

Newsclaf

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From the Editor

I will sing with the spirit and with the understanding also...

This year looks like being a bumper year of church music with some amazing musical directors!

We start with our workshop and evensong with Antony Pitts at St Martin's Killara on Saturday 18 March (as well as our Branch AGM that day). Then keep Friday 16 June free as the likely date for our Famous Annual Midwinter Dinner.

On 19 and 20 June we are very lucky to have Rachel Mahon from Canada, Director of Music at Coventry Cathedral UK, to lead our Senior and Junior Schools Choral Festivals. *Queensland inSpires*, our RSCM Winter School, follows from 1 to 9 July in Brisbane with Roger Sayer, Tansy Castledine and more inspiring leaders. Registrations are now open!

Prom Praise is likely to take place again in early September. With events planned for Armidale and the South Coast too, there'll be plenty to keep us all inspired and uplifted.

Pamela Summers

Pamela Summers is the editor of Newsclaf and sings with the St Swithun's Anglican Church Choir Pymble and the Mater Chorale

From the Chair

This edition of Newsclaf is sadly the last one compiled and edited by Pamela Summers, who leaves our committee after being a member for over seven years.

Pamela is the most extraordinary level-headed person, also being one of the most competent and gifted people it's possible to meet, yet also one of the humblest and easy to work with. A stalwart of St Swithun's Choir Pymble, and committee member of the Huguenot Society, Pamela will hopefully be able to give more time to her grandchildren and these and many other activities, rather than patiently chasing us all (particularly me) for articles!

Pamela also transcribed the extended interview with Neil McEwan that today appears on the RSCM Australia website (www.rscmaustralia.org.au under: Members Area/Members Resources) which is a fascinating read.

She has brought so much professionalism to the RSCM through her considerable artistic flair in designing publicity, through to taking great pride and skill in the making of table displays for RSCM dinners over the years, and has always done everything with exemplary Christian character and conviction.

I'm sure all members of the RSCM will have appreciated the beautifully-produced and edited magazine over the years, which has done so much for the cause of church music in Australia. Thank you so much, Pamela!

Ross Cobb *on behalf of the RSCM NSW committee*



At the RSCM NSW Branch Committee (and spouses) Christmas get together 2022

Standing: Josie Ryan, Peter Black, David Powell, Michelle Lee, Naomi Spencer, Sara Lee.

Seated: Justin Sweeting, Philip Reichardt, Ross Cobb, Pamela Summers, Louise Black.

Absent: Gerald Hayes, Heather Moen-Boyd, Megan Ainsworth, Roger Chilton, Jack Stephens.

Ed: Thank you, Ross and fellow hard working committee members, for the more than kind words above, & for your support & encouragement with Newsclaf over the years. Special thanks to David Powell for all his help behind the scenes and Josie Ryan, proofreader extraordinaire, & all the faithful contributors.

COME AND SING!

Music for Lent & Holy Week



SATURDAY 18 MARCH 2023

**St Martin's Anglican Church
9B Arnold St, Killara NSW**

**Killara railway station is
nearby and parking is
available**

Please join us on 18 March 2023 for a workshop with leading composer and conductor, Mr Antony Pitts, on music for Lent and Holy Week by William Byrd and his successors

- 1.00 pm Registration & Workshop
- 4.00 pm Afternoon tea
- 4.15pm RSCM NSW Branch AGM
- 5.15pm Choral Evensong sung by participants including music by Byrd and Morley



Cost: \$20 for RSCM members (\$30 for non-members)

Bookings: <https://www.trybooking.com/CGKIW>

Note: Antony Pitts will also be running a concurrent weekend vocal course at St Martin's which RSCM members can apply to attend if they wish: <https://www.tonus.au/apply>

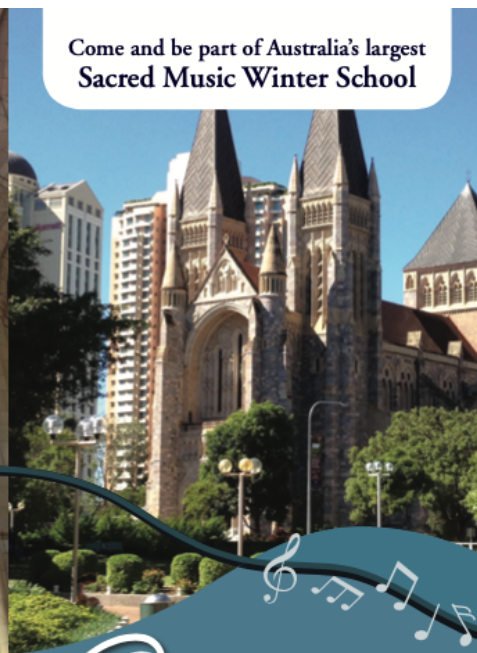
RSCM | **AUSTRALIA**
New South Wales Branch



