



York Conference on Church Music

13-15 February
2017



Welcome

The University of York and York Minster are delighted to have you join us at our first York Conference on Church Music. We are fortunate to be holding this three-day conference in the Music Department of the University of York; a leading department for teaching and research in Music focusing on the integration of practical music with rigorous scholarship. We are also grateful to hold this conference with York Minster, the gothic cathedral which sits at the heart of the city. Throughout the three days of this conference we will be privileged enough to attend three superb Evensong services in the Cathedral.

Meet the Organising Committee



Enya Doyle

Originally from Northern Ireland, **Enya's** interest in Church music was solidified during her time as a Choral Scholar at St Anne's Cathedral, Belfast. She completed her BA in Music at Durham University in 2015, working under Prof. Jeremy Dibble for her final year dissertation on music written for Passiontide in the late nineteenth century. Having undertaken her MA by research with Prof. Wainwright here at York in 2015-2016, Enya is now back at Durham as a PhD student. She is supervised by Prof. Bennett Zon and Dr. Frances Clemson, and is researching changing patterns of theology which affect the inclusion of girls and women in British Cathedral music. Her PhD is funded by the St Matthias Foundation and The St. Hild and Bede Trust. Enya is also the Administrator for the Centre for Nineteenth Century Studies, a Fellow of the Royal Society of Arts and an avid Irish rugby union fan.



Benjamin Phillips

Ben is Liturgical Assistant at Durham Cathedral, where he works with the Chapter in the preparation of the Cathedral's considerable worship pattern. He studied Music at Royal Holloway, University of London, holding a choral scholarship there under Rupert Gough. During three years of undergraduate study, Ben performed regularly on radio and television, as well as at St Paul's Cathedral, Westminster Abbey and Cadogan Hall. He undertook post-graduate study at the University of York under Professor Jonathan Wainwright. He is currently undertaking research for a PhD, under Professor Wainwright's supervision, looking at the developments in British Choral Foundations from 1945 to 2010. In his spare time, Ben continues to sing and takes an avid interest in politics. His book on the musical history of St Davids Cathedral, Pembrokeshire, is due for publication later this year.



Jo Wainwright

Jo is a musicologist and performer. He has published extensively on English and Italian music of the 16th and 17th centuries, is an editor of scholarly editions and of contemporary English church music, and his CD recordings range from Medieval carols through to Percy Whitlock's *Organ Symphony*. He was editor of the *Royal Musical Association Research Chronicle* from 1994 to 2010.

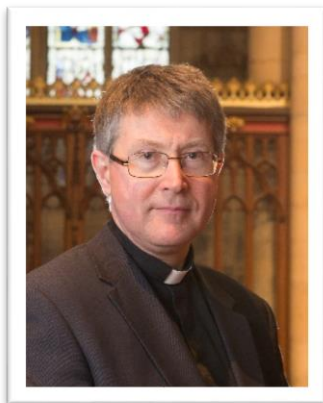
He was educated at Durham University, the Royal Academy of Music, and St Catharine's College, Cambridge. From 1989 to 1996 he was a College Lecturer at Oxford and from 1994 to 1996 held a half-time Lectureship at the Open University. In 1996 he moved to York to take up a joint appointment shared between the Department of Music and York Minster where he was Director of the Girls Choir. He has been full-time at the University since 2001; was Head of Department from 2007 to 2013; and is course leader for the MA in English Church Music.



Rowan Williams

Rowan is Anglican Chaplain to the University of York and a Minor Canon of York Minster. A graduate of King's College Cambridge, her MA research at York focuses on the contribution King's has made to the wider repertoire, in particular the new music commissioned for the Christmas Eve Nine Lessons and Carols service since 1983. Rowan is an experienced choral singer, with a particular interest in the interaction between music and liturgy in cathedrals. She is not, never has been and never will be Archbishop of Canterbury.

Rowan cannot actually be with us this week as she is at General Synod in London from the 13-17th February.



