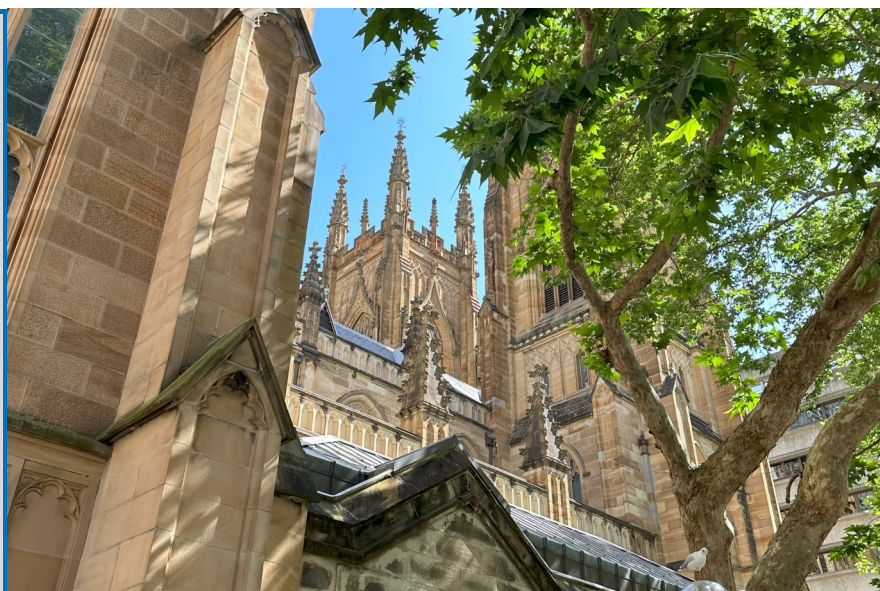


Newsclaf

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From the Editor

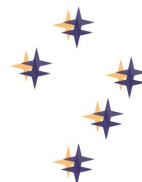
Dear Friends

Sing to the Lord a new song; sing to the Lord, all the earth. - Ps 96:1

We are called many times in the Bible to sing a new song to the Lord (e.g. Psalm 98:1, Isaiah 42:10, Psalm 149:1, Revelation 5:9). While there is often security and comfort in singing our favourite and familiar hymns and anthems, we need to be on the look out for new and unfamiliar works as well. The RSCM Shop (<https://www.rscmshop.com/>) is a useful resource for music for choir and organists.

I am also a firm believer in learning from each other. Some of the new songs from contemporary Christian bands can work very well adapted for choir (certainly not all, but some) for example some of the songs from City Alight based in Castle Hill. Also some traditional and more classical anthems and hymns work well in a contemporary setting. (Again not all by any means, and hymns done badly by a band make me squirm!) Even anthems can work in a contemporary setting, and I used to love singing Samuel Wesley's Lead Me Lord led by guitars and a band.

Your committee have got a busy year ahead of them, and a number of exciting events have been planned. The first of those events is this coming weekend (Saturday 1 March) when St Andrew's cathedral will be the venue for a workshop at 1pm looking at the poetry and music of Bishop Timothy Dudley Smith. This will be followed by our AGM at 3.45, afternoon tea, and an evensong.



I encourage you to also read about **TONE UP! – Home & Away** when RSCM will be joining forces with Tonus Australis, led by Antony Pitt, and British composer Joanna Forbes L'Estrange for two ensemble singing evenings. Further information can be found on page 4 in this issue.

While it feels like we have only just wrapped up Christmas and New Year, here we are already looking forward to Easter, with Lent starting in less than a week (Wed 5th March). As we enter Lent, we are reminded that "...just as Jesus spent 40 days in the desert while spiritually preparing for his ministry, so too Christians are to spend Lent spiritually preparing for Easter. During this time, Christians are meant to focus on spiritual self-examination, renewal, and growth."* Whilst many Christians find it helpful to give something up for Lent, I often try to actually take something on that will help with my Spiritual growth, be that spending more time reading God's Word, committing to pray for people each day, or in some way, reaching others with acts of love and service.

Finally, I was recently reminded of John Wesley's instructions for singing from 1761 which still seems just as relevant today!

- I. Learn these tunes before you learn any others...
- II. Sing them exactly as they are printed here without altering or mending them at all...
- III. Sing all. See that you join with the congregation as frequently as you can....
- IV. Sing lustily and with good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength....
- V. Sing modestly. Do not bawl. So as to be heard above or distinct from the rest of the congregation, that you may not destroy the harmony...
- VI. Sing in time. Whatever time is sung, be sure to keep with it. Do not run before or stay behind it.. and take care not to sing too slow...
- VII. Above all, sing spiritually. Have an eye to God in every word you sing. Aim at pleasing Him more than yourself or any other creature...

