



Royal School of Church Music
AUSTRALIA
Victoria Branch



The Victoria Branch of RSCMAUSTRALIA: A National Church Music Association Inc.

A0031309E
ABN 45 638 492 906

Victorian News

Vol 71 No 2

6 February 2024

Contents...

1 From our Chairperson	13 Music at St Paul's Cathedral Melbourne
2 Special Event Information	14-15 From <i>Limelight Magazine</i>
3 Profile of the RSCM Director Hugh Morris	16 About RSCM
4-6 More about Hugh Morris	17 Subscription Form for 2024
6 <i>The Crucifixion</i>	18 RSCM Information
7 Thomas Heywood Grand Organ Recital	19 AGM Information
8 Interview with Dr Timothy Stevens	20 AGM Treasurer's Report
8 New Organ in Sydney	21 2023 Statement of Receipts and Expenditure
9 Charles Sykes	22 2024 Budget
9 ANCA Choral Reading Day	22 AGM Newsletter Editor's Report
9 International Organ Day	23 AGM Membership Secretary's Report
10 Festival of Faith and Music	24 Nomination Form
11-12 Music is good for your brain	25 Proxy Form
12 RSCMVIC Membership as at 5 February	26 AGM Agenda
13 Music at St Patrick's Cathedral Melbourne	

From our Chairperson

Dear RSCM Friends,

It's hard to believe a decade has passed since the last RSCM Summer School in Melbourne with Jeffrey Smith, formerly of Grace Cathedral, San Francisco. Much has happened since then including the chairmanship of Donrita Reefman and then my own time as chairperson, not to mention a certain respiratory virus that upended the world! Whatever way you turn it, it has been a decade unlike any other and things will never be quite the same again.

So now is a very good time for us to stake stock of what it is that we value and wish to hold on to as well as being a good time for us to think about how best to reimagine the mission of RSCM.

Due to health issues, I will be leaving the Victoria Committee at this AGM. It has been a great honour and privilege to serve the branch throughout these last ten years, and I wish the incoming office bearers every blessing as they take up their roles.

May each of God's children be given inspiration to join in all Creation's Song of Praise!

With every best wish,

Tony Way
Chairperson

Join members and friends of RSCM Victoria

on Tuesday 5 March 2024

at St Paul's Cathedral Melbourne

for Evensong at 5.10pm

then the Annual General Meeting

followed by the Special Presentation

Light refreshments provided

Meet and hear

RSCM Director Hugh Morris

speak on church music and resources

Hugh visits RSCM Victoria as part of his working tour of New Zealand and Australia, being in Victoria 4-6 March

Have your questions ready

This event will be livestreamed

For more information contact:

Tony Way 03 9639 4560 stfmusic@blessedsacrament.com.au

The Victoria Branch of RSCMAUSTRALIA: A National Church Music Association Inc.

A0031309E ABN 45 638 492 906



Royal School of Church Music
AUSTRALIA
Victoria Branch



Profile of the RSCM Director, Hugh Morris

Hugh Morris became Director of the RSCM in August 2018, an organization he had already enjoyed a long association with as a practising musician, local volunteer and event leader.



Hugh has wide experience as a church musician, encompassing a full range of styles and situations. Most recently, he was Director of Music at Derby Cathedral (2015–2018) where, under his direction, the music flourished and developed. Highlights of his tenure included broadcasting evensong on BBC Radio 3, successful tours with the Cathedral Choirs across the UK and to Belgium, and the inclusion of a wide range of music within services at the Cathedral, including classical commissions, folk music and jazz. Previously, Hugh was Director of Music at Christchurch Priory in Dorset where, amongst other projects to expand music-making, he presided over the creation of a new Music and Arts Festival. Prior to Christchurch, Hugh was Assistant Organist at Hexham Abbey. As a professional organist, Hugh continues to give recitals; he has played in a large range of venues across the UK and Europe. His training included Organ Scholarships at Salisbury Cathedral and Magdalene College, Cambridge (graduating with a Music degree); and was a long-time student of David Sanger. He has recorded organ CDs and played on national television and radio.

Hugh has also worked for many years as a trained, qualified teacher, and continues to have a passion for educating. Whether in formal, class settings, or within music rehearsals and events, he always aims to inspire participants and students to give their best and to develop their own abilities. As a practising Christian, the role of music in worship is of particular interest to him, specifically using music to help communicate the message and meaning of the Christian faith.

Hugh continues to have wide-ranging musical interests, both within and beyond church music, and rarely says no to an interesting musical challenge, be that leading, writing or performing music, and has led or accompanied (as pianist or organist or continuo player) countless concerts and services. Across all his teaching, Hugh employs a skilled, enthusiastic, personable approach, working to encourage learners in their work and efforts. Hugh enjoys putting this to use in the service of the RSCM, though also continues to work independently as performer, workshop leader and adjudicator.

Hugh lives in Derbyshire with his wife and two daughters, which gives him a central base for travelling across the UK. His hobbies include eating his wife Sarah's cooking, walks in the Peak District, DIY and gardening, which periodically includes rare-breed pig rearing.

Come and hear Hugh Morris speak at St Paul's Cathedral Melbourne
on the evening of Tuesday 6 March
after Evensong and our AGM.
Have your questions and comments ready!

Read more about Hugh Morris from Church Times

Hugh Morris, director, Royal School of Church Music

BY [TERENCE HANDLEY MACMATH](#)

16 NOVEMBER 2018

‘The biggest cause of fraught relationships between organists and vicars is poor communication’



This job brings together all the things that I’ve worked for over the past two decades. I’m a professional church musician, an educator, a trained teacher, and a committed Christian.

Some current aspects of church music I find worrying. But now I can roll up my sleeves and do what I can to ensure that it’s got a bright and vibrant future. I’ve got lots of energy and dedication, and I always try to stay good-humoured, not least because the Christian message is one of hope and joy.

I most admire my direct predecessor, Andrew Reid, actually. He’s got tremendous intellect and wonderful musicianship, tied to great integrity and faithfulness, and he was always happy to help and advise people, including me.

Much of my work is done at my desk, and two or three days a week in the Salisbury office; but my family moved to Derby Cathedral in December 2014, and my daughters are still in the choir there; so we’ll stay, because it’s so central.

Good music is an essential tool of mission and worship. It’s down to the Church to inspire people to take part, and offer the education that isn’t available elsewhere. In my previous post at Derby Cathedral, we worked hard to give our choristers a musical training that wasn’t just focused on preparing services, but equipped them for lifelong participation in worship.

No, I don’t think there will be a sudden influx of lots of organists and robed choirs. You only have to realise how many people don’t learn much music at all, never mind the piano. But there are ways of training new organists, including the RSCM’s Pipeline scheme, and choirs in general are on the rise.

The future, I suspect, is more about fusion, celebrating the best of all traditions. But, of course, pipe organs are in churches for good reason: an organ played well can lead hymn singing and inspire worship generally like nothing else can.

Whatever the style, it's important that music is done well, worshipfully, and with skill — not for its own sake, but because God deserves the best. We offer a whole range of training resources for formal choirs, worship bands, small instrumental groups, and even smaller: often rural churches where all that's available is one leading voice.

There's lots of advice on how to raise money and budget for music Our *Inspiring Music in Worship* encourages conversations in churches. We want to do more education and outreach programmes ourselves.

We're a charity funded by membership, income from donations and legacies, our RSCM publications, and our educational courses for clergy, singers, and instrumentalists. We've had good attendances on these this summer. We can't make a loss on them, but we want to make them affordable. Next year, we run our three-yearly international summer school, and we've offered three full scholarships for music leaders from churches with limited resources.