Peter Moger

Peter was born in the East Riding of Yorkshire. He read Music at Merton College, Oxford and, after postgraduate study in composition, taught as Director of Music Wadhurst College in Sussex. He read Theology and trained for the priesthood at St John's College, Durham where he was Organ Scholar. After serving his title as Curate at Whitby, Peter then moved to East Anglia, serving successively as Minor Canon Precentor of Ely and as Vicar of Godmanchester. In 2005 he was appointed as the Church of England's first National Worship Development Officer and, additionally in 2009, as Secretary of the Liturgical Commission. In September 2010 he was appointed Canon Precentor of York Minster. Since 1999, he has served on the Advisory Panel of the Royal School of Church Music. He has published 'Crafting Common Worship' (Church House Publishing, 2009), edited - with Paul Bradshaw - 'Worship Changes Lives' (Church House Publishing, 2007), and was a member of the editorial team for the Hymn Book 'Sing Praise' (Hymns A & M / RSCM, 2010). He composes liturgical music when he has the time - most of it published by the RSCM.

Notice

The Organising Committee were saddened to hear in December of 2016 that Tim Wilby, one of our speakers had passed away aged 57. Tim was ordained in 1983 after studying at University College, Durham and trained for the priesthood at Cuddesdon, Oxford. After a spell as the curate of St Wilfrid's, Standish, from 1986 to 1989 he was Regimental Chaplain to the British Army of the Rhine (BAOR). Then he moved to become Vicar of All Saints Church in Chorley from 1989 until 1995. Between 1995 and 2000 Tim was Vicar of St Leonard, Penwortham, before becoming Team Rector of the five churches in the Fellside team, which includes the parishes of Barton, Bilsborrow, Bleasdale, Goosnargh and Whitechapel. From Fellside, Tim moved to St George's where he was Vicar for nearly a decade, taking on the additional role of Area Dean of Chorley in 2011. Tim was also Chair of Governors of St George's C of E School in Chorley.



Tim was due to join us to speak on Ouseley, Evensong and Interior Design. His abstract can be found below. We wish his wife, Hilary and all his family our sincere condolences and acknowledge that his death is our loss. May he rest in peace.

Ouseley, Evensong and Interior Design

There is wide agreement that the choral form of Evensong from the 1662 Book of Common Prayer is at the pinnacle of the musical traditions of the Church of England. Nicholas Temperley identifies the originator of this tradition not as Byrd, nor Greene, nor even S.S. Wesley, but as the Rev'd Sir Frederick Arthur Gore Ouseley:

'His model prevailed over its rivals to become the standard form of cathedral service.'
(*New Grove, 'Ouseley.'*)

Born in 1825 into immense wealth and privilege Ouseley forsook the customary life of a rich baronet, pursuing instead a deeply held vocation to serve the church, and particularly her music. His own precocious talent as a musician, in addition to his profound faith, culminated in a three-fold ministry as Heather Professor of Music at Oxford, Precentor of Hereford and founder of St Michael's College Tenbury (which he endowed with his considerable fortune).

Ouseley's model for evensong and the other choral services is to be found in what might be described as 'four gospels' dating from the early part of his career: *Cathedral Music* (1853), *Cathedral Services by English Masters* (1853) and *Anthems for Certain Seasons and Festivals* (in two volumes, 1861 and 1866). This paper will suggest that these four volumes have an influence far beyond their initial limited publication and provide the pillars to support Temperley's claim. (Relevant biographical details and an examination of the 'gospels' will be supplemented by musical examples.)

Conference Venue

Music Department, University of York – The Conference will take place in the Rymer Auditorium at the University of York YO10 5DD.

York Minster – Every evening we will attend Evensong at York Minster. The Minster is in the centre of the city on Deangate YO1 7HH.

Ask Italia - The venue for the conference dinner is the modern Italian restaurant located on Blake Street, YO1 8QG.

Schedule

Day One

12:30 – 13:30 **Registration**

13:30 – 14:00 **Welcome**

14:00 – 14:45 **Session 1: Archives**

- Colin Brownlee – An introduction to the Archive of Recorded Church Music (*given by Ben Phillips*)

15:15 – 16:15 **Keynote 1: Jo Wainwright**

The English Church Music 'Tradition'

17:15 **Evensong at York Minster**

We invite you to join us for dinner & drinks afterwards.