Bookings: <https://www.trybooking.com/CGKIW>

AUSTRALIA'S Premier Sacred Music Event

Come and be part of Australia's largest
Sacred Music Winter School



FOR MORE INFORMATION CONTACT



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qld@rscmaustralia.org.au

OR VISIT OUR WEBSITE

queenslandinspires.com

Get Involved,
be INSPIRED

Queensland
in Spires 2023

Saturday 1 July – Sunday 9 July 2023
Brisbane

RSCM | Royal School of Church Music
AUSTRALIA
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RSCM | Royal School of Church Music
AUSTRALIA
Queensland Branch



International Directors

Come and be part of Australia's largest
Sacred Music Winter School held at the
University of Queensland in July 2023.

Whether you are a chorister, organist, composer
or simply a sacred music enthusiast, it is sure to
be a week of outstanding experiences and great
opportunities to learn and develop as musicians.

Adult participants will choose between 3 courses
to study during the week:

OrganinSpires

an opportunity to play some of Australia's finest organs, as well
as receive instruction by both national and international experts

CompositioninSpires

providing development opportunities for composers
of all levels in the Australian sacred music context

ChoralinSpires

our largest course in the School, covering choral conducting,
vocal technique, choral repertoire and history, and much more.

For young people, there will be KidsinSpires (for primary
school students) and SecondaryinSpires (for high school
students). In addition, we will be launching the RSCM
Inspires Youth Choir for singers aged 18 - 28.

Roger Sayer

*Musical Director of the
Temple Church, London.*

Award-winning organist, Roger is also
known for his performance as organ soloist
for Hans Zimmer's Oscar-nominated
score for the motion picture *Interstellar*.
In addition to his choral work at Temple
Church, Roger founded the Rochester Cathedral Girls' choir.



Tansy Castledine

*Director of Music at
Peterborough Cathedral.*

Tansy is both a course director and
singing examiner for RSCM and
is a Fellow of the Royal College of
Organists. She achieved a MMus with
Distinction in Choral Direction and
Church Music from the Royal Academy of Music.



Youth Course Directors

Graeme Morton

*Graeme is Director of Music at
St John's Cathedral, Brisbane.*

The founding Director of the Brisbane
Chamber Choir; Senior Lecturer and
Choral Conducting Fellow at the
University of Queensland; and co-founder
of The Australian Voices. Graeme will
be the artistic director of the RSCM Inspires Youth Choir
in its inaugural season as part of QueenslandinSpires.



Rowan Johnston

*Rowan is the Director of Choirs at
Holy Trinity Cathedral, Auckland.*

Conducts Secondary School Choir
Chorale; and has until recently
directed the Auckland Youth Choir.
Rowan will be primarily directing our
SecondaryinSpires youth course.



Christie Anderson

*Christie conducts and directs the
youth choir school Young Adelaide
Voices, and is the Artistic Director
of the Adelaide Chamber Singers.*

Christie will be primarily directing
our KidsinSpires course.



Visit of Rachel Mahon

Rachel is a Canadian organist who has served as Director of Music at Coventry Cathedral, England, since 2020, having previously held positions at Truro Cathedral, St Paul's Cathedral and Chester Cathedral.



Rachel was raised in Toronto, Ontario, where both her parents were choral directors. She initially began studying piano but switched to organ in 2005 after hearing the Toccata from *Symphony for Organ No. 5* by Widor. Rachel won a scholarship from the Royal Canadian College of Organists and received the degree of Bachelor of Music in organ at the University of Toronto School of Music.

Rachel held organ posts at St. James Cathedral, Trinity College and Timothy Eaton Memorial Church in Toronto before moving to England for a post at Truro Cathedral in Cornwall. In September 2014 she became the first female organ scholar at St Paul's Cathedral, with responsibilities including directing choir rehearsals, performing for church services, playing in recitals and acting as assistant choir librarian. She later served as Assistant Organist at Chester Cathedral before becoming Assistant Director of Music at Coventry Cathedral in 2018, then in 2020 becoming Director of Music at Coventry Cathedral.

Rachel has performed professionally with a number of choirs, including the Toronto Mendelssohn Choir, the Larkin Singers, and the Tallis Choir. She is also one of the Canadian organ duo 'Organized Crime', which "attempts to reinvigorate the instrument by arranging popular music for the organ, playing scores to *James Bond* and *Star Wars* wearing five-inch stiletto heels and blue sequined spandex."

