

Newsclaf

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From the Editor

I will sing of steadfast love and justice; to you, O Lord, I will make music. - Psalm 101: 1

In late October I attended the wonderful 2023 RSCM Junior Schools Festival at Sydney's beautiful St Andrew's Cathedral. Several Sydney schools were in attendance, and there were over 180 choristers.

Hosted by the RSCM NSW, the event ran very smoothly, thanks to the work and preparation by the NSW committee, headed by event lead Heather Moen-Boyd. The concluding Evensong was well-attended, with choristers, family and friends filling the Cathedral almost to the last row!

The music was inspiring, with works by Dyson, Archer (an arrangement of Psalm 23 by Malcolm Archer which was many of the choristers' favourite) and my personal favourite, the Nunc Dimittis by Geoffrey Burgon - complete with trumpet obbligato., played by one of the Kings School music staff. The congregation joined in the singing of two favourite hymns, which sounded rousing, thrilling and glorious.

I was impressed with the excellent behaviour and focus by the choristers, not to mention the tuneful singing due to very good preparation. The students were a credit to their schools. Many schools had held as many as ten rehearsals to learn the music, which was a wonderful commitment by school staff. to help create a quality sound. Choristers seemed to enjoy themselves very much, not least when pizza was served in the square!

Conductor Lachie Massey was brilliant. He is accomplished, fun, energetic, and exudes a real love of music, which is contagious. I thoroughly enjoyed watching, listening and learning from him as he ran the rehearsals.

Ross Cobb played the organ fabulously as usual, and even treated us to an entertaining puppet show in lieu of a sermon - which I am sure nobody will forget! Rev. Roger Chilton led the service with warmth and grace. Thanks to the committee members for organising, driving, loading pizzas, set up and cleanup - a wonderful effort.

I heartily recommend attending next year, when we will hold both a Junior and a Senior festival in late October. Meanwhile, enjoy the photos!

Barbara Griffin, Editor



Royal School of Church Music
AUSTRALIA
New South Wales Branch











Earlier this year, in late June, I participated in a 'Come and Sing' event at Blackburn Cathedral, put on by the Cathedral Music Trust.

I thoroughly enjoyed my weekend in Blackburn, and was super-impressed with the Cathedral Choir, a mixed gender choir with a top line of juniors, and male and female alto Lay Clerks, the first I had seen in the UK!

The Director of Music, John Robinson, was superbly accomplished, ebullient and joyful – a masterful musician, and I am sure in Church Music circles he will be 'one to watch' in the future. I was also very, very impressed by the organist Dr. Ed Jones, and was able to sit down with him over a lunch and have a chat.

As we hadn't rehearsed yet, I hadn't yet realised Ed was the composer of the beautiful anthem we would sing at Evensong at the time of the interview. I hope you will find this interview as fascinating as I did!



INTERVIEW WITH DR. ED JONES, ORGANIST AND COMPOSER



Barb: Ed Jones, organist at Blackburn Cathedral, since...?

Ed: Well, I've been helping out since Easter.

Barb: And where were you before then?

Ed: Wakefield Cathedral. I live in Wakefield at the moment. I do some playing in Blackburn, Bradford Cathedral, East Minster, Cathedrals all around really, helping out whoever wants me to play.

Barb: And you got a call saying, quick, we need you –

Ed: Yeah, I did!

Barb: And you've been here ever since.

Ed: Yeah! John Robinson (Director of Music) phoned on Holy Week and said, 'are you free Thursday, Friday, Saturday, and Sunday?' So I was! – and he asked me to come back and see the place, and help out.

Barb: So tell me about the organ that you've played today.



Ed: The organ is phenomenal here!

(Editor's note: It sure is!!! A very interesting document about the history of the Blackburn Cathedral organ, well worth a read, and co-written by John Bertalot, who you'll also see in one of the pictures, is [here](#).)

The variety of colours and tones you can get from it is just expansive. It's very loud, which most organists tend to like, but it also fits the building really well. It's wholly appropriate to actually do all the congregational singing, the choir accompaniments, do some psalms, everything you need from an organ.

Barb: I actually loved how the psalm was a cappella today.

Ed: It was, yeah. I think it's just a nice thing to do every so often. And it always feels a bit more intimate; and the choir can get it together and things like that. So it's quite nice.

Barb: I used to do the psalms acapella too because a) I was the only organist as well as the Director of Music, and it was too hard to play and keep the choir together from the organ at the same time. And b) I thought it was good practice for the choir to sing acapella for pitch, expression, listening to each other, and all sorts of things.

Ed: Yeah, it definitely gets them listening more. And because the acoustic sphere is so big, seven seconds of reverb almost, your voice can get lost and not hear anything. So it does keep the choir on guard with listening carefully.

Barb: So do you have *carte blanche* with the works you play before and after the service?

Ed: Within reason. I try and pick something that is not too show-offy, not too big, but fits musically the rest of the service. So it may well be I play a voluntary by the same composer who wrote the Mass setting, for example.

But for evensong today I'll play a piece by Langlais called Fête, which is just a joyous celebration for a party, festival, one of these type of occasions – short and spiky, it's quite a remarkable finisher! It's great to have the Cathedral Music Trust with us, and that's totally appropriate I think, even though we're not singing any Langlais. I also have a soft spot for the Passacalia from Walton's suite.

