

Newsclaf

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COVID-19 STATEMENT

RSCM NSW Branch is committed to the principle that all people who participate in church music activities should be able to do so in safety and without compromising their physical or emotional wellbeing.

As well as being our God-given responsibility to those whom he has placed over us, in the interests of our health and safety during this time of COVID-19, your committee urges all members to follow strictly the requirements of the health authorities and also the guidance provided by our church leaders.



From the Editor

Welcome to 2021.

As we go to print, we've just had the gladsome news from the Premier that we can again have a decent sized choir singing in church, and that congregational singing is possible with precautions (masks and increased physical distancing). Hopefully if we continue with zero community transmission and with the vaccine rollout, we'll see requirements relax even further. However, we all know how quickly the situation can change so it's a matter of following the RSCM COVID-19 statement, albeit with hope in our hearts.

Our next event is the Branch Annual General Meeting preceded by a panel discussion and workshop on 27 March. Please see further details in this issue.

Finally, I hope you will enjoy the first of what I plan to be a regular feature in *Newsclaf* this year: an interview with a person involved in church music somewhere in our State. I believe I've picked a good candidate for interview number 1!

Pamela Summers

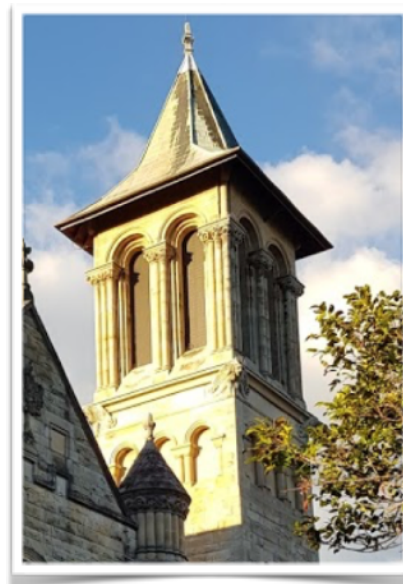
Pamela Summers is a chorister at St Swithun's Anglican Church Pymble and Newsclaf Editor

27 March 2021: Branch Workshop and AGM

Members will have received notice of the upcoming Annual General Meeting on Saturday 27 March 2021 at St Andrew's Presbyterian Church, 56 Raglan St, Manly commencing at 4pm.

The AGM will be preceded by a panel discussion and workshop, *Coping with COVID*, where the panel will explore the responses from various churches to and music resources for COVID-19. The workshop will demonstrate various compositions, with participation encouraged from attendees subject to whatever health regulations are in place on the day.

The day's schedule is: 1:00 pm registration; 1:30 pm workshop; 3:30 pm afternoon tea; 4:00 pm AGM.



Getting there: The church is well served by public transport; being close to Manly Wharf. There is a bus interchange at Manly Wharf, and certain services (i.e. the 142) stop outside the church. The “Hop, Skip, Jump” bus provided by the Northern Beaches Council also stops outside the church. If you are driving, most of the Raglan Street parking is limited to two hours; however there is a five- hour limit council car park opposite the church in Raglan Street. There are several other council car parks within walking distance.

For members who are unable to physically attend but wish to participate virtually via Zoom, the meeting may be accessed via this link: <https://uso2web.zoom.us/j/82282128884>

Denominational Report

Uniting Church in Australia



Songwrite is a national gathering of songwriters within the Uniting

Church. Like our summer or winter schools, it's organised in a different Australian locality each year or two. It didn't happen as scheduled in 2020. This year, some of the organisers are proposing to have a networked affair using Zoom. The idea is that people will still gather together in groups, but the sites will be distributed across the country. I imagine these will typically be where there is an existing centre of energy for these activities. By this means, it will still be possible to hear ensembles live as newly written material is tested for others to hear.

Rev David MacGregor retired from paid ministry in February. Although from Queensland, he has had an influence throughout Australia on church music in the Uniting Church. Internationally, [textweek.com](#) has long referenced his compilation of lectionary-linked contemporary music resources, [Together to Celebrate](#). Among these are a many of his own authorship. (It's interesting to compare this site with another UC-based effort that also features on textweek: [Singing from the Lectionary](#), from Victorian parishioner Natalie Sims. Both 'contemporary', but with quite different emphases.) David MacGregor's appointments to the national assembly Worship Working Group afforded a higher profile at this level for the newer styles.



