



SOUNDBOARD

The E-zine of Church Music Dublin

Giving worship a vibrant voice through music

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Welcome to the first issue of SOUNDBOARD as an e-zine. Our magazine went through 37 issues from 2001 to 2017. We know it was valued by many. Practical considerations, not least economic, made it increasingly problematic to continue publishing in printed format. The provision of information is a key part of Church Music Dublin's vision. We hope that as an e-zine, SOUNDBOARD will continue to support this objective.

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Living Worship Saturdays 2nd February and 23rd March

For almost fifteen years up to thirty people have met on Saturday mornings at *Living Worship* - a series of three workshops / talks covering a wide variety of subjects of interest to church organists, choir directors, clergy and singers.

The first session of **Living Worship 2019** will be held on **Saturday 2nd February** at St Bartholomew's Church Clyde Road. Tristan Russcher, director of music at St Bart's will lead a **seminar on accessible anthems** for Holy Communion: a practical session with small parish choirs in mind. 10am to 12.45.

Cost €10 (covers 2 people) to include refreshments.

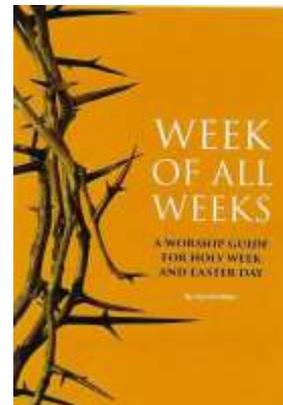
A further session is planned for **23rd March in Christ Church Cathedral**, Dublin, when Ian Keatley, cathedral director of music, will lead a **workshop on anglican chant**. Organists, singers and members of congregations will enjoy this.

Lent, Holy Week and Easter

The Church year can be regarded as being in two parts. The scripture readings and liturgy from Advent until Pentecost, focus on the Life of Christ. During the second part, from Pentecost until Advent, the focus is on the Teachings of Jesus and the Mission of the Church. In 2019, Easter Day falls on 21 April, four days short of the latest date possible. Consequently, Ash Wednesday will be celebrated on 6 March. Musicians will have a little more time this year to plan for Lent, Holy Week and Easter, but shouldn't delay.

The sections in CH5 beginning with Hymn 207 are particularly apt. 'Hearken, O Lord, have mercy upon us' (#208) deserves to be better known. Consisting almost entirely of syllabic (one syllable to each note) chant, it is very easy to sing. It could usefully replace the psalm, the choir singing the verses, the congregation responding with the simple refrain. There are several versions on YouTube, which is an excellent resource for teaching new hymns. Isaac Watts' wonderful lyric 'Nature with open volume stands' (#232) is very appropriate during the run up to Holy Week. Many will prefer the tune 'Galilee' (#589i), the tune associated with the hymn in CH4.

Every church should have on its vestry shelves Bishop Harold Miller's ¹**Week of All Weeks**, published in two parts: Prayer Book and Worship Guide. At a Living Worship session in 2017, Bishop Miller spoke enthusiastically about the merits of the Tenebrae Service, appropriate during Holy Week. The Worship Guide includes a description of Tenebrae and also a list of hymns from *Thanks & Praise* suitable for Holy Week and Easter.



The Easter Season extends until Pentecost and Easter hymnody should be used throughout this period. The bishop's observations on Easter hymnody provide food for thought:

Most hymn books have a wide selection of Easter hymns, but they are often unknown. I have even heard of Easter Day celebrations at which Good Friday hymns have been sung, which is liturgically shocking and confusing. This is the day to proclaim the victory of Christ and worship leaders need to acquaint themselves with resurrection hymns. I suggest we all explore the hymns and songs available about resurrection, and to choose them on the basis of the merit of their words and doctrine. It is sad if we sing 'Thine be the glory' over and over as though it is the only hymn. We might also ask whether Charles Wesley's 'Love's redeeming work is done' (sometimes with 'Christ the Lord is risen today' as the opening verse) is not in fact better than the semi-anonymous doggerel of the ubiquitous 'Jesus Christ is risen today'. Easter hymnody should be sung through the season, over and over again.

