

Newsclaf

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From the Chairman

Dear Friends

I am still glowing from the wonderful evening we had at Barker College for our annual winter dinner. How wonderfully did Daniel Justin coax the scratch choir into getting ready for evensong- especially as he had never conducted an evensong before! It was heartwarming to see him and then later to listen to Noel Debien give the marvellous after-dinner talk. It shows that the RSCM is truly working towards being an ecumenical organisation, What unites us- the world of Christian music- is greater than what divides us as Christians. Long may we stress the unity of our faith as expressed through sacred music.

Noel's fascinating speech was typically and eruditely waspish and can be read in this issue, and it was also a treat to have the Rev. Pete Tong give a typical and excellent evangelical biblical exposition at the service as well.

On our committee we have been busy making plans for the Junior Schools and Senior School's choral festivals, and we're privileged to have as our guest conductor Dr Graeme Morton AM, one of the foremost choral directors in the country come down from Brisbane to direct. If you're free on Oct 21st & 22nd, then you should really think about popping along to watch him work with children of all abilities- he is a joy to behold.

May I also convey my profound thanks to Peter Black, our indefatigable membership secretary, who is acting editor for this issue- after editing the last Newsclaf I know how much time it takes, so we are extremely grateful for his hard work in getting this issue out.

Ross Cobb

Ross Cobb is the Chairman of RSCM NSW Branch, President of RSCM Australia & Director of Music at St Andrew's Cathedral



Introducing our new committee members

#2: David Banney

It is an enormous pleasure and privilege to join the NSW RSCM committee and greetings from Newcastle!.

Growing up a 'clergy-kid', my musical education began when I heard a violin played in church as a young boy. My mother followed up my enthusiasm by enquiring about violin lessons at school. Thanks to the Queensland Education Department's program of free instrumental lessons in school, I came home a week later with a violin, having just had my first lesson, and enthusiastically filled the house with the sound of out-of-tune open strings (lesson one did not include 'how to tune your instrument!'). As it turned out, my first teacher was the lady I had heard in church - a parishioner and loving teacher.

Through school, the violin was the centre of my musical world, but cricket was the real deal. A couple of fractures that meant no violin playing while they healed revealed how important music was to me, and the violin shot to the top of the list. Church music in the north of Queensland was rudimentary, though I made the most of playing in the band for our evening services, where I discovered the joy of improvisation. Meanwhile I also began composing, and won the ABC Young Composer of the Year Award in Year 12. But the musical environment of North Queensland did not inspire me towards a music career, and on finishing school I moved to Brisbane where I completed a medical degree.

It was during my medical school years that my love for church music was born. Singing under Robert Boughen at St Johns Cathedral was a weekly treat, and I scored my first conducting job, leading the excellent choir of St Andrews Anglican Church, Indooroopilly, just down the road from St Peters Lutheran College. During this time my social circle was far more musical than medical, and my closest group of friends emerged from an *a capella* vocal ensemble based in the colleges of Queensland University (one of the tenors is now my brother-in-law!). An exciting development during this time was the University's Inter-College Choral Festival, which I founded with a St Peters alumnus and fellow Kingsman, Llew Jones. The Choral Festival continues to this day, and a sign of my age is that my son Matthew, now studying music at U of Q, conducted the Grace College Choir this year in the festival.



I can't leave the Brisbane chapter of the story without a Robert Boughen anecdote. His legendary skills as an improviser reached their zenith for me at a particularly big Evensong that included a procession with many dozens of clergy in attendance. This took place as we sang 'O who would true valour see', a hymn that was hopelessly short for any sort of procession. That was good news for us, giving Boughen some minutes to improvise between the last two verses. His choice of harmony took us in unexpected directions, and by the time the procession had reached its destination he had set up the last verse, 'Neither hobgoblin nor foul fiend can daunt his spirit' with what could best be described as a musical swamp, teeming with threatening creatures. In the midst of this Boughen made it so clear when it was time to start singing again that the result was some of the loudest hymn singing I have ever experienced. Only liturgical music can provide these particular delights. Like many Australian musicians, my musical journey would not have been the same without Robert Boughen, and to the same category must be added the extraordinary John Curro.

My medical career was short-lived, succumbing to a variety of conducting invitations, and after a couple of years I returned to University to study music. During this time I won the ABC Young Conductor of the Year Award, which came with a series of professional engagements and the opportunity to study overseas. By then married to Cathy, a Speech Pathologist and artist, we spent two years in London, where I studied with Vernon Handley and enjoyed the rich offerings of English orchestral life. Church music gave way to orchestral conducting, and on my return to Australia enjoyed a range of opportunities around the country before being offered a job at the Newcastle Conservatorium in 2001.



As an aside, our experience of church music in London was far from the great English choral tradition but, in its own way, extraordinary. We attended Holy Trinity, Mile End - not a church that you are likely to have heard of! The St Michael's building had been bombed and never repaired, and so the congregation met each week in a small school hall, lovingly decorated each week to the highest of high-church possibilities by the Rector, Michael Peet. The Parish was an eclectic mix, with gentrified town houses on one side of the main road, council housing on the other, and a psychiatric hospital right next door. Each Sunday the mix of congregants ranged from top-tier public servants and eminent astrophysicists to people with significant mental illness and some who had never learnt to read or write. It was a truly welcoming and wonderful community, and our music was led by Diana Burrell, a prominent English composer whose Viola Concerto had won the Gramophone Record of the Year. Diana had nothing more than an upright piano at her disposal, but made the services something to remember. Her tastes took the 'Ancient and Modern' of hymn-book-fame to the extreme, with a deep love of plainsong at one end, and at the other an extraordinary ability to compose hair-raisingly modern music for the congregation that we could actually sing. Indeed, on our first day at St Michael's we arrived a few minutes late to hear a small congregation singing their lungs out in a Gloria that had more than a hint of the Rite of Spring! To our great surprise, within a few weeks we were equally at home with her Mass setting, navigating its abrupt modulations and asymmetric meters atop joyfully dissonant harmony! Diana's music is worth exploring, and two of my favourites are her *Michael's Mass* and a very beautiful Christmas motet for children's choir and piano, *'Come and See the Christ Child'*. (<https://ump.co.uk/composer/diana-burrell/>)

Coming back to the Australian story, way back in 2001, the Newcastle Conservatorium was a thriving institution, directed by Robert Constable who succeeded Michael Dudman after his death in 1994. With a fine orchestra and a superb concert hall, the Con was going from strength to strength. The list of graduates from that time is impressive - perhaps the two best-known in RSCM circles will be soprano Miriam Allan and organist Peter Guy. Both Miriam and Peter acknowledge not just the fine teaching at the Conservatorium, but also the role of Christ Church Cathedral, and my work at the Con benefited from a rich link with the Cathedral. An annual Cathedral Festival included ample opportunity for the Conservatorium Symphony Orchestra to play big programs, and there were always excellent choirs on hand when we needed them.