You need to find a human story to encourage funding. I persuade people to invest in musical education because it's not a dead spend: the recipients have a future, and education doesn't stop when people are 18. You're educating people to serve the Church.

The biggest cause of fraught relationships between organists and vicars is poor communication. Ordination courses, even residential ones, often include little music training; so, many clergy arrive in posts literally unable to talk the language of the often long-established musicians. No wonder there's no dialogue. RSCM's Strengthen for Service course is designed exactly for that situation.

If the vicar is very musical, the musicians may feel threatened. But musicians, too, need to remember that they're there to serve the needs of the Church, not the other way round. Both sides need to realise that they're not "sides".

I can't remember not knowing God. I can still remember saying prayers with my parents at bedtime, as a child, and even one of the Vicar's talks on prayer at primary school. But there have been times in my life where I've been deeply aware of God's guiding hand, and, as I've got older, I've tried to let myself trust in that.

Music has been a deeply intertwined strand in some of those encounters. I've been part of some huge, grand services with wonderfully uplifting music. I've had shivers down the spine hearing choirs singing at evensong. I just love playing hymns myself in services. I've been moved to tears in small acts of Taizé worship, and really excited by cross-over services like a Celtic folk-band fusion with choir in a eucharist, or a jazz-inspired evensong. These moments usually come when the worship and music are fused together with the same intent and intensity.

I really love choral music, though. And one favourite piece is Howells's *Te Deum Collegium Regale*. The ending, "Let me never be confounded," is just amazing.

My parents supported my music and even bought a new piano for me, though they themselves aren't musicians. I was lucky to attend a great primary school with an inspiring music teacher, and attended a secondary school with fantastic music and a chapel, which is where my love of choral music began.

Now, I live with my wife, Sarah, who's a GP, and two daughters, who are 11 and 13, and I feel very blessed. We've come to a happy arrangement: my wife's an excellent cook who really enjoys cooking, and I really enjoy eating. I like trying to tame our garden, which is still a bit of a wilderness in places, and I find doing DIY a really good switch-off. We all enjoy putting on walking boots and heading up into the Peak District together, which isn't far from home. Of course, I like making music, too.

As I get older, I increasingly value peace and complete silence; but I play music in my head — often replaying things I've heard or performed or conducted. Sometimes, I write music in my head, too, though more often I use a piano to go beyond an initial idea.

Getting the best out of others — that's one of my chief joys as a choir trainer.

I once did a day-long walk to get to Machu Picchu in Peru. I suffer badly from vertigo, and there were two terrifying hours where the path wound round the side of a mountain with a simply horrific drop to the right-hand side. Without my wife cajoling me from behind, and a lovely young lady whose feet I quite literally followed, I'd have been completely stuck. I've also made a couple of brave decisions to step into the unknown to a new job from a place where I was quite happy. Real acts of faith, but I'm glad I've done it, each time.

The knowledge that God is faithful to us in the world gives me hope, even if we aren't exactly brilliant in the other direction.

I pray for peace in our troubled world. And that the Church can have a positive voice and impact on our communities and country, despite the seemingly endless waves of negativity and hostility from the media.

I'd choose to be locked in a church with Johann Sebastian Bach. I want to know how he could possibly conceive such profound music with such apparent ease, and then perform it with such unparalleled skill. I'd try to pick up a few tips.

Hugh Morris was talking to Terence Handley MacMath.

www.RSCM.org.uk

[Hugh Morris, director, Royal School of Church Music \(churchtimes.co.uk\)](http://churchtimes.co.uk)

The Crucifixion Sung at St Paul's Cathedral Melbourne

Friday 29 March 2024 at 3:00 pm to 4:30 pm

[Concert | John Stainer's 'The Crucifixion'](#)

St Paul's Cathedral, Melbourne

206 Flinders Street, Melbourne, Victoria, Australia

Since 1892, the Cathedral Choir has sung John Stainer's "meditation on the sacred passion of the Holy Redeemer", otherwise known as *The Crucifixion*, on almost every Good Friday.

This passion oratorio recounts the events preceding and during Christ's crucifixion, told by two soloists—tenor and bass—with choir and organ, and interspersed with hymns for all to sing.

If you haven't attended this Good Friday tradition before, it is a service not to be missed. Bookings are not required. A suggested donation of \$20 will help support the Cathedral's Music Program and enable these performances to continue.

Preacher: The Revd Canon Heather Patacca, Precentor

More information on our Holy Week and Easter Services can be found at the below link.

[Lent, Holy Week & Easter • 2024 \(cathedral.org.au\)](#)

Recitals.
Festival
Music.
Great
Celebrations.



ST PATRICK'S CATHEDRAL
MELBOURNE

Thomas Heywood Grand Organ Recital

Friday 16 February, 6pm

St Patrick's Cathedral

1 Cathedral Place, East Melbourne

Internationally renowned Australian organ virtuoso **Thomas Heywood** presents a grand organ recital in the wonderful acoustic of St Patrick's Cathedral.

Beethoven meets the Dubois centenary

Beethoven – Coriolan Overture

Beethoven – Finale from Symphony No.5

Dubois – Toccata and Grand Choeur

Dubois – Sortie

And more...

Tickets \$30, Concession \$25

At door or from trybooking.com/BRYBS

Children aged 15 years and under admitted free

Dr Timothy Stevens

Congratulations to Dr Timothy Stevens on his appointment as Director of Music at Christ Church St Kilda.



Tim says, "I'm improvising a lot, and mixing in piano and organ. I would like to think about giving concerts there as I have done previously at St John's Camberwell. If you don't know, I did three albums with improvisations based on liturgical music; one general purpose, one called *I'll tell you later*, one for Christmas entitled *I'll tell you later in December* and one for Passiontide and Easter called *Later still*. If they're of interest you can hear bits of them at my Bandcamp page." Members can read more about Timothy on his website and bandcamp internet pages: <http://timstevens.com.au> and timstevensmusic.bandcamp.com

In addition to Dr Timothy Stevens, RSCM (VIC) would like to welcome and congratulate the following appointments to church music in the state:

Linda Kent as Director of Music at St Mark's Fitzroy

Christopher Watson as Director of Music at St Peter's Eastern Hill

Conrad Helfrich as Organist and Director of Music at St Peter's Catholic Church, Toorak

Dylan Quinlan-Baskett as Director of Music at Toorak Uniting Church

Dr Terry Norman as Director of Music at St Paul's Anglican Church, Geelong

If you or someone you know has had a recent appointment please let us know

imdewar@dcsi.net.au 0427 519 534

danielpbrace@gmail.com 0412 806 034

Daniel Brace

New Organ in Sydney



Have you been following the saga of the installation of the new organ at St James' Church, King Street, Sydney? <https://www.facebook.com/stjameskingstreet>

Fay Magee has included it on our Facebook posts: [\(20+\) RSCM Victoria | Facebook](#)

Charles Sykes (1843-1926)

70 YEARS AN ORGANIST.

Death of Mr. Charles Sykes.

The death has occurred, at the age of 83 years, of Mr. Charles Sykes, professor of music, of Rathdown street, Carlton, who was for many years organist at St. George's Church of the Sacred Heart, Carlton.