Colin Brownlee is much in demand as a guest speaker, giving his talk entitled 'A Century of Recorded Church Music' and on his other passion, Tractarian Music & Worship. He has written numerous magazine articles on both subjects and is currently working on his two books 'Tractarian Choir Schools' & 'English Church Music & the Gramophone.' Colin retired early to Great Malven so as to devote his time to the Archive of Recorded Church which he started fifteen years ago. The Archive seeks to collect and preserve recordings from choirs singing in the English Cathedral tradition. Complete information may be found on the website at www.recordedchurchmusic.org

Today his talk is given by Benjamin Phillips.

Day Two

09:15 – 09:45 **Registration & Welcome**

09:45 – 10:45 **Keynote 2: Phillip Cooke**

‘Let us sleep now’: The rise of the British Secular Requiem

10:45 – 11:50 **Session 2: Composition** | Chair: Peter Moger

- Stuart Mitchell – The Composer as Facilitator
- Ryan Mackey – Mass Ordinary

11:15 – 12:15 **Keynote 3: Thomas Hyde**

‘It’s nice for a composer to be used’:

William Matthias’s Church Music in Context

12:15 – 13:00 **Lunch**

13:00 – 13:30 **Session 3: Non-UK experiences** | Chair: Enya Doyle

- Cydonie Banting - ‘Our music is situational’: the localization of liturgical repertoire in a rural Ugandan village

13:40 – 14:40 **Session 4: Education** | Chair: Ben Phillips

- Panel on studying Church music in Higher Education

14:45 – 15:45 **Keynote 4: Peter Allan**

Choral Evensong: fossilised relic or enduring icon?

16:30 **Open Rehearsal at York Minster**

17:15 **Evensong at York Minster**

18:00 **Conference Dinner**

Day Two Speakers



Phillip Cooke was born in Penrith, Cumbria, spending the first 18 years of his life in the Lake District. He studied composition in Durham and Manchester Universities and for a PhD with Anthony Powers at Cardiff University. He has had works played across the country by many of the leading choirs and ensembles. He is strongly influenced by his native Lake District and by history.

His main musical influences are found in continuing and reconciling a pastoral British tradition: he has written articles on James MacMillan, Elgar and Herbert Howells. He co-edited *The Music of Herbert Howells* (Boydell & Brewer) in 2013 and is currently writing the first academic study of MacMillan's music. After fellowships

and positions at the University of Oxford and Eton College he was appointed Lecturer in Composition and Deputy Head of Music at the University of Aberdeen.

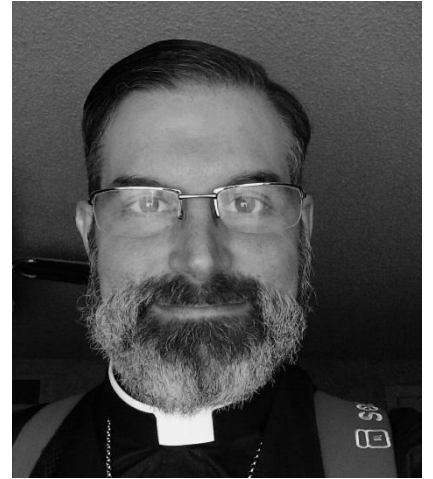
Born in Fife, **Stuart Murray Mitchell** has spent the majority of his life in Scotland. He graduated in 2010 with a first class honours degree in music from Edinburgh Napier University before going on to study at London's Trinity Laban Conservatoire. He is currently working on his PhD in Composition with a focus on words and music. Stuart's love of church music has resulted in numerous commissions from various choirs in Edinburgh including a collection of introits for St. Giles' Cathedral, subsequently recorded by the Cathedral Choir and available on their Aegidius label.

His setting of *My Life Flows On* was commissioned by St. Andrew's and St. George's West Parish Church and was broadcast on BBC Radio 4. His most recent project, 'Turning the Elements' saw him compose a work for voice and clarinet to be premiered in the Sound Festival. The work has since gone on to be performed numerous times around Scotland.



Bishop Ryan Mackey currently serves as Lecturer of Music History and Technology at Central Christian College of Kansas (McPherson, KS) and Auxiliary Bishop to the Presiding in the Communion of Evangelical Episcopal Churches. Ryan holds a MA in Christian Ministry from Friends University and a MMus in Music History/Literature from Wichita State University. He has a passion for music and enjoys most everything from Gregorian chant to electronica. He composes and performs electronic music under the pseudonym synaxis. A collection of his music may be found at <https://synaxis.bandcamp.com>.

