

Newsclaf

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From the Editor

Put on then, as God's chosen ones, holy and beloved, compassionate hearts, kindness, humility, meekness, and patience, bearing with one another and, if one has a complaint against another, forgiving each other; as the Lord has forgiven you, so you also must forgive. And above all these put on love, which binds everything together in perfect harmony.

Colossians 3:12-14

In early March we had a brilliant event at St Andrews Cathedral Sydney to celebrate the visit of the head of RSCM UK, Hugh Morris, whose work at the RSCM combines three of the major threads in his life: Music, Education and the Christian faith. As Director, he is the CEO who leads the organisation, and the principal public advocate for the work of the RSCM, which is to enable the flourishing of church music.

Hugh is not just a desk-based executive, however, but a professional musician, FRCO and choral director who specialises in enthusing groups of singers to give of their best. We got to experience a choral workshop and service led by Hugh, and the chance to have a chat with him at dinner afterwards at St Swithuns. Ross Cobb accompanied beautifully on organ and piano, and I was stunt-doubled in as accompanist for some of it, too, which was really fun.

We also had a very short AGM during the lunch break after the rehearsal, where we welcomed new committee members, and also farewelled committee members who have retired.

I have included some pictures I took at our RSCM NSW Committee Christmas Party at the Kuring-gai Yacht Club, complete with boat trip and delicious dinner - definitely a great bonus of RSCM NSW committee membership!

This newsletter is a benefit of membership; members can send us their articles, photos, ads or flyers and we will aim to include them. We publish 4 issues a year, in March, June, September and December. Email your content to newsclaf@rscmaustralia.org.au two weeks before the first of the month of publication. We welcome contributions. We are volunteers, and we work for you.

This is my last edition as editor and committee member. I look forward to catching up with RSCM members at future events - one rather exciting one later this year has just announced, which is the reason we held the press for a couple of weeks for this issue.

Barbara Griffin, Editor

Australian hymn book, *Together in Song*, is now out of print. St Mark's Anglican Church Darling Point would like to acquire copies of the full music edition in good order. Please email William Clark at william.clark@stmarksdp.org



Royal School of Church Music
AUSTRALIA
New South Wales Branch





IN APPRECIATION FOR RETIRING RSCM COMMITTEE MEMBER, HEATHER MOEN-BOYD

Heather has given notice of her retirement from the RSCM committee, on which she has served since 2011. The 2023 Junior Choirs festival, which she formally co-ordinated this time, was her final for RSCM as a committee member. Heather's qualities are understated. They need stating here!

A highly proficient musician in her own right, she has developed organists who are well known names today. She can be found leading from the keyboard in many a music initiative across the city.

She has carried the role of Presbyterian denominational representative on the committee, and provided insights into that tradition in the pages of our state journal, *Newsclaf*, where her way with language has been showcased.

But for me, one of Heather's outstanding traits is her embrace of inclusion.

Some will know of her past work on *Together in Song*. She has been an active part of ecumenical church music events, especially in her area.

As a singer, she has participated in choirs and churches that defy typing her to a denominational 'brand'. One of these has had an especially inclusive hospitality outreach following its services. Heather could be seen after the intensive choral event, helping in the kitchen or wherever required.

The dedication to service has been seen in her advocacy for charities both internationally (such as *Open Doors*) and locally, such as for the threatened *Allowah Children's Hospital*, long funded by her church, for young disabled people.

But service is not just institutional: it's also seen in personal acts of kindness such as visiting a hospitalised committee member on the other side of the city.

Heather's been a great committee player, encouraging the initiatives of others, finding new prospects for committee renewal, encouraging young musicians, identifying difficulties that need repair.

As Christians, we understand the virtue of selfless service. Thanks, Heather, for what you've modelled for us.

David Powell

Uniting Church denominational rep, RSCM NSW Branch

Heather studied at Sydney Conservatorium where she gained a Bachelor of Music, and also holds the AMusA, and Licentiate and Fellowship of Trinity College London teaching diplomas. She has been organist of Scots Kirk Presbyterian Church, Mosman since 2006.

Over the years she has played numerous solo recitals in Sydney and beyond, and has also accompanied many choral groups in major oratorio performances. She particularly enjoys playing for choirs in regional areas, having worked with the Hastings Choristers, Manning Valley Choristers, Illawarra Choral Society, Shoalhaven Lydian Singers, Armidale Choral Society, the Goulburn Consort of Voices, and Murray Conservatorium Choir.

As a member of the state branch committee of the Royal School of Church Music, she helped organise a major church music festival, 'SydneyinSpires' held in July 2019.

Heather plays piano for the Mirrabooka Singers, who enjoy entertaining at aged care facilities. In addition to a private teaching studio, Heather teaches piano at Georges River Grammar School and is an examiner with the Australian and New Zealand Cultural Arts.

She enjoys choral singing and is an alto with the Mater Chorale, who undertook a UK tour in 2019. In recent years she has become involved in playing piano for bush dances.

