

S. JAMES' Connections

Bicentenary 2019-2024
Patronal Festival Edition

June-July 2024

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Front cover photo credit:
John Panning, President of Dobson Organ Builders

NEXT EDITION

The next edition of *St James' Connections* will be published on Sunday 4th August 2024.

Deadlines (advertising and editorial):
Monday 15th July.

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From the Rector

In June I will mark my first anniversary as Rector of St James'. It has been an interesting, challenging, and surprising year in many respects. We've seen an increased attendance in person at our regular services, welcomed some new faces, and welcomed back to the parish some who have been away. One of the things that has been an unexpected joy over the past year has been the growing connection with our city neighbours, and to have played our part in the marking of several significant anniversaries and occasions. As we have noted in previous editions of *St James' Connections*, 2024 is not only the Bicentenary of the consecration of St James', but also the Bicentenary of the Supreme Court of NSW, with whom we recently celebrated with a service of Choral Evensong on Thursday 16th May. A week later we celebrated the Bicentenary of the Sheriff's Office of NSW. (The Sheriff's Office provide security for Courts and Tribunals, law enforcement, jury service administration and courtroom support).



Our own parish celebrations have been staggered from October 2019 to July 2024 marking various milestones, from the laying of the foundation stone, to the completion of the church, to the first church service, to the formal consecration. In July this year, our Bicentenary celebrations will reach their climax with our patronal festival, including the Dedication and Gala Opening of our Bicentennial Pipe Organ. Elsewhere in this edition you can read more about the musical programme for the week, and read more about our guest organist James O'Donnell, former Organist and Master of the Choristers of Westminster Abbey, who is to give the gala opening recital.

Music plays a significant role in the life and ministry of our parish, and we are incredibly blessed both by our musicians, as well as those who so generously support them. Over the past few years as we have worked closely with the team at Dobson Pipe Organs to design, build, and now install the new instrument, we've been in conversation with friends far and wide about the challenges and opportunities facing church music and musicians. Many of us lament the loss of parish choirs from churches up and down the country. We are proud that St James' maintains two choir: our professional choristers and scholars who make up The Choir of St James', and the talented and committed volunteers who are The St James' Singers. I know our scholars have enjoyed working with both choirs to further their

experience. I congratulate our musicians for their excellent initiatives to share the music of St James' with others particularly through the 'come and sing' workshops, and our collaborations with other churches including the Epiphany Carol Service at Christ Church St Laurence, a combined choirs Evensong with the Choir of All Saints Hunters Hill and The St James' Singers, and the annual St James' Choir tour to St Jude's Bowral, to name but a few.

It has been particularly exciting to hear of the experience of our friends at Merton College Oxford, who just recently celebrated the 10th anniversary of the installation of their Dobson Pipe Organ. As it happens, I was living and working in Oxford in 2014 and attended the service of Blessing and Dedication, led by the then Bishop of Oxford, John Pritchard. I fondly remember the opening organ recital series and the sense of energy and anticipation around the many opportunities presented by this new instrument for music-making in the college, to enhance the worshipping life of the chapel, and as an instrument for the city of Oxford itself.

We see the St James' organ project in much the same way—an opportunity to engage with others, to teach and train the next generation of organists, to host concerts, masterclasses, and recordings, and to enhance the liturgical life of our parish both at regular services as well as on special occasions. It was a particular delight to have permission from the organ builders to play the pipe organ at the Evensong for the Supreme Court of NSW on the 16th May, which gave the Dobson crew a chance to hear the organ alongside a large congregation in full voice. This has been another important step in the voicing, tuning, and testing process, all leading up to our patronal festival.

We are tantalisingly close to the formal gala opening in July. I look forward to welcoming one of our former Rectors, Bishop Richard Hurford, to Bless and Dedicate the new instrument on Sunday 21st July. Bishop Richard is also a Director of the St James' Music Foundation, who have worked tirelessly in the fundraising for this new instrument and to whom we express our most sincere thanks.

Music has been a huge part of my life for as long as I can remember. As a family we regularly attended concerts and performances by choirs and orchestras in Hobart. Music was often playing at home, and I was encouraged to learn an instrument. I chose the organ. I loved hearing the organ at church, and I have fond memories of turning the pages for our parish organist, a wonderful lady whose name was Pam, but for years I thought she was called 'Peg'. Perhaps on reflection it was because she kept her Hymn book open to the right page by using laundry pegs in the corresponding liturgical colour.

I remember being inspired by the sound of the organ and the delight of hearing a congregation singing hymns together. There is something incredibly powerful about singing with others. Many years later, the year before I first came to St James' actually, I was visiting York with my family and we were approaching the Minster for a tour. We walked past the church of St Michael le Belfry where there was a service taking place. From outside we could hear the sound of a large congregation singing a hymn together, and it made me stop in my tracks. And we stood there outside for a few moments and listened. It moved me to tears. Tears of joy, I think, rather than anything else, but it was a significant moment for me and I longed to once again be part of a church with hymn-singing and music. Only a few months later I moved to Sydney and found St James'. At St James' I received my introduction to the music of Tallis, Howells, and Stanford, and delighted to discover how many modern composers were at work writing music for the liturgy here and elsewhere.

There's a remarkable book by the brilliant French composer and pianist Elisabeth-Paule Labat, OSB (1897-1975) translated into English as *The Song that I Am: On the Mystery of Music*. (Cistercian Publications, 2014). The book is about the role that music plays in the spiritual life and tackles the age-old question of why music has the effect that it does both on those who make it and those who hear it. She writes, 'There can be no doubt that the stirring yet pacifying emotion awakened in us by music affects an area that reaches a great deal deeper than our cold reason or our heart of flesh. Since beauty is of the intelligible order and infinitely loveable, we can take it for granted that its touch causes our faculties of knowing and loving to unfold in a kind of inebriation. Yet the fact that beauty does not generally engender any clear notion; the sudden, indefinable character of its hold on us, the impression of blissful plenitude with which it fills us; and finally, the liberation it effects by drawing us out beyond our limitation and banal selfishness, like a great gust of sea breeze instantly sweeping away our earthbound attachments; all these factors cause us to think that our soul contains unexplored depths attuned to an invisible reality for which music, like any art, is a continuous desire.'

I love this idea of continuous desire. It goes hand in hand with the continuous praising of God which is our earthly worship, and which will be our delight in heaven. Think how much music and song is found in the Bible and how much of that song concerns singing the praises of God. There is even a reference to Jesus singing a hymn with his disciples on the night of his betrayal: 'When they had sung the hymn, they went out to the Mount of Olives.' (Matthew 26:30)

Perhaps one of the most inspiring set of texts concerning the singing of praise to God is the psalter, particularly the closing trilogy of Psalms 148, 149 and 150.

Psalm 150

O praise God in his holiness:
 praise him in the firmament of his power.
 Praise him in his noble acts:
 praise him according to his excellent greatness.
 Praise him in the sound of the trumpet:
 praise him upon the lute and harp.
 Praise him in the cymbals and dances:
 praise him upon the strings and pipe.
 Praise him upon the well-tuned cymbals:
 praise him upon the loud cymbals.
 Let every thing that hath breath:
 praise the Lord.

The highpoint for me is the line, 'let everything that hath breath, praise the Lord.' At the dawn of creation, the Spirit of God breathed upon the waters of the deep, and with this breath came life. Breath will feature prominently through the scriptures whenever God and humans meet. Jesus breathes on his disciples with the words, "receive the Holy Spirit". That same spirit that was the very breath of God over the waters of the deep and the formless void. Therefore, all of creation known to us in this life here on earth carries with it the breath of God, which is a splendid way of beginning to understand how the Spirit of God is at work in the created order. To have the breath of God within something doesn't necessarily require a set of lungs. In fact, all around us, creation is constantly singing God's praises, and God hears those praises even if we do not. Truth be told, we're usually drowning it out. When we're full of praise for ourselves and busy using our breath to build ourselves up, it's harder to hear in humility the very worthy praises of others and the rest of creation around us. I suspect that as humans we tend to think that our praises are the best sort, or worse the only sort. In Psalm 148 The psalmist writes:

O praise the Lord of heaven:
 praise him in the height.
 Praise him, all ye angels of his:
 praise him, all his host.
 Praise him, sun and moon:
 praise him, all ye stars and light.
 Praise him, all ye heavens:
 and ye waters that are above the heavens.
 Let them praise the Name of the Lord:
 for he spake the word, and they were made;
 he commanded, and they were created.
 He hath made them fast for ever and ever:
 he hath given them a law which shall not be broken.
 Praise the Lord upon earth:
 ye dragons, and all deeps;
 Fire and hail, snow and vapours:
 wind and storm, fulfilling his word;
 Mountains and all hills:
 fruitful trees and all cedars;
 Beasts and all cattle:
 worms and feathered fowls;
 Kings of the earth and all people:

princes and all judges of the world;
Young men and maidens, old men and children,
praise the Name of the Lord:
for his Name only is excellent, and his praise above
heaven and earth.

The great joy of all this is that we are to join our voices with the rest of the created order to sing praise to God. And we are to make our praise with songs, instruments (well-tuned, I note...) indeed, with our whole selves.

As we prepare then to celebrate this new instrument at St James', we will begin by dedicating the new pipe organ to the glory of God: That all who hear it and play it might give glory to God, that we might be inspired, lift our hearts, minds and voices to the things above. And if we remain attentive to the creation around us, perhaps we might listen for the voice of creation's praise and join our voice and our breath together, and harmonise to fulfil that climactic verse which ends the psalmody:

'Let everything that hath breath Praise the Lord.'



The Rector at the Supreme Court Evensong
(Image: Gillianne Tedder)
More photos pg 9



Supreme Court Evensong
(Image: Gillianne Tedder)
More photos pg 9

Music—the Vehicle on which the Liturgy of the Church Rides

Richard Hurford



Bishop Richard Hurford
(Image: Chris Shain, Images for Business)

*When in our music, God is glorified,
and adoration leaves no room for pride,
it is as though the whole creation cried:
Alleluia!
How often, making music, we have found,
a new dimension in the world of sound,
as worship moved us to a more profound,
Alleluia!*

These words of Frederick Pratt Green's hymn are a superb vehicle for our thanksgiving to God in this Bicentenary Anniversary year.

In an edition of the *Readers Digest* a few years ago, there was an interview with the actor and comedian Rowan Atkinson, in the course of which he stated, 'I suppose I'm a great believer that the most important things in life are in the end not rational. Love and beauty; and art and music; and friendship and spirituality and religion—these are the things that really earth people!'

Now there's not a lot of comfort here for the Rationalist Society. In this line of thinking, their humanity is impoverished and diminished. So, leaving the other things aside that Rowan Atkinson mentions, let's focus on music

as one of *the* important things, because if you stop to think about it, music is really quite irrational. It transcends speech and language, and it transcends even thought!

It reminds me of the reply when a famous dancer was asked for an explanation of a dance she had just done. She said, "if I could explain it, I wouldn't need to dance it".

Some people are very uncomfortable and dismissive of things they can't explain in words. Even some theologians and Christian leaders of my acquaintance are uncomfortable with mystery, and their faith seems totally propositional. If there were a Theological Rationalist Society, they would be members!