Many readers will be aware of the demise of music at the University of Newcastle, where there is no longer a Bachelor of Music. To feel the impact of this decline, consider this - a Cathedral Festival back in 2002, when the Con Symphony performed two nights in a row. The first night began with Vaughan Williams' Tallis Fantasia, followed by Gorecki's Symphony of Sorrowful Songs. The next night we were back, this time with a combined choir of Cathedral and Conservatorium singers, for a program that began with Gorecki's *Totus tuus*, followed by Poulenc's Gloria and finishing with Tchaikovsky's Symphony No 5. Among the brass section that evening was Josh Davis, now Principal Trombone of WASO. Josh 'went viral' last year when his jazz arrangement of the Nutcracker Overture was used as the Berlin Phil's Christmas Message - don't go to sleep tonight without hearing it! (<https://www.youtube.com/watch?v=LQ5iY5KTAes> or go to Youtube and search 'Josh Davis Berlin Phil')

As tertiary music gradually declined I began filling spare hours with other things - composition, violin teaching and research. My research has taken me in some most unexpected directions. A PhD entitled 'Symmetry and Symmetry Breaking in Music' has led to range of fascinating collaborations, the most interesting of which produced a paper entitled 'Why the heart is like an orchestra and the uterus is like a football crowd' - you can see the video here: <https://www.youtube.com/watch?v=KGnyQUxKdZA>. An important staple has been teaching with the Kodály approach, both musicianship and violin, using the marvellous Colourstrings curriculum.

My link to the Cathedral became stronger in 2009 when we formed a chamber orchestra, the Christ Church Camerata. Many years on, the Camerata remains the most important classical ensemble in Newcastle, and is a significant part of Cathedral life. The Cathedral has become increasingly significant in the wider musical life of the city, and in 2018 we founded the Newcastle Cathedral College of Music, offering a Diploma and Certificate IV in Music.

All of this work with the Cathedral had the great advantage of bringing me close to two wonderful people - Peter Guy, who was the Cathedral's Director of Music, and Jenny Pickering, a chorister and administrative genius, without whom the College would never have happened. Sadly Jenny passed away in 2023, a terrible blow to the Cathedral and a threat to the profitability of Officeworks, whose sales of stationery plummeted overnight. In 2022 Peter Guy left our shores for Hungary, where he has now completed a Master's degree at the Kodály Institute, and it has been my great pleasure and privilege to follow him in the role. As I am a conductor rather than an organist, it has been a delight for the Cathedral to engage David Drury as our Organist-in-Residence, performing in Newcastle once each month, and overseeing our roster of organists, including our organ scholar, Gerard Nicholls, and Organist Emeritus, Keith Murree-Allen.

My work at Christ Church Cathedral brings together many of my favourite things - church, conducting, composing, singing, and believe it or not, programming music. The Cathedral Choir sings two services each week - a Choral Eucharist and an Evensong - and the children's choir (the St Nicholas Choir) sings about ten services each year. In addition we have a great program of Sunday concerts, featuring a mix of local and visiting musicians.

My position at the Cathedral was something that I could never have predicted, bringing my career full circle. The joy of Cathedral and Parish music that I experienced many years in Brisbane, and sadly gave up for orchestral music, is back! At a time when music, the church and education face serious threats throughout the western world, it is not a job that I take for granted. It is a privilege to be part of the rich world of the RSCM, and I look forward to whatever contribution I can make to the future of church music in this country.



Sydney Happenings

In the last issue of Newsclaf we told you of several upcoming events that your RSCM have been involved with. These have been very successful and below are some accounts of how they went.



Renowned Director of church music James O'Donnell (FRSCM) was recently in Australia. The main purpose of his visit was to open the new Dobson pipe organ recently installed at St James King Street, Sydney. While he was in town, RSCM joined the Organ Music Society of Sydney and St James in sponsoring "An evening with James O'Donnell" which was held in Shore School Chapel on 29 July. The evening was well-attended, especially considering that the Kings College Cambridge Choir was performing in the Opera House on the same evening.

The format of the evening was a conversational style interview with Thomas Wilson interspersed with three pieces that Mr O'Donnell played on the Chapel pipe organ. Some questions were also taken at the end, and the evening concluded with refreshments.

Thomas Wilson, formerly Director of Music at St Mary's Cathedral and recently returned from overseas to commence as Director of Music at St James, was a sympathetic and knowledgeable host. Through his questions Mr O'Donnell summarised his early life, introduction to the organ and pathways to establishing his career as a church musician.

Mr O'Donnell's career has been notable for extended periods of service at both Westminster Cathedral (Roman Catholic) and Westminster Abbey (Church of England). He relinquished his role at Westminster Abbey to become the first Professor in the Practice of Organ, Institute of Sacred Music in the School of Music at Yale University in Connecticut in 2023.

Mr O'Donnell has presided over many significant events. While at Westminster Cathedral these included a 2010 service attended by Pope Benedict XVI. His choir at Westminster Cathedral won the Gramophone "Record of the Year" award for its Hyperion disc of masses by Frank Martin and Pizzetti, and also a Royal Philharmonic Society award, both unprecedented for a cathedral choir. Subsequently at Westminster Abbey Mr O'Donnell was responsible for the music at the wedding of Prince William and Kate Middleton in 2011, the funerals of both the Queen Mother in 2002 and Queen Elizabeth II in 2022.

Mr O'Donnell interspersed his conversation with Thomas Wilson with three pieces played incisively and with great precision. Firstly he played J.S.Bach's Fantasia in G (BWV 572), and at later intervals, Rhosymedre (Vaughan Williams) and Carillon de Westminster (Louis Vierne). These pieces are stylistically diverse, and Mr O'Donnell demonstrated his both his mastery of several genres and also the versatility of the Holroyd & Edwards / Pitchford Chapel organ. His playing is calm and beautifully controlled with great economy of movement at the console.

Mr O'Donnell's responses to audience questions demonstrated great tact and diplomacy that no doubt served him well in his career of preparing music for notable dignitaries on many state occasions as well as managing all the elements of running a choir. Perhaps the most interesting question was about girl vs boy choirs, and those with blended voices. I would have preferred a franker musical opinion from him on this intriguing issue, but tact again won the day!

This was an informative and enjoyable evening. RSCM NSW thanks in particular Robert Fox from both Shore School and OMSS for his efforts in organising it.

Philip Reichardt
RSCM NSW Secretary



Evensong & Winter Dinner, Friday 2 August 2024

Our venue this year was the extraordinary Barker College on the upper north shore of Sydney. With beautiful expansive grounds amidst an array of facilities, we enjoyed access to the Chapel built in memory of the loss of ex students to war service. This was followed by a delicious dinner with entertaining guest speaker Noel Debian, in a well-appointed dining room.

Overall, this evening was an awesome celebration in a large Anglican school with long and strong faith practices and traditions. My guest, (retired Rector) Peter Robinson, and I took the opportunity to host a table promoting the activities of Freedom for Faith whose concern is maintaining religious freedom.

