

Newsclaf

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Upcoming Events

RSCM NSW Famous Annual Midwinter Dinner

23 July 2021 QVB Tea Room
after Evensong in St Andrew's
Cathedral. Full details and link for
booking tickets on p. 12

South Coast choral workshop

A Saturday choral workshop day in
Nowra later in the year is in
planning. All will be welcome to
attend, wherever you live in NSW.
Perhaps make a weekend of it on
the beautiful South Coast. Watch
for further details in our next issue
or by email.

Senior School Choirs Festival

18 Oct 2021 St Andrews Cathedral

Junior School Choirs Festival

19 Oct 2021 St Andrews Cathedral



From the Editor

One recent case of community transmission of the Coronavirus in NSW has returned us to the situation of no congregational singing, hopefully only temporarily. Even so, the large number of contributions to this issue seems to indicate that church music activities are ramping up again. We even have two letters to the Editor in this issue, which may spark some debate. For those members who were unable to attend the Branch Annual General Meeting in Manly at the end of March, I commend to you Ross Cobb's annual report reprinted in full on page 2. Because of the sheer volume of your contributions, I decided not to include an interview with a church musician this time, however the "Out and About" section will be back next issue.

It's been so long since we've all been able to meet together properly, and as we missed last year's dinner altogether, we're going upmarket with the famous annual midwinter dinner venue this year... it's at the QVB Tea Rooms this year after Evensong in St Andrew's Cathedral. Page 12 has full details and information on booking tickets. See you on 23 July!

Pamela Summers

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

The Chairman's Report to the Annual General Meeting on 27 March 2021

2020 was one of the most extraordinary years in world history, and has seen the almost total annihilation of church music worldwide...but we will dust ourselves down and redouble our efforts ...into making this country sing again for God's glory!

91 years ago, on 18 April 1930, at 8.45pm, the BBC's news announcer told his radio listeners: "Here is the news; there isn't any. Instead here is some lovely piano music", which was then played for the rest of the 15-minute broadcast.

So in terms of RSCM music-making, 2020 was a pretty news-deficit year. Yet it has been one of the most extraordinary years in world history, and has seen the almost total annihilation of church music worldwide.

Singing, until today, has been banned for congregations. Choirs have been disbanded. My own choir - the oldest in Australia - has only come together as a whole in the last few weeks. It has never been interrupted like this in its 201-year old history.

Church musicians have been made redundant. Communal music-making was deemed a 'high risk activity'. Choirs have disintegrated. The majority of those who tried online music-making in order to keep up standards and morale eventually gave up in frustration at the limited results and labour-intensive effort. It has certainly been a year like none other!

Our Annual winter school, *Queensland inSpires*, was due to take place in July 2020, but in March I made the reluctant decision to cancel it. I took a bit of criticism for this decision, but obviously it was the right thing to do. We have also made the decision to cancel the proposed virtual winter school online in June this year. I think we're all sick of online music, especially since, by the grace of God, we can all meet in person and sing unmasked, despite this brief hiatus as I write.

We're going to redouble our efforts to make sure *Queensland inSpires* is the resounding success it deserves to be in July 2022. We are working with RSCM QLD to make this the event that you've all been wanting to attend for the past two years but have been unable to. It's going to be fabulous! Please put it in your diaries.

For us as a committee it is like a bear coming out of hibernation - and that is a good thing - with so many opportunities to build on, we are champing at the bit with new ideas and initiatives to reinvigorate church music across NSW and the rest of Australia. Watch this space and please contact us if you have any ideas yourself. We'd love to hear from you.

We have continued to meet during 2020, mostly via Zoom, and we have consolidated our position on various topics, and tightened our understanding of our structures. RSCM NSW has contributed to the RSCM UK seminars and worldwide online services, and this has been much appreciated. We have

also been assisting the Anglican Diocese of Sydney in singing & COVID policy, as well as lobbying the government; joining forces with RIVMEO in order to do so and this has been very fruitful.

Thank you to our committee - absolutely extraordinary men and women - who have such a level of dedication to church music and its practitioners in NSW. And to you, our members, thank you for keeping hold of the torch. Let's keep the fire burning.

It has been frustrating not to be able to capitalise on the enormous goodwill and momentum from *Sydney inSpires* during the past year, but we will dust ourselves down and redouble our efforts into making church music flourish again in NSW and Australia. We'll throw all of our resources and expertise into making this country sing again for God's glory!

Ross Cobb

Ross Cobb is the Chairman of the RSCM NSW and President of RSCM Australia



Denominational Reports

Uniting Church in Australia



It was a pleasure to meet Lachlan Blackwood last Sunday 2 May at his first evening with Burwood Uniting Church. Lachlan has a Master's degree in music composition, and has written the scores for a number of films. He has provided music leadership to local churches for many years, and no doubt this has been considered in his appointment to a new position in the ministry team at Burwood.

Anyone reading Newsclaf understands the importance of music in worship. It's certainly clear in the position description that came with the advertisement for the new role. In introducing the Burwood Evening congregation, it claims that "from its inception music and creative worship has been core to its vision of 'Growing life changing communities who love, learn and serve in Jesus Christ'".

It's a complex role, as the skills of both inward focus and outward engagement are called upon. The Worship Leader is to "collaborate with the congregational leaders and members and the wider community to elevate music and the worship experience to the next level".

Coming myself from an older-school training ground, I've been struck by the same complexity that presents many music directors. If there's a single role, it's frequently been characterised in the past as "organist/choir director". The role of the organist suits the introvert: one who is happy in the company of self, patiently honing the skill at the instrument. The task of choir director favours the extrovert. It calls on "togetherness skills" – it is whole-body leadership with its call upon an understanding of human nature and the employment of interpersonal communication.

I celebrate the churches where gifted leaders give of themselves to develop all. In traditional settings, the three circles of engagement I think remain a great standby model. Instrumentalists are generally few, frequently only one. The choir or singing group provides potential for a larger number to develop

that instrument which we all carry. Beyond these, there is the congregation at large. Everyone gets a chance to sing. Up the road at St Paul's (Anglican), I see a melody line in the pew sheet, and I know that alongside excellence in the first areas, that great third circle is also in mind.