Happy music making all
God Bless

Peter

*<https://todaydevotional.com/>

Workshop and AGM info

Saturday 1 March 2025

St Andrew's Cathedral Sydney

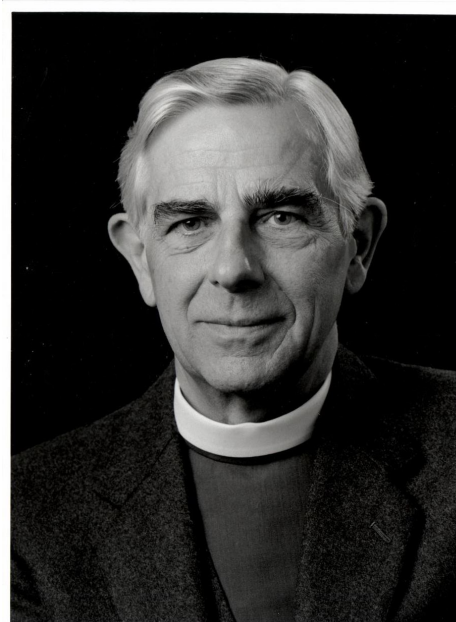
1.00pm 'Tell Out My Soul'

A practical exploration of the hymns, anthems and music associated with Bishop Dudley Smith, who died in August 2024.

Led by Ross Cobb

(Donations welcome to cover costs)

3.45pm AGM held in Chapter House
4.45pm Afternoon Tea
5:15pm Evensong in Cathedral



Introducing our new committee members

#4: Daniel Justin



Daniel Justin began working as Director of Music at St Mary's Cathedral, Sydney, in October 2023.

Born in Bristol, Daniel won a music scholarship to Downside School in 2000, and studied the organ with Christopher Tampling and Dr David Bednall. He continued his studies at The University of Huddersfield with Professor Graham Cummings, graduating in 2011 with a BMus (First Class honours), and in 2012 with a MMus (Merit). Daniel focused his postgraduate study towards improvisation, returning to study in Bristol with Dr Bednall. Daniel held the Organ Scholarship at Wakefield Cathedral, before moving to Leeds Cathedral as Assistant Organist in 2011, becoming Cathedral Organist in 2013. In 2015, Daniel was appointed Director of Music for the Diocese of East Anglia, and was responsible for establishing a choral foundation of Choristers and Lay Clerks in the Cathedral, and developing Sacred Music throughout the Diocese.

Daniel has played live on British television, and on BBC Radios 2, 3, and 4. Recitals have taken him to Leeds Town Hall, Liverpool Metropolitan Cathedral, The Colston Hall in Bristol, The Queens' College Cambridge, Norwich Cathedral, and Westminster Cathedral. His playing can be heard on CDs from Wakefield and Leeds Cathedrals, more recently as an accompanist on the Brilliant Classics release of the complete choral works of Maurice Duruflé, a CD of the Choral music of Arvo Pärt, and a CD of Catholic Hymns. His debut solo CD of the Complete Original Organ Works of Sir Edward Elgar was released at the beginning of August 2015. Daniel is also active as a composer, past commissions include a complete Evensong setting for the University of Notre Dame, Indiana USA. His compositions are published by Morningstar Publications, a branch of EC Schirmer.

He has a passion for Sacred Liturgy and innovating music within the context of Divine Worship. This year has seen the launch of a new girls' choir at St Mary's which I am sure we will all follow with interest.

Daniel is the Roman Catholic representative on the RSCM NSW Committee and can be contacted at: nsw.catholic@rscmaustralia.org.au



¡TONE UP! – Home & Away

Friday 28 March 1830-2100 & Friday 4 April 1830-2100

St Philip's Church, 3 York Street, (enter via Jamison St), Sydney

A unique two-part vocal & choral workshop led by **Joanna Forbes L'Estrange**, former Musical Director of The Swingles Singers, and **Antony Pitts**, former Artistic Director of The Song Company. Both are composers and longstanding members of the celebrated British ensemble TONUS PEREGRINUS, founded by Antony at New College, Oxford, and bring their combined expertise to bear on a wide range of music from early polyphony in original notation to a *cappella* jazz, including movements from Joanna's brand-new choral re-imagining of Vivaldi's *The Four Seasons*, *A Season to Sing*.

