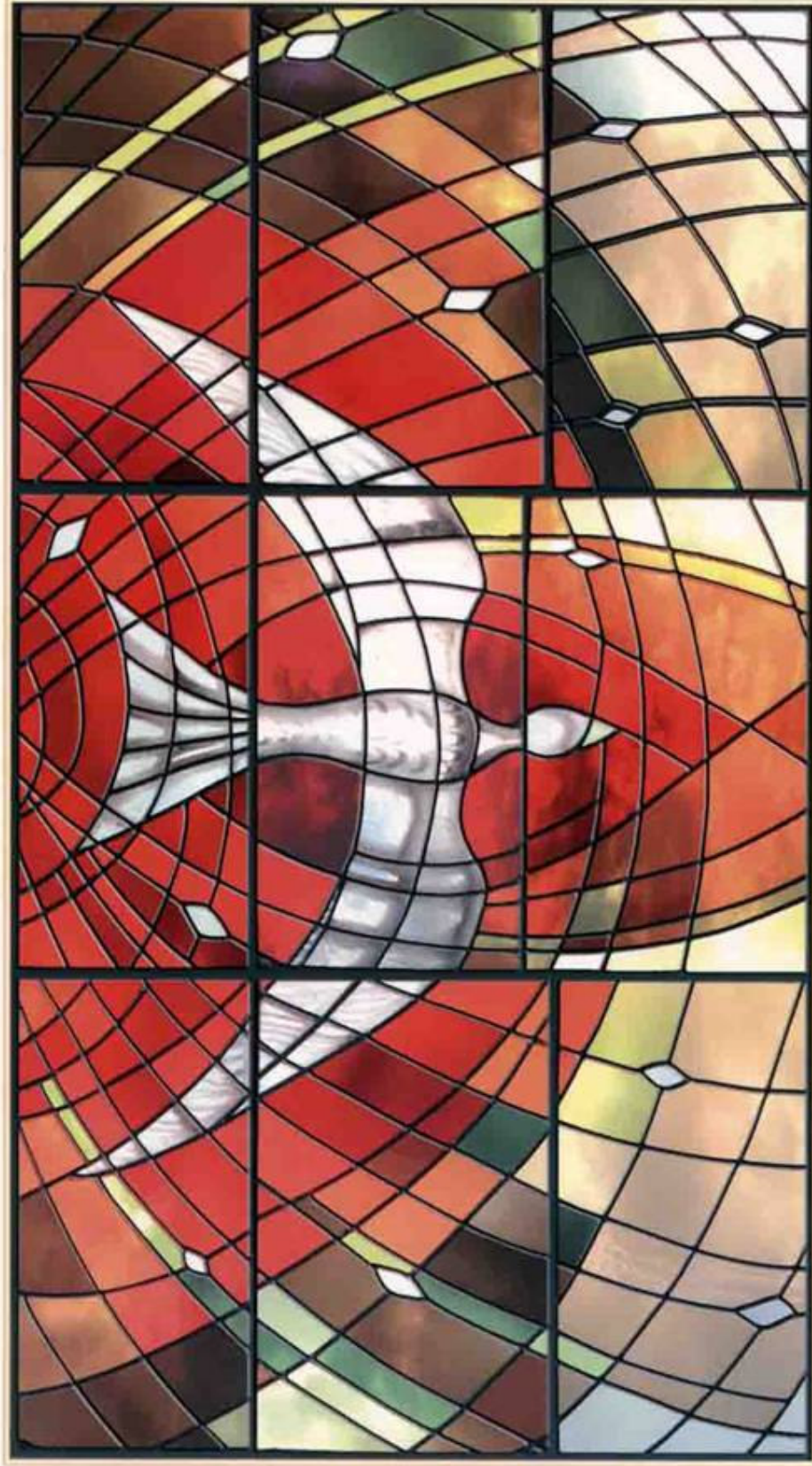


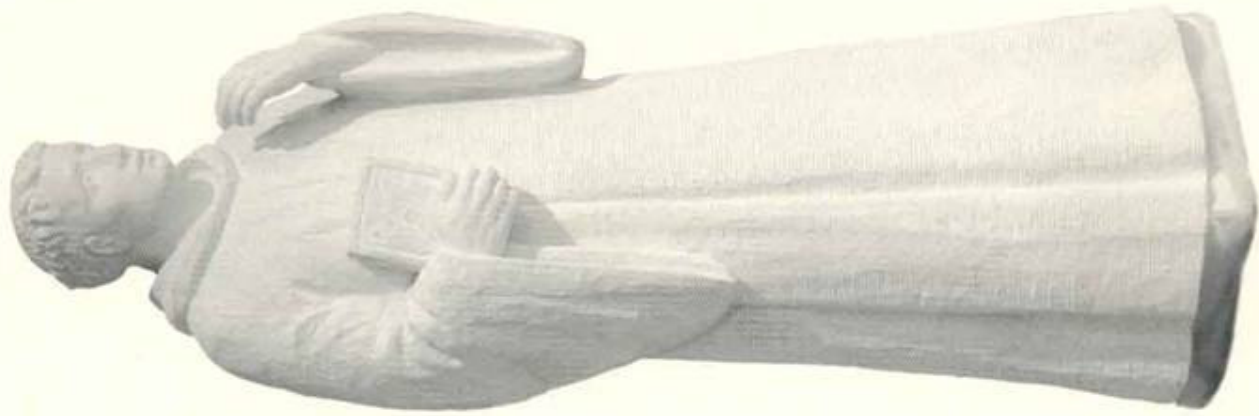
The New Church of St. Bernard

GLENGORMLEY



Solemn Rite of Dedication

SATURDAY, 11th OCTOBER, 2003



Parish of St. Marys on the Hill
St. Bernard's Church
Bernard of Clairvaux

St. Bernard



**Solemn Dedication
of the
Church of Saint Bernard**

by
Most Rev. Patrick Walsh
Bishop of Down and Connor

Saturday 11th October 2003

Concelebrants:

Father Daniel Whyte PP., Canon Malachy Murphy PP.,
Father Joseph Glover, Father Patrick Mulholland

St. Bernard of Clairvaux (c. 1090 - 1153)

The Mellifluous Doctor, Oracle of the Twelfth Century, Wonder Worker of the West, Arbiter of Christendom, the Last of the Fathers.

St. Bernard of Clairvaux was one of the greatest and most dynamic figures of the Middle Ages. He played a pivotal role in the development of the Cistercian Order, and was an active participant in political and ecclesiastical affairs. Bernard was born in Fontaine, Burgundy, of noble parentage. In c.1112 he joined the monastic community at Cîteaux in Latin Cistercium, thus Cistercians. His arrival was a decisive point in the history of the Cistercians and he is often described as the second founder of the Order. Bernard's charisma and reforming zeal reinvigorated the community and accelerated its remarkable expansion.

Only three years after his arrival at Cîteaux, Abbot Stephen Harding sent Bernard to found the third of Cîteaux's 'elder daughters' at Vallee d'Absinthe, or the Valley of Bitterness. This Bernard renamed Claire Vallee or Clairvaux, on 25th June 1115 and since then the name of Bernard and Clairvaux have become inseparable. Bernard's magnetism and fame inspired a large number of recruits, among them the future pope, Eugenius 111. Bernard was said to have such magnetic charm that mothers hid their sons from him and wives concealed their husbands to prevent them entering the cloister with the Abbot of Clairvaux. Under Bernard's energetic leadership Clairvaux rose to prominence and soon dominated the Cistercian family tree: during his abbacy sixty five daughter houses were founded and eventually there were over 350 houses affiliated to Clairvaux. He is sometimes depicted carrying a model of a church, symbolic of his contribution to the spread of the Gospel.

