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#### **NEXT EDITION**

42

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Music at St James'

Deadlines (advertising and editorial): Monday 12<sup>th</sup> May.

Contact: 8227 1300 office@sjks.org.au

### **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.

**Cover Image:** White Angel by the Tomb Of Christ Michael Galovic. Tempera on Board, 2016 (Image Supplied)

### From the Rector



In the last edition of *St James' Connections*, I wrote about being a people of prayer and of the need to tend to our inner lives. I want to take that a step further in this edition, and move us to the question of what it means to actually live out the Gospel. How do we practise what we preach? How do we put into action the two great commandments: to love God and to love our neighbour?

Our Parish Mission is 'To be a faithful and inclusive Anglican community in the heart of Sydney, which proclaims

Jesus Christ, grows in the Holy Spirit, and shares God's gracious love with all.'

This mission is grounded in the understanding that each of us is made in the image of God, of the inherent dignity in each person, and then what it means to belong to one another and to God. We are all God's children (1 John 3:2), which is why in Christian communities we often greet one another with the language of a sibling. But siblings can have their issues, there can be fights and tensions, and like any family, the family of believers can struggle to get along.

Like any family, from time to time we welcome new members—and how we go about that is one of the great challenges for any church community, especially one which is well established and where relationships have formed over many years. I suspect most of us have, at one time or another, had the experience of feeling like we just weren't welcome in a particular place or in a particular group. Things can feel cliquey and it can be hard to break down the barriers which exist. Sadly, as much as we might like to think that the church would do better at this, churches can be truly awful to newcomers. In some cases, it can take many years for people to feel as though they are truly welcome. Like you, I know of instances where someone has been attending a particular church for some time but still feels like an outsider even after many months or even years of faithful attendance.

At our worst, established Christian communities can be unfriendly, hostile to newcomers, judgemental and stubborn. Motivated by power to control and to maintain things just the way we like them, we double down on things we identify as being vitally important, sometimes to the detriment of those who are new to the faith, or new to the Christian community in question. We fail to recognise their God-given gifts: of the renewal that God is sending into our midst. We fail to embrace their way of seeing things because it's not the way we see things. We fail to embrace any of their suggestions because we find any kind of change so confronting.

And things tend to go wrong. An inward-looking Christian community focused only on itself will eventually die.

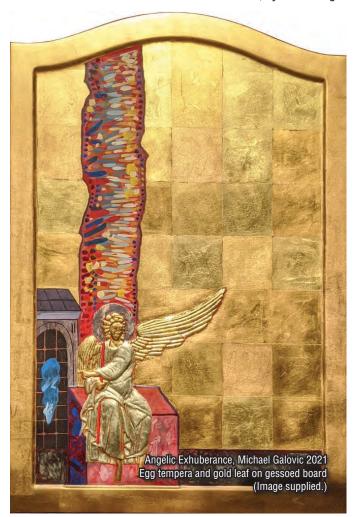
We strive to be a welcoming community here, a place of belonging, of mutual respect and encouragement. But we can be unfriendly and unkind, sometimes without even meaning to.We get too caught up in ourselves and what we want, and we become blind to the great gift of those who are new to this worshipping community, or those who have been here for some time but who have been overlooked.

It is God who gives the growth and it is God who brings renewal. I fear that in our modern world at large we are becoming increasingly hostile to those we perceive to be outsiders. There is fear and suspicion and it is destroying our society.

Christianity has something to say and something to offer here. And it is not just a polite handshake or a slightly forced smile. It's not even the invitation to morning tea. There is a big difference between being a *welcoming* church and being a *belonging* church.

I think part of where we go wrong is that we focus too much on welcome and not enough on belonging.

What if instead of saying "you are welcome here" we said, "you belong here"? How much of a difference does this make to each of us when we hear the words, "you belong"?



This is Kingdom language. It is not something we can control, and nor should we try. Nor is this something we can achieve by ourselves and in our own strength. It will require attentiveness to God and to one another. It will take time and it will mean we have to grapple with the self-sacrificial love our Saviour Christ taught us in his life and in his death. It will mean taking joy in one another, of recognising that each of us is made in the image of God, and that he has bestowed on us, through his Spirit, a variety of gifts.

Dietrich Bonhoeffer (b.1906 - d.1945) wrote about this in *Life Together*, and frankly, he pulls no punches. Here he writes about the difference between human love and spiritual love:

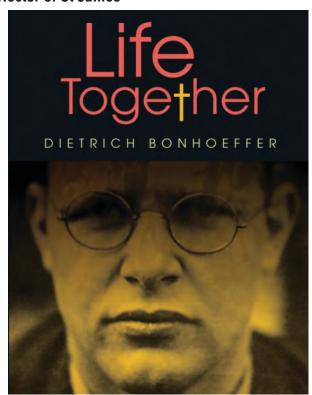
Human love lives by uncontrolled and uncontrollable dark *desires*; spiritual love lives in the clear light of service ordered by the *truth*. Human love produces human subjection, dependence, constraint; spiritual love creates *freedom* of the brethren under the Word. Human love breeds hothouse flowers; spiritual love creates the *fruits* that grow healthily according to God's good will...The existence of any Christian life together depends on the ability to distinguish between a human ideal and God's reality, between spiritual and human community. The life or death of a Christian community is determined by whether it achieves sober wisdom on this point as soon as possible. (Dietrich Bonhoeffer, *Life Together*, p.24)

Love is at the heart of our faith. On Maundy Thursday we will hear again these familiar words of Jesus, "I give you a new commandment, that you love one another. Just as I have loved you, you also should love one another. By this everyone will know that you are my disciples, if you have love for one another."

Read that last line again.

Let us strive to put this love into action and seek to move from welcoming to belonging. Let us continue to be a conspicuous Christian presence in the heart of Sydney where others might recognise that we are disciples of Christ by the love we have for one another.

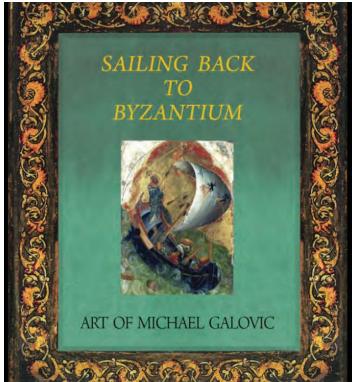
### The Rev'd Christopher Waterhouse is Rector of St James'



### Sydney Launch of Sailing Back to Byzantium

On Sunday 31st August from 2pm-4pm the St James' Institute hosts a talk from iconographer Michael Galovic, speaking about his new book 'Sailing Back to Byzantium'. Copies of the book are now available for purchase from the Parish Office for \$100. The launch event on 31st August is free to attend and everyone is welcome.





# Icons and Religious Art In General

#### Michael Galovic

We are in the age of using, overusing and abusing certain words. Icons, angels, sacred, they appear so often or far too often in all forms and in all media.

But what exactly is an icon for instance? Is it (just) a religious art?

My first icon was painted about 55 years ago and ever since I keep making them and incessantly keep studying them, trying to get to their essence, to comprehend their mystic and their magic beauty.

All that gives me temerity to share my innermost thoughts and direct experience with the public, whether they know nothing about icons, are aspirant iconographers, priests, bishops, art historians...

It is indispensable to state where I am coming from as my story and my angle will be different to that of a priest, art historian and theoretician, and even to my fellow iconographers. What's more, my story has evolved with time and in all probability may never be finished. My understanding of icons was one after 10 years of making them, then a different one after each decade until I passed 50 years of icon-making, still wondering whether that makes me an iconographer/ikonografos.

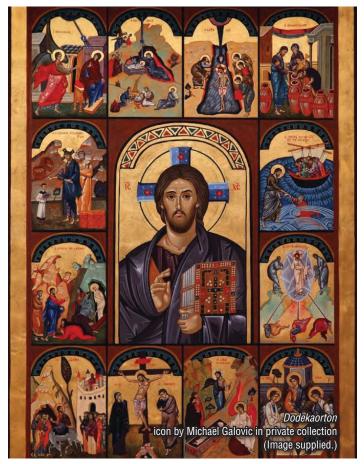
These days I hardly concern myself with labels in general. One of the world's best violin virtuosi, Nicola Benedetti, calls herself a fiddler; the Dalai Lama insists he is but a simple and humble monk. It is not what we say to the wind dispersing our words, but what we can do and what we strive to achieve—and our inner knowledge of who we really are.