Ryan enjoys discussing the finer points of liturgy, electronic music, spiritual formation, ecumenism, or most anything else over a good cup of coffee (usually darker roasts or most any roast with good flavor). He resides in his native state of Kansas with his wife, Allison, and their cats.



Thomas Hyde was born in London and educated at Oxford and the Royal Academy of Music, London. In October 2008 he was appointed Lecturer in Music at Worcester College, Oxford and has held visiting lectureships at City University, London (2009-13), Lady Margaret Hall and Brasenose College, Oxford. He is currently Lecturer in Music at King's College, London. As a composer his output includes a string quartet (2010), a violin sonata (2014) premiered by Jennifer Pike, a Piano Trio (2015) and the one-man opera 'That Man Stephen Ward' (2008) which has recently been revived at the 2015 Cheltenham Festival and will be released on disc by Resonus Classics later this year. His study of David Matthews was published by Plumbago Books in 2014, and he has recently completed a biography of the Welsh composer William Mathias. Future commissions include a 'Magnificat' for The Sixteen (Concertgebouw Brugge, November 2017) and a piece for the BBC Scottish Symphony Orchestra (March 2018).



Cydonie Banting is a composer and ethnomusicologist. She studied with Robert Saxton, graduating with a first-class degree in Music from Worcester College, Oxford, in 2014 and then completed an MMus in Composition (Distinction) with Gary Carpenter at the Royal Academy of Music. Cydonie's music has been performed by the BBC Singers, Cavaleri Quartet, Aurora Trio, Lontano and Canterbury Chamber Choir at the Spitalfields, Winchester, Footprint and VISUALISE! Festivals. Following ethnographic research in the rural village on Kanjobe, Uganda, she developed an interest in the cross-overs between composition and ethnomusicology; a formative project with the CHROMA ensemble, achieving commendation in the Alan Bush Composition Prize 2015, uses Bakiga folk songs as the basis. Cydonie discussed the influence of Ugandan music on her work in an interview with Sarah Walker on BBC Radio 3's 'Composer of Tomorrow' 2016. She is undertaking doctoral study at King's College, London, examining the role of musical creativity in poverty alleviation.





Zoe Wardell is in her third and final year of undergraduate studies reading Music at Durham University, with a view to continuing to Postgraduate level, specialising in Music Theology within the film music of Bernard Herrmann. Her dissertation this year investigates Utopianism and Redemption as theological themes in Arnold Schoenberg's *Der Biblische Weg* and *Moses und Aron*, looking at Schoenberg as the Jew, as Christ (!), and as the Genius. Her recent work as part of the Music Theology module at Durham has involved Transcendence in the solo piano works of Franz Liszt during his time spent at the Villa d'Este in Trivoli. Zoe also is the principal Horn of the Durham University Palatinate Orchestra, and captains the University College squash team.

Christopher Blakey is a 21-year-old music student at Durham University. He's a final year student writing a dissertation on Catholic theology and Anton Bruckner's Mass in F minor. Next year, he hopes to study the music of Vaughan Williams in relation to natural theology and biological evolutionary thought. Chris is a Choral Scholar in the Chapel Choir of St. John's, but has a charismatic church background. He's interested in the theology of music, and the relationship between science, music, and faith.



The University of York English Church Music MA 2016-17 cohort:

Angela Aries, Andrew McWilliams, Nick Perry, Hannah Rodger, Leonard Sanderman, Adam Thomas.



Peter Allan is Principal of the College of the Resurrection, Mirfield and a monk in the Community of the Resurrection. He read music at Oxford and studied the organ with Nicholas Danby and James Dalton. Since 1985 he has been Precentor of the Community, responsible for everything said and sung in church. In the 80s and 90s he worked with Mary Berry on various projects including the publication of the English Kyriale – a new edition of the Ordinary of the Mass, adapting the chant melodies to the ICEL texts. He teaches an MA module on the relationship between western chant and theology. His current research centres on the role of the western chant tradition in the articulation of Christian doctrine. He is sub-warden of the Guild of Church Musicians.