Barb: And you were telling me before, when you started, about how you came to play the organ; I would have expected that you'd have grown up being a boy soprano in a Cathedral, but it was a quite different route for you?

Ed: Yeah, most people get into the organ because they were choristers, and that's a very obvious way to do it. But I was never a chorister – I never sang in a church choir; but it was a countertenor who sang when I was playing the cello in the orchestra for Bernstein's Chichester Psalms in Aberdeen, so I went up to him and said, 'can I sing like you?'

And he said, 'come and stand beside me and see what happens'. Later, a priest in a nearby parish church phoned me and asked if I'd be interested in playing the organ, to which I said yes.





Ed: I started learning the organ 'on the job' in a parish choir. Five devoted singers, a very, very small church, very small organ, but a very high liturgy – bells and smells – which gave me insight into what goes on! And I ended up doing that for a few years. I was about 20 at this point.

Barb: And were you a pianist before that? With quite a good standing that you could port to organ?

Ed: I was a pianist before, yeah. I'd done my grade 8, so usually they ask for grade 5 or something. But I did the groundwork, I just needed to get my feet going.

Barb: I'd love to know, in a way that can go on the record – after what you told me earlier – about how you ended up being fired from a very prominent position as Director of Music and organist. Now you're freelance, loving it, and how did that come about?

Ed: So, at the moment I'm freelance just playing in lots of Cathedrals, but in Wakefield (*Editor's note: Ed was the Director of Music at Wakefield Cathedral, growing the choir from 5 boys to 18 in one year*) there was a difficult scenario with the Precentor. We didn't get on; and for that reason the committee decided to get rid of me. The Precentor has since been removed from office and barred (*Editor: from the church*) for 10 years. But it's given me a lot of realisation that it's wonderful freelancing.

You turn up, people appreciate you more – I can pick and choose what I do; if Cathedrals and churches annoy me, I can walk away without any problem whatsoever. So it's nice to come back and do lots of playing in lots of different places, working with choirs, rehearsing kids, all the rest of it, while doing a different job 9 to 5 Monday to Friday!

Editor's note: Bullying unfortunately happens, even in Cathedrals in the UK. If you are experiencing bullying in a church workplace, you should in the first instance find the Safe Ministry representative in your church and speak to them. If that is not satisfactory, inform your Bishop.

Barb: Do you still sing as a counter-tenor?

Ed: I do, yes, yes. Whoever will have me! Quite a lot at Bradford Cathedral. They're often without an alto, so I do that.

Barb: And what about 'cello?

Ed: Less of that nowadays, less being zero. (laughs) All my technique's gone, so I find it very embarrassing!

Barb: In Sydney these days, counter-tenors singing alto seem to be all the rage – there's tons of them. In New Zealand, I can't really remember ever coming across any – we had a mixed Cathedral choir with female altos.

Ed: Yeah, it's one of those things where if you know what they are, then you might see quite a lot of them. Often in Cathedral choirs you've got a couple. Nowadays most Cathedrals have both men and women singing the alto part, which I personally prefer the sound of. Both the man and the woman on the same vocal part, I think, is quite a nice sound. Some people like the sound of all men, some people like the sound of all women; so it just depends on musically what they prefer, actually.



Barb: So I'm quite fascinated with countertenors because I don't really know very much about them. Is it that any male singer can sing like a countertenor, or do you have to be sort of born, or trained, to sing that way?

Ed: I don't know, really. It's an odd physiological thing, where you do something with your vocal cords and you basically end up singing an octave above what you usually would do. It's generally regarded that basses make better countertenors, because tenors are too close and the vocal range is a bit over-twined and overlapping; but most people can do it – though some people just can't.

Barb: Is it just a matter of singing falsetto?

Ed: It's a developed falsetto sound; but falsetto is often quite weak and reedy, so it's trying to develop it into a richer sound.

Barb: Is that what you did when you studied with the Countertenor?

Ed: Yes, Giles Pilgrim Morris. – indeed, yes.

Barb: Right. Is he famous still today?

Ed: Well, he's no longer with us, sadly, but he was a brilliant countertenor. He did lots of solo singing all around and had the most fabulous voice. He figured out he was a countertenor when he was about 15 or 16, by accident. His bass and tenor voice never really developed, but it was not until his music teacher heard him playing around on the piano singing falsetto and immediately realised 'oh my goodness, this is quite phenomenal'.

So that's how he ended up doing it. But he did lots of singing all around. He was in Westminster Cathedral, as a Lay Clerk, singing at Westminster Abbey. So – a phenomenal voice, and a very good musician.

Barb: Do you think that professional choristers should be able to modulate their voice to blend with and sound like the style that the choir has?

Ed: Yes, I think a lot has to be said about choir training, that you don't train choristers to have only one sound; you need to train them how to do Palestrina, you need to train them how to do César Franck, you need to train them how to sing all these different composers where actually a slightly different sound is very useful, and actually gives a bit of context to the kids why they're slightly different and why the sound is slightly modulated – according to what the Director of Music wants.



Barb: What's your happy place? Your favourite type of music, eras, composers, styles?

Ed: I don't know really. I do bits of everything. I did a PhD in composition up in Aberdeen. But that was all fascinating. I still do a lot of composing nowadays. We're actually singing one of my pieces later for evensong.