Music is one of the mysteries and the dictionary definitions don't begin to unravel the mystery. Here are two examples:

Macquarie Dictionary: *Music—the art of organising sound in significant forms to express ideas and emotions through the elements of rhythm, melody, harmony and colour.*

Collins Dictionary: *Music—an art form consisting of sequences of sound in time, especially tones of definite pitch organised melodically, harmonically, rhythmically and according to tone colour.*

Neither of these definitions mentions how and why such organising of sound can move the hearts of people, how it can cause or enhance ecstasy, excitement, peace, nostalgia or sorrow. As far as we can tell, only the human creature can respond emotionally to the organised sound called music, notwithstanding anecdotal evidence relating to domestic pets.

In Andreas Wehrmeyer's biography of the Russian composer Rachmaninoff, this is the final paragraph:

When the American Walter Koons invited various musicians to give a definition of music, Rachmaninoff's reply was typically brief and concise, couched in a few poetic words whose unguarded frankness seem as characteristic of the man himself as of his music: 'What is music? It is a peaceful moonlit night; it is the rustling of living leaves; it is the

distant evening bell; it is that which is born of the heart and pierces the heart; it is love! The sister of music is poetry, but its mother is a heavy heart.'

Like in the biography, that quote seems to be an excellent place to stop, but we should go on and see where and how God comes into it.

In our worshipping lives, at one extreme we can place music on such a pedestal that it becomes the be-all and end-all of worship and liturgical experience. At the other extreme, we can deny that God can ever use music to connect with Him. Let me quote from a former Dean of an Anglican Cathedral in Australia:

Feelings of epiphany, transcendence, occur when certain human activities are undertaken—especially music, symbolic acts, drama, certain architecture. And these things induce feelings of transcendence regardless of the content or even the religious context. We need to help people see that nice feelings are nice. They're desirable. But they don't represent contact with God!

If I may make one comment in response it is this. It takes a lot of confidence, not to mention arrogance, to categorically state how God can, and cannot, touch and contact the human heart.

I am often a bit dismissive of the validity of anecdotal evidence, but I am quite happy to use it when it suits my purpose. So here are two examples.

In an Australian Anglican newspaper some time back a regular columnist, Andrew Naum, wrote of sitting as a young man in Westminster Abbey. He had drifted away from the Christian faith. (In fact, most people *drift* away from God rather than renounce Him). During the singing of the Psalms by the Abbey Choir, he was brought to tears and back to faith!

The second example is personal. In St Andrew's Cathedral in Sydney in 1962, I was present to hear for the first time a performance of Elgar's *The Dream of Gerontius*. The late Sunday afternoon sunlight streamed through the stained glass and, it was during the singing of 'Praise to the Holiest in the height' that I experienced a profound epiphany. Never before, had Christ's supreme act of love on the Cross struck me with such illumination and force. I had been touched to the core of my being by the presence of God—and through what means? Through a combination of music, art and poetry—the music of Elgar, the art of stained glass and the poetry of Newman¹. And there is no point in anyone telling me, not even a Cathedral Dean, that my feelings of transcendence did not represent contact with God, because I know differently, and 62 years later I still know!

So, as we celebrate the Bicentenary of St James' King Street, and The Inauguration of The Bicentennial Pipe Organ—some

onlookers may well ask why do we do it? We have organs, music groups and choirs: surely it would be easier and cheaper to do without?

I would like to respond to these questions through the words of a former Precentor at All Saints' Cathedral Bathurst, the Reverend Michael Deasey, when writing in his landmark history of the Cathedral Choir at St Andrew's Cathedral in Sydney said: *some say the written and spoken word is all that is needed. But God knows that we need His gifts of music and art and poetry. All beauty, all colour, all music, all that is lovely, are gifts from God and meant to be used not least when the people of God are assembled. And most people can recognise that music gives wings to the words, making worship soar, stirring the hearts and souls of the pilgrims. With all the diversity of music, it would be ludicrous to say that only one style is suitable for the Church of God. Diversity should be embraced, whether in music, or culture or worship—especially as we in this 21st century are increasingly experiencing the impact of globalisation in church music. But at its best, music is the language of ecstasy, our yearning for the sublime. C.S. Lewis wrote that the Devil never did, and never could, create anything, not even pleasures. The Devil can only use and distort what is already created. So, like all creation, music can become twisted, abused and depraved—at its worst, music is the language of degradation. But music can help express our deepest longings, where we can be given a glimpse of glory without fully comprehending.*

This leads me to give a brief comment on the choice of music in Christian worship—probably a dangerous thing to do.

Some think sincerity is more important than quality. God is not a music critic they say. Maybe not, but he has endowed us with critical faculties and I think this means that we should offer only the very best of which we are capable. We don't build a church out of corrugated iron if better materials are available—nor do we send bruised apples to harvest thanksgiving. Should we sing inferior music when far better is available? Of course we are more at ease with the inferior. It is less demanding. Just as mediocre people are always at their best, so does mediocre music and liturgy lull us into easy satisfaction.

However, we must also avoid that air of superiority that gives out the message that we have got it right. Arrogance and a judgemental attitude have nothing to do with the gospel. It's true that music may be an end in itself, but for the Christian Church, what we understand as music, even great music, is only a forerunner and a foretaste of the eternal song.

We will not be totally fulfilled until we join with the angels and the archangels and the saints who have gone before in that song of never-ending praise.

¹ John Henry Newman wrote *The Dream of Gerontius* as a poem, which Edward Elgar set to music in 1900.

Here on earth and in our worship together, we are merely, as John Donne said, tuning our instruments. The tuning of the orchestra can be delightful in itself. It can be exciting and spine-tingling: but only for those who can in some measure anticipate the symphony that is to come!

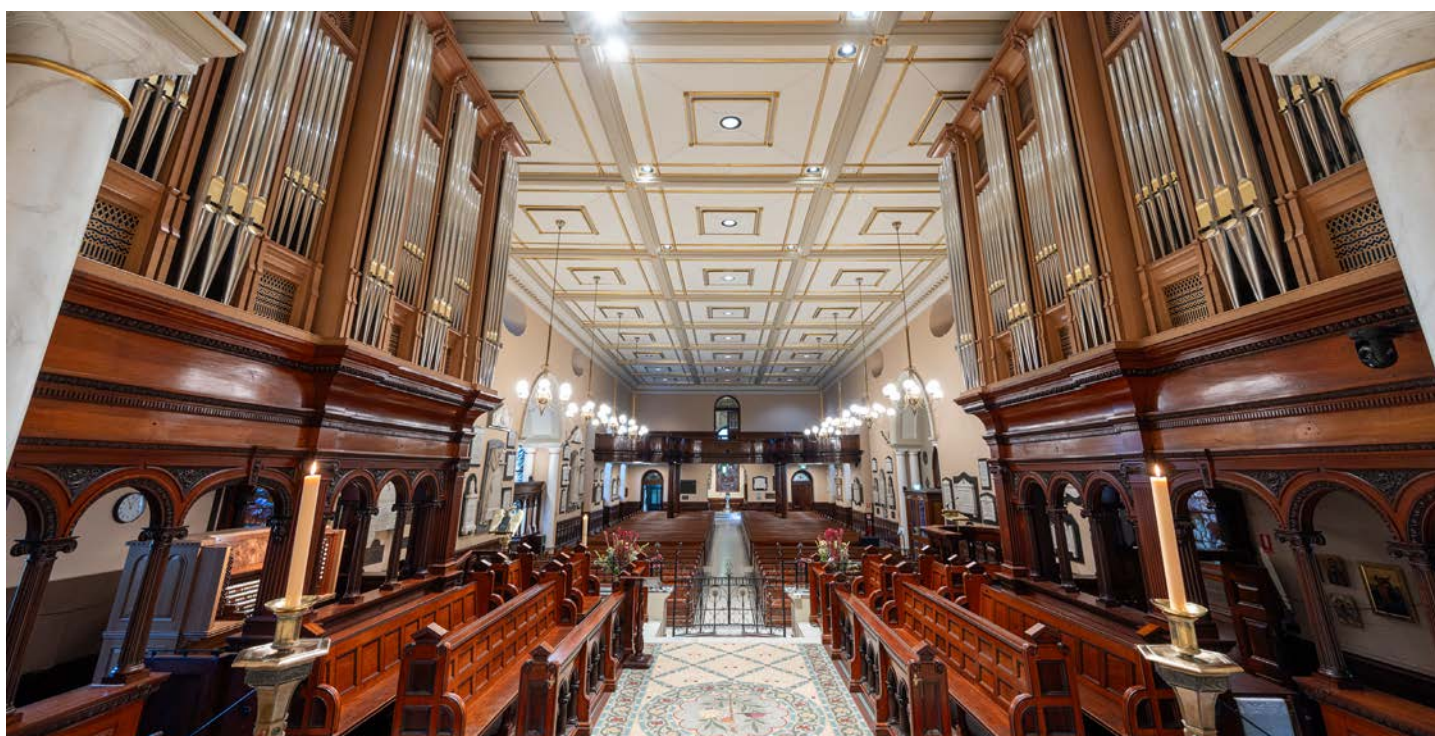
Little wonder then that Frederick Pratt Green wrote in the final verse of his hymn:

*Let every instrument be tuned for praise!
Let all rejoice who have a voice to raise!
And may God give us faith to sing always:
Alleluia!*

The Right Reverend Richard Hurford, OAM, KStJ is a Vice President of the International Guild of Church Musicians, and was Rector of St James' from 1997 to 2001.



Pictures of the Bicentennial Pipe Organ
(Images: Chris Shain, Images for Business)



Interfaith Evensong To Commemorate the Bicentenary of the Supreme Court of New South Wales

Thursday 16th May 2024

Photos taken by Gillianne Tedder



Flowers at St James'

Pippa Naivasha

"Consider the lilies, how they grow; they toil not, they spin not; and yet I say unto you that even Solomon in all his glory was not arrayed like one of these."

Luke 12:27-28

This reference made by Jesus to flowers as one of God's most wondrous creations underpins the passion of the team who create the weekly flower arrangements at St James'.

Most Sundays are classified as 'ordinary' church days, and the choice of colours and types of flowers in season inform the options for variable arrangements. The creativity of each of our team members is put to the test each week as they strive to create beauty, mood and ambience.

White and gold are festive, joyful colours used during Christmas and Easter and on major feast days. Red symbolises both blood and fire. When purple and violet representing repentance and penance are dominant colours in the church during Advent and Lent, the sense of sombre and intense anticipation of the coming of both Christmas and Easter is enhanced by there being no flowers in the church for many weeks. As both Christmas and Easter arrive, the members of the team gather to create a veritable explosion of flowers around the church to celebrate with floral exuberance, first the coming of Christ to Earth and then His resurrection to the Afterlife.

When I joined the St James' Flower Team in 2007, I little knew the depth and the pleasure of the spiritual journey I was embarking on, as I committed to early morning visits to the flower markets on Saturdays once every six to eight weeks, followed by a morning of quiet contemplation in our beautiful church as I arranged these glorious natural

miracles in two gigantic bronze bowls. I came to realise that the joy of creativity lay in recognising that the process was a joint effort between myself and the flowers. My task was simply to work in conjunction with them to form a visual display which would contribute to the vibrant energy of the church. Sometimes the choir was practising, at times visitors, often exploring the church for the first time, would engage in conversation and add a sense of appreciation to the activity. At times there was no one else in the church, and it was a treat to spend time alone in our building, which is so full of history and spiritual depth.