Rachel has won several awards for organ performance, including first place at the 2012 RCCO Toronto Competition for Young Organists, second in the 2013 Canadian National Organ Playing Competition, and a number of awards from the Kiwanis Music Festival.

We are delighted that Rachel will direct our Schools Choral Festivals at St Andrew's Cathedral in June and we may see her at our Famous Annual Midwinter Dinner too.



Philip Reichardt (with help from Wikipedia)

Philip Reichardt is the Director of Music at All Saints' Anglican Church Hunters Hill, Secretary of RSCM NSW and RSCM National Council

Stable Music and Meaning

John Bunyan

Some of my stable of hobby horses relate to English Church music for which, although not “musical”, I have a considerable but not greatly well-informed love, as well as a perhaps inordinate but not fundamentalist love of the Book of Common Prayer (BCP).

My first hobby horse is a “vulgar” one, about the **vernacular** tongue, the introduction of which into the Church of England was a major 16th century reform. However, various Latin translations of the BCP were made for the two Universities (and parts of Ireland where English was unknown) and for personal use by ministers if they wished, all clergy of the C.of E. expected to be “learned in the Latin tongue”. (I regret that in High School, to compulsory French I added German rather than Latin. I have a good set of modern text-books for Latin beginners, with innumerable other books, most as new, Christian and secular, free for the taking.)

I can remember when in Roman Catholic churches also, Latin was replaced by English, but **Latin** says to us “non omnis moriar” (Horace) – I shall not wholly die ! Now Taizé’s Latin choruses are common (though unused my two different books of Latin translations of well-known hymns). And Latin anthems have slowly joined the repertoire not only of the C.of E. but also of a few high kirks and parish kirks of the Church of Scotland. Rarer – and rarely possible – are Latin settings for parts of the Holy Communion, found in a few cathedrals and churches. In the spirit of the Prayer Book I think that most settings used in Church should be in English and as accessible to as many as possible. However, this year the Latin will be welcomed in some places, appropriately celebrating the 400th anniversary of William Byrd, the tolerated “Papist” composer who gave us on the one hand, for example, the Mass for Four Voices, and on the other, the “Great Service” for BCP Morning and Evening Prayer and Holy Communion.

Hobby horse no.2 concerns settings for the **Kyries** and the **Sanctus**. There is much appropriate music for the former, this ancient Greek prayer, such as Dudman’s, and appropriately now the Ukrainian chant in the latest *Church Hymnary* No 776. (Which reminds me that the familiar Russian Orthodox “Contakion of the Dead”, sung at the funerals of Prince Philip and Queen Elizabeth, is sung to the Kiev/Kyivan Melody of Ukraine. It was sung, for example, at the funeral of Queen Alexandra and earlier at a memorial service for Czar Alexander III in 1894 at which Queen Victoria was present. The request from her daughters that it be sung at her funeral was not accepted. It was sung at the Anzac Day service in St John’s Cathedral, Brisbane in 1918 and it is found in Common Praise and the English Hymnal. So much for it being a recent innovation at the royal funerals!)

As for the Sanctus, the English and Latin translate Hebrew and Aramaic in **Isaiah 6**, referring to the holiness of God or even more, the *otherness* of God, the divine Mystery, calling for deep *reverence* in our worship in what one of the Homilies of my Church calls “the house of God” and “the temple of the Lord”, reverence where worship is not necessarily in the holiness of beauty, as Psalm 96.9 is often misunderstood, but in the “beauty of – *holiness*”.

In Isaiah 6 that vision of holiness leads the prophet to a sense of his unworthiness. So too in the BCP Communion, with its unique pattern, the Sanctus concludes not with a Benedictus and Hosanna but with “Glory be to thee, O Lord”, followed *immediately* by the Prayer of Humble Access ... “We are not worthy to come to this thy Table, O merciful Lord ...”. In liturgies both older and more modern than BCP, the Sanctus is followed by Benedictus and **Hosanna** with the same pattern as in Isaiah 6 *if* “hosanna” has its original meaning.

Christians early on came to understand “Hosanna” as a triumphant cry, this arising from one interpretation of the story of the entry of Jesus into Jerusalem, a story now understood in various ways by modern Bible scholars, Christian and Jewish. Some think it was by then already a shout of praise by Jews. However, I rather think that those who welcomed Jesus would have used Hosanna with its original Hebrew and Aramaic meaning “save us”, “help us”, “deliver us” as in Psalm 118, verse 25 (translated in the BCP as “help me”), and that music for the Hosanna might well express that heartfelt pleading.