David Powell

David Powell is a member of the Uniting Church in Australia Church Music Committee and UCA Representative on the RSCM Branch Committee since 2011

Out and about

The first in a new series of interviews with church musicians around New South Wales. In this article, I chat with Meredith Lawn.

Meredith, tell me a bit about your background in church music and where you worship at present.

My first experience of church music as a child was at St Ives Baptist Church where my mother was (and still is) the organist. We were blessed to have the very talented Ken Smith as music director, who set a high standard. He was Head of Brass at the Sydney Conservatorium of Music and a renowned cornet player. We presented wonderful, extravagant music for Christmas and Easter services, with choir and instrumentalists drawn from the congregation (myself on violin) and sometimes supplemented with guest performers from the Conservatorium. Mozart's *Laudate Dominum* is one example from our repertoire, which I suppose was unexpected for a Baptist church! As a teenager I accompanied and then directed the children's choir at the church and, in my early twenties, I conducted the adult choir for a few years.



Jumping forward to 2007, I became a parishioner of St Alban's Anglican Church at Epping, along with my husband and two sons. Our sons joined the children's choir, known as Alban's Angels, under the direction of David Wheatley and I accompanied them on the organ. Recently, I have been singing in the St Alban's COVID-safe Gallery Choir of five for our services.

And you're also a member of the Mater Chorale...

Yes, I've been singing alto in the Mater Chorale since 2008. Although it is not a church choir, we do specialise in liturgical music and enjoy singing Evensong in different churches and cathedrals. I guess this is not surprising, considering the expertise of our current and past directors (Michael Deasey OAM, Ross Cobb and Sheryl Southwood OAM). Our tour to England in 2019 to be choir-in-residence at Lichfield and Winchester Cathedrals was an unforgettable experience (previously reported in *Newsclaf* December 2019).

I've also sung on several occasions with the Choir of St Paul's Anglican Church Burwood.

I understand that you're the music archivist at the State Library of NSW. That sounds fascinating and I'll ask you more about what's involved in a moment, but can I ask what type of study or training you needed to complete for that role - did you study music or librarianship or conservation studies.... or maybe all of those?

I studied music at the University of Sydney and graduated with a Bachelor of Arts with First Class Honours in Music. This was in the late 80s when the Music Department was separate from the Conservatorium. My lecturers included Peter Platt, Nicholas Routley, Peter Sculthorpe and Winsome Evans. I became interested in archives while researching my honours thesis. This led to me completing a Graduate Diploma in Information Management – Archives Administration from the University of New South Wales. I didn't know anyone else combining music and archives at the time, but that was what I hoped to do for a career and I was fortunate to find my dream job at the State Library of NSW.

What was your honours thesis about?

I researched the viol consort music of the English composer Richard Mico (ca. 1590-1661). He was a resident musician to a wealthy family in Essex and produced consort music for the family to play on their viols. William Byrd was a close friend of the family and frequent visitor. Later, Mico became organist to the wife of King Charles I. In those pre-internet days, the research involved consulting microfilms of manuscript sources, writing letters to archivists and librarians in England and waiting several weeks for their replies. My work culminated in an edition of Mico's four-part consort music which was published by Fretwork Editions in London in 1992. It's funny how one thing leads to another. Winsome Evans lent me the Music Department's treble viol to gain first-hand knowledge of the instrument. I loved playing it so much that I went to an Easter Viol School in Sydney, where I met my future husband. With Patrice Connelly and two others, we formed a viol consort called Ye Vyalls and performed all over Sydney. I particularly enjoyed it when our consort played the accompaniment to some Orlando Gibbons anthems with the St Andrew's Cathedral Choir directed by Michael Deasey and on another occasion with the Choir of Christ Church St Laurence directed by Neil McEwan.

Is being a music archivist different from being a music librarian for example for an orchestra or opera company?

A music archivist mainly works with primary source materials such as original music manuscripts, personal papers of musicians (such as letters and diaries) or administrative records of music organisations. A music librarian generally works with published materials, such as printed scores to be used for performances and reference works about music.



You've described a volume of Gregorian chant with illuminations - the *Rimini Antiphonal* - as one of the State Library's greatest music treasures. It was created in Rimini, Italy, in 1328 so how does it come to be in Australia in 2021?