Several years ago, our previous and now departed, much loved head arranger, Lesley Proudman, who had overseen the team for many years, recognised it was time to retire, and I was able to step up to take her place. It continues to be an absolute privilege to act in that capacity. We currently have a superb team of seven women and two men who form the roster to guarantee that, apart from Advent and Lent, St James' is always adorned with fresh flowers. The times when we meet to work together for special festivals are a highlight of our year. Anyone who is interested to join us would be very welcome. It is not as hard as it might seem, and tuition and guidance are always available if required. If you would like to become part of our team, please feel free to contact me on 0432 792 362, or mention your interest to any church official and they can pass on a message.

My wish is that you notice and enjoy the flowers this week, and every week. Lilies are often there.

Pippa Naivasha is a parishioner at St James' and Coordinator of the St James' Flower Team. We thank her and all those on the roster for their hard work and creativity which enhance our worship each week.



Flower displays and the various members of the flower arranging teams (Images Supplied)



A Priest Named Napoleon at St James'

Robert Willson

As the Parish of St James' celebrates our Bicentennial, many little-known aspects of our history are being recalled. Few remember that for a short period a priest whose middle name was 'Napoleon' was the incumbent of the Parish. The story of the Reverend George Napoleon Woodd deserves to be remembered.

I first read about this man when exploring the story of the consecration of St John's in Canberra in 1845, by Bishop W. G. Broughton. *The Sydney Morning Herald* of 21 March, 1845, contains an account by an unnamed correspondent of the consecration ceremony of that church. The Reverend G. N. Woodd, BA, then incumbent of Christ Church, Bungonia, acted as Chancellor to the Bishop. Woodd must have made the long, hot ride that day to be present.

Woodd was born in 1810, the son of James Woodd of Hanover Square in London, and was baptised at St Anne's Church, Soho. But why would his parents have given him the name of the Emperor of France?

Struggle

In that year the struggle between Britain and France was at its climax in what we call the Peninsula War, in which my Scottish ancestors were serving. The Duke of Wellington was slowly but surely driving the French Army out of what Napoleon had called his "Spanish Ulcer". It was no time for a British couple to name their son after this man who had conquered so much of Europe.

Napoleon Bonaparte had threatened the peace of Europe for so long that English mothers used to threaten their naughty children that if they did not behave "Boney" would get them. But after the French defeat in Spain and the humiliating disaster of the invasion of Russia, the French Emperor gradually lost his power and abdicated his throne in 1814.

The victorious Allies subjected him to exile on the tiny island of Elba in the Mediterranean, but dangerously close to France. They carelessly let Napoleon escape in 1815. France welcomed him and flocked to him. The stage was set for his final gamble for power, culminating in Waterloo, and exile to St Helena where he died.

Poking Fun

Meanwhile the little son of the Woodd family was five years old when his parents finally decided to take him to St Anne's

Church, Soho, to be baptised on January 21, 1816. Perhaps they took a certain impish pleasure in poking fun at the fallen dictator by giving the boy the second name of the man who had once terrified Europe.

In 1828 George Napoleon Woodd entered Wadham College, Oxford. He received a BA degree there and was ordained a few years later. I have warm memories of sitting in the chapel there where he would have worshipped.



With the blessing of the Society for the Propagation of the Gospel (SPG), Woodd and his family arrived in Sydney on a ship called the *Samuel Winter*. The Church of England in the Colony was very short of clergy and doubtless he would have been welcomed.

In his invaluable record of the clergy of the Church, the *Cable Clerical Index*, compiled by the former parishioner of St James', the late Professor Ken Cable, gives a summary of Woodd's career in NSW. He records that Woodd became incumbent of St James' on March 31, 1838.

Bungonia

However, I get the impression that he was not at home in a city parish, and the following year he became incumbent of Christ Church, Bungonia, very much 'in the bush'.

Those who knew him remember that he was eccentric and casual in his dress and manner, but a faithful priest. Sometimes, even on formal occasions, his trousers were tied with rope and his boots with old pieces of string.

Woodd served at Bungonia for a decade and was later at Prospect with Seven Hills and for many years at St Mary, Denham Court. He finished his active ministry at Watson's Bay and died in 1893. His son, Henry Alexander Woodd, was also ordained and served in parishes in the Diocese of Newcastle. It is possible that letters by both men may still survive in the archives of the Diocese of Sydney and of Newcastle.

Reflecting on his Australian career and his middle name, I wonder if George Napoleon Woodd knew that his namesake had once cherished ideas of attacking the tiny settlement established on Sydney Cove. Nicholas Baudin, the French explorer, had once visited Sydney and was asked to report on the defences of the settlement, but the great Napoleon's dream remained just that.

Fr Robert Willson has been a priest, school chaplain, and freelance journalist in Canberra for many years.

Travelling to London?

A number of *St James' Connections* readers choose to stay at this London Bed & Breakfast. Self-catering facilities, excellent transport links (only 20 minutes to the city), reasonable rates.

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The Rector, The Chief Justice of NSW The Honourable Andrew Bell, and her Excellency the Honourable Margaret Beazley AC KC at the Interfaith Evensong (Image: Gillianne Tedder)

EDITORIAL POLICY

We aim to publish a wide range of views and opinions in this magazine. Publication should therefore not be read as *St James'*, the Rector, Parish Council, staff or parishioners necessarily endorsing or approving any particular view or opinion.

*The *St James' Connections* Editing Team welcomes submissions from readers, whether parishioner or not.

All submissions should be sent to:

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and Sue Mackenzie at semack53@gmail.com.

Any editing queries should be sent to Sue Mackenzie.

One Hit Wonders

Michael Horsburgh

Towards the end of Lent, we sang Samuel Crossman's hymn, 'My Song is Love Unknown' (*New English Hymnal* (NEH) 86), a favourite amongst many people, including me. Afterwards, I had a conversation with a parishioner about how we couldn't imagine it to any tune other than John Ireland's 'Love Unknown', which, as its name implies, was written for this hymn. The hymn's metre, 66 66 4444, is uncommon, NEH has only five examples. A little research revealed that this is the only hymn by Crossman that is widely sung. Another has had a little exposure but has almost entirely dropped out of use. This led me to wonder about hymns that appear to be an author's only surviving product, thus the title of the paper, 'One Hit Wonders'. Are there others? The NEH has 175 hymns that are its only inclusions for their authors. I have chosen four of them, all from the Lent, Holy Week and Easter period, just because that is where I began. All of them are popular. In addition to Crossman's hymn, they are:

'Lord Jesus, think on me' by Synesius of Cyrene (NEH 70)

'Drop, drop, slow tears' by Phineas Fletcher (NEH 82)

'Thine be the glory' by Edmond Budry' (NEH 120)

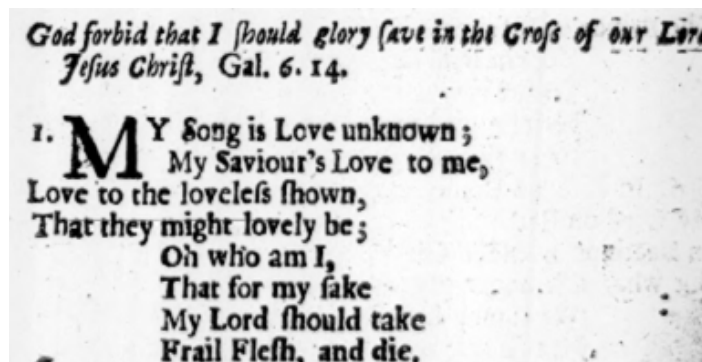
Before we begin our exploration, a word about hymn publishing. No matter how fine the verses, they won't be sung in any church if they remain in the author's desk drawer. They must first be published and not necessarily in a hymnal. It is quite possible that verses published as poetry may later be put to music and sung.

Charles Wesley is a good example of publishing success. He wrote about 8,000 verses, some 6,000 of which were intended as hymns. He was the beneficiary of his brother's publishing empire and income from publishing provided Charles with the financial guarantee necessary for his marriage. John Wesley published *A Christian Library. Consisting of Extracts from and Abridgments of the Choicest Pieces of Practical Divinity Which Have Been Published in the English Tongue*. Including classics such as Thomas à Kempis, *The Imitation of Christ*, its 1821 edition ran to 30 volumes. Income from publishing was a mainstay of the Methodist movement. Charles published a volume of hymns nearly every year and this exposure led to the large number of his hymns still being sung.

My Song is Love Unknown

Samuel Crossman (1623-1683) was a Puritan who ultimately was ordained as an Anglican after the Restoration in 1660. He became Dean of Bristol in 1683. In 1685, his *The Young Man's Calling* was published by Nathaniel Crouch 'at the Bell in the Poultry near Cheap-side'. This volume was intended to instruct youth, who were 'now entering a troublesome sinful world; and therein greatly to be pitied; You are now upon your great preparations for Eternity;

and are therein need be seriously counselled and advised'. Containing 'Twelve curious Pictures', the volume of 339 pages ended with *The Young-Man's Divine Meditations*, nine 'Sacred Poems', one of which was 'My Song is Love Unknown'.



In 1863, Daniel Sedgwick (1814-1835), a publisher of hymnals and theological works, reprinted the group of nine poems. 'Love Unknown' was then included in *The Anglican Hymn Book* of 1868. An accident of publishing introduced this text to the church music world.

The first tune to which it was set was 'Ermebridge' by Henry Lawes (1596-1662), a Royalist during the English Civil War and a leading songwriter of the mid-17th century. His tune is now known as 'Lawes Psalm 47' and appears in *Common Praise*, the 2000 version of *Hymns Ancient and Modern* (A&M).

As mentioned above, we sing this hymn to 'Love Unknown', composed for Crossman's hymn in 1918 by John Ireland (1879-1962); we cannot imagine the hymn without it. Ireland was a composer, organist, and teacher at the Royal College of Music; Benjamin Britten was one of his pupils. Principally a composer of small pieces of music,

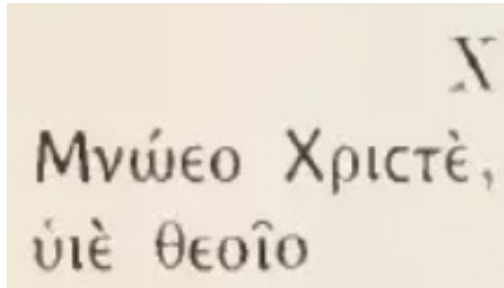
songs, piano pieces, chamber music and choral works, he composed one film score for the 1946 Australian film, *The Overlanders*, starring Chips Rafferty. 'Love Unknown' is his only hymn tune, another one hit wonder.

Lord Jesus, think on me

'Lord Jesus, think on me' has a very different origin that reveals another reason for a hymn being a one hit wonder. Its author, Synesius of Cyrene (c373-c414) was essentially a Neoplatonic philosopher. In 410, he was chosen by public acclamation to be Bishop of Ptolemais in North Africa, not far from his birthplace of Cyrene. He was hesitant to accept and reserved the right to dissent on issues including a literal resurrection and the apocalypse.

For such an author to appear in our hymnals, his works must have survived and have been translated into an acceptable English form. A collection of poems by Synesius did survive and was published in 1871 in the original Greek. Our hymn is the tenth of a set of odes:

The complete volume, containing more poets than Synesius, was translated by Allen William Chatfield (1808-1896) Vicar of Much-Marcle in Hertfordshire, and published in 1876. He must have already had contact with the editors of A&M because a shortened version of the original nine-verse hymn had already been published in its 1875 edition. One can imagine the scholarly priest in his study translating by lamplight.