Conductor, Daniel Justin, from St Marys Cathedral, masterfully pulled together the willing volunteer choir drawn from near and far in NSW. In this centenary year for Stanford's death, the service included his Magnificat and Nunc Dimitis in C alongside Bairstow's 'Save us, O Lord'. Approximately 90 guests attended the evensong and dinner where the guest speaker was Dr Noel Debian who entertained all present with his after-dinner address, a transcript of which appears later in this issue.

This is a great tribute to the commitment of our RSCM membership, who faithfully gather to witness to our Christian faith.

The RSCM values the willingness of schools to share their resources and enable us to foster Christian faith while passing the baton on to our children, the future of the church.

Congratulations and thanks to all who contributed to the organisation and enabling of the event.

If you have ideas of a great or small school or other Christian organisation which we can support with our presence for a mid winter dinner, please let someone in the committee know. RSCM remains membership driven.

Naomi Spencer South Coast Representative



Notes from the Director



Do you receive the RSCM Notes from The Director email? This is sent once a month and includes items of interest, upcoming courses, as well as information on new music of interest. To read the latest edition, and to sign up to receive directly to your inbox. Follow the link below.

This is also a call out for any potential content for either Notes from the Director or CMQ magazine. If you have any content, please contact your committee for details of how to submit.

<https://www.rscm.org.uk/news-and-info/notes-from-the-director/>



St Mark's
Anglican Church
South Hurstville

Senior Students' Music Performance Series

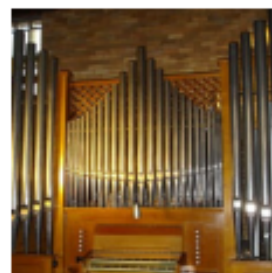
All are welcome at St Mark's Anglican Church to enjoy musical performances by senior school students. The next concert will be held at **2pm on 17 November**. Entry is by gold coin donation. Afternoon tea will be served afterwards.

Instrumental and vocal students studying music as an HSC subject or undertaking their AMusA, Grade 8 AMEB, or Certificate of Performance or equivalent are invited to perform. The baroque pipe organ and a Kawai acoustic piano are available for performances or please bring your own instrument.

To perform at the concert on **17 November 2024** at 2pm, contact Sylvia Nillsen s.nillsen@unswalumni.com by the **21 October 2024** with details of your performance piece and a short summary of your musical interests.

St Mark's Anglican Church
8 The Mall, South Hurstville

www.stmarkssouthhurstville.org.au/



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Surviving and flourishing as a sacred musician in a Post-Christendom world.—Dr Noel Debien

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My story, and why I am talking to you

Sacred music is evangelical. That’s one of the main things I wanted to say in my RSCM Winter Dinner address. The rest of this is my personal attempt to explain why I believe this. Because I’m re-arranging a spoken address here for written form- if you were actually there, please bear with me, as this might be a little different in order. And this is not (yet) an academic paper- so forgive me if I still need to do more research on some of these opinions. They are just opinions, and I was warned to be “entertaining”. Do send me feedback if I just made something up.



I was quite a religious child whose faith was fanned into a bright flame most particularly by my great Aunt Daphne. My favourite great aunt. I went to an unusual Catholic school for Sydney, in that it was a school where choral singing was prioritised, and all year 5 were auditioned and, and many went to one of the choirs. The school is St Augustine’s College at Brookvale. Sight singing was a mandatory class for me. We learned some chant. We learned Latin choral repertoire – Renaissance, and English music as well. We were constantly reminded of the words of St Augustine of Hippo “Lord make me chaste, but not yet”. No, that wasn’t it. It was “To sing once is to pray twice”. “*Qui bene cantat bis orat*”. In these days of textual criticism etc, we know Augustine might not have said that. But we believed he did. And if he didn’t, he should have said it.

Personally, after my audition, I was put in the so-called “2nd choir” – something I have never fully forgiven Augustinian priest Pat Fahey for. I am still working on fuller conversion to Mt 5.38-39. Under Pat, the choir produced many professional secular recordings with Festival Records. But it was engaged chiefly in Sacred Music. It sang for Pope Paul VI when he visited Australia. It was, in its day, well known in Catholic circles. Eventually, somewhat embittered though I was from fifth class, I rose through the ranks to achieve the ultimate goal of Head Chorister. In a Rugby Union School it might not have been widely seen as the pinnacle of human achievement, but it made me victorious joy after my tribulations in grade 5.

Fr Patrick Fahey OSA was the impetus behind it all. He was assisted by one Errol Lea-Scarlett (organist at St Mary’s Cathedral Sydney). Then followed Peter Bohrsman (an Anglican convert to Catholicism who introduced some wonderful Anglican repertoire), and then Anne Sutcliffe (whose husband was Walter Sutcliffe) arrived at our school. Anne also got me into Early Music. In 1979, in Year 12, Ann Asked if I would like to sing with a really good choir for Christmas, and so I did. I joined S. James’ King Street for Advent and Christmas – and had my mind blown. I stayed through my lacklustre University years. And I also sang in the choir of St Paul’s College- back in the day of Barry Spurr and David Drury

Eventually, I was required to move from an Anglican choir to a Catholic one, given I was applying for seminary training, so I joined St Mary's Cathedral Choir under David Russell (RIP). In 1982 I went off to the seminary, and in 1983 I moved to St Patrick's College Manly where I became Choir Prefect. That may seem nothing to you, but I can honestly say I got to boss around the current Dean of St Mary's Cathedral Don Richardson, the Bishop of Wollongong – Brian Mascord, as well as Peter Comensoli, current Archbishop of Melbourne. So I got to know so many of our clergy, and they knew me. And that ended up an important thing for a church musician, because, in the end, church music is about worship, and the musician does not work in isolation from the evangelical and pastoral work of the church.

After 6 years, I decided I was not ready to become a priest just before ordination to diaconate, and so I went school teaching. In the 1990's I was asked to direct music at Mary Immaculate Waverley, and I remember clearing out the old copies of Mozart, Haydn and Perosi Masses from the Bell tower choir storage area wondering "what happened here???"

But the choir there was alive, with about 20 regular singers, and singing weekly repertoire. Kurt Ison was organist. I also worked with the then excellent girls' choir at St Vincent's College Potts Point- a boarding school where worship was important, as was the religious studies department. I also managed to sing at Christchurch St Laurence's morning choir when not engaged at School. Dr Neil McEwan fixed many Gregorian chant inadequacies I had. Who would have thought Anglicans could teach Catholics so much?

After 7 years of teaching in schools, I decided I needed a change, and went off to the Czech Republic for a year, and taught theology and literature at Masaryk University in Brno. While there I joined the choir of Brno Konservatoř under Roman Valek – and was introduced to Czech repertoire. I also sang professionally in a touring chamber group (back when I also had a counter-tenor range). But one experience I had topped them all, and that was to go on tour with the choir of Limburg Cathedral (on the Lahn) under Fr Hans Bernhardt. I realised then that there were serious non-Irish descended Catholic areas where Catholics sang as well in church as protestants, had good organs and bells were de-rigueur. But the underlying basis for me was always the connection between sacred music and Christian worship.