The Antiphonal was part of a bequest of some 300 early English Bibles and other rare books and manuscripts which the Library received in 1928 from an English collector, Nelson Moore Richardson of Dorset. During the First World War, an Australian army convalescent camp was located on Richardson's estate. He decided to bequeath his precious collection to Australia to show his appreciation of the way the Australians had come forward to help Britain in the War. The Rimini Antiphonal features the work of the renowned fourteenth-century Italian illuminator, Neri da Rimini. Consisting of 155 large vellum folios bound in oak boards, it is a visual delight to see the illuminated letters in bright colours and gold leaf along with the black square notation on staves of four red lines. I put the Rimini Antiphonal on display at the Library in 2007 to coincide with an international

conference of music librarians. Neil McEwan saw the display and contacted me about transcribing some of the chants for a possible performance by the St Laurence Gregorian Schola. We collaborated to bring about a series of five sell-out concerts in the Vestibule of the Mitchell Library building, attended by 750 people. Bringing the music to life after several hundred years attracted much media attention, some of which is still available online (for example, the Radio National program produced by Geoff Wood (<https://www.abc.net.au/radionational/programs/archived/rhythmdivine/war-chant/5391280>)

Are there other particular musical ‘gems’ in the State Library?

We have some other medieval music manuscripts in the Library’s Rare Books collection which I show each year, along with the *Rimini Antiphonal*, to paleography students from the Sydney Conservatorium of Music. In 2018, I was asked to give a similar presentation to visiting French musicians, La Camera delle Lacrime, who were guests of the Australian Brandenburg Orchestra.

There are always new discoveries to be made in the Library’s collection. I once found a songbook which had belonged to the wife of Charles Dickens. A colleague and I performed a selection of songs from the volume for an international Dickens conference held at the Library in 2018.



Another time, I came across five letters from Edward Elgar to the Australian artist and writer Ethel Anderson. He wanted to set a couple of her poems to music. While I was in Lichfield with the Mater Chorale, I took the opportunity to visit the Elgar Birthplace Museum in nearby Worcestershire (see photo).

Apart from the excitement of being allowed to play one of Elgar’s pianos, there was an even greater surprise awaiting me. Upstairs in the room where Elgar was born, there happened to be a locked cupboard containing the volumes of a complete modern edition

of Elgar’s music. They could not all fit in the cupboard so a few more volumes were in an open box next to the cupboard. I picked up the first volume in the box and, to my amazement, it contained Elgar’s sketches for his settings of Ethel Anderson’s poems!

In conclusion, Meredith, and thanks so much for your time, do you have a particular anthem or piece of sacred music that you are enjoying at the moment which you’d like to mention?

I’m a big fan of VOCES8 and I’m currently enjoying their latest album *After Silence*. There are so many beautiful tracks, but the anthem *Bring Us, O Lord God* by Sir William Harris always gives me goosebumps, as does *Lully, Lulla, Lullay* by Philip Stopford.

News of Members

From the Choir of Christ Church St Laurence

As was the case for choirs all over the world, 2020 brought its share of disappointments to the Choir of Christ Church St Laurence. Many of our most musically-challenging, important and exciting services – Holy Week, St Laurence, Advent, Christmas and the Orchestral Mass for our Feast of Dedication – had much-reduced choral elements, and our weekly Zoom catch-ups were just not the same as being able to meet in person!

In the middle of the year we also decided to postpone our much-anticipated tour of England, slated for December 2020 and January 2021. We had secured engagements at Westminster Abbey, St Paul's and Southwark Cathedrals, as well as in Rochester, St Alban's and Guildford, and we hope to pick these up again at some point – eventually – when international travel is possible once more.

Last year the Choir of Christ Church St Laurence was pleased to be able to commission three new Australian works. We were keen to both expand the amount of liturgically-appropriate and engaging music for our new circumstances, and to provide creative opportunities for a number of composers, many of whom lost work when lockdowns put an end to so much live performance.



The first of these was Joe Twist's *Missa brevis*, co-commissioned with St Paul's Cathedral, Melbourne. Joe's work was inspired by the ocean; as he wrote later, 'throughout the work, various musical gestures are meant to reflect droplets of water, currents and waves'. The *Missa brevis* can be sung by any voice type; it is relatively challenging without being inordinately difficult. The Choir of Christ Church St Laurence performed the work several times in 2020, most recently on All Saints' Day in November, and a recording of that service is available [here](#).

At left: Joe Twist

Former chorister Oscar Smith, who has since left Sydney to complete his MA in Ethnomusicology at the University of British Columbia in Vancouver, composed a setting of the Evensong canticles for the Choir, *The St Laurence Service*. Written for unison voice/cantor with organ, the work received its first performance on the Parish's Feast of Dedication in September. You can listen to a recording of the piece, from the following month, [here](#).