Synesius.

X.¹

Μνύεο Χριστὲ,

(Anapaestic monometer.)

I.

LORD JESU, think on me ;
And this poor offering,
Which I do humbly weave for Thee,
Accept, O Christ, my King.

2.

Lord Jesu, think on me,
And purge away my sin :
From earthborn passions set me free,
And make me pure within.

Of this hymn he said:

In translating this ode I have given my spirit more liberty. It may be considered as a paraphrase or amplification, rather than as an exact translation of the original.

In its first appearance in A&M, it was set to John Stainer's 'St Paul's', now the second choice in the NEH. This is Chatfield's only appearance in NEH, and the hymn is thus a one hit wonder for both author and translator.

Drop, drop, slow tears

Phineas Fletcher (1582-1650) graduated from King's College, Cambridge in 1604, was ordained priest and, after becoming chaplain to Sir Henry Willoughby, was presented by him to the rectory of Hilgay in Norfolk in 1621. He remained there the rest of his life. He was a prolific writer of religious texts, plays, metrical psalms and hymns. His collected works were reprinted in 1869 by Alexander Grossart, a Scottish Presbyterian minister who specialised in Elizabethan reprints because of his interest in Puritanism. Volume 2 of the collection contains 'Poetical Miscellanies', including this hymn:

AN HYMNE.

DROP, drop, slow tears,
and bathe Those beauteous feet
Which brought from heav'n
the news and Prince of peace :
Cease not, wet eyes,
His mercies to intreat ;
To erie for vengeance

sinne doth never cease :
In your deep flouds
drown all my faults and fears ;
Nor let His eye
see sinne, but through my tears.¹

The reprint of Fletcher's works was discovered by the editors of *The English Hymnal* (1906). From there it came to the NEH. It appears in only a few hymn books, mainly Anglican.

The English Hymnal set it to 'Song 46' by Orlando Gibbons, and that has remained its tune. A one hit wonder for Fletcher, but not for the well-known Gibbons.

Thine be the glory

The Easter Vigil would not be the same if it did not end with the triumphant notes of 'Thine be the glory'. The text, originally in French, was written by Edmond Louis Budry (1854-1932), a Swiss Evangelical Church pastor.

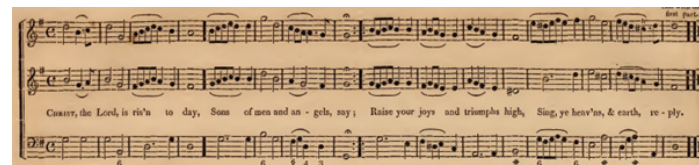
It first appeared, along with seven other hymns, in *Chants Évangéliques*, published in Lausanne, Switzerland in 1890 and again in the 1904 *YMCA Hymn-Book*, also published in Lausanne.



The text was translated into English in 1923 by Baptist pastor, and early exponent of the theology of Karl Barth, Richard Birch Hoyle (1875-1939), first appearing in the World Student Christian Federation *Cantate Domino* of 1925. For some years, Hoyle had edited the YMCA journal, *Red Triangle*, and I assume that he came across Budry's hymn through that connection. Its general use was assured when it was included in the 1933 *Methodist Hymn Book*, changing 'is' to 'be' in the first line, and then making its way to NEH and others. It is a relatively recent addition to English hymns.

— 25 —
Allegro maestoso. G. F. HAENDEL (1685-1759).
A toi la gloi - re, O Res - sus - ci - té!
Held der dem Gra - be, Sieg - ge - krönt ent - stieg.
Thine is the glo - ry, Ris - en, conqu'ring Son,
FINE
A toi la vic - toi - re Pour l'é - ter - ni - té!
Dein ist Macht und Eh - re, E - wig dein der Sieg.
End - less is the vict' - ry Thou o'er death hast won.
FINE
Lo! Jesus meets thee, — Risen from the tomb;
Lovingly He greets thee, — Scatters fear and gloom;
Let His Church with gladness — Hymns of triumph sing,
For her Lord now liveth; — Death hath lost its sting.
Thine is the glory...
3.
No more we doubt Thee, — Glorious Prince of Life!
Life is nought without Thee; — Aid us in our strife;
Make us more than conqu'rors, — Through Thy deathless love,
Bring us safe through Jordan — To Thy home above.
Thine is the glory...
Trans. R. BIRCH HOYLE (1923).

'Thine be the glory' was originally set to the tune that we use today, 'Maccabaeus', an arrangement of the chorus, 'Hail the conquering hero comes' from Handel's oratorio, *Judas Maccabaeus*. This tune is not a one hit wonder for Handel, who has two other tunes in NEH. Its first use as a hymn tune was in Thomas Butt's 1760 *Harmonia Sacra*, where it was adapted for use with Charles Wesley's 'Christ the Lord is risen today'.



That 'Maccabaeus' was the original tune for this hymn caused me to wonder whether Budry wrote his hymn to be sung to it. In general, hymnal editors look for suitable tunes for hymns, often choosing the most traditional. Tastes change, however, and new tunes often suddenly appear. Some tunes are written for specific verses, as shown above by 'Love Unknown'. One of Handel's other tunes in NEH, 'Gopsal', was composed specifically for Charles Wesley's 'Rejoice the Lord is King'. What leads me to the conclusion that it was, unusually, the other way around here is, first, the perfect fit of the words to Handel's triumphant tune; Budry marked it 'Triumphal'. Second, it is the unusual metre of the tune: 10 11 11 11 and refrain. This is the only tune that I can find to this metre. Budry must have known this tune before he wrote his verses. Hoyle its translator was careful to replicate the metre and keep the tune.

That we now sing these one hit wonders is a tribute to the compilers of NEH and other hymnals. While some authors have been, often quite deliberately, widely available and appear frequently, others have been found only by diligent exploration of unlikely sources.

Associate Professor Michael Horsburgh AM is a parishioner and Parish Lay Reader at St James'.





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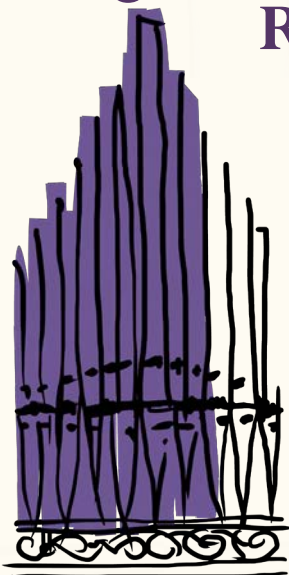
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Thoughts on a Career

James O'Donnell

In 1979 I won the organ scholarship to Jesus College and 'went up' in the autumn. I had been admitted to study for a degree in Music, but was unsure whether my future lay in that field. At the time I thought it more likely that I would be a lawyer; this, after all, would be a 'proper' job and undoubtedly more secure than the likely hand-to-mouth existence of the professional musician. I was interested in the law and attracted by the intellectual discipline involved. I was not terribly interested, at that time, in the idea of being a church or cathedral organist, spending my evenings in a cold organ loft or trying to persuade children to sing the psalms. Yet at some level I was aware that I needed to give music a chance and see where it led. I had already come a considerable way in music and it would be a pity to turn my back on it. To be honest, I was also worried that studying law would be too much like hard work. So, I stuck to music, enjoyed it, and did reasonably well. My thoughts of switching to law gradually receded, but my reluctance to go into church music remained. I began to think of an academic career in music.

During my final months at Cambridge, I became aware that Westminster (Roman Catholic) Cathedral wanted to appoint a new Assistant Master of Music. I knew little about the cathedral's music tradition, but I did know that it was the most important Catholic church in the UK, and, as a young Catholic organist, I wanted to know more. My researches revealed a unique and fascinating story. In its comparatively short existence (having first opened its doors only in 1903) the Choir of Westminster Cathedral had blazed a unique trail in the UK, both in its repertoire focused on Gregorian chant and polyphony and, latterly, in its distinctive sound (often described, somewhat meaninglessly, as 'continental', and certainly quite unlike the 'polite' sound normally associated with English cathedral choirs). The then Master of Music was Stephen Cleobury. We corresponded and I applied. His appointment as Director of Music at King's College Cambridge (of all places) was announced during my interview period. My appointment as Assistant at the cathedral was confirmed, and I began work shortly after graduating from university.

Stephen's successor at the cathedral was David Hill, a brilliant young musician, who further consolidated the choir's reputation and began a long recording partnership with the then brand-new Hyperion Records. After five extremely successful years, David left to become Director of Music at Winchester Cathedral, succeeding Martin Neary who went to Westminster Abbey. I was asked to consider applying to be David's successor and, while I was flattered by this, I was acutely aware that my only experience of professional cathedral music had been in that place. I was



James O'Donnell
Image supplied

only in my mid-20s. Was I experienced and mature enough to take on such a big responsibility? Then again, it was clearly an opportunity not to be missed. So, I applied and was appointed Master of Music at Westminster Cathedral in 1988.

The following twelve years were among the most exhilarating, and demanding, of my life. The cathedral's musical reputation was now in my hands and the musical buck stopped with me. I had wonderfully supportive colleagues in the cathedral and the excellent choir school. But the position of what could be termed 'traditional' music in a Catholic cathedral was not always clear-cut, and there were disagreements about how much Latin the choir should sing, and whether more 'accessible', congregational music would be appropriate. Sometimes one felt the playing field was not very level. However, the liturgy and music-making were wonderful. The choir's musical bread-and-butter repertory of plainsong and Renaissance polyphony also informed everything else it sang, and over the years I continued to broaden the scope of the choir while maintaining our core repertory of Palestrina, Victoria and others. In 1998 the choir won the Gramophone 'Record of the Year' award for a recording of Frank Martin's *Mass for double choir* and Ildebrando Pizzetti's hardly-known Requiem. It remains the only time such a choir has won this award.

In 1999, Westminster Abbey began to search for a new Organist and Master of the Choristers. Along with many other cathedral musicians I was approached to ask if I would be interested in discussing the appointment. I was very committed to my work at Westminster Cathedral and very happy there, but sensed that this was a rare opportunity not

to be casually dismissed. The meetings that followed had to be conducted in the utmost discretion as this appointment would be sensitive, whoever was eventually chosen. I was rather taken aback, to put it mildly, to be offered the job. After much agonizing, I decided to accept.

One of the new things for me, apart from returning after 17 years to the Anglican tradition in which I felt quite rusty, would be to live in a close. The Organist and Master of the Choristers occupied one of the beautiful official residences in the Little Cloister, a private courtyard with a fountain that was uncannily peaceful given its location only metres from the Houses of Parliament. The official apartment I occupied as Master of Music at Westminster Cathedral was in a 'normal' street outside the precinct. At the Abbey, I would be living cheek by jowl with the clergy and other colleagues. Although it was a wonderful privilege, it took some getting used to.