Mr Sykes was born at Huddersfield, Yorkshire, in 1843. Having shown an early talent for music he was placed at the age of seven, under the care of a good teacher. When he left school in 1854 his father arranged to extend his musical education by submitting him to the training of Sir Walter Parrat, at St. George's Chapel, Windsor Castle. When aged 13 years he was appointed organist at the Baptist Chapel, Mirfield. Mr. Sykes left Yorkshire for Dunedin (N.Z.) in 1862. On his arrival in November of that year he was appointed organist of St. Joseph's Roman Catholic Church, which was conducted by a French mission. In 1878 he left Dunedin for Melbourne, reaching this city in April. He was immediately given charge of the musical arrangements at St Francis' Roman Catholic Church. When the Eastern Market was opened in 1870, Mr Sykes assisted as pianoforte accompanist at the concerts conducted by the late Dr. Summers, which were given during the three months' exhibition. Leaving St. Francis's Church in 1883, Mr. Sykes became organist at the Church of SS Peter and Paul, South Melbourne for three years.

In 1886 Mr. Sykes was appointed to St. Patrick's Cathedral in time to conduct the music at the enthronement of Dr. Carr as Roman Catholic Archbishop of Melbourne. In 1896 he became organist at St. George's Church of the Sacred Heart, Carlton.

[The Argus \(Melbourne, Vic. : 1848 - 1957\) Thu 21 Jan 1926 Page 11](#)

[21 Jan 1926 - 70 YEARS AN ORGANIST. - Trove \(nla.gov.au\)](#)



ANCA Vic-Tas
2024
Choral Reading Day

with Nick Dinopoulos, accompanist Tim Mallis
and your ANCA Vic-Tas team

Join us to sing through new and exciting repertoire ideas
Please bring a device to read PDFs (Australian repertoire)
Take home repertoire packs available!

Date: Saturday 10 February 2024
Venue: Canterbury Girls' Secondary College PAC
(Entry off Irilbarra Road)
Time: 9:30 am - 3:15 pm (Registration from 9.00 am)

Bookings: <https://www.trybooking.com/COKTE>
Enquiries: victas@anca.org.au

Session Times

9:30 am - 11.00 am	Unison and Simple Treble
11.00 am - 11.30 am	Morning tea (provided)
11:30 am - 1.00 pm	Advanced Treble
1.00 pm - 1.45 pm	Lunch (BYO)
1:45 pm - 3:15 pm	Mixed and TB Voices

Proudly Supported by:





RCO International
Organ Day

20th April 2024

**How are you going
to recognise the
day?**

[International Organ Day 2024 | Organiser Information and The Organ Show \(rco.org.uk\)](#)

[International Organ Day 2024 | Organiser Information and The Organ Show \(rco.org.uk\)](#)



FESTIVAL OF Faith & Music

Welcome to the Festival of Faith and Music

<https://faithandmusic.hymnsam.co.uk/>

Welcome! Our *Church Times* Festival of Faith and Music is a brand-new venture, created in partnership with our RSCM colleagues. Working closely with York Minster, we're delighted to offer you a stimulating programme of music and worship, talks and workshops in the wonderful city of York. Our aim has been to put together a weekend that celebrates church music in all its glory – and that will send you home encouraged, inspired and equipped with new, and practical ideas to try in your home parish.

The Festival programme runs largely on the Friday and Saturday – on the grounds that most festival-goers will have commitments on the Sunday. But of course, if you can make a weekend of it, you will have the chance to enjoy the splendour of York Minster on the Sunday where you will receive a warm welcome.

There are limited places, so make sure you book your tickets soon. We look forward to seeing you there.

Sarah Meyrick (Church Times) and Hugh Morris (RSCM), Festival Directors

The event will be held in York from 26 to 28 April, 2024. There will be an exciting and engaging range of speakers, discussions and workshops, including a keynote speech by the Archbishop of York, and special services held in York Minster. This event is for clergy, music leaders, people involved in church music, and those with a general interest in sacred music. It will be a source of celebration, inspiration, encouragement, support and resource. Discounts will be available to RSCM members and Church Times subscribers.

Musical contributors include Tansy Castledine, composer Roxanna Panufnik, Robert Sharpe York Minster Director of Music since 2008.

Alexander L'Estrange is a British composer, arranger, jazz multi-instrumentalist, MD, choral animateur, workshop leader and music producer. He is best known for his award-winning series of community choral works scored for SATB choir, unison children's choir and jazz quintet; the first of these was *Zimbel*!

Ebor Singers - acclaimed for performances and recordings that combine imaginative programmes with performances of freshness and vitality, The Ebor Singers has earned a reputation as one of the most exciting vocal ensembles in the north of England. As well as their concert series held in York Minster and churches across Yorkshire, the choir has performed in festivals in the UK and abroad, and has appeared on radio and TV, with recent appearances in York's Late and Early Music Festivals, performances on BBC Radio 3 and Radio 4.

Special Keynote Speaker will be Archbishop Stephen Cottrell, 98th Archbishop of York. He is a member of the Church of England's Committee for Minority Ethnic Concerns, and Chair of Church Army, an Anglican society for evangelism and social outreach. He is a member of the House of Lords. He is a well-known writer and speaker on evangelism, spirituality and catechesis.

Music is good for your brain

Playing a musical instrument or singing in a choir may boost your brain

by Michael Hornberger, [The Conversation](#)

Generations of parents have told their children to practice their musical instruments. Parents have good reason to keep on top of their children's musical education, since learning an instrument is not only associated with [better educational attainment](#) but also [cognition \(thinking\)](#) and even [intelligence scores](#) in children. But does this musicality translate to better cognition later in life?

A [recent study](#) in the International Journal of Geriatric Psychiatry investigated this question by asking middle-aged and [older people](#) to complete a questionnaire on their lifetime [musical experience](#) before completing cognitive (thinking) tests. The results showed that musical people had better memory and executive function (the ability to stay focused on tasks, plan and have self-control) than those with less or no musicality.

A good memory is important for playing a musical instrument, such as playing music from memory, and this seems to translate to people's cognitive performance. Similarly, executive function is required when playing an instrument, and this too translated to improved cognitive performance.

This finding was similar, regardless of which instrument people played or the level of musical proficiency people acquired—although most people in the study played an instrument for only a few years of their lives.

What made a difference, however, was whether people still played an instrument or only played in the past, with current amateur musicians showing the highest cognitive performance of participants.

This makes sense as continued engagement in cognitively stimulating activities, such as playing an instrument, should result in continued [brain health](#) benefits, whereas having played the recorder for three years at [primary school](#) might not have that big an impact on our cognitive performance later in life. But how about being musical without playing an instrument?

Singing is a very popular musical activity as it allows joining musical groups, such as choirs, without the need to learn a musical instrument. But does singing provide the same cognitive benefit as playing an instrument?

According to the study findings, singing can result in better executive function but not memory, suggesting that playing an instrument has additional brain health benefits.

Why singing would help us with our executive function is not clear and requires further investigation. However, singing has a strong social benefit when done in choirs, and there is good evidence that being engaged in [social activity](#) is good for our brain health.

The 'Mozart effect'

How about just listening to music? Does it also improve our cognition and potentially brain health?

Many people might remember the famous "Mozart effect," which was based on a study published in [Nature](#) in 1993 showing that when students were played Mozart, they scored higher on intelligence tests.

This led to a whole industry promising us that playing such music to ourselves or even our babies could lead to cognitive benefits, even though the evidence for the original study is still controversially discussed to this day.

Sadly, the current study found no association between listening to music and cognitive performance. Cognitive stimulation depends on us being actively engaged in activities, so passively listening to music doesn't seem to provide any cognitive benefits.

Playing an instrument or singing seems to have benefits to our brain health in aging, according to the study. What is yet to be established is whether this would also help prevent future cognitive decline or dementia.