At Right: Oscar Smith



Finally, current chorister Fiona Loader – also a pianist, accompanist, organist and composer – wrote a carol for the Choir to perform at Advent and Christmas. A setting of the text *Angelus ad virginem* for smaller-than-usual ensemble and organ accompaniment, it's a joyful (and very singable!) piece, a live recording of which can be found [here](#).



Fiona's carol has already attracted strong interest from choirs in Australia and further afield wishing to perform it at future Christmas services.

At left: Fiona Loader

With the Parish's restoration works now completed, and church services having resumed – albeit in altered and ever-evolving COVID-safe formats – our monthly organ recital series has also returned. Usually held on the third Sunday of the month at 5.30pm and timed to finish just prior to the service of Solemn Evensong, entry is by note donation and all are welcome. A schedule of upcoming recitals is available [here](#).

Despite these strange and still-stressful times, the Choir of Christ Church St Laurence remains part of the Parish's High Mass (10.30am) and Solemn Evensong (6.30pm) services each Sunday, as well as at selected weekday feasts. The scale of the music within each of these liturgies continues to be shaped by the NSW Health guidelines. However as NSW has now passed 30 consecutive days without community transmission of COVID, the Choir is currently planning to offer the full range of Holy Week and Easter services including the sung Passion according to John on Good Friday and the dramatic liturgy of the Easter Vigil. You would be most welcome to join us.

Michelle Imison

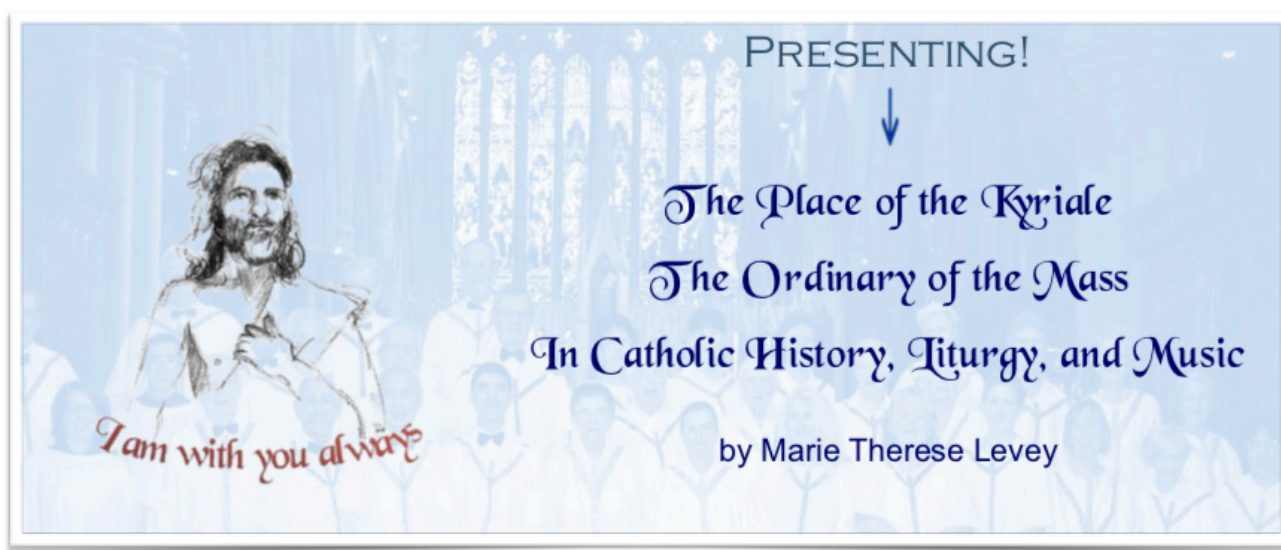
Michelle Imison is the Publicity Officer for the Choir of Christ Church St Laurence

Newsclaf is pleased to hear that a recent issue of the UK magazine, "Choir & Organ", included this review of Oscar Smith's St Laurence Service:

"Composers as well as conductors have had to reimagine ways of keeping choral singing alive, and Oscar Smith's **St Laurence Service** [Unison voices & org.; Crescendo Music Publications 979-0-9022610-3-6, GBP6.00] is an example of a work written specifically for these times. It was written by the young Australian composer during the COVID-19 restrictions on group singing throughout New South Wales in August and September 2020, when there was a need for more unison canticle settings suitable for small groups of singers. He therefore set this Magnificat and Nunc dimittis specifically for unison voices, commissioned by the St Laurence Music Inc. to celebrate the 175th anniversary of the consecration of Christ Church St Laurence in Sydney.