Taking up the reins of musical responsibility in the Abbey was a steep learning curve, but I realised it would have been thus for anyone because the Abbey is so unlike any other place. In addition to the cathedral-like daily round of choral services (eight per week in term-time), it was the type and sheer variety of special services that set it apart, all conducted under the highest level of public scrutiny and awareness. There were services of thanksgiving for the lives of significant public figures, in all fields—politics, literature, music, dance, theatre—and the marking of national events and anniversaries of all types, from the most terrible conflicts and disasters to the most joyous—all of which were, by definition, unique and required imaginative planning, in order to find their shape and distinctive musical 'voice'. So, within a short period, the Abbey might have had to put on a service commemorating those killed in a terrorist attack, followed soon after by the dedication of a new memorial to a poet, or scientist. And, of course, the Abbey is perhaps most known for the major state and royal occasions, many of which are televised live and received national, and often international, media coverage. I learned that the Abbey has a superb mechanism for planning and executing such events, under the aegis of experienced and professional staff. So, it was possible for me to concentrate fully on the musical side and not be sidetracked by other matters.

The Abbey Choir's history dates back to the 14th century and has undergone many stages of development to reach its present state. Now it consists of boy choristers, all boarders in the Abbey Choir School, which unlike other British choir schools did not have any other pupils, and twelve professional singers ('lay vicars') who were employed by the Abbey on contract. I was the head of the music department and the principal organist of four. By the time I left we had, and greatly relied upon, two full-time administrators to run what was one of the largest departments in the Abbey.

For a music director, moving from one choir to another is no small matter. It took some while for me to get used to this new ensemble and decide what I wanted to do with it, just as it took the singers a while to work out what I wanted from them. But it was from the outset a positive and cheerful environment in which to work, and my new colleagues could not have been more welcoming or helpful.

At my interview for the Abbey post I had said that my chief satisfaction lay in striving towards a consistent musical standard in the daily services, and that this was key to attempting any other activity, however prominent in the public eye. I remain convinced of this. Over my 23 years there I had the privilege of being closely involved in the arrangements for many extraordinary occasions. Fairly early in my tenure the Queen Mother died, and I directed the music for her funeral. In 2011, Prince William and Catherine Middleton married in the Abbey. The late Queen Elizabeth's funeral took place in September 2022, only a few months before I left the Abbey. And in that time there were so many other extraordinary and unforgettable occasions and musical experiences, whether on a large scale or just regular services that took wing. Living with this daily possibility was incredibly rewarding.

2022 marked the fortieth year of my work as a professional musician in London, thirty-five of which had been as director of music at the two great churches of Westminster. So how did I end up at Yale University? I had had a connection with Yale since 2010 when I spent part of a sabbatical there, teaching, playing concerts and directing the excellent Schola Cantorum. The opportunity to become a professor there arose and I considered it very carefully, finally concluding that it was an excellent way to draw together so many of my professional strings and interests—playing, conducting, teaching, and academic work. Inevitably such a big move has had its challenges, and I was naturally sorry to leave the Abbey and my beloved colleagues and friends after so many happy and fulfilling years—but I am sure it is healthy and positive to move on to new things, and I am profoundly grateful for new opportunities, a new and stimulating environment, and exciting new colleagues.

It is an honour and a privilege for me to have been invited to visit Sydney and give the inaugural recital on the new Dobson organ in St James'. I much look forward to what I know will be an exciting and memorable programme of inaugural events.

James O'Donnell is currently professor of organ at the Yale Institute of Sacred Music in Connecticut, USA. He will be performing the Opening Organ Recital to inaugurate the St James' International Organ Festival, celebrating the Bicentennial Pipe Organ.

Patronal Festival Week 2024

Warren Trevelyan-Jones

On Sunday 21st July, for the blessing of our new organ by former Rector Bishop Richard Hurford, we will be joined by the choirs of St Paul's College, University of Sydney and Trinity College, University of Melbourne. The Choirs will sing Jean Langlais' dynamic *Messe Solennelle*, a setting which will showcase the new organ. This wonderful occasion begins a busy week of celebration for St James'.

James O'Donnell, professor of Sacred Music at Yale, USA and formerly Organist and Master of the Choristers at Westminster Abbey, will be joining us for the week. In addition to directing the choir and playing the organ at some of the services, James will be playing the opening recital on the new pipe organ on Friday 26th July. The following day you can hear James in conversation with our Rector, Fr Christopher Waterhouse as part of The St James' Talks in St James' Hall.

Highlights of the week include the world premiere of a new set of Evensong Canticles for choir and organ written by composer and former chorister Joseph Twist, at Evensong on Wednesday 24th July, the Eve of St James' Day. The Canticles have been specially commissioned for this service by a generous Parishioner. The Eucharist on St James' Day features The Choir of St James' and The St James' Singers combining to sing Vierne's *Messe Solennelle*, another great setting of the Mass Ordinary with a huge and impressive organ part!

The week culminates with an Orchestral Mass on Sunday 28th July, featuring a performance of Gabriel Jackson's *Mass of St James'* for choir and orchestra, generously funded by Doug Jones, Janet Walker and Philip Miller in celebration of our bicentenary.

Warren Trevelyan-Jones is the Head of Music at St James'.



St James' Patronal Festival 2024

Sunday 21st July

8:00am Holy Eucharist
9:30am Choral Matins
11:00am Choral Eucharist and Blessing
of the Bicentennial Pipe Organ

Wednesday 24th July

6:30pm First Evensong of St James'
attended by the Benefactors of St James'

Thursday 25th July

6:30pm St James' Day Choral Eucharist

Friday 26th July

7:00pm Gala Opening Organ Recital, James O'Donnell (USA)

Saturday 27th July

2:00pm James O'Donnell in Conversation

Sunday 28th July

8:00am Holy Eucharist
10:00am Patronal Festival Sunday Orchestral Mass
(by Gabriel Jackson)

Bach Cantata BWV 21

Warren Trevelyan-Jones

Johann Sebastian Bach's Cantata BWV 21: *Ich hatte viel Bekümmernis* (I had much grief in my heart, but Your consolations revive my soul) is undoubtedly the most substantial Cantata we will have performed in our Sunday afternoon Cantata series.

Written for the 3rd Sunday after Trinity, it comprises 11 movements and lasts over 40 minutes. It is scored for a larger orchestra than many of Bach's cantatas, using strings, wind, brass and timpani. Scholars have not been able to identify a particular occasion for which such a grand

piece might have been written, although they do know that Bach did use it as an audition piece for the post of organist in Halle.

Unusually for his Cantatas at this time, it sets Biblical texts that include Psalm extracts and a passage from Revelation, all reflecting not on the Gospel of the day but the Epistle.

In its current form, the Cantata was first performed on 17th June, 1714 in Weimar.

Warren Trevelyan-Jones is the Head of Music at St James'.



Cantata Service

JS Bach

Ich hatte viel Bekümmernis,
BWV 21

The Choir of St James'
& BachBand@St James'
Directed by Warren Trevelyan Jones

16th June, 4:00pm

All Welcome

Sponsored by the St James' Music Foundation



The Honourable Julie Ward, President, NSW Court of Appeal
(Image: Gillianne Tedder)

St James' Institute Update

Paul Oslington

It is a cause of much rejoicing at the Institute that we now have a programme brochure for 2024, which is available in hardcopy and also downloadable from our website. You are able to view all the years upcoming events by clicking on the St James' Institute tab, where you will be able to see them all there as well as on the linked Humanitix booking platform. Apologies again to those who have struggled with the St James' website, which we are now rebuilding.

A few weeks ago, I managed to get a list of our those who have subscribed to the St James' Institute, and now knowing who you are I very much appreciate your support of the Institute and participation in our events. My vision for the Institute is a place for conversations that we need to have in our church and city, and a place of community, all of which depends on you as subscribers. There is still the opportunity to purchase a subscription for \$195 (or \$175 concession) on the website through Humanitix, or by telephoning Jonathan or Dianne in the St James' Office. Single event tickets are typically \$25. If you know someone who would be interested in finding out more about what we do, they would be welcome to sample an event as my guest and then consider subscribing. Or you might want to give them a subscription.

Our latest seminar was on *Revelation and Mission* with Rev'd Dr John Deane on Sunday 19th May, drawing on John's Trinity Theological School doctoral thesis. After an introductory discussion of hermeneutical issues, he led us through several significant passages in Revelation, highlighting especially their use of the creation stories of Genesis, and suggesting that the vision was of the completion of God's creative work. We look forward to the rest alluded to in Genesis. God's people Israel, whether one takes the references to Israel literally or symbolically, have a special place in this renewed creation.

The first of our three-part series on indigenous theology (in partnership with Pitt St Uniting and the Eremos Institute) took place on the afternoon of 7th April at Pitt St with Dr Garry Deverell from the newly formed University of Divinity School of Indigenous Studies. It was great to have such a large St James' contingent walk down Pitt St in support of this collaborative venture, and everyone I talked with there found it challenging and helpful. The next seminar in our indigenous theology series is with Professor Anne Pattel-Gray 2-4pm on Sunday 11th August, and we look forward to hearing her.

Pilgrimage seems to have captured the imagination of many Australians who never go near a church, especially young people, part of a trend of people being challenged by

and strangely attracted to things completely outside their familiar worlds. Buddhism, Pentecostalism, and the new monasticism are other examples. So, with this in mind and the interest of many St James' people in the topic, we are hosting a panel on *Pilgrimage in an Australian Context* on Sunday 2nd June. One of the speakers will discuss plans for a new pilgrimage route from Goulburn to Canberra, finishing at the Cross at the Australian Centre for Christianity and culture right beside Parliament house.

A joint event with Andrew West's *ABC Religion & Ethics Report* on the implications of the crisis in theological education for Australian intellectual life has just been added to our programme. Andrew and his team will record the episode from 6pm the evening of Thursday 15th August at St James' Hall so please come along and be part of the studio audience. I will be part of the panel, drawing on a report I produced for the Council of Deans of Theology on the economics of theological education in Australia.

A residential weekend retreat does not appear viable, but I'm hoping we can have a couple of quiet days later this year. One will probably be prayerfully walking the bounds of the Parish, and another perhaps on Mother Julian of Norwich. Praying with Icons is on the agenda for next year, in conjunction with an Institute seminar.

Our partnership with Trinity Theological School within the University of Divinity continues with Fergus King teaching on *Handling Texts of Terror* in June/July, and then Kara Martin and I teaching on *Faith, Work and Economics* in October. These subjects may be taken for credit towards a University of Divinity undergraduate or post-graduate degree, or for possible cross credit towards many other Australian theological and other degree programmes. FEE-HELP is available for eligible domestic students. Anyone can enrol as an audit (non-credit) student, and this is a remarkably good deal for members of the St James' Institute who pay the discounted rate of \$400 per subject.

It has been good talking with people over the last few months about the Institute and ideas and feedback are always welcome.

Paul Oslington is Director of the St James' Institute.

A Wake Up Call

Sue Mackenzie

In late April the city of Sydney was shocked by two separate knife incidents, one leading to fatalities, the other to injuries. Both are symptomatic of the violence that still perpetuates in societies throughout the world. Furthermore, these were followed by a murder of a woman in the central west of NSW, which prompted the editor of the *Sydney Morning Herald* in a front-page letter to call for two Royal Commissions, one by the State Government, the other by the Commonwealth Government into violence against women. This was all at the time when we were remembering Christ's violent death on the cross and the carnage of war in our commemoration of ANZAC Day.

Clearly we seem to have learnt little from those sacrificial deaths of the past.