Day Three

09:15 – 09:45 **Registration & Welcome**

09:45 – 10:45 **Session 5: The Theologies of Church Music** | Chair: Enya Doyle

- Christopher McElroy - The 'via pulchritudinis' and the 'Thesaurus Musicae sacrae'
- Martin Clarke - Ordinary Theology and Church Music: Listening and Learning

11:00 – 12:00 **Keynote 5: Bennett Zon**

The musical body as 'part-icipation'

12:00 – 12:50 **Lunch**

12:50 – 14:30 **Session 6: Girl Choristers** | Chair: Ben Phillips

- Amanda Mackey - social progress in the stalls: integrating girl choristers into the musical life of the cathedral
- Panel on Girl Choristers

14:30 – 15:30 **Session 7: Models for the future** | Chair: Jo Wainwright

- Tom Leech – The future of church music: A necessary marriage of evangelisation and business acumen.
- Michael & Brigitte Harris – Planning for the future; an Edinburgh model

Day Three Speakers

Christopher McElroy is the Director of Music at Liverpool Metropolitan Cathedral. He combines active music making on a daily basis with the Cathedral choir, alongside his academic interests. He was awarded a PhD for Liverpool University in 2014 for his thesis on the reception of the liturgical constitution of Vatican II here in England. Chris regularly delivers papers and leads workshops on topics related to theology, liturgy and music both at home and abroad. Most recently in November he completed a four state speaking/ conducting tour of the USA, and closer to home was invited to address the Autumn Assembly of the Society of St Gregory on the subject of liturgy and imagination. Chris's primary research is at present is around the subject of beauty and its interaction with liturgical music, particularly as it relates to the theology of Hans urs Von Balthasar.



Martin Clarke is a Lecturer in Music at The Open University, where he also serves as Director of Teaching for Arts and Humanities. His monograph *British Methodist Hymnody: Theology, Heritage and Experience* will be published by Routledge later this year. He edited *Music and Theology in Nineteenth-Century Britain* (Ashgate, 2012), and has contributed articles on aspects of the relationship between music and theology to journals, including *Nineteenth-Century Music Review* and the *Yale Journal of Music and Religion*. He is a Co-Investigator on the AHRC-funded Listening Experience Database project, which is a large-scale collaboration between The Open University, The Royal College of Music, and Glasgow University.

Bennett Zon is Professor of Music at Durham University, Director of the Durham University Centre for Nineteenth-Century Studies and Co-Director of the International Network for Music Theology. He is General Editor of *Nineteenth-Century Music Review* (Cambridge University Press), the book series *Music in Nineteenth-Century Britain* (Ashgate) and *Nineteenth-Century Music JISCmail*. Zon is an editor of the *Yale Journal of Music and Religion* as well as the book series *Congregational Music Studies* (Ashgate). Zon recently published *Evolution and Victorian Culture* (co-edited with Bernard Lightman Cambridge University Press, 2014). His next monograph *Evolution and Victorian Musical Culture* has just been sent to press (Cambridge University Press, 2017).





York-based researcher **Amanda Mackey** originally hails from South Carolina, USA. She grew up singing in Royal School of Church Music choirs and graduated *magna cum laude* from Westminster Choir College in Princeton with a Bachelor of Music in Sacred Music, specialising in choral studies and vocal performance. She crossed the pond in 2010 and in 2015 completed her PhD in Musicology from Bangor University, studying under Professor John Harper and Dr Chris Collins. Her research is on English cathedral choirs, with particular interest in the methods employed in the integration of girl choristers into existing choirs of men and boys.

Nia Llewelyn Jones is the first person to hold the position of Singing Development Leader at Gloucester Cathedral and is Conductor of the Girl Choristers there. After reading music at Robinson College, Cambridge, she won a full scholarship to study with Simon Halsey on his collaborative course between the City of Birmingham Symphony Orchestra and the University of Birmingham. Nia was also Conductor of the National Youth Choir of Wales in 2015, leading the choir on their tour of Buenos Aires and Patagonia to celebrate the 150th Anniversary of the first Welsh settlement.



Tim Hone is currently Music and Liturgy Manager at York Minster. He has also held posts such as Director of Music at Newcastle Cathedral, Secretary to the Liturgical Commission and National Worship Development Officer as well as in the Liturgy and Music Department at Salisbury Cathedral.