One of my former students declared at the end of one workshop, looking up in exaltation: "Icons are achievable but unattainable!"

To this day we who were present marvel at the event and those words remain forever an enigma to all of us. And it does not matter. The meaning should be discovered by each one of us through our own experience and ceaseless questioning whether what we are doing is right and how we can improve ourselves.

Icons are a sacred art. That is what we get from dictionaries and from people who perpetuate words, sayings, phrases. There are other sacred arts as well, but it ought to be stressed that icons are a Christian sacred art as it is only in and through Christianity that their real meaning and purpose is revealed.

Questions...Are they really art in the first place? But, what do we consider by 'art' anyway?



If by art we mean the individual expression and manifestation of our feelings and thoughts about just about everything around us, and if those artworks are to be displayed publicly with an ineluctable commercial aspect to them, then surely icons are not art. Especially not the one that matches nicely our lounge furniture and the living room colours.

But, if by *ars* in Latin or *tecne* in Greek we mean bringing pieces together in a harmonious assembly or a wholesome outcome, taking our time and employing little known methods and ways of marrying the craftsmanship with the artistic mastery and dedication to detail with our entire being, then, yes, icons are art. Or could be art. After all, Greeks say *zografos* for iconographers although that means 'painters of life'. Which life? Certainly not the one around us, this earthly realm, but the one we find in the Scriptures and other sacred texts. The one that make people say that "icons are theology in colours", also one of the much-used phrases when icons are talked about.

We also know that icons have their origins in the times of the ancient Egyptians, Gnostics, ancient Greeks and Romans. Each in their own way, these cultures made nascence of icons possible in early Christianity. The oldest dated originals hail from the 6th century and dwell in St Catherine's monastery on Mount Sinai. These precious pieces show us that the foundation for the further successful evolution of icons had been established at that time, and

despite an amazing variety of icons throughout the centuries to come, the spiritual and theological core has been preserved. This core has endured challenges and influences before it started to wane and lose its original meaning and power in the 17<sup>th</sup> century, if not even earlier. But more of that later.

So, what exactly is an icon? Is it an illustration of the Bible as many are?

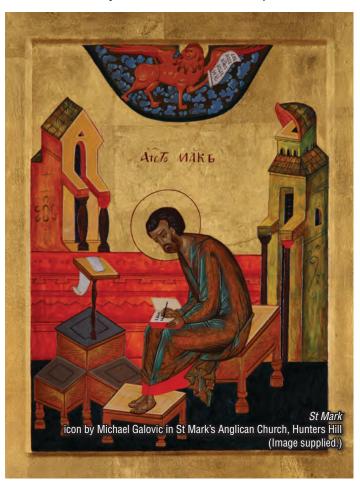
Despite their origins in ancient Greek and Roman art with their humanistic approach, icons illustrate an unwavering approach as to how they depict the Bible. Iconographers from the glorious Byzantine culture knew if they focused only on the humanity of Christ, they would come up with an illustration of biblical events at a human level only. By the same token, it is a given that the Divinity of Christ is beyond our comprehension and ability to capture and render it through art or in any other way.

The theologians, thinkers and iconographers came up with the only possible solution: to bring those two natures of our Lord together as much as it is feasible in the art of iconography. This utterly unique way demanded that iconographers do away with the laws of this world, such as three-dimensionality. Therefore, they resorted to twodimensional depictions such as the ancient Egyptians used and made every single subject and object in the icon distorted. An icon could show Christ, Mother of God, saints, scenes from Christianity but in a stylised way and mostly in a flat, two-dimensional way. An icon was to deliver recognisability up to a point as human features, anatomy, landscape, architecture, objects, everything had to undergo a new treatment, one which was to indicate that we are seeing something we understand and recognise, but that something or somebody already belongs to another realm. An icon was not to depict saints and objects as they looked 2000 years ago in their full humanity, but as already sanctified, already transfigured, already deified.

It was a delicate tightrope walk for the early iconographers to perform, as any excessive stylisation could lead to a caricature and be grotesque, but icons stop short of that. This is something that is practically impossible to teach or learn from books or from another person. It simply has to be understood innately and internalised when starting painting/making/writing icons. It is enormously difficult, and hence iconography in the 21st century is basically replicating or varying the prototypes from the past. Very few iconographers have forged their own path these days and those that have are so ahead of others that they are either misunderstood or not accepted as true iconographers but as virtuosic masters. The old preconceived idea is that iconographers ought to sacrifice their ego and personality when making icons. That notion, still much mentioned in our times, proved a great misconception throughout the centuries as we had iconographers of very different personalities doing the same thing in a sufficiently different way to demonstrate their personalities, but still

remaining in the background of the icon's message and meaning. Take Andrei Rublev and Theophanes the Greek for instance. Those two are reputed to be among the best of all times, if not the best, although they show very different renditions within the same craft. While Rublev is known for his achingly delicate and perfectly executed icons, Theophanes gave us some incredibly bold solutions and, at times, amazingly relaxed and sketchy ones. While Rubley was creating in the absolute silence of his monastic cell, prayerful and communing with the heavens, Theophanes would paint sometimes in front of an audience and even engage in philosophical, theological, spiritual and other debates and conversations with people watching him paint. That particular detail is a good example of how everything to do with icon is subject to mystification. These days some teachers of iconography choose to have their students paint in total silence, others with 'appropriate music', some maybe with questionable music. It tells us that we should not be categorical when talking about icons and their making as if there is merely one single path. After centuries without any proper research about icons and iconography, we have a possibility today to investigate and delve deeper than ever into the astounding world of icons, all the while being careful as to what notions about them we could accept and which ones to suspect or reject.

Going back to what REAL icons are about: the traditional icons conceived in Byzantium aimed at showing us the meeting of the two natures of Christ, they tried to convey the mystical element so elusive to us humans. They could only HINT at the Divinity of Jesus and indicate its presence in the



protagonists of the Christian drama and the world/context surrounding them.

That tells us about the essence of icons as opposed to any other religious painting. While the West is 'painting the Crucifixion', the East is 'painting the Resurrection' as an old adage says. The early Italian Renaissance was hugely influenced by icons from the East, but later, after the great schism between the Churches, there was considerable influence from the West on traditional icons. The Italo-Cretan school is only one, but a great example showing when the influence of art from Venice started making icons more human and more realistic, thus removing them further and further from their original mission.

Icons are the window into Eternity; Icons are the window into the Kingdom, we often hear but rarely know what these seductive words actually mean. Orthodox Christian churches are allowed to function solely when the iconostasis or the screen with icons is installed, or at least, icons of Christ Pantocrator and Mother of God. Once the iconostasis is in its full glory, a parishioner stands in front of these strange depictions of saints and the biblical scenes during the liturgy. The intentional distortion of everything informs the viewer/believer of the realm he/she hopefully aspires to as per Christian dogma. So, the icons are a glimpse into this mystical world, so free from the chores and negativities of the earthly one, and that is why we call them a window into Eternity or the Kingdom.

Unlike other religious art, icons have a mandatory inscription whether it is an icon of a saint or a scene. This inscription traditionally was in Byzantine Greek, then Church-Slavic/Slavonic/Russian and even Arabic to a lesser degree. These days contemporary icons tend to use various languages but whichever is used, the initials of Christ and Mother of God or *Theotokos* remain in the Greek, as do the three initial letters in Christ's cruciform halo.

We could say that icons are THE CHRISTIAN SACRED THROUGH ART, and that they have their own structure and inner set of rules and canons. However, that opens another can of worms because there is no book showing those rules, those canons. We miss early texts on icons, many having been lost in the iconoclastic wars over 100 years and when traditional iconography was waning, almost disappearing in the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries, and we had the advent of modern art with its exciting promises of a brave new world, with its new aesthetics and, at times, unimaginable boldness that medieval icons and frescoes do not possess or at least, not in the same measure.

Here I want to point out the phenomenon of modernity within the traditional medieval art which is not sufficiently explored and which never ceases to amaze me when it is at its peak. This deserves research and an essay on its own.