Barb: Wow! Great!

Ed: I enjoy playing the organ, rehearsing choirs, and I enjoy singing. It's kind of a bit of everything really. Yeah, bits and pieces keeps it fun.

Barb: Yeah, that's awesome. Okay, so I'm fascinated with the fact that you're a composer too!!! and that we're going to be singing something that you wrote today. And knowing how well you play, you played some Hindemith earlier and that was pretty high top shelf stuff!

Ed: Thank you.

Barb: Really, really good. So I can't wait.

Ed: Anyone who understands that sort of harmony can just make a meal of it.

Barb: I just can't wait to hear what you do. But also, personally, I'd love to know – having been a professional composer of secular pop stuff – I'm a bit over it now, ha – do you concentrate on sacred or secular compositions or – what sort of things do you compose?

Ed: It's mostly all choral music. So I've written, for example, some William Blake settings.



Blake is one of my favourite poets. So, yes, I've written four Blake songs, which make a little song cycle. But obviously with my job I do lots of sacred music as well.

Barb: Do you wait to get a commission for the secular stuff and then go for it? Or do you...

Ed: Yeah, I usually need a reason to compose. I don't like just sitting down without any reason in place. If someone asks me to do something for a particular occasion, it's a great thing to do. But, yeah, so I'm just all bits and bobs.

Barb: That's awesome. So when you are a Director of Music, isn't it one of the perks of the job! It's like, 'great, now I have a choir to inflict my compositions on'. (laughs)

Ed: Yes. There's a bit of that too! Yeah, absolutely. And I was the organ scholar here in Blackburn when I wrote the piece that we're singing later.

It's a setting of *Lighten our Darkness*, and I wrote it as a thank you present for my Director of Music for a lovely year I had working with him.

And he luckily quite likes the piece. I'm a bit nervous to say he likes it in case he doesn't like it, but I think he does like it! (laughs) because he does it quite a lot of the time! He's a broadcaster on radio and it's nice that although he's now left, the music remains in Blackburn Cathedral. So the new Director of Music picked it up and wants to do it as well, which is brilliant.

Lighten Our Darkness – Ed Jones – Blackburn Cathedral Choir

Barb: So when I was a Director of Music and somebody said to me, 'oh I've got these compositions, have a look at them', I'd always have a slight feeling of dread, because – erm – everyone thinks that they're a composer and some things I got sent were pretty second-rate!

Ed: Yeah, definitely. And it's hard to...

Barb: And the view is lovely, isn't it? (laughs) So how hard is it for you to get your compositions done by people who don't necessarily know you or what you can do? Has there been a take-up of your...

Ed: It's always a fine balance. You don't want to annoy people by continuously asking them to do your work. But then again, if you don't, people don't know that you've written anything. So it's a fine balance by suggesting things. Luckily, the piece that we're doing later is very easy, very singable, and it's about a minute and a half long. So very nice to learn, just for a little enjoyment or whatever.

Barb: And can it be purchased?

Ed: It can't at the moment because I haven't published it, thought I may well do, but I can send you a PDF.

Barb: Could we even put it in the RSCM newsletter maybe? Because we've only got about 200 members in NSW.

Ed: Yeah, absolutely. Yeah, that would be good. I mean, I don't know if there's been any...

Barb: That would be unreal! I've just taken over the newsletter, but one of things I want to offer is a composition of the month that members can use. Find some composer, you know. I've got a few I could chuck at them (laughs).





Ed: Yeah! Well, I don't know of any other performances I've had that side of the world, so that would be great. People will probably have no idea who I am!

Barb: Well, they will after this! Absolutely. You'll be big in New South Wales! Have you got some recordings of your works on YouTube?

Ed: There are other little bits. So the Blake songs, that I mentioned earlier, there's a very good recording on youtube, there are other little bits - they're not easy to find.

A Song To David - Ed Jones

University of Aberdeen Chamber Choir

The Traveller's Journey - William Blake - Ed Jones

University of Aberdeen Chamber Choir

Ed: There's a Mass setting that I don't know if it's online, but Ely Cathedral did it.

Barb: Yeah! Amazing, amazing!

Here is a link to Ed's Composition 'Lighten our Darkness'
that Dr. Jones has been kind enough to share with RSCM NSW members!



Barb: I wanted to ask you where you studied, was it Aberdeen? Was it a good place to study? Did you have a good time during your studies?

Ed: I absolutely loved studying. Yes, it was at the University of Aberdeen, so I did an undergrad there. And then I did...

Barb: In composition?

Ed: Undergrad was just a whole music degree, was everything. And after that I did a PhD in composition, and that was with Paul Kneeler and Phillip Cooke.

Barb: And do they have a style?

Ed: They do have a style. It's a very interesting question with composers, because Paul's music is very slushy and very warm and enriching and things, but his teacher was William Matthias, which is pretty much the opposite end of the spectrum. A lot of it's spiky and bouncy and almost aggressive – and a sign of a good teacher is not somebody who tells you how to compose like themselves but actually makes you have your own style and your own voice. And so I wouldn't say I sound anything like Paul's music – or Matthias' music for that matter – so very much, mine is my own thing.

Barb: Are there composers that have influenced you more than any other?