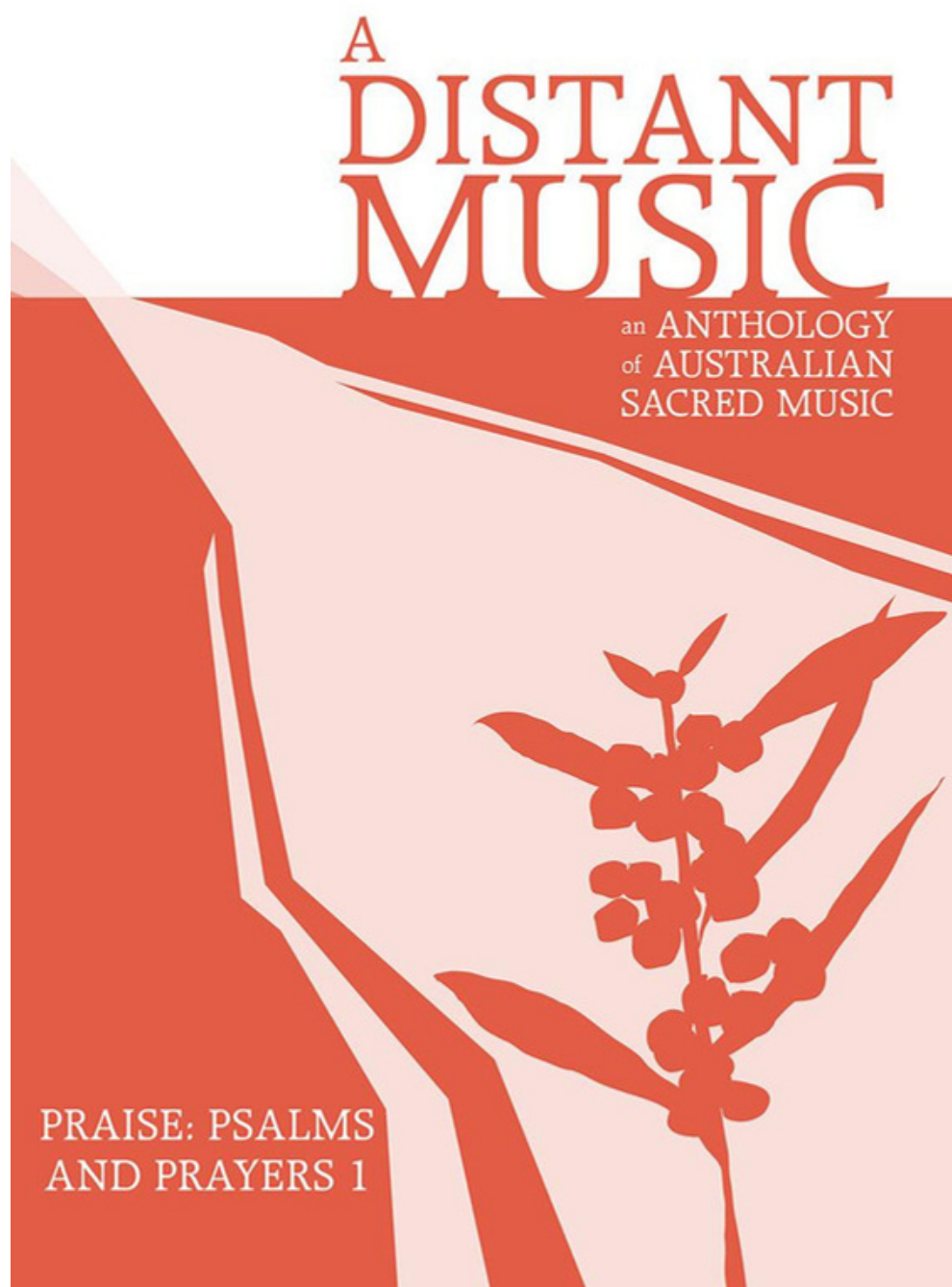
PROM PRAISE 2024!

7.30pm

Saturday 24 August
Sydney Town Hall

Save the date!
More info asap on
www.sydneyprompraise.com

A DISTANT MUSIC: REVIEW



This 2023 publication by Melbourne-based Crescendo Music, entitled *A Distant Music: An Anthology of Australian Sacred Music*, follows an earlier collection comprising choral descants for hymns, and final verse reharmonisations for organ.

This current volume focuses exclusively on solo choral works, all the music having been written by living Australian composers.

The list reads like a who's who of distinguished church musicians and choral conductors from around our country, as well as some exciting emerging talents:

Peter Guy, Brooke Shelley, Owen Elsley, Peter Campbell, Graeme Morton,

David Drury, June Nixon, Josephine Gibson, Joseph Twist, Anthony Hunt, Michael Leighton Jones, Thomas Rimes, Daniel Riley, Sarah Elise Thompson, Andrew Goodwin, and Bernard Kirkpatrick.

Most also work in wider musical fields, as can be seen when reading the comprehensive biographies provided.

There are 20 items by the 16 composers, 4 of whom are women.

The wide variety of works includes settings of verses from the Psalms and Gospels; there are new and melodious settings of older hymns; traditional prayers including 2 settings of the Lord's Prayer; blessings; the Trinity; and evening music for Vespers and Compline.

This is not a volume for a small parish choir. Just over half the items are designed to be sung acapella, and the majority of these include between 5 and 8 vocal parts. A keyboard reduction for rehearsal purposes would have been helpful for some of these.

The remainder of the pieces include an independent accompaniment for organ and/or piano, and these items also appear simpler to sing. Among the more accessible ones are "Come my way, my truth, my life" by June Nixon, and "An Irish Blessing" by Michael Leighton Jones. Considerably more challenging, but also dramatic and exciting, are "Praise the Lord" by Brooke Shelley and "Hear, O Israel" by Joseph Twist.

Most of the works are calm, contemplative and prayerful in style, reflecting the spirit and meaning of the chosen texts with rich and beautiful harmonies. Nonetheless I had anticipated some more openly joyful, rhythmic and upbeat settings to be included.

And for a truly Australian publication, I hoped to see a proportion of lyrics by Australian poets and writers. There is just one example, "A Trinity to Sing in your Soul", a setting by Anthony Hunt of a poem by Erica Jolly.

Overall however, this significant book is warmly recommended for larger and experienced choirs who can read well, and have a good balance of voices, especially in the lower parts. The [website](#) informs us that the cost for a single book is \$45.41, with a discount for 10 or more copies.

Quite an outlay for any choir – however the 90 pages of this A4 volume are of high quality, and the book would prove of considerable value for money over time, if most of the 20 items were learnt and performed.

The book is subtitled "Praise: Psalms and Prayers 1", which implies there will be a future publication.

Perhaps such a book will include words and music by a wider cross-section of our increasingly multicultural community, and present a distinctly Australian expression of Christian faith and spirituality.

Meanwhile, it is to be hoped that the contents of "A Distant Music" will not remain distant, but rather will be explored, performed and enjoyed widely, while giving our composers the support and acclamation they deserve.

- Heather Moen-Boyd



st andrew's cathedral
cnr. george & bathurst st, sydney

organ recital series 2024



**1st & 3rd
thursdays at
1.10pm**

\$10 admission

**We would like to invite you to the
longest-running organ recital series
in Australia's oldest cathedral.**

Twice a month, on the 1st & 3rd Thursday lunchtimes, the Cathedral's glorious organ peals forth under the fingers and feet of some of the best players in Australia & worldwide. Our magnificent Hill/Letourneau organ has been played by all of the great and good of the organ world in the 147 years of its existence, from Dupré,



Germani and Thalben Ball, to today's most exciting young players. All of our recitals feature the big screen so that audience can marvel at the players' dexterity of hands and feet.

This year we are especially excited to present some of the leading players worldwide in our celebrity series on Saturday afternoons at 5pm.