Repertoire to be selected from:

Joanna Forbes L'Estrange: movements from *A Season to Sing* including *Make a Joyful Noise*; *Sing Cuccul!*; *Cosy Indoors* (while outside it pours)

Antony Pitts and **Orlando Gibbons**: music from *Hymns & Songs of the Church*, including *Hark! my soul*

Thomas Tallis and **William Byrd**: motets and mass movements including *O nata lux* and the *Agnus Dei* from Byrd's *Mass for 4 voices* in its original printed edition

Early rounds including **William Cornysh's** *Ah Robin* (from the Henry VIII Manuscript) and the **Anonymous** *Sumer is icumen in*

Depending on the number of participants, each evening may include breakout sessions for upper and lower voices, and more specialist sessions on a *cappella* jazz and early music manuscripts. There will be continuity as well as variety across the two evenings, enhancing the experience for participants who come to both parts of the ¡TONE UP!

¡TONE UP! – Home & Away

¡TONE UP! is a series of ensemble-singing courses aimed at anyone interested in toning up their ensemble-singing and choral skills, which are tailored to a range of musical abilities and experience, from student and community singers to experienced professionals. Joanna and Antony share their experience conducting, singing, composing and editing a wide range of *a cappella* repertoire from the last thousand years.

Depending on the number of participants, each evening may include breakout sessions for upper and lower voices, and more specialist sessions on a cappella jazz and early music manuscripts. There will be continuity as well as variety across the two evenings, enhancing the experience for participants who come to both parts of the **¡TONE UP!**.

Enhance your ensemble-singing skills, especially intonation, rhythm, and text

Expand your singing network and make new musical friends

Learn to read Renaissance polyphony from the original notation

Get the composer perspective on music for voices

“Thoroughly enjoyed the three days. I came away feeling enriched and inspired, with the choice of music being challenging and satisfying. Can’t recommend TONUS AUSTRALIS highly enough.”

two-part choral workshop (SYD):
6.30pm–9pm Fridays 28 March & 4 April 2025

St Philip's Church, York Street



more info:

www.tonus.au/toneup

Joanna Forbes L'Estrange

As Musical Director of The Swingles for seven years, I was fortunate to have Ward Swingle, the group's founder, as my mentor and I began coaching choirs and *a cappella* groups throughout the world. I later founded and directed my own group AQUILA at St John's College, Cambridge. I work with all types of choir, from youth choirs to professional chamber choirs and everything in between. My most popular workshop is *You can sing...but can you swing?!* which I present to choirs all over the world, helping them to gain confidence when singing in non-classical styles. I do this by de-mystifying terms such as “swing” and encouraging singers to “step-click” as they sing, passing on my top tips and expertise.

Antony Pitts

I have always sung – as a boy in the Chapel Royal, and later founding TONUS PEREGRINUS while an undergraduate at New College, Oxford. I came with my family to Australia to lead The Song Company as Artistic Director for seven years, and am now the William Byrd Fellow & Ambassador at Excelsia University College. I always aim to inspire confidence and bring out the best in everyone I work with. I love sharing my specialist musical knowledge, unique approach to historically informed performance from original notation, and diverse and extensive performance and recording experience – and helping emerging artists, and amateur and professional singers alike to refine and upgrade their skills.

6.30pm–9pm

Tickets: \$60 (\$45*) per evening or \$100 (\$75*) for both evenings

*RSCM members

Book now: <https://www.trybooking.com/CZEAA>



ST PAUL'S ANGLICAN CHURCH Burwood



CHORAL EVENSONG 2025

5:00pm on the following Sundays:

23 February – *First Evensong of Matthias*

23 March – *Third Sunday in Lent*

29 June – *Sts Peter & Paul*

7 September – *Eve of the Birth of the Blessed Virgin Mary*

23 November – *Christ the King*

Refreshments served in the Parish Hall after each service

Fr James Collins OAM *Rector*
info@stpaulsburwood.org.au

Mr David Russell *Director of Music*
Mr Bailey Yeates *Organist*

205-207 Burwood Road Burwood NSW 2134



MUSIC @ ST PAUL'S
Recital Series

LUNCHTIME RECITALS in 2025

18 March – NSW Police Band *wind ensemble*

15 April – Nicholas Kennedy *piano*

20 May – Sydney Conservatorium of Music *string unit*

1:15pm – Third Tuesday of the month

Note donation or book online by scanning the QR code.
Supported by St Paul's Music Incorporated.