So, if those canons do not exist in written form, how do we know of them and how do we adhere to something we do not know?

This point is one of the most important ones. It corroborates the fact that one ought to dedicate a lifetime of studying and making icons, gradually learning about these rules, this inner structure which can/should be recognised on all icons throughout their history, irrespective of a country, school, regional and/or personal style of the iconographer. We mentioned the THEOLOGY IN COLOURS. This is the chromatic symbolism which curiously remains unchanged from the very beginning of the icon's evolution. A basic example would be two robes/garments worn by Christ in the Pantocrator (Ruler of All/Governor of All/Holder of All) type of icon. The undergarment or 'chiton' is coloured red or brown, standing for the humanity of Christ while the 'himation', the outer garment, is blue or green, standing for His divinity.

With the Mother of God or *Theotokos* (or 'bringer of God') the symbolism is reversed: the inner garment is blue or green showing that Maria was but a human when she became Mother of God and the outer one 'maphorion' (omophorion) or the cloak/mantle is red or brown for her status of being the Mother of God. The three stars we always have on that cloak are for her virginity before, during and after the conception and the birth of Christ.

The careful student of iconography will also learn that in medieval art, the outer cloak of Maria was not always red or brown but blue, a fact that the Anglican Church has embraced and made into a tradition.

A keen learner will also find out that gold is not the only way to present ether or infinite space or divinity. The colour white or adequate hues of ivory white were much in use and are coming back into 'fashion' again these days. We could add to these colours pale green or pale blue which were used in past centuries as the background for icons, even for the halos, and even the colour red was known in the Russian Novgorod school.

The use or overuse of gold became a norm in our times, and it is difficult to explain to customers that painting the background in many subsequent fine layers of some colour takes far more time than gilding the icon with one layer of goldleaf. Icons can be double gilded as goldleaf is rather thin and can appear translucent, hence the need of another gilding layer on top of the previous one.

It is encouraging to see more and more contemporary icons with a painted background instead of the gilded one and painted halos.

Icons follow the established structure with these canons but we do not have them together all in one place, in one book or one single presentation. Mastering these rules, yet without just copying the old prototypes is a life-long involvement. While it is perfectly fine to be a student of a very experienced iconographer who leads their alumni hand by hand into the world of icons, it also carries the risk of students growing and evolving in the shadow of the master. Most iconography students follow their teacher and

ineluctably emulate their way, their style. They become their clones. Those without a hands-on guide or a teacher will probably take much longer to master the 'sacred art of icon' but will be free from a direct influence and could develop their own style pursuing their own inner impulse and acquired experience.

But, when we constantly mention ICONS this and ICONS that, which icons are we talking about? It is a risky choice that easily leads to miscomprehension. Is it the ancient and old icons in general or do we include the contemporary ones as well? Are all old icons superior to contemporary ones? Are all contemporary icons necessarily inferior to the centuries old originals?

What does constitute a good icon? What do we consider a 'great' icon?

After decades of making icons and studying them closely, I believe I can recognise a contemporary icon from a distance. How? New icons are either inferior to the mastery of old originals or are overly 'perfect', polished, clean-lined, very often clinical and sterile despite all their excellence in execution.

Icons of the past have in-built, intentional elements and aspects of asymmetry and imperfection, with the latter not because of lack of knowledge and ability but as a disguise of a deepest mastery. These icons can look DECEPTIVELY naive or sketchy, while harbouring the greatest artistic and iconographic solutions that take years to absorb for any aspiring iconographer.

Naturally this is also relativised through centuries of icon evolution and differences between the styles of countries, regions and individual masters. To a trained eye, it is easy to tell a Russian icon from the Greek one, while it may be more difficult to put it down on paper. Russian from which century, which region, Greek from which century, which region, which island? Do we put in the same bag icons without a Western influence or those demonstrating a strong one, as was true for pockets of iconography in the 17th century both in Russia and on some Greek islands?

Until the 20th and 21st centuries, icons were taught mostly in monasteries and in small circles and were on the verge of being lost. Our times brought an interest in old traditions, and icons are riding an unprecedented wave of popularity. There are courses and weekend workshops everywhere as well as online, and icons seem to be more accessible than ever. Schools of icons are open around the world, the itinerant iconographers travel around giving classes and master classes usually promoting their school of thought and ways as the (only) right ones.

However, as in any movement, things tend to change and to morph into some undesirable outcomes. After finishing short courses, sometimes only weekend workshops, some students decide to start teaching themselves, thus forming groups of insufficiently or wrongly instructed aspiring



iconographers, mostly hobbyists. More and more we see icons of such students in churches which accept them for different reasons, one of them being the monetary issue.

It is widely thought that students of icons in the West lack the technical skills of their counterparts in the East, while those in the East reduce their iconography to replicating old prototypes.

Icons were never meant to be attractive and beautiful but they do come across as such, at least the proper ones! They can be likened to the highly intelligent and wise person who also happens to be handsome and attractive, and is unfortunately often taken only on that shallow level of their physique.

Perhaps in a nutshell we could say that the main difference between icons and religious art is that icons follow a number of previously structured and established rules, while a religious artist is free to depict their subject in whichever way they find fit.

This statement would imply that icons are a craft, not sacred art and that a person only needs to learn those patterns as they are repetitive. There is some truth in this, and contemporary iconographers contribute greatly to this notion. One can come across instructions of proportions and ways to paint Christ's face, how to paint a landscape,



architecture, hands, feet and objects.

At first glance, this looks like a great learning tool and facilitator to any student. However, one only needs to check the originals from past centuries and to marvel at an infinite variety of wavs Christ's face and body were depicted, as well as everything else on the icon. Unlike the contemporary iconographers, the old masters were not repeating themselves literally and especially not by directly copying others. So, while it is good to learn about certain prescribed instructions, it is indispensable to be mindful of an endless creativity within the framework of the 'admissible' in icons.

One example is the icons of St George versus the Dragon. A study of these icons from early Christianity shows us a mesmerising variety of stunning creations of the old masters. While we have constants such as a white horse (sometimes even black), a warrior George, a Dragon, with a cave, a lake, a castle etc., those elements are presented to us in an array of most striking ways, artistically and spiritually. It is in Russia where we had mass production of these icons from the 17<sup>th</sup> century onwards. These were usually technically well executed and often so similar that

we can talk about a profuse production of icons which were also affordable, thus contributing to the idea of craftsmanship rather than of the sacred art. Our times display much the same, or very similar, scenarios with noble exceptions.

Unlike religious art that is a historical representation of biblical events in an illustrative way, icons are not framed, as it would reduce them to the level of art which aims to please, to decorate, to impress even. Framing of icons started largely in the 17th century when icons underwent a huge influence from the West and began looking like the aforementioned religious art.

Unlike (religious) art, icons are usually not signed on the front. Greek iconographers make exception to this and display a fair bit of writing on the icon's front, while others give basic details and their name and the

year on the back. Ancient icons used to have a cross painted on the back with the initials of Christ and the word NIKA, meaning a victor or saviour.

In ancient times, highly damaged icons, having lost their liturgical value, would be buried after a special prayer. We could say almost with certainty that this is not the case in our times.

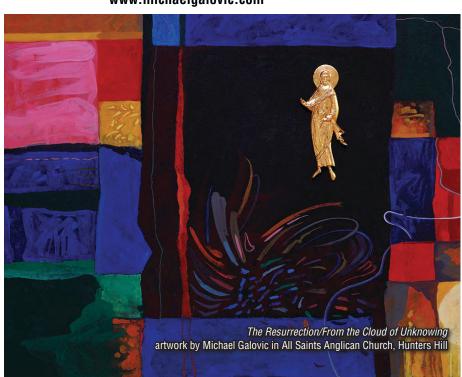
Attitudes to icons vary greatly these days. From high respect to the polite shrugging of shoulders, we have an increasing number of people who would like to know more about icons, what they are, how to make them, what to make of them.

Pier Paolo Pasolini's film, *The Flower of the One Thousand and One Nights* starts with: "The answer is not in one dream but in a thousand dreams".

In an analogous way I would gently suggest that the essence of icons cannot be discovered or learned without dedicating a whole life to the exploration. In the end, the icon will be what YOU make of it after much time of trying, not one fixed thing removed from the world around it.