This ANZAC Day, our readings from Scripture at Morning Prayer inspired me, as did my reading of a magazine published by UNHCR¹, which deals with many places around the world where refugees and Internally Displaced People (IDP) can be found today. Because the articles present the words and experiences of the individuals involved, they seem to hit home much more than statistics or general statements tend to do.

In the last issue of *St James' Connections*, we read of the experiences of IDPs in Myanmar, a nation where violence is frequently experienced. Ukraine was featured in the recent issue from UNHCR². Here we read of a woman named Yana who has been displaced twice in recent years. First, she had to move from eastern Ukraine which was invaded by Russia in 2014, then in February 2022 when the invasion reached the whole nation, she packed some documents and fled with her dog even further westwards. She wrote when reflecting on the second occasion: 'I had a very strong sense of déjà vu when everyone needed food, a place to sleep, safe shelter and a place to wash.'

Yana's response to this massive disruption to her life has been to help others even less fortunate than herself by working as head of the IDP Council for Luhansk, to help people find support and accommodation. She also moved to Kyiv to work in the Ombudsperson's Office. She is only one of 3.7 million IDP in Ukraine; 6.4 million have become refugees in other countries. For us their trauma can only be imagined, their lives now so different from pre-war days.

We have a responsibility as Christians, like Yana feels she does, to help those who suffer, especially those unable to help themselves. I believe there are four ways we can help

them: first to pray; second to give; third to spread the word about the situation in Ukraine and in other war-torn lands, and fourth to enact the remedy that Christ proclaimed.

This is where the readings we shared on ANZAC Day at Morning Prayer are relevant. The Old Testament lesson was Micah 4:1-4, where we read of the future where peace rules, where God teaches us his ways and judges between the nations. It is a time when all people recognise the authority of God, when Jesus will judge us, as Philippians 2:9-11 reminds us. Philippians 2:6-8 presents Jesus' qualifications for this task: he gave up his rightful place to become a human being like us, and sacrificed himself for us, in humble obedience to God the Father.

On ANZAC Day, of course, we remember the sacrifices of thousands who have fought for freedom in the many wars that have shattered the world's peace since Jesus died. Such people have followed in Christ's footsteps, as our New Testament reading this year reminded us. It was John 15:9-17. Verse 13 within Jesus' discourse is especially apt: "No one has greater love than this, to lay down one's life for one's friends."

You may be wondering how this presents the remedy to the world's violence, as I suggested above. I think the key is in being humble, in not striving to push oneself forward nor to believe one has the right to something that belongs to another, whether that something is a nation, a peaceful existence, or a material possession.

Part of being humble in the face of violence or abuse is to offer forgiveness rather than retaliation. Consider Jesus' words on the cross: "Father, forgive them; for they do not know what they are doing." (Luke 23:34). Consider, too, how in response to those who came to arrest him on the Mount of Olives, Jesus healed rather than applauded the action of the disciple who cut off the ear of the high priest's slave. Jesus enacted his words to his followers concerning enemies: "... bless those who curse you, pray for those who abuse you." (Luke 6:28).

Furthermore, the apostle Paul reminds us in Romans 12:19-21 which includes a quote from Deuteronomy 32:35 that vengeance is the prerogative of God: 'Beloved, never avenge yourselves, but leave room for the wrath of God; for it is written, "Vengeance is mine, I will repay, says the Lord." ... Do not be overcome by evil, but overcome evil, but overcome evil with good.'

Therefore, we must put love first. And in deeds, not just in words. That is what Yana in Ukraine is doing. She could put

1 UN Refugee Agency, Australia for UNHCR, *With You*, The Newsletter for Australians Supporting the UN Refugee Agency, April 2024.

2 'Yana leads with courage in war-torn Ukraine', *Ibid*, pages 12-13.

herself first and leave the country, instead, she chooses to work to help others. Surely we must do this too, using the skills and resources that God has given each of us. And what gives us the energy to go on? Meditate on Psalm 46 and you will see, as we did on ANZAC Day, when this was the designated psalm: 'God is our refuge and strength'.

Sue Mackenzie is a parishioner at St James' and a member of the editing team of *St James' Connections*.



YININMADYEMI Thou didst let fall
sculpture by Tony Albert
honours the sacrifices and bravery of Aboriginal and
Torres Strait Islander service men and women

**Finding guidance
during a difficult time
is comforting.**

**That's why
people turn to us**

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Trinity College Theological School, Melbourne, has partnered with the St James' Institute, Sydney, to offer a number of short-course intensive subjects for credit or audit.

TRINITY IN SYDNEY

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Parishioner Profile: Julia Farrow



Julia Farrow
(Image Supplied)

As the new Coordinator for the Sister Freda Mission, would you like to say something about your new role, such as what attracted you to it?

I've always been interested in helping in this area, even as a child. I suppose it's because I grew up around people whose lives had gone through upheaval (war, displacement) and who had found themselves at the other end of the world having to make a life from nothing. Family stories were filled with moments when people had done things, small things, that had helped them enormously. I always believed a single person could make a difference. It's fabulous to work with a group of people at Sister Freda who also want to make a difference.

What plans do you have for the future of Sister Freda, or is it too early for you to have thought about this yet?

Robyn and David Carver have run a well-oiled machine for years, and I think it's important we keep that as our core: serving meals and providing a sense of community. We have joined up with the Sydney City Council Homeless Provider Network and would like to use Sister Freda as an information hub, posting information of the over 50 services in Martin Place and the hundreds around the area. For example, where to get free haircuts, clothing, medical services, pet services. It's often said that the word-of-mouth network amongst our guests is amazing, however there is a growing group of new guests. They have housing but are experiencing food insecurity, their budgets are stretched. Many are older women. We hope to provide an information base for them.

What other roles have you had at St James' in recent years?

Some of these include helping at Sunday School, providing and serving Morning Tea after morning services, and being a terribly uncoordinated Server.

Others in your family are involved in aspects of the life of St James'. Has their involvement affected you in any way? If so, how?

It's actually wonderful to have that extra connection. I always tell my kids who were both baptised and confirmed at St James' that no matter where they are in life St James' will be there for them and they will always be a part of it. In fact, I know because of our church's inclusive and caring attitude, they have told me they have been proud to tell people that it is THEIR church.

What brought you to St James' and how long have you been a parishioner here? What do you enjoy about St James'?

We first came here in 1998 when our eldest son James (who now works in the office!) was baptised. Father John Beer officiated as he had been my husband's English Teacher. It was about a decade later, after off and on visits, that my husband James started attending more regularly with his love of liturgy and choirs. The rest of the family soon followed. It was the kids' (James, Alexandra, Elizabeth, and Edward) seal of approval of Sunday School (and I must say John Wiltshire in particular) that sealed the deal. We all loved how John's approach to Sunday School encouraged thought outside-the-box. (We are a very outside-the-box family.) This approach is accepting and embracing of everyone who walks through the door. My kids learned a lot. I think we all thrived in an atmosphere of appreciation of a questioning and loving approach to faith. We all felt so welcomed right from the start.

Were you born and bred in Sydney? If not, would you like to say something about your origins?

I was born and bred in Sydney: The St George area all my life: Blakehurst, Connell's Point, Allawah, Hurstville. All the great tourist destinations! My parents settled there later in life. My father came from Germany after World War II and my Mother arrived as a displaced person/refugee from Latvia.

What do you do for a profession?

I used to work for art organisations like the Biennale of Sydney and VISCOPY. Currently, my main work is being the primary carer for my 93-year-old Mother, which in turn has led me to embark on a Diploma of Dementia Studies.

Are there any other churches that you have been a member of over the years and have you always been an Anglican?

I always say that I am an 'accidental Anglican'. My father was Lutheran and my Mother Russian Orthodox. I was baptised at Martin Luther Kirche here in the city, and made occasional trips to our local Orthodox Church for Orthodox Easter, but when we got older my parents thought 'how are they going to fit in?.... It looks like Anglican is the way to go.' So off we went to St Martin's Blakehurst, The St George's Hurstville (where I was confirmed), a slight detour to our local Church of Christ youth group, St Aidan's Hurstville Grove and then back to St George's where I ran a playgroup for 12 years. Completely burned out, we stumbled through the door of St James' and have felt completely at home ever since.

Would you like to say something about your faith/spiritual journey over the years – how it began, some of the things you have learned, how it affects your daily life? Have there been any other influences on you?

Lots of ups and downs. For me, my journey with Christ started in primary school (my parents were very worried 'I was taking it too seriously') and it was very much tied into my passion for social justice. I saw Christ as a voice for people who had none. I became aware that sometimes those calling themselves Christian would espouse things that I was pretty sure Christ would have taken issue with. Over the years I learned to put my faith in him and his unchanging

nature, rather than the whim and flaws of the all too human structures of the official church. Christ has watched me struggle with giving certain people even one hundredth of the compassion, forgiveness, and grace he has shown me. I'm an incredibly flawed person but would like to think I am a work in progress!

What is your favourite thing to do in your spare time?

Apart from gardening, I'm a Girl Guide leader and on the board of Moving Forward, a Domestic Violence Advocacy agency. And as I have said, I have started a Diploma of Dementia Studies online through the Wicking Dementia Research and Education Centre at the University of Tasmania. I love learning!

Is there anything you'd like to share with *St James' Connections* readers that hasn't been covered here?

If you've ever thought about becoming involved in the Sister Freda Mission, please do. We have a great group of helpers, and our guests are truly some of the nicest people I've met. I look forward to talking together every Sunday. If time is not something you have plenty of, keep an eye out for our Summer and now Winter appeals. This Winter we are as usual collecting gloves, socks, and scarves for people. Please either knit or buy them. We are also adding an appeal for packet or pouch soups (tins are too heavy and not everyone has a tin-opener!)



Sister Freda Christmas Lunch 2022
(Images Supplied)



Sister Freda Sandwich Board
(Images Supplied)

Colin's Corner: from the St James' Archives

100 YEARS AGO at St James' Church

LETTER FROM THE RECTOR.