When I came back from my European stint, I joined the ABC, moonlighted at St Andrew's Cathedral with Ross Cobb, and began singing on and off with the choir of St Francis Paddington under Bernard Kirkpatrick. The Franciscan clergy there positively encouraged the music tradition. I ended up Director of music after Parramatta Cathedral poached our Director Bernard Kirkpatrick in 2006. Paddington church was built with the pennies of poor Irish immigrants. Which brings me to some historical matters I really need to talk about when it comes to sacred music and the differing expectations and understanding across the spectrum of RSCM membership.

The "oddness" of Australian Catholic foundation

In Irish part-settled nations like America and Australia, the history of Catholic persecution meant the people sat mutely in mass. The reason Irish masses had been silent in Ireland for a century or two was to avoid detection and avoid having people arrested and executed. For centuries they sat proudly and defiantly silent. Then came the Second Vatican council in 1962. In the "Brave New World" of Vatican II reform, how were those same Irish descended Catholics to enjoy the new instruction on 'communal singing' at mass? It seemed so very "Protestant".

Dr Val Noone once told me that Penal laws "continued to be applied for the first 30 years of the colony of NSW". Known popularly as "anti-popery" laws. "Edmund Burke the great conservative historian said Penal laws were meant to degrade and impoverish and oppress the people". In law there was no such thing as an Irish Catholic person. "Catholics couldn't stand for parliament, and could not hold public office in Ireland. Irish Catholics were not allowed to own weapons, or join the army". Most of the major churches were confiscated, and remain so. Catholic "churches" were not permitted- only "chapels" eventually. Bells were banned on Catholic chapels. If you go into Dublin today, St Patrick's Cathedral and Christchurch Cathedral are still church of Ireland churches. "They are the great Catholic churches preceding the reformation".

Fr Peter Williams told me once that if “you ever go to Ireland, don’t look around Dublin for a fully sung mass on a Sunday morning, because they’re not to be found. When you drill down as to why, it’s simply because while the Irish are a singing culture, go to any Irish pub, in church they’re muted. That mentality came into the Australian church because the Australian church largely up to the last 50, 60 years in this country of course had been so heavily Irish”.

The old sectarianism still exists in places – but is no longer so obvious in newspaper advertisements (for example). In 1979, (at 17) on visiting S. James I remember remarking to my mother “It is such a beautiful mass. Shame it is all wasted”. She didn’t hit me, but I did get a talking to about bigotry. On the other hand, in 1982, an Augustinian friar remarked to me ‘if I had known then about you singing at St James’ King street, I would have with-held your Higher School Certificate.” It is still around that bigotry, and I really think we church musicians have done an enormous amount to alleviate it by our mutual co-operation and our cross-denominational friendship. I never forget the kindness of Fr Howard Hollis and of the choir and community at S.James toward this blinkered young “Roman” (as they called me). Their patience turned me ecumenical.

The ecumenical movement of the last century was the main thing that made considerable progress against sectarian nonsense. As you know, it was a Protestant initiative – which Catholics finally joined only after the Second Vatican Council. Prior to 1962, non-Catholics were definitely going to hell. While the Uniting Church in Australia is a particular fruit of the ecumenical movement, I think it is important to remember that Sydney in particular is an unusual place religiously. It’s inheritance from the UK/Irish conflict is still deep in its bones. I’d venture to say you’d be hard put to find a city with more hard-line Anglican or Catholic lines of division outside Belfast, though Archbishop Daniel Mannix did give it a red hot go in Melbourne once over conscription.

The big “HOWEVER” was NSW Governor Bourke’s 1836 Church Act. That document really needs to be better known, and I thank Dr Ken Cable for teaching me about it in Sydney University’s short-lived Divinity Department. You know of course that Sydney University was founded specifically WITHOUT a divinity department. There’s a fascinating story about the origins of post-enlightenment Australia here- also linked to Bourke’s Church Act.

I’d argue that Act left Australia with foundational legislation geared towards inter-religious dialogue at the very least. It decided there would be no established church. Anglican Bishops here would not enter an equivalent “House of Lords” as they do in the UK. There would be funding for religious groups per capita to build churches– not only Anglican. Also eventually support for Jewish Australians too. And so, nearly 2 centuries later in 2024, government funding for religious schools, charities and universities is possible in our nation. Our uniquely Australian legislative origins set up religious pluralism – even if it did not fix sectarianism.

Thomas Day and the good and bad news for Sacred Music

Professor Thomas Day once wrote a sobering and entertaining book called “Why Catholics Can’t Sing”. He told me “I am a professor of music” and “I do all kinds of things with music”. And Oh...the left eyebrow pops up on the other person, and the reaction is “Oh! Musicians! They’re sooo difficult to deal with. It’s not easy. My reputation as a person in music has not helped me one bit. It’s put me in the enemy camp”. Many musicians in Australian churches tell of similar experiences of reluctance. Even antagonism. Music triggers all sorts of emotions. It also expresses all sorts of emotions. And I think herein lies one of our musical challenges with clergy and people. And it is about establishing good Christian relationships. We are all supposed to be on the same side when it comes to worship. Protestants tend to use the word “fellowship”. Catholics tend to prefer “communion”. Fellowship/ Communion is essential within the worshipping community, and church musicians have a key part to play. And that is a Gospel commandment, not a transactional-analysis, crystal waving meme.

David Russell XXIII once told me “It’s that balance between what they know, and what they don’t know, and what they’re prepared to try”. Bernard Kirkpatrick said “I think there a very few people who in fact can’t sing. I think that most people in our churches can sing”. Peter Williams said of Catholics “In this country, bishops and clergy in the 19th century made the decision that the investment of capital funds ..would go into education. Which is why, we have a system of schools in this country that when we have visitors from the United States stand back in total amazement”. And I really believe that the engagement between parish and school is key to the flourishing of sacred music. You only need to look at the successful programme younger David Russell leads in Parramatta Catholic diocese to see what can be achieved.

The health of sacred music is contiguous with the health of faith and Christian belief. This should not be forgotten. It’s not easy. But I do recall John 16:33 “I have said these things to you, that in me you may have peace. In the world you will have tribulation. But take heart; I have overcome the world.” The 1950’s were the statistical peak in church going in the USA, Australia and the UK. Declining congregations since the 1950’s have had implications for all aspects of church- including choirs. Sex abuse was an enormous challenge to all institutional church activities. Covid was the coup de grace for many, many businesses, but also for many choirs. We have heard reports on Westminster Cathedral and its choir school changes. We have heard reports on the “fresh new start” at Sheffield Cathedral.

Let me begin concluding with some honourable mentions of good things that are happening. There are some signs of blessing for sacred music. These are just the ones I happen to know about – and I am sure you could add more.