Not only that, if you decide to dedicate years to the studying of icons, you may learn much more about yourself than you thought you knew. Icons are an instrument for reaching or getting closer to the Divine, but also a key to unlocking ourselves to the mystery of who we are and what are we doing here.

Michael Galovic graduated from Belgrade Academy of Arts in 1974 and made Australia his new home in 1990. His icons and contemporary religious art can be found in well over 100 churches and institutions, as well as in numerous private collections. As active as ever, Michael hopes to be able to keep getting better at what he does. More about his work can be discovered on his website: www.michaelgalovic.com



# The Rector and St James' Singers in Newcastle

#### Alan Melrose

On Sunday 23<sup>rd</sup> February the St James' Singers travelled northward to sing Evensong at Christ Church Cathedral Newcastle. We joined the Cathedral Choir for the occasion.

The Officiant was Rev'd Stephen Williams (Dean Emeritus), and our rector Fr Christopher was the preacher. The combined choir was directed by the Cathedral's Director of Music, David Banney. Marko Sever was the organist (our organ scholar, James Brew was also in attendance in the organ loft).

The choice of choral music was ideal—music that suited a large (combined) choir in the acoustic of this Gothic Revival space (a "wet acoustic" as Marko describes it). This included Stanford at his best (Canticles in C), and a superb setting of the Preces and Responses by David Banney himself.

In his sermon, Fr Christopher referred to the strong links between congregations in the early church, as evidenced by passages in the epistles. We were reminded of the importance of mutual encouragement and fellowship between believers. The ties between the Cathedral and St James' King Street are strong, and will be further strengthened under God's providence and care.

The Singers and Fr Christopher were given a very warm welcome by the congregation, and by the Dean Emeritus, who spoke of the importance of our parish to the wider church throughout Australia. We enjoyed fellowship with the Cathedral choir and the congregation after the service, with a fantastic supper and drinks provided by folk from a neighbouring Parish.

The Singers greatly enjoyed the time in Newcastle, and the Evensong in particular. Such 'joint' musical activities are becoming a regular feature in the Singers' calendar, thanks to Marko's initiative. For example, Evensong at St James' on 19<sup>th</sup> March was sung with the choir from All Saints' Hunters Hill. A reciprocal visit to Sydney by the Newcastle choir has already been mooted.

Alan Melrose is a parishioner and lay reader at St James' and a member of the St James' Singers.

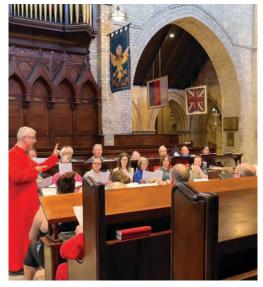
















# St James' Institute Update



As was announced in February I will not be continuing as the St James' Institute Director in 2026, and will work with the Rector and the Institute Board this year to recruit a new Director and ensure they are well set up to take the work of the Institute forward. I commenced as Director in February 2024, working half-time alongside my main role

as Professor of Economics and Theology at Alphacrucis University College. It has been a joy to work with Fr Christopher Waterhouse, Chris Lock and his fellow wardens, my Institute Board led by Belinda Howell, and our dedicated Institute subscribers in rebuilding the work of the Institute. The Institute's work is much needed in our city as well as contributing to the mission of the Parish.

I am looking forward to our 2025 programme which includes the usual Sunday afternoon seminars, trialling a Wednesday afternoon 7<sup>th</sup> May timeslot for a seminar on the loneliness epidemic with Professor Patrick Parkinson, Quiet Days on praying with icons with Dr Philip Kariatlis, and Julian of Norwich with the Rev'd Catherine Eaton, a discussion of the future of the cosmos on Wednesday 13<sup>th</sup>

August with renowned Orthodox theologian Professor John Behr, and our Beating of the Bounds prayer walk on Sunday 30<sup>th</sup> November. Please pick up one of our Institute brochures or check the website for further details and registration. If you are yet to subscribe for 2025 please do this, and let others know about the work of the Institute. We have a 'first event free policy' if you would like to bring along guests to any our events.

The Trinity in Sydney programme is one of the most important things Institute does, offering three degree-level units each year at St James' that complement rather than duplicate the offerings of other theological colleges in Sydney. It was a particular pleasure to teach the unit Faith Work and Economics at St James' last October with my friend Kara Martin. This year Trinity in Sydney is offering Eco-theology in July/August taught by Professor Neil Ormerod and Dr Sally Shaw, and Anglican Church Law and Governance in September/November. These units can be taken for credit with FEE-HELP available for eligible students (including students of theological colleges other than Trinity College, University of Divinity), or audited by anyone for a nominal fee.

Dr Paul Oslington is Director of the St James' Institute.

### **Director - St James' Institute (Part-time)**

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# Reflections on Grief, and how we can Support Ourselves and Others

#### Jane Mowll

Thinking about grief is hard, not least because grief resists being pigeonholed, and yet we search for ways of understanding grief and making it manageable. A popular idea about grief after the death of a loved or significant person in our lives is that grief unfolds in predictable stages or phases over weeks or months with a clear end point of acceptance, resolution or recovery. Initial intense disbelief and sadness are thought to diminish over time, as those who are grieving resume their day-to-day life, and 'get closure', 'let go,' or 'move on'. On the other hand, there is another common idea that grief does NOT have an end point, and that we have little choice or control over grief. Resilience researcher and grieving mother Dr Lucy Hone. reflecting about her experience of her 12-year-old daughter's sudden death in a car crash, says that she was warned that grief would dominate her life, and potentially destroy her marriage. She reflects that her family were, with the best intentions of supporters, treated as 'victims powerless to exert any influence over our grieving whatsoever'.

While some of these contradictory ideas may be helpful, many people find that they do not reflect the nuances and the sometimes intense, unpredictable and fluctuating nature of grief. Joan Didion writes in her meditations on the death of her husband: 'Grief is different. Grief has no distance. Grief comes in waves, paroxysms, sudden apprehensions that weaken the knees and obliterate the daily-ness of life'. Our own experiences of loss, whether similar or different to these ideas, influences how we understand grief. In the face of such varying experiences, how do we support ourselves or others grieving the death of a loved or significant person?

#### Making room for grief

For many people, striving to stop the waves of grief that may overwhelm, sometimes even years after a bereavement, is a futile endeavour. Instead, perhaps the task we face is to learn to turn towards and make room for grief. Making room, means being curious about all the painful and varied thoughts, behaviours and feelings, that are part of grief. As 13th Century Sufi poet Rumi, writes in his poem 'The Guest House':

This being human is a guest house. Every morning a new arrival.

A joy, a depression, a meanness, some momentary awareness comes as an unexpected visitor.

Welcome and entertain them all! Even if they're a crowd of sorrows, who violently sweep your house... Turning towards and making room for grief, however, does not mean that we should disengage from our life. Dr Hone writes that even in the midst of profound loss, we can learn to 'tune into the good and not lose what we have to that which we have lost'. Not losing what we have, involves us somehow attending to our relationships with other people, building connection to others and investing time and energy into necessary tasks and meaningful endeavours. This **both/and** of making room for grief and room for our ongoing life resonates with the contemporary grief model of a **dual process** of oscillation between attending to loss and attending to life. Finding ways to live a meaningful life alongside the pain that goes with it is one of the ongoing challenges of grief. Some people find helpful the image of grief as a ball filling a glass jar, and that rather than grief getting smaller over time, grief stays the same size, but the jar around it gets bigger. That is, that we increase our capacity to cope as we learn to grow around grief and engage in ongoing life in a way that honours the memory of the person who died. However, growing your life around grief in this way cannot be a solitary endeavour, we need our friends and community as companions along the way.

#### **Companions in grief**

Grief is perhaps hardest when we isolate from others. And yet, sometimes it can feel that our friends and community are not there for us in the ways we hoped, or supportive in the ways we need. An aphorism coined by Compassionate Friends (a support organisation for bereaved parents) is that *Grief changes your address book*. People we may have expected to be supportive, sometimes seem not to be, or our community may not be available in the ways we want. At the same time, sometimes others who we may not have previously connected with, may be able to be a support.