David Russell
Director of Music
Sheryl Southwood OAM
Recital Conventor



ST PAUL'S ANGLICAN CHURCH
Burwood



Ash Wednesday – 5 March 2025

10:30am **Mid-Week Eucharist** *with imposition of ashes*

6:00pm **Choral Eucharist** *with imposition of ashes*

Missa orbis factor (Gregorian chant)

Teach me thy way, O Lord (William Fox, d.1579)



Feast of the Annunciation – Tuesday 25 March 2025

6:00pm Choral Eucharist

Setting: *Missa de angelis* (Gregorian chant)

Motet: *Ave Maria* (Gian Paolo Dal Dosso, b.1967)



PALM SUNDAY @ St Paul's Burwood – 13 April

8:00am Said Eucharist *with Blessing of Palms*

10:00am Choral Eucharist *with Blessing of Palms*

Setting: *Missa Brevis* (Noel Nickson)

Motet: *Ingrediente Domino* (George Malcolm)

Passion Gospel (Tomás Luis de Victoria)



BOOK REVIEW

“SINGING LIKE A SHEEP”

A novel for young people by Anna Treloar.

“Stop!” The Master threw his hands up to his head in despair. “You’re all singing like sheep. Don’t bleat.”

Most of us have probably read boarding school stories in our youth, generally set in England. This church-based co-ed boarding school is closer to home, near a large imaginary regional town somewhere in Australia. And it has a special focus on music!

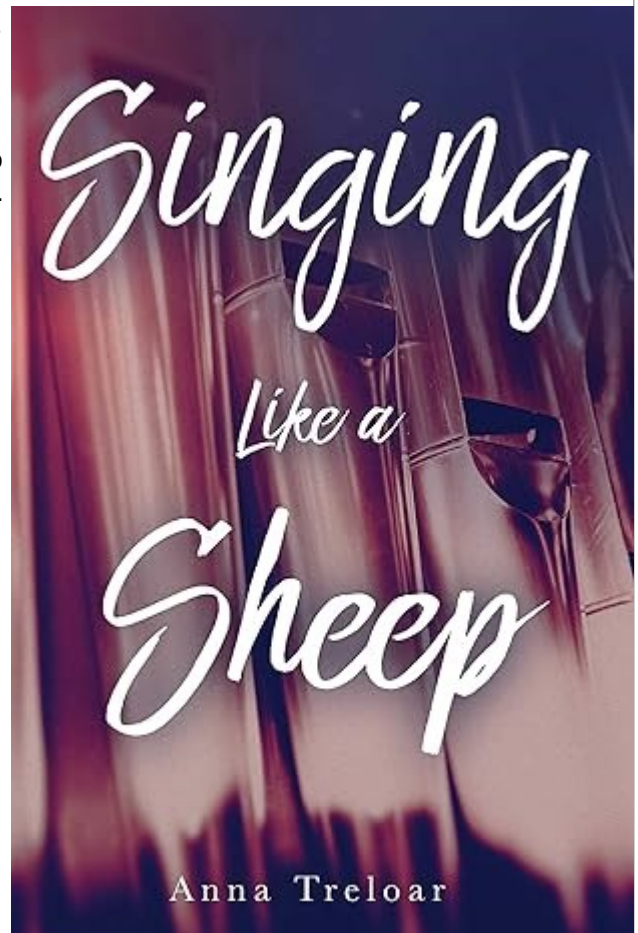
The book follows a year in the lives of four Middle School students of around 15 years old. Jamie has an organ scholarship but secretly wishes he could focus on singing and becoming a countertenor. Grazia has been learning piano but really wants to have lessons on the chapel organ. Qiang is a budding mathematician. Initially uninterested in music, he finds a special niche as percussionist in the school orchestra. Mag is a bit of a drama queen and has ambitions as a music theatre star. From differing racial and family backgrounds (and parental expectations) the group form a special bond with each other, and with three younger boarders. Throughout the school year and particularly their musical studies, they discover more about themselves and each other.

Despite his opening remark, made during a chapel choir rehearsal, the Master is kindly and encouraging. Not so the Director. As the blurb on the cover says, ‘Jamie and Grazia bring their dreams to their new school. Will they and their friends be able to achieve them? For one of them at least, the pathway could be disastrous.’ Although disaster is narrowly averted, Mag eventually learns that the attention and privileges showered upon her by the Director aren’t necessarily designed to help develop her singing and dancing abilities.