I note the success of significant musical leadership transitions at CCSL with Sam Allchurch, St Mary’s Cathedral with Daniel Justin arriving and S. James with Thomas Wilson. There is also a swathe of talented younger Australian sacred musicians who are off the Royal Academy and making their mark elsewhere. James Goldrick in the USA, Michael Butterfield, Callum Knox and James Dixon in the UK. Not to mention Marko Sever, Hamish Wagstaff, Josh Ryan, Patrick Newman, Stuart Forster, Bailey Yeates and the young prodigy Cynthia Bui.

They all had excellent training under people like Thomas Wilson, Robert Ampt, Edward Theodore, Thomas Gahan, Warren Trevelyan-Jones, Phillip Swanton, David Drury, Bernard Kirkpatrick, Peter Jewkes, and Peter Kneeshaw. And most of these can sing and direct choirs.

The Seminary training of Catholic clergy under Bernard Kirkpatrick means the majority are now very familiar with chanting the mass. This is a major culture change for the province of NSW. St Mary's Cathedral choir flourished under Thomas Wilson (who is now off to S. James), and there will now be also a girls choir at St Mary's Cathedral. There is a New organ at S. James King Street under Warren Trevelyan-Jones.. There is the Captivate programme in the diocese of Parramatta – under David Russell XXIII. There is the Amadeus programme in the Archdiocese of Sydney and the chant initiatives in schools. I note the emergence of St Paul's College choir as a very significant young group under Jack Stephens

The key is not to remain complacent that these major centres are good, but to extend the wider range of parishes, centres and educational institutions. I note St Matthews in Albury- where a significant flowering of music is taking place, and from which James Flores has emerged. I note St Paul's Burwood and it's promising young organist Bailey Yeates

As in my own experience, my observation is that education and schools are one key. Who could forget the work of Elizabeth Swain at Newington and then St Mary's Cathedral? I was recently in the Parramatta diocese preparing an ABC programme, and interviewed the Youth ministers there – I remarked that many Catholics ask "where are the young people?"

Parramatta Youth worker (and Synod facilitator) Qwayne Guevara remarked "My initial reaction when I hear people say that there are no young people in church is that I don't think you're looking in the right places. I think traditionally what we've understood as parish is this building, if they're not in the building and they're not coming a mass, then they don't exist. They are often outside the usual parish thing – doing online, and face to face. They are Not Catholic in the normal way- but new approaches are needed. Quayne's colleague Sebastian Duhar remarked "there are 32,000 young people in our Catholic schools, in our diocese, um, many of whom we actually get to encounter and meet in various circumstances and in various times, we know that they're there and we know that they're yearning. We know that they're looking for something. We know that they're searching for something that does connect them to this faith that they can articulate, but they don't find necessarily find a home in, in their parish communities".

The aulde "rain-shelter" line has some genuine truth. We really shouldn't just sit inside beautiful building with gorgeous organs and choirs waiting for the people to come. For Catholics, "Synodality" is the current Catholic buzz word. It might well also be a useful buzz-word for sacred musicians. It means "Walking together" and becoming "a listening church". So I reckon we should get out there and engage, try to recognise talent, encourage it and give the young the "assurance" St Luke writes about. They will take it from there.

After all this positive talk, I do need to remind you it is not always about being fully "morally good". It is also about God-given talent. Sometimes in quite imperfect vessels. As Kurt Knecht wrote in his short article **Thomas Weelkes: drunkard, urinator, organist**: "No matter how good you are at your job, you're probably not as good at it as Thomas Weelkes once was". Weelkes who was an English organist/composer in the late 16th and early 17th century. In 1616 he was reported as "noted and famed for a comon drunckard (sic) and notorious swearer & blasphemmer". Around this time, Weelkes was fined for **urinating on the Dean of Chichester cathedral**. Apparently from the organ loft during Evensong. He remained employed. Knecht asks "How good do you have to be as an organist/composer to behave like that?! I mean how do those meetings go?".



ST MICHAEL & ALL ANGELS

Sunday 29 September

8:00am **Said Eucharist** *with hymns*

10:00am **Choral Eucharist**

Setting: **Missa de angelis** *Gregorian chant*

Motet: **Panis angelicus** *Casciolini*



Feast of St Luke – Friday 18 October 2024

5:30pm **Evening Prayer**

6:00pm **Sung Eucharist** *Merbecke*

Enter through the Belltower Porch



ST PAUL'S ANGLICAN CHURCH
Burwood



ST PAUL'S ANGLICAN CHURCH
Burwood
Since 1871



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Burwood
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MIRIAM HYDE

MUSIC & POETRY CELEBRATORY CONCERT

SUN 6 OCT

3PM - 5:30PM

- Tamara-Anna Cislowska (piano)
- Peter Clark (violin)
- Warwick Fyfe (baritone)
- Laura Scandizzo (soprano)
- Mark Isaacs - World premiere composition for solo violin



St Paul's Church, Burwood

Tickets: \$40 Adults, \$30 Concession



Bookings: Scan the QR Code
or click the link below

HUMANITIX LINK



ST PAUL'S
Burwood
Since 1871

ALL SAINTS' DAY

Friday 1 November

6:00pm **Choral Eucharist**

ALL SOULS' DAY

Monday 4 November

6:00pm **Commemoration of
all the Faithful Departed**

Fr James Collins OAM
Rector

Celebrant & Preacher: **Bishop Donald Kirk**
Diocese of Riverina

David Russell
Director of Music



ST PAUL'S ANGLICAN CHURCH
Burwood

CHORAL EVENSONG

CHRIST THE KING

5:00pm – Sunday 24 November 2024

Guest Preacher: The Rev Jonathan Adams (St Andrew's Cathedral)

followed by refreshments in the Parish Hall

Fr James Collins OAM
Rector

David Russell
Director of Music

info@stpaulsburwood.org.au

Timothy Dudley-Smith—A Tribute

On the 12th of August, this year, the world of sacred music lost one of its most influential figures. He was the Right Reverend Timothy Dudley-Smith, Suffragan (Assistant) Bishop of Thetford who died aged 97. I say influential in sacred music, but Bishop Timothy always found that amusing, as he admitted to me and many others, he was completely tone-deaf! "I now hand over to the professionals!" he used to say—beckoning to the musicians to come forward. This humble and hard-working craftsman wrote over 450 hymns and, after Charles Wesley, is often the most represented author in contemporary hymn books.

Like most Englishmen of a certain vintage, Dudley-Smith had wonderful manners with a deep and pleasing speaking voice, indeed, rather plummy by today's standards. He loved the Queen, the Royal family—indeed fortunate to be asked to preach several times to them, the Church of England, and the traditional forms of Anglican worship indeed which, for him, were deeply embedded in the very fabric of the country—the faith of old England.

And like many an Englishman of a particular era, he used to go on holiday to the same place every year. In his case, it was Cornwall on the south-west coast chosen for the Dudley-Smith family holidays.

On the beach in Cornwall every year, probably still wearing a three-piece suit, he would sit under an umbrella and craft his hymns, whilst his family would play on the seashore.