When considering helpful ways to support others who are grieving, Alan Wolfelt suggests a model of companioning the bereaved through and with grief and loss. Companioning is not about assessing, analysing, or fixing or resolving another's grief. Instead, it is about being present to the person grieving and to learn from them about their grief and how best to offer the gift of support. It may be that the most important thing we can do is to keep showing up, listening to what support they may need and letting them know what support we can offer. To be there for another, we also need to build our capacity to be present and work to understand the other person's experiences and ways of expressing grief (which may be different from our own). Romans 12:15 tells us to *mourn with those who mourn.* Mourning with and being present with those who mourn means that we show an empathic and compassionate response to their grief. I have learnt through my work with people grieving

the sudden and traumatic death of a loved one, that to truly help someone who is grieving, even if that is ourselves, we must first learn how to listen deeply. It is hard to listen, often we want to busy ourselves or hurry the conversation along, to offer some sort of consolation or advice. As priest and psychologist Henri Nouwen writes: 'our most important question as healers is not "What to say or to do?" but "How to develop enough inner space where the story can be received?"'

Companioning may also mean helping in other ways: practical help, helping with meals, garden, company, offering social events, including people in invitations (even if they have said no previously). Or we may be able to provide respite from grief, by understanding they may not want talk about it—and that grief is sometimes too private to be easily shared. Sometimes talking about the person who died is more comforting than talking about grief or how you are feeling. Sharing memories, reminiscences, funny stories, their contributions, with others is part of the way in which we continue to have an ongoing bond with our loved ones.

#### Continuing bonds and two-way contributions

Many people have expressed that rather than closure or letting go, they continue to have a connection with the person they love who died. Grief research over the last 30 years has found that such **continuing bonds** are common, and often a source of comfort and consolation. Such bonds may be experienced in multiple ways such as talking to the person, feeling a sense of their presence, in visiting places that hold significance, in reading or hearing particular books, or music, in looking at photographs, or wearing an item that belonged to them. At the same time, we need to be aware the experience of continued bonds is not always felt or experienced as comforting. It may instead be helpful to reflect on who they were to you in life.

Writers from narrative therapy traditions have contributed the idea of deliberately reflecting on **two-way contributions**. The contributions the person who died made to our life, and the contributions we made to their life. We can also reflect what the person who died would appreciate about the actions we are taking now in living our life. Writing or journalling about these contributions or talking about them with others can be a powerful way of honouring and acknowledging the significance of the person to us.

I have touched only briefly on a few of the many ways that people experience and navigate grief and life after the death of a loved person. In our community at St James', I look forward to continuing the conversation with each other remembering, as Nouwen writes, that 'We are all healers who can reach out to offer health, and we all are patients in constant need of help.'

Dr Jane Mowll is a grief therapist and a Social Work academic who researches experiences of bereavement, grief, and loss.

She can be reached at jmowll@icloud.com

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### The Silent Epidemic: Unravelling the Complexities of Loneliness Among Young Australians

Professor Patrick Parkinson AM, Executive Director, Publica

Wednesday 7<sup>th</sup> May 2025 5:00pm-6:00pm. St James' Hall, Level 1, 169 Phillip St, Sydney Followed by Choral Evensong at St James' Church 6:15pm

#### Free Event - Refreshments Provided

In the bustling cities and quiet towns across Australia, a silent epidemic is taking hold among the nation's youth. While the majority of young adults navigate their daily lives with a sense of connection and belonging, an increasing number are grappling with a pervasive sense of loneliness. This phenomenon, once primarily associated with the elderly, has now emerged as a significant concern for those in the prime of their lives. In an Australian study of nearly 1500 adolescents and young adults, more than one in three (37%) young adults aged 18–25 indicated a problematic level of loneliness.

This seminar based on the recent Publica report by Hannah Weickhardt and Patrick Parkinson explores the issue and what can be done about it.



Professor Patrick Parkinson AM is Executive Director of Publica, a Christian think tank concerned with strengthening families and communities. He is an expert on family law and child protection. From 2004-2007 he was Chairperson of the Family Law Council, an advisory body to the federal government, and also chaired a review of the Child

Support system in 2004-05 which led to the enactment of major changes to the Child Support Scheme. In 2004, he proposed the creation of Family Relationship Centres to Prime Minister John Howard, which led to the establishment of these government-funded centres all over the country. Patrick was President of the International Society of Family Law from 2011-14.



Publica

Strengthening the social fabric

# The Induction of The Rev'd Dr Aaron Ghiloni

#### **David McQuoid**

Together with Fr Christopher Waterhouse (Rector of St James'), Fr John Stewart (our Associate Rector) and Fr Andrew Sempell (our former Rector), a number of parishioners from St James' attended the commissioning of Fr Aaron at St John's Camberwell in Melbourne. The induction was held on Tuesday 4th February, 2025.

The bishop for Marmingatha (the Episcopate characterised by urban renewal in Melbourne) The Right Reverend Genieve Blackwell conducted this service of induction. A marvellous supper was held after the service in St John's parish hall.

St John's, where Fr Aaron is now serving as Vicar, is a beautiful, large modern church situated in the Melbourne suburb of Camberwell. The service of induction attracted a

full congregation and many long-standing parishioners from St John's and St George's, Malvern were there.

Fr Aaron, following his time with us as Director of the St James' Institute, moved to Melbourne with his wife Jodie and their son Noah. Aaron was ordained Deacon and then priested at St Paul's Cathedral in Melbourne. His first parish was to assist Fr Gregory Seach at St George's, Malvern. I was also present at his ordination and attended his first Eucharist as celebrant at St George's.

We all wish Fr Aaron a blessed and rewarding future at St John's. He would welcome all who may be visiting Melbourne to attend a service at St John's. Services are held each Sunday with the Eucharist celebrated at 8am and 10am, and Choral Evensong at 6pm.

David McQuoid is a parishioner at St James'.











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S.JAMES'

# Quiet Day Offerings

#### Sue Mackenzie

On Saturday 8th March, a Quiet Day organised by the Sydney College of the Oratory of the Good Shepherd was held at St John the Evangelist Church at Birchgrove. The speaker was the Rev'd Erica Mathieson and she focused her talks on themes associated with Lent. As well as the talks, we participated in the Eucharist, celebrated by the Rector of the Birchgrove Church, the Rev'd Peter Yeats. Much of the day was spent in silence and several of us took advantage of the garden areas beside the church to sit, pray, and write, including some poems—Margaret's reflects the season of Lent, and mine one of the talks we heard that day. The poems are offered here.

Margaret Johnston and Sue Mackenzie are parishioners of St James'. Sue is also on the editing team of *St James' Connections*.

#### **ASH WEDNESDAY**

Year's turning brings us here.

The heart-held tokens from Palm Sunday

(green fronds folded, Cruciform

sometime book-marks for our part-time piety)

now are twelve months' sere. Consigned for

solemn burning. Crumbled to dust and ashes,

A reminder of our own mortality.

Yet beneath, an older truth still lies:

Creation's wondrous mutability,

The grain of wheat that dies...

This Day we wear (hearts on sleeves)

Ash crosses marking foreheads.

Badge of penitence, sign of grace,

Annual stocktake for souls grown older,

Knowing every day a little death.

These are our hearts to know the Lord;

And with the eyes of hearts enlightened,

At the beginning of this Lent

We see once more, ahead, the shape

That re-forms as a Cross—

#### TODAY

Defined by sprinkles of rain

Smells of eucalypt, lemon-scented

Wafted along on the breeze—

Blessed by a butterfly

Blue and white,

Speaking of time ephemeral,

Soon past.

TODAY, Jesus said to Zacchaeus,

I am going to your house.

TODAY salvation has come!

TODAY you will be with me in paradise,

He told the thief.

TODAY you will no more be defined

By worldly standards,

By social mores,

By deeds done in error or in wickedness.

TODAY, sang the angels

You will see the Christ child

Born for you!

Sue Mackenzie

Margaret Johnston

## Hymn Translators: Part II

#### Michael Horsburgh

As I mentioned in Part 1 of this series, hymn translation requires both skill and art. The translator must be an expert in the original language, both literally and culturally. Not only must the translation be accurate, but the original must be properly understood. In any language, words may have more than one meaning. Some concepts use different words with subtle differences in meaning. The destination language may lack such subtlety, using a single word for the range of nuances.