However this is largely a happy and warm-hearted book. It would most likely appeal to pre- and early teen girls (in Years 6-8 at school) as a refreshing change from the romance and fantasy genres generally aimed at this age group. It’s quite a solid read, with 140 pages of small print and just four chapters. (Plus a short Prelude and Postlude!) Could this be a gift for a musical young person in your life, or your church choir? Young teens with strong musical or artistic pursuits can sometimes feel a bit isolated and different from their peers. Stories with characters they can relate to, can help them navigate this confusing but exciting stage in their lives.

The author Anna Treloar, lives in regional NSW. In addition to her career as a nurse in the field of mental health and drug abuse, she is also an organist and teaches piano to children. She has drawn considerably on her own musical experiences in the writing of this book. She has written 3 other novels, all published by the American self-publishing firm BookBaby. Due to the extreme cost of importing hard copies from the US, Anna advises a digital Kindle version, available from the publishers.

Heather Moen-Boyd.





The Cathedral Singers

Happy New Year to fellow choristers!

We are very pleased to have started our rehearsals this month. We sang at the St John's Gordon Eucharist during which service our dedication for the year took place. Many thanks to the Rector and parishioners for their hospitality and support as this is our "home church" where we rehearse and are able to use as our base. We are very grateful.

In the coming weeks, we would love to see any RSCM supporters at one of these services.

Sunday 23 February - Sung Eucharist at St John's Balmain at 9.30am

Friday 21st March – Stations of the Cross at Holy Spirit North Ryde at 7pm

Sunday 6th April – Passion Sunday and Communion at St Ives Uniting Church at 9.30am

Sunday 13th April – Palm Sunday Eucharist at St John's Balmain at 9.30am

Friday 18th April – Good Friday. – St John's Gordon at 2.30pm

We are again performing our annual rendition of **Stainer's "Crucifixion"**

Soloists: Baritone: Leon Vitogiannis

Tenor: Spencer Darby

All welcome

We have also been asked to be involved in a recording session at **All Saint's Summer Hill**, using the recently restored organ and singing some of the music sung when the organ was built. This will be on Saturday 15th March.

As you can see, we are a busy choir who love singing together to assist in worship in many places. We would love to hear from anyone who would consider joining as in 2025, preferably as a full-time chorister but also as a deputy.

Check out our website -www.cathedralsingers.org.au.

If you would like to join us, contact our Director, Jim Abraham on 0405 817 276 or myself as Secretary – Jan Kneeshaw on 0411 585 117, 9144 4915

jan.kneeshaw@optusnet.com.au

23 March: Sung Eucharist

St Luke's Parish Church, Enmore

Sunday, 23rd March, Lent 3, 9.30 am at St Luke's Parish Church, Enmore : Sung Eucharist, when John Bunyan will be marking the 65th anniversary of his ordination as priest on March 20th, 1960 (and 75th of his confirmation in April, 1950, and 85th of his beginning St Peter's Sunday School, Hornsby in 1940. There will be a simple launch of his two latest books,

Honey From The Stony Rock : 100+ Australian Sonnets, and ***Conjubilant with Song : and the getting of wisdom***, with 65 of his hymns, much revised, some new (8 of them being sung at the service) and some suggested revision of others' hymns ! The books are \$20 each, all money going to the Anglican Church's **Al Alhi Hospital in Gaza** (that receives no Hamas finance). John's email : bunyanj@tpg.com.au



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



Organ Scholarship opportunity

St Mark's Anglican Church Darling Point is awarding an organ scholarship to scholars, up to the value of \$9,000 p.a.

Apply now! Submit a CV, details of character referees and a written reference from an instrumental teacher to office@stmarksdp.org

Visit <https://stmarksdp.org/ministries/st-marks-music/> for all the details.



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

AUDITION REQUIREMENTS: 2 CONTRASTING PIECES,
SIGHT READING AND INTERVIEW

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



St Mark's Anglican Church Darling Point is awarding choral scholarships to scholars aged 16 – 25 years of age, up to the value of \$7,500 p.a.

Apply now! Submit a CV, details of character referees and a written reference from a vocal/instrumental teacher to office@stmarksdp.org

Auditions will require applicants to present two contrasting pieces, sight reading and an interview.

Visit <https://stmarksdp.org/ministries/st-marks-music/> for all the details.

St Mark's has a highly regarded choir which sings weekly at the 8am Holy Communion service under the direction of Dr William Clark, OAM.