Bernard overtly rejected publicity but was, nonetheless, a prominent figure in contemporary affairs. He was a

friend and advisor to rulers and prelates, he engaged in political and theological debates, mediated during the Papal Schism, and his powerful preaching encouraged many to join the Second Crusade. Bernard described himself as the chimera of his age, for like that mythical beast he was an incongruous mixture - a

monk thrust into the roles of politician, diplomat and preacher. Bernard was also a talented and prolific writer. He left a considerable corpus of writings which include over 300 letters and sermons, mystical works and devotions to the Blessed Virgin Mary. Bernard's works reveal a forceful and engaging character, who embraced controversy; one who was articulate, opinionated, and often sharp-tongued, and as such he provoked criticism, as well as acclaim.

He became a great friend and biographer of our own St. Malachy, patron of Down and Connor, who died when visiting Clairvaux.

Bernard preached at Malachy's funeral Mass, saying in his hymn of praise to the Irishman, "pleading, we pray for your peace everlasting, beloved Malachy", the two friends share the same grave at Clairvaux.

"Whoever is his own master is the disciple of a fool" - a saying of St. Bernard.

*Daniel White
Nov 2003*

A Statue of St Bernard

St Bernard lived during the age of chivalry when piety, loyalty, valour, honour and respect for women were highly esteemed virtues. Young men probably liked to imagine themselves rescuing maidens in distress, preferably from dragons, if there were any about! St Bernard put the ideals of the age into the greatest ideal of all, serving God and His Church. He founded, in all, sixty-nine monasteries of the Cistercian Order.

It was this great appeal he had, and his amazing power of persuading people to forsake the world and live a life of deprivation for the sake of the Kingdom of God, that most impressed me in my study of this Saint. I decided to leave out the crosier that he was, of course, entitled to hold, and instead show him preaching. I studied the gestures of good preachers and lecturers. Since he wrote about the Song of Songs and other Biblical themes, as well as writing poetry I gave him a book.

St Bernard was said to have carried the twelfth century on his shoulders and it was a hard time for the Church with much clerical worldliness and corruption, and Muslim armies closing in on Europe from east and west. I think he should be the patron saint of vocations



*B.S. in Bern
2003*

SOME BRIEF HISTORICAL NOTES (19th - 21st CENTURIES)

In 1854 Fr. Patrick Ryan was appointed Parish Priest to administer to the needs of Catholics in the area we now know as Newtownabbey. He found his people a sparse and scattered congregation. There was a small church in Greencastle, built in 1832, and until the arrival of Fr. Ryan, a priest riding on horseback from Belfast offered Mass in Greencastle and rode on to Ballyclare to offer another. St. Mary's Star of the Sea was erected in 1867 at Whitehouse but it did little to alleviate the difficulties experienced by the handful of Catholic families in Glengormley, Mossley and Ballycraigy in attending Mass. Many a weary mile had to be walked in all weathers to take part in Sunday Mass. Bernard McClean, a wholesale tea and spirit merchant, had purchased the "Old manor Farm" in Carnmoney and like others in the area he found it difficult travelling to Whitehouse every Sunday. He offered an acre of ground to the parish priest of Whitehouse, Fr. Hamill, to build a church across the road from the farm. The church took less than two years to build at a cost of £3,000. The church dedicated to St. Mary and St. Bernard, was opened on 15th August 1897. The 'St. Bernard' in the title of the church never took on and the church was referred to then, like today, as St. Mary's on the Hill.

After the second world war the substantial growth of Glengormley began to show and housing estates were built at Farnley, Harmin and Swanston. St. Mary's on the Hill, which at the time was visible for miles around the countryside, became almost obscured by the roofs and chimneys of this new developing suburban Belfast. Fr. Richard O'Rawe, residing in Farnley Park, will always be remembered for his unique fund raising ability. It was mainly

through his efforts that property at Elmfield was purchased at a cost of £9,500. Fr. O'Rawe then took up residence in Elmfield House originally owned by the Leahy family, well known city centre retailers. An old army Nissen hut was brought from Waringstown and re-located in Elmfield to serve as a temporary church and community hall for the Catholics of the area.