The study provides no evidence for this yet and it is also not clear how the findings apply to the general population, since most people in the study were female, well-educated and well-off. Still, considering the overall cognitive and [social benefits](#) of learning an instrument or singing in a choir, it might be worth engaging in such cognitive stimulation as we age. Our parents would be proud of us.

[Playing a musical instrument or singing in a choir may boost your brain \(medicalxpress.com\)](#)

https://www.biggerbetterbrains.com.au/research-updates/playing-a-musical-instrument-or-singing-in-a-choir-may-boost-your-brain?fbclid=IwAR13NmPh8D6vAvB7hz570xPqK8ZhkRmSfrFVNsYVU_fwC_ehSn0Z2U0zVJ0

Fay Magee



[Facebook](#)[Twitter](#)[Email](#)

The Victoria Branch of RSCM Australia:
A National Church Music Association
A0031309E ABN 45 638 492 906

RSCM Victoria Membership for 2024 as at 05.02.2024

Individual (19)

Mr Stephen Baldwin 4/1/24
Mr Ken Barelli 5/12/23, 2/2/24
Mr Michael Bottomley (pt) 2/5/23
Mr Daniel Brace 22/12/23
Mr Mark Dale 10/1/24
Mrs Marion Dewar 4/1/24
Dr Helen Farrell 17/1/24
Mr David Fernée 13/12/23
Mr Siegfried Franke 11/12/23
Dr Dianne Gome 11/12/23
Miss Victoria Hay 2/1/24
Mr Richard Hoy 25/1/23, 4/1/24
Mrs Julia Morkham 8/12/23
Dr June Nixon 5/12/23, 1/2/24
Dr Greg Oehm 10/12/23
Mr Chris Pearce 5/12/23
David Quinlan 6/2/24
Mr Russell Savige 8/12/23
Mrs Liesbeth van Emmerik 4/2/24
Mr Peter Wakeley 31/1/24

Friend (2)

Dr D'Acy Wood 14/12/23
Mr Paul Smith 8/12/23

Group Metropolitan (5)

Anglican Parish of Box Hill 27/3/23
Auburn Uniting Church, Hawthorn 15/12/23
St John's Anglican Church Toorak 13/12/23
St Mary's Anglican Church North Melbourne 18/12/23
St Paul's Anglican Church Canterbury 20/12/23

Group Country (3)

Holy Trinity Launceston TAS 29/1/24
St Matthew's Anglican Church Albury 8/1/24
St Paul's Geelong 13/12/23

Newsletter Only (2)

Rev Ian Littler 7/12/23
Mrs Jeannie Poole 18/12/23

Marion Dewar
Membership Secretary

Music at St Patrick's Cathedral Melbourne

Concert series 2024

St Patrick's Cathedral is proud to open its doors to the community and offer an experience of the sacred through uplifting music from some of Australia's most talented musicians. [Book your tickets online today.](#)

Stay informed about our Cathedral concert series by subscribing to our [Concerts Mailing List](#).

Friday 16 February, 6pm: Grand Organ Recital featuring Thomas Heywood

Friday 15 March, 6pm: Australian concert pianist David Soo

Friday 12 April, 6pm: Grand Organ Recital featuring Mark Slavec

Sunday 12 May, 4pm: Mother's Day Concert featuring singer Craig Everingham

Sunday 26 May, 3pm: ANZCO NextGen Concert. Young organists from the Australian and New Zealand College of Organists

Music at St Paul's Cathedral Melbourne

About our Lunchtime Concert Series

A series of lunchtime concerts was launched in April 2013 to encourage city workers and others to come into and enjoy the beautiful surroundings of the Cathedral during the day. These half-hour concerts at 1pm on Wednesdays provide fine music and space for contemplation in the midst of a busy week.

Concert | MSO Academy

Wednesday, February 7 at 1:00 pm to 1:30 pm

Providing young instrumentalists a vital final bridge to a successful career, the MSO Academy is an exciting opportunity for emerging artists embarking on their career as professional musicians. Joined by MSO Associate Principal Clarinet Philip Arkinstall, the MSO Academy presents a program including Arcadelt's *Il Bianco Dolce Cigno*, Poulenc's Sonata for Horn, Trumpet and Trombone, Ibert's Five Pieces for Trio, and Ross Harris's Duet for Trumpet and Bassoon.

Concert | Olivier Bonnici (violin) and Sonoka Miyake (piano)

Wednesday, February 14 at 1:00 pm to 1:30 pm

French-born violinist Olivier Bonnici (Conservatoire National Supérieur de Musique de Lyon, ARCM-London) and Sonoka Miyake (University of Tasmania) will be performing movements 1 and 4 from the J.S. Bach Sonata in C minor and the César Franck Sonata in A major. Head of Strings at PLC, Olivier plays with the MSO, the RMP, and runs chamber concert series on the Surfcoast. Sonoka plays chamber music with local musicians and teaches privately.

Concert | Devina Christi (piano)

Wednesday, February 21 at 1:00 pm to 1:30 pm

Devina is a third-year student at the University of Melbourne studying a Bachelor of Biomedicine and concurrent Diploma in Music, studying piano under Caroline Almonte. She is performing Mozart's Piano Sonata No. 18 in D major, K. 576, which is his last piano sonata, and Liszt's *Venezia e Napoli*.

Concert | Vanessa Liang (piano)

Wednesday, February 28 at 1:00 pm to 1:30

Vanessa Liang is a Year 8 student at Melbourne Girls Grammar, studying piano under Glenn Riddle. She has garnered numerous accolades, securing first prizes in both local and international piano competitions, and performed at Carnegie Hall in New York for her inaugural international concert at the age of 7. She will perform a virtuosic program from J.S. Bach, Beethoven, Scriabin, and Barber.

FEATURE

Missa Solemnis: “From the heart to the heart again”

A liturgical performance of Beethoven's masterpiece, exactly 200 years after its first hearing, reminds us that peace is always longed for, seldom found.

By Peter Campbell and Peter Tregear on 6 February, 2024

What has drawn us to perform Beethoven's *Missa Solemnis* on the 200th anniversary of its first premiere?

At first glance it should be an obvious thing to do given the composer himself rated it as his finest composition. Mounting a performance of the *Missa Solemnis*, however, is not for the faint-hearted.

At some 90 minutes in length, it presents numerous logistic and artistic challenges, including requiring a large chorus of particular skill and stamina to perform it. This no doubt helps explain why this particular anniversary has for the most part been bypassed by our major orchestras.

Equally, however, it is why it is an ideal work for [The Orchestra Project](#) to present – part of its mission is to give opportunities for younger musicians to experience great works of the orchestral repertoire that they might not otherwise get to perform.

Furthermore, much of the peculiar power and significance of this work arises precisely out of the challenges it presents in performance. By the time Beethoven came to compose the work, initially intended for the enthronement in 1819 of his friend, patron, and some-time pupil, Archduke Rudolph as the Archbishop of Olmütz (now Olomouc, in Moravia, Czech Republic), he was close to being profoundly deaf. As a result, his music became less concerned with the pragmatics of performance; instead he was realising what he could now only hear from within his own imagination.

A century later, the German critic Paul Bekker wrote that this estrangement also led his mass setting to break through the walls of tradition and dogma “which divide the church from the world”. This helps explain why the work has been almost exclusively performed in the concert hall, or, if in a church, not in the liturgical setting for which it was originally intended.