MAUNDY THURSDAY @ St Paul's Burwood - 17 April

6:00pm **Choral Eucharist** *with Washing of the Feet*

Setting: ***Service in F*** (Sumsion) ***Missa orbis factor*** (Gregorian chant)

Motets: ***Ubi caritas*** (Durufié) ***Christus factus est*** (Anerio)

9:00pm **Compline** *during the Watch of the Passion*



GOOD FRIDAY @ St Paul's Burwood – 18 April

9:00am **Solemn Liturgy**

O vos omnes (Giovanni Croce)

Reproaches of the Cross (Giovanni Pierluigi da Palestrina)

Passion Gospel (Tomás Luis de Victoria)





EASTER EVE @ St Paul's Burwood – Saturday 19 April

9:30pm **Choral Eucharist** & *Blessing of the New Fire*

Setting: ***Messe Solenelle*** (Vierne)

Motet: ***Now the green blade riseth*** (arr. Lindley)



EASTER DAY @ St Paul's Burwood – 20 April

8:00am **Said Eucharist** *with Renewal of Baptismal Vows*

10:00am **Choral Eucharist** *with Renewal of Baptismal Vows*

Introit: ***This joyful Eastertide*** (arr. Wood)

Setting: ***Messe Solenelle*** (Vierne)

Motet: ***He is risen*** (Percy Whitlock)





Ascension Day – Thursday 29 May 2025

6:00pm Choral Eucharist



Crowning Trivia

Royal coronations have often featured compositions especially written for the occasion, some choral, others orchestral. Many of them have become firm favourites, others, may have faded into obscurity.

Can you match the compositions below with the British coronation that they were written for?

- | | |
|--|------------------|
| 1 Elgar – Coronation March | A George IV |
| 2 Knyvett - This is the Day that the Lord hath made | B King George II |
| 3 Walton - <i>Te Deum Laudamus</i> | C George V |
| 4 Handel - Zadok The Priest | D George III |
| 5 Parry - I Was Glad (original) | E Queen Victoria |
| 6 Purcell – My Heart Is Inditing | F Charles I |
| 7 Vaughan Williams - Festival Te Deum | G Elizabeth II |
| 8 Tomkins - Great and Marvellous Are Thy Works | H Edward VII |
| 9 Boyce – The King shall rejoice | I George VI |
| 10 Attwood – I was glad | J James II |

J.S. Bach - Cantata 115

'Come, my soul, thyself prepare'

(Mach dich, mein Geist, bereit)



St Andrew's Cathedral, Sydney
Sunday, March 23rd, 10.30am

Preacher: The Rev. Jonathan Adams
The Choir of St Andrew's Cathedral
Angela Brun: soprano, Marciano Flammia: countertenor,
Richard Anderson: bass
The Orchestra of The Ancient Academy of St Andrew's
Ross Cobb: director



Temptation of Christ - Philips Immenraet (1627-1679)

The Story Behind the Hymns

CHARLES WESLEY'S EASTER HYMN

If *Hark the herald angels sing*, is Charles Wesley's Christmas contribution, his Easter offering is surely *Christ the Lord is risen today*. You will recall that the former had a rocky rise to fame. Its verses were altered by others and it awaited Mendelssohn's tune before it achieved its stellar status. The Easter hymn has had a similar difficult path.

Its original eleven-verse version first appeared in the Wesley brothers' *Hymns and Sacred Poems* of 1739 as *Hymn for Easterday*.

Hymn for Easterday.

“CHRIST, the Lord, is ris'n to Day,
Sons of Men and Angels say,
Raise your Joys and Triumphs high,
Sing ye Heav'ns, and Earth reply.

2 Love's Redecming Work is done,
Fought the Fight, the Battle won,
Lo! our Sun's Eclipse is o'er,
Lo! He sets in Blood no more.

3 Vain the Stone, the Watch, the Seal;
Christ has burst the Gates of Hell!
Death in vain forbids his Rise
Christ has open'd Paradise!

4. Lives again our glorious King,
Where, O Death, is now thy Sting?
Dying once he All doth save,
Where thy Victory, O Grave?

5 Soar we now, where Christ has led
Following our exalted Head,
Made like Him, like Him we rise,
Ours the Cross—the Grave—the Skies!

6. What tho' once we perish'd All,
Partners in our Parents Fall?
Second Life we All receive,
In our Heav'nly Adam live.

7. Ris'n with Him, we upward move,
Still we seek the Things above,
Still pursue, and kiss the Son
Seated on his Father's Throne,

8. Scarce on Earth a Thought bestow,
Dead to all we leave below,
Heav'n our Aim, and lov'd Abode,
Hid our Life with Christ in God!