Smith acknowledges the strong influence of Balinese gamelan in his writing generally, and there are strong suggestions of this element here with the music's fairly constant rhythmic undercurrent in the lively organ accompaniment and various non-diatonic intervals in the vocal line. The vocal writing, which also touches on the style of plainchant, is not always fully supported by the accompaniment at times, so may need some particular preparation. However, this is a refreshing new work which will be rewarding for a small group of experienced singers and will, I am sure, live beyond these times."

For more information concerning the publication, "Choir & Organ", go to www.rhinegold.co.uk/rhinegold-publishing/magazines/choir-organ/current-issue/.



On Tuesday 2 March 2021 at Baulkham Hills, Dr Paul Morrissey BA, Dip Ed, Grad Cert R.E., BTh, STL (Lateran), STD), President of Campion College Australia, will launch the book [The Place of the Kyriale, the Ordinary of the Mass, in Catholic History, Liturgy and Music.](#)

The author of the book is RSCM Life Member, Dr Marie Therese Levey rsj BA, MLitt, PhD, ATCL, LTCL, FMusicolASMC.

Marie Therese Levey is a Sister of St Joseph of the Sacred Heart who, for most of her life, has contributed to parish music as organist, cantor and choir leader. Her PhD was based on a collection of thirteenth century Portuguese manuscripts leading to the dissertation, *Migration of the Liturgy of the Divine Office of the Roman Rite into Portugal*.

For twenty years Dr Levey was musical director of *The Gregorian Schola of Sydney*. This led to her becoming aware of the need for more information on the music for the *Ordinary of the Mass* prior to the age of print. The present study is an attempt at responding to that need, and at acknowledging the efforts of those who took part in the restoration of Gregorian Chant in the nineteenth and twentieth centuries.

Because of COVID-19, numbers for the book launch are strictly limited. However Marie's RSCM friends of many years will be present.

Copies of the book are now on sale via Mail Order (details below), or in city shops *The Mustard Seed* and *Pauline Books and Media*.

About the book

The prayers of the *Ordinary of the Mass*, the *Kyriale*, have formed a type of spiritual chain which has linked all of the prayers of the Mass together since the first years of Christianity, down through the Middle Ages, and to the present day.

The current work is a response by the author to the need expressed by choral singers, parish musicians and scholars of music history, to know more about the origin and sources of the people's sung parts of the Mass. The story will take the reader back over the centuries to meet church leaders who contributed to the *Kyriale* - Ss Gregory I the Great, Bernard of Clairvaux, Hildegard of Bingen, Francis of Assisi, Dominic of Osma, and others who loved praising God in song. You will also meet those who made life difficult for them. The work is full of stories of "saints and sinners very human figures (who) come alive in these pages" (from the foreword by Rev. M Walsh CM).

The work is in four parts:

- I Singing from Memory.
- II Diastematic Notation.
- III The Age of the Printed Book.
- IV Restoration of Gregorian Chant.

The final section, on the Restoration of Gregorian Chant, concerns the work of those monks who, often without a permanent home, painstakingly transcribed the ancient melodies from their original sources and left us, not only with the first official Vatican edition of the chant, but as well, left photographic evidence of the authenticity of their research.

Today when Catholics prepare the Eucharistic liturgy for a special celebration, the question sometimes arises: "Which Mass will we sing"? What they usually mean is "Which musical setting will we sing for the *Ordinary of the Mass*?"

- In the early twentieth century when Pope St Pius X set up a Commission for the first official printed editions of Gregorian Chant, he asked that those responsible produce first an edition of the *Kyriale*, or the *Ordinary of the Mass*.
- In the document *Sacrosanctum Concilium* of the Second Vatican Council, the faithful are exhorted "to sing together ... those parts of the *Ordinary of the Mass* which pertain to them".

The present work is the story of those sung prayers of the Ordinary, their development in Western music theory and notation, their plainchant congregational loss in the renaissance-reformation years, and their restoration as the people's parts in the twentieth century, especially by the Second Vatican Council.

Praise for the book

From the Abbot of the Monastery of Solesmes, +Dom Philippe Dupont OSB:

"Cette étude soignée, qui évoque les pionniers de la restauration du Chant grégorien aidera certainement nos contemporains à entrer plus profondément dans la connaissance de cette partie importante du Chant sacré de l'Église." (Translation: This careful study, which evokes the pioneers of the restoration of Gregorian Chant, will certainly assist the people of today to enter more deeply into the knowledge of this important part of the sacred song of the church.)