That's not to limit the exploration of new possibilities. Within the congregation, there can be many who bring an instrument other than their voice. And some may have a gift that puts shared convictions into new words or music. I suppose that's why roles like Lachlan's are in demand. And why, without abandoning choirs, RSCM resources these areas, too. Composition has featured in recent Schools, and until recently ACT branch was holding an annual competition. On the local NSW scene, I know there are moves afoot to re-form the Gospel Orchestra that featured in *Sydney inSpires*. Whatever our local investment in the affordances of music for worship, let's not forget that RSCM is there to help.

Ref: <https://www.burwood-croydon.unitingchurch.org.au/leaders-staff>

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



Anglican Church of Australia - Sydney Diocese news

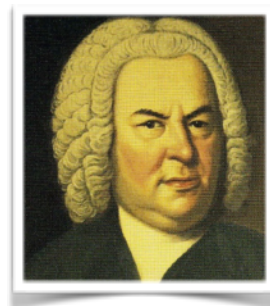
The Dean of Sydney, the Very Reverend Kanishka Raffel, has been elected as Archbishop of Sydney. Born to Sri-Lankan parents in London, Mr Raffel and his family emigrated to Australia from Canada in 1972. As a convert to Christianity from Buddhism, the Archbishop-elect has a special passion for explaining the Christian gospel and teaching the Bible, as viewers of the online services from the Cathedral will have observed.

Readers may recall the Archbishop-elect participating in the RSCM NSW panel discussion on the future of church music at Christ Church St Laurence in April 2018. On that occasion, he said that the place of music in the church matters a great deal and that the expression of Christian music is a joy. He said that in heaven, worship will be in many languages and forms, a gift from God to us and a testimony of His grace. He is pictured here with Ross Cobb at the panel discussion. Below, Noël Tredinnick sits between Kanishka and his wife, Cailey, as they listen to David Hill's after dinner speech at the *Sydney inSpires* Midwinter Dinner.



Regional Reports

Report from New England



After a wonderful and joyful Easter Sunday Evensong, St Peter's Armidale has just participated in the conclusion of the Armidale biennial four day Bach Festival.

The Bach Festival was postponed from 2020, and the event in early May this year included EphesStephen (a wonderful local guitar duo performing works including Bach's Italian Concerto); Sydney Consort (violin, recorder and harpsichord); David Drury (Bach and improvisations on organ); Arioso from Brisbane; Camerata Antica from Sydney; Baroque jazz fusion; a concert with recorder, viola da gamba and clavier and an organ crawl. The artistic director, Ben Thorne, always includes an Evensong Service as the final event, as he wishes for there to be a "free concert" in which Bach's music is performed in the context for which it was written.

The organ crawl is a very enjoyable afternoon. Armidale has four pipe organs within a comfortable walking distance. This year weddings prevented the Presbyterian organ from being used. The organ crawl began with Warwick Dunham playing on the Hill organ at the Roman Catholic Cathedral. Then the audience enjoyed a walk across the park to St Peter's Cathedral where David Drury played various improvisations to highlight the range of stops on the Hunter organ there. Finally, the audience walked to the Willis organ at the Uniting Church, with another local organist, Lena Schmalz, playing Bach.

There can be differing opinions as to the importance of the music compared to the liturgical setting, and this is a matter to be considered when including musical items within a church service as part of a secular concert programme. The musicians (being both Christian and non-Christian) sometimes overlook the Christian content and some would prefer no sermon, for example. The clergy and congregation, however, would want the music to be the servant, not the master. They wouldn't want the music to have precedence over the bible readings, prayers and sermon.

So, in our situation, we have yet to present a cantata in place of the existing Evensong service. Perhaps a cantata might be added in addition to the existing services in a future festival. But this year the liturgy was constructed around the chosen Bach pieces. Rev Cliff Ainsworth crafted a coherent service around one theme, "Life from the dead". This enabled the chosen bible readings, sermon, hymns, items and prayers to flow smoothly without distraction, each element to the next. This resulted in a very moving spiritual experience. The focus was clearly on our Lord and his resurrection and the confident hope of ours to come. We think that Bach would have been pleased!

Tim Godden from Tamworth was our guest organist, with flute, oboe and trumpet. The choir was a combination of St Peter's Choir and TAS Chapel Choir.

The next Bach Festival is planned for May 2023, so as Christians responsible for the Evensong concluding service, we are excited to be planning ahead on another coherent liturgy, honouring both Bach and our Lord as his inspiration.

Megan Ainsworth, Armidale NSW.

Megan Ainsworth is the Northern Region representative on the RSCM NSW Committee

Reports

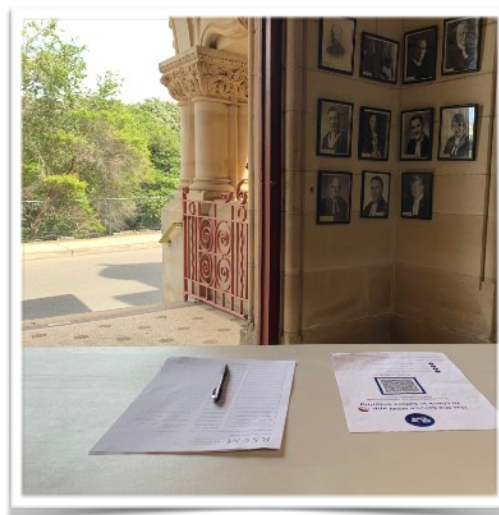
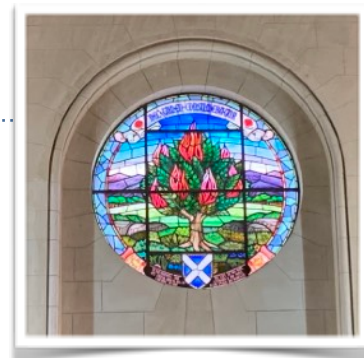
RSCM NSW Psalm workshop on 27 March 2021

Everyone came away with sharpened skills and renewed intent...

A comprehensive practical workshop on Psalm singing was led by Ross Cobb on the afternoon of 27 March at Manly Presbyterian Church. I had passed this impressive building countless times, but had never crossed the threshold before!