Beethoven was, however, also deeply concerned to understand the traditions of mass settings that came before him. Indeed, before he started work on the Mass he made a study of the works of Palestrina, and also made his own German translation of the traditional Latin text. He knew he could not simply follow the examples of his forebears, observing in one letter that it was impossible merely to “imitate Palestrina's language” in a world so different from his.

Ironically, the lengthy preparatory work he did on the Mass would ensure that its first performance would also not be part of a service. Archduke Rudolph was consecrated in September 1819, but it would not be until the spring of 1823 that Beethoven finally sent him the score (replete with the famous inscription at the top that the work: “from the heart — may it go — to the heart again!”).

By then, Beethoven had also been offering copies of the manuscript to other patrons for 50 ducats. One of those, Prince Nikolai Galitzin (who had already commissioned three 'late' quartets from the composer) was able to arrange a premiere concert performance in the Tsar's Chapel in St Petersburg, on 7 April 1824.

Fast forward 200 years (to the very day!), and we will mount a liturgical performance of this extraordinary work in St Paul's Cathedral, Melbourne.

In one sense, celebrations of musical anniversaries are, of course, merely numerology in the service of marketing. But they can also provide us an opportunity to reflect and contemplate on both the passing of historical time and how historical events and practices continue to echo in our own.

In the *Missa Solemnis* those echoes are many indeed. In the work's closing section, for example, an extended coda based on the final word of the ordinary of the traditional Catholic Mass, "*Dona nobis pacem*" [Grant us peace], serves to remind us that, just as was the case in the 1820s, we live in a world that it is far from exhibiting any sense of peace.

By giving an audience a chance to hear them in the context of an actual mass service we aim to emphasise this amalgam of ritual ceremony, musical creativity, and enlightenment humanism that in fact characterises the whole work. Heard initially in their liturgically correct place, the words then initiate one of Beethoven's famous extended codas to give voice to what Beethoven himself describes as a *Bitte um innern und äussern Frieden* [prayer for inner and outer peace].

The Mass's four vocal soloists interject forceful, impassioned, perhaps even fearful pleas for mercy, and the chorus takes up these requests in the form of a *fugato*, while the orchestra ominously evoke the sounds of military bands. A timely reminder, should one be needed, of both the ever-looming disaster of war but also of our shared longing for peace.

Whether performers or audiences come to it on Sunday 7 April at St Paul's with any faith or none, they will have a chance to experience a work of art that, even after 200 years, still speaks directly "from the heart to the heart again."

[The Orchestra Project](#) presents *Missa Solemnis*, Op 123 in liturgical context on Sunday 7 April 2024, St Paul's Cathedral, Melbourne. Entry is free (donations welcome)

[Missa Solemnis: "From the heart to the heart again" \(limelight-arts.com.au\)](https://limelight-arts.com.au)



Royal School of Church Music
AUSTRALIA
Victoria Branch



The Victoria Branch of RSCMAUSTRALIA: A National Church Music Association Inc.
A0031309E

RSCMVICTORIA is a member of an interdenominational Christian association that aims to assist and encourage all who are concerned with church music.

The Royal School of Church Music (RSCM) [The RSCM | Enabling the Flourishing of Church Music | Enabling the Flourishing of Church Music](#) promotes the study, practice and improvement of music in Christian worship through open, lifelong learning, offering face-to-face and distance education and training through programs, published resources, courses and activities.

Membership is open to affiliates and individuals of any Christian denomination.

A **National Summer School** is usually held in January or July in a different Australian state or territory or in New Zealand.

Members receive the journal **Church Music Quarterly (CMQ)**, posted from England four times a year.

A wide range of church music publications is available to members through RSCM MusicDirect [RSCM Music Direct \(rscmshop.com\)](#) in England.

One of these publications is **Voice for Life** – a training scheme and resources for singers of all ages. Another publication is **Sunday by Sunday** (upon request, available free with your CMQ); a resource for weekly and special service music choices for congregations, choirs and organists.

Victorian members receive the (usually) bi-monthly **Victorian Newsletter**. Activities are arranged at various times and in various places across the state. These assist all involved with music in worship – clergy, congregations, organists, accompanists, instrumentalists, choir directors, choirs, singing groups, liturgists and composers.

As a service, regular **email notices** from a range of bodies (in Victoria and beyond) are forwarded to members advertising a variety of musical events.

Group Membership: (For choirs, churches, colleges, schools, organizations) A designated correspondent receives Victorian Newsletter & CMQ Magazine. May purchase multiple copies of any RSCM publication at 25% discount. May request one copy of Sunday by Sunday. May receive discounts at events.

Individual Membership: Receives Victorian Newsletter & CMQ Magazine. May purchase one copy of any RSCM publication at 25% discount. May request one copy of Sunday by Sunday. May receive discounts at events.

Friend of RSCM: For individuals. Receives Victorian Newsletter & CMQ Magazine.

Newsletter Only: For individuals: receives Victorian newsletter only.

For more information contact:

Marion Dewar
The Victoria Branch of RSCMAUSTRALIA
24 Hassett Street LEONGATHA VIC 3953
0427 519 534
imdewar@dcsi.net.au



Royal School of Church Music
AUSTRALIA
Victoria Branch



The Victoria Branch of RSCM Australia: A National Church Music Association

A0031309E ABN 45 638 492 906

Subscription Notice

1 January to 31 December 2024

I/WE (NAME/S)
request subscription for 2024 to The Victoria Branch of RSCM Australia: A National Church Music Association

EMAIL:

POSTAL ADDRESS

.....
.....

TELEPHONE:

MOBILE:

ADDITIONAL INFORMATION (For Groups, please include contact information of contact person)

.....
.....
.....

Please include me/us in The Victoria Branch of RSCM Australia Members' Directory YES NO

SUBSCRIPTION FEES for 2024:

Group Member Metropolitan: \$145 ☐

Group Member Non Metropolitan: \$120 ☐

(For choirs, churches, colleges, schools, organizations. A designated correspondent receives Victorian Newsletter, CMQ. May purchase multiple copies of any RSCM publication at 25% discount. May request one copy of Sunday by Sunday.)

Individual Member \$95 ☐

(For individuals. Victorian Newsletter, CMQ. May purchase one copy of any RSCM publication at 25% discount. May request one copy of Sunday by Sunday.)

Friend \$80 ☐

(For individuals. Victorian Newsletter, CMQ.)

Victorian Newsletter only \$30 ☐

Age Category (please mark as appropriate): up to 25 ☐ 26-59 ☐ 60-79 ☐ 80+ ☐

Cheque/Money Order: The Victoria Branch of RSCM Australia
to RSCM VIC Membership 24 Hassett Street Leongatha VIC 3953
(03) 5662 4432 0427 519 534

Bank Transfer/Deposit: ANZ Bank BSB 013 705 ACC 2945 26613
(Include identity/name with the transfer/deposit and notify by email to RSCM VIC Membership
imdewar@dcsi.net.au)

Please print form, complete and either post (see above) or scan & email to RSCM VIC Membership (see above)

RSCM Information

THE VICTORIA BRANCH of RSCMAUSTRALIA: A NATIONAL CHURCH MUSIC ASSOCIATION INC.

