

Newsclaf

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From the Editor

"I beseech you brethren, by the mercies of God, that you present your bodies, a living sacrifice, holy, acceptable unto God, which is your reasonable service." - Romans 12.1

If you've ever sung the sublime 'Greater Love Hath No Man' by John Ireland, you will recall these profound words of scripture that so beautifully conclude this anthem.

All of us who serve as musicians and choristers - or in other ways - at our parishes and Cathedrals, many as volunteers, are doing exactly that - showing up in service, as a 'living sacrifice'.

This month (in this, my first edition as Editor!) I want to honour all the volunteers and professionals in our churches who make sacrifices of time, travel, resources and skill to hold our churches and Christian communities together, for the Glory of God.

And we need you now, more than ever.

On that note, the RSCM could use a few more committee members to help bring our dreamed-of future projects to fruition, not to mention help brainstorm them with us! If you feel you could help serve the church music community in this way, or would like more information, please do get in touch.

R S M

Royal School of Church Music
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We particularly need a representative from the Roman Catholic Church, as Josie Ryan steps down after her years of service, for which we are so grateful!

We would also love to attract a representative from the Hunter Region and the Central West Area to the committee. You may be a chorister, musician, a member of the clergy or the congregation, and the commitment is initially only a few hours a month as we meet on Zoom for our Committee meetings.

It's a lovely bunch of people, and we have fun, as well as the responsibility to conceive, plan and implement events for our RSCM members and the greater Church Music community.

If you are interested in any of these positions or just to join the committee (no matter where you are from in NSW), please get in touch with one of the RSCM NSW current committee members for more information.



Catching up with fellow Kiwi and St. Paul's Cathedral Choir compadre - the brilliant Katherine Dienes-Williams, Organist and Master of the Choristers at Guildford Cathedral, UK



I have recently returned from a most wonderful month-long trip to the UK, during part of which I was lucky enough to join the choir of St Swithuns, Pymble as they sung as the Choir in Residence for a week of Evensongs at Salisbury Cathedral, during the regular Cathedral choir's summer recess.

Since then I have found myself wondering about the possibility of the RSCM putting together a choir that could do a similar trip - perhaps in 2025, as we'd need lots of lead time! It would be great to get some expressions of interest from the 'floor' about that, so do shoot me an email if you think that is a good idea!

We'd probably need about 20-30 keen people to make it work.

- Barbara Griffin

Barbara Griffin is a professional musician, RSCM NSW Committee member, and the volunteer editor of Newsclaf. When her schedule permits, she sings alto with St. Swithuns, Pymble, Sydney and Matthew Stucking's wonderful Igitur Nos choir in Canberra.

SHOUTOUT FOR CONTENT: Send your news, flyers, information about Christmas services and concerts, articles, suggestions, requests, letters to the Editor, RSCM committee contributions, feedback, photos and anything else you can think of that might be of interest to our readers to me by OCTOBER 20th for inclusion in the NOVEMBER Edition of Newsclaf.

NEWSCLEF EDITOR: Ms. Barbara Griffin newsclaf@rscmaustralia.org.au



- ✓ **Friday 21 June, 2024: RSCM NSW Midwinter Dinner, Venue TBC, Sydney**
- ✓ **Tuesday 24 October, 2023: Junior Schools Choir Festivals, St. Andrews, Sydney**
- ✓ **Monday 21 October, 2024: Senior Schools Choir Festival, St. Andrews, Sydney**
- ✓ **Tuesday 22 October, 2024: Junior Schools Choir Festivals, St. Andrews, Sydney**

RSCM Midwinter dinner and visit of Coventry Cathedral Organist and Director of Music, Rachel Mahon

Rachel Mahon was our wonderful special guest conductor, organist and after-dinner speaker for this year's Midwinter dinner.



Rachel conducted the Shore School Chapel Choir for a fantastic Evensong at the fabulously located and picturesque school Chapel, playing the Symphonie N° 1 (IV) Toccata by Canadian composer [Rachel Laurin](#) (who recently passed away) as a postlude.

Other music included the Dyson Magnificat and Nunc Dimittis setting in C Minor, and a Rutter anthem.



A delicious sit-down dinner in the Shore refectory followed, with a hilarious and informative after-dinner speech by Rachel. We'll never forget Rachel's legendary 'flammaphone' performance!





MUSIC AT ANDREW'S CATHEDRAL, SYDNEY

During School terms, full Choral Evensong is sung at 5.15pm on Thursday & Mondays .
The Cathedral Choir also sing at the 10.30am Service on Sundays.
All are very welcome!



St Andrew's Choir at King's College Cambridge, 2019

Sunday 29th October

10.30am, St Andrew's Cathedral

Bach Cantata no. 191

for Reformation Sunday

'Gloria in excelsis'

The Ancient Academy of St Andrew's
The Cathedral Choir & Soloists

Sunday 3rd December

10.30am, St Andrew's Cathedral

Bach Cantata no. 62

for Advent Sunday

'Come, O Saviour of the Gentiles!'

The Ancient Academy of St Andrew's
The Cathedral Choir & Soloists

Thursday 21st December 7.00pm

**Festival of Lessons & Carols by
Candlelight**

The Cathedral Choir & Brass Consort

Christmas Eve, 24th December-
6pm & 8pm

Carols by Candlelight

The Cathedral Choir & Brass Consort

Organ Recitals; Thursdays at 1.10pm

7 Sept: Callum Knox (Organ Scholar, St James, King St)

21 Sept: Chris Czerwinski (All Saints Epping)

5 Oct: Alexandra Sidorenko (Ukraine/Australia)

19 Oct: Fiona Loader

2 Nov: Ian Minnett (St Clement's Mosman)

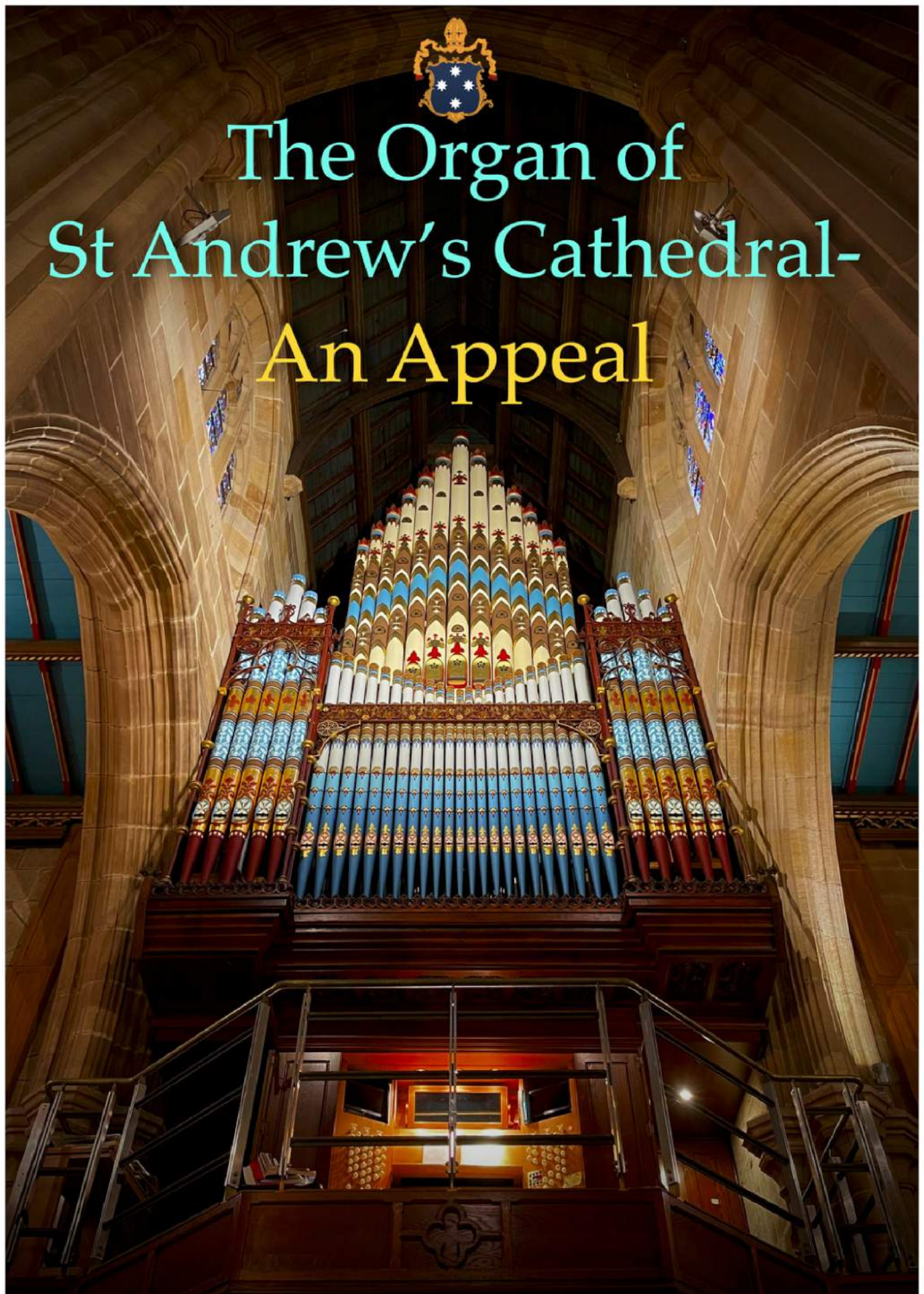
**Sat 11 Nov, 5pm: Celebrity Recital:
Gerard Brooks (Westminster, UK)**