Thomas Leech enjoys a reputation as an outstanding and inspirational choral director and organist. As the Director of the Diocese of Leeds' internationally acclaimed Singing Programme he directs one of the most innovative and successful choral programmes in the country, involving some 50 schools and over 3000 children weekly, with its choirs broadcasting regularly on BBC radio and enjoying international competition and concert success. Tom combines this with his role as Musical Director of Bradford Festival Choral Society and frequent appearances as a guest conductor and workshop leader, with recent projects as diverse as Paco Peña's flamenco Requiem por la Tierra, Britten War Requiem, Mahler Symphony 8, Verdi Requiem, the choral soundtrack for the film London Fields, Leeds College of Music Chamber Choir and Gabrieli Consort and Players' youth choir programme, Gabrieli Roar. His numerous recording credits include the complete choral works of Duruflé and complete organ works of Arvo Pärt for Brilliant Classics and he has broadcast on BBC1, Radio 2, Radio 3, Radio 4, Classic FM and Radio France. His educational work has most recently been recognised by the Worshipful Company of Educators' Masters' Award. For more information, visit his website www.thomasleech.com and follow him on twitter @thomas_leech



Michael Harris is Organist and Master of the Music of St Giles' Cathedral, Edinburgh, and Lecturer in Music at Edinburgh Napier University. Prior to moving to Edinburgh he held posts as Sub-Organist of Leeds Parish Church and Assistant Organist of Canterbury Cathedral. As Organist of St Giles' Cathedral his work has involved him in numerous recordings and broadcasts. Under his direction the Cathedral Choir has visited the USA, Canada, France, Germany, Switzerland, Italy and Greece.

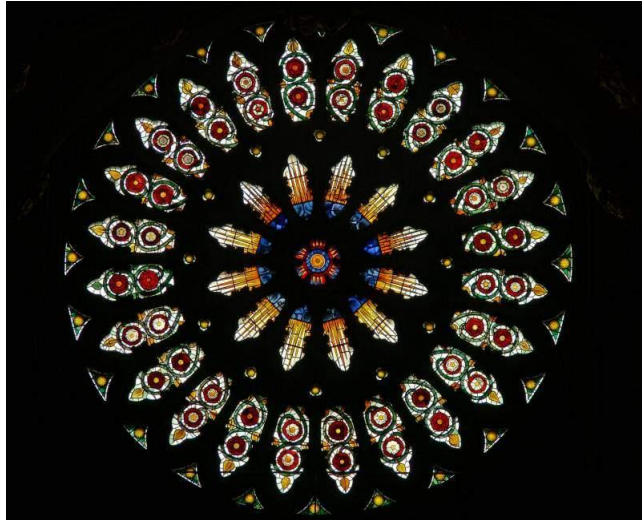


He has made a number of solo recordings, including two discs released in 2016, a disc of Scottish and French organ music, The Auld Alliance AGD003, and the complete organ sonatas of August Gottfried Ritter for Priory Records. He is director of the a cappella vocal ensemble, Cantica Alba, and guest conductor of the Calton Consort. His Edinburgh Napier University duties include supervision of final year performance students, and directing the University Chamber Choir.



Brigitte Harris is Director of Music at St Andrew's and St George's West in Edinburgh. She graduated from the Nordwestdeutsche Musikakademie in Detmold, Germany, with an A-Exam in Church Music. Her career in Britain has involved her in instrumental teaching and performing, both as an organist, and as a specialist teacher of recorder. She has always been active in the field of organ education and has a busy organ teaching practice in and around Edinburgh, reaching as far as Midlothian, Fife and beyond.

Brigitte is a Lecturer in Harmony, Keyboard Skills and Improvisation at Edinburgh Napier University. She teaches organ at George Watson's College. She has served on the Council of the Edinburgh Society of Organists and is currently President of the Scottish Federation of Organists. In addition she is much involved in advising and training church musicians in organ and choral skills.



Acknowledgements

The Organising Committee wishes to thank the following for supporting this event:

- **The University of York Music Department**
- **Paul Gameson & The Ebor Singers**
- **Robert Sharpe & the choir of York Minster**
- **Cucina Catering**

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