The following letter was sent by the Rector¹ to the Heralds of the King:—

“I want to tell you a little—not about Calcutta, where I am staying just now, a city a good deal bigger than Sydney, and such crowds and such narrow streets and funny little shops—but about a country district in the delta of the Ganges, where I have been spending the last few days. The journey was first by train, and the rest of it by steamer. The mouth of the Ganges consists of a great number of streams and canals, along which steamers constantly ply to and fro. It is very pleasant to sit on the deck of one of these steamers and watch the country and the people on its banks. The land is quite flat for miles and miles—like that of Burma about which I wrote to you; and here, too, the people grow rice and live on rice. But in the rainy season the water rises so high that they cannot live on the flat land, but raise high mud mounds on which they build their huts. These are of mud, bamboo and thatch. On a single mound there will be a cluster of perhaps fifteen to twenty huts, but these will be the homes of only one family. When the sons grow up and marry they do not live elsewhere, but bring their wives to live where they were brought up under their father's roof, so that there may be five or six married sons, and even married grandsons living together with an old patriarch of a grandfather as the head of the household, and the grandmother who is sometimes a terrible bully to her daughters-in-law. When we landed we visited quite a number of these ‘Bavis’; (as these homesteads are called), and at one of them were entertained at dinner in the native fashion. You sit on very low stools (and don't your knees ache at the end of it), and have a large bowl full of rice put before you, over which you put sauce and curry, and then eat it all with your fingers, for the natives never use knife and fork. It is a very satisfying dish, and you hardly feel inclined for more rice in the form of a pudding later on. Meanwhile the Indian household does not eat with you, but looks on curiously at the performance. On this journey I was with Father Hubback, of the Oxford Mission, who has just been made Bishop of Assam, in Eastern India (where they grow tea), and who talks the Bengali language like a native. He was made the hero of the occasion. When we landed from the steamer the Christian boys of the village came down to the water's edge to meet the Bishop, carrying flags. Round his neck they put a garland, and then marched with flags, band and songs to the little Mission Church, where the Bishop gave the blessing. Then we had tea on ‘S. Mark's.’ What do you think S. Mark's is? It is a little

covered boat on which Father Prior, who carries on this village work for the mission, lives. “It is just a tiny boat, but on it he travels everywhere from village to village, and at flood-time from house to house. He has a cook on board, and two boys to sail the boat, his books and stores, and uses it for all the purposes of a house. The village people are very simple folk—ready to be taught but slow at taking in what they are told. Father Prior told us that they often came to him for a lesson in the middle of the night, and he has to get up and teach them. There is an old Sister, Sister Mary also living on a boat, but rather a large one, who has been living in this way among the village people for nearly twenty years, teaching them and doctoring them, and supplying milk for the sickly babies. The Indian mothers in the village know very little about bringing up their children, and though there were multitudes of children about, many of them die as babies through want of proper care and nourishment; and so Sister Mary is helping them in this way. When we had had tea on S. Mark's, the Bishop held a Confirmation in the little village church; some of the candidates were quite old men. The sermon was, of course, all of it in Bengali. You remember that in the Confirmation service that you answer ‘I do’ to the Bishop's question. When the time comes for this in the Bengali service, instead of saying the words all together the Bishop called out each candidate's name in turn, and he or she answered the words separately. This must make them think a good deal more of what they are saying. The next day the Bishop and I caught the steamer and sailed away down more smooth streams with the villages and jungle on either side, and saw—what do you think?—a man-eating alligator lying quietly on a mudbank and waiting for his next meal. Then on to Barisel, where the Sisters of the Oxford Mission live and work, where they have a beautiful church, with no pews or seats, and where the boys and girls learn spinning and weaving, and where every day prayer is offered for India and its people, that the dear Christ may save them and make them His for ever.

Your affectionate friend and Rector,

P. A. MICKLEM.”

CHILDREN'S PAGE.

One of the noblest of all chapters in the annals of foreign missions is the story of Father Damien. Bubbling over with the excitement of a boy, Joseph Damien started out for the South Sea Islands, and became a missionary. He worked nobly and well till he was thirty-three; then while he was

one day working among the people he heard the Bishop say that he had no one to send to the poor lepers in Malakai, and that these stricken creatures were abandoned to this most dreadful disease. Joseph Damien begged the Bishop to send him out, and his offer was accepted. Here was far greater sacrifice than going from Belgium to the savages. The lepers lived all by themselves, separated from healthy people, shunned by all mankind. They were outcasts. The misery of their bodies made them evil in their souls; their hovels were like pig-styes, they lived no better than beasts. But Father Damien came to these outcasts with the simple message that God loved them; and his cheerful face, his caressing voice, his loving eyes, and his living faith, changed them from beasts to men, and, presently from men to children of God. For sixteen years this devoted man lived among the lepers. He built them a church, he built them better houses, he gave them a proper water supply, he nursed them, he dressed their wounds, he comforted them when dying, and he dug their graves. One day the warning came. He happened to spill some boiling water which splashed on his foot. He was surprised to find that it did not hurt—he had caught the dreadful disease. From that moment Father Damien talked not of “my brethren” but “we lepers.” He was perfectly happy. He said that if he could be cured by forsaking the island he would not desert the lepers. So he worked on as a leper, with death creeping swiftly and fiercely through his body.

Soon afterwards, in 1889, the soul of Father Damien was released from pain. His life had been one long golden deed.

From *The Monthly Church Messenger* June 1924

PARISH NOTES.

5.—Mr. Allman, our devoted Organist, has been compelled to go away on a holiday owing to the strain of overwork. Those who have at any time suffered in this way will sympathise with him, but we all hope fervently that a short rest will be sufficient to completely restore his health.

11.—A hundred kneelers have been added to S. James'. Although there is no need for the subject to be often mentioned, occasional worshippers at the Church will readily notice that at S. James' the Church's rule of kneeling, and not sitting, for prayer is well observed. This rule, however, does not, of course, bind those who are physically incapable of kneeling. It is probable that those few who do not kneel really grieve at their inability to keep the rule of the Church.

12.—It will be kind of those who are debarred from using the kneelers for the purpose for which they are intended if they would not use them as footstools; and, if they were hung up by the users after each service, it would

tremendously lighten the Sunday work of the Verger, who now, at the present time, has to hang up some hundreds of kneelers three, times each Sunday.

EMPIRE DAY IN LONDON.

The following extract is taken from a letter dated June 1st:—“Empire Day service, on Sunday, was the most wonderful service ever held here; 140,000 people, 1,000 picked bandsmen, 2,500 choirboys, and every regiment of England and overseas were represented. The voice of the Archbishop of Canterbury was heard by all, and the ‘listeners-in’ must have added many more thousands.”

LETTER FROM THE RECTOR.

The following letter was written to the Women's Auxiliary:—s.s. *Morea*, March 8.

I came on board this morning, at the close of my month's visit to North India. I have been so incessantly travelling and sight-seeing during the last eight or nine days that I have had no time for writing, and am using this opportunity of sending my last Indian letter to you. I wrote to the Heralds a little account of my visit to Peshawar and the Khyber Pass, which I think was the most interesting experience of the month. I found on my way south, that I had a day to spare for visiting one of the native States, and so went to Jaypur, about eight hours' journey south of Delhi. It is in dry and dusty Rajputar, but evidently full of picturesque colour. The hotel, like most hotels, was full of American tourists; here and there I have met parties of no less than four ship-loads of world-touring Americans—very welcome to the hotels and bazaars, which reap a rich harvest from them, but a little too obtrusive for the quiet Britisher. Jaypur is governed by its own Maharajah—at least by his Regent; the present ruler is a boy at school, and was adopted by the late Maharajah, who had no children of his own. There is generally in the native states an English resident, who sees that no mischief is done. The Maharajah is immensely rich. I went over his palace, covering a vast area, but more like a prison than a home. I went also to the bazaar of a manufacturer of brass, carpets, etc. I saw the carpets being made—a row of little boys, some not more than seven or eight, quickly fitting into the frame the coloured threads, while a man sat on the other side, giving directions according to the pattern being followed. The boys looked quite happy at their work, though they ought to have been at school, and not working long hours every day. I went also to the native hospital maintained by the State. I had read of this hospital in one of Kipling's books, and was anxious to see it. The buildings were simple, but quite good and cool. There were special family quarters, where the patient can be surrounded by his relations, up to a limited number; but I am afraid our own nurses would have criticised very severely the state of the theatre

and wards. However, with people like the peasant native patients, who don't know what cleanliness is, it cannot be possible to insist on too high a standard in this respect. The doctors, staff, and nurses were all Indian, and showed me every courtesy. The same day I drove out to the old royal city, deserted 200 years ago, but with palace and city still standing intact. Only a few inhabitants and a few temple-keepers still haunt the ruins. There is no missionary work at all going on in the State that I heard of.

I have just been on a two days' visit to Drobah before sailing. This is a military cantonment about one hundred miles north of Bombay. I stayed with the chaplain, Mr. Ashley Browne, who was in Sydney last year, and has done a great deal to help me in my Indian tour. He took me on a motor trip to Nasih, a few miles from his centre, and one of the most sacred places of the Hindus. I was very glad to see it, as I had missed seeing Benares and Allahabad in the north. Nasih and Trinbah (eighteen miles further on, near the source of the sacred river, Godaveng) were both the homes of very numerous Brahmins, bearing the sacred thread and waxing rich on the numerous parties of pious pilgrims who are always frequenting these spots, especially at times of festival. It was here only that we were shown the least unfriendliness. We were warned off by very emphatic gestures from the shrines, and were not allowed to advance beyond the porch in each case. But it was most interesting to watch, even from a distance, the continuous stream of worshippers entering the temples, sprinkling water on the images and other sacred objects, and offering their prayers. There were also a number of sacred tanks, in which Brahmins and pilgrims were bathing. A Hindu temple, unlike a Mohammedan mosque, always gives one a creepy feeling, and you feel more than ever there that you are face-to-face with stark heathenism.

I spoke of the unfriendly attitude of the fat Brahmins of Thurbah, but I must not bring this letter to a close without saying that, generally, all through, I have never received the

least discourtesy from the natives. Travelling sometimes in crowded trains and trams, they have always been friendly and considerate, and the peasant country people, in particular, seem always glad to see one. It is discourtesy on the white man's part that does so much harm to the best interests of India. On my way back from Thurbah, I stopped to take one or two photographs of country scenes, drawing water, etc. The people, including the women were quite glad to pose for their photographs, and while we were waiting, the owner of the farm came and gave us quite a warm welcome, eventually sending one of his men to bring a large basket full of grapes which he insisted on our taking—basket and all. He had, indeed, one little request of his own. He told us of a wild boar which nightly descended on his orchard and wrought much harm, and he asked that we should come and shoot it. Mr. Ashley Browne and his friend, Col. Adderley (who lives with him) are both keen sportsmen, and were glad to promise this. All this I have said by way of illustrating how nice and friendly the people are, I only wish I had known their language and been able to talk to them.

Yours very sincerely,
P. A. MICKLEM.

From *The Monthly Church Messenger* July 1924

On behalf of Colin Middleton, a parishioner and former Archives Assistant at St James'.



Image: Brooke Shelley

Appeal for Archives Do you have any memorabilia associated with St James' that the Archives could have or borrow, as we celebrate the bicentenary of the Church's consecration? If so, please contact the Parish Office at office@sjks.org.au. Borrowed material will be photographed.

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Recent Milestones

Baptisms	Date
Albie Bell Short Smith	17 th April 2024
Carver William Short Smith	17 th April 2024
Jasper James Clulow	17 th May 2024
Halle May Clulow	17 th May 2024
Rory Peter Hodgson	19 th May 2024
Confirmations	
Clare Balderston	19 th May 2024
Quoc Duong	19 th May 2024
Rory Hodgson	19 th May 2024
Christopher McIntyre	19 th May 2024
Sarah McIntyre	19 th May 2024
Scott McIntyre	19 th May 2024
Elinor Trevelyan-Jones	19 th May 2024
Funerals	
Maria Kabata	28 th May 2024
Scott Watkinson-Hall	6 th June 2024



(Image: Chris Shain, Images for Business)

Culinary Creations at Clergy House Chatswood



Thai Pumpkin Soup

This soup is just perfect for the cooler months. The Preparation Steps, however, rely on your having a Thermomix. If you don't, you can use a large saucepan and a blender or Bamix. If you choose to use this latter method, see the Alternative Preparation Steps below.