16 Nov: Bailey Yeats (Sydney Organ competition winner, u.18)

7 Dec: Philip Reichardt (All Saints, Hunter's Hill)

Twitter: @SydneyCathedral
@RossJCobb

Facebook: St Andrew's Cathedral Sydney
St Andrew's Cathedral Cathedral Choir



The Organ at St St Andrew's Cathedral

Organs are multiple record-breakers! They hold the world records for being the largest, one of the oldest, the heaviest, the quietest, the loudest, the extremes of pitch, the most complicated and one of the most valuable. Invented by the ancient Greeks over 3,000 years ago, organs have been leading singing in churches for over 1600 years.

Organs are like icebergs- the decorated pipes you can see at the front are only a fraction of the huge number (3,570) of pipes inside the four storeys of the instrument. Our Cathedral organ is the most expensive thing in the building- worth over 10 million dollars! The smallest pipes (high pitch) are the size of a small pencil and the largest (very low rumble!) are almost 10 metres high and you can fit inside. Our organ has four keyboards, as well as a keyboard you play with your feet.

St Andrew's Cathedral organ was built in England in 1865 and arrived here- via ship- two years later, as the new Cathedral was being finished. The building's architect, Edmund Blacket, was himself an organist, designing the beautiful gold-leaf look of the pipes you can see. As Australia's first Cathedral, it was decided that the new cathedral must have a suitable organ, and when it was put in (in 1867), it was the largest organ in the Southern Hemisphere. The money was raised through a public subscription by the women of the Diocese.



Built by the English firm of William Hill & Son, who also built the organ at Sydney Town Hall, the organ was opened by Prince Alfred, Queen Victoria's second son, who was the victim of an attempted assassination shortly after! The organ has been rebuilt variously over its 156 years of existence.

Vigorous congregational hymn-singing has long been a feature of this Cathedral's life and in 1930, it was felt that the Hill organ wasn't sufficiently able to give a strong enough lead to the cathedral's powerful singing, so another a second-hand organ was purchased and installed in the opposite transept, built by John Whiteley. This instrument was the only example of this outstanding organ-builder's work in Australia. Both instruments were combined as one in 1952 and this served with various degrees of success until the 1980's until the instrument started failing, most alarmingly the night before a visit from Queen Elizabeth and Prince Philip! Several minor rebuilds were carried out, but it was felt in 1995 to completely rebuild the Hill organ, and add the best stops for congregational singing from the Whiteley organ. The whole organ was dismantled and sent to Canada to be completely rebuilt by the firm of Orgues Letourneau. It returned in 1998 and was hailed as a great success. However, despite being completely sealed off in polythene during the



restoration of the cathedral in 2000, the organ quickly became very dirty and had to have parts of it properly cleaned in 2001.

Also, for some reason lost to history, the main part of the instrument that would most assist congregational singing was omitted during this rebuild (the solo division from the Whitley organ) and was put into storage in order to save money (a \$16,000 saving in 1997). This has been in there ever since and has subsequently cost considerably more than the saving in 1997 in storage costs alone!

Over the subsequent years due to the city-centre location of the building and the extensive building work going on in and around the Cathedral, considerable amount of stone particles from sand blasting and excavation/drilling have entered the organ, coating all surfaces with a thick, oily layer of

dirt and dust. The instrument is displaying problems due to this excessive dirt- there and cyphers are starting to appear (where the organ makes involuntarily sounds). Leather involved in the bellows and actions is perishing, resulting in wind leakage. The internal mechanism of the organ is considerable, complex and delicate, with hundreds of thousands of moving parts, situated over four storeys. The mid-1990's computer system is also starting to give up the ghost. Due to the increasing mechanical and electronic faults, tonal instability and extreme dirtiness, it is well-nigh time to completely dismantle and thoroughly clean and restore the organ, whilst reinstalling the solo organ pipes; making good some deficiencies. These would be due in the timescale for rebuilding pipe organs in their usual lifespan (usually about every 20-25 years) and will set it in excellent repair for decades.



St Andrew's Cathedral organ is probably the most-used instrument in the country. Played almost continuously every day, the round of concerts, services, school assemblies, organ lessons, recitals and practice by visiting and our in-house organists, and is exhausting the wonderful, yet tired instrument.

The Cathedral Organ has launched and inspired many a professional musician and inspired many generations of children to take up music, as well as thrilling and leading gathered congregations from across Australia. It has serenaded thousands of brides down the aisle, has welcomed royalty and heads of state with fanfares, helped farewell the great and the humble and has consoled the nation in times of tragedy.



It falls to us today to entrust this legacy to them and their own children in the surroundings of the most historic and beautiful of Australia's buildings.

The cost of the work; to fully dismantle and clean each of the 3,650 pipes, restore and reinstall the missing solo division's pipes, necessary electronic work and provide new winding will be approximately \$700,000. The work will take several months onsite and at the organ builder's works.

All donations to the Cathedral music fund are tax-deductible, and receipts are given. Donors will be recorded for posterity in

the Cathedral Organ register.

Donors may wish to sponsor a single pipe for \$300, or a stop for \$20,000.

Please make contact with Ross Cobb, our Cathedral Organist for further details. We may even be able to name a stop in your honour! Please be in contact if you would like to view the inside of the instrument.

Please make any payments to:

Bank Account:

St Andrew's Cathedral Music Foundation

BSB: 062 028

Account number: 1154 2175

Reference: ORGAN

all donations are tax-deductible and receipts will be given

email: sydneyorgan@gmail.com

www.sydneycathedral.com

Tel. 02 9265 1661

In Memory of Rachel Laurin



Rachel Laurin passed away on August 13, 2023 at the age of 62.

Rachel Laurin has been an Associate Composer of the Canadian Music Centre in Quebec since 1989.

She has composed hundreds of works for organ, solo instruments, voice, chamber ensembles, choir and orchestra. These works are frequently performed and recorded nationally and internationally, on all five continents.

A beloved composer, organist and educator, her passing is a great loss to the Canadian musical community, and the world.



'May her beautiful music be heard for many years to come, thanks to the magnificent performers who continue to pay tribute to her around the world.'

- estate of Rachel Laurin



For the love of music making: Alison Tung



Alison Tung is the current recipient of the St Mark's Choir scholarship and loves being a chorister:

"Making music with others is different from playing yourself, and I really enjoy creating different harmonies in choirs that you can't create on your own. Singing with others also brings a lot of joy and connects you with people with different life experiences."

She first sang with the St Mark's Choir on Christmas Day 2021, before formally joining the Choir in March 2022. Alison explained: "I came to the Christmas Nine Lessons and Carols Service in 2021 through the invitation of David Drury (guest organist) and Stacey Yang (previous Organ Scholar). I met the Director of Music (Bill Clark) and the Choir and Bill invited me to join."

Alison shared: "I really love making music, and I also play the piano and the violin. I have been part of choirs and orchestras during primary and high school. After graduating from high school, the opportunities for music are different, and I chose to sing in choirs because of how convenient it is (I'm partly joking but this is also true). Your body is your instrument and you don't have to worry about carrying an instrument around!"

Her passion is evident: "I hope to use music to connect people with God, through the beautiful melodies and lyrics. Music is powerful and can spark emotions and reflections."

Alison recommends joining the St Mark's Choir. She reflected: "It builds up your music skills, especially on sight reading and collaborating with other choristers to create music together."

Another benefit is that the time commitment is not onerous." She counts singing descant lines during Advent and Christmas services with a majestic organ accompaniment as being amongst her most memorable St Mark's Choir experiences.