Mostly the original text is poetry, but poetry is expressed differently in different cultures. We are familiar with the form of Hebrew poetry in the Psalms. They are not metrical, rhyming poems, but verses divided, the second half commenting on the first: 'The Lord is my shepherd/I shall not want'. English hymns are both metrical and rhyming. The art is to make the correct translated text into a singable English hymn. The translator is not usually responsible for assigning tunes, but the metre of the product needs to match an available tune. Some metrical forms have few tunes and the ones available may not suit the intention of the hymn. Some of our most popular translated hymns are the work of women. Part 1 of this series featured Catherine Winkworth, a translator from German. Here are four more women.

#### Frances Elizabeth Cox (1812-1897)

Frances Cox also translated hymns from German. She has three hymns in the *New English Hymnal* (NEH):

'Jesus lives! No terrors now' (NEH 112) from the German of Christian Gellert (1715-1769)

'Who are these, like stars appearing' (NEH 231) from the German of H.T. Schenk (1656-1727)

'Sing praise to God who reigns above' (NEH 447) from the German of Johann

Schutz (1640-1690)

Not much is known about Cox. John Julian in his 1901 Dictionary of Hymnology, savs that she was born in Oxford, the daughter of 'Mr George V. Cox'. I think that this may be George Valentine Cox (1786-1875) a graduate of New College Oxford, who, from 1806 to 1866. was an esquire bedel of the university, an official with ceremonial duties.

SACRED HYMNS

FROM THE GERMAN

TRANSLATED BY

FRANCES ELIZABETH COX

" Awake up, my glory; awake, lute and harp."



LONDON
WILLIAM PICKERING

At the University of Sydney, this officer carries the mace at graduation ceremonies. More importantly, Cox was a novelist and translator from German, which may be where Elizabeth acquired her linguistic expertise.

Cox published two editions of German hymns. The first, in 1841, entitled *Sacred Hymns from the German*, contained 49 hymns in both languages. The second edition, *Hymns from the German* (1864), was a revision of the first, both adding and omitting some hymns. The first edition was dedicated to Edward Denison (1801-1854), Bishop of Salisbury, and to Baron von Bunsen (1791-1860), described as the Prussian ambassador to the Swiss Federation, but who moved to London in the year of the volume's publication. Bunsen provided the collection of German hymns that Cox used. Catherine Winkworth also used his collection and dedicated her work to him. I can find no connection between Winkworth and Cox, but I imagine that there must have been some.

TO THE RIGHT REVEREND

EDWARD, LORD BISHOP OF SALISBURY,

AND TO HIS EXCELLENCY

CHARLES CHRISTIAN BUNSEN,

ETC. ETC. ETC.

ENVOY EXTRAORDINARY OF HIS PRUSSIAN MAJESTY

TO THE HELVETIC CONFEDERATION,

(FROM WHOSE COLLECTION THESE HYMNS ARE TAKEN,)

THIS LITTLE VOLUME

IS BY PERMISSION RESPECTFULLY AND

GRATEFULLY INSCRIBED.

Bishop Denison was the brother of Sir William Denison (1804-1871), 11<sup>th</sup> Governor of NSW (1855-1861). Before his appointment as bishop, Denison had been vicar of St Peter's-in-the-East, Oxford, which may be the link with Cox. The deconsecrated church is now the library of St Edmund Hall, an Oxford College.

The NEH text of 'Jesus lives!' follows most closely a revised version that Cox made for Orby Shipley's *Lyra Messianica* of 1864:

JESUS lives! thy terrors now
Can, O Death, no more appal us;
Jesus lives! by this we know
Thou, O grave, canst not enthral us.
Alleluya!

2 Jesus lives! henceforth is death
But the gate of life immortal;
This shall calm our trembling breath,
When we pass its gloomy portal.
Alleluya!

#### HYMN FOR EASTER DAY.

He that raised up Christ from the dead, shall also quicken your mortal bodies. Rom. viii. 11.

JESUS lives! no longer now
Can thy terrors, Death, appal me;
Jesus lives! and this I know,
From the dead he will recall me;
Brighter scenes will then commence;
This shall be my confidence.

Jesus lives! to Him the throne
Over all the world is given;
I shall go where He is gone,
Live and reign with Him in heaven:
God is pledged: weak doubtings, hence!
This shall be my confidence.

Sacred Hymns from the German

ESUS lives—no longer now

Can thy terrors, Death, appal us;

Jesus lives—by this we know

Thou, O Grave, canst not enthral us:

Brighter scenes at Death commence; This shall be our confidence.

JESUS lives—to Him the Throne
High o'er Heaven and earth is given;
We may go where He is gone,
Rest and reign with Him in Heaven:
God through Christ forgives offence;
This shall be our confidence.

Lyra Messianica

Versions with four-line verses and 'Alleluya' began to appear in England in the late 1860s.

The NEH version of 'Who are these' is a selection of five from the original 13 verses with some minor alterations. 'Sing praise to God' is a similar selection:

#### hymn of Praise. I.

Ascribe unto the Lord the honour due unto his Name.

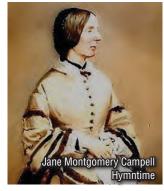
Ps. xcvi. 8.

The God of all creation,
The God of power, the God of love,
The God of our falvation;

With healing balm my foul He fills, And every faithless murmur stills; To God all praise and glory!

#### Jane Montgomery Campbell (1817-1878)

Jane Campbell's one contribution to NEH is truly famous, although now less sung when Harvest Festivals are rare: 'We plough the fields and scatter' (NEH 262) from the German of Matthias Claudius (1740-1815). Like Winkworth and Cox, Campbell translated from German. It first appeared in A Garland of Songs: or an English Liederkranz, published



by the Rev'd Charles S. Bere in 1861. This book contained both sacred and secular songs and was designed to bring German verse to a wider public. The hymn gained popularity when it was included in the 1868 Appendix to *Hymns Ancient and Modern* where it gained its present form of a selection of verses from a longer original.

W E plough the fields, and scatter
The good seed on the land,
But it is fed and watered
By Gon's almighty Hand;
He sends the snow in winter,
The warmth to swell the grain,
The breezes, and the sunshine,
And soft refreshing rain.
All good gifts around us
Are sent from heaven above,
Then thank the Lord, O thank the
For all His love. [Lord,

He only is the Maker Of all things near and far; He paints the wayside flower, He lights the evening star; The winds and waves obey Him,
By Him the birds are fed;
Much more to us, His children,
He gives our daily bread.
All good gifts, &c.

We thank Thee, then, O FATHER,
For all things bright and good,
The seed-time and the harvest,
Our life, our health, our food;
Accept the gifts we offer
For all Thy love imparts,
And, what Thou most desirest,
Our humble, thankful hearts.
All good gifts, &c.

A · men,

Campbell, a daughter of the Rev'd A. Montgomery Campbell, perpetual curate of St George's, Paddington until 1859, was born in Bloomsbury on 11<sup>th</sup> or 12<sup>th</sup> December 1817. On their father's death, she and her sister moved to Bovey Tracey, Devon, where she died after a carriage accident on 15<sup>th</sup> November 1878. I cannot find out how she became a German scholar.

#### Mary Elizabeth Byrne (1880-1931) and Eleanor Hull (1860-1935)

The duo of Byrne and Hull are responsible for the translation of the popular 'Be thou my vision, O Lord of my heart' (NEH 339). Byrne made the translation from the Irish and Hull did the versification. Did Byrne and Hull collaborate in this venture? You might have thought so, but nobody has suggested it.

Byrne was educated at the Dominican Convent in Dublin, the first Catholic girls' school to bring women to university level. She graduated from the National University of Ireland in 1905, the same year as she translated the 8th century hymn 'Bí Thusa 'mo Shúile' for the journal of the School of Irish Learning.