Come and share in a Sydney institution, bring your lunch, your friends and be prepared to escape from

the bustle and frenzy of the city as your spirit is inspired by the organ's mighty voice. Our prayer is that through the beautiful and peaceful surroundings and, through the talents of both composers and performer; you will come to know the peace and joy of Him who is the source of all beauty and music.

Ross Cobb *Cathedral Organist & Director of Music*

Organ Appeal

All profits from our recitals this year are going towards our organ restoration. Our beloved Hill/Letourneau organ is feeling very much its 27 years of being played daily in the dirtiest part of the city. The instrument is in need of restoration and completion, and our target is \$650,000 by the end of this year. Please help us ensure this magnificent instrument is preserved to inspire future generations.

Tax-deductible donations to:

Acc. name: St Andrew's Cathedral Music Foundation
BSB: 062 028
Account number: 1154 2175
Reference: 'ORGAN'

Tax receipts are provided from sydneycathedralmusic@gmail.com

St Andrew's Cathedral Regular Choral Services

**The world-famous choir of men and boys sing
throughout the week during term time:**

Mon 5.15pm: Choral Evensong (Cathedral Choristers)

Thur 5.15pm: Choral Evensong (Cathedral Choir)

Sunday: 10.30am (Cathedral Choir)

Feb 1	Ross Cobb <i>Director of Music, St Andrew's Cathedral</i>
Feb 15	Sam Giddy <i>St John's Darlinghurst/St Andrew's Cathedral</i>
March 7	Glenn Amer <i>St Peter's Cremorne</i>
March 15	Brendan Lukin- organ Asst. Minister Masot Uniting & Greg van der Struik- trombone
April 4	Fiona Loader <i>A Celebration of Women composers</i>
April 18	Bailey Yeates <i>St Paul's Burwood & St Paul's College</i>
May 4	Daniel Justin <i>Director of Music, St Mary's Cathedral</i>
May 16	Colin Andrews <i>International Concert Organist, USA</i>
June 6	Callum Knox <i>Assistant Organist, St Mary's Cathedral</i>
June 14	Ross Cobb <i>Director of Music, St Andrew's Cathedral</i>
July 4	James Goldrick <i>Cathedral of the Madeleine, Salt Lake City</i>
July 18	Hamish Wagstaff <i>All Saints, Margaret St, London</i>
August 1	Alexandra Siderenko <i>Sydney</i>
August 15	Peter Guy <i>Frank Liszt Academy, Budapest</i>
Sept 5	Titus Grenyer <i>Sydney Town Hall & Our Lady, Chatswood</i>
Sept 19	Nicholas Sutcliffe <i>Christ Church Grammar, NZ</i>
Oct 3	Alexander Pittorino <i>Uniting Church in the City, Perth</i>
Oct 11	Daniel Dries <i>Rector, Christ Church St Lawrence</i>

Nov 7 **Sean Henderson**
Assistant, St Andrew's Cathedral

Nov 21 **Simon Nieminski**
Asst. Director of Music, St Mary's Cathedral

Dec 5 **Philip Reichardt**
All Saint's Hunter's Hill

CELEBRITY RECITALS SATURDAYS at 5pm

*Admission \$40**

JUNE 1: DAVID DRURY ***The Silent Screen***

Australia's finest improviser creates a soundtrack to the showing of the famous silent film- 'The Hunchback of Notre Dame' starring Lon Chaney!

JULY 20: NORMAN & MARILYN HARPER ***Four hands and four feet!***

From London- the only Sydney appearance of these formidable virtuosi playing the most ear-tickling duets and stunning solo works

AUGUST 10: THOMAS HEYWOOD ***The Orchestral Organist***

One of the finest organists in the world today, Thomas presents a most extraordinary display of dazzling entertainment on the organ

SEPTEMBER 14: ROGER SAYER ***'INTERSTELLAR' 10th Anniversary concert***

Possibly the most popular soundtrack in the world, Roger Sayer, the film's original organist, presents his unique suite of themes from the film Interstellar, together with Holt's 'The Planets'. He will also be interviewed about his experience of working with Hans Zimmer and Christopher Nolan on this extraordinary movie. Do not miss!! *(\$50)

OCTOBER 19: ANDREJ KOUZNETSOV ***Brisbane Brilliance!***

The outstanding organist of St John's Brisbane, formerly of Westminster Abbey, displays his brilliance on the Cathedral's four keyboards.

15 NOVEMBER: ROSS COBB (organ) **PENELOPE MILLS (soprano) & FRIENDS** ***'Last Night of the Proms'***

Come join the party as the worlds of Opera and Cathedral collide in a glorious and fun musical evening, featuring many well-known favourites!

St Andrew's Cathedral Organ Specification

Specification of the rebuilt and restored William Hill & Son (1866) organ together with some alterations and additions by Orgues Létourneau Ltée, Canada (1998)

Great

Bourdon*	16
Open Diapason No.1*	8
Open Diapason No.2*	8
Spitz Flute**	8
Stopped Diapason*	8
Octave*	4
Harmonic Flute*	4
Twelfth*	3
Fifteenth*	2
Mixture V*	1 ½
Trumpet*	8
Clarion*	4

Solo to Great, Bombarde to Great, Swell to Great, Choir to Great

Swell (enclosed)

Bourdon*	16
Open Diapason*	8
Stopped Diapason*	8
Cone Gamba**	8
Voix Celeste TC*	8
Octave*	4
Suabe Flute*	4
Fifteenth*	2
Sesquialtera III*	2 ½
Mixture IV*	2
Double Trumpet*	16
Horn*	8
Oboe*	8
Vox Humana*	8
Clarion*	4

Tremulant, Octave, Sub Octave, Solo to Swell, Bombarde to Swell

Choir

Lieblich Gedackt*	8
Pierced Gamba*	8
Dulciana*	8
Gemshorn*	4
Lieblich Flute*	4
Flautina*	2
Clarionet*	8

Tremulant, Solo to Choir, Bombarde to Choir, Swell to Choir, Great to Choir

Manual IV

Bombarde	16
Violon*	16 B
Open Diapason*	8
Principal*	4
Mixture IV*	2 ½
Grand Cornet V TC*	8
Bombarde*	16
Bombarde*	8

Octave, Sub Octave, Unison Off, Bombarde Off

Pedal

Double Open Wood*	32 A
Open Bass*	16 A
Violon*	16 B
Sub Bass*	16
Principal*	8
Violoncello*	8
Bass Flute*	8
Fifteenth*	4
Mixture III*	1 ½
Contra Trombone*	32 C
Trombone*	16 C
Trumpet*	8 C

Bombarde to Pedal, Swell to Pedal, Great to Pedal, Choir to Pedal

Full compliment of playing aids including 8 Generals, adjustable crescendo pedal & 64-Channel sequencer.