The afternoon began with introductions from those present, which revealed that many different denominations and parishes were represented at this workshop. We had an enthusiastic and sizeable group of music directors, choristers and church musicians from all over greater Sydney. Ross had compiled a wonderful selection of psalms from various Christian traditions, and he initially gained a general impression of the familiarity of those present with a selection of these styles. Philip Reichardt played keyboard for the majority of the Psalms.

The first psalm the participants sang was a Noël Tredinnick adaptation of Psalm 24, based on the Jeremiah Clarke Trumpet Voluntary. Ross Cobb noted that he had tried this setting once in St Andrew's Cathedral and was asked never to do it again! However the congregation had loved it - the division into Groups A/B had set them a challenge which they rose to, and their singing was enhanced through this. Ross discussed the interactive techniques he uses with the congregation, often even during a service! He will speak to the congregation and introduce items, comment on quality of singing and keep the congregation on their toes generally!



Above: Registration desk ready for business

Left: some of the participants as we set up for the workshop



Next we sang Bernadette Farrell's *O God, You Search Me*, a setting of Psalm 139. We split lines between women and men, in a manner Ross uses at St Andrew's. We then visited an Anthony Murray setting of Psalm 104 from the Grail Psalter, and learned the importance of a pencil when singing Psalms! Pencils are particularly important when negotiating commas, and deciding whether or not to break the

music for breaths at these points. Pencils also come in useful when annotating text - to help ensure singers can be understood by the congregation (eg “Lord” with voiced D/shadow vowel). The simplicity of a Psalm notated with dots on the text and dots on the chant makes it very straightforward to read, and several brave soloists sang individual verses to learn the practicality of this style.

Ross then introduced Taizé chant style, with a brief introduction about the establishment of the French Taizé community and the context of the chant style sung there, drawing on his own experience of time spent there. We sang “Bless the Lord my Soul” and Ross explained the performance technique - many repetitions of the chant, with verses over the top by soloists. Sometimes the chant could be hummed and instrumental interpolations could be played over the top. As long as the ornamentation remains within the style, it is entirely appropriate, but musicians must not detract from the integrity of the intention of the composer (Jacques Berthier) which is as a means to pray rather than as performance. Church musicians must remember this in general - our role is to draw people to God - music is not an idol.

We then moved to an example from the Iona Community, by John Bell: Psalm 42 (Thirsting for God). Ross put this work into context with some explanation regarding the style’s roots in the Protestant Reformation and chorale tunes which ushered in congregational singing for the very first time. We sang this in several different configurations, before moving to another setting of the same psalm - Bob Hurd’s “As the Deer Longs”. We also sang the cantor verses “Tutti”.

The next psalm we explored was a Scottish metrical psalm, “Ye gates, lift up your heads” (Psalm 24). Heather Moen Boyd played the church organ for this rip-roaring setting, and everyone sang along with gusto.

The final psalm was an Anglican chant setting of Psalm 67 by B. Luard Selby. All participants enjoyed singing this psalm as, with its simplicity, it very nearly sings itself, yet it does contain some quite complex moments.

Though Psalms were sung in the Jewish temple and the names of actual tunes used for many are noted in scripture, we sadly have no idea what these tunes actually were. However as clearly shown on this exciting and many faceted day, our lack of any authentic melody and harmony has proven a gift for composers throughout the ages, who have been able to use their God-given gifts to set the Psalms to music of their own, giving praise to God in their individual compositional voices.

Through this workshop, each participant was able to deepen their understanding of the myriad musical styles in which it is possible to sing the Psalms. Everyone came away with sharpened skills and renewed intent: ‘Oh come, let us sing to the Lord; let us make a joyful noise to the rock of our salvation!’ (Psalm 95:1)

Josie Ryan

Josie Ryan is the Catholic Church in Australia representative on the RSCM NSW Committee



J S Bach and Easter

During Easter 2021, Meg Matthews listened to around four to five hours of J S Bach 'live' in concert, and another four hours of recordings...

Alleluja - An Easter Celebration

The first of the live J S Bach concerts in 2021 was fabulous!. Given the week before Easter by the relatively newly formed *Bach Akademie Australia* (their first concert was in Canberra in April 2019) it was a memorable way to return to live music after the deprivation created by the pandemic.

In 2021 their season of four all-Bach concerts called "The many faces of Bach" began with Easter concerts titled *Alleluja - an Easter celebration*. There were two performances, one in Paddington at the St Francis of Assisi Church and one at the Parish of the Holy Name Church in Wahroonga. We attended the latter where both the acoustic of the church and the parking were almost as good as the music.

The ensemble began with Bach's Easter cantata *Christ lag in Todesbanden* (BWV 4) in which each sombre movement switches the mood by ending with a joyful *Alleluja*. Next was Bach's Triple Violin Concerto led by the violinist and founder of *Bach Akademie Australia*, Madeleine Easton. The singers returned for two more works: the virtuosic motet *Singet dem Herrn* exquisitely sung by double choir, and one of Bach's shorter masses, *Missa Brevis in A* (BWV 234), composed in the last decade of his life. Soloists were drawn from the ensemble of singers, accompanied by an equally small number of instrumentalists, underlining the truism that quality trumps quantity every time.

Future all-Bach concerts by *Bach Akademie Australia* are

(1) "The Obbligato Sonatas" in June (18th and 20th) with Madeleine Easton (violin), Neal Peres Da Costa (harpsichord) and Anton Baba (viola da gamba)

(2) "Weddings and Funerals over Coffee" - three cantatas where Bach delves delightfully into these three subjects... plus the Violin Concerto in D (BWV 1053). There are three performances of this concert, two at the Cell Block Theatre Darlinghurst on August 27 & 28, and one on August 29 at the Parish of the Holy Name Church, Wahroonga.

(3) "Magnificat" where the choir will perform not only Bach's superb *Magnificat* but also Cantata BWV 34 *O ewiges Feuer* along with his Orchestral Suite No. 3 in D (BWV 1068). Dates for these are November 12 (Paddington) and November 14 (Wahroonga).

St John Passion Reimagined

Our second Bach treat - also fabulous - was on Easter Saturday at the Concourse in Chatswood (how wonderful it is that one no longer has to travel to the city to hear first class concerts).