For more information about St Mark's Choir visit
<https://stmarksdp.org/ministries/the-st-marks-choir/>

Alison is currently studying a Bachelor of Education (Secondary) and a Bachelor of Science at University of Sydney, majoring in Mathematics and Biology. When she is not studying or music making, she enjoys playing the Rubik's Cube and solving sudokus.

St Mark's Choral Scholarship opportunity

St Mark's Anglican Church Darling Point has a highly regarded choir which sings weekly at the 8am Holy Communion service under the direction of Dr William Clark, OAM FRSCM, former RSCM NSW Chair and Fellow.

St Mark's is awarding choral scholarships, each to the value of \$7,500 p.a.

Please contact
office@stmarksdp.org
for more details.

Scholars must be:

- 16-24 years of age
- Studying music with a view to making music their career
- A gifted musician (not necessarily a singing student) with a strong voice and excellent sight-reading skills
- Reliable and capable of working well in an ensemble



AT AUDITION APPLICANTS TO PRESENT TWO CONTRASTING VOCAL WORKS (NO MORE THAN 6 MINUTES) AND SIGHT READING. (MUST PROVIDE OWN ACCOMPANIST.)

16-24 YEARS OF AGE

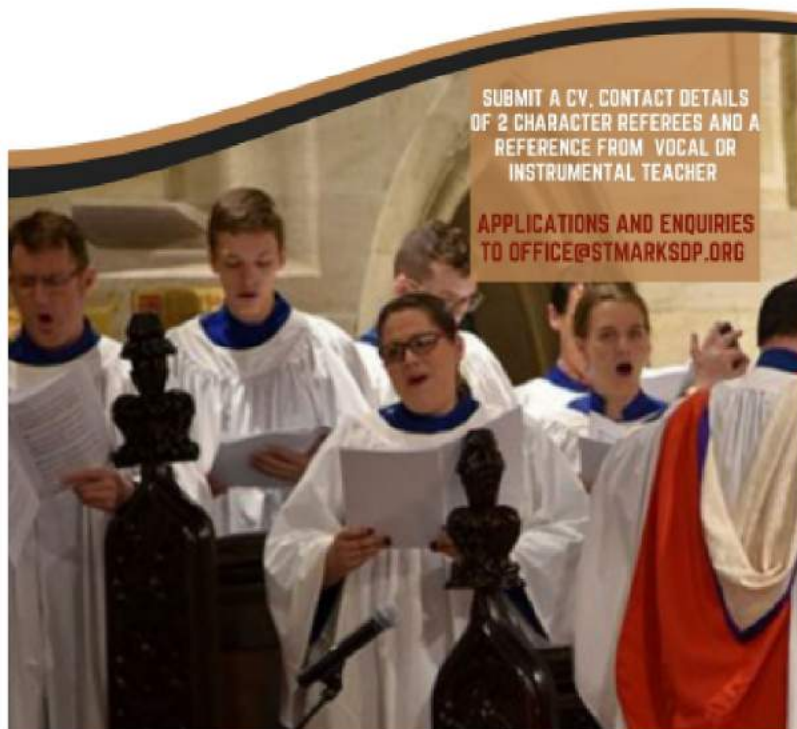
\$7500 P.A.

SCHOLARS MUST BE:

- STUDYING MUSIC
- OPEN TO A CAREER IN MUSIC
- A GIFTED MUSICIAN
- EXCELLENT SIGHT-READER
- WORK WELL IN AN ENSEMBLE

DUTIES INCLUDE:

- 7.20AM REHEARSAL AND 8AM SUNDAY CHORAL COMMUNION
- CHRISTMAS AND EASTER SERVICES
- 2-3 CONCERTS EACH YEAR
- OTHER OCCASIONAL SERVICES



Choral Evensong at St Mark's

St Mark's Choir is delighted to be reviving Choral Evensong.

The next service will be held on
Sunday 29 October 2023, 3:00-4:10pm



We encourage anyone who values the services contained in the 1662 Book of Common Prayer to attend this Choral Evensong (Evening Prayer) service.

The 29 October service music will feature special music and hymns to celebrate All Saints Day.

St Mark's is one of a very small number of parishes that has a liturgical Choir. We are the recipients of a generous scholarship programme, encouraged by our Rector and supported by a very generous parishioner. The Choir sings a Choral Communion Service 11 months of the year, presents Choral Concerts, and small groups of choristers also sing at weddings and funerals on request.

We look forward to welcoming you at St Mark's for this musical treat and time of reflection.

For any enquiries, please contact choir@stmarksdp.org

57A Darling Point Road, Darling Point
email: office@stmarksdp.org phone: 02 9363 3657
website: stmarksdp.org



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Pillars of Faith and Controversy: Unveiling the Extraordinary Journey of Cardinal Pell



Cardinal George Pell was a complex and controversial figure, with a long and distinguished career in the Catholic Church. His death on 10 January this year (of cardiac arrest following hip surgery) marks the end of an era, and a moment for reflection on the many different aspects of his life and legacy.

He was widely regarded as a powerful and influential figure within the Church, with a strong commitment to traditional Catholic values and a deep commitment to the welfare of his flock. Of particular interest to Church Musicians was his long and generous support of the RSCM.



Sr Marie Therese Levey rsj was the Catholic representative of the RSCM NSW branch for 20 years, and has shared her positive experiences working with Cardinal Pell.

"While he was Archbishop of Sydney" she writes, "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."



Sr Marie Therese Levey rsj

I wrote to [Cardinal Pell] 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.”

This generosity was replicated in many other experiences shared in the time following the Cardinal’s passing, particularly from young people. There are numerous stories of Cardinal Pell personally purchasing whitegoods for young, struggling families, for example.

Sr Marie Therese also recalled the Cardinal making time to visit the sick and needy of various parishes in the Sydney Archdiocese, including her own 103-year-old mother. These unsung instances were certainly not publicised during the Cardinal’s lifetime, and the humility with which he supported so many sits at odds with the media portrayal, which is all that so many know of him.

It is also widely acknowledged that the successful music program at St Mary’s Cathedral is due largely to the Cardinal’s vision, built upon his years of appreciating excellent liturgical music, dating perhaps from his Oxford years.

Undoubtedly, Cardinal Pell was a deeply divisive character, with some of his decisions leading to accusations of him being out of touch with modern society and insensitive to the needs of the marginalized and the oppressed.

He was also the subject of numerous controversies and scandals, including ongoing accusations of sexual abuse cover-up after his own sentence was overturned, and possible lobbying against Pope Francis. Between quasi-sanctification from his greatest admirers and the vilifications of his harshest critics, not least the media, lies a middle ground, which is perhaps the approach most suitable path for the RSCM to take in marking the passing of Cardinal Pell.



We therefore give thanks for Cardinal Pell's positive qualities, especially his love and support for music, and we pray for the courage to forgive him his faults as we are called to do:

"If you forgive others their transgressions, your heavenly Father will forgive you" (Matthew 6:14). "Be kind to one another, tender hearted, forgiving one another, as God in Christ forgave you" (Ephesians 4:32)

Cardinal Pell was a complex and multifaceted character, whose legacy will be discussed for many years to come. It remains clear that his life and work will continue to be remembered and debated for generations.

- Josie Ryan, Catholic Denominational Representative, RSCM NSW



'Christ has gone ahead in victory not just as one more outstanding member of the Church triumphant, but as the Son who sits at God's right hand, above every Sovereignty, Authority, Power and Domination (apparently different ranks of angels). He is the ruler of everything, the head of the Church which is His body and all things are under His feet. This is the same Christ who suffered, died and rose again.

When Paul wrote to the Christian community in Ephesus, a Roman Empire city where many buildings and the amphitheatre still survive, he urged God the father of glory to grant a spirit of wisdom and perception to them, so that the eyes of their minds might see the rich glories promised the saints and the wonderful nature of the hope towards which they are called.

May we all understand this, go deeper and not remain on the surface, so that we shall continue to answer the call of conversion to Jesus, the call of faith and understand the necessity of repentance for the forgiveness of our sins. In the name of the Father, and of the Son, and of the Holy Spirit. Amen.'