Once ensconced, our would come his omnipresent notebook and he would work at his craft in the August sunshine to the sound of children's merriment, seagulls and the surf.

The fruit of those summer labours would be sent every year to an ever-widening group of friends via his Christmas card and letter, whose fortunate recipients would be presented with 10 or so hymns that he had crafted that year.

Probably his most famous hymn was his first, written in 1961, a paraphrase of Mary's song in Luke's gospel: the Magnificat, 'Tell out my soul, the greatness of the Lord'- a hymn admired by the poet John Betjemen. That hymn would have probably languished in obscurity, were it not have been married (second marriage mind) to the tune 'Woodlands'- an early 20th century tune just on the prowl for a good textual husband. It set the trend- biblical, easy-to-understand lyrics; well-honed to create a poetic and spiritual integrity.

I first met Bishop Dudley Smith at All Souls Langham Place, which is the church I attended when first arriving in London at the Royal Academy of Music. The Rector Emeritus then was Rev. Dr John Scott- still often regularly preaching. John was effectively the Pope of Evangelical Anglicanism worldwide, and was of Dudley-Smith's great friends, eventually, John's request, writing his official biography 'Portrait of a Leader', which resulted in two volumes, and several years later, preaching at Stott's memorial service in St Paul's Cathedral.

At his heart, Timothy Dudley-Smith was a true evangelical Anglican Christian- a bearer of the good news of Jesus Christ. All of his poetry was shot through with scripture- he was profoundly a Bible man through and through. The word of God was that which inspired him to write his verse, scripture was the Rosetta Stone which made all of his poetry make sense. Timothy Dudley-Smith's attitude towards his own poetry can be summed up in 1 Corinthians 2:2:

For I resolved to know nothing while I was with you except Jesus Christ and him crucified.

This evangelical emphasis on the atoning death of Jesus for our sins, is essential to all of his hymns. There are very few hymns where the atoning death of Christ does not feature in a verse or two if not the entire theme of the hymn, unless it is for a particular season.

Timothy Dudley-Smith was the most self-effacing and gracious of men, who worked hard at his craft to enrich the body of Christ throughout the world. We owe a great debt to him for deepening our worship. Thank you, Timothy Dudley- Smith. We know that as you now rest from your labours, you are, to quote another prolific hymn writer, 'lost in wonder, love and praise': enjoying the chorus of worship of angels and saved singing to the Lamb who was slain.

*Ross Cobb, RSCM NSW Chair,
President RSCM Australia*

Cambridge Summer Choral Course a personal reflection by David Banney

On a sunny, summery Saturday morning in July, forty or so church musicians from around the world gathered in the chapel of Clare College, Cambridge, for the opening session of the Cambridge Choral Summer Course. The course director, J Marty Cope (the 'J' doesn't stand for anything – he is the inimitable and superbly skilled 'J Marty', a Cambridge alumnus and Director of Music at Park Cities Presbyterian Church in Dallas, Texas) introduced the week with an explanation of its aims: not a course for learning the finer points of conducting, organ playing or singing, but a chance to be immersed in the rich culture of English church music at its highest level.

And the course was exactly that – a wonderfully balanced schedule of attending services, choral rehearsals, masterclasses and lectures, as well as forming a course choir to sing services at St Johns College Cambridge and Ely Cathedral. In between, the best food that I have ever had at a conference. The annual course is based on a course once run by John and Joanne Rutter, offering its participants unparalleled access to the inner sanctum of the English tradition.

The initial meet and greet over, our first stop was Trinity College, where we had lunch in the dining hall (Trinity became our 'home' for lunch for the course of the week) and then heard the Trinity Choir in rehearsal. The Trinity choir is arguably Cambridge's finest at present, and the rehearsal was a virtuoso display of choral singing and rehearsing. In an hour of work on complex a capella contemporary repertoire the conductor, Steven Grahl, resorted to providing a chord from the keyboard just a handful of times. Next, we visited the neighbours at Kings College where we heard the choir rehearse for Evensong, and then stayed for the service. This was another hour of rehearsal brilliance, and the first of many moving worship services, before heading to 'The Eagle' for dinner, the pub in which, in 1953, Watson and Crick interrupted lunch to tell the world (ie their good friends and drinking buddies) about their discovery of DNA.



And so the course went on. Blessed by perfect summer weather (the locals screamed ‘heatwave’ as the mercury rose to the mid-twenties) we observed rehearsals at Trinity, Kings, St Johns and Selwyn College, attended services in Cambridge as well as St Pauls and Westminster Abbey in London, sang under the direction of Barry Rose and Tim Brown (Compline at St Johns Cambridge and Evensong at Ely Cathedral), heard lectures from a variety of great conductors, organists and composers (including Daniel Hyde and John Rutter), and participated in workshops, the highlight of which was a masterclass with two members of Voces 8. We basked in the beauty of Cambridge and the architecture of its Colleges, gardens and medieval streets, and found like-minded people with whom we discussed the importance of hemiolas and fricatives, and compared the diction of the local choirs as well as the beer at local pubs. In keeping with the politeness of Cambridge conversation we avoided talking about the quality of local coffee.

Admission to the course required sending a CV, and the participants were a mix of conductors, organists and choristers. Many were ‘in the business’ as professional church musicians, but others were highly engaged amateurs. Highlights were numerous, but a few deserve special mention.

- It is hard to go past the Voces 8 Masterclass, in which we broke into small groups to sing short motets for Barnaby Smith (the Director and Founder of the group) and alto Katie Jeffries-Harris, whose demonstration of a warm-up for a children’s choir was unforgettable. Lunch at Trinity followed straight on, with Barnaby and Katie generously staying to chat for a couple of hours.
- Evensong at St Pauls included the admission of the first girl choristers to the choir in the Cathedral’s 900 year history, proudly acclaimed in the sermon given by the Bishop of London.
- John Rutter’s lecture, in which he barely mentioned his own music, but gave a fascinating historical overview of the English choral sound. A fascinating part of the lecture was his hair-raising account of the first recording of Britten’s War Requiem, a story that can easily be found online.
- Singing under the direction of Tim Brown and Barry Rose was an opportunity to get to the heart of many aspects of English choral singing, especially diction.
- Meeting Grayston Ives, whose music we sang at Ely Cathedral.



The course was also an opportunity to glean something of the workings of music in Cambridge. As many will know, admission to Cambridge University actually means admission to one of the Universities many Colleges. Most of the teaching at Cambridge happens in the Colleges (much of it being one-on-one tuition), with the University's main role being setting examinations and awarding degrees. Having been admitted to a College, undergraduates may apply for choral scholarships. Colleges with famous choirs attract outstanding vocalists, but other colleges produce fine music with choristers of much lower entry levels of experience and skill. We were treated to an example of this at Selwyn College, where the Director of Music is Sarah MacDonald, recently appointed President of the Royal College of Organists. After a fascinating lecture we heard Sarah rehearse her choir in a selection of brand new pieces, the first rehearsal in preparation for an international tour. Her choristers were not the equal of Trinity or Johns, and the first time through each piece was a struggle. But twenty minutes later most mistakes had been ironed out, and when we heard them present those pieces in a 'Tour Farewell' concert the next evening (given in the beautiful gardens of Selwyn College), the result was simply beautiful.