Ed: Not really. I guess in the kind of span of music that I've done, I mean I've done the likes of Elgar and Rachmaninoff on the cello. I've done various bits of organ, solo repertoire, lots of different composers for accompaniments for choirs. So literally every composer I've tried to gain something from, but not copy them. Because they've already done it.

Barb: Are you into that sort of whole tone scale sort of movement?





The Traveller's Journey - Ed Jones,

University of Aberdeen Chamber Choir At Kings College Chapel, conducted by Ed Jones

Ed: I don't know, it's – I am a big fan of harmony. A lot of composers don't dream about touching the stuff! I also like melody. Again, some composers couldn't put that word to any of their works whatsoever! Especially with choral music. It's more difficult to do it with atonal; and people still like to sing tonal music – and listen to it for that matter! So I think there still is a place for it. Listen to my music and make up your own mind, I guess!

Barb: I can't wait! When I composed commercially I often did jobs where there was a very short time frame. You came in at 9am, got briefed and cracked on, because by 12 you had to play something to a team from the advertising agency who were coming in to hear it. Agency jobs were high paying, high profile jobs for the studio, so there was pressure. And that actually suited my personality, because I would otherwise have probably – if I had say 3 weeks, I would have had 3 weeks of self-doubt thinking all my ideas suck! And then panic at the end! But in three hours, you don't have any time to second-guess. You've just got to take a decision, pull a set of possibilities from the Universe and just go with it. And so how do you feel about time constraints, and do you ever have self-doubt?

Ed: Time constraints, I always think, are a brilliant thing to have. Some people work well under pressure. I remember doing a commission for the University of St. Andrew's Chapel Choir, where the Director of Music said, 'well, we have to rehearse it at 10 o'clock, and I have to print off copies at half past nine, so as long as it's in my inbox by then that'll be fine!' – so I was right up to the last minute! And I remember when I was doing my PhD writing these Blake songs I went through about two weeks of doing absolutely nothing, just because – no idea – then I sat up one morning and I said 'right I'm gonna write a setting of 'The Fly'. It lasts about 60 seconds long and I did it in an hour, hour and a half, all complete. So sometimes there's just nothing happening in your brain. Sometimes it just comes out straight away. But time constraints, and all those things, do very much help as well, I think.

Many thanks to Ed for lunch, an amazing chat and the gracious sharing of his beautiful composition. I even have a recording of it: – I'm in it!!! singing with the marvellous Blackburn Cathedral Choir, which was definitely one of my best days ever! A thousand thanks to John Robinson and the Cathedral Music Trust for facilitating this wonderful event and experience.

Scholarship recipient aims to give back to community

Inaugural St Mark's Scholarship awarded to Matthew Lee



Photo: Mr Basil Sellers AM (left) and Matthew Lee (right) are excited about the possibilities Basil's choral scholarship to Matthew offers for both the enhancement of music at St Mark's and Matthew's future career.

St Mark's has a long tradition of producing and sharing excellent choral and organ music, for both our congregations and the wider community. Thanks to the generosity of Basil Sellers AM, St Mark's Music (an activity of the St Mark's Darling Point Cultural Trust) has instituted several Choral Scholarships. One of the inaugural recipients of this scholarship is Matthew Lee.

Matthew is thrilled to be the first recipient of one of St Mark's Music's new Choral Scholarships. He recently reflected, "I felt extremely privileged to be the first recipient of the Choral Scholarship. I was also very excited to be able to play a part in the Sunday services, and for the opportunity to learn from all the talented musicians in the choir. I am hoping this opportunity will give me experience in liturgical music, which will expand the breadth of my repertoire and provide a sound base for other musical genres."

It is clear that Matthew's passion for music has been present throughout his life: "I have been singing since I was a toddler. My love for music started when I attended my first musical when I was five. I remember being completely mesmerised by the music, dancing, and performance and was inspired to become a musician and performer."

Amongst his many musical pursuits, Matthew has been a member of the Cranbrook School Voices Choir since Kindergarten and a Sydney Children's Choir member for nine years. Furthermore, in 2022 he attended the Manhattan School of Music Summer Jazz program as a vocalist. His focus on classical music is also evident in his instrumental studies on both piano and cello.

For a number of years, he has been learning cello with St Mark's Choir Bass section leader, Dr Geoffrey Gartner. Matthew has also been well supported by the dedicated music staff at Cranbrook School.

Matthew has thoroughly enjoyed his experience with St Mark's so far. "I would highly recommend joining the St Mark's Choir to any vocalists. The choral group is guided by particularly talented musicians, and is a great place to grow, both spiritually and as a musician. I believe the St Mark's Choir contributes to the cultural and spiritual richness of this community. The music we sing carries powerful messages and our harmonious singing can evoke a sense of peace, joy, and reverence. I also believe that the choir can be a unifying force in the community. It can bring people from different backgrounds together, through a shared love of music and God."

Matthew was thrilled when he recently had the opportunity to meet Basil Sellers. He shared: "It was great to be able to personally thank Mr Sellers for the opportunity to join the St Mark's Choir. I also had the opportunity to learn about his life and his accomplishments. This meeting inspired me to work hard towards my goals, believe in myself, and to strive to become a valuable member of the community to one day also give others the same opportunity." The admiration is mutual, with Mr Sellers commenting: "How refreshing to see someone so young have such a strong musical ambition. I was impressed by Matthew's enthusiasm for jazz and commitment to improve on that by going to New York."