- excerpt from a Homily by + Cardinal Pell, Archbishop of Sydney - The Ascension of the Lord, 12 May, 2013

EVENT: SUNDAY, SEPTEMBER 10, 2023 at 3PM

In Alto Sono – Hunters Hill:

Emma Warburton (contralto) and Antony Pitts (piano/composer)



Experience the beauty and wonder of nature in soaring song. 12th-century abbess and visionary Hildegard von Bingen's antiphon *O orzchis Ecclesia* is paired with the premiere of Pitts's virtuosic setting of the same text, alongside jazzy selections from his oratorio-musical, *Jerusalem-Yerushalayim*. Considered the pinnacle of Dvořák's songwriting, enjoy a rare opportunity to hear some of his Biblical Songs sung in their original Czech, as well as art songs by Samuel Barber and Australian composers Ross Edwards and Stuart Greenbaum. The concert comes to a rousing conclusion with two songs from Elgar's magnificent *Sea Pictures*.

HILDEGARD *O orzchis Ecclesia*

BARBER *A Nun Takes the Veil & Sure on this Shining Night* from *Four Songs*

EDWARDS *The Lost Man* from *Five Senses*

PITTS *O orzchis Ecclesia* & selections from *Jerusalem-Yerushalayim*

DVOŘÁK *Biblical Songs* 1, 3, 4

GREENBAUM *Balloon Ride* from *Three Songs of Sleep*

ELGAR *Sea Slumber Song & Sabbath Morning at Sea* from *Sea Pictures*

Sunday 10 September 2023 3:00 PM - 4:00 PM (UTC+10)

All Saints' Anglican Church

2 Ambrose Street, Hunters Hill NSW 2110

Tickets: [Trybooking.com](https://trybooking.com)



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Choral Evensong at St. Paul's Burwood, 5pm, Sunday 3rd September



Martyrs of New Guinea Music:

- Holy is the True Light (Harris)
- Service in A (Sumsion)
- Beati Quorum Via (Stanford)

Burwood Uniting Church has instigated 'Roadsong' – a streetwise interpretation of Evensong at their Burwood Church, 1st and 3rd Sundays of the month, at 6pm



Spiritual Stewardship: Being the Dean of an Anglican Cathedral

Barbara Griffin sat down for a chat with her old Boss - the former Very Rev. Dean Phillip Saunders - 'these days just Reverend!' who retired as the Dean of St Saviour's Cathedral, Goulburn earlier this year, after 19 years of service at the Cathedral.



Barb: What's it like being a Dean?

Rev. Phillip: Being a Dean is a great privilege, but it's also really very enjoyable. If you are someone that likes variety in the things that you do, as a Dean you'll deal with all sorts of people and situations. We had a regular Ministry with people with Disabilities, for instance, which I really enjoyed, and has been part of my ministry from the very beginning; but you also deal with Governor Generals and the Premier and so on for special events, and meet all sorts of people relating to the city. Also - something I'd never done before - I learned how to look after a heritage building, which is one of the most beautiful buildings in Australia.

Barb: So did you have to liaise with the historical society and the government, go knocking on doors and do lots of campaigning for grants and things?

Rev. Phillip: You have to. Well - the most important thing is to gather people who can help you do all those things because - you know, I don't know how to do grants! - but I know people who do; and we've been quite successful in getting some of the grants we needed.

It's never enough, but it isn't in any Cathedral. So it's been really enjoyable, as well as very challenging; Cathedrals are always in need of money - for the buildings, as well as for the ministry. Goulburn, of course, is the Anglican Diocese of Canberra and Goulburn.

The Diocese started off as a country Diocese, and then suddenly in 1913, the National Capital was put there. Canberra didn't really grow into a major city until the '70s, and it took the Diocese quite some time to get used to the idea that Canberra had its Diocesan Cathedral in Goulburn! It's an hour and a quarter drive - far enough to mean that the resources of Canberra are not really readily available. But the Cathedral had to live up to Canberra expectations with Goulburn resources!

Barb: Do you think that Canberrans wish it were closer?

Rev. Phillip: Perhaps, though I think that people from other parts of the Diocese enjoy coming to Goulburn! During my time, one of my aims - which is I imagine, the aim of every Dean - was to connect with the Diocese. I tried to 'take the Cathedral to the Diocese' in a sense, by going out and visiting people all over the place, so they knew about the Cathedral if they hadn't before, and so they could be proud of it - because it's such a beautiful place and it has such a wonderful history.



Barb: Let's talk about music - being a Cathedral, did you feel that you had to adhere to the Anglican traditional music, using the choir and organ?

Rev. Phillip: I don't know if I felt compelled as such, I just really like that sort of music! I suppose Cathedrals should have traditional Cathedral music; but if you have the resources, a Cathedral is also a place where a variety of music should happen as well, to allow us to connect with the city. Goulburn has the Blues Festival, so in the past we've had Jazz and Blues services, and also things for young people - such as Joseph and the Technicolor Dream Coat which was performed in the Cathedral. We have also always had a strong relationship with the Goulburn Music Conservatorium. They've used the Cathedral for various events and also their choirs have collaborated with our choir many times.

Barb: When I was the Director of Music, and thank you for hiring me, by the way! - I actually had a ball. And I ended up being the organist as well, which I didn't really think was going to happen when I started, because we had the wonderful Robert Smith. But when Robert retired, which coincided with The Virus - during which time we couldn't have got anyone at short notice - I started playing as well. And thanks for putting up with me!

Rev. Phillip: The positives that came out of having to deal with the Coronavirus were that we filmed our liturgies for our online services, and I think they were of quite a high quality - you know, people viewed them internationally, we had many comments. And thank you for your work there.

Barb: Well, that was really fun. That gig really kept me buzzing during lockdown. I was glad I was still allowed to do that - I was an essential worker! - drive to the Cathedral, play the organ, rehearse and record choristers one at a time - it was very time-consuming, and maybe I made it even more so by tinkering around in Logic and Final Cut Pro all week, but time is what we had during lockdown! It was all just shot on iPhones as you know!

Rev. Phillip: I think it was good for us to have (online) worship every week; it gave people all over the Diocese and beyond an opportunity to join in. Not all the parishes were as tech-savvy. Some went to sort of interactive prayer Zoom meeting type things that didn't have any music, and a number of others weren't able to do any of that at all. What we did I think really served its purpose, and I enjoyed it greatly.