9. Hid; till Christ our Life appear,
Glorious in his Members here
Join'd to Him, we then shall shine
All Immortal, all Divine!

10. Hail the Lord of Earth and Heav'n!
Praise to Thee by both be giv'n:
Thee we greet Triumphant now;
Hail the Resurrection Thou!

11. King of Glory, Soul of Bliss,
Everlasting Life is This,
Thee to know, thy Pow'r to prove,
Thus to sing, and thus to love!

Then it disappeared from Methodism for about 100 years. John Wesley did not include this hymn in his *Collection of Hymns for the Use of the People Called Methodists* in 1780. It resurfaced in a supplement to that volume in 1831. This version had six verses, omitting verses six to ten of the original. It continued in the principal Methodist hymnals until *The Methodist Hymn Book* of 1934, which reduced the verses to five by omitting the original verse 3.

Although John Wesley neglected it, the hymn was included in Martin Madan's *Psalms and Hymns* of 1760. In his version, Madan changed the third line of verse four to 'Once he died our souls to save' and this change persisted into later Methodist hymnals, including the 1831 reappearance of the hymn. The hymn also appeared in other 18th and 19th century collections, mostly with Madan's alteration. It did not, however, appear in the original *Hymns Ancient and Modern* of 1861.

What about the tune? The metre of the original text is the relatively popular 7.7.7.7, sometime called '7s' in earlier tune books. The *New English Hymnal* has a choice of 18 tunes of this metre. None of these 18 tunes contain Hallelujahs. That requires a specially written tune.

Enter *Lyrica Davidica* (David's Harp) of 1708. Published by the Rev'd Dr John Baptist Walsh, an Irish Roman Catholic priest and Rector of the Irish College in Paris, it had a typically long 18th century title: *Lyra Davidica, or a Collection of Divine Songs and Hymns, partly newly composed, partly translated from the High German and Latin Hymns; and set to easy and pleasant tunes*. Only one copy, owned by the British Library, has survived.

Not only that, only one of its tunes has survived. This is it:



John Wesley published his first book of tunes, *A COLLECTION OF TUNES, set to MUSIC, as they are commonly SUNG at the FOUNDRY* in 1742. The Foundry was Wesley's first chapel in London, used by him from 1739 to 1778 and housed in an abandoned foundry constructed in 1684 to manufacture cannons. Tune books were relatively rare because of the high cost of engraving the plates from which they were printed. The ordinary worshippers made do with books of lyrics only.

Christ the Lord is risen today appeared in the Foundry tune book set to a melody called *Salisbury Tune*, which is an adaptation of the *Lyra Davidica* tune. We now know it as *Easter Hymn* or *Easter Morn*.

Salisbury Tune. Vol. 1. Page 209.

Christ the Lord, is ris'n to Day, Hal—le—

lu—jah, Sons of Men and Angels say,

Hal—le—lu—jah. Raife your Joys and

Triumphs high, Hal—le—lu—jah. Sing ye

Heav'ns, and Earth re-ply. Hal—le—lu—jah.

Frank-

This adaptation must have been difficult for unskilled congregations to sing. It has a range of more than an octave and the Hallelujahs are more complex than might have been comfortable for them.

John Baptist Walsh's hymn was a translation of the Latin hymn, *Surrexit Christus hodie*, of which the earliest surviving text is from 1372.

1 Surrexit Christus hodie,
Hallelujah, Hallelujah,
humano pro solanime,
Halle-Hallelujah.

2 Mortem qui passus pridie,
Hallelujah, Hallelujah,
miserrimo pro homine,
Halle-Hallelujah.

3 Mulieres ad tumulum,
Hallelujah, Hallelujah,
portaverunt aromata,
Halle-Hallelujah.

4 Mulieros o tremulae,
Hallelujah, Hallelujah,
In Galilaeam pergite,
Halle-Hallelujah.

5 Discipulis hod dicite,
Hallelujah, Hallelujah,
surrexit Christus hodie
Halle-Hallelujah.

6 In hoc paschali gaudio,
Hallelujah, Hallelujah,
benedicamus Domino,
Halle-Hallelujah.

7 Laudetru sancta Trinitas,
Hallelujah, Hallelujah,
deo decamus gratias,
Halle-Hallelujah.

It has seven verses of which Walsh used three in translation. His two additional verses were, with original spelling and capitalisation:

Hast ye Females from your Fright,
Take to Galile your Flight,
To his sad Disciples say,
Jesus Christ is Risen to Day.