A0031309E

ABN 45 638 492 906

Branch Postal Address:

326 Lonsdale Street MELBOURNE VIC 3000

Office Bearers:

Chairperson: Tony Way

326 Lonsdale Street MELBOURNE VIC 3000

03 9639 4560 stfmusic@blessedsacrament.com.au

Deputy Chairperson: Philip Nicholls

pnicholls@stpaulscathedral.org.au

Secretary: Fay Magee

faymagee@gmail.com

Treasurer: Marion Dewar

24 Hassett Street LEONGATHA VIC 3953

0427 519 534 imdewar@dcsi.net.au

Committee Members:

Michael Bottomley

1 Phyllis Crescent

Mackenzie Hill CASTLEMAINE VIC 3450

03 5472 1370 bottomley@gcom.net.au

Daniel Brace

danielpebrace@gmail.com

Leanne Earl

Geelong College PO Box 5 GEELONG VIC 3220

0438 677 145 leanneearl@hotmail.com

Siegfried Franke

3/90 Collins Street THORNBURY VIC 3071

03 9484 7211 frankes@trinity.vic.edu.au

Philip Matthias

Philip.Matthias@cam.org.au

Beverley Phillips

233 Slate Quarry Road

C/- Leverets Lane BEREMBOKE VIC 3342

03 5286 1179 bphillips@melbourneanglican.org.au

Other Officers:

Membership Secretary: Marion Dewar

Newsletter Editor: Marion Dewar

Secretary (for CAV): Tony Way

Archivist: Siegfried Franke

Music Resource Library & Archives:

The RSCM Victoria Music Resource Library &

Archives is housed at St Francis' Church 326

Lonsdale Street Melbourne. Contact Tony Way for

catalogue, information and access

Area Representatives:

Central & North-Eastern

Geelong

Gippsland & Tasmania

Metropolitan

Western

Michael Bottomley

Leanne Earl

Marion Dewar

Tony Way

Beverley Phillips

Church Representatives:

Anglican

Catholic

Uniting Church

Victorian Council of Churches

Roslyn Carolane

Paul Taylor

Leanne Earl

National Council Representatives:

Fay Magee

Tony Way

RSCM VICTORIA Group facebook page:

<https://www.facebook.com/groups/109041539797515/>

RSCM AUSTRALIA

RSCM Australia Web Page:

www.rscmaustralia.org.au

RSCM Australia Facebook Page:

<https://www.facebook.com/RSCMAustralia>

RSCM Australia Youth Network

<https://www.facebook.com/groups/139626686830694/>

RSCM Australia Aims and Objectives:

*To promote the study, worthy practice and improvement of music in Christian worship in Australia

*To facilitate communication between church musicians of all Christian denominations in Australia

*To encourage the composition and publication of church music in Australia

*To establish formal links with Christian denominations and organisations within Australia

*To develop, promote and administer award or certificate schemes at various levels, specifically related to church music in Australia

ROYAL SCHOOL OF CHURCH MUSIC

RSCM UK Web Page:

<https://www.rscm.org.uk/>

RSCM UK Facebook Page:

<https://www.facebook.com/rscmcentre>

RSCM UK Online Shop Web Page:

<https://www.rscmshop.com/>

The Victoria Branch of RSCMAustralia: A National Church Music Association Inc.

A0031309E ABN 45 638 492 906

**ANNUAL GENERAL MEETING
INFORMATION**

The Annual General Meeting of the Victoria Branch of RSCMAustralia: A National Church Music Association A0031309E will be held on the evening of **Tuesday 5 March 2024**.

Completed Forms of Proxy for the Annual General Meeting and/or Completed Nomination Forms should be forwarded to Chairperson, Mr Tony Way, 326 Lonsdale Street MELBOURNE VIC 3000 stfmusic@blessedsacrament.com.au by 6pm on Tuesday 27 February 2024. Forms follow.

The Chairperson's Report, Financial Statements, Treasurer's Report, Auditor's Report, Budget for 2024, Membership Secretary's Report, Newsletter Editor's Report and other reports will be forwarded prior to the meeting or will be available at the meeting.

Your attendance is encouraged either in person or via videoconference. The videoconference link will be forwarded prior to the meeting. Notice of your intention to attend would be appreciated.

Office Bearers for the previous year (2023/2024) for your information:

Chairperson – Mr Tony Way

Deputy Chairperson – Mr Philip Nicholls

Secretary – Mrs Fay Magee

Membership Secretary – Mrs Marion Dewar

Treasurer – Mrs Marion Dewar

Secretary (for CAV) – Mr Tony Way

Auditor – Mr Bruce Campbell

Newsletter Editor – Mrs Marion Dewar

Delegates to National Council – Mr Tony Way, Mrs Fay Magee

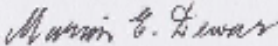
At the time of the Annual General Meeting, as mentioned by our Chairperson in the December Newsletter, we host Hugh Morris, the Director of RSCM. Hugh will attend and speak at our AGM.

THE VICTORIA BRANCH OF RSCM AUSTRALIA:
A NATIONAL CHURCH MUSIC ASSOCIATION INC.
A0031309E
TREASURER'S REPORT FOR 2023

- (1) **Result:**
(i) The result for the 2023 calendar year was a surplus of \$1,698.70, an increase of \$910.32 over the net 2022 result (surplus: 788.38 in 2022, \$1,053.16 in 2021, deficit: \$3,514.98 in 2020, \$1,158.61 in 2019; \$3,806.04 in 2018; \$454.07 in 2017; \$1,421.98 in 2016).
(ii) Discounting 2024 subscriptions received in advance and 2022 subscriptions received in arrears, the result for the 2023 calendar year was a deficit of \$196.30 (+\$473.38 in 2022, -\$158.16 in 2021, -\$354.98 in 2020, +\$1,297.63 in 2019; -\$323.96 in 2018; -\$1,835.93 in 2017; +\$2,943.15 in 2016).
- (2) **Subscriptions:**
(i) Subscription totals: AFFILIATE (METRO/COUNTRY)/INDIVIDUAL/FRIEND:

2023 \$6,125	\$145-120/95/80	14+6=20/33/3=56
2022 \$5,325	\$145-120/95/80	11+5=16/28/4=48
2021 \$5,585	\$145-120/95/80	8+8=16/29/7=52
2020 \$5,755	\$145-120/95/80	11+8=19/31/5=55
2019 \$8,030	\$145-120/95/80	19+10=29/37+1=39/9=77
2018 \$8,462	\$145-120/95/80	21+9=30/41/9=80
2017 \$9,237	\$145-120/95/80	24+11=35/42/11=88
2016 \$8,224	\$93/77/63	45/47/8=100