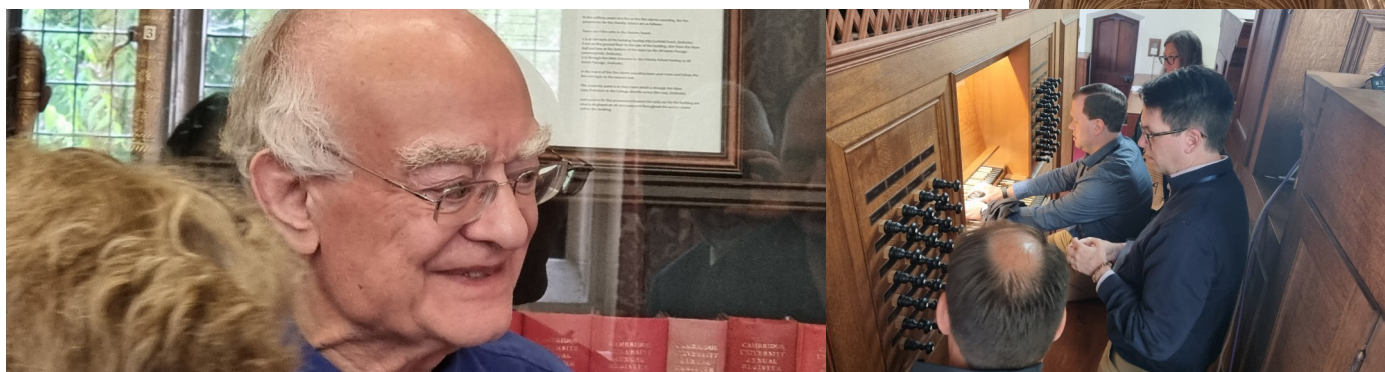
An important theme came through loud and clear from every lecturer that we encountered. Cambridge may be an international epicentre of choral excellence, but the wider English choral scene is in crisis, thanks to years of neglect of arts and education by various governments. By contrast, the lecturers were at pains to point out the quantity and quality of American choirs, with the proviso that the competitive nature of school-aged choral activity in the USA is unhelpful. It seems to me that the current situation in Australia mirrors the English experience – perhaps an opportunity for the church to reestablish itself as a provider of excellent music education.

Our accommodation was outstanding – Harvey Court is a short walk from 'The Backs' – the back view of Kings and Trinity, and a neighbour to the Stephen Hawking Centre. A modern building, Harvey Court has the advantage of ensuite facilities.

Two aspects of the course deserve special mention. One was the food and the other was the company. The food, all included in the course fee, was plentiful and excellent. And the company, mostly American, was marvellous – a cohort of people deeply connected to their faith, musically excellent, and extremely supportive of each other. It was a course where great friendships were made.

The course is not especially cheap, especially when translated into Australian dollars, but was worth every cent, brilliantly, imaginatively and lovingly organised, and offering an unparalleled experience of the English church music scene for those who have not had the opportunity to live or work in the UK. I was able to attend thanks to the generous support of the Christ Church Cathedral Friends of Music Fund, and I would absolutely recommend it to anyone who loves church music – a course that lifts the spirit and nourishes the soul. Be prepared to come back a few kilograms heavier!

<https://cambridgechoral.org>



Heirs & Rebels

Sunday, 29 September, 5.00pm
Christ Church St Laurence

Australian Digital Concert Hall

Sydney Chamber Choir

Sam Allchurch
Conductor

John Gaden
Narrator




Heirs & Rebels

Celebrate the beauty of the English choral tradition with this array of Romantic masterpieces, from the soaring grace of Stanford's *The Blue Bird* to Elgar's majestic *Lux aeterna*. Join with us in discovering a new work by Australian composer Harry Sdraulig. And let Tavener's transcendent *Song for Athene* fill you with joy.



Tickets
\$75/\$65 to \$50/\$45
Students and Under 30s \$30

Book online
sydneychamberchoir.org

Program includes:

Elgar <i>Lux aeterna</i> Finzi <i>My Spirit</i> <i>Sang All Day</i> Holst <i>Nunc dimittis</i> Howells <i>Salve regina</i> Stanford <i>The Blue Bird</i>	Harry Sdraulig <i>Evening Star</i> <i>(world premiere)</i> Tallis <i>Why Fum'th in Fight</i> Tavener <i>Song for Athene</i> <i>The Lamb</i> Vaughan Williams <i>Agnus Dei</i> from <i>Mass in G minor</i>
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SITUATIONS VACANT

St Matthew's Anglican Church, situated in the heart of the CBD in Albury, NSW, invites applications for the position of Organist, commencing from the start of January 2025.

Applicants should have some experience of Anglican liturgy, especially Anglican chant, as a small but strong SATB choir sings a Choral Eucharist each Sunday morning and a monthly Choral Evensong. There is an existing and separate position of Choir Director.

The Church has a fine two manual pipe organ by Létourneau of Quebec, Canada, installed in 1994, which has recently had the addition of three digital pedal stops manufactured by Walker of USA.

It may be possible to provide accommodation as part of the package for the successful candidate. There is also the opportunity to develop an organ and/or piano teaching practice based at the church. Fees for weddings are applicable and any other remuneration would be by negotiation.

Enquiries and applications should be addressed to the current Principal Organist, Malcolm Halford on 0427 424 582, or halfordm@outlook.com

The Story Behind The Hymns

I have long been an admirer of the hymn-writings of Michael Horsbrough, lay reader at St James' King St.

Michael, a Methodist in a previous life, brought his love of hymns over to St James and writes a marvellous article each month about them in its parish magazine.

Michael has very kindly allowed us to circulate them across a wider field, and I am very grateful for this extraordinary act of generosity. We will be including one in each new edition.

I thought it appropriate to find a bit more about Michael, by means of an introduction.

Ross Cobb

Associate Professor, Michael Horsburgh, is a graduate of the universities of Sydney and New South Wales who, after graduating, taught social policy in the School of Social Work at the University of New South Wales in 1971 and in the Social Work and Arts programs at the University of Sydney from 1972 to 1999. He was promoted senior lecturer in 1979 and associate professor in 1986.

Michael served as head of department on several occasions and was, for a period, head of the School of Studies in Religion. He retired in 1999 on reaching the age of 60. His principal academic interests were in the history of social policy in Australia, social security and child-welfare policy and the influence of Christianity on social policy. Since 1981 he has been a part-time member of the Australian Social Security Appeals Tribunal, of which he is now the longest serving member.