From Professor Thomas Connelly Emeritus Professor of Music and noted medievalist. University of Pennsylvania

“ ... (This) is a singular and delightful book, which I have enjoyed browsing through -- small unexpected delights and reminders at every turn of the page.”

From Professor Barbara Haggh-Huglo, Doctor of Music (Musicology), University of Maryland:

In her remarkable book ... Dr. Marie Therese Levey explains the history of the music for the Catholic Mass from the earliest records of it ... chapters that are abundantly illustrated with maps, illustrations of manuscripts, musical examples, and tables, with a bibliography and index of manuscripts and persons... Written for church musicians and the public, and informed by abundant scholarship in history, theology, liturgical studies, and musicology, Levey's book is clearly organized and easy to use. ...the first Cistercian mass cycles and the first polyphonic mass cycles from Avignon are placed against a backdrop of the history of monasticism and monastic reform. The political developments of the Reformations of Europe and England ... and the Revolutions of the eighteenth and early nineteenth centuries, correspond to a rich history of varied and much- debated music for the mass – a history of representative compositions emerging from uninterrupted theoretical reflection and experimentation.

Finally, in Part IV, “Restoration of Gregorian Chant,” great historical enterprises and the history of photography lead to the project ... at the Abbey of Solesmes to restore the Gregorian Chant.... Finally to the efforts of Vatican II to bring a reformed Catholic liturgy to an international community of worshippers and to papal decisions of the twenty-first century.

A carefully selected synthesis of defining people, developments, manuscripts, literature, texts, and music, Levey's book is the first easily accessible and comprehensive history of the Catholic music for the mass.

“..... and a remarkable book it is, indeed. Having taught music history from American textbooks and the history of the mass from diverse notes and articles, I find that your book goes far beyond any of the resources I have seen and used. All of the milestones and developments are there”

From Professor David Hiley, contributor *The New Grove Dictionary 1975-1976*; Professor in Musicology, Institut für Musikwissenschaft, Universität Regensburg since 1986

Sister Marie Levey takes the chants of the Mass we are most likely to know - the Kyrie, Gloria, etc. - and makes them the vehicle for a musical and spiritual journey through the history of the Church. The first chapters are about the age when the melodies were sung from memory, then come musical notation and also singing the Mass with part-music.

The age of printed books comes next, and finally, after a multitude of transformations of musical practice, the great nineteenth-century movement to restore the melodies to the earliest form that can be attained.

Large-format pages enable the author to present a generous supply of reproductions from original manuscripts, musical examples, tables and maps. Sister Marie tells this fascinating story in a lively and readable way, striking an excellent balance between the numerous musicians and other

personalities who people the narrative, and the ideals they tried to live up to - both the fallible human vessels, as it were, and the divine source of their inspiration and their faith. "

From Professor Augustine Thompson O.P. Dominican School of Philosophy and Theology, Oakland California

Most studies of the text and music of the Roman liturgy spend relatively little time on the Kyrie, especially now that it is often absorbed into the Penitential Rite. Sister Marie Therese Levey's fine study, *The Place of the Kyrie, the Ordinary of the Mass*, thus fills an important gap in musical and liturgical history and theory. It will be read with profit not only by liturgists and music historians, but also by choir directors and all interested in music and the Mass.

***The Place of the Kyrie—the Ordinary of the Mass—
in Catholic History, Liturgy and Music***
by Marie Therese Levey rsj.

207pp. A4 size. Includes selected manuscript images, indexes, bibliography.
All postal orders should be addressed to *Congregational Administration Centre*
9 Mount Street, PO Box 1508, North Sydney NSW 2059
Telephone +61 2 8912 4853 email CAC.reception@sosj.org.au
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From Brett McKern, RSCM Member and Director of Music at St John's Anglican Church Gordon

