.45-20.30	<b>‘Pub’</b>		<i>Domplein</i>

**Day 4: Thursday 9 July 2026**

<i>Time</i>	<i>Activity</i>	<i>Description</i>	<i>Nieuwegracht/ Pieterskerk</i>
9.30-10.30	<b>Morning rehearsal</b>		
10.45-11.00	<i>Coffee &amp; tea break</i>		
11.00-12.15	<b>Is the 21<sup>st</sup> Century the 'Golden Age' of Christian Worship Music?</b>	<b>The Revd Stephen Murray</b> Secretary-General of the Central Committee of the Anglican Church in Belgium and Interim-Principal of the Anglican Institute Belgium.	
12.15-12.30	<b>Hymn</b>		
12.30-13.15	<i>Lunch break</i>		
13.15-14.15	<b>Performative outreach or inclusion? A critical reflection on cathedral schools singing programmes.</b>	<b>Emilie Bels (UK &amp; Belgium)</b>	
14.15-15.15	<b>Choral Evensong. Notes from the Choir.</b>	<b>Tim Pople (UK)</b>	
15.15-15.30	<i>Coffee &amp; tea break</i>		
15.30-17.00	<b>Afternoon rehearsal &amp; ...</b>		

**Day 5: Friday 10 July 2026**

<i>Time</i>	<i>Activity</i>		<i>Nieuwegracht/ Pieterskerk</i>
9.30-10.30	<b>'Matins'</b>		
10.30-10.45	<i>Coffee &amp; tea break</i>		
10.45-11.30	<b>Brass Bands, The Salvation Army &amp; Anglican Cathedral Music</b>	<b>Dawn Weeden (UK)</b>	
11.30-12.15	<b>Anglican Cathedral Music</b>		
12.15-12.30	<b>Hymn</b>		
12.30-13.15	<i>Lunch break</i>		
13.30-14.00	<b>Final rehearsal</b>		
14.00-14.30	<b>Concert and Certification Ceremony &amp; Drinks</b>		
15.00-16.30	<b>[Excursion: 'Liturgical Art']</b>	<i>Museum Catharijne Convent</i>	

*Important: on the last Friday of the course, please include the return of the keys (student housing).*

## Course description and lecturers



### **Music and Faith in a Post-Secular Age**

The lecture will explore the enduring significance and popularity of sacred music, particularly music performed by cathedral choirs, in Western Europe despite a decline in adherence to institutional Christianity. I will argue that the ‘explicit theology’ of the Word (creeds, biblical teaching, articles of religion, doctrine and tradition) can be deeply and richly nourished by an ‘implicit theology’ that attends not so much to the rationality of our cognitive belief, but to the less-explicit, more opaque and numinous area of our relational faith – relational to the divine, to the beauty of the world around us and to each other.

### **Biography Revd Professor Jonathan Arnold**

Revd Prof Jonathan Arnold is Michael Ramsey Chair at the University of Kent (Professor of Faith, Culture and the Arts). He is also Executive Director of the Social Justice Network, Canterbury Diocese. Formerly he was Dean of Divinity and Fellow of Magdalen College, Oxford and, before that, was Chaplain and Senior Research Fellow of Worcester College, Oxford. During his time in Oxford he lectured, tutored and supervised in ecclesiastical history. He co-founded the girl choristers’ choir Frideswide Voices in Oxford and sings professionally with ensembles such as The Sixteen, Ora, and The Gabrieli Consort. Publications include *Sacred Music in Secular Society* (2014); *Music and Faith: Conversations in a Post-Secular Age* (2019); *The Everyday God* (2024); *In the Key of the Kingdom: Reflections on Faith through Music* (2026 forthcoming). He is a Lay Clerk in Canterbury Cathedral Choir.



### **Anglican Cathedral Music & Liturgy**

### **Choral Evensong Experiences Research (UK & NL)**

### **Biography Hanna Rijken**

Revd Dr Hanna Rijken, musician and theologian, is an academic researcher in Theology & the Arts (Music) at Tilburg University and a lecturer in Liturgical Studies and Church Music at the Rotterdam Conservatorium (Codarts). She studied Church Music, Choral Conducting, and Flute at the Conservatorium van Amsterdam. She also studied Theology at Utrecht University, Research Master Liturgical and Ritual Studies at Tilburg University and at the PThU in Amsterdam. Her PhD thesis *My Soul Doth Magnify. The Appropriation of Anglican Choral Evensong in the Netherlands* was published by VU University Press Amsterdam (2020). She also published a *Handbook Choral Evensong* (2022). As a leading expert in the field of Choral Evensong, she has published articles in peer-reviewed journals, delivered several keynote lectures, and is the initiator of the ecumenical Choral Evensong & Pub in Utrecht. She conducts the Vrouwenschola Hildegard and the Vocaal Theologen Ensemble.