The concert was advertised as *Sydney Philharmonia Choirs presents "St John Passion Reimagined"* which actually meant there were three additional musical pieces sung, all commissioned by the Philharmonia in the hope they would be performed in 2020 as part of their Centenary celebrations. As we who are choristers know so well, that was not to be.

First, there was a choral "Acknowledgement of Country" - Tarimi Nulay - translated as 'Long time living here' with music by singer/composer Deborah Cheetham and words translated from Gadigal by

Matthew Doyle. This was an energetic and refreshing change and the audience obviously enjoyed its percussive and lyrical qualities.

The *St John Passion* is the shorter setting of the two Passions Bach is known to have composed for Leipzig. The *St Matthew Passion* is a large, long and magnificent setting and a great contrast to the more concise more dramatic *St John Passion* which the 37 *Sydney Philharmonia Chamber Singers* conducted superbly by Elizabeth Scott brought to us on Easter Saturday. At the end of the performance we were 'alight with delight', uplifted by the power and beauty of the drama. The two inserted contemporary pieces by Australian composers did nothing to detract from or disturb the continuity of Bach's music. They were Joseph Twist's 'Heaven, Tear apart' (*Himmel reisse*) for baritone and chorus which was almost visual in depicting Christ being struck across the face. Sung by baritone David Greco and accompanied by the choir with a peaceful chorale. And the second, sung after Jesus' death, 'Behold how the just man dies and no one takes it to heart', was a peaceful insertion *Ein Bächlein im Bach* by Sydney musician Brooke Shelley.

The music that I found especially memorable: the opening and closing choruses - the first so dramatic 'Lord, our sovereign... you the true Son of God... have been glorified' and the last, a tear-laden grieving elegy 'Rest in peace'; the simple serenity of all the chorales; the arias with unusual or effective instrumentation eg: the soprano aria 'I too follow you with joyful steps' where the obbligato flute chased the vocal line and vice versa; the exquisite pairing of violas d'amore accompanying the tenor aria 'Consider how his back, stained with blood...' and the famous alto aria *Es ist vollbracht* - 'It is finished' with obbligato viola da gamba. The outstanding voices of the afternoon were the Evangelist Richard Butler whose diction and expressive phrasing brought the whole drama alive, bass-baritone Andrew O'Connor who sang the role of Christ with depth and richness of tone, and baritone David Greco who gave the bass arias and minor character roles a lively sense of conviction.

In between these two 'live' performances, on Good Friday we always listen to one of our recordings of Bach's *St Matthew Passion* (we collect them!). This year we chose the choir of King's College Cambridge with *Concentus Musicus Wien* conducted by the late Nikolaus Harnoncourt.

Can you ever have too much JS Bach over Easter??

Meg Matthews ARSCM

Meg Matthews is a choir director, music educator and broadcaster, and a former Chairperson of RSCM NSW



Congratulations

to Louise Kearns of St Swithun's Anglican Church choir, Pymble who passed her RSCM Bronze singing award exam.

For more information about Voice for Life and the RSCM Singing Awards see <https://rscmaustralia.org.au/voice-for-life/>

Proud moment for Newcastle NSW - music at the funeral of Prince Philip, Duke of Edinburgh

Newsclef readers no doubt enjoyed the music during the funeral of Prince Philip on 9 April this year, especially the exceptional singing by the choir of just four voices under the direction of James Vivian and accompanied by organist, Luke Bond. A larger choir would have sung but for the pandemic.

The singers were Tom Liliburn, Nick Madden and Simon Whiteley (all Lay Clerks of St. George's Chapel Choir) and the fourth singer was soprano, Miriam Allan. Miriam grew up in Newcastle NSW and has lived in the UK since 2003. She is married to another of the St George's Chapel lay clerks, Richard Bannan. Miriam is a renowned soprano who has performed all over the world with leading orchestras and choirs.

What a proud moment it must have been for Newcastle's Christ Church Cathedral, knowing that Miriam used to be Head Chorister of the Cathedral choir. Her father, Newcastle singer and conductor, Christopher Allan, performed with Miriam many times including in the Cathedral in August 2019 for the Newcastle Music Festival.

The music for Prince Philip's funeral included:

- The Sentences, set to music by English composer William Croft (1678-1727)
- 'Eternal Father, Strong To Save' (Melita), by J. B. Dykes (1823-76) William Whiting (1825-78), arranged by James Vivian (b. 1974)
- The Jubilate, Benjamin Britten (1913-76), written for St George's Chapel, Windsor at the request of The Duke of Edinburgh
- Psalm 104. The Duke of Edinburgh requested that Psalm 104 should be set to music by William Lovelady (b. 1945) abridged and arranged for choir and organ by James Vivian (b. 1974) with the composer's permission. Words from Psalm 104, adapted by Sam Dyer (b. 1945)
- The Lesser Litany, William Smith (1603-45), adapted by Roger Judd, MVO (b. 1944)
- The Lord's Prayer, Music by Robert Stone (1516-1613) from John Day's Certain Notes 1565
- Russian Kontakion of the Departed, translated by William John Birkbeck (1859-1916), Kiev Melody arranged by Sir Walter Parratt, KCVO (1841-1924).

Miriam Allan (right) and the choir of four at the funeral of HRH Prince Philip



Readers' Letters



Letter to Editor, Newsclaf

1 May 2021

Have your say...

We value your comments and views by letter or email on any issue relating to church music or the activities of RSCM NSW. Letters may be edited or shortened for publication. Please send your letters to newsclaf@rscmaustralia.org.au. The copy deadline for the next issue of Newsclaf is **2 July 2021**

Dear Editor,

Here is a dilemma. A minister at a certain church considered his ministry as God-compelled: it was his way of using his God-given talents to serve his Lord. He had come to believe that all persons involved in leading worship should subscribe to certain Christian tenets, including the doctrine of the virgin birth, which he (the minister) considered a fundamental tenet. He had come to this position after many years of prayer and reflection. An organist at the same church considered his music ministry as God-compelled: it was his way of using his God-given talents to serve his Lord. But he was unable to subscribe to the doctrine of the virgin birth. He had come to this position after many years of prayer and reflection. The minister dismissed the organist for the organist's (non)belief. Should the minister have done so?

[Name and address supplied]



The Editor, Newsclaf

4 May 2021

Professional musicians, congregations and parish managements.