Electric Action to drawstops

Mechanical Action to manuals

Manual IV and Pedal: electropneumatic

Electrical coupling

* Original Hill (1866) pipework

** Original Hill (1869) pipework ex. St John's College, Cambridge

• New Létourneau (1998) pipework to replace Hill pipework lost in 1952H, N & B rebuild

• New Létourneau (1998) additions in Hill style

□ Hill, Norman & Beard (1952) pipework

St Andrew's Cathedral, Sydney



7pm, Good Friday, 29th March 2024

MESSIAH

Handel



Penelope Mills

soprano

Ashlyn Tymms

mezzo

Andrew Goodwin

tenor

Christopher Richardson

bass

St Andrew's Cathedral Choir

The Orchestra of

The Ancient Academy of St Andrew's

Ross Cobb - *conductor*

www.trybooking.com/CPRQK





ST MARK'S MUSIC LAUNCH STRIKES THE RIGHT CHORD

St Mark's Music was launched on Thursday 9 November 2023.

Guests were entertained by both the St Mark's Choir and Matthew Lee, the inaugural Basil Sellers Choral Scholarship recipient.

St Mark's Rector, Rev Dr Michael Jensen, shared his vision for St Mark's Music.

He enthused: "St Mark's Music (an activity of the St Mark's Darling Point Cultural Trust) has been set up with tax deductible status as a means of funding 'cultural' ministries – especially music – at St Mark's.

My prayer is that with the help of the Trust, St Mark's would become known even more as a centre for excellent, beautiful, and Christ-focused music which benefits the community and is to God's glory."

Explaining how St Mark's Music came about, Michael shared: "St Mark's has a long tradition and commitment to sharing fine choral and organ music with both our regular congregation and wider community. The church has looked to honour the bequest of the late Michael Crouch by establishing St Mark's Music.



Recently we've been able to offer several Choral Scholarships, thanks to the generosity of Basil Sellers AM.

This program aims to facilitate the development of young musicians and grow St Mark's music ministry. We will also be able to support our successful organ scholarship programme via St Mark's Music."



Mr Basil Sellers AM shared: "I see the scholarships as the starting point for the continued growth of quality music at St Mark's and am excited to see how this program and the individual scholars evolve musically in the future. I'm hoping other people and organisations will join this chain of giving both their time, energy and financial support to advance this wonderful music ministry."



To learn more about St Mark's Music, visit <https://stmarksdp.org/ministries/st-marks-music/> or scan the QR code.



JOIN US FOR



AT ST MARK'S



stmarksdp.org/whats-on



St Mark's

Organ Recital

Sunday 26 May 2024, 3pm
For Organ Scholarship Fund
Admission by program - \$25
Organist Samuel Giddy

Register at
stmarksdp.org/whats-on/

**St Mark's Church,
1 Greenoaks Avenue,
Darling Point NSW 2027**

**A Friends of
St Mark's Event**





ST MARK'S ANGLICAN CHURCH DARLING POINT

CHORAL *Scholarships*

16-25 YEAR OLDS | UP TO \$7500 FOR A FULL SCHOLARSHIP

ENQUIRE OR APPLY: OFFICE@STMARKSDP.ORG

SUBMIT CV, DETAILS OF CHARACTER REFEREES
AND A WRITTEN REFERENCE FROM A
VOCAL OR INSTRUMENTAL TEACHER

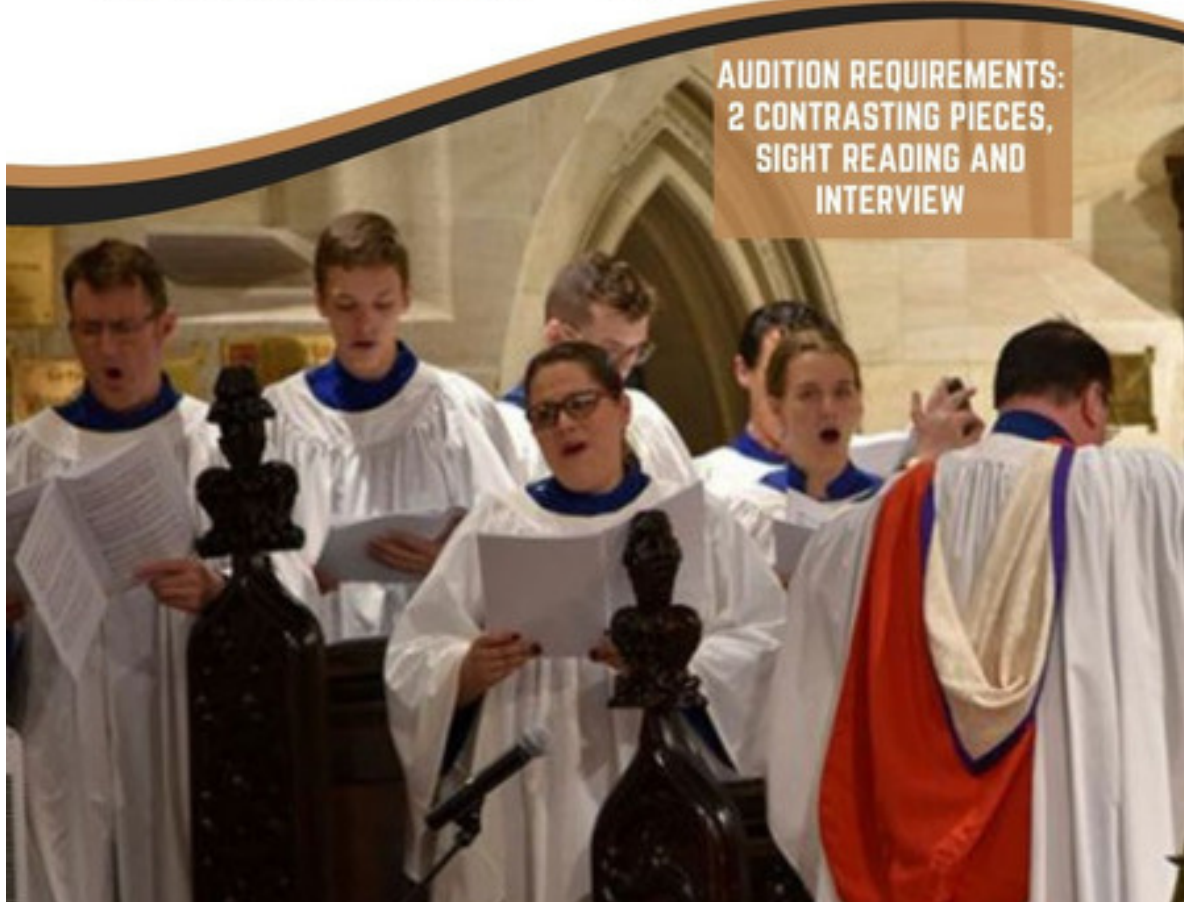
SCHOLARS MUST BE:

- CURRENTLY 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

**AUDITION REQUIREMENTS:
2 CONTRASTING PIECES,
SIGHT READING AND
INTERVIEW**





ST MARK'S ANGLICAN CHURCH DARLING POINT

ORGAN

Scholarship

\$9000 P.A.

ENQUIRE OR APPLY: OFFICE@STMARKSDP.ORG

SUBMIT CV, DETAILS OF CHARACTER REFEREES
AND A WRITTEN REFERENCE FROM AN INSTRUMENTAL
TEACHER

SCHOLARS MUST BE:

- CAPABLE PIANIST/ORGANIST
- STUDYING ORGAN
- ABLE TO ACCOMPANY
- 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



OLIVIA SPARKHALL SHORTLISTED FOR AWARD

A Young Person's Guide to Vocal Health has been a shortlisted for an award.



Olivia Sparkhall's book, on everything young people need to know in order to look after their voices, was shortlisted as a finalist for the Music & Drama Education Awards 2024 in the category 'Outstanding Music Education Print Resource'.

The awards team write, "this achievement speaks volumes about the outstanding quality and innovative endeavours of your work."

I was fortunate enough to be able to catch Olivia while I was in the UK last year.

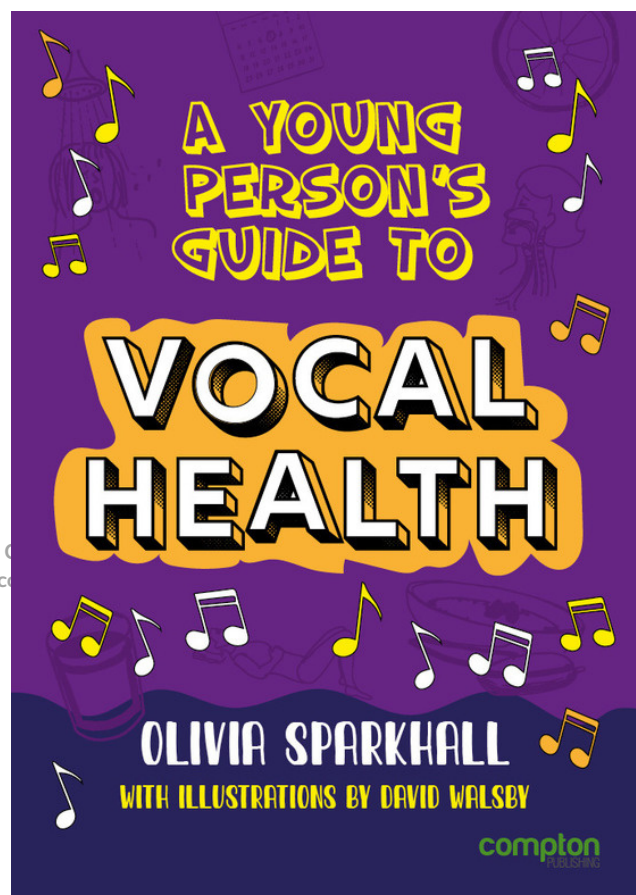
Barb: *What made you write this book, for young people specifically? Had you been working with young choristers/musicians in a particular context, and and did you find they needed this book because bad things were happening to them vocally?*

I have been directing children's and youth choirs for over twenty years, mostly in church and school. During that time I have encountered all sorts of voice issues and been dismayed by the lack of support available to these youngsters. Worse, I have heard all sorts of misinformation and myths being spread by those who simply haven't been educated in children's voice health. I decided that this had to stop and that I would write a book specifically for the young people themselves. I wanted them to be able to find out the facts easily, concisely, and without the use of euphemisms.

Since publication, I have received messages from singing teachers all over the world thanking me for covering tricky subjects like menstruation, eating disorders, and risky behaviours. I have been applauded for addressing voice-change in both boys and girls, for dispelling myths about certain foods and drinks, and for presenting everything in a clear, easy-to-read format. I know that teachers have found the content to be as useful as their pupils, and I am so glad to hear this!

One of my specialist areas is hydration, but no children's book can afford to go into the stratified squamous epithelium of the pharynx lining without alienating its audience, however important it is to the chapter, 'When, what and how much to drink'. Instead, I provide clear, evidence-based guidance, which a child from about age 9-up can follow. Systemic and topical hydration is covered (without mentioning systemic or topical!) and, within the space of two pages, the chapter title is covered in detail.

I've tried to make the book as accessible to young choristers as it is to teenagers. To this end, there is a colour key which I use throughout, so that every phrase is brought alive, and to add to the clarity of presentation. Different colours are used for anatomy, hormones, breathing, healthy, and unhealthy practices. I've also used 'sticky notes' which appear on most pages providing extra bits of information, hints and tips. There's an extensive glossary, recommended books and websites for further reading, and a handy flowchart called, 'your roadmap to good vocal health', which helps the reader find the chapter they need quickly and easily. My hope is that this book will reduce dysphonia in young people, and also help to encourage early intervention, before mild issues become more serious.



> sydney chamber choir

City Recital Hall
Angel Place, Sydney

Australian Digital Concert Hall



Mozart Requiem

Sunday, 28 April | 5.00pm



Mozart's Requiem is music of pure gold – shining genius, radiant beauty, profound humanity. It's one of the greatest works ever written for choir and orchestra, bursting with passion, drama and immense tenderness. Plus the irresistible joy of Bach's *Singet dem Herrn ein neues Lied*, Mozart's *Ave verum corpus* and Australian Iain Grandage's gentle humanist prayer to nature and innocence, *Why Do We Exist?*.