¹**Week of All Weeks – A Worship Guide** enables worship leaders and groups to think through how the celebration of Holy Week and Easter can be enhanced and enlivened in a way which will tell the story more effectively and lead the people of God into the deep joy and privilege of their salvation. It is to be read and used alongside *Week of All Weeks – A Prayer Book for Holy Week and Easter Day*. (Church of Ireland Publishing) (2015).

Musicians on the move

Ciarán Kelly was appointed director of music at All Saints' Church, Raheny in April 2018. Ciarán directs choirs, including *Ardú, Ireland Unlimited* and a workplace choir at St Vincent's University Hospital. He is working for a master's in choral conducting at the RIAM and also is a student on the Archbishop's Certificate in Church Music course.

Eric Sweeney, director of music at Christ Church Cathedral, Waterford for 27 years, retired in September 2018.

David Grealy, appointed titular organist, St Mary's Pro-Cathedral, October 2018.

David Lamb, appointed organist, All Saints' Church, Mullingar.

Gerard Gillen, titular organist, St Mary's Pro-Cathedral, retired September 2018.

Adrian Somerfield, organist, St Thomas', Mount Merrion, retired December 2018.

Obituary

We record with sadness the passing of **Edgerton Ashmore**, organist, St James', Crinken, who died on 16 May 2018.

Archbishop's Certificate in Church Music

2018 exams: **Caroline Richards** (Christ Church Cathedral) completed Year 3; **Margarita Vilkoviskaia** achieved Honours in Year 2 and **Jack Doherty** (Sandford & St Philip's) achieved Honours in Year 1.

2018-19: One student is currently pursuing the Foundation Course in Church Music; two students are in Year 2 and two in Year 3 of the ACCM.

Full details of the three year course in the skills of the church musician, and a foundation course in organ playing are on the website. Students are sponsored by their parish and the cost of training is shared by the student, the parish and the diocese. The closing date for applications for the 2019-20 academic year will be a date in July.

Deputy Organists

A list of organists available for deputy work is on the church music website and the names are also in the diocesan directory. Amendments to the information should be emailed to info@churchmusicdublin.org. Additional names are always welcome. Church Music Dublin will arrange for organists to be Garda vetted in accordance with Church of Ireland *Safeguarding Trust* regulations.

Remuneration Guidelines

Revised rates will be uploaded to the website shortly. The recommendations are issued jointly by Church Music Dublin and the Advisory Committee on Church Music of the Episcopal Commission for Liturgy.

Employed or self-employed?

Is a parish church organist employed or self-employed? Church Music Dublin has been researching this subject and has arrived at the view that in most cases, the correct designation for an appointed organist is 'employed' and consequently, (s)he should be placed on the parish PAYE payroll. Contrary to popular opinion, employment status is not an arbitrary decision of the employee or employer but, rather, depends on the facts relating to the job and the nature of the relationship. The Revenue Commissioners publish helpful guidelines about this. At present approximately ten parish organists in the united dioceses are regarded as 'employed'. It seems likely that this number will increase as select vestries seek to comply with tax and social protection legislation and current standards of good governance. There is further information on the church music website.

Executive Committee

Archdeacon Ricky Rountree, chairperson since 2010, retired in September 2018, concurrently with leaving the parochial ministry. We thank Ricky for his support for the work of Church Music Dublin and wish him health and happiness in retirement.

The Revd Jack Kinkead, rector, Wicklow and Killiskey, has been appointed chairperson by the Archbishop.

During 2018, **Valerie Twomey**, organist at St Andrew's, Lucan was co-opted; and **Canon Adrienne Galligan, Ann Keary and Derek Verso** retired.