Matthew intends to pursue a career in music, explaining: "I have yet to decide which area of music specifically, whether that be performance, composition, or teaching. But music is my happy place and I always feel blessed when I can share it with others." He is eager to pursue higher education in music abroad. Recently Matthew was successful in getting into the London Guildhall School of Music and Drama Young Artists Online Program. This advanced two-year online course is aimed at international musicians.

For more information about St Mark's Music, visit <http://www.stmarksmusic.org/>



PRESS RELEASE

Church Music Through the Year

St Mary's Singers will present a concert in St Mary's Cathedral on Friday 17 November at 7pm.

Featuring Mozart's scintillating Coronation Mass in C Major (K 217), the concert takes us on a journey through a year in the musical life of the catholic liturgy.

Also included among the works are choral favourites like Haydn's The Heavens are Telling from the Creation and two movements from Handel's Messiah; For unto us a child is born and crowd favourite the Hallelujah Chorus. William Byrd's unaccompanied Emendemus in Melius and the Pentecost plainchant verse Veni Creator Spiritus provide moments of quiet contemplation among some of the musical fireworks.

There will be solo organ works and congregational hymns when audience participation is encouraged.

The soloists include soprano Anna Sandstrom, alto Anna Fraser, tenor William Varga and bass baritone Ben Caukwell.

The choir is directed by Titus Grenyer with Callum Knox on the Grand Organ.

St Mary's Singers is the volunteer, amateur resident choir of St Mary's Cathedral.

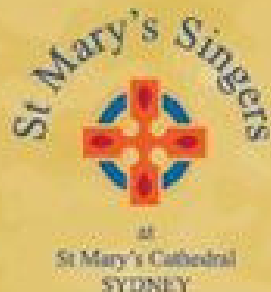
Don't miss this musical delight.

Ticket on Sale now via Trybooking

- A RESERVE \$35
- General seating \$25
- Concessions (pensioners and full-time students) \$15 (in general seating)
- Children under 16 are Free (in general seating area only)



SCAN ME



St Mary's Singers at St Mary's Cathedral Sydney presents

CHURCH MUSIC THROUGH THE YEAR

FEATURING MOZART'S CORONATION MASS



FRIDAY 17 NOVEMBER 2023
7PM

AT ST MARY'S CATHEDRAL, SYDNEY

Tickets at the door or
www.trybooking.com/1097546

TICKETS

PREMIUM: \$35

GENERAL: \$25

CONCESSION: \$15

Under 16 yrs: Free



CHORAL SCHOLARS SOUGHT



All Saints' Church Choir in the Anglican Parish of Hunters Hill is seeking applications for Choral Scholarships – both male and female.

Our robed choir has a long history in contributing to our 10am worship service on Sundays and usually sings a communion setting, hymns, psalms, and motets or anthems. While we sing mainly traditional choral music, we also offer choral arrangements of contemporary songs. The choir also occasionally performs at other services, such as Even-song, and at social events.

There is a Choir Room with an extensive library of music. The beautiful All Saints Church houses our historic Bevington pipe organ. The choir rehearses every Thursday evening from 7.30pm, and scholars are expected to attend. The choir sings most Sundays from February to December, with a mid-year break.

SCHOLARSHIP INFORMATION

Scholarships are offered for one year, with an option to renew. Scholars ideally are capable of providing sectional leadership to their parts. Scholarships usually consist of a financial contribution towards the scholar's education fees; however, we are open to discuss possibilities.

If you are interested in this opportunity and would like more information please contact **Philip Reichardt | Director of Music | DOM@aphh.com.au or 0405 001 009**

PARISH CONTACT DETAILS

All Saints 2 Ambrose Street, Hunters Hill
Phone 02 9817 2167
Instagram @anglican.huntershill

St Mark's Figtree Rd, Hunters Hill
Email DOM@aphh.com.au
Facebook facebook.com/pages/anglicanhuntershill



Organist/Choir Director, Holy Name Parish Choir

Holy Name Catholic Parish in Wahroonga seeks a gifted organist/choir conductor to lead its Parish Choir.

The choir sings traditional sacred choral music including choral mass settings, psalms, motets, anthems and occasional plainchant once a month on a Sunday morning in the beautiful, soaring acoustic of Holy Name Church. An Allen electronic organ has recently been installed.

Closing date for applications 30 November 2023

DETAILS

- 8 hours per month comprising weekly 90-minute rehearsals (day and time flexible) and a monthly Sunday morning liturgy plus set Christmas and Holy Week/Easter services.
- Academic term time only (except for feasts that fall outside term time).
- The position is funded for two years.

POSITION DESCRIPTION

- Train and direct the Holy Name Parish Choir.
- Hold weekly 90-minute choir rehearsals in academic term time.
- Conduct and accompany the Sunday 9:30 am choral mass **once per month** in term time.
- Conduct and accompany agreed services at **Christmas and Holy Week/Easter**.
- Extra feasts and special occasions subject to negotiation and an extra fee.
- Liaise with the Parish Priest over choir repertoire and hymns for choral services.
- Ensure all copyright legal and reporting requirements are observed in managing choir music.