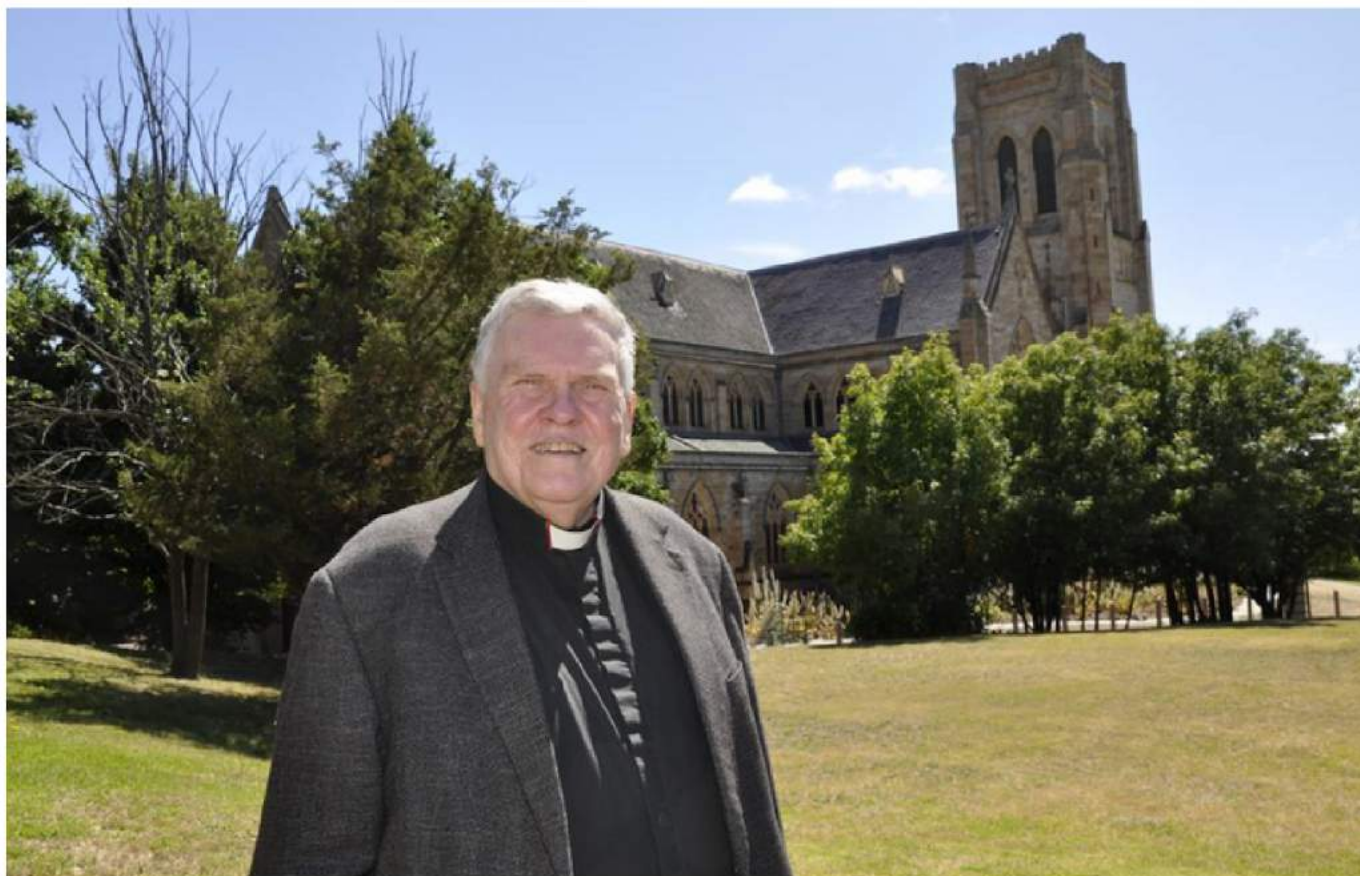


Barb: Did you find it particularly hard being a Cathedral in a small town of - what is it - 33,000 odd people? Because I found it quite difficult getting enough choristers!

Rev. Phillip: It had its challenges. I mean, you either have to work with it - or not. I think you were definitely punching above your weight, and of course the building itself is such a stunning building - that really helped as well. When people come into it and hear the acoustics and see the beauty of it, they are won over. It was just a matter of getting people to come in and look! As I used to say when we had National events there, as we did from time to time, 'Welcome to Australia's best kept secret!'

Barb: Do you remember when we used to do Evensong - and sometimes the choir would outnumber the congregation in that massive space? But I'd still pull out most of the big organ stops in the last verse because I knew that some choristers had travelled a long way to sing Evensong with us, and they wanted to feel the vibrations of the bigger pipes! I know technically it was too loud for the small amount of people but we all loved it!

Rev. Phillip: That's what Evensong is about! It's about listening and appreciating the music and praising God and hearing that. It's quite a different sort of liturgy to - say - a Communion service in which you participate in a different way. I think Evensong is something that even people who don't have any particular faith can appreciate it because of the music and even the liturgy. It's quite beautiful on its own.



Barb: Wouldn't it be amazing if one day there was a Cathedral school attached to the Cathedral?

Rev. Phillip: Yes, yes it would. There actually was one there until 1888, until the Education Act. But yes, the last two Bishops have enquired about how we could re-do that and the general wisdom is that Goulburn has to get to a certain number of people, I think it's 40,000 perhaps, so it's sort of in the medium future. I think it would be lovely because that would bring new life to the Cathedral. I think that's something a lot of other Cathedrals are able to draw on. But then again, it's a matter of resources. Cathedrals, whether they are like the large Metropolitan ones or the small ones in middle country towns - have the same issues: how to connect with people, how to relate, how to do the music in the best way, how to get the best people for the particular sort of music that you're doing.

Barb: Do you talk to other Deans?

Rev. Phillip: Yes! The annual Deans Conference is where all the Deans can get together, share their problems and challenges, which has been very, very helpful to me in terms of keeping an outward focus - and that includes music. Every year it is held at a different Cathedral, and we've had interesting international people come in and talk to us. In every Diocese there's only ever one person with the job of Dean, and no one else apart from a Dean can really know the full extent of it.

When I talk to other Deans, we talk a lot about music, and what we're doing. I can even call another Dean with obscure questions such as 'do you have a liturgy for installing a Canon during Evensong?' - the sort of thing that you don't come across in a regular parish!

Barb: Tell me about the other Directors of Music you worked with.

Rev. Phillip: Robert Smith had been the Director of Music when he was 19, in the 1960's, before my time, so it was great that he sort of finished off his ministry by being the Director of Music again in the 2000's, and he stayed on as organist until about 2019. Robert played not only classical, but also trad jazz. He had a jazz quartet and a radio show, so he was really quite a well-rounded musician.

Barb: I think his jazz chops were part of the reason that he did such good 'last verse reharmonisations'!

Rev. Phillip: Yes, Robert had worked in Cathedrals in England and so he knew his material very well. But on the other hand, if I said to him, 'look, could we do this next week?' - he would find a way. There was a good symbiosis there with him in particular, as well with us.



Barb: I remember if there was a hymn like in the 'Here I Am Lord' genre, he'd say, 'Could you please play that one?!'

Rev. Phillip: That's right! What are you going to say? That was a positive way of working through that. Although he was a lot older than you, like you he drove up every Sunday from the Highlands.

Barb: Oh yes! He'd get up at 5am and drive from Mittagong - he was amazing. He was deeply faithful too; I recall him getting moved to tears at particular music or texts. Rest in Peace and Rise in Glory, Robert! I loved knowing you!

Rev. Phillip: Greg Oehm worked very hard too, and he had connections that meant we were able to have a number of events. Paul Paviour was also there just for a little while. He retired when he turned 80. He was a prolific composer and enjoyed improvising. He'd also regularly put together events in the Cathedral.

Barb: When I got to St Saviour's, I was really impressed with the style of liturgy, Psalm chanting and hymns and organ playing which reminded me of St. Paul's Cathedral in Wellington, New Zealand where I had sung as a student. To me it was high-ish Anglican, but not over the top. To me the tone was just right - classically traditional, but still modern and accessible - and that was the style of worship I loved.

Rev. Phillip: When you go into a Cathedral as a Dean, in a way you have to make it your own, but in another way you have to respect the contributions of various other Deans that have been there, some of them large presences; several of whom I knew quite well and really got along with. Another enjoyable thing about being the Dean is in relating to clergy. I really enjoyed being able to assist and often mentor clergy who had various difficulties or challenges.



Being able to assist them was a great blessing to me. And I think that was part of my ministry.

Barb: Personally, I also found you such a wonderful mentor too. But you really gave me free rein, which I was so grateful for. I guess you must have liked what I did because you didn't micromanage me. I wanted to do what was right, appropriate, but I just really appreciated the way that you dealt with me and the music.

Rev. Phillip: Oh, thank you! But you're right, I didn't have to micromanage you because I enjoyed what you did; and after a while I just became comfortable - you trust your Director of Music!

Barb: I think one of the things that evolved over the years for me, after in the beginning trying stuff I liked but the choir either didn't really love or we couldn't quite handle, was that I eventually found the choir's happy place, anthems they liked and could sing well; anthems that the organist could play well and would suit the instrument - sort of a Wesley/Wood/Ireland/Elgar/Schubert/Blow/ Purcell kind of genre. We also did Rutter and Goodall, noticing how much the choir and congregations as well as Sue (the Dean's wife) loved those pieces! And to make use of a lovely boy soprano soloist we had.

And the choir liked singing some new composers they had never sung previously and all loved when we did....Chilcott, Stopford - and remember when I asked you if we could do 'At the Round Earth's Imagined Corners' as the anthem for my first ordination? What a cracker!

Rev. Phillip: Yes, yes, Malcolm Archer, I think it's very good. I think another thing, another component that's absolutely essential in my opinion is that the Director of Music needs to have an understanding of worship - it's really helpful if they have their own faith, so that when they are putting themselves into it, that it's their authentic selves that are actually praising God. And so is the choir, because that's really what they're there for - the same as everybody else who is participating in the liturgy.

Barb: I'm a member of a Facebook group of choir directors and organists around the world. I'd say from observing comments that maybe the odd one aren't Christians and are just doing it as a gig. Personally, I couldn't really imagine doing a Cathedral Director of Music position if you weren't Christian or you didn't really buy into it. It wouldn't be artistically congruent, I feel.

I mean, I spent a lot of my years of my career in secular music, and to be honest, once I got back to the church full time, I felt like I never wanted to hear another love song about 'my man done me wrong' again.

To me, now I realise there's only one thing that is worth singing about and that's God - through sacred text. Plus, it's 'Stealth Evangelism', I call it!

Rev. Phillip: There you go. Yes; I think you come to that as you get older, as well. You know the things that really relate to you, because of who you are.

Barb: I'm going to offer a random opinion and feel free to disagree if you like - but it is: that for a lot of the sacred texts, the meaning is mysterious -



and any person who says, 'this is what it means', may or may not be encapsulating the real meaning because of that mystery. What do you think about that?