After retiring from academia, he served as chair of the Academic Board of the Sydney College of Divinity, which, in 2005, awarded him the degree of Doctor of Theology *honoris causa*. In 2001, Michael was awarded the Centenary Medal and in 2009 was made a Member of the Order of Australia for his contributions to the community through the Anglican Church and through theological and social work education.



Michael & Bev Horsbrough

One-hit wonders

This article is about a popular hymns that is also the only appearance of its author in the New English Hymnal (NEH). ... an author's verse must first enter the public arena before it can be selected to appear in a hymnal. Even then, it must have sufficient appeal to encourage its continued appearance. Tastes in hymn texts change, so a hymn that continues to be published must have some characteristics that make it survive. Poetic quality, a subject presented in an attractive way, an emotional engagement that reflects the experience of singers, will all contribute. Verses must also be linked to a singable tune. Tastes in music also change so a tune must either itself be a survivor, or a new tune is found.

At the name of Jesus (NEH 338)

Caroline Maria Noel (1817-1877) was the daughter of Anglican clergyman and hymn writer, Gerard Thomas Noel (1782-1851), a conservative Calvinist. Her mother was a patron of evangelical clergy and a supporter of Wilberforce's attempts to abolish slavery. None of Gerard's hymns proved as successful as his daughter's 'At the name of Jesus'. This hymn was first published in 1870 in her *The Name of Jesus, and Other Poems, for the Sick and Lonely* as an eight-verse poem for the Feast of the Ascension. NEH has a six-verse version.

The title of Caroline Noel's collection tells the story of her life. She wrote poetry between the ages of 17 and 20 and started again at the age of 40, when she developed a serious chronic illness. Her published volume appeared first in 1861, with an enlarged edition in 1870, when 'At the name of

Jesus' first appeared. Subsequent editions brought in additional poems. She intended her verses for private reflection, not public singing and 'At the name of Jesus' is her only verse now used as a hymn. Caroline Noel is sometimes compared with Charlotte Elliott (1789-1871) ('Just as I am' (NEH 294)) whose severe illness also prompted her hymn writing.

The diagnosis of Caroline Noel's sickness is unclear. One source describes it as lasting '... for more than twenty years, with seasons of extreme suffering and weakness, so extreme at times, that the end seemed imminent; a peculiar sensitiveness of nerve and brain, which could seldom bear the presence of earthly friends; long nights and days of throbbing sleeplessness'. Charlotte Elliott's illness was described as 'crippling fatigue' which has led some to suggest that it was PTSD arising from family deaths. Perhaps Caroline Noel's illness was similar.

'At the name of Jesus' first appeared in A&M in its 1875 edition, where it was set to the tune, 'Evelyns' by W H Monk (1823-1889), who was the musical editor of A&M, and composed his tune for this hymn. Ralph Vaughan Williams, the musical editor of the English hymnal, composed 'King's Weston' for this hymn. NEH uses 'Evelyns' with 'King's Weston' (NEH 50) as an alternative. 'St Cephas' by Howard Augustus Crosbie (1844-1918), an Anglican priest, has also proved popular, as has Michael Brierley's march-like tune 'Camberwell', particularly in Evangelical circles since its inclusion in the 20th Century Church Light Music Group's publication: *'30 Twentieth Century Hymn tunes'*.

Michael Horsbrough

Ascension Day.

AT the Name of Jesus
Every knee shall bow,
Every tongue confess Him,
King of Glory now.
'Tis the Father's pleasure
We should call Him Lord,
Who from the beginning
Was the mighty Word.

**Mighty and mysterious,
In the highest height,
God from Everlasting,
Very Light of Light!
In the Father's bosom,
With the Spirit blest,
Love, in Love Eternal,
Rest, in perfect rest.**

COMPOSER SEARCH

Find the 24 choral composers in the grid below based on some of their famous compositions their dates

Psalmus Hungaricus	1882-1967	O Clap Your Hands	1583-1625
Chichester Psalms	1918-1990	Choral Fantasy in C minor	1770-1827
Symphony of Psalms	1882-1971	Glagolitic Mass	1854-1928
Coronation Te Deum	1902-1983	Crucifixion	1840-1901
Elijah	1809-1847	The Lord Bless You and Keep You	1945-
Locus iste	1824-1896	The Dream of Gerontias	1857-1934
Blest Pair of Sirens	1848-1918	Nelson Mass	1732-1809
Exsultate, jubilate	1756-1791	Spem in Alium	c 1505-1585
Tristitia et anxietas	c1540-1623	Wachet Auf	1685-1750
German Requiem	1833-1897	Requiem	1813-1901
Jeptha	1685-1759	Cantique de Jean Racine	1845-1924
Miserere	1582-1652	Magnificat and Nunc Dimitis in C as sung at RSCM Evensong Aug 24	1852-1924

K	S	R	E	J	K	E	A	E	R	U	A	F	P
V	E	R	D	I	O	S	A	H	E	O	L	B	B
E	P	H	A	Y	D	N	T	A	S	J	L	A	Y
N	M	A	S	A	A	O	A	N	T	B	E	C	R
H	O	O	R	A	L	B	L	D	R	E	G	H	D
O	N	B	Z	R	Y	B	L	E	A	E	R	E	B
S	S	R	D	A	Y	I	I	L	V	T	I	Z	E
S	T	U	L	R	R	G	S	S	I	H	J	B	R
L	A	C	R	W	O	T	J	T	N	O	A	R	N
E	I	K	E	G	A	F	S	K	S	V	N	A	S
D	N	N	T	T	R	L	N	Y	K	E	A	H	T
N	E	E	T	A	L	R	T	A	Y	N	C	M	E
E	R	R	U	E	I	G	T	O	T	N	E	S	I
M	A	T	R	E	L	G	A	R	N	S	K	U	N

Answers
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Upcoming Events

Monday 21 October Senior Schools' Choral Festival

Tuesday 22 October Junior School's Choral Festival

Our popular schools' festivals return to St Andrews Cathedral in October, this year under the guidance of Dr Graeme Morton who will be visiting from Brisbane for the events.

The schools will hopefully have been working on the repertoire over the past few weeks, which ranges from traditional and classical through to contemporary. The choirs will gather on the afternoon of their event to work under Graeme, preparing for an ecumenical service at 6.15pm in the cathedral to which family and friends are invited.

While we held a junior festival last year, this will be the first Senior festival since COVID lockdowns.

A review of the events will be included in the next edition of Newsclaf.

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.*

YOUR COMMITTEE

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COPY DEADLINE FOR NEXT EDITION: NOV 6th, 2024

Newsclaf is a publication of RSCM Australia (NSW Branch)

A National Church Music Association

ABN 59 975 879 742

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COMPOSER SEARCH ANSWERS

KODALY	GIBBONS
BERNSTEIN	BEETHOVEN
STRAVINSKY	JANACEK
WALTON	STAINER
MENDELSSOHN	RUTTER
BRUCKNER	ELGAR
PARRY	HAYDN
MOZART	TALLIS
BYRD	BACH
BRAHMS	VERDI
HANDEL	FAURE
ALLEGRI	STANFORD