POSITION SPECIFICATION

- Choral conducting training and experience in a liturgical context.
- Experienced organist.
- Experience conducting and accompanying traditional and modern sacred repertoire, and hymns.
- Demonstrable knowledge of the Roman Catholic Liturgy preferred.
- Tertiary qualification in music desirable.
- Working with children clearance required.

REMUNERATION FOR ORGANIST/CHOIR DIRECTOR ROLE

- \$700 per month across 12 calendar months per year.

Holy Name Catholic Faith Community
35 Billyard Avenue
PO Box 385
Wahroonga
NSW 2076
Australia
Tel (02) 9489 3221
<https://www.bbcatholic.org.au/wahroonga>

For more information or questions about the role please contact the Parish Priest Father Kelvin Lovegrove on kelvin.lovegrove@bbcatholic.org.au

To apply, please send your resume and a cover letter via email addressing the above criteria to the Parish Secretary at Holy Name Parish Church Jackie Thornton (Mondays, Wednesdays, and Thursdays).
Jackie.Thornton@bbcatholic.org.au

Please include two referees. These will not be contacted until an offer has been made.

New Australian Music Publisher and Online Store for Church Musicians

New Music for Advent and Christmas



From Ross Salomon, founder and owner of **Pre-Press Music Australia**:

I am pleased to introduce RSCM members to my new website, ppma.com.au.

I hope it will become a useful resource for organists and church musicians alike. My mission is to publish, promote and sell the works of various composers and arrangers who excel in any number of a variety of musical forms.

My main focus is in new compositions and arrangements of music for the Church, with a salute to traditional styles as well as a friendly and encouraging nod to more contemporary styles that still feel at home within a structured liturgical context.

As the site grows, and more and more pieces become available, you will eventually see more than just church music. Church music may be my special interest, but I am keen to promote and sell musical scores for musicians of other genres as well.

As an ex-secondary music teacher, I am also keen to encourage the promotion and distribution of music of educational value that is as much joy for performers as it is for listeners.

I am always on the lookout for original works and arrangements that are suitable for publication but that also fit in with the needs and interests of the website's customers.

In its current form, this website is still very new, but my experience in music engraving (music typesetting) began back in 2000.

Since then I have typeset compositions and arrangements for numerous composers and arrangers, as well as providing music engraving services for a number of publishers including McGraw-Hill Publishing and Willow Publishing in Sydney.

MUSIC RECOMMENDATIONS

Music by Steven Nisbet:

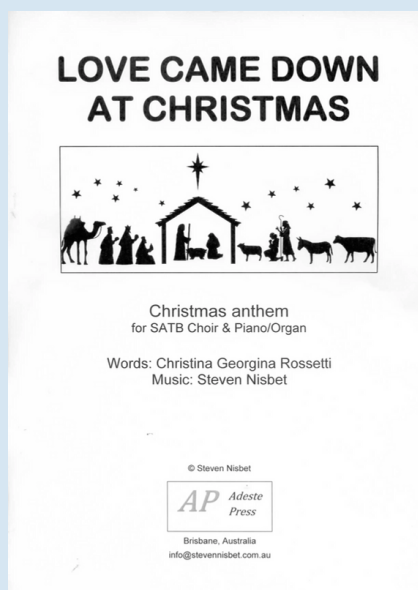
Creative Last Verses - Booklet 1 - Advent & Christmas:

Reharmonisations and descants for last verses of 13 well-known hymns by one of Australia's leading church musicians = \$18.95

Hymn Preludes for Organ: Book 2: Advent

Includes O come, O come, Emmanuel; Lo! He comes with clouds descending; Wake, awake for night is flying; There's a light upon the mountains.

16 pages = \$16.95



Love Came Down at Christmas:

A Christmas anthem for SATB choir and piano or organ with words by Christina Georgina Rossetti.

7 pages = \$24.95 (*price includes permission to make 30 copies for a single church, school or choir*)

Music by Matthew Hadgraft:

Ave Maria:

A brand new, wonderfully written original SATB and organ setting that is sure to become a perennial favourite among choral anthems, especially for Advent and the feast of The Annunciation of the Lord.

Join the “New Choral Music – Sacred” list to find out when this is available (it will be very soon!).

Directors of more advanced choirs should take particular note of this one: the harmonic progressions are just glorious and will just about pick you up and carry you away.

Make sure you listen to the sound file!

I have also worked with Australian composers and directors of music such as Colin Smith, Robin Mann, David Gallasch, Michael Brimer, and the late Dr Ralph Morton, and the late Dr Guy Jansen. In the online shop, you can see the humble beginnings of what I hope will grow into a treasure trove of pieces and works to edify musicians and listeners alike.

In our ever-changing world, with advances in technology and the like, people are getting used to online shopping and they are getting more and more used to obtaining e-books online, rather than purchasing physical hard copies.

I am also happy to receive inquiries from people looking for printing on demand, and you will still be able to purchase some works as printed hard copies from Pre-Press Music Australia, but in time you will see a lot of music made available for electronic download.

These could be PDF files of scores, or MP3 files of sound recordings.

A lot of thought and research has gone into the whole aspect of e-commerce and privacy issues. The PDF files that you purchase will have your name watermarked at the bottom of each page as the licensed owner of that copy.