Rev. Phillip: I think when you sing things or when they've got music, you enhance the meaning; and often things have several meanings, or different sorts of meanings too; and some of the Psalms and some of the texts are beautiful in themselves. Then there's the personal meaning - you know, 'this text means something to me because it relates to a particular situation I was in', which doesn't necessarily relate to everybody else in the same way. So there are many different sorts of meaning that the text relates, that relates to the text. I agree with you. Some things, some things are quite mysterious. They are more than what you see on the page, I think.



Barb: Well, here's a secret question for you, which I would love to know. Did you used to write your own sermons, or did you get some off the internet?

Rev. Phillip: No, no, I wrote my own sermons!

Barb: I could tell! And I really respected and appreciated that, and I know that everyone did, that you really put a lot of thought, contemplation and research into it - and I think that I've heard some sermons by other people that just read them off the internet. You can tell when they don't even seem to read the sermon with the correct inflection or meaning that they didn't write it.

Rev. Phillip: The interesting thing is when I look back on a sermon I wrote on a text that comes up regularly in the lectionary - I couldn't preach the same sermon again, because that's not now. That would be like taking someone else's sermon again. It's quite interesting! I think you do people a disservice if you don't prepare the sermon yourself. That said, there are some clergy who are not good at sermons, so it's better to get a good one off the internet than have a terrible one, I suppose. But if you are able to preach, then you should do it.

Barb: I would love to ask you about what your plans are after now that you've retired. Also, did you retire because it was the time, or did you retire early?

Rev. Phillip: No, I could have gone on longer if I wanted to. I just thought it was time. You know, things that Sue and I needed to do before we got too old. And so it was the time.



If COVID had not come, we might have done it differently and maybe even retired a little earlier or at least moved to a different position, but that's how it went. And so this year we're travelling - I'm going to be at Rest and Recreation! But you know, Clergy never retire, in the sense that you never stop being a priest. So I'll be doing some Locums, I imagine, and also I'd like to do some Spiritual Direction - people come and see me, maybe Clergy, and talk about their spiritual lives. That's something that I have done before that I would like to continue. I might even do some Locums overseas as well.

Barb: Oh, that would be amazing! Have you put feelers out, or is that just a thought at this stage?

Rev. Phillip: I've talked about and looked into that, and during this year I might organize something, we'll see!

Barb: Wow! Well, keep me posted, because I'll come and visit you! ... It's going to be Europe, isn't it?

Rev. Phillip: Yes.

Barb: Woo, exciting! Any final thoughts on the role of music in the church?

Rev. Phillip: When I was ordained, I always wanted to have a church with a choir. That was something that was in the back of my mind. And so when the Bishop asked me if I wanted to be the Dean, it was something I thought was a good fit - because I had music in my background too, and so I really enjoyed the prospect of working with a choir and a Director of Music, and so that has been a great joy. I think music has always been in the Christian tradition.



In the Old Testament, music has always been a way of enhancing worship and helping us to focus on our praise of God and our turning to God. And I think it's a great privilege.

When I was being interviewed for ordination, because they knew that I was musical, one of the priests said, 'could you go to a small little outback parish and put up with some person playing an instrument very badly, and still manage to do what you need to do, and not let it distract you?' And I said yes, of course I could.

But on the other hand, having music, good music, is good for the soul of those who lead as well. Amazing.

The (formerly Very) Rev. Dean Phillip Saunders was the Dean of St Saviour's Cathedral for 19 years and retired in January, 2023. I was privileged to have served for 6 years of that time leading the music at St Saviour's Cathedral alongside my 'best boss ever'. - Barbara Griffin



Saturday, 23 September | 7.30pm
Verbruggen Hall
Sydney Conservatorium of Music

Thursday, 28 September | 7.30pm
 Australian Digital Concert Hall

Sydney Chamber Choir

Sam Allchurch
 Conductor

Jem Harding
 Piano

The Human Spirit



Hope, joy, curiosity, courage and tenderness: this concert celebrates the power of the human spirit – and the human voice! – to come together in community. Blissful serenity from Latvian composer Uģis Prauliņš, music of great compassion from Ella Macens, thrilling discoveries from Antony Pitts as well as Elizabeth Younan, and Joe Twist's unforgettable musical journey through the landscape of this unique continent.

Artists

Sydney Chamber Choir

Sam Allchurch
 Conductor

Jem Harding
 Piano

Program

Ella Macens

When the World Closes its Eyes

Antony Pitts

Credo from Missa Unitatis

Uģis Prauliņš

Kyrie and Gloria from Missa Rigensis

Joe Twist

An Australian Song Cycle

Elizabeth Younan

Espoir (World premiere)



Tickets:

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Students and Under 30s \$30

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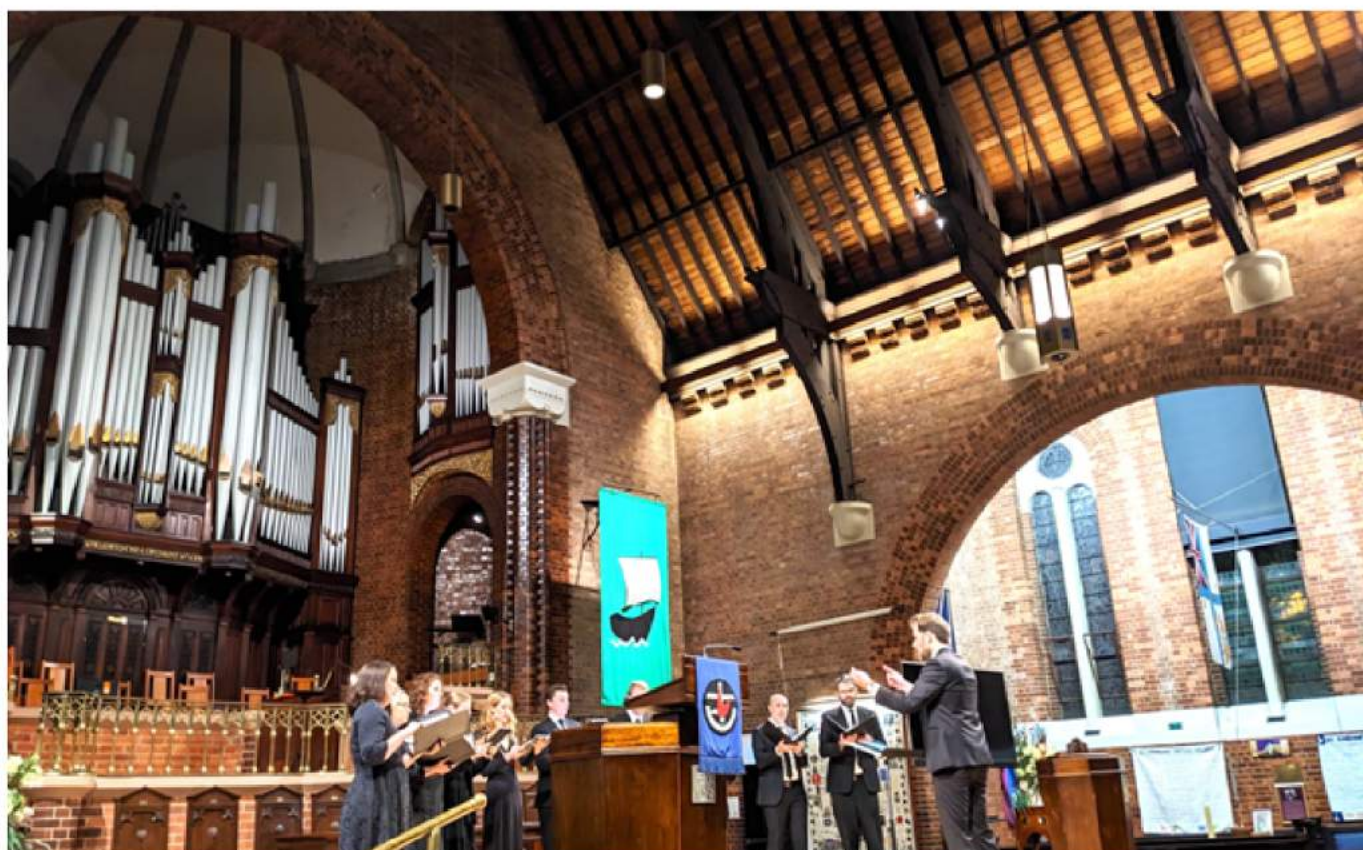
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Queensland Inspires in Pictures