By the mid 1960's, it became clear that the hundred year old parish of Whitehouse had become virtually impossible to administer as a single unit, due to very significant increases in the Catholic population, so in 1969 five new parishes were created. St. Mary's at Greencastle; St. James, Whiteabbey; St. Gerard's, Antrim Road; St. Mary's on the Hill, Glengormley and, of course, the original mother church, St. Mary's, Star of the Sea, Whitehouse. Fr. McClafferty, a former curate in the area was appointed the first parish priest of St. Mary's on the Hill in July 1969. He built, in 1970, Elmfield Oratory, and in 1982 a new church/parish centre. St. Mac Nissi's, was opened, not without contention, beside the primary school at Christine Road off the Manse Road.

Fr. Sean Murphy was appointed parish priest in succession to Fr. McClafferty who was transferred as P.P. to St. Agnes in 1983. The necessity of a new church in the parish had been obvious for a long time and Fr. Murphy turned his considerable talents to that task. The hope was to build on the Antrim Road at the Elmfield estate, but investigations revealed that this could only be done by multiplying the overall costs by a factor of three; the main difficulties being the steep slope of the ground and the complication of infill. This

time, St. Bernard was not to be forgotten and the new church was dedicated to the great Cistercian saint and last Father of the Church on 20th November 1988. The architect was a parishioner, Mr Charles Moore and the main contractor, Mr B. Loughran.

Our beloved St. Bernard's was malevolently destroyed by enemies of the Church during the early hours of June 11th 2001. Manufactured tensions had been manipulated in the area for some time in connection with the Carnmoney Cemetery Sunday devotions. It was clear to the parishioners that the arson attack on St. Bernard's was a terrorist warning to the Catholics of Glengormley. The only possible response was to rebuild, a bigger, and if possible, a better, St. Bernard's, something to make our spirits soar.

We rejoice to open and dedicate this church 28 months later, to the day, to the praise and glory of His name.

V Rev Daniel Whyte P.P.



A friend in need.

THE RITE OF DEDICATION OF A CHURCH

Since early times places and buildings have been set apart for the purposes of divine worship. In the Old Testament the construction and dedication of the Temple were significant moments in the history of the Jewish people. Following the expulsion of the armies of Antiochus IV from Jerusalem, Temple worship was restored by the offering of solemn sacrifice. In the early years of the Christian Church there were no fixed places for worship, the Eucharist being celebrated either in private houses or at the tombs of the martyrs. However by the early fourth century, as the number of Christians began to increase, buildings were constructed for the sole purpose of celebration of the liturgy. The earliest recorded ceremony of a dedication of a church is in 314, the ceremony consisting of the actual offering of the sacrifice of the Mass. In time, this simple ceremony of dedication was augmented by a sprinkling of water as a sign of purification. By the middle ages the ceremony of dedication had become much more complex with the addition of the anointings of the altar and walls of the new church. The ceremony gradually developed into being a complicated and intricate service lasting several hours. This sheer length of this rite of consecration or dedication meant that it became rarely used and in 1961 Pope John XXIII directed that a revised and simpler rite of dedication be composed. Following the Second Vatican Council it was decided that further revision was necessary and the present rite was promulgated in 1977. The underlying understanding of this ceremony is "a church is the place where the

Christian community is gathered to hear the Word of God, to offer prayers and praise to God and to celebrate the sacred mysteries and where the holy sacrament of the Eucharist is kept". The ceremony of dedication is an opportunity where a given Eucharistic parish community rededicates itself in its baptismal calling. The Church brings to this liturgy the full richness of symbolism, using water, oil, incense, and light. The liturgy of dedication uses these symbols to appeal to our imagination and senses, of hearing and speaking by words and music, the visual by the lighting of candles and the aroma of incense, touch by being sprinkled by water and the anointing of altar and walls, all culminating in our reception of the body and blood of Christ in the Eucharist.