Cork, Cloyne and Ross Diocesan Church Music Scheme

Since September 2017 the Diocese of Cork, Cloyne and Ross and St Fin Barre's Cathedral, Cork have been supporting a new education programme, to encourage and foster both singing and musical education in schools and churches in a way that also enriches worship and religious education in the Diocese. The programme is led by Peter Stobart, Director of Music at St Fin Barre's Cathedral and Assistant Director, Phoebe Tak Man Chow. These are full-time posts, enabling time to be allocated to working in the wider diocese.

The Church of Ireland is associated with 20 Primary Schools and 3 Secondary Schools in the Diocese. It very quickly became clear that despite enthusiasm, the provision of music in practice needed some guidance and invigoration. Most primary schools did

not have a music teacher or a choir. Most churches do not have a choir or a permanent organist although some have pianists.

Currently, support is provided in three areas: encouraging singing in schools, enabling the provision of all types of music in parishes; and creating opportunities for musicians from across the diocese to come together for special events and workshops. At present nine schools are visited weekly and a mixture of classroom music lessons and singing sessions are given. A school choir is being run in almost every case and on average one hour per week is spent in each school. Three workshops (one per term) take place in two different venues in West Cork and a total of nine schools attend these. The workshops are wonderful opportunities for the children to visit different schools and to meet and sing with other groups of students.

Regular sessions for organists and pianists on hymn playing are also held. Fifteen organists attended in January 2018, spending three hours considering their own playing and approach to worship and benefitting from hearing others do the same. One pupil from Ashton School is learning the organ under the auspices of the Scheme.

Noticeable improvements have been commented upon. For example the singing at the annual Diocesan Schools' Service is certainly better than it has been in the past. Congregations have requested visits from the musicians and in November 2018 Peter Stobart attended Morning Prayer in St Mary's, Carrigaline. He led the worshippers through various ways of singing the psalms and canticles to chant and incorporating this into the service.

A Society Formed – 100 years of the USOC

2018 marked the centenary of the founding of the Ulster Society of Organists & Choirmasters. Alasdair MacLaughlin has written *A Society Formed* to celebrate this anniversary and, in his own words

“this is in fact more of a history of Church Music in Ireland and these Islands in general. It is a serious publication of 440 pages which focuses on the people in Church Music. There are many photographs of interest. One very substantial Chapter tells the story of the Joint Meetings between the Leinster Society of Organists & Choirmasters and the Ulster Society; these took place over a period of just over 40 years, with a day visit each year to each other's territory alternating each year. Seminal in setting up these visits was the remarkable Belgian Organist of Dundalk, Michael van Dessel”.

For further information and to obtain a copy visit www.asocietyformed.com or call +353 1 28 9066 9273. Price: £25.00 plus post and packaging.

The Collect for Purity

A reflection by Bridget Nichols

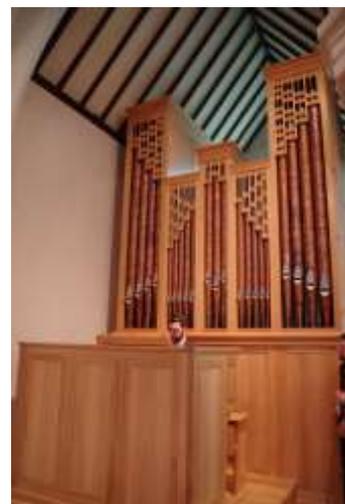
The Collect for Purity ('Almighty God, unto whom all hearts are open . . .') is so familiar to Anglicans who regularly attend Holy Communion, that the impact of its picture of God in relation to human beings can easily be lost. The prayer made its way into the Prayer Book in 1549. Before that, it had been a private matter between the priest and God, and was said in the vestry as the priest donned his vestments. Once it moved into the opening section of the Order for Holy Communion, it continued to occupy a semi-private zone, and was said on behalf of the people by the priest. This continued to be the case up to the point at which the new liturgies made their appearance in the 1960s. We can only imagine what it was like to hear for the first time what was known in a general way, but perhaps not invested with much personal significance – that to God 'all hearts are open, all desires known' and that from God 'no secrets are hidden'. Perhaps those reminders are more powerful when presented to a silent gathering, than when they are recited by all, but under any circumstances, worshippers ought to feel a shiver down the spine at the thought of being stripped of all disguises and forms of spiritual camouflage in the presence of God. There is hardly time to pause and reflect on this, though, because the words lead immediately into petition: 'Cleanse the thoughts of our hearts, by the inspiration of your Holy Spirit, that we may perfectly love you, and worthily magnify your holy name'. Note the priority. Love of God comes first, and praise and worship are its natural expressions. But before either of those is possible, we must undergo the regular spring-cleaning of the Spirit, sweeping through jaded minds with the promise of new creation.