**Choral Evensong: On the Performance of the Anglican Choral Tradition to the Wider Community.**

This lecture will explore the performance of identity in a service of choral evensong. Using Pierre Bourdieu's writing on cultural capital as a framework, I investigate how the concept of habitus can be applied to identify the performed behaviours of members of clergy, musicians, cathedral staff, and members of congregation to identify how Anglican choral singing engages with the wider community.

**Biography Meg Rees**

Meg Rees fell in love with choral music when she began singing as a chorister at St Davids Cathedral. This led her to pursue degrees in musicology and is now in the final stages of completing a PhD specialising in identity and heritage in the Anglican choral singing. Her research draws on theories from ethnomusicology, anthropology, and theology to examine cathedral choirs and suggest ways in which the Anglican choral tradition is navigating heritage and identity.



**Biography - Prof Leonard Sanderman (Leeds Conservatoire)**

Leonard Sanderman (\*1991) is an Associate Professor at Leeds Conservatoire, and teaches organ at the University of York. He serves as Director of Music in the parish of St Peter & St Leonard, Horbury with St John, Horbury Bridge. He acts as independent organ consultant and as organ advisor to the Church of England in the Diocese of Leeds.

Leonard studied Music at the University of Oxford and completed a master's degree in English Church Music at the University of York with high distinction. He completed an AHRC-funded PhD in Music on issues in the historiography and canonisation of liturgical music in high church parishes between 1827 and 1914. In 2018, he led an international team of researchers and musicians which transcribed, published, and recorded the complete sacred music of Alice Mary Smith, one of England's foremost women composers of the nineteenth century. In 2019, he was awarded a British Research Council Fellowship at the Library of Congress. In 2023, he held a postdoctoral Fellowship with the Centre for the Study of Christianity and Culture at the University of York, focusing on historical organ restoration.

He was initially taught the organ by his father, and later by Sietze de Vries, Ben van Oosten, Clive Driskill-Smith, Steven Grahl, and Ronny Krippner. He was Organ Scholar at Cheltenham College, Keble College, Oxford and Chichester Cathedral. From 2014-2018, he worked as Director of Music at St Wilfrid, Harrogate. Leonard is a prize-winning, commissioned composer, and contributed significantly to the Dutch Hymnal of 2013. He is internationally active as organist, regularly touring in Germany, The Netherlands, and the United States. He appeared live on BBC3 and features on various recordings, including his first solo organ CD from 2018, an album as choral conductor in 2019, and a second solo organ disc with music for Advent and Christmas on the German label Harp in 2020. He is an Associate of the Royal College of Organists. He is a published author on church music and the organ. He sits on the council of the British Institute of Organ Studies, and is the current President of the York & District Organists' Association.



**Is the 21<sup>st</sup> Century the 'Golden Age' of Christian Worship Music?**

Congregations and worship leaders in the history of the church have never had so much access to such diversity of musical resources as the present moment. What blessings and challenges does this bring? What does this mean for our traditions? How do we teach, share and transmit these resources to future generations?

**Biography: The Revd Stephen Murray, Secretary-General of the Central Committee of the Anglican Church in Belgium and Interim-Principal of the Anglican Institute in Belgium.**

Stephen is a Belgian-Canadian who was ordained in the Anglican Church of Canada, Diocese of Niagara, in 2003. He was Chaplain at St. John's church in Gent, Belgium until 2022 when he became the Secretary-General of the Central Committee of the Anglican Church in Belgium. Since 2024 he has also served as the Interim-Principal of the Anglican Institute in Belgium. His interests include: Post-colonial European Anglican Identities, playing guitar and coaching/playing baseball.



**Performative Outreach or Inclusion? A Critical Reflection on Cathedral Schools Singing Programmes.**

Many English cathedrals now run schools singing programmes, with the aim to break down barriers to sacred choral singing, foster inclusivity, and preserve the tradition. In this paper, I interrogate whether all such programmes are created equal, and what true inclusion requires when setting up such a programme.

**Biography - Émilie Bels (Emi)** MMus grew up in Belgium, singing in choirs and participating in international educational programs from a young age. While studying for a BA in Youth Work and Community Development and MMUS (performance) at the University of Hull, she became a Choral Scholar at Hull Minster. After working as a primary school teacher, she took on the role of Schools Singing Lead at York Minster where she designed and facilitated the Minster's first choral outreach venture. She currently holds the post of Partnership Manager for Sing Up, a national music education not-for-profit. She sings at St Olave's Church and York Minster, is a Royal Schools of Church Music Emerging Leader, and leads various musical projects across the Channel. She draws on her applied pedagogical experience and background in scholarship to advocate for inclusivity and accessibility in choral education through her published and practical work, and her critically informed perspectives have been presented at conferences and published in Church Music Quarterly, the RSCM's magazine.