Artists

Sydney Chamber Choir

Sam Allchurch
Conductor

The Muffat Collective

Celeste Lazarenko
Soprano

Helen Sherman
Mezzo-soprano

Richard Butler
Tenor

David Greco
Bass

Program

Bach
*Singet dem Herrn
ein neues Lied*

Iain Grandage
Why Do We Exist?

Mozart
Ave verum corpus

Mozart
Requiem



Sunday, 28 April | 3.00pm

City Recital Hall, Angel Place, Sydney
Australian Digital Concert Hall

Tickets: \$95/\$85 to \$50/\$45 Students and Under 30s \$30 | Book online: sydneychamberchoir.org

THE ROLE OF MUSIC IN RELIGIOUS PRACTICE

by Megan Ainsworth

Recently I was asked to give a five minute talk to a group of non Christians on 'the role of music in religious practice', which is a vast topic with numerous perspectives. I spoke from my personal experience as an amateur musician across various settings – urban, rural, remote - and styles – contemporary, and traditional, where I've engaged in congregational and choral singing, as well as playing instruments such as guitar, piano, and pipe organ.

Megan Ainsworth

Music is innate in all of us. It surrounds us everywhere - in shopping centres, at home, in lifts, in offices - everywhere. Every product advertisement, every movie has a soundtrack. With platforms like Spotify and YouTube, we now have access to endless variations of the pieces we love.

Music is inherently emotional. It has the power to calm us, to create tension and release, to bring joy, and to move us to tears. Music taps into the emotional and creative side of our brains, so when you combine words and music you're combining both sides of the brain - the cognitive and the emotional sides.

I recently came across a saying by Yip Harburg, the writer of 'Over the Rainbow': "Words make you think a thought, music makes you feel a feeling, but a song makes you feel a thought." I thought that was so profound.

However, for many of us, community singing seems to have disappeared. While we may sing at events like sports arenas or during the national anthem - and even then, people don't join in any more like they used to - the communal aspect has waned. Yet, for Christians, music remains integral - and some would say essential - to our activities.

MUSIC IN THE CHURCH

What say we were to ask, "What's the purpose of coming into church?"

The primary purpose of attending church is to engage with God, through hearing His Word, confessing our sins, renewing our trust, singing praise, offering prayers, and connecting with one another through teaching, comforting, strengthening, and encouraging.

But why do we sing? Scripture encourages, commands, and models singing, starting with Moses and Miriam celebrating their rescue through song. Miriam led women in singing and dancing to celebrate the overthrow of the Egyptians (Exodus 15:1-21).

The Book of Psalms is often called the Book of Songs.



'I WILL SING WITH MY SPIRIT, BUT I WILL ALSO SING WITH MY UNDERSTANDING.'

Colossians 3:16 says 'Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.'

In 1 Corinthians 14, Paul lists the different activities that happen in church, including singing, but he wanted the purpose of all the activities in church to be building people up: 'When you come together, everyone has a hymn, or a word of instruction, a revelation, a tongue or an interpretation. All of these must be done for the strengthening of the church.'

'I will sing with my spirit, but I will also sing with my understanding.' So our music and our songs are to build one another up. They're vertical to God, horizontal to one another, and they can be both corporate and individual at the same time.

From my own experience, instrumental music is also very useful. During a service while people are taking communion

I might play something quiet and beautiful, or I also might play a well-known hymn in which the words have a meaning. I do this more often at funerals, especially for older people who tend to recognise older hymns. Before or after the funeral service I might play something that I think is lovely, but I also might play 'What a friend we have in Jesus' to bring to mind the phrase 'Have we trials and temptations, take them to the Lord in prayer' or the hymn 'I heard the voice of Jesus say come unto me and rest' as an encouragement in their grief.

Even though it may be only played instrumentally, if people know the hymn, it will bring the text to mind.

In older hymns, the texts are wonderful - they're a form of poetry. In meter, they attempt to sculpt thought into a very condensed and elegant form. They can be very profound, and they cover all sorts of subjects.

If you looked up a hymn book in the topical index in the back, you would find topics like Prayer, The Attributes of Christ - His Holiness, His Resurrection, His Death, etc. We have access to a breadth of text topics, and can match them to that week's readings or teachings (whether we choose them or not).

But as with every other part of sinful man - music can cause arguments. The American author James Dobson has reputedly said that in his experience there are more arguments about music in church than there are about pornography or abortion! Some call this the 'Music Wars', or the 'Worship Wars'!

Although there's another whole discussion we could have about the types of music and the words we sing in church, we Christians need to communicate the meaning of what we believe through the words we sing. The songs we sing 'shape the troops'. We are shaped by what we sing. And there's another quote by Gordon D. Fee - "Show me a church's songs, and I'll show you their theology."

When you go to a Church next time, have a look at the words of their songs.

For Christians, theology and music, truth and singing belong together.



Megan Ainsworth is the Northern NSW (Armidale) RSCM Representative and is pictured above with her husband, Rev Cliff Ainsworth at our recent RSCM Event with Hugh Morris at St Andrews' Cathedral.



St Mark's
Anglican Church
South Hurstville

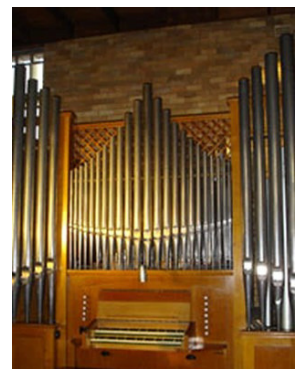
HSC music performance opportunities

Instrumental and vocal students studying music as an HSC subject or undertaking their AMusA, Grade 8 or Certificate of Performance or equivalent are invited to perform in concerts at St Mark's Church during 2024. The baroque pipe organ and a Yamaha electronic keyboard are available, or BYO instrument.

2pm concerts: 10 March, 16 June, 18 Aug, 17 Nov.

For the first concert, please email request to Sylvia by 13 February with music course details for 2024.

St Mark's Anglican Church
The Mall, South Hurstville
s.nillsen@unswalumni.com



stmarkssouthhurstville.org.au

HSC Performance Opportunities



St Mark's
Anglican Church
South Hurstville

Opportunities for Higher School Certificate students studying music.

Students studying music as an HSC subject or undertaking their AMusA, Grade 8 or Certificate of Performance or equivalent are invited to perform at St Mark's Church South Hurstville during 2024.