New organ at St Philip's, Milltown

A very exciting project is currently nearing completion at St Philip's Church, Milltown, where Trevor Crowe & Company are building a new organ. The previous instrument, a theatre-style Conacher extension organ from 1939, had been in poor condition for many years, and the parish has gradually raised funds for a complete restoration. This fundraising and generous private donations made it possible to pursue a more ambitious rebuild, which has resulted in an essentially new mechanical action instrument that incorporates the best pipework of the old organ.

An extremely attractive new console and case have been provided, with mechanical action throughout (with the exception of the pedal Bourdon rank, on a restored unit chest). While on paper, the specification is similar to that of the 1939 instrument (without unnecessary duplications and extensions), the outcome is an enormously more versatile

organ for service accompaniment and repertoire playing. The design of the new case allows the sound to project into the church.



Trevor Crowe's sensitive tonal work has produced an extremely broad and very attractive array of sounds. It is hoped the organ will be complete by Easter.

Great: Bourdon 16 (from Pedal), Open Diapason 8, Stopped Diapason 8, Viola 8, Dolce 8, Principal 4, Flute 4, Twelfth 2 2/3, Fifteenth 2, Tierce 1 3/5, Clarinet 8 (prepared for)

Swell: Open Diapason 8, Hohl Flute 8, Salicional 8, Viol Celeste 8, Principal 4, Harmonic Flute 4, Fifteenth 2, Mixture II-III, Trumpet 8, Oboe 8, Swell Sub-Octave to Great

Pedal: Acoustic Bass 32, Bourdon 16, Italian Principal 8, Bass Flute 8, Quint 5 1/3, Fifteenth 4, Trombone 16.

Church Music Dublin's video library

An important part of the work of Church Music Dublin, and an aspect that we spend much time discussing, is how to provide relevant short courses for the students on the Archbishop of Dublin's Certificate in Church Music (ACCM) that will also attract musicians/choir members/clergy/lay ministers. We believe that continuous professional development is a vital part of the role of those planning and enabling worship. Back in 2012 that same conversation was occurring, and we wondered whether to avail of the rising power of the internet to enhance resources to all involved in church music (however loosely) by offering online video resources. We decided that one video should be made to test the response.

The topic chosen was a Eucharistic service: an explanation of the liturgy and how music fits within it. Our then chairman, the Ven. Ricky Rountree, agreed to present the video and the arrangements were made. The choir for the day was a collection



of volunteers from various parish choirs and some students from St Columba's college choir. The sense of community generated in that couple of hours while we filmed was wonderful. Later, in 2016, members of various parish choir again convened to film choir training videos with Mark Duley and enjoyed a series of warm ups and a masterclass on 'God so loved the world' from *Crucifixion* by John Stainer, while the cameras rolled.

Today, we have a gallery of 21 videos (in 5 sets) on the Church Music Dublin website, not only available to this diocese, but to everyone throughout the world who chooses to watch. Many of these people comment favourably on the videos and some contact us directly.

The videos are also available on our YouTube channel and are therefore easy to find if you search for appropriate words.