The unique pattern of the BCP Communion has been altered by some to make it more like other liturgies, for example by inserting **Benedictus** – from Psalm 118.16 – after the Sanctus and **Agnus Dei** before Communion. (In the BCP, the latter is partly included in an extended Gloria in excelsis). The 1978 Australian Anglican book, AAPB, includes these only in an un-prominent list of suitable “canticles and anthems” (page 153) – the 1995 APBA only the Agnus, both having being suspected by some evangelicals as indicating Roman Catholic doctrine. In practice they have long been common in moderate Anglican services, included in simple Communion settings, and indeed found in many modern “reformed” Protestant liturgies. Some other hymn of praise is allowed instead of the Gloria and some suggestions are listed below although where there is a special setting, usually – not always – the Gloria has been composed to follow the Kyries.

In the BCP service that **Gloria in excelsis** is always said, or sung (I myself prefer with “selsis” – without “chees and chaws”) and should *not* be omitted in Advent and Lent. In this service the Gloria comes near the *end* of the service as we see, for example, in Herbert Howells’ “English Mass” that St James’s, King Street recorded as part of its Bicentenary Celebration – not a setting that speaks to me and inappropriately applauded but accompanied there by beautiful hymns sung to choir and orchestra.

The 1978 AAPB also has the Gloria at the end of its 1st Order service and allows it there at the end of its 2nd Order service. Georgina Battiscombe wrote that “...Cranmer gave to the English liturgy a splendid finale of praise, penitence, and thanksgiving lacking in more ‘correct’ rites” in which the ending is “curiously undramatic”. To appreciate the “happy nature” of his innovation “it is only necessary to listen to any musical setting of the Mass. The traditional form, as exemplified by the Roman liturgy, presents the composer with a difficult problem. He must end his composition with a setting for the Agnus, a theme which makes no logical or satisfactory ending to any musical scheme except one for a requiem. Is it blasphemy to suggest that even the great Bach himself does not find an entirely convincing solution to this difficulty?” – **“The Destruction of Common Prayer : A lay protest”, in Theology, Vol LXXI No 572.** But time to dismount !

Some suggested hymns in place of a closing Gloria

(with no further hymn)

All creatures of our God and King	My God, accept my heart this day
For the beauty of the earth	Now thank we all our God
Glorious things of thee are spoken	Praise, my soul, the King of heaven
Great is thy faithfulness	The Church's one foundation
Lord of earth and all creation	When I survey the wondrous Cross
Love Divine, all loves excelling	Ye watchers and ye holy ones

A shorter Te Deum for the same closing (shortened by JB but needing a chant)

We praise thee, O God, we acknowledge thee to be the LORD.
 All the earth doth worship thee, the Father everlasting.
 The glorious company of the Apostles praise thee.
 The goodly fellowship of the Prophets praise thee.
 The noble army of Martyrs praise thee.
 The holy Church throughout all the world doth acknowledge thee.
 To thee all Angels cry aloud,
 The Heavens, and all the Powers therein :
 To thee Cherubim and Seraphim continually do cry,
 Holy, holy, holy, LORD God of hosts.
 Heaven and earth are full of the majesty of thy glory.
 Heaven and earth are full of thy glory.

Two hymns based on the Gloria in excelsis -

Thus angels sung and thus sing we :
 "To God on high all glory be ;
 let him on earth his peace bestow,
 and unto men his favour show."

Thy name, O God, we glorify,
 and sing our praise to thee on high,
 give thanks to thee for glory given,
 O God our Father, King of heaven.

For thou alone art holy, LORD,
 who in the Spirit art adored ;
 with Christ who doth thy glory share,

dear God, most high, receive our prayer.

George Withers, 1st verse ; JB, verses 2-3

88.88 LM tune : **Angel's Song**, Song 34, Tallis' Evening Hymn

(The beautiful third tune is not to be confused with Tallis' Canon.)

"Glory be to God on high" :
in the heavens the angels cry,
"and on earth, peace and good will" :
LORD, in mercy, hear us still ;
on thy people blessings be ,
we with Jesus worship thee,
give thee thanks, thy glories sing,
God our Father, heavenly King.

JB Eight 7s tune : e.g. Easter Hymn, **St George's Windsor**

PS. a reminder that the **Hymn Society of Great Britain and Ireland** welcomes members and I very much recommend it. PPS. JB's *From Golden Gully to Kingdom Come : A Pilgrim's Sixty Songs* and *Ninety Three Sonnets* is still available, now with a Supplement.