In our Paschal joy and feast,
Let the Lord of Life be blest,
Let the Holy Trine be prais'd,
And thankful Hearts to Heaven be rais'd.

As we might infer from these verses, the original text is about the women disciples going to the garden on Easter morning with their burial spices and discovering that the body was not there. They are told to tell the disciples and send them to Galilee to meet Jesus there. Walsh's text does not correspond to the verses of the original. He has selected individual lines and incorporated them into new verses.

Modern versions of Walsh's hymn similarly have three verses, the first as in Walsh's text, but the additional two are not translations of the Latin original. Nobody seems to know where they came from.

Jesus Christ is ris'n today, Alleluia!
our triumphant holy day, Alleluia!
who did once upon the cross, Alleluia!
suffer to redeem our loss. Alleluia!

Hymns of praise then let us sing, Alleluia!
unto Christ, our heav'nly King, Alleluia!
who endured the cross and grave, Alleluia!
sinners to redeem and save. Alleluia!

But the pains which He endured, Alleluia!
our salvation have procured, Alleluia!
now above the sky He's King, Alleluia!
where the angels ever sing. Alleluia!

I have gone into this detail because of competition for the tune and because of the *English Hymnal*. First appearing in 1906 under the distinguished musical editorship of Ralph Vaughan Williams, the *English Hymnal* was designed principally for the high church wing of the Church of England, which accounts for its use at St James', King Street. The *New English Hymnal* appeared in 1986.

Both versions contain *Jesus Christ is risen today* set to the original Walsh tune. You will look in vain for *Christ the Lord is risen today* in the index of either edition. Nevertheless, the hymn is there (113 in the NEH). The editors created a new version of Wesley's original, omitting verse 1 and using verses 2, 3, 4, 5 and 10. This is not the first version without verse 1, but it may be the first with this specific selection of verses. The editors also restored the original text of verse four, which had been altered by Martin Madan. The hymn thus starts, 'Love's redeeming work is done'.

Wesley's hymn is set, without Hallelujahs, to *Savannah*, also known as *Herrnhut*. This tune also appeared in the Wesley's Foundery collection as *Herrnhuth Tune*:

Composed early in the 18th century by Johannes Thommen, its German name comes from the Saxon village where Nicholas Ludwig, Count von Zinzendorf, established a Moravian pietist community. Members of this community travelled with John and Charles Wesley to Savannah, Georgia in 1735. It is assumed that they became familiar with the tune while there, which also accounts for the name, *Savannah*, that John Wesley used in his later tune books. Thus, it does little damage to Charles Wesley to use a tune that he already had available, even if it was not his first choice.

So, there you are. As a postscript, I have chosen the NEH version of Wesley's hymn for my funeral but using *Easter Hymn* as the tune. I will go out with the best of both worlds.

Herrnhuth Tune. Vol. 2. Page 93.

Ho--ly Lamb, who thee receive, who in thee be--

—gia to live, Day and Night they cry to thee,

As thou art, fo let us be.

Michael Horsburgh

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Handel



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SAVE THE DATE



Some of the dates advertised in the last issue of Newsclef have had to change, and all dates are subject to alteration.

1 March	Workshop and AGM
28 March & 4 April	iTONE UP! – Home & Away
1 August	Midwinter Dinner
2 August	RSCM Choral Day
4/5 August	Senior / Junior Schools Choral Festival
25 October	Festival of Great Hymns
15 November	Christmas Themed Event
Date TBC	Hymn Festival—NSW South Coast
Date TBC	Prom Praise—Sydney Town Hall

Newsclef Issues 2025

Issue 2	May (contribution deadline 5 May)
Issue 3	August (contribution deadline 4 August)
Issue 4	November (contribution deadline 3 November)

Crowning Trivia answers

1	Elgar – Coronation March	C	George V
2	Knyvett - This is the Day that the Lord hath made	E	Victoria
3	Walton - <i>Te Deum Laudamus</i>	G	Elizabeth II
4	Handel - Zadok The Priest	B	George II
5	Parry - I Was Glad (original)	H	Edward VII
6	Purcell – My Heart Is Inditing	J	James II
7	Vaughan Williams - Festival Te Deum	I	George VI
8	Tomkins - Great and Marvellous Are Thy Works	F	Charles I
9	Boyce – The King shall rejoice	D	George III
10	Attwood – I was glad	A	George IV

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 (prior to 2025 AGM)

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