Why do we have music in the church at all? Some would agree that it is a public expression of our thanks to the Creator, however I often wonder how does music make us better people. Music does some wonderful things with the human brain, so has the Creator given us music for a purpose? What is that purpose?

How often do we see professional church musicians and those who promote the best music in church literally crushed by church administrators? I cite a most recent example from personal experience.

I purchased a redundant pipe organ in reasonably good playable condition to give to my parish church in memory of former parish musicians. The church from whom I purchased the organ needed the organ space for another purposes. The cost of moving it into my parish church plus setting it up and some minor repairs was about the same as a modest but not highest quality electronic instrument. The parish refused my gift on the basis - and I quote its management: "We don't run this parish for the benefit of pipe organ enthusiasts." As far as I know, that organ has now been broken up and can no longer function.

Other instances of adverse conduct by parish managements can be cited: in a major Australian parish, their former music director (a highly qualified professional who had worked there for many years) was dismissed without any apparent justification other than that "We expect our parish musicians to do their work on a voluntary unpaid basis." I understand that these sorts of situations occur far too frequently in Australia and New Zealand. We can't compare ourselves to UK or USA where if you are terminated by a parish or a cathedral, you can just walk down the road to another paid job as a church musician. In Australia and New Zealand those jobs are just not there. Too many parishes in our respective countries want their music to be provided on a voluntary unpaid basis.

The recent dumbing down of worship in the Australian Christian churches, has actively discouraged proper professional service by church musicians. Apparently, the leaders of some of our major churches (obviously not all) believe in abandoning the old traditions. That is not to say that all the new forms of music are necessarily bad, but the abandonment of ancient music forms and in particular pipe organs does not accord in the reality or the Christian faith whereby Jesus promised: "The gates of Hell shall not prevail against you."

Lest I sound like a grumpy church musician venting gripes against the management of the churches in Australia and New Zealand when it comes to worship music, the reader is quite justified in their view.

Norbert Kelvin (an organist)

25 Bayview St LAVENDER BAY NSW 2060

0450 529 454 nkelvinphd@gmail.com



FRIDAY 23 JULY 2021

**RSCM NSW famous annual
MIDWINTER DINNER**

EVENSONG St Andrew's Cathedral 5.00 PM

DINNER with guest speaker 7.00 PM - 11.00 PM
QVB Tea Room, L3 Queen Victoria Building, 455 George St

TICKETS \$89* from <https://www.trybooking.com/BQYNC>
or phone Gerald Hayes on 02 9150 5219

Enquiries: nsw.midwinterdinner@rscmaustralia.org.au

*Includes 3 course meal & unlimited mineral water, juice & soft drink.
BYO not permitted but wine and beer will be available to purchase.

R S M | Royal School of Church Music
AUSTRALIA
New South Wales Branch

That Trybooking link again: <https://www.trybooking.com/BQYNC>

Email address for any enquiries: nsw.midwinterdinner@rscmaustralia.org.au

News from Members



The Choir of

Christ Church St Laurence

Railway Square, Sydney

Having spent last year performing in various reduced configurations (and at times with only solo singers), singing equally small-scale and oft-repeated repertoire, the Choir of Christ Church St Laurence – and our congregation – is beginning to enjoy greater variety in our music each Sunday.

While remaining cautious and open to the possibility that things may have to change at short notice, we are preparing for the upcoming cluster of feast days and, further ahead, planning for the Feast of St Laurence (10 August), the Orchestral Mass for our Feast of Dedication (12 September) and possibly even a concert later in the year.

As mentioned in the last edition of *Newsclaf*, the Parish's monthly organ recital series has resumed. Recitals are usually held on the third Sunday of the month at 5.30pm; the service of Solemn Evensong begins at 6.30pm. Entry is by note donation, no pre-booking is required and all are welcome. A schedule of upcoming recitals is available [here](#).

The Choir continues its commissioning program with a new work by Sydney-based composer, Brooke Shelley. *Viri Galilaei*, a communion motet for the feast of the Ascension, was sung for the first time on Thursday 13 May at the 6pm Solemn High Mass. It also featured at both Sunday services on Sunday 16 May.

During June the Choir will be making a new recording for CD and digital release later in the year. This recording will continue the series begun by our Director of Music Emeritus, Dr Neil McEwan, to capture music for particular seasons throughout the church year. This recording will feature music for the three great feasts that follow Easter: Ascension, Pentecost and Trinity. As with the previous recordings, this one will include Mass and Canticle settings, anthems and motets, as well as hymns and psalms.

Following the installation of the light rail and the ongoing pedestrianising works in George St, our corner of the Sydney CBD is now quieter than it has been in many years. So the upcoming recording will be the first to be made in the church since 1987 (!) and a wonderful opportunity to feature both the building's lovely acoustic and our 1892 Hill and Son Organ.

As something of a replacement for our postponed European tour earlier this year, in July the Choir will be embarking on a weekend trip to Hobart. We have been invited to sing on Sunday, 4 July at both All Saints South Hobart (our Anglo-Catholic sister parish) and at St David's Cathedral. We are looking forward to the opportunity to sing and travel together, and to enjoying the delights of Hobart in winter, including part of the Festival of Voices (which likewise did not go ahead in 2020).

The Choir of Christ Church St Laurence sings at 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 and all of our services are COVID-safe events.

Michelle Imison

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



From The Cathedral Singers

The Cathedral Singers are back in harness and enjoying being able to sing at services again. We have sung in Sydney and the Southern Highlands so far.

Having lost a precious tenor to Melbourne lately, we have some vacancies if you like singing in church choirs but do not want the commitment of every week.

Due to some reorganisation of our choir library, we have some spare music.

These include Evening services including Stanford in C, Stanford in Bb, Walmisley in D minor, Noble in B minor, Gibbons Short Service, Ebdon Preces and Responses, etc.) Any reasonable offer accepted! If you would like any copies, please contact Jan Kneeshaw as below.

More details of our activities are available on our website www.cathedralsingers.org.au or by contacting Jan Kneeshaw, who can also provide you with our Newsletter with details of dates as well as details of how to audition!