The Liturgy of the Word

As the church is the place where the Word of God is proclaimed, today the bishop formally hands the lectionary to the ministers of the Word. We listen to the book of Nehemiah recounting the assembling of the people of Jerusalem to hear the proclamation of God's Word.

The Litany of Saints and the Prayer of Dedication

Following the Profession of Faith we invoke the saints to pray for us, and ask God to guide and protect His Church and to consecrate this church building for divine worship. Our prayers are united with the heavenly Church in praising God. This is followed by the solemn prayer of dedication which speaks of the mission of the Church; "the Church is holy, it is fruitful, it is the dwelling place of God, it is a temple built of living stones, it is a beacon for the whole world". The prayer then refers to the importance of this building where the local church will gather, "here may the waters of baptism overcome the shame of sin, here may the children of God be fed at the table of God's word and Christ's body, here may the poor find justice, the victims of oppression find true freedom..."

The Rite of Entrance

The rite of entrance is the formal taking of possession of the church by the bishop as the leader of the diocesan family. The blessing of water reminds us that in baptism we become part of the "spiritual temple". Following this the blessing of the walls of the new church and the altar takes place. Water is used for washing and this sprinkling of the walls and altar symbolises their purification and the consecration of this building as a "sacred place".

The Anointing of the Altar and Walls of the Church

In Old Testament times oil was used to anoint those who in Jewish society were set apart for special duties, as kings, priests and prophets. The Church uses the Oil of Chrism in its most solemn ceremonies. The altar occupies the holiest place in the church; together with this church building it will today be set apart from the secular world for the use of the sacred liturgy by being blessed and anointed.

The Incensation of Altar and Walls

In the Book of Revelation St John writes of an angel standing before the altar with a gold censor and that "the smoke of the incense of the prayers of the saints ascended up before God from the hand of the angel". Incense is a symbol of prayer rising before God, its beauty and fragrance is used as it was in the temple worship to reverence God and acknowledge his presence with us. The newly consecrated altar and walls of the church are incensed as a mark of reverence for this building and altar now sanctified for the worship of God. Finally Bishop, priests and people are incensed to remind us that we too have been consecrated in baptism and form the "priestly, kingly and holy people of God"

The Preparation of the Altar for the Eucharist

The altar is prepared by members of the parish for the celebration of the Eucharist. This is a simple act as we would prepare a table for an important family meal but it nevertheless points to the profound reality that it is primarily for the celebration of the Eucharist for the family of the local church in this parish that this church has been built.

The Lighting of the Altar and the Church

The lighting of the candles on the altar and the walls of the church bring to mind that "God is light and in Him there is no darkness". As Christians we are called to bring that light into the world of today. Candles are a symbol of selfless generosity, consumed in bringing light and warmth to those around them. Candles are still used to mark festive occasions and so the lighting of the candles and lights of the church concludes the joyful preparations for the celebration of the Liturgy of the Eucharist in the newly dedicated church.

V Rev Hugh Kennedy D.D.



PRIESTS OF THE PARISH

*Priests who have served
in St. Mary's on the Hill Parish*

Parish Priests

Shaun McClafferty 1969 - 1983
Sean Murphy 1983 - 1994
Daniel Whyte 1994 -

Curates

George O'Hanlon 1969 - 1972
George Whyte 1972 - 1974
Gerald McFlynn 1973 - 1978
Kevin O'Leary 1974 - 1983
Daniel Curran 1978 - 1982
Joe Gunn 1980 - 1981
Hugh McIlDowney 1981 - 1982
Sean Emerson 1982 - 1990
Austin McGirr 1980 - 1987
Kieran Whiteford 1987 - 1989
Aidan Brankin 1989 - 1991
David White 1990 - 1994
Stephen McBrearty 1991 - 1996
John Hutton 1994 - 1999
Patrick Mulholland 1996 - 2002
Francis McAllister 1999 -
Gabriel Lyons 2002 -



The design of the new church of St. Bernard

The embracing walls symbolise arms protecting the church. They also welcome the congregation on arrival. Finally, the cross to the rear is designed to rise high into the sky to symbolise and witness to the community the church's presence. At night the cross is flooded with light to act as a beacon and during the day can be viewed from within the church as a reminder of the great sign of the New Covenant. The overall symbolism of St. Bernard's is one of welcoming the worshipping community to pray with the knowledge that they will be safe and protected (in their prayers.)