(ii) Current year subscription revenue rose \$800 due to some new members and some re-affiliating members (fell \$260 in 2022, \$170 in 2021, \$2,275 in 2020, \$432 in 2019, \$775 in 2018; \$1,013 in 2017).
(iii) Advance subscriptions received in the calendar year rose \$1,550 to \$1,835 (fell \$645 to \$285 in 2022, rose \$75 to \$930 in 2021, fell \$2,305 in 2020, fell \$910 in 2019, rose \$1,810 in 2018; fell \$1,777 in 2017).
- (3) **Bank Interest:** Interest rose to \$715.96 (\$134.25 in 2022, \$134.24 in 2021, \$474.80 in 2020, \$475.49 in 2019, \$601.79 in 2018, \$579.94 in 2017, \$778 in 2016).
- (4) **RSCM UK Affiliation:** Fees rose, due to both a membership rate increase and a slight rate increase to \$4,824.01 (£2,411.39) [\$3,470.06 (£1,828.05) in 2022, \$1,238.32 (£1,980.35) in 2021, \$3,802.52, (£2,710.65) \$5,040.84 in 2020, (£2,597.14) \$5,186.71 in 2019, (£2,590.79), \$4,731.11 in 2018; \$5,167.09 in 2017; \$6,085.30 in 2016].
- (5) **RSCM Australia Levy:** Account has not yet been received. Fees are expected to be \$504 at the 2022 rate of \$9 per member (\$405 in 2022, \$495 in 2021, \$774 in 2020, \$720 in 2019, \$783 in 2018; \$783 in 2017; \$1,035 in 2016).
- (6) **Newsletter:** Newsletter production and postage costs were not allocated for 2023. All communications are via email. Newsletter production and postage costs were not allocated for 2022, 2021, 2020 or 2019 (\$157.95 in 2018; \$149.65 in 2017; \$176.83 in 2016).
- (7) **National Council:** No allowance was received from National Council. There were no reimbursements requested. National Council Meeting reimbursement of expenses totalled zero (zero in 2022, 2021, \$331.39 in 2020, \$840.47 in 2019, \$285 in 2018).
- (8) **Events:** Two events were held. The first, a hybrid event, in conjunction with (and prior to) the AGM included a presentation by Father Glenn Loughrey (Rev. Canon A/Prof. (ANU)) Vicar of St Oswald's Anglican Church Glen Iris and a tour of the Murnong Gallery for Aboriginal Art (opened in March 2022). There was no cost to participants. Outlays were \$50 for venue donation, \$100 to St Oswald's Creative Arts Project (MACO) (Melbourne Anglican Foundation), \$100 for art supplies. The second was titled Spring Lunch (rather than being a dinner event) and included a Guest Speaker and a number of other guests being noted or former members. The cost to participants was \$50. There was no cost for venue or advertisement. Speaker gratuity was \$250 while food and beverage costs totalled \$1,091.10. There were 32 persons present. One hybrid event was held in 2022. There was no cost to participants. The outlay was \$150 for venue donation (\$50) and printing (\$100). In 2021 no physical events were held, in 2020 no events were held, in 2019 two events were held with a net loss of \$519.34, net loss \$81.75 in 2018; net profit: \$645.18 in 2017; net profit \$463.95 in 2016). No Dinner Event was held in 2022, 2021, 2020 or 2019.
- (9) **Assets:** The balance in the general account at year end was \$11,106.80 (\$13,422.15 in 2022, \$7,685.22 in 2021, \$7,901.26 in 2020, \$11,227.04 in 2019, \$12,385.65 in 2018; \$8,579.61 in 2017; \$8,125.54 in 2016), plus the Term Deposit of \$17,899.05 gives total net assets of \$29,005.85 (\$31,321.20 in 2022, \$25,584.27 in 2021, \$25,800.31 in 2020, \$29,126.09 in 2019, \$30,284.70 in 2018; \$26,478.66 in 2017; \$26,024.59 in 2016).
- (10) **Budget:** The budget prepared for a deficit of \$8,756 in 2023 but the actual result was a surplus of \$1,698.70 with zero used for a future Summer School (surplus of \$2,716.97 in 2022, \$1,053.16 in 2021, deficit of \$354.98 in 2020, surplus of \$31.39 in 2019, \$1,096.04 in 2018; \$625.70 in 2017; \$1,423 in 2016). A budget has been prepared for 2024, showing a deficit of \$6,867. The budget sets aside \$7,000 for a future Summer/Winter School gazetted for 2026.
- (11) **Review:** Mr Bruce Campbell of Leongatha conducted the review of financial statements this year and thanks are extended to him. He is happy to conduct the review for next year.



Marion E Dewar
Honorary Treasurer
5 January 2023

THE VICTORIA BRANCH OF RSCM AUSTRALIA: A NATIONAL CHURCH MUSIC ASSOCIATION INC.									
ANZ PREMIUM SAVER ACCOUNT GENERAL ACCOUNT 013-705 2945-26613									
STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 31 DECEMBER 2023									
RECEIPTS							2023	PAYMENTS	2023
OBB 01/01/2023				13422.15				LEVY/AFFIL (NAT no a/c rec) UK 4824.00	4824.00
LESS UNPRES CHQ 100+405+3470.06				3975.06				OTHER (OVERPAYMENT FOR UKAFFIL)	76.00
BALANCE				9447.09				(4824+76=4900)	
PLUS 60.10 (CAVNAT FOR 2022 PAID IN IN 2023)				60.10				PUBLIC LIABILITY INSURANCE	1295.55
BALANCE				9507.19			9507.19	OTHER (CAVVIC 63.60)	63.60
BK INT								OTHER (CATNAV 60.10)	60.10
T/D INTEREST						715.96		EVENT VENUE DONATION	50.00
2023 SUBS PAID IN 2022 (0+0+285+0)						285.00		EVENT DONATIONS TO ART PROJECTS	200.00
2023 NEWSLETTER PAID IN 2022						30.00		EVENT PRINTING	
2023 SUBS PAID IN 2023 (2030+720+2850+240)						5840		EVENT GRATUITY TO SPEAKER	250.00
2023 NEWSLETTER PAID IN 2023						60.00		EVENT LUNCH COSTS	1091.10
2024 SUBS PAID IN 2023 (580+120+975+160)						1835.00		OTHER (BANK CHARGES)	10.00
2024 NEWSLETTER PAID IN 2023						60.00			
EVENTS						950.00			
OTHER (DNS 105+25+5+REPAYMENT re UKAFFIL 76)						211.00			
TOTAL RECEIPTS						9986.96			
TOTAL RECEIPTS LESS AMTS PAID IN 2022 (285+30)						315.00	9671.96	TOTAL PAYMENTS	7920.35
TOTAL 2023 SUBS 0+2030=2030, 0+720=720, 285+2850=3135, 0+240=240 = 6125								CBB 31/12/2023	
TOTAL 2023 NEWSLETTER 30+60=90								PLUS 76+76	152
TOTAL							19179.15	CB 03/01/2024	11258.80
								TOTAL	19179.15
BANK RECONCILIATION									
OBB 01/01/2023				13422.15					
LESS UNPRES CHQ 100+405+3470.06				3975.06					
PLUS UNPRES DEP 60.10				60.10					
TRUE BALANCE				9,507.19					
CREDITS 9732.06-60.10				9671.96					
TOTAL				19179.15					
DEBITS 11895.41-3975.06				7,920.35					
TOTAL				11258.80					
LESS UNPRES DEP				152					
TOTAL				11106.80					
CBB 31/12/2023				11106.80					
PLUS TERM DEPOSIT				17899.05					
				29005.85					

RSCMVIC BUDGET		2021	2021	2022	2022	2023	2023	2024
INCOME		BUDGET	ACTUAL	BUDGET	ACTUAL	BUDGET	ACTUAL	BUDGET
T/D INTEREST		400	134.24	100	134.25	130	715.96	700
BANK INTEREST		7	5.12	4	0.61	1	0	0
EVENTS		700					950	500
RSCMAUST CAV		61	59.20	61	60.1	62	60.1	62.00
2021 SUBS (PAID IN 2020)		855	935					
2021 SUBS		2400	4455					
2021 SUBS (PAID IN 2022)					250			
2022 SUBS (PAID IN 2021)			835	835	835			
2022 SUBS				3000	4490			
2023 SUBS (PAID IN 2022)					285	285	285	
2023 SUBS						3500	5840	
2024 SUBS (PAID IN 2023)							1835	1835
2024 SUBS								5000
2021 NEWSLETTER (PAID IN 2020)		30						
2021 NEWSLETTER			60					
2022 NEWSLETTER (PAID IN 2021)			60	60	60			
2022 NEWSLETTER					30			
2023 NEWSLETTER (PAID IN 2022)					30	30	30	
2023 NEWSLETTER						60	60	
2024 NEWSLETTER (PAID IN 2023)							60	60
2024 NEWSLETTER								0
OTHER			8.45		1928.59		211	0
OTHER			105					0
TOTAL		4453	6657.01	4060	8103.55	4068	10047.06	8157.00

THE VICTORIA BRANCH OF RSCM AUSTRALIA:
A NATIONAL CHURCH MUSIC ASSOCIATION INC.
 A0031309E
NEWSLETTER EDITOR'S REPORT 2023

Generally, a Newsletter is prepared for emailing by the first of the even months of the year, making a total of six regular issues.