The church will make available both the organ and electronic keyboard (not an acoustic piano) in light filled, clear acoustic surroundings. The historic baroque pipe organ was built in 1960 by E.F. Walcker & Cie, Ludwigsburg, Germany – it has two manuals and pedals. The keyboard is a Yamaha.

Students may of course bring other instruments that are part of their studies.

If you are interested in performing in this concert series, please contact Sylvia Nillsen s.nillsen@unswalumni.com by the following dates:

2pm Concert	Close of applications
16 June 2024	21 May 2024
18 August 2024	22 July 2024
17 November 2024	21 October 2024

We hope these opportunities will be joyous and inspiring for everyone participating.

Sylvia Nillsen
Parish Councillor & Chorister
St Mark's Anglican Church
The Mall, South Hurstville



St Mark's pipe organ



St Mark's
Anglican Church
South Hurstville

Easter at St Mark's

28 Mar 6.00pm Maundy Thursday Eucharist
Last Supper, washing of feet

29 Mar 8.00am The Last Seven Words
Good Friday readings,
reflections and choral music

31 Mar 8.00am Easter Choral Eucharist
Sung Communion with choir

St Mark's Anglican Church
The Mall, South Hurstville



www.stmarkssouthhurstville.org.au



All Saints' Choral Scholarships 2024

High School Scholarship—\$4,000.00 per year

Tertiary Scholarship—\$6,000.00 per year

Singing with All Saints' Church Choir at the Sunday 10am Service.

**ALL SAINTS'
CHURCH**

EST. 1888

Further details from Philip, Director of Music, dom@aphh.com.au

We give thanks for the availability of these scholarships made available through past gifts.



Join us for

EASTER

Worship

Maundy Thursday

7pm All Saints'

Good Friday

9am All Saints'

Easter Day

8am St Mark's

10am All Saints'

ANGLICAN PARISH
OF HUNTERS HILL
www.aphh.com.au





ST PAUL'S ANGLICAN CHURCH

Burwood



ST PAUL'S ANGLICAN CHURCH BURWOOD
TUESDAY LUNCHTIME RECITALS 2024
Commencing 1.15pm in the Church Admission by Donation

DATE	ARTIST/S	INSTRUMENT/S
16 th April	Nicholas Kennedy	Piano
21 st May	Students from the Conservatorium of Music	Strings and piano
18 June	Students from MLC School, Burwood	TBC
16th July	Lin Xu-Zhang	Piano
20th August	Sirius Chamber Ensemble	Flute, Clarinet, Piano
17th September	Michal Roh	Piano
15th October	Students from the Conservatorium of Music	Strings and piano
19th November	The Mirabelle Trio	Violin, Viola, Piano



ST PAUL'S ANGLICAN CHURCH

Burwood



HOLY WEEK SERVICES

APR

6

Maundy Thursday

Time: 6.00pm / Location: St Paul's Church

Choral Eucharist and Foot Washing

APR

7

Good Friday

Time: 9.00am / Location: St Paul's Church

Solemn Liturgy with Choir

APR

8

Easter Eve

Time: 9.30pm / Location: St Paul's Church

Choral Eucharist & Blessing of the New Fire

APR

9

Easter day

Time: 8.00am / Location: St Paul's Church

Said Eucharist

APR

9

Easter Day

Time: 9.30am / Location: St Paul's Church

Choral Eucharist & Procession

A TRIBUTE TO BARBARA FITZSIMMONS-

AN EXTRAORDINARY WOMAN.

BY MARGARET WHITTAKER

With her passing on 3rd December 2023, the choral world of Adelaide, along with the wider RSCM community, has lost an identity. Barbara was one of those people for which music was a huge part of her life. She was not just chorister, she was a participator - and a very hard worker.

The Australian Branch of the Royal School of Church Music has been responsible for giving the opportunity to so many of its members to flourish, in their local parishes and on a wider scale both here and overseas, in their church music career.

Local branch activities flourished in the mid to late 20th century and early 21st century however the annual Summer Schools which were held each year in January, in a different part of our country, became the highlight of anyone's church music life from the basic amateur to the highly professional.

The amazing opportunities they gave for making music, for sharing ideas and making lifelong friends, certainly was not underestimated by Barbara. As far as we know, she attended more Summer Schools than anyone else (although there was a competition between her and Kay McLennan at some stage!).

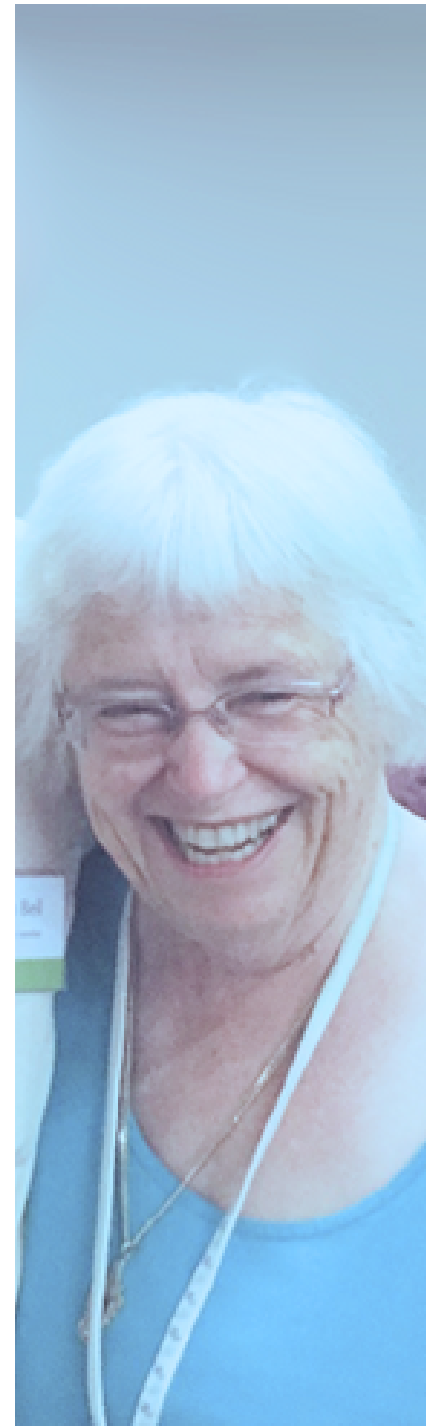
She tells us how she became involved when she wrote for the RSCM SA Branch Newsletter on the occasion on receiving a Special Service Award of the RSCM in UK and to her friend, Graham Bell, the editor at the time:

"I became a member of the RSCM in 1961 when I joined the choir at St Andrew's Church Walkerville and sang with them for nearly twenty years. During that time I was asked by my then Choirmaster Lyall von Einem to cater for a meet and greet function for a visiting dignitary from RSCM Headquarters Dr Gerald Knight.