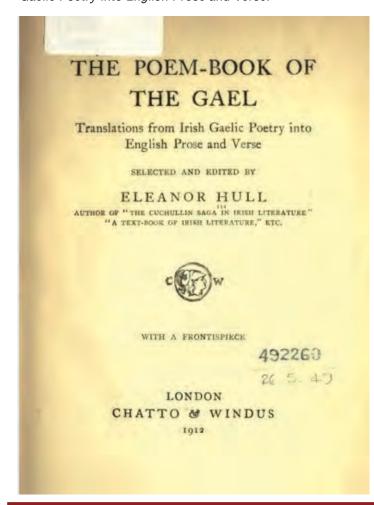


#### TRANSLATION

- Be thou my vision, O Lord of my heart.
   None other is aught but the King of the seven heavens.
- z Be thou my meditation by day and night; May it be thou that I behold ever in my sleep,
- 3 Be thou my speech, be thou my understanding, Be thou with me, be I with thee.
- 4 Be thou my father, be I thy son.

  Mayst thou be mine, may I be thine.
- 5 Be thou my battle-shield, be thou my sword, Be thou my dignity, be thou my delight.
- 6 Be thou my shelter, be thou my stronghold. Mayst thou raise me up to the company of the angels.
- 7 Be thou every good to my body and soul.
  Be thou my kingdom in heaven and on earth.
- 8 Be thou solely chief love of my heart. Let there be none other, O high King of Heaven.

Hull, born of an Irish father and English mother, became a student of Old Irish. She bore the Irish name, Eibhlín Ní Choill. Although she was born in England, her family moved to Dublin while she was young. Hull was educated at Alexandra College, Dublin, a Church of Ireland school, and the Royal College of Science, Dublin. Hull later returned to London, where she met Standish Hayes O'Grady, who taught her Irish, beginning her career in Celtic studies. In 1912, she rendered Byrne's translation into verse, publishing it in her *The Poem-Book of the Gael: Translations from Irish Gaelic Poetry into English Prose and Verse*.



Be Thou my Vision, O Lord of my heart, Naught is all else to me, save that Thou art.

Thou my best thought by day and by night, Waking or sleeping, Thy presence my light.

Be Thou my Wisdom, Thou my true Word; I ever with Thee, Thou with me, Lord.

Thou my great Father, I thy dear son; Thou in me dwelling, I with Thee one.

Be Thou my battle-shield, sword for the fight, Be Thou my dignity, Thou my delight.

Thou my soul's shelter, Thou my high tower; Raise Thou me heavenward, Power of my power.

Riches I heed not or man's empty praise, Thou mine inheritance now and always.

Thou, and Thou only, first in my heart, High King of Heaven, my treasure Thou art.

#### Edward Caswall (1814-1878)

Son of an English clergyman, and himself an Anglican priest, Caswall resigned as Vicar of Yately in Hampshire in 1847. After his wife died in 1850, Caswall became a Roman Catholic under the influence of the now Saint John Henry Newman. He was ordained a Catholic priest in Rome in 1852 and joined Newman's Birmingham Oratory, where he often acted as Newman's deputy. Caswall translated eight of the hymns in NEH:



'Hark! a herald voice is calling' (NEH 5) from an anonymous Latin text, possibly 5<sup>th</sup> century

'Bethlehem, of noblest cities' (NEH 48) from the Latin of Prudentius (348-410)

'All ye who seek a comfort sure' (NEH 63) from  $18^{\text{th}}$  century Latin

'My God, I love thee; not because' (NEH 73) from  $17^{\text{th}}$  century Latin

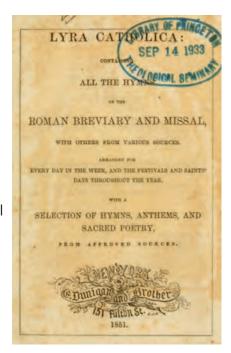
'Glory be to Jesus' (NEH 83) from anonymous Italian

'Jesu, the very thought of thee' (NEH 385) from anonymous  $12^{\text{th}}$  century Latin

'O Jesu, King most wonderful' (NEH 386) from anonymous 12<sup>th</sup> century Latin

'When morning gilds the skies' (NEH 473) from anonymous  $19^{\text{th}}$  century German

In addition to his translations, Caswall wrote hymns of his own, principally about Catholic doctrine, which meant that their wider circulation was limited. John Julian says that his only competitor as a translator was J. M. Neale. This was because of 'his general faithfulness to the originals, and the purity of his rhythm, the latter feature specially adapting his hymns to music, and for congregational purposes'.



Caswall's translations from Latin were first published in *Lyra Catholica*.

As is often the case, his verses suffered at the hands of various editors as the original to 'Hark! A herald voice is calling' shows

HARR! an awful voice is sounding;
"Christ is nigh!" it seems to say;
"Cast away the dreams of darkness,
O ye children of the day!"

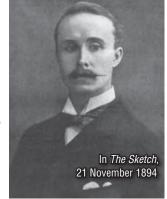
'Glory be to Jesus' was first published in *Hymns for the Use of the Birmingham Oratory* in 1857. 'When morning gilds the skies' had two versions; the one now used appeared in *Catholic Hymns* of 1860:

# May Jesus Christ Be Praised. When morning gilds the skies, My heart awaking cries May Jesus Christ be praised. Alike at work and prayer, To Jesus I repair. May, &c.

#### Athelstan Riley (1858-1945)

This elegant gentleman breaks the mould of clerical and single female hymn translators. Athelstan Riley, a very rich layman, has five translations in NEH:

> 'Dost thou truly seek renown' (NEH 81) from 13<sup>th</sup> century Latin



'Hail, O Star that pointest (NEH 180) from 9<sup>th</sup> century Latin *Ave. maris Stella* 

'Christ, the fair glory of the holy angels' (NEH 190) from 9<sup>th</sup> century Latin

'O food of men wayfaring' (NEH 300) from 17<sup>th</sup> century Latin

'What sweet of life endureth' (NEH 330) from the Greek of St John of Damascus, c750

Riley also wrote two of his own hymns in NEH:

'Saints of God! Lo, Jesu's people' (NEH 179) written for the Feast of St Bartholomew (24<sup>th</sup> August). The first letters of the lines are an acrostic on Saint Bartholomew

'Ye watchers and ye holy ones' (NEH 478) possibly his best-known contribution

Riley was born in London on 10<sup>th</sup> August 1858, the grandson of a Yorkshire railway speculator and a successful London lawyer. Inheriting a large fortune, he was relieved of the necessity to earn his own living. Educated at Pembroke College, Oxford, he was a member of the Anglo-Catholic wing of the Church of England and the chair of the board of the *English Hymnal*. In 1887, Riley married Andalusia Molesworth, daughter of the 8<sup>th</sup> Viscount Molesworth.

In 1883, at the age of 25, Riley's wealth enabled him to build a house at 2 Kensington Court, London, now a hotel. In it, he installed an oratory with a specially commissioned altar piece by Sir Ninian Comper. It now resides in the north aisle of the Church of St Mary the Virgin in Cavendish, Suffolk. Riley also held the right to nominate the incumbent of the Church of St Peter ad Vincula in Coveney, Cambridgeshire, which he furnished.



In 1909, Riley moved to Trinity Manor in Jersey, Channel Islands, purchasing both the building and the title of *Seigneur de La Trinité*. He was still there when the Germans occupied Jersey in World War II and died on 17<sup>th</sup> November 1945, just after the island was liberated.

As far as I can tell, Riley's translations first appeared in the *English Hymnal*. His interests went beyond lyrics, covering the tunes as well. In 1915, he published his *Concerning Hymn Tunes and Sequences* in which he expressed his strong opinions.

The Latin of 'Doth thou truly seek renown' is said to have been written by King Louis of France, the builder of Sainte-Chapelle in Paris, although some describe it as anonymous. The text in NEH is headed, The crown of thorns. Louis IX bought the relic in 1239 and housed it in his chapel. It was recently restored to its place in Notre-Dame de Paris.

The original text of Ave. maris Stella is attributed to authors from the 6th century to the 11th century. Most sources prefer the 9th century. The original text of 'Christ the fair glory' is attributed to the Benedictine monk. Rhabanus Maurus (776-856) and Archbishop of Mainz. His most important hymn is *Veni*. Creator Spiritus, 'Come, holy Ghost' (NEH 138), translated for us by John Cosin (1594-1672).