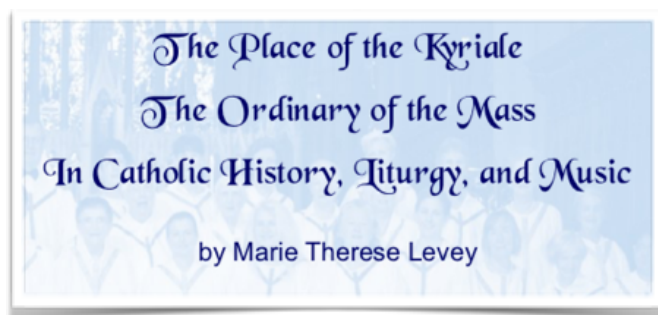
Jan.kneeshaw@optusnet.com.au

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0411 785 117

From Dr Marie Levey rsj

I would like to thank you sincerely, as dedicated church musicians, for the support and encouragement you have given me over the years in bringing my book *The Place of the Kyrie, the Ordinary of the Mass in Catholic History, Liturgy, and Music*, to fruition. And a special thanks to members of the RSCM who attended the launch of that book by Dr Paul Morrissey, President of Campion College on March 2. He was introduced by Fr Michael Walsh CM who graciously wrote the Foreword. (Paul's and Michael's photographs are shown here.) It was great to see so many dear friends present. Thank you also to those who purchased copies. Some photos were taken. Cyrilla was not able to get everyone. But I was so thrilled to see you all.



It was a day of many good memories for me. Those present appreciated my fifteen special minutes of glory recalling the efforts of musicians over so many years – not least remembering the heady early days of post Vatican II, which brought together the best of many across the world in all Christian traditions. I felt a sympathetic smile from the audience as I told of one of my early articles in writing for *Hosanna*, “Getting a Congregation to Sing”, in which I quoted from Bruce’s immortal spider – “We tried again”. At that stage Catholics had not yet learned from our Protestant friends how to do it.

In the final paragraph of the Preface is written “When writing this story I recall with gratitude the companionship and understanding of fellow parish musicians: organists, cantors, and/or choir leaders. May the Lord be with me in this story-telling and with you in this reading.” I really meant it.

If any of you are interested, copies are available for \$30 (plus P+P) from Mary MacKillop Place: *Congregational Administration Centre* PO Box 1508, North Sydney 2059. Telephone 8912 4853. Ask for Bernice. Available also at the Shop MMP.

Marie T Levey rsj

Patron The Gregorian Schola of Sydney

Marie.Levey@sosj.org.au



From St Paul's Anglican Church Burwood



ST PAUL'S ANGLICAN CHURCH
Burwood

CHORAL EVENSONG

for Pentecost Sunday

O Lord, give thy Holy Spirit
(Thomas Tallis, c.1505-1585)

Service in A
(Herbert Sumsion, 1899-1995)

The Spirit of the Lord
(Edward Elgar, 1857-1934)

Te Deum in B-flat
(Charles Villiers Stanford, 1852-1924)

Fiat Lux from Twelve Pieces for organ
(Théodore Dubois, 1837-1924)

The Choir of St Paul's Burwood

5:00pm Sunday 23 May 2021

followed by refreshments in the parish hall

205-207 Burwood Road Burwood NSW 2134 (02) 9747 4327 info@stpaulsburwood.org.au
Fr James Collins Rector

From St James' Anglican Church King St



Pentecost
Sunday 23 May, 10:00am

Jan Gunnar Hoff: *Meditatus*
A beautiful and captivating jazz setting of the traditional mass form

The Choir of St James' & Elysian Fields

S^r. JAMES'
Bicentenary 2019-2024



**BACH
IN THE
DARK**

with The Choir of St James'

Friday 21 May 2021
7:00pm
Livestream only
Tickets: bachinthedark.com

From St Mark's Anglican Church Darling Point



**ST MARK'S
ORGAN RECITAL**

Sunday 20 June 2021, 2pm
For Organ Scholarship Fund
Admission by program - \$25
Organist Nico Tjoelker
Register at <https://stmarksdp.org/whats-on/>

ST MARK'S
ANGELICAN CHURCH DARLING POINT

From Sydney Chamber Choir

Sydney Chamber Choir presents **Garden of the Soul**

Sunday 27 June | 3pm

Verbruggen Hall, Sydney Conservatorium of Music

Sam Allchurch
Conductor

CLEMENS NON PAPA Ego flos campi

MONTEVERDI Zefiro torna

VICTORIA Vidi speciosam

BRITTEN Hymn to the Virgin, Hymn to St Cecilia, Rosa mystica

JOE TWIST New work (World premiere)



At a time when lockdowns and isolation have given us pause to delve deep inside ourselves, and with the natural world increasingly threatened by the destruction of human activity, this program speaks to big questions about our relationships with each other and with our planet.

Gardens were a fertile source of metaphors for the composer of the renaissance. Tomás Luis de Victoria's breezy Vidi speciosam and Clemens non Papa's lush Ego flos campi offer a vision of a divinely ordered perfect landscape, setting the exquisite poetry of the Song of Songs. The return of spring in Monteverdi's heart-wrenching Zefiro torna makes the loss of love all the more tragic.

Benjamin Britten's music explores ideas of the soul and its creativity. His radical Hymn to St Cecilia is a paean to music as an expression of the soul, and a lament for the loss of childhood innocence. The sacred soul of the Virgin Mary is the subject of two smaller works: Rosa mystica and Hymn to the Virgin, written when the composer was only 17.

The centrepiece of the program is a new song cycle by Australian composer Joseph Twist which responds to the realities of dealing with climate change and caring for the natural world. Specially commissioned for Sydney Chamber Choir, this piece sets poetry by Australian writers past and present.