Ingredients:

- 15gm (or 3-4 cloves) garlic
- 1 20gm brown onion, cut into quarters
- 20gm butter
- 500 gm pumpkin (cut in 3cm pieces)
- 150 gm potato (cut into 3 cm pieces. If you prefer, you can omit the potato and instead add extra pumpkin.)
- 400gm vegetable stock
- Half teaspoon of salt
- 20-30gm Thai curry paste (yellow, red, or green, according to your preferred preference of intensity)
- 270gm Coconut cream



Preparation steps

- Add garlic and brown onion into the Thermomix bowl or Blender and blend 5 secs, speed 9
- Scrape down the sides of the bowl, add butter and cook: (Varoma* temperature (120°C) for 3 minutes, speed 1)
- Add pumpkin and potato pieces and blend for 15 seconds, speed 7
- Scrape down sides of bowl, and blend again 10 seconds, speed 7
- Add vegetable stock, salt, Thai curry paste, 135g of the coconut cream, and cook 100°C for 20 minutes, reverse speed 1.
- Add the remaining 135g coconut cream and blend 10 seconds, speed 7
- Blend again, 30 seconds, speed 9
- If you wish, add either 2 kaffir lime leaves (finely shredded), 1 tbs chopped peanuts, or one chopped spring onion, as a garnish.

Alternative Preparation Steps:

- Melt butter in a large saucepan.
- Add garlic and onion and cook until soft.
- Add pumpkin and potato and cook for about 10 minutes.
- Add vegetable stock, Thai curry paste, salt and coconut cream, stir and cook for about 20-30 minutes, until vegetables are soft.
- Blend soup, using Bamix or any blender to remove all lumps.
- Add garnish if desired—see last step above.

*Varoma is a special setting for steam cooking in a Thermomix. To activate it, select the temperature dial on the Thermomix display, then rotate the selector until the word 'Varoma' appears.

The Rev'd John Stewart is Associate Rector at St James' and a keen cook. He resides at Clergy House, Chatswood.

The St James' Foundation



Christine Bishop LLB (Syd) FAICD, Chairman

The current Board of Directors invite you to support the dynamic resource for St James by way of donation or bequest

In 1999 our founding Chairman, Fr Richard Hurford then Rector of St James, was the Chair of the Australian Council International Guild of Church Musicians, was part of a small group of church music supporters which shared the vision of establishing the St James' Foundation.

The Board of Directors invite you to support this dynamic resource for St James by way of donation or bequest.

The St James' Foundation Ltd.

The St James' Foundation Ltd is a company limited by guarantee and is the trustee of two charitable trusts, the St James' Music Foundation and the St James' Church Building and Property Foundation.

The St James' Music Foundation

The object of the Music Foundation is:

To provide financial and other assistance to enable the production and performance of sacred and secular music with a particular focus on choral and pipe organ music along with other expressions of the creative and performing arts.

The Music Foundation allows two kinds of donations; those towards the capital fund, which is invested to provide annual distributions to the Parish. The second kind of donation can be to particular reserves, like the organ restoration/rebuilding fund, scholarships, production of CD's or other reserves that meet with the requirements of the Foundation and the needs of the Parish.

Donations to the Music Foundation are tax deductible.

The St James' Church Building and Property Foundation

The object of the Building and Property Foundation is to provide financial assistance to St James for the restoration, preservation, maintenance, improvement, enhancement and upkeep of the Church building, its fixtures, fittings and ornaments. The Building Foundation is principally a capital fund, the income of which is distributed to the parish. Donations to the Building Foundation are not tax deductible.

The two Foundations have provided well over \$4.8M, in distributions to the Parish of St James over the past 13 years.

Donation form for:

The St. James' Building and Property Foundation & The St. James' Music Foundation

Directors:

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All donations to The St. James' Music Foundation over \$2.00 are tax deductible

Lunchtime Concerts

Aidan O'Donnell

The Wednesday lunchtime concert series continues in St James' during June and July with a variety of performers. In June this variety encompasses two sopranos, and The NSW Police Band, with the early music ensemble of Consort 8 to round off the month. We begin July with two pianists. They are followed by two weeks of male voices, and the girls of Abbotsleigh complete the series at the end of July.

Don't forget that we will be introducing regular organ recitals on the new St James' Bicentennial Pipe Organ from mid-August at our Wednesday lunchtime concerts, as part of the St James' International Organ Festival. More details will be provided in the August-September issue of *St James' Connections*.

So, we invite you to join us on Wednesdays at 1:15pm-2pm either in St James' Church or online to experience musicians from a diverse array of backgrounds, mediums, and styles.

Tickets are \$10 both online and at the door, and can be purchased on our website or through our Humantix page (found at the QR code provided here).

If you cannot make it at that time—do not worry! The concerts are livestreamed and recorded, so when you purchase a ticket, simply select 'Yes' to 'Intended to Watch Online' and a link will be sent to you to enable you to watch at home.

Aidan O'Donnell is a member of The St James' Choir and part-time Music Administrator in the Parish Office.

Wednesday 5th June, 2024

Ariana Ricci – Soprano

Wednesday 12th June, 2024

NSW Police Band

Wednesday 19th June, 2024

Sophie Mohler – Soprano

Wednesday 26th June, 2024

Consort 8

Wednesday 3rd July, 2024

Jacqueline Koh – Piano

Wednesday 10th July, 2024

Agus Sandjaya – Piano

Wednesday 17th July, 2024

David Yardley – Countertenor and Harpist

Wednesday 24th July, 2024

Michael Kaufmann – Tenor

Wednesday 31st July, 2024

Abbotsleigh Chamber Choir and Strings



One of our regular performers at the Lunchtime Concerts, the NSW Police Band
(Image Source: https://www.police.nsw.gov.au/about_us/police_band)



Music at St James'

The Choir of St James' continues to offer inspiring choral music of the highest standard. Recordings of our livestreamed services can be viewed afterwards in the following locations: facebook.com/stjameskingstreet, or our YouTube channel: St James' King Street

Sunday 2nd June

9:30am – Sung Eucharist

Setting: Dudman

11:00am – Choral Eucharist

Setting: Magalhães – *Missa O Soberana luz*

Motet: Lobo – *O quam suavis*

4:00pm – Choral Evensong

Responses: Clucas

Canticles: Howells – Gloucester Service

Anthem: Howells – *Behold O God, our defender*

Wednesday 5th June

6:15pm – Choral Evensong

Responses: Ayleward

Canticles: Wood in E flat

Anthem: Wesley – *Thou wilt keep him in perfect peace*

Sunday 9th June

9:30am – Choral Matins

Responses: Ayleward

Canticles: Purcell in B flat (Z230)

Anthem: Farrant – *Lord, for thy tender mercy's sake*

11:00am – Choral Eucharist

Setting: Victoria – *Missa Vidi speciosum*

Motet: Clemens non Papa – *Ego flos campi*

Wednesday 12th June – St Barnabas

(Sung by The St James' Singers)

6:15pm – Choral Evensong

Responses: Nelson

Canticles: Stanford in B-flat

Anthem: Chilcott – *Be thou my vision*

Sunday 16th June

9:30am – Choral Matins

Responses: Smith

Canticles: Alcock in B flat

Anthem: Parry – *My soul, there is a country*

11:00am – Choral Eucharist

Setting: Mozart – *Mass in C, K.258*

Motet: Mozart – *Ave verum*

4:00pm – Cantata Service

J.S. Bach – *Ich hatte viel Bekümmernis* BWV 21

Wednesday 19th June

6:15pm – Choral Evensong

Responses: Radcliffe

Canticles: Howells – *'Collegium Regale'*

Anthem: Stanford/ Leighton Jones – *O for a closer walk with God*

Sunday 23rd June

9:30am – Choral Matins

Responses: Tomkins

Canticles: Gibbons – Short service: *Te Deum & Benedictus*

Anthem: Blow – *God is our hope and strength*

11:00am – Choral Eucharist

(Sung by The St James' Singers)

Introit: Morris – *Lord Our Heavenly Father*

Setting: Darke in F

Motet: Mozart – *Ave verum*

Wednesday 26th June

(Lower voices)

6:15pm – Choral Evensong

Responses: Leighton Jones

Canticles: Victoria – *'sexti toni'*

Anthem: Tomkins – *Hear my prayer*

Sunday 30th June – St Peter and Paul

9:30am – Choral Matins

Responses: Sanders

Canticles: Ireland in F

Anthem: Harris – *Holy is the true light*

11:00am – Choral Eucharist

Introit: Duruflé – *Tu es Petrus*

Setting: Palestrina – *Missa 'Tu es Petrus'*

Motet: Pearsall – *Tu es Petrus*

Wednesday 3rd July – St Thomas, Apostle

6:15pm – Choral Evensong

Responses: Smith

Canticles: Marenzio (a 8)

Anthem: Marenzio – *Quia vidisti me*

Sunday 7th July

9:30am – Sung Eucharist

Setting: Dudman

11:00am – Choral Eucharist

Setting: Brumel – *Missa 'En l'ombre d'un buissonnet'*

Motet: Vasks – *Pater noster*

4:00pm – Choral Evensong

Responses: Byrd

Canticles: Byrd – Great Service

Anthem: Byrd – *O God, the proud are risen against me*

Wednesday 10th July

(Sung by The St James' Singers)

6:15pm – Choral Evensong

Responses: Leighton Jones

Canticles: Moore – Third Service

Anthem: Wilby – *God be in my head*

Sunday 14th July

9:30am – Choral Matins

Responses: Radcliffe

Canticles: Howells – 'Collegium Regale'

Anthem: Howells – *Like as the hart*

11:00am – Choral Eucharist

Setting: Wills – *Missa Eliensis*

Motet: Palestrina – *Sicut cervus*

Wednesday 17th July

(Upper voices)

6:15pm – Choral Evensong

Responses: Archer

Canticles: Sumsion in G

Anthem: Hurford – *Litany to the Holy Spirit*

Sunday 21st July

9:30am – Choral Matins

Responses: Sumsion

Canticles: Stanford in B flat – *Te Deum & Jubilate*

Anthem: Byrd – *Sing joyfully*

11:00am – Choral Eucharist

(Sung by The Choir of St James', The Choir of St Paul's College, Sydney & The Choir of Trinity College, Melbourne)

Introit: Philips – *Cantantibus organis*

Setting: Langlais – *Messe Solennelle*

Motet: Bairstow – *Blessed City*

Wednesday 24th July

6:30pm – Festal Evensong – First Evensong of St James'

Responses: Leighton

Canticles: Joseph Twist – *St James' Canticles* (new commission)

Anthem: Shelley – *Praise the Lord*

Thursday 25th July – St James' Day

Sung by The Choir of St James' and the St James' Singers

6:30pm – Choral Eucharist

Introit: Victoria – *O lux et decus*

Setting: Vierne – *Messe Solennelle*

Motet: Harwood – *O how glorious*

Sunday 28th July – Patronal Festival

10:00am – Orchestral Mass

Introit: Byrd – *Beati mundo corde*

Setting: Gabriel Jackson – *Mass of St James'*

Motet: Parry – *Blest pair of Sirens*

Wednesday 31st July

6:15pm – Choral Evensong

Responses: Reading

Canticles: Purcell in G minor

Anthem: Anon. 16th C. – *Rejoice in the Lord always*

St James' International Organ Festival

Celebrating the inauguration of
The Bicentennial Pipe Organ

Friday 26th July, 7pm
James O'Donnell (USA)

Saturday 3rd August, 5pm
Marko Sever (Sydney)

Sunday 1st September, 5:30pm
"The First Hurrah"
A Celebration featuring
former St James' Organists

Saturday 16th November, 5pm
Sarah Kim (France)

S^T.JAMES'
Bicentenary 2019-2024
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