The various topics included are: Music, Eucharist & You; Hymn playing; Choir training; Living Worship (a discussion on liturgy); and Organ Registration, the latest release, led by Simon Harden, lecturer in organ at TUD Conservatory of Music. We have tried to achieve a balance between the 'why', that is, liturgy and our approach to worship, and the 'how', being practical skills. We have been fortunate in having highly experienced and knowledgeable presenters readily available to us. Some needed more persuasion than others, but all recognised what we were hoping to achieve and were willing to trust Church Music Dublin and Big Red Box, the professional video company we have consistently worked with, for a good outcome.

The videos remain on the website and we encourage you to dip in and out. Obviously, we would love you to attend our Living Worship seminars but understand that circumstances prevail that can prevent this. In providing these videos, we have catered for everyone, musician or not. That is the beauty of an online resource. These resources are free to view so that nobody need feel under obligation. So, if you are a secret student or simply need a bit of inspiration, these are for you.

Producing Stainer's Crucifixion

David O'Shea, director of music, describes how it was done.

On Wednesday in Holy Week 2018, the Sandford and St Philip's Choral Union and Choral Scholars performed John Stainer's *Crucifixion* in Sandford Church. As in many other parishes, *Crucifixion* had once been an annual Passiontide event and, while the idea was discussed several times in recent years, there was understandable reluctance to commit to such an ambitious project. Following the launch of the Choral Union in 2017, we decided to work towards a performance of the work. The Choral Union is a joint choir run by the two parishes and includes both parishioners and members of the wider community. It works alongside the Choral Scholars, a group of young singers formed in January 2016.

Very few of the singers had sung *Crucifixion* previously, so to learn it from scratch was quite a challenge. We began rehearsals in January and, though choirs realized quickly how much work would be involved, they relished the challenge of putting on a large-scale performance. I distributed learning aids from the website Choralia.net for the singers to learn their parts at home, and this considerably speeded up the learning process.

With a well-planned rehearsal schedule, *Crucifixion* is a very manageable piece for a parish choir. Apart from the hymns and TTBB sections (about which more below), there are only four choral movements. The opening chorus 'Jesu, Lord Jesu' is short and straightforward, and the central unaccompanied movement 'God so loved the world' (originally intended as a quartet) will already be in the repertoire of many parish choirs. The two other movements are larger in scale and require a little more work: 'Fling wide the gates' is a lot of fun to sing (and extremely catchy!), and the final chorus 'From the throne of his cross' is full of dramatic contrasts.

Stainer intended the hymns to be sung by the entire congregation, in the manner of the chorales of the German passions. However, apart from 'Cross of Jesus', few of

these tunes are familiar to congregations, although they can still be very effective when well sung by the choir. During our rehearsals, we learned the hymns thoroughly and revised them frequently, and this often proved an enjoyable contrast to working on the more challenging movements. The hymns work best sung in harmony throughout (we included occasional unaccompanied verses), although smaller choirs may choose to sing them in unison.

The hymns play a part in the overall narrative so, whilst judicious cutting of verses can enhance a performance (particularly in the case of 'Cross of Jesus', where we cut five of the ten verses), substitution of better known Passiontide hymns must be done very carefully to avoid spoiling the dramatic and musical integrity of the work. In our performance, I chose to substitute 'When I survey the wondrous cross' (appropriately re-harmonized in Victorian style!) for 'Jesus the crucified pleads for me', which is set to an attractive though rather unmemorable tune.

The Seven Last Words of Christ, set ingeniously by Stainer for TTBB, present a particular challenge, especially to choirs short on tenors and basses. Provided there is one strong singer in each part, these short passages can be learned quite easily during a couple of extra rehearsals especially for the tenors and basses.

A huge amount of work went into our performance, but it has been excellent experience for our singers, several of whom were sorry afterwards that they got to sing it only once! I think perhaps it might become an annual event once more.



Church of Ireland

A province of the Anglican Communion

Soundboard is published by Church Music Dublin, an organisation set up by the Dioceses of Dublin and Glendalough to support and resource music and musicians in local churches.

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