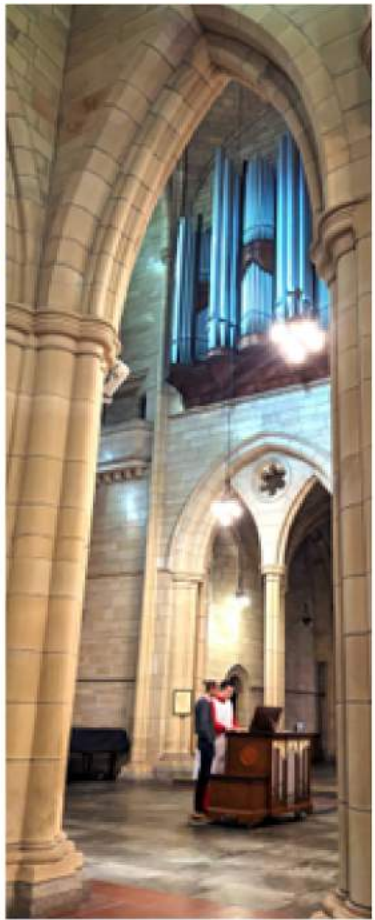
Attendees from the RSCM NSW Committee had a wonderful time at Queensland Inspires. The feedback was that the Directors were excellent, the RSCM QLD Committee were very helpful with transport coordination, and St John's Cathedral was very supportive.

Photos: Naomi Spencer





RSCM
Royal School of Church Music
AUSTRALIA
Queensland Branch

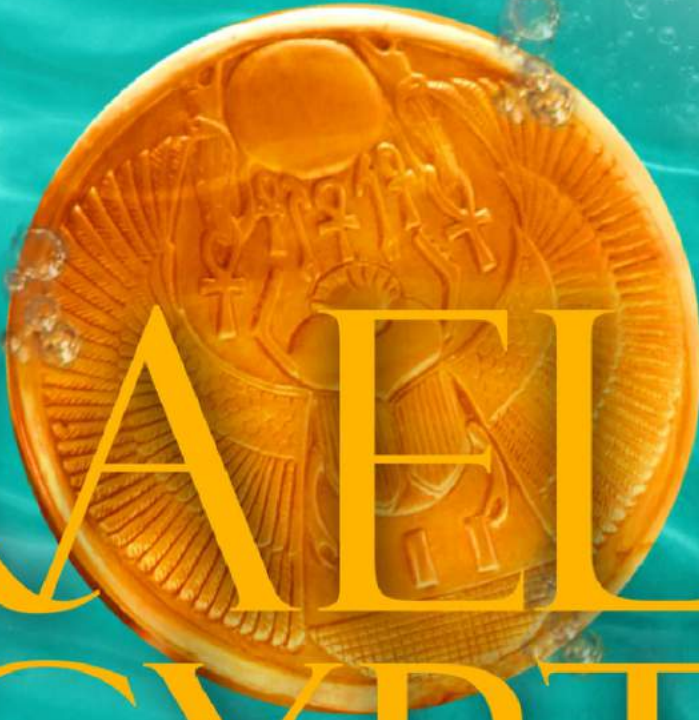




Chamber Choir and Orchestra
Matthew Stuckings, director

Handel

ISRAEL IN EGYPT



Sunday, 24 September, 1.30pm
St Paul's Anglican Church, Manuka

Greta Claringbould ♀ Cassandra Humble
Veronica Thwaites-Brown ♀ Kent McIntosh
Andrew Fysh ♀ Michael Strasser

Bookings by donation: trybooking.com/CKYBL

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RSCM DIRECTOR HUGH MORRIS YARNS WITH AN *AUSTRALIAN*

Hugh Morris, Director of the RSCM, discussed a few things with Peter Hamilton in Salisbury in July.

Recently Hugh and Paul Radley (Assistant Director) rode a tandem bicycle 96 miles from Addington Palace to Salisbury as a fundraising challenge. Peter asked Hugh two ice-breaker questions: How could you be sure that Paul was pedalling as hard as you? Which is harder: pedalling a bicycle or pedalling an organ? Then our discussion turned to how an international organisation like the RSCM has to accommodate time zones around the world. Few members in Australia or New Zealand have any appetite for getting out of bed at 4am to participate in a livestreamed choral workshop. We agreed that, as often as practicable, RSCM events should be recorded and the session uploaded to the RSCM website so members can view the event at any time. As more events are uploaded to the website and catalogued, the website becomes a more valuable resource.

Hugh indicated that the members' area of the website would soon be enhanced by the addition of lots of new material. That's terrific news.

Peter said he hoped that would include resources and ideas to help choirs recruit and retain middle-aged choristers, noting that it might not make sense for choirs of average age 76 to seek to recruit choristers aged 8 to 16.

The NSW branch of RSCM has about 120 personal members, yet there are thousands of people in NSW interested in church music of all genres. Peter suggested that the NSW branch should aspire to having 1,000 members by 2027 and drew a parallel with the Australian Institute of Company Directors – only 1.5% of company directors are members.

We discussed how the legitimacy and worth and power of “traditional” church music needs to be asserted, even as we embrace more contemporary church music styles. Within our churches, more services that blend the



best of various styles might be appreciated, and more communication between the various musicians would result and could only be beneficial.

Hugh will be visiting New Zealand and Australia in February / March 2024 – a great opportunity for him to witness antipodean perspectives on church music and how the RSCM can support local initiatives.

Peter Hamilton is the organist at St Swithun's Anglican Church at Pymble. He accompanied the Swiz choir singing five services of Evensong and a concert at Salisbury Cathedral, Evensong at St Thomas à Becket church, and Choral Eucharist at Romsey Abbey.

ST MARK'S

CHOIR

WITH SOLOISTS

SUNDAY 26 NOVEMBER 2023, 2PM

St Mark's Choir presents Handel's Oratorio Messiah in concert
featuring St Mark's Choir and organist Sam Giddy.

Vocal soloists: Angela Brun (soprano), Jenny Duck-Chong
(mezzo-soprano), Julian Brun (tenor) and Jack Stephens (bass).

Entrance by programme \$25 (no concession).
1 Greenoaks Avenue, Darling Point. Ph: 02 9363 3657

The libretto is selected from the scriptures tracing
the Birth, Death and Resurrection of Jesus.

Bookings: stmarksdp.org/whats-on/



St Jude's Music Association Presents Handel's Messiah

featuring

The St Jude's Singers
The Highlands Sinfonia

Soloists:

Melinda Richardson (soprano)

Michael Spencer (alto)

David Allen (tenor)

Christopher Harris (bass)

Kim Stewart (organ)

Dr Allen Beavis (Director)

SATURDAY, OCT 28

6.30pm

**St Jude's Anglican
Church, Bowral**



This is not a concert performance per se, as members of the audience are warmly encouraged to join in the choruses. This annual performance of Messiah is held on the last Saturday in October, the Saturday close to St Simon and St Jude's Day (28 October). Annual performances of Messiah were begun by the composer himself who conducted a performance each Easter until his death to support his favourite charity, the Foundling Hospital in London. There is a workshop for the choruses commencing at 2.30pm to which all are welcome. Details may be obtained from Allen Beavis (ph 0448 009 434).

Admission to the 6.30pm performance is by donation.



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Daniel Dries (Rector, Christ Church St Laurence)

15 OCTOBER

Stacey Yang (Sydney)

19 NOVEMBER AT 5.30PM

Students from Sydney Grammar School (*Note special time of 5.30pm*)

www.ccs1.au

STOP THE *PRESS!*



JUNIOR SCHOOLS FESTIVAL RSCM EVENT: OCT 24, 2023 ST ANDREWS CATHEDRAL, SYDNEY

Interested schools are cordially invited to participate in this annual RSCM Event to be held this year on the **24th October 2023** at **St Andrews Cathedral, Sydney**.

The guest conductor this year is **Lachlan Massey**, a young Australian conductor and composer.

Lachlan is Artistic Associate at Gondwana Choirs. Since 2021, Lachlan has conducted the Sydney Children's Choir's Junior Performing Choir, working with co-conductor Dr. Elizabeth Scott. He led the choir on their first interstate tour to Tasmania, performing at Government House as part of Festival of Voices.