John Bunyan (bunyanj@tpg.com)

The Rev'd John Bunyan is the Hon. C. of E. Chaplain at Bankstown/Lidcombe Hospital

Out and about

Our Chairman, Ross Cobb, interviewed Dr Neil McEwan AM, FRSCM, Hon FGCM, CF, one of Sydney's best known and loved church musicians...

... in fact, there is even a Facebook group,
"The Dr Neil McEwan Appreciation Society"!

Neil is an internationally recognised authority on Gregorian Chant and was formerly the Director of Music at Christ Church St Laurence for 38 years until his retirement in 2018. But there is a lot more to find out about him.



The interview spanned several hours and makes for very interesting reading. Too long to include here, we have made it available on our website and we do hope you will enjoy reading it there. www.rscmaustralia.org.au Members area

A passion for music: Blue Barlow's organ and choir experiences

Blue Barlow loves being involved with all things musical at St Mark's Anglican Church Darling Point.

Not only has he been a member of the Choir since he was a boy, but in 2022 he was awarded a one-year Organ Scholarship. Blue was awarded his AMusA on Piano with Distinction in 2020. He also has a Certificate of Performance with Honours on Violin from 2019. Here's his story...

Choir experiences

Blue was encouraged to audition for the St Mark's Choir by his father, who also used to sing at St Mark's as a boy. He joined the Choir as a boy treble around nine years ago and has been singing tenor for the last couple of years. Blue loves being a Choir member. He shared: "It has always been really enjoyable; the music is beautiful and great fun to sing, and the community at St Mark's is extraordinarily kind and encouraging." He feels the Choir plays an important role at St Mark's and explained: "It definitely seems to me that many people in the St Mark's community are very appreciative of the Choir; it certainly seems to add that extra special touch to everything that goes on, and things definitely wouldn't be the same without it."

Blue has also found the choir experience to be helpful in practical ways. He reflected: "Singing at St Mark's has been extremely beneficial to my musical ability in general, especially the sight-reading practice. It has also given me a chance to listen to lots of great organists who all have different ways of doing things that are interesting and enjoyable to listen to and learn from." Blue has been especially inspired by St Mark's Director of Music, Dr William Clark OAM. Blue said: "The person I have most looked up to and respected has been Bill Clark - his endless knowledge and experience with music are inspirational, and I love his sense of humour and dedication." The admiration is mutual, with William commenting: "Blue is an exceptionally gifted performer and loves singing tenor in the Choir."

Photo: St Mark's Anglican Church Darling Point Organ Scholarship recipient, Blue Barlow, in action.



Blue counts singing Handel's *Messiah* several times throughout the years, as well as St Mark's annual service of lessons and carols towards Christmas as being some of his favourite Choir memories. He shared: "There's no feeling quite like singing *Hark the Herald Angels Sing* at full volume with tremendous organ and brass accompaniment behind you!"

Blue highly recommends being a Choir member. "To anyone of any age thinking of joining a church choir anywhere, I would definitely recommend it. It's one of those rare activities in life that gives a lot of joy and doesn't take much in return." For more information about St Mark's Choir visit <https://stmarksdp.org/ministries/the-st-marks-choir/>

Organ experiences

Blue started learning the organ around 2017. He shared: "Playing the organ seemed like such a gratifying experience, particularly how I had seen Bill Clark play at St Mark's for years." Blue is passionate about the organ: "My favourite part of my practising is choosing registrations. The organ has a huge number of different pipes that produce all kinds of sounds, and I get very enthusiastic trying out all kinds of different combinations of pipes to find the sounds that I like."

Currently Blue is undertaking a Bachelor of Computer Engineering at UNSW as he is very interested in cyber security and likes spending time doing computer programming.

Thanks go to Wendy Mulder, Communications Administrator, St Mark's Anglican Church, Darling Point for this article.

Vale Cardinal George Pell

Friend of Church Musicians

by Marie Therese Levey rsj

As the "great ones" of the Church and our nation lament the passing, and sing the praises of the contributions, of Cardinal George Pell, we should spare a thought of sympathy for the church musicians, as well as the "little ones" of the earth, for whom Cardinal George was also dear.

It may surprise some to know that George Pell, priest, bishop and pastor, knew the "smell of his sheep". In the few years that he was Archbishop of Sydney he visited his many parishes. One of them was St Patrick's at Bondi.