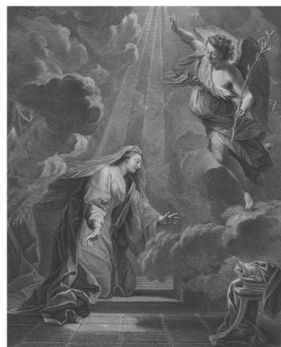
Provided that you save your PDF file carefully, you can always view it on your device or print and replace your printed copy as you need to, but it will still only be licensed to you as the purchaser.

This means that you can have a whole library of music scores saved to your personal drive in the Cloud that you can access from any of your internet-connected devices.



Ave Maria

An anthem for SATB choir and organ
with optional soprano solo



Matthew Hadgraft

THE P.P.M.A. SACRED CHORAL MUSIC SERIES

Music by Mary Mosses:

The Inn at Bethlehem



Music and words by
Mary Mosses

Piano arrangement by
Ross Salomon

The Inn at Bethlehem: A new Christmas carol with lyrics in English depicting the arrival of Mary and Joseph at the inn at Bethlehem after a tiring journey. Scored for voice and piano. Ideal for inclusion in a children's Christmas service or as an extra interlude for a carols service. \$4.95 PDF download, or \$13.95 printed hard copy.

You may be thinking that "Pre-Press Music Australia" is a strange name for a publisher.

Initially, when I started the business as a music engraver (music typesetter), I was concentrating my energies on that aspect and so I was looking for a name that best described that.

Becoming a publisher in my own right was more an afterthought, and the idea of handling promotion and distribution gradually evolved from that.

So, perhaps calling it 'Pre-Press Music Australia' wasn't such a silly idea after all, but in fact embraces the changes we are now seeing in the way that musical scores will be sold and marketed well into the future — we make the files; and you take responsibility for the printing, as you wish.

Recently, it has been an honour for me to work with Mary Mosses on typesetting, designing and publishing her setting of the Catholic mass called Mass 'Jubilate Deo'.

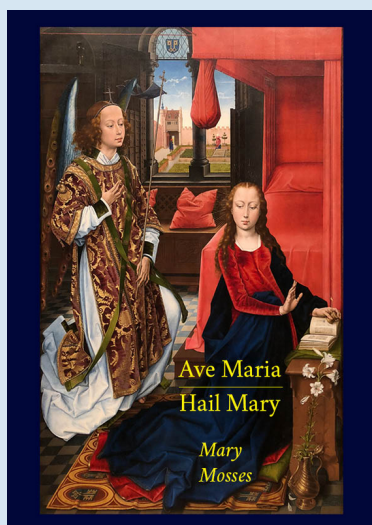
I particularly like this work because it is so suitable for a vast majority of congregations, and since the music is not daunting to musicians with a modest confidence. (Aren't the best loved mass settings the one's that congregations find easy to follow and feel encouraged to join in singing?



This is definitely one of those settings. It is also an ideal setting to use in worship at school chapel services.

It is published with the approval of the Australian Catholic Bishops' Conference.

Last, but not least, I would be grateful to hear from anyone with constructive feedback. Even if you end up not purchasing any music through the website, your views will hopefully help to make the website more relevant to those with similar interests.



Ave Maria - Hail Mary: Scored for Soprano I, Soprano II and Alto voices with a fairly easy but supportive, arpeggiated piano accompaniment. Equally ideal for new as well as more experienced singers. \$4.95 PDF download, or \$6.95 printed hard copy

*Music and words by
Yvonne Salomon (Harmony
by Ross Salomon):*



An Angel of the Lord Appeared:

A Christmas carol scored for SATB but also suitable for unison singing. The text is on the subject of the angels appearing to the shepherds but also encourages the listener to respond to the good news in a similarly appropriate way, as did the shepherds. \$1.95 PDF download (single page)

ATTENTION!

As an introductory offer, all orders placed before 1st December 2023 using the coupon code

RSCMNSW5%EXP1DEC!

will receive a 5% discount of the total purchase amount. This is not limited to just one purchase.

I am always on the lookout for original works and arrangements that are suitable for publication but that also fit in with the needs and interests of the website's customers.

Enquiries from composers and arrangers interested in having their original works turned from manuscripts to beautifully typeset scores for publication (engraving), as well as those interested in having their already published works sold and distributed, or even just promoted on the website are most welcome to contact me.

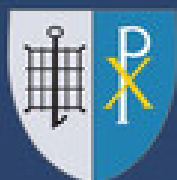
You can also subscribe to any of our custom mailing lists, with the ability indicate various categories of music that you are interested in.

I would be most grateful if you could be so kind as to spread the word about this new website to your musician friends and colleagues especially among church music circles in Australia and beyond.

Best wishes as you prepare for the new church year.

Ross Salomon

Editor and Publisher, Pre-Press Music Australia
ross.salomon@ppma.com.au



THE ANGLICAN PARISH OF

CHRIST CHURCH ST LAURENCE

RAILWAY SQUARE, SYDNEY

| CONSECRATED 1845

ORGAN SCHOLARSHIP

Applications are being sought for the position of Organ Scholar at Christ Church St Laurence.