The festival will commence with a rehearsal at 2.30 pm. There will be a break for dinner, which is

provided. The concluding service will commence at **6.15 pm**, finishing by approx. **7.00 pm**. Repertoire will be chosen by the Director and distributed to schools as a pdf. Schools should then print the music for their students, and bring it on the day. Rehearsals with students prior to the event is highly encouraged. The cost will be \$20 per student, and includes dinner. The RSCM will invoice schools after the event. The organist for the event will be supplied by the RSCM. The service, open to the public, will be ecumenical in style and include prayers, music, bible readings - and possibly even puppets! Parents, teachers, students and extended family are especially welcomed to attend.



Contact Heather Moen-Boyd for more information: nsw.presbyterian@rscmaustralia.org.au

ST PAULS COLLEGE CHAPEL CHOIR TO TOUR EUROPE IN 2023

The Choir will soon embark on a major European Tour, as resident choir at Westminster Abbey, St Paul's Cathedral London, Canterbury Cathedral, York Minster, La Madeleine Paris and Saint-Eustache Paris.



NEW CHILDREN'S CHOIR AT ST SAVIOUR'S CATHEDRAL

St Saviour's Director of Music Debra McConnell reports that four children were welcomed today into the fledgeling new children's choir, and they look forward to this number growing.

Rehearsals are on Thursdays 4pm-5pm at St. Saviour's Cathedral. We wish Debra and the Cathedral Choristers all the best in this new endeavour!

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PEP ORGAN'S TITUS GRENIER APPOINTED AS SYDNEY TOWN HALL ORGANIST

Talented 25-year-old organist set to keep Sydney's historic traditions alive - with a modern twist

Titus Grenier is an accomplished organist, conductor, composer and teacher. He's currently the director of music at Our Lady of Dolours Church in Chatswood, the acting director of the St Mary's Cathedral Singers, and the creator of Australia's most popular organ YouTube channel, **Pep Organ**.

In his new position, Titus will be producing the City of Sydney's organ recital program at the Sydney Town Hall. Titus is excited to bring accessible and deeply musical performances to the city:

'For those organists who know what the Sydney Town Hall is, or rather- the organ that's inside - you know how exciting this is,' says Titus. 'The organ was built by Hill in 1890 and is considered to be one of the finest English organs in the world, particularly because that organ has been kept in its original state since the beginning. So it's essentially as it was built in 1890. It still contains its original mechanisms and its stops and all of the features, and the sound is intact as well. It's a beautiful English romantic symphonic type organ. Five manuals, too many stops to count, and it produces an absolutely beautiful sound. The case, of course, goes so beautifully with the sound and the space.'

The grand organ was installed in 1890 as a major feature of the new Sydney Town Hall, the world's largest town hall and second largest concert hall at the time. Labelled the world's finest concert organ when it was unveiled, the instrument is now of great historical significance and would cost around \$20 million to replace.

Built by William Hill and Son of London, the organ was also the biggest in the world at the time, with 126 speaking stops, nearly 9,000 pipes and a unique 64 foot pedal stop. It is still the largest organ ever constructed with tubular pneumatic playing action. The spectacular front case was designed by Arthur Hill.



Titus Day with Robert Ampt, former Sydney City Organist, who retired in 2022 after 44 years as custodian of the 'king of instruments'.

'So the Sydney Town Hall will be where I will be giving some organ recitals in the coming few years,' says Titus, 'and I'm really hoping that some of you may want to come and listen, you're very welcome! I'm going to be playing a variety of interesting works - a bit of Bach, a bit of my own work as well, and some other interesting transcriptions.'

Titus's next organ recital on the Sydney Town Hall organ will be on Monday 16 October, from 12:30pm to 1:30pm. Admission is free.



Titus started his musical journey on the violin and piano before he started to take organ lessons.

'Once I discovered it, that enabled me to see something more than just music. It's such a powerful instrument and so versatile,' he said.

Beyond the musicality, Titus says he was drawn to 'the heritage nature of it all, because playing an organ is sort of like playing part of a building. It's something that you have to adapt to and that's so different to violin and even piano. Most pianos are the same. Every organ you play is different.'

Titus honed his skills on the organ at Wollongong Town Hall, built by one of Australia's distinguished organ builders, Ronald Sharp, the name behind the organ at the Sydney Opera House. He took lessons and gained a scholarship to continue his education, and was awarded a Bachelor of Music with first class Honours in Performance in Organ Studies at the Sydney Conservatorium of Music.



Since then, he's performed organ recitals at a slew of notable venues and events like TEDxSydney Youth, St Andrews' Cathedral, St Mary's Cathedral, The University of Sydney Great Hall, and Waiapu Cathedral in New Zealand.

Composing is something Titus has also always enjoyed, having written music for organs, choirs, orchestras, concerts and numerous events. One career highlight was composing an organ symphony, the first ever written in Australia.

"Imagine a symphony orchestra and all the different parts that they would make, but just playing all parts on an organ. [An organ symphony is] a popular genre from the past that a lot of different composers wrote for, but no Australians. So I wrote one and performed that last year," Titus said.

This knack for innovation is even seen in the iPad Titus uses to read sheet music while playing, as opposed to traditional paper [using the Forscore app]. "You can program it to turn pages when you wink," he said.

With 133 years on its majestic pipes, the Sydney Town Hall organ still holds its own as one of the world's best, due to careful restoration.

"In the UK, they had some of the best organs, and they would tinker with them, try and upgrade them and it (sometimes) actually ended up making them worse. Our Town Hall in Sydney is so special because it's still almost exactly as it was in 1890. The maintenance has helped restore it back to how it originally was", Titus said.

Titus sees a lot of potential for Sydney Town Hall's organ. 'I think it could become a venue that is valued really highly because of its organ and the significance it has on the world stage,' he said. 'I'm so excited to expand it to have more concerts - and not just traditional organ concerts.'



Lord Mayor of Sydney, Clover Moore AO shares his vision. 'I had the pleasure of meeting Titus and his wife Kim recently, where we spoke about our shared love of classical music and his plans for the role,' she said. 'We look forward to continuing to showcase this culturally and historically significant instrument into the future.'

'Since last year I was making videos on Pep Organ every week', says Titus, 'but this year I had to slow it back a little bit. And I suppose in some ways that's been a very good thing for me, as it's taken a lot of pressure off what I've had to do for the channel. But it's also been somewhat necessary, because this year has been my busiest year as a musician - since ever! And that's actually a really great thing, I've been very busy - not just playing the organ, but also being a conductor.'

I've also been appointed to be the Director of Music at Our Lady of Dolours Catholic Church in Chatswood. It's a very lovely parish, and it's a very engaging and wonderful opportunity to develop my musical skills, to conduct choirs, and to bring more organ music to the parish.'

"I would love to film some videos in the Sydney Town Hall and showcase the beautiful organ - especially for some of my international audience who wouldn't get to come and see that organ in person; and continue sharing my original goal for the channel, which is to spread and share music that is accessible and speaks to the heart.'

'So I hope to see you again soon, either in person in one of my recitals - or online at Pep Organ!'

Titus's Youtube Channel is called Pep Organ. <https://www.youtube.com/@peporgan>

Contacts

Office holders

CHAIRMAN: Mr. Ross Cobb

 nsw.chair@rscmaustralia.org.au

SECRETARY: Mr. Philip Reichardt

 nsw.secretary@rscmaustralia.org.au

TREASURER: Mr. Gerald Hayes

 nsw.treasurer@rscmaustralia.org.au

ACTING TREASURER: Mr. Justin Sweeting

 nsw.treasurer@rscmaustralia.org.au

MEMBERSHIP SECRETARY: Mr. Peter Black

 nsw.membership@rscmaustralia.org.au

NEWSCLEF EDITOR: Ms. Barbara Griffin

 newsclcf@rscmaustralia.org.au

Regional Representatives

Mrs Naomi Spencer (South Coast)

 nsw.southcoast@rscmaustralia.org.au

Ms Megan Ainsworth (Northern)

 nsw.northern@rscmaustralia.org.au

Vacant (Hunter)

 nsw.hunter@rscmaustralia.org.au

Vacant (Central West)

 nsw.centralwest@rscmaustralia.org.au

Branch Committee Member

- **Mrs Michelle Lee**

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A National Church Music Association

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Denominational Representatives

Rev. Dr Roger Chilton OAM (Anglican)

 nsw.anglican@rscmaustralia.org.au

Ms Heather Moen-Boyd (Presbyterian)

 nsw.presbyterian@rscmaustralia.org.au

Mr David Powell (Uniting)

 nsw.uniting@rscmaustralia.org.au

Vacant - (Catholic Church)

 nsw.catholic@rscmaustralia.org.au

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.

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.

 www.rscmaustralia.org.au

 RSCM NSW

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