As was his custom he requested that one of the members of the local Catholic Women's League, who was familiar with the people of Bondi, be his driver so that he could visit the sick and needy. To my delight one of them was my then 103-year-old mother. But there were many



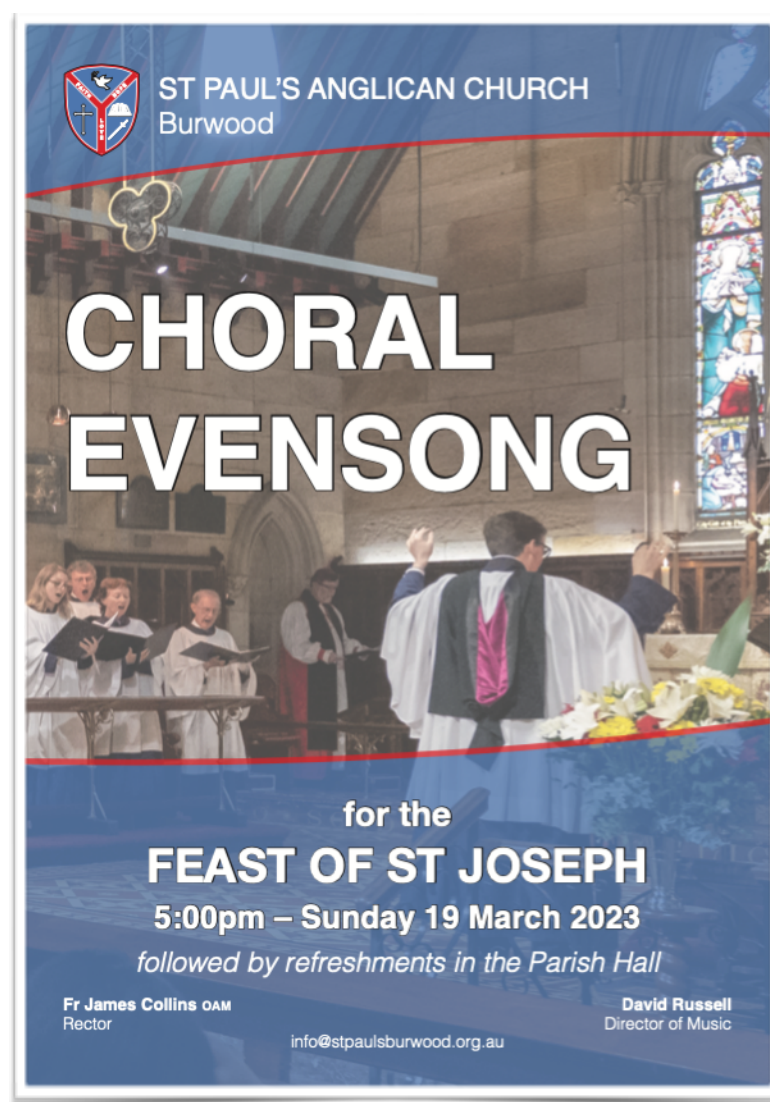
others visited that day, and on other days, in many parishes.

It really should not have surprised me that he did this. As Catholic representative for 20 years of the NSW RSCM I already had positive experiences of Archbishop Pell. Again while he was Archbishop of Sydney the Australian RSCM planned to have its annual Summer School in the grounds of Sydney University. I felt it would be a good idea for more Catholic liturgical musicians to improve their standards by attending. I wrote to him and suggested the Archdiocese might consider supporting the School. He expressed great interest and paid for two Sydney Catholics to attend. He invited me to select them.

On another occasion the NSW RSCM Council requested me to invite Archbishop Pell to give the occasional address at the coming annual dinner. He was delighted to do so and rang me beforehand to ask my opinion on what he had prepared. Needless to say that address, held in the Parish Hall of St Mary's Anglican Church Waverley, was a historic success in several ways. The response to his address was given by the then leader of the *Australians for a Constitutional Monarchy* who acknowledged the importance of the evening. (Archbishop George Pell, incidentally, was known to be a Republican.).

Yes, the great and the small will mourn the loss in this world of George Pell, but will be happy to meet him again in the next.

Marie Therese Levey rsj *Life Member RSCM*



News from Christ Church St Laurence



The Choir of
Christ Church St Laurence
Rathway Square, Sydney

Sam Allchurch
Director of Music

David Tagg
Organist

As 2023 begins, it's been delightful to start re-introducing into our repertoire several larger works that have had to be put aside over the last few years. The Choir and congregation are very much enjoying the consequent musical variety and challenge. Preparations are now underway for our annual Lenten concert – a performance of JS Bach's *St John Passion*, on the evening of Saturday 18 March. Details, including booking information, are on the flier below. Shortly after the concert we (along with everyone else) will begin in earnest on music for Holy Week.