Inside the church, one is at once struck by the ample volume of space which is enclosed and protected by the natural oak ceiling with its clerestory and cupola glazing, which appears to float giving an uplifting feeling. The sanctuary area is united with the place of assembly in a striking way by the use of stone flooring throughout the building and non differentiation of wall finishes. This has ensured the integration of the sanctuary into the central worship space.

Dempsey Architects worked closely with Father Daniel Whyte, the Parish Priest, in appointing artists from all over Ireland to create a place of worship that utilised only the best ideas from all. The worshipping community gathered around the altar and ambo is central to the celebration of faith expressed in hearing the Word of God and offering the Eucharist. The sanctuary is surrounded by the congregation and has been designed in natural stone and in

With the sad circumstances surrounding the demise of the former St. Bernard's church, this new building is seen rising from the ashes and brings with it an uplifting belief of renewed faith. It is a sign of hope for the community.

It was decided after the fire to seek new ideas for St. Bernard's and a design competition was held. Dempsey Architects won the competition with a concept which met the requirements of liturgy, environment and history. Set into the side of a hill with commanding views over Belfast Lough, the design of the new church was influenced by both nature and chronicle. The church was to be built using natural materials where possible. The use of natural stone in Irish buildings conjures up images of raths and crannogs. This became the starting point from which flowed the embracing wall to protect the main church. Using Donegal stone walls, with their small openings, is appropriate for protection but also incorporates the singularity of placing the Stations of the Cross in stained glass in each aperture. The roof is of natural Spanish slate and, constructed as it may possibly have been in previous times, possesses the features necessary to provide a natural environment for community worship. The large horseshoe clerestory glazing provides most of the natural light flooding down into the main body of the church. The cupola glazing set at an angle in an already offset roof is the fitting crown of light directly over the sanctuary and provides an appropriate focus within the church.

natural non-geometrical shapes. The placing of all liturgical furniture has been carefully designed to provide full symbolism using the natural materials throughout, including oak, stone, silver and bronze. The stained glass trio window presiding over the sanctuary recalls the coming of the Holy Spirit of God at Pentecost and his continuing presence in the church.

This epiphany of the new church of St. Bernard's, with the Lord's help will inspire renewed faith and hope among the people of the parish and in the Church of Down & Connor.

Dempsey Architects

October 2003



ST. BERNARD'S CHURCH

DESIGN TEAM

Dempsey Architects
Naylor & Devlin
Albert Fry Associates
Delap & Waller

Architects, Project Managers and Planning Supervisors
Quantity Surveyors
Structural Engineers
Mechanical & Electrical Engineers

ARTISTS

Ken Thompson
Roisin Dowd Murphy
Michael Killen
Brid Ni Rinn
Leadlines/David Esler
Peter Donovan

Sanctuary Furniture, Sacred Heart, Sanctuary Cross
Stained Glass - Stations and Sanctuary Windows
Madonna & Child Jesus
St Bernard
Etched Glasswork
Tabernacle, Sanctuary Lamp, All Silver Work

CONSTRUCTION TEAM

O'Hanlon Bros Construction
James McGrath
Devlin Bros
Norlect Engineering Ltd
Grainger Communications
Rocks Joinery
A&M Doris
Glazing Designs

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Site Manager
Mechanical Sub-Contractor
Electrical Sub-Contractor
Specialists PA System
Pews, Specialist Furniture
Main Joinery Contractor
Roof Glazing

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