Bookings: sydneychamberchoir.org or ph. 1300 661 738



From St Paul's Anglican Church Burwood



ST PAUL'S ANGLICAN CHURCH
Burwood

Sesquicentenary Celebrations

Thursday 29th July 2021

6:00pm **Thanksgiving Eucharist**
– 150th Anniversary of the Laying of the
Foundation Stone

Friday 30th July 2021

6:00pm for 7:00pm **Sesquicentenary Dinner
& launch of 150th Anniversary Book**
(Sky Bar – Crowne Plaza, Burwood)

Saturday 31st July 2021

10:00am **Dedication & Opening of Mosaic**
Jodi McKay MP (St Paul's Belltower)

10:30am **Bellringers – "Full Peal"**

10:30am-3:00pm **Displays and Exhibitions**
(St Paul's Church, Hall & Grounds)

6:00pm **Concert** – Mater Chorale (St Paul's Church)

Sunday 1st August 2021

10:00am **Celebration Orchestral Mass**
(no regular 8:00am or 9:30am services today)
Guest Preacher: Bishop Donald Kirk

12:30pm **Parish Lunch** (Church Hall)

Monday 2nd August 2021

6:00pm **Evening Prayer**
6:30pm **Address: Architecture & Liturgy**
(Very Rev. Peter Williams VG EV)
Followed by cheese & wine in the Hall

Tuesday 3rd August 2021

6:00pm **Sung Eucharist** – Cantors
6:45pm **Organ Recital** – Bailey Yeates
Followed by cheese & wine in the Hall

Wednesday 4th August 2021

6:00pm **Choral Evensong** – St Paul's Choir
Followed by refreshments in the Hall

Thursday 5th August 2021

6:00pm **Sung Eucharist** – Cantors
6:45pm **Organ Recital** – Michael Deasey
Followed by cheese & wine in the Hall

Friday 6th August 2021

6:00pm **Evening Prayer**
6:30pm **Address: Restoration of St Paul's**
(Mr Paul Davies – Heritage Architect)
Followed by cheese & wine in the Hall

Saturday 7th August 2021

10:30am-3:00pm **Displays and Exhibitions**
(St Paul's Church, Hall & Grounds)
6:00pm **Concert** – Consort 8 (St Paul's Church)

Sunday 8th August 2021

8:00am **Said Eucharist**
9:30am **Choral Eucharist**
5:00pm **Festal Evensong & Te Deum**
Followed by refreshments in the Hall

For more information visit our website:
www.stpaulsburwood.org.au

Celebrating 150 Years
1871-2021

Faith, Hope and Love



MUSIC @ ST PAUL'S
Recital Series

LUNCHTIME RECITAL

*a bi-monthly series presented in
Edmund Blacket's historic
St Paul's Church, Burwood*

1:15pm Tuesday 13 July 2021
*Note donation or book online
by scanning the QR code:*

David Russell
Director of Music

205-207 Burwood Road, Burwood NSW 2134
music@stpaulsburwood.org.au

Sheryl Southwood OAM
Recital Convenor

From Rev John Bunyan

Just out is my two small volume set, ***Make It Matins*** and ***Matins Being Made***. The volumes are A4, 28 pages each, available for \$8.40 plus postage of \$4.65, for the two.

With support from Anglican scholars of all traditions (I myself no scholar), **the first book** sets out a case for a restoration of (BCP) Morning Prayer and a case for using Morning Prayer at least sometimes in place of the Ante Communion in the Eucharist.

A major concern is to provide for people on the fringe, the seekers and doubters. But I should hope to see restored to use the rich treasury of music written for the psalms and canticles of Matins, especially as Evensong is far less common in Australia than in England.

One would hope a good open Choral Matins would draw those who in *England* are attracted to Choral Evensong much more common there, although Choral Matins remains common in the cathedrals. For many years I myself have regularly gone down for Choral Matins at St John the Baptist's in Canberra. It has been sung on the 2nd, 4th and 5th Sundays, with a Merbecke Choral Eucharist on the other Sundays.

This un-musical person has dared to include **in the second book** 11 pages under the heading "The Psalms and other Hymns and other Music at Matins". This section begins with notes on psalm chants, mostly those of the Parish Psalter but noting good alternatives such as Wesley's Psalm 43, and mentioning the Wessex and Anglican Psalters for expert choirs. For those choirs there are fine morning settings which need to be restored such as Stanford's, and Howell's Collegium Regale. I write

in the book that “Orlando Gibbon’s Second Service Te Deum ...suggests to me something of the one, multi-coloured Divine Reality in whom we live and move and have our being”.

A chart with the themes of 60 psalms follows, another chart with suggestions ranging from easiest Parish Psalter chants to the difficult, and various short lists of books. The hymn commentaries listed include one most useful for organists (as well as ministers and not only the Presbyterians for whom it is written): Carl Daw’s *Glory to God : A Companion*. Finally there is a list of over 20 good metrical paraphrases, a list of 30 hymns new and old with conservationist themes, and there are four conservationist hymns from my even newer book, *From Golden Gully to Kingdom Come : A Pilgrim’s Sixty Hymns and Ninety-Three Sonnets*.

BOOKS : hymn books & hymnody; large numbers of good Christian books including liturgy; large numbers of general (non-religious) non-fiction, most as new, some new, many recently published, some rare - \$5 or less (but free to students or the needy) ; new gift Bibles and Prayer Books including a rich AV Lectern Bible, low prices ; all moneys going to the charity of the buyer’s choice. In my Caleb year (i.e. 85), with brain and boned rapidly declining, I am keen to dispose of these. Please help if you can !