Eight issues were prepared and emailed during 2023 – 3 January, 10 February, 15 March, 12 April, 1 June, 1 August, 10 October and 1 December.

Thank you to Fay Magee and Daniel Brace for submitting interesting articles.

A number of flyers for events were emailed as they came to hand.

Marion Dewar
Newsletter Editor
31 December 2023

RSCM Victoria Membership for 2023 as at 31.12.2023

Individual (33)

Mr Stephen Baldwin 19/1/23
 Mr Ken Barelli 5/12/22
 Mr Michael Bottomley 2/5/23
 Mr Daniel Brace 21/3/23
 Mr Stuart Connaw 17/2/23
 Mr Mark Dale 30/1/23
 Mrs Marion Dewar 20/1/23
 Dr Helen Farrell 18/1/23
 Mr David Fernée 13/2/23
 Mr Siegfried Franke 10/1/23
 Dr Dianne Gome 24/3/23
 Mr Gordon Hawley 14/6/23
 (Miss Victoria Hay) (ex UK)
 Rev Matthew Healy 18/4/23
 Mr John Hogan 28/12/22
 Mr Richard Hoy 22/3/22, 25/1/23
 Mr Warwick Lewis 27/1/23
 Mr Lachlan Mack 6/6/23
 Mr Bruce Macrae 27/3/23
 Mrs Fay Magee 17/2/23
 Mrs Julia Morkham 16/1/23
 Mrs Sophy Morley 20/1/23
 Mr Anish Nair 3/4/23
 Mr Philip Nicholls 16/3/23
 Dr June Nixon 22/3/23
 (Dr Greg Oehm) (ex NSW)
 Mr William Orange 7/5/23
 Mr Chris Pearce 9/1/23
 Mr Dylan Quinlan-Baskett 29/5/23
 Mr Russell Savige 8/12/22
 Mr Paul Smith 6/3/23
 Dr Paul Taylor 22/2/23
 Mr Geoffrey Thomlinson 12/4/23
 Mrs Liesbeth van Emmerik
 11/2/23
 Mr Peter Wakeley 10/3/23

Friend (3)

Dr D'Arcy Wood 27/3/23
 Mrs Wendy McLean 15/2/23
 Mr David Quinlan 24/3/23

Group Metropolitan (14)

Anglican Parish of Box Hill 27/3/23
 Auburn Uniting Church, Hawthorn 28/3/23
 Holy Trinity Anglican Church Kew 23/3/23
 Melbourne Grammar School 30/3/23
 St Andrew's Brighton 2/12/23
 St Francis Choir Melbourne 23/3/23
 St George's Anglican Church Malvern 29/3/23
 St John's Anglican Church Camberwell 23/3/23
 St John's Anglican Church Toorak 6/4/23
 St Mary's Anglican Church North Melbourne 18/4/23
 St Michael's Grammar School 6/4/23
 St Patrick's Cathedral Choir Melbourne 9/3/23
 St Paul's Anglican Church Canterbury 2/3/23
 St Paul's Cathedral Melbourne 3/4/23
Group Country (6)
 Anglican Parish of Christ Church Castlemaine 2/5/23
 Holy Trinity Launceston TAS 31/3/23
 St David's Anglican Cathedral Hobart TAS 30/3/23
 St Matthew's Anglican Church Albury 30/3/23
 St Paul's Anglican Cathedral Bendigo 29/3/23
 St Paul's Geelong 24/4/23

Newsletter Only (3)

Rev Ian Littler 5/12/22
 Ms Joan McRae 14/4/23
 Mrs Jeannie Poole 27/3/23

Marion Dewar
Membership Secretary



Royal School of Church Music
AUSTRALIA
Victoria Branch



The Victoria Branch of RSCMAustralia: A National Church Music Association Inc.
A0031309E ABN 45 638 492 906

ANNUAL GENERAL MEETING

NOMINATION FORM

ELECTION OF OFFICE BEARERS FOR 2024/2025 or 2024/2026

I, of
.....

wish to nominate of
.....

for the position/s of

CHAIRPERSON (2yrs)
DEPUTY CHAIRPERSON
SECRETARY (2yrs)
MEMBERSHIP SECRETARY (2yrs)
TREASURER (2yrs)
SECRETARY (for CAV) (formerly Public Officer)
COMMITTEE MEMBER
AUDITOR
NEWSLETTER EDITOR
ASSISTED PROMOTIONS SECRETARY

Signature

Seconded by (NAME)

SIGNATURE

Nominee has consented YES...NO

Signature of Nominee.....



Royal School of Church Music
AUSTRALIA
Victoria Branch



The Victoria Branch of RSCMAustralia: A National Church Music Association Inc.

A0031309E ABN 45 638 492 906

ANNUAL GENERAL MEETING

Tuesday 5 March 2024

PROXY FORM

I, of

.....
a member of RSCMAustralia Victoria Branch and entitled to vote, hereby appoint

.....
of

another member of the Branch, or, failing him/her,

.....
of

another member of the Branch, to vote for me and on my behalf at the ANNUAL GENERAL MEETING of the Branch, to be held on Tuesday the 5th day of March 2024, and at every adjournment thereof.

As witness my hand this day of February 2024

Signature

The member shall indicate how the Proxy is to vote on the following motions:

- | | | |
|---|-----|----|
| 1. That the Minutes of the Annual General Meeting held 18/2/2023 be approved: | Yes | No |
| 2. That the Annual Report for 2023 be received: | Yes | No |
| 3. That the Financial Statements for 2023 be received and adopted: | Yes | No |



Royal School of Church Music
AUSTRALIA
Victoria Branch



The Victoria Branch of RSCMAustralia: A National Church Music Association Inc.
A0031309E ABN 45 638 492 906

ANNUAL GENERAL MEETING

Tuesday 5 March 2024 following 5.15pm Evensong

In person and via livestreaming

([Online Worship • St Paul's Cathedral Melbourne](#))

At St Paul's Anglican Cathedral, cnr Flinders & Swanston Sts, Melbourne

The AGM will be followed by a presentation by Hugh Morris, Director of RSCM

AGENDA

1. Opening of Meeting
2. Attendance
 - a) Present
 - (b) Apologies
 - (c) Proxies
3. Confirmation of 2023 AGM Minutes (to be circulated prior to the meeting)
4. Reports (to be circulated prior to the meeting)
 - (a) Chairperson (received)
 - (b) Treasurer (received) (open for discussion) (adopted)
 - (c) Membership Secretary (received)
 - (d) Newsletter Editor (received)
 - (e) Area Representatives (received)
 - (i) Metropolitan
 - (ii) Geelong
 - (iii) Gippsland & Tasmania
 - (iv) Western
 - (v) Central & North-Eastern
 - (f) Denominational Representatives (received)
 - (i) Anglican
 - (ii) Catholic
 - (iii) Uniting
 - (iv) VCC
5. Election of Office Bearers
6. Subscriptions for 2025
7. Date, Time and Place of Committee Meetings
8. Business to refer to next Committee Meeting
9. Close of Meeting