

# DIRECTOR OF MUSIC REPORT

## PREAMBLE: THE NEXT FIFTY YEARS

With the closure of neighbourhood churches being an omnipresent sight these days, it is heartening that St. Olave's both intends to remain standing and has the means to do so. My role, therefore, has been to lay the groundwork for the next five decades of liturgical music, ensuring that what we have today will last well into the future, and shoring up those aspects of the music programme that may not be that sturdy. Tradition is not a static force, but must be periodically refreshed to retain its force and usefulness; therefore, nothing has been taken for granted, but every aspect has been taken in context within the current state of affairs in our parish, particularly the high standard of liturgy maintained by our Rector and other clergy, and re-evaluated if necessary. I hope that the results are found to be suitably excellent and holistic.

## EVENTS, PAST & PRESENT

From our own musical forces, the two highlights of the year are Lessons & Carols within Advent and Cross of Christ within Passiontide, at which we continue to welcome a variety of regular and less-regular guests. We also continue to support our internal musicians wherever possible with the resources available to us.

A goal of St. Olave's following the lockdown has been to re-implement a schedule of regular choral Evensong. We have moved closer to this ideal, welcoming alumni of St. Michael's Choir School in September for Michaelmas and members of Diapente in November for the Sunday Next before Advent. Following these and others, we have hosted talks from prominent musicians such as Kevin Komisaruk and Robert Busiakiewicz (on William Byrd), as well as a presentation on the history of hymnody within the Anglican liturgical tradition.

We were pleased to welcome Diapente back for another concert within Advent, and we will be hosting the Baltimore Children's Choir on June 25<sup>th</sup> as part of their 2024 summer tour.

## CHOIR

The choir has remained roughly the same size throughout the last year and remains one of the youngest church choirs within Toronto. With one yearly "cycle" of repertoire now completed, the choir can now turn its sights to more challenging music, having established a solid baseline. I am indebted to their enthusiasm, discipline, and skill each and every week.

## MUSIC LIBRARY

Much of the prior music library was decades-old and in poor physical condition. We have pruned the old collection to the useful scores in good condition and have begun building the library from the ground up, purchasing the best editions of works from the Anglican canon. The long-term goal is to provide a searchable database online of all works in the library so that parishioners or other churches can borrow works as needed.

## PIPE ORGAN



When I arrived, no policy was in place regarding external use of the organ; in fact, it was usually prohibited. Therefore, a policy was created to facilitate organists practicing within the church when it is not in use. This brings us in line with other churches within Toronto and also contributes to the health of the profession, which younger organists usually find challenging to enter.

Mechanical issues with the pipe organ have been known to the congregation of St. Olave's for at least ten years, following the disintegration of the original blower in 2013. Following my permanent appointment as Director of Music in May, one of the first projects to be undertaken was a comprehensive evaluation and historical contextualization of the instrument, as well as a partial reconstruction of the organ's documentation which was mostly lost in 2021. This report, which included an evaluation of options moving forward, was presented to corporation on August 31<sup>st</sup>, 2023. As part of this project, a page for St. Olave's was newly created on the free online Pipe Organ Database (maintained by the Organ Historical Society) and will be updated as necessary in the future.

A presentation concerning the state of the instrument will be given in-person at Vestry on February 25<sup>th</sup>.

HYMNODY

Ad regias Agni dapes.

SALZBURG 76.76D

The image shows a musical score for a hymn. It consists of two systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are as follows:

1. At the Lamb's high feast we sing Praise to our vic - to - rious King,  
2. Where the pas - chal blood is poured, Death's dark an - gel sheathes his sword;

Who hath washed us in the tide Flow - ing from his pier - ced side.  
Is - rael's hosts tri - um - phant go Through the wave that drowns the foe.

As part of planning for the parish's next fifty years, significant research was invested into the future of the church's hymnals. *The Hymn Book of the Anglican Church of Canada and United Church of Canada 1971* is no longer in print and *Common Praise 1998* would not meet our needs. Therefore, we are excited to announce the development of a new hymnal (excerpt above) which will complement the *Book of Common Prayer* and serve as the backbone of St. Olave's liturgical music. It will incorporate the latest textual and musical scholarship and provide the repertoire that is specifically useful to St. Olave's while retaining the original language of the hymnist wherever possible, especially the "sacral English" of the Prayer Book. The new book is currently in development and the goal is to offer both print and digital copies to suit a variety of needs.

A.M.D.G.

Jeremy Tingle

Director of Music

February 13<sup>th</sup>, 2024