**Singing Without Performing (although there's always someone listening): Challenging Dutch Perceptions of Evensong**

Spending time as a visiting choir at English cathedrals is growing increasingly popular with Dutch choirs. However, singers (and conductors) are not always aware of the differences between Dutch and English evensongs. Drawing on her 30 year experience of taking Dutch singers to England, Geke Bruining-Visser, one of the pioneers of this movement, will explore some of the culture shocks that may occur when Dutch misconceptions meet the English tradition of evensong.

**Biography Drs. Geke Bruining-Visser, BMus**

Geke Bruining-Visser studied Musicology at Utrecht University, Church Music and Liturgy at the Institute for Church Music in Utrecht, Composition at the Sweelinck Conservatory in Amsterdam, and Choral Conducting at the Prince Claus Conservatory in Groningen.

Since the 1990s, she has specialised in church music, with a particular focus on Anglican church music and liturgy. In 1995, she founded Schola Liturgica, an organisation that arranges project choirs to serve as visiting choirs in Anglican churches, primarily in Britain. Schola Liturgica Leeuwarden regularly sings Evensong services at the Grote Kerk in Leeuwarden. Since 2020, she has also been the director of the Cantatecollectief Ewiges Feuer, an ensemble dedicated to restoring the cantatas of J.S. Bach to their liturgical context, performing in a wide range of churches and church communities throughout the northern Netherlands.

As a composer, she has written several commissioned works, mainly in the field of church music. Most of her choral compositions have received their premières in English churches and cathedrals.

# summerschool UTRECHT



## **Anglican Church Music at the Bible Belt in the Netherlands**

In this workshop, Jeroen Bal, choir director of the GBC, will discuss the interest of the Reformed community in the music and texts of Choral Evensong. Traditionally, these churches have sung only psalms from the Geneva Psalter. Is it the music that draws people, or is it the texts? Or is it the traditional church music and choral singing that creates this connection?

**GORCUM BOYS CHOIR** The Gorcum Boys Choir was founded in 2012 by Jeroen Bal. Since its inception, the English choral tradition has been central to both the choir's approach and its distinctive sound. This tradition is reflected in the vocal lineup of boy sopranos (trebles), countertenors, tenors, and basses, as well as in the strong emphasis on individual voice training and musical development. The choir has since grown into a full-fledged ensemble with over twenty boys and twenty men. Every two years, the choir travels to England to sing in churches and cathedrals. Several times a year, the choir performs Evensong on Saturday afternoons in the Grote Kerk in Gorinchem and in other churches in the region. Around Christmas, it performs the traditional Festival of Lessons & Carols annually. More information can be found at [ww.gorcumboyschoir.nl](http://ww.gorcumboyschoir.nl).

**JEROEN BAL (1964)** is a music teacher at the Gomarus School Community in Gorinchem. He studied at the Schumann Academy and the Royal Conservatory in The Hague. Jeroen Bal co-founded the Stadsknapenkoor Gorcum in 1988. In addition, he served as conductor of the Voce Anglica Chamber Choir until 2018. Since the founding of the Gorcum Boys Choir, he has been the choir director of this boys' and men's choir. In addition to being a conductor, Jeroen is the organist at the Christian Reformed Church in Noordeloos.



**Biography - Tim Popple**

As well as running *Quires and Places and Quire Memes*, Tim works as an Alto Lay Clerk and music & liturgy administrator at Bristol Cathedral. He has previously sung alto with The Fitzhardinge Consort, St Woolos Cathedral Choir, and Carlisle Cathedral Choir. His love of choral music began at the age of eight as a chorister at Durham Cathedral.



### **Biography - Gerrit Maas**

Gerrit Maas is a choral and orchestral conductor. He studied Musicology at the University of Utrecht and Conducting at the Conservatorium van Amsterdam with Lucas Vis. He also received conducting lessons from Jos Vermunt and Johan Rooze, and attended masterclasses with Helmuth Rilling, Georg Grün and Jorma Panula. His repertoire encompasses many of the major choral-orchestral works, including Handel's *Messiah*. In addition to the major choral repertoire, Gerrit has a particular interest in Renaissance music. Gerrit Maas is Music Director of the Domstad Youth Orchestra, KCOV Excelsior and the Orchestra of the Green Heart. He is also Chorus Director of the Leiden Student Choir and Orchestra *Collegium Musicum* and directs the Bachcantates Utrecht series at the Geertekerk. Alongside his conducting activities, he performs as a continuo player.

Graham Ross

Dawn Weeden

## LOCATIONS

Nieuwegracht (start) & Pieterskerk (7 minutes walk, 550m)