 CHRIST CHURCH ST LAURENCE <i>presents</i> JOHANN SEBASTIAN BACH ST JOHN PASSION SATURDAY 18 MARCH 2023 AT 7.30PM CHRIST CHURCH ST LAURENCE 812 GEORGE ST, HAYMARKET	THE CHOIR OF CHRIST CHURCH ST LAURENCE THE MUFFAT COLLECTIVE <i>MATTHEW GRECO (LEADER)</i> RICHARD BUTLER <i>EVANGELIST & TENOR</i> JACK STEPHENS <i>CHRISTUS</i> CHLOE LANKSHEAR <i>SOPRANO</i> STEPHANIE DILLON <i>MEZZO-SOPRANO</i> DAVID GRECO <i>BASS</i> TICKETS: \$45/\$35 (CONC) VIA TRYBOOKING:  bit.ly/sjp-ccsl A pre-concert talk will be given at 6.45pm.
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The Choir's plans for the rest of the year include the release of our new recording, which fell victim to numerous delays over the last few years. The recording, now in the final stages of mixing and mastering, is part of a longer project to record music for major feasts throughout the church year. We expect to release this recording in May, the timing planned to coincide with the feasts of Ascension, Pentecost and Trinity, which are reflected in its content.

In 2022 we were fortunate to perform with a visiting choir from California State University's Fullerton campus, as part of their Australian tour. In late July this year, the Choir of Christ Church St Laurence will be similarly hosting the Junges Vokalensemble Hannover – more details to follow.

The Parish's organ recitals have returned to a 2pm Sunday time slot each month, and entry is by note donation. Upcoming recitalists will be as follows:

- 12 March: Hans Uwe Hielscher (Germany)
- 2 April: Lukas Hasler (Austria)
- 21 May: Marko Sever (St James' King St)

Finally, our much-postponed international tour is now due to go ahead during December and January 2023-24. Following our musical obligations at Christmas, the Choir will leave Sydney for several weeks in the UK and Germany, where our bookings at cathedrals and other venues are currently being confirmed.

The Parish music schedule is available [here](#) (subject to change). The Choir of Christ Church St Laurence sings at Sunday services of High Mass (10.30am) and Evensong (6.30pm) each week, and at feast-day observances (6pm) on weeknights as advertised throughout the year. All are welcome.

Michelle Imison

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

The Cathedral Singers are pleased to be back together and are preparing for services during the Lenten Season. We are singing 3 services in March before our annual rendition of Stainer's "Crucifixion" on Good Friday.



Stainer's "Crucifixion".

7th April 2023 at 2.30pm
at St John's Gordon.

Soloists:

Tenor: Spencer Darby

Bass: Leon Vitogiannis

Director: Jim Abraham

Organist: Gareth Baard.

Other services in the first part of the year are listed below.

We would be pleased to welcome more singers to this dedicated choir whose aim is to bring traditional Cathedral style music to services around Sydney and beyond.

Eg we are once again visiting at St Jude's Bowral on 28th May. Our program seems to fluctuate and at times we are very busy and other months not so much. This means our commitment varies - a bonus for those with busy lives.

Please contact me if you would like more details.

Jan Kneeshaw – Secretary/Chair

9144 4915

0411 785 117

Jan.kneeshaw@optusnet.com.au



TCS Program for 2023

Month	Day	Date	Time	Event	Venue
March	Sunday	12	4.0pm	Evensong	St John's Gordon
	Friday	27	7.0pm	Stations of the Cross	Holy Spirit North Ryde
April	Friday	7	2.30pm	Crucifixion - Stainer	St John's Gordon
	Sunday	30	11.30am	Ku-ring-gai Anzac Service	St John's Gordon
May	Sunday	28	3.30pm	Concert	St Jude's Bowral
	Sunday		4.00pm	Evensong	St Jude's Bowral
June	Sunday	4		Evensong	St John's Balmain
	Saturday	11	4.00pm	Evensong	St John's Gordon



Sydney Chamber Choir

Sam Allchurch
Conductor

Camerata Antica
led by Matthew Manchester

Saturday, 25 March | 7.30pm

Verbrugghen Hall, Sydney Conservatorium of Music

Australian Digital Concert Hall

Splendour & Mystery



Splendour & Mystery

The brilliance of brass and the warmth of the human voice, in a concert of resonances and reflections. From Renaissance masters Gabrieli and Schütz, the original 'surround sound', with multiple choirs calling to each other in glorious harmony. From British mystic John Tavener, a tantalising journey into eternity, with voices overlapping like waves on sand.

Australian composers Clare Maclean and Brooke Shelley draw on melodies of the past to create new worlds of transcendent beauty. And at the heart of this program, the exquisite Mass for Double Choir of the 20th-century Swiss composer Frank Martin: intensely private music created for the ears of God alone.