John Bunyan

Rev. John Bunyan, Campbelltown

bunyanj@tpg.com.au

0246 272 586 with message bank

ST PAUL'S ANGLICAN CHURCH
Burwood

A History of St Paul's

written by
Graeme Starr
to mark the
sesquicentenary of
St Paul's Burwood

St Paul's Burwood
150 years of
faith, hope and love
Graeme Starr

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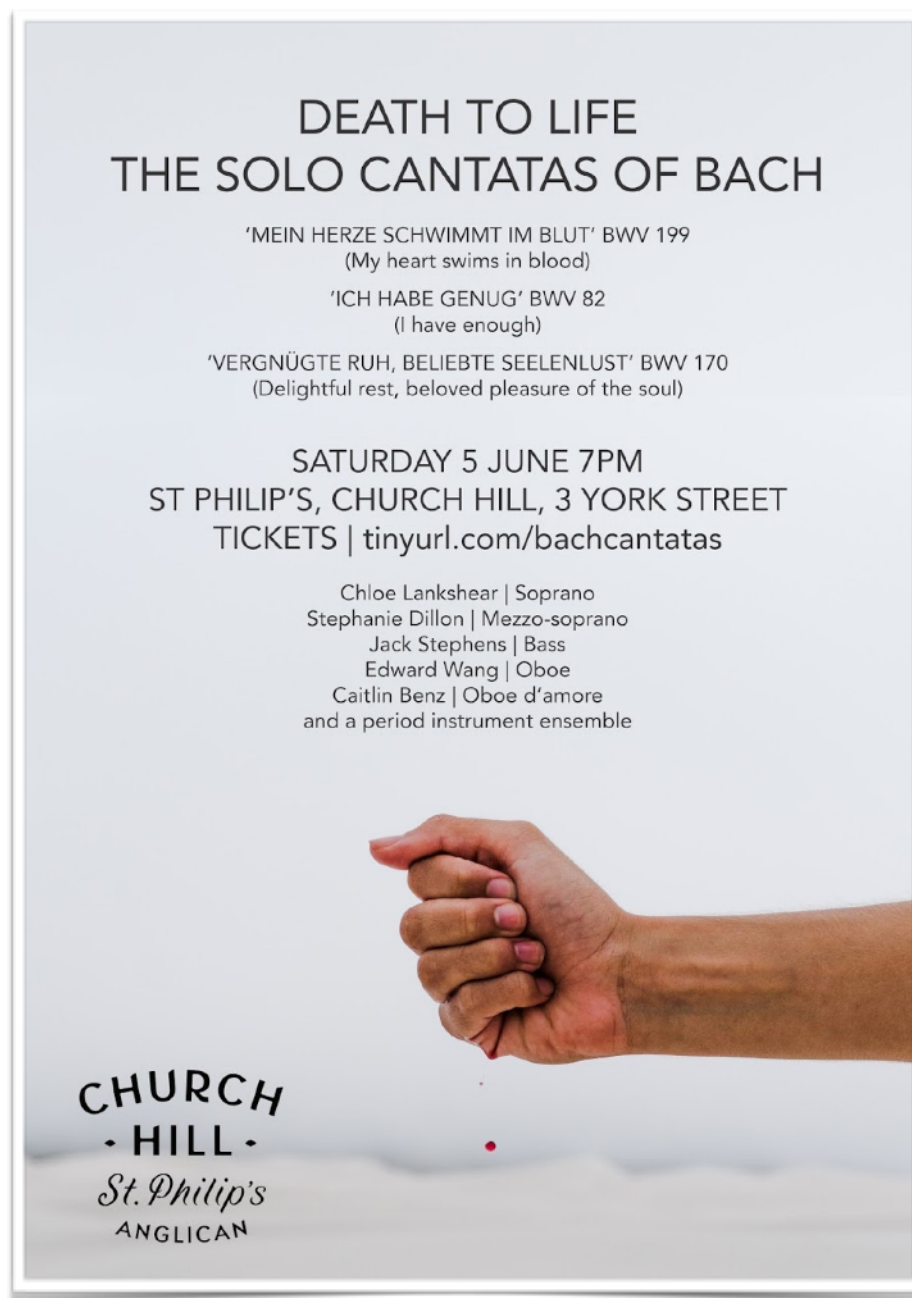
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Celebrating 150 Years 1871-2021

Faith, Hope and Love

For further information contact the parish office: (02) 9747 4327 or info@stpaulsburwood.org.au

Scan to order



Two Graces

I was asked for the 2019 winter school, *Sydney inSpires*, to put together some graces that could be sung together at table. My research was pretty spare, and it didn't happen. I realised from later conversations that RSCM is a 'brains trust': I failed to tap the savvy people beyond our committee who could have assisted. The effort however gave rise to these two pieces of original work that I thought I might share.

The first is a round. Rounds are an easy entrée into singing in harmony. They can offer the whole congregation a taste of the choral experience. The Scout movement in the United States is fond of a round that goes, "Make new friends but keep the old; one is silver and the other gold". Sometimes further lyrics extend it over two or more couplets. Eliminating the melismas in the original, I proposed these words:

1 3

Bless, dear Lord, this time at which we ga - ther;
Food for thought and al - so for the bo - dy:

2 4

Help us a va - lue ev - ery di - ner's part.
each a win - dow to your grace - filled heart!

My idea here of course is that we thank God for each other, not just for the food.

Another idea started with text. The following has a scripture text on bread at both its beginning and its end. The metre was set from this. When it came time to locate a tune, I had supposed there would be two stanzas. ENGELBERG looked like a prospect, until I tried Parry's JERUSALEM. I was struck by how well it worked. The music seemed to develop in the same way as the ideas. A single play of the tune provided terrain for the whole journey.

'Give us this day our daily bread';
We pray the words that Jesus said,
But see this meal - this various* spread -
With so much more than grain we're fed!
From here a kindred thought is sown;
There's yet more grace that we may own:
In Christ the Living Word is known!
We shall not live by bread alone.

Does the grandeur of JERUSALEM, so strongly associated with Milton's poem, work for a grace before a meal? I suppose it depends. We're happy to use the OLD 100TH as a grace, which has also been used at Coronation. I'll admit to changing one word for this tune, a practice frowned upon by Brian Wren, in his book *Praying Twice*. I originally had the meal as a *varied* spread. The use of "various" on a singular noun is a bit archaic, but I think it works better over the little running notes at that point in the tune. Maybe "From here a kindred thought" betrays my fondness for old forms, too. Somehow it seems to fit better than the substitute I played with: "Now a related thought".

In both these, I play on the word 'grace'. I think before a meal it's simply meant to be used as "thank you" –*Gracias*. The grace that Paul speaks so much of – the "Amazing Grace" of Newton – is of a higher order, focusing on source and scale of the favour, but of course nonetheless a reason for thanks.

David Powell is the RSCM NSW Membership Secretary and Uniting Church representative on the committee

Editor: I was interested to find, when my sons briefly attended preparatory school in the UK, that the saying of Grace was not limited there to giving thanks for the meal the pupils were about to receive, but was repeated at the end of the meal (giving thanks for what they had eaten and the time they had spent together). In that context, I hope that David Powell's piece, "Two Graces", will not have been out of place as the conclusion to this newsletter. I give thanks that you, dear Readers, have read this far!

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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.*

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.

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PLEASE SEND CONTRIBUTIONS TO:

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COPY DEADLINE FOR NEXT EDITION:

Friday 2 July 2021

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AUSTRALIA
New South Wales Branch