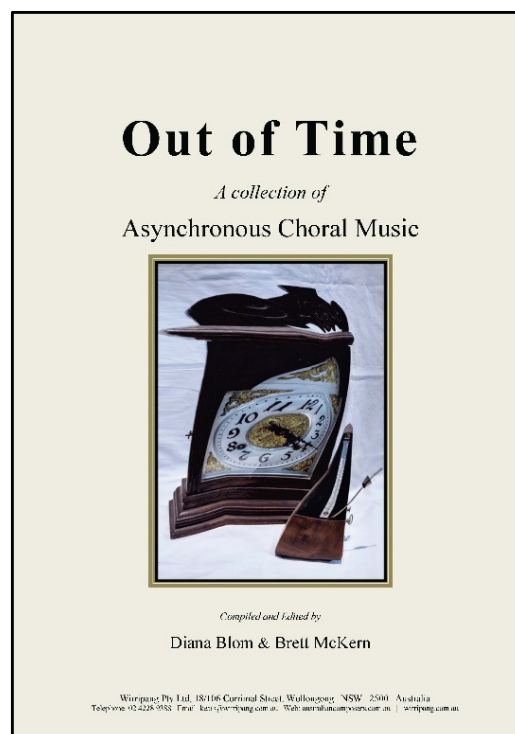
He writes: This is a press release about "Out of Time", new volumes of asynchronous choral music which may interest your readers of *Newsclaf*. The repertoire can be performed live or over the internet, and may help choirs keep singing in an interactive way during the Coronavirus restrictions. Consequently, we'd like to let as many choir directors and choristers know about it as possible, hence wanting to contact the RSCM at this time. The music is also designed for live performance, providing ongoing repertoire too. There is a volume of sacred and a volume of secular music, which can be purchased in hard copy or as an instant PDF download. The sacred volume includes a setting of the *Magnificat* and *Nunc Dimittis* as well as settings of Biblical and other texts.

We would be happy to be contacted for any further information.

With thanks, Brett McKern for the Editors.

Out of Time

Out of Time is a collection of two volumes of choral art music exploring asynchronous choral composition. The works by multiple Australian composers celebrate the musical aesthetic resulting from the interesting aleatoric effects created by asynchronous choral writing and can be performed live or online. Editors Diana Blom and Brett McKern felt that these techniques could be developed to help keep choirs singing in 2021 during the global Coronavirus pandemic, using the asynchronous environment of internet-based conference video calls. The repertoire, however, can be performed live or over the internet, providing for choirs socially distanced as to position of choristers as well as providing new aleatoric repertoire for ongoing use. Volume I comprises sacred works and includes including a setting of the *Magnificat* and *Nunc Dimittis* with an optional organ accompaniment providing repertoire for Evensong. Volume II comprises secular works, the subjects of which range from the spell of Macbeth's witches to music itself. The various composers have left more or fewer decisions to the choristers and conductors, but these can potentially be varied as needs be depending on the medium of performance.



Volume I: Sacred -

- Praise Ye – *Brett McKern*
- Psalm 105 – *Diana Blom*
- Come Down, O Love Divine – *Brett McKern*
- Exodus: Bells and Pomegranates – *Diana Blom*
- Rejoice in the Lord Always – *Brett McKern*
- The Word – *Sonia Sozio*
- Bowral Service (Magnificat & Nunc Dimittis) – *Brett McKern*

Volume II: Secular -

- Out of Time – *Diana Blom*
- Time Hangs Heavily – *Brett McKern*
- Music is a Gentle Hammer – *Andrew Schultz*
- For Now – *Diana Blom*
- Clearly Sing – *Brett McKern*
- Witches' Cauldron – *Diana Blom*
- Waves on the Ocean – *Tania Owens*
- Alfresco Dining – *Brennan Keats*
- Drinking with Friends – *Rob Heard*
- Seven Rings of Saturn – *Diana Blom*

Available from Wirripang in hard copy or instant PDF download. For information, score samples, and to purchase, see:

<https://www.australiancomposers.com.au/collections/frontpage>

From Sydney Chamber Choir

Paul Stanhope: A New Requiem
CITY RECITAL HALL AND SYDNEY CHAMBER CHOIR
Sat 13 March, 7.30pm

Award-winning composer and former Sydney Chamber Choir Music Director Paul Stanhope returns to lead the choir in the world premiere performance of his Requiem, the centrepiece of a program exploring themes of mortality, hope, ritual and commemoration.

The concert program is a conversation between old and new, featuring the sumptuous Spanish Renaissance polyphony of Tomás Luis de Victoria, with the contemporary Australian voices of Mary Finsterer and Indigenous composer Brenda Gifford. James MacMillan's Miserere is a choral tour de force, taking up dual notions of solemnity and virtuosity.