The year following that visit I was co-opted to the committee and a year later was elected to the committee. I was appointed Minute Secretary when the incumbent Stewart Perkins went overseas, a role which was held until a short time ago.

I attended my first Summer School in Perth in May, 1970 and have since been to another 42. I have been on the organising committee of 7 Adelaide Summer Schools and have run bars for local, interstate and New Zealand schools. After the 2010 Summer School in Adelaide, I took a 2-year break from the committee but was re-elected in 2012.

In 2011 I received a Special Service Award from UK which was a great honour - only a maximum of 10 awards are granted in any one year, and in that year only 6 were granted and I was the only Australian.



I had 47 years singing with the Adelaide Harmony Choir enjoying learning many of the great oratorios, most of which I can still sing from memory. In December 2010 I was seconded to the Wesley Uniting Church Kent Town for the Christmas music under the direction of my friend from RSCM Graham Bell. It has been good to see that choir grow for him from 2 to 3 a regular 9 or 10 singing four-part harmony each week for an introit, psalm, anthem, communion settings and four hymns."



Memories from these Summer Schools are boundless. Many of us remember her affectionately as 'the hat lady' and for her knitting prowess. She loved cats, and her t-shirts - more often than not - showed some feature of her beloved feline species.

As in her own words, she spoke of running the bars at Summer School she was also involved in the various catering and hospitality that would take place. She also took an active part of the fund-raising events which were many and varied and was a very willing volunteer to sell tickets and programmes and be a door keeper for a variety of events.

Left: Barbara pictured with Graham Bell at the RSCM Adelaide Summer School

The following are just a few memories of her which show some indication of her personality and her distinctive modus operandi.

MEMORIES OF BARBARA

Rod Hardaker, from Queensland tells of when she was helping him run the bar at one of the Summer Schools and he wanted to put the bottles responsibly in order of alcohol content she wanted to put them in size order!! Guess who won...?

Geoffrey Williams, a former Newcastle Cathedral choir member says :

I stayed at St Mark's in Adelaide during the 2003 RSCM Conference, and Barbara was 'House Mother'. She made us all feel welcome, and everything ran like clockwork.

She was also familiar with a lovely young lady from Port Pirie whom I had first met at the 1998 Newcastle Conference (with Christopher Dearnley and Barry Rose). Phillippa Wood and I married later that year. We have very fond memories of Barbara.

Meg Matthews, a former chairperson of the NSW Branch says "I think of her as a dedicated, loyal, longstanding, hardworking member of RSCM; both as a member of the Adelaide Branch and later, as a member on the National Council and we will all remember her as an excellent bar-tender at every RSCM Summer School!! She was a thoughtful and kind person and a longstanding and dedicated member of the Adelaide Harmony Choir where she would have had many friends. She lived in the same street as my daughter, and in the same house where she grew up and tended her mother until her mother died."

Barbara was a very active member of the Adelaide Walkerville community and although she may not have been personally known, a description of the lady wearing the hat, the shorts in all weather and pushing a market trolley and always wearing a smile, they knew immediately to whom you referred. She was actively engaged in Neighbourhood Watch and Friends of the Walkerville Library.

Except for a short time after leaving school, working in an office she gained employment using her secretarial skills of typing and shorthand in the Accounting Firm of Mr Lowe who was later succeeded by his son David Lowe until her retirement during the 2020 Financial Year. In that time, she experienced so many changes from manual bookkeeping to data processing and online communications.

As a result of what she perceived as an overload of technology, she did not own a mobile phone nor did private emails, social media etc. She kept up her many friendships with letters and landline telephone calls. She did not own a car and walked everywhere as much as she could. We all knew of her tendency towards severe travel sickness, but despite that she did make plane journeys, when necessary, especially to get to RSCM events and meetings.

At her funeral on December 15th, it was said that 'Barbara was quaint, and she was quirky but we loved her and she loved us and after all isn't love what this life should be all about?' For myself, having have had the privilege of knowing Barbara since 1985 when I attended my first Summer School, and having her as a lifelong friend, I can most definitely attest to this.



Above: Here she is in the white striped sweater, enjoying one of the many 'end of day events' at a Summer School in New Zealand.

In Matthew chapter 25 Jesus's parable of the talents tells how to be a faithful servant of God and earn His praise in eternity.

'Well done, good and faithful servant; you have been faithful over a few things, I will make you ruler over many things. Enter into the joy of your lord.'

May our dear friend, Barbara, now be resting in that peace and joy, which she so richly deserves.

Margaret Whittaker, former RSCM NSW committee member and singer in the choir of St Paul's Burwood, Sydney



EASTER SERVICES *at St Saviour's Cathedral Goulburn*

Holy week commencing on:

Monday 29th, the Cathedral will have **Morning Prayer at 10am** on **Monday, Tuesday, Wednesday** and **Thursday** this coming week.

Tuesday 30th at 12 noon Service: Blessing of the Oils service celebrated by our Diocesan Bishop, +Mark Short. All are welcome.

Thursday 1st April at 7.30pm: Maundy Thursday service: Eucharist of the Last Supper, Foot Washing and Stripping of the Altar.

Friday 2nd April at 9am – Good Friday: Veneration of the Cross. **4pm:** Stations of the Cross

Saturday 3rd April at 6pm Children's Easter Eve Service, and visitation at the garden tomb.

This service has been designed with children in mind. It's a service for the whole family.

Sunday 4th April – Easter Day

6am Dawn Service: Lighting of New Fire and Renewal of Baptism Vows

9am: Easter Eucharist service

All our Holy Week and Easter services we will have a guest Preacher, Bishop Alison Taylor from Melbourne Diocese.

Everyone is welcome to come and enjoy and participate in all our Easter services.

These are the most important events in the Christian calendar.

Christ has died, Christ has risen, Christ will come again!

Blessings to all for a safe and holy Easter from the Clergy and Wardens at St.Saviour's Cathedral.



SHOUTOUT FOR CONTENT: Send your news, flyers, information about 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 by May 15th for inclusion in the JUNE Edition of Newsclaf.

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- **Mr Antony Pitts**
- **Mr Richard Orchard**

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

A National Church Music Association

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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

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