Artists

Sydney Chamber Choir

Sam Allchurch
Conductor

Camerata Antica
led by
Matthew Manchester

Program

Giovanni Gabrieli
Jubilate Deo
Magnificat

Clare Maclean
Christ the King

Frank Martin
Mass for Double Choir

Heinrich Schütz
German Magnificat

Brooke Shelley
Heavenly Father

John Tavener
A Hymn to the
Mother of God



Saturday, 25 March | 7.30pm

Verbrugghen Hall
Sydney Conservatorium of Music
Australian Digital Concert Hall

Tickets: \$75/\$65 to \$50/\$45 Students and Under 30s \$30 | **Book online:** sydneychamberchoir.org

Keith & Kristyn Getty: Sing! Australia

Keith & Kristyn Getty and their band of Irish and American musicians make their Australia debut with a collection of best-known hymns, new songs, and singing with the audience.

27 June, 8:00pm Sydney Opera House Concert Hall

Standard tickets from \$55 plus booking fee.

St Andrew's Cathedral, Sydney
7pm, Good Friday, 7 April 2023

MESSIAH

Handel



Penelope Mills

soprano

Hannah Fraser

mezzo

Michael Butchard

tenor

David Greco

bass

St Andrew's Cathedral Choir

The Ancient Academy of St Andrew's

Ross Cobb - conductor

www.trybooking.com/CGJTJ



7pm, Good Friday, 7 April 2023

MESSIAH

Handel

Handel's immortal masterpiece is performed in the atmospheric setting of Australia's oldest Cathedral, by Australia's oldest Choir.

A true Sydney tradition on Good Friday- the world-famous choir of men and boys are joined by a fantastic team of international soloists; Penelope Mills (Soprano), Hannah Fraser (Mezzo) Michael Butchard (Tenor) and David Greco (Bass), and are accompanied by the Ancient Academy of St Andrew's on period instruments, directed by Ross Cobb.

The Concert is introduced by the Dean, Sandy Grant.

Messiah was written for the choirs of Dublin's St Patrick's and Christchurch Cathedrals to sing together at Easter 1741 conducted by Handel himself.

Come and hear this extraordinary music performed as he would have heard it- sung by a choir of boys and men with professional soloists.

St Andrew's Cathedral Sydney

tel. 02 92651661

sydneycathedralmusic@gmail.com

www.sydneycathedral.com



www.trybooking.com/CGJTJ

St Mark's Anglican Darling Point

Join us for Easter at St Mark's

Good Friday 7 April

8am - Morning Prayer with Choir

10am - All Ages Service

12pm - 3pm - Jesus' Words from the Cross

Easter Day 9 April

8am - Choral Communion

10am - All Ages Service with Communion, Barbeque and Easter Egg Hunt

5.30pm - Barbeque followed by Communion Service

Visit: <https://stmarksdp.org/whats-on/>



<https://stmarksdp.org/whats-on/>



EASTER @ ST PAUL'S 2023




Maundy Thursday – 6 April
6:00pm Choral Eucharist & *Foot Washing*

Good Friday – 7 April
9:00am Solemn Liturgy *with Choir*

Easter Eve – 8 April
9:30pm Choral Eucharist
& *Blessing of the New Fire*

Easter Day – 9 April
8:00am Said Eucharist
9:30am Choral Eucharist & *Procession*

ST MARK'S ORGAN RECITAL

Sunday 21 May 2023, 2pm

For Organ Scholarship Fund

Admission by program - \$25

Organist Dr Brett McKern

Register at stmarksdp.org/whats-on/



Easter at St Paul's Anglican Church Burwood



The Australian Pastoral Musicians Network and the National Liturgical Council are delighted to announce a three-day Liturgy and Music Conference – Mystery & Mission | The Art of Liturgical Celebration.

For more information and to register, visit the conference website:
<https://www.mysteryandmission.com.au>



Available free of charge....or nearly

David Powell is disposing of some genuine old choir music sets

Do you want some old choral music? Or do you know someone who does?

I have a number of sets of choral music that members of the NSW Uniting Church Music Committee salvaged from Concord Uniting Church some years ago after I think Norm Weismantel advised that a reorganisation there would mean they needed to find a new place.

I was asked to catalogue the contents. Typically for me, I over-elaborated that task, and set up a kind of database to record the various editions and

publishers, etc. Also typically I failed to complete it!

Anyway, the four big tubs are using limited space in a domestic garage. I expect that we'll want the plastic tubs themselves, but maybe if you pay replacement costs we can let you have those, too.

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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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A National Church Music Association

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