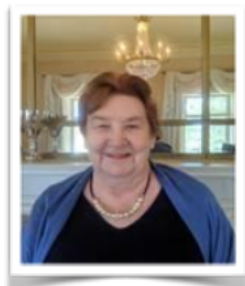
Paul Stanhope's Requiem is a major new work of transcendent beauty and healing that brings together settings of the Latin Mass for the Dead with poetry by Emily Dickinson, Mary Elizabeth Frye and Oodgeroo Noonuccal. The choir will be joined by soprano Chloe Lankshear, tenor Richard Butler, harpist Emily Granger, percussionist Jess Ciampa and wind players from the Sydney Symphony Fellows.

Standard tickets \$50 - \$75 (concessions available)
<https://www.cityrecitalhall.com/whats-on/events/paul-stanhope-a-new-requiem>
or ph. 8256 2222



Congratulations!

From The Cathedral Singers February 2021 newsletter:



We are very pleased to congratulate Jan Kneeshaw, our Chair and Secretary, for her award of the Medal of the Order of Australia (OAM).

The Cathedral Singers is just one aspect of what she has done to earn this well-deserved award. Amongst many things, Jan has been President of the Opera House Ladies' Committee since 2011. She was also Director of Sunshine Homes (now Unisson) from 1991 to 2018, having been involved with the organisation since 1949! As well as this, she sings in and occasionally conducts The Mirrabooka Singers and is very involved in the life of St John's Anglican Church, Gordon.

With all of these things it is fitting that she is awarded OAM for service to the Performing Arts and the community.

Jim Abraham and the members of TCS

Syllabus changes - Voice for Life Singing Awards

RSCM UK advises that the syllabus and music lists for the Bronze and Silver singing awards will be changing for all exams conducted after 1 September 2021. The new syllabus aims to offer a smoother progression from one level to the next and to suggest routes beyond the Gold award.

If you are preparing to take an award exam, take care to download the correct version of the syllabus depending on when you plan to be examined (before or after 1 September this year).

The current syllabus, regulations and music lists for Bronze and Silver are on the Voice for Life page of the RSCM Australia website, and the new post-1 September documents should be uploaded there shortly: <http://rscmaustralia.org.au/voice-for-life/>. Alternatively, you will find them on the RSCM UK website at www.rscm.org.uk/start-learning.

Adrian Lucas's two page article in the December 2020 issue of Church Music Quarterly gives a helpful description of the changes and the rationale behind them. For those that did not receive the magazine in hard copy, it is available to read online once you have logged in: <https://www.rscmshop.com/category/christian-books/rscm-magazines-1876>

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JAAN PALLANDI
BASS

Contacts

Office holders

Mr Ross Cobb *Chairman*
nsw.chair@rscmaustralia.org.au

Mr Philip Reichardt *Secretary*
nsw.secretary@rscmaustralia.org.au

Mr Gerald Hayes *Treasurer*
nsw.treasurer@rscmaustralia.org.au

Mr David Powell *Membership Secretary*
nsw.membership@rscmaustralia.org.au

Mrs Pamela Summers *Newsclaf editor*
newsclaf@rscmaustralia.org.au

Branch Committee Members

Mr Peter Black

Mrs Michelle Lee

Mr Jack Stephens

Mrs Pamela Summers

Mr Justin Sweeting

Denominational Representatives

Rev. Dr Roger Chilton OAM (Anglican)
nsw.anglican@rscmaustralia.org.au

Ms Heather Moen-Boyd (Presbyterian)
nsw.presbyterian@rscmaustralia.org.au

Ms Josie Ryan (Roman Catholic)
nsw.catholic@rscmaustralia.org.au

Mr David Powell (Uniting)
nsw.uniting@rscmaustralia.org.au

Regional Representatives

Mr Peter Guy (Hunter)
nsw.hunter@rscmaustralia.org.au

Ms Naomi Spencer (South Coast)
nsw.southcoast@rscmaustralia.org.au

Ms Megan Ainsworth (Northern)
nsw.northern@rscmaustralia.org.au

Dr David Hood (Central West)
nsw.centralwest@rscmaustralia.org.au

RSCM Choristers' Prayer

*Bless, O Lord, us Thy servants
who minister in Thy temple.
Grant that what we sing with our
lips, we may believe in our hearts,
and what we believe in our hearts,
we may show forth in our lives.
Through Jesus Christ our Lord.
Amen.*

Newsclaf is the bi-monthly publication of RSCM Australia (NSW Branch)
A National Church Music Association
ABN 59 975 879 742
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Friday 23 April 2021