The Organ Scholar:

- receives training/instruction in liturgical accompaniment & service music leading to the accompaniment of rehearsals and services.
- gains experience through working with one of Australia's leading church choirs

Ideally, the successful applicant will:

- be currently studying the organ (or intends to study);
- have reached a level of playing proficiency equivalent to 5th grade AMEB or TCL standards;
- have some previous experience of basic service accompaniment;
- have an interest in the liturgy and music of the church.

To apply and arrange an audition, please contact the Director of Music, Mr Sam Allchurch: s.allchurch@ccsl.au

APPLICATIONS CLOSE SUNDAY 19 NOVEMBER 2023

for more information, please visit <https://ccsl.org.au/positions-vacant/>

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 MARK'S

ANGLICAN CHURCH DARLING POINT

Handel's Messiah Sydney

2023 Rehearsals



Everyone should sing the iconic Handel's Messiah at least once in their lifetime. This is the year for you to do it!



**St Stephen's Uniting Church,
197 Macquarie Street
Sydney.**

That's right near Martin Place train station and bus stops, so easy to get to.

We sing on stage at the beautiful and historic Sydney Town Hall every year in December - we're one of the events that makes Christmas special for so many people in Sydney. You can be a part of this!



There are **NO AUDITIONS**. It is the perfect choir for new singers and people of all ages and experience. Come with friends and make this a Christmas to remember as you sing with them and perform on stage.

Registration Fee

- \$35 for adults
- \$20 concession
- Students are **FREE**
- \$30 for score **PROUT EDITION**

A score (copy of the music is a must. You can bring your own (we use the Prout Edition) or buy one from us and keep it forever.



**SCAN ME
TO
REGISTER**

You can register online or at the door. See you next Monday, at 7.00 pm.

<https://registration.handelsmessiah.org.au/>





in partnership with
Braidwood Concert Series

A SUNDAY AFTERNOON ORGAN CONCERT

by Well Known Canberra Organist: LORRAINE MACKNIGHT



The Royal School of Church Music (RSCM) ACT Branch Inc. is pleased to announce details of its next musical event which is to be a Sunday afternoon concert featuring the fine pipe organ at St Andrew's Anglican Church, 47 Erlington Street, Braidwood NSW. The concert will commence at 3.00pm on the 19th November.

TICKETS

- \$20 for adults
- \$15 concession
- Under 18's are FREE

Humanitix online, cash or card at the door will also be accepted.

Enquires: 0411 232 317, 0427 260 856



The performance will be given by **Canberra Organist Lorraine Macknight**. Her Programme is entitled "**A Dutch Treat**". More details are given in the flyer.

We have been fortunate in being able to partner with the Braidwood Concert Series. They are a volunteer local group which run a variety of classical music concerts in Braidwood each year.

With best wishes,

Trevor Bunning

on behalf of RSCM Australia - ACT Branch Inc.



Braidwood Concert Series

A Sunday Afternoon Organ Concert

By Well Known Canberra Organist

Lorraine Macknight



The St Andrew's Organ – before refurbishment and replacement of decorative pipework in 2016. Photo: Trevor Bunning 2006

St Andrew's Anglican Church
47 Erlington Street Braidwood NSW
Sunday 19th November 2023 at 3.00pm

The 60 minute concert is entitled:

'A Dutch Treat'

a program of 20th century Dutch organ music

Tickets: \$20 adults, \$15 concessions, under 18s FREE

Humanitix online, cash or card at the door will also be accepted. Enquires: 0411 232 317, 0427 260 856

The Concert will be the penultimate concert event for RSCM Australia-ACT Branch Inc. in 2023. Lorraine Macknight will present works by Hendrick Andriessen, Klaas Bolt, CJ Bute, Cor Kint, Albert de Klerk, Piet Rippen, Jaap Niewenhuijse and others. Many of the works showcase the composers' versatility in improvising on hymn and psalm tunes. Be prepared for a musical bicycle tour of The Netherlands, without tulips, clogs or canals - just the sound of organ pipes in a beautiful Australian setting!

Make Sunday 19th November a day out in Braidwood. Come for a leisurely lunch - there are many great cafes, restaurants and two hotels that provide a wide range of cuisines. Stroll the heritage streets and shops, then head to St Andrews Church from 2.45pm to get your seat, ready for the Organ concert from 3 - 4pm. You'll be home before sunset!

Lorraine Macknight began her organ studies with John Barrett, then Organist of St Paul's Manuka, later studying with Donald Hollier at the Canberra School of Music. She has been a regular organist for several Canberra churches over extended periods, currently at St John the Baptist, Reid (Anglican) and City Uniting, more occasionally at St Peter's, Reid (Lutheran), St Andrew's (Presbyterian) and Wesley (Uniting). A professional librarian and archivist, Lorraine also holds a PhD. Her thesis (*Minding the hymn*, 2014) focused on the transmission of German hymns to Australia. A present project is researching Canberra's church organists 1945-2020.

Humanitix online tickets: <https://events.humanitix.com/organ-recital-unsans89>



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Branch Committee Member

- **Mrs Michelle Lee**

Newsclaf is the official newsletter of RSCM Australia (NSW Branch) and publishes four issues per year.

A National Church Music Association

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Vacant - (Catholic Church)

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COVID-19 STATEMENT

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

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

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

💖 newsclaf@rscmaustralia.org.au