'O food of men wayfaring', which had the Latin title, *O esca viatorum*, a Eucharistic hymn, first appeared in a Würzburg hymnal of 1647. There is some doubt whether it was written then or taken from some earlier, now vanished, text:

#### O Esca Viatorum (Würzburg 1647)

O esca viatorum, o panis angelorum, o manna coelitum, esurientes ciba, dulcedine non priva cor te quaerentium.

O lympha, fons amoris, quae puro Salvatoris e corde profluis, te sitientes pota: haec sola nostra vota; his una sufficis.

O Jesu, tuum vultum, quem colimus occultum sub panis specie, remoto tandem velo serena fac in coelo cernamus acie.

#### O Food of Men Wayfaring (Athelstan Riley 1906)

O food of men wayfaring, The bread of angels sharing, O manna from on high! We hunger; Lord, supply us, Nor Thy delights deny us, Whose hearts to Thee draw nigh.

O stream of love past telling, O purest fountain, welling From out the Savior's side! We faint with thirst; revive us, Of Thine abundance give us, And all we need provide.

O Jesus, by Thee bidden, We here adore Thee, hidden 'Neath forms of bread and wine. Grant when the veil is riven, We may behold, in heaven, Thy countenance divine. 'What sweet of life endureth' was originally written by St John of Damascus, a polymath whose works included law, theology, philosophy, and music. His collected works were first published in the west by the Dominican friar, Michael le Quien (1661-1733) in 1712 in his two-volume work, *Johannis Damasceni opera omnia*, Greek text with Latin translation.

#### Robert Bridges OM (1844-1930)

Poet Laureate from 1913 to 1930, Bridges trained as a medical doctor. He has 10 entries in NEH, two are his own compositions and eight are translations. Being himself a poet, some of his translations might better be described as 'based on', Bridges allowing himself more licence than other translators might do.



'Ah, holy Jesu, how hast thou offended' (NEH 62) from the German of Johann Heerman (1585-1647)

based on an 11<sup>th</sup> century Latin meditation, attributed by Bridges to St Anselm of Canterbury

'O sacred head sore wounded' (NEH 90) from the German of Paul Gerhardt (1607-1676) and by him from a 14<sup>th</sup> century Latin hymn

'Joy and triumph everlasting' (NEH 229) from the Latin of Adam of St Victor (c1150)

'O gladsome light' (NEH 247) from the Greek of before the 4<sup>th</sup> century

'The duteous day now closeth' (NEH 253) from the German of Paul Gerhardt

'All my hope on God is founded' (NEH 333) from the German of Joachim Neander (1650-1680)

'Happy are they, they that love God' (NEH 369) from the Latin of Charles Coffin (1676-1749)

'Love of the Father, love of God the Son' (NEH 409) based on a 12<sup>th</sup> century Latin hymn

Bridges is also the translator of the usual English text of Bach's 'Jesu, joy of man's desiring'. At Oxford, he befriended Gerard Manley Hopkins and is responsible for bringing his work to the public view. Bridges' medical career ended in 1885, following a lung disease that caused his retirement. He spent the rest of his life pursuing his literary career.

Bridges' hymn translations first appeared in a hymnal he privately prepared for his local parish of Yattendon, Berkshire. He later, in 1898, published a selection of his hymns in *Hymns from the Yattendon Hymnal*.

Bridges' hymnody is noted as a bridge (no pun intended) between the late 19<sup>th</sup> century hymnody and that of the early 20<sup>th</sup> century. He was also a writer and translator who paid close attention to the appropriate tunes for his work.

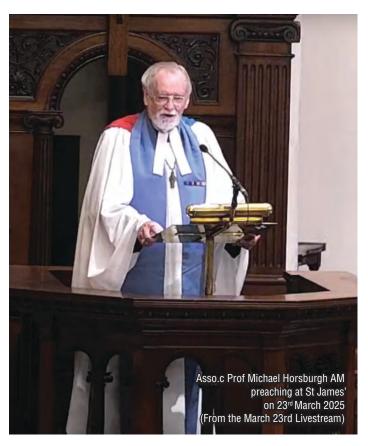
tj. T. H. 42. Tr. fr. S. Anselm. 11th Cent. after german hymn, Herzliebster Jesu. 1630. for proper tune by J. Crueger, 1640.

A h/ holy Jesu/ holv hast Thou offended/ That man to judge the hath in hate pretended? By foes desided/ by thine own rejected/ O most afflicted.

Who was the guilty? who brought this upon the? Alas/ my treason/ Jesu/ hath undone the. Twas I/ Lo2d Jesu/ I it was denied the: I crucified the.

Deo gratias pro iis qui hymnos vertunt Ευχαριστώ τον Θεό για όσους μεταφράζουν ύμνους Gott sei Dank für diejenigen, die Kirchenlieder übersetzen Thanks be to God for those who translate hymns

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



## Recent Milestones

Baptisms	Date
Edward Vincent Robinson	9 <sup>h</sup> February
Indiana Eve Bacon	9 <sup>th</sup> March

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## Breakfast with Jane Austen

#### **Robert Willson**

This morning, I had breakfast with Jane Austen.

Yes, I know.

Jane Austen, celebrated English novelist, died more than two centuries ago in 1817, but she still speaks to the modern reader. She said to me: 'It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife.'

Another of her famous sayings may be based on a true story I read years ago. In the days of the East India Company a young man employed by the company became seriously ill and was not likely to live. The medical experts of the day ordered that he be pensioned off with a generous annuity. He sailed for Australia where he died at the age of 104.

#### An annuity

Jane wrote: 'People always live forever when there is an annuity to be paid them.'

I chuckled over these and other sayings of the immortal author of *Pride and Prejudice* and *Emma* and her other masterpieces.

I was able to do so because at Christmas my wife was given a beautiful mug with a copy of the only known likeness of Jane Austen. It is decorated with a collection of her quotes. I love messing about in quotes, as another famous novelist once wrote. But who was Jane Austen? What do we know about her?



The answer is not much. If Jane, daughter of the Reverend George Austen, Anglican Rector of Steventon near Winchester, had lived in 18<sup>th</sup> century Sydney instead of Hampshire, she would have ended up with a plaque among the notables in St James' Church. But she lived and died in relative obscurity with only one rather poor portrait surviving.

#### A silhouette

However quite recently a fine silhouette inscribed 'The Admirable JANE' came to light, pasted in an early edition of Mansfield Park. It is clearly her. It resembles a similar one of her sister Cassandra.

In 1975, my wife and I were doing a camping tour of England and Scotland. Driving through Hampshire, we visited Chawton, the home where Jane was happiest and wrote a number of her novels. Her letters to Cassandra, her sister, were on display. We were there exactly two hundred years after her birth.

#### Addison's Disease

I found it fascinating to read a medical specialist's analysis of the symptoms Jane described of her last illness and sufferings. The doctor concluded that Jane died of Addison's Disease, and that she was the first person to describe these symptoms. She was 41 years old. I researched this disease and found that it is named after a Scottish Doctor named Thomas Addison.

#### Revolution

Rural Hampshire was peaceful and serene in the 1770s, but the wider world was in turmoil. The British settlers in North America were rebelling against the Home government and Revolution was brewing. Later, the British Government was deeply concerned that the French people had attacked the Monarchy and the Church, and a spirit of bloody revolution might even spread to Britain.

When Britain lost the American Colonies, she sent a Fleet loaded with convicts to the other side of the world to found a Colony in what was called New Holland These events were recorded in the newspapers that Jane might have read as she grew up.

By the beginning of the 19<sup>th</sup> century, the Continental dictator Napoleon Bonaparte was hungry for total power. Two brothers of Jane joined the Royal Navy and rose to the rank of Admiral in the Napoleonic Wars. Years ago, I read a joint biography of Jane's sailor brothers and their adventures. Recently, I searched to see if they came to Australia, but apparently not.

But such great events were of little interest to Jane who started writing novels with a unique blend of wit and irony in a brilliant social commentary on her gentle Hampshire world

#### The stairs creaked

At Chawton, we saw the little upstairs room where Jane would scribble her stories. While she wrote she listened, and if the stairs creaked, she had time to hide her manuscript.

We also explored the little Church of Saint Nicholas in the village where Jane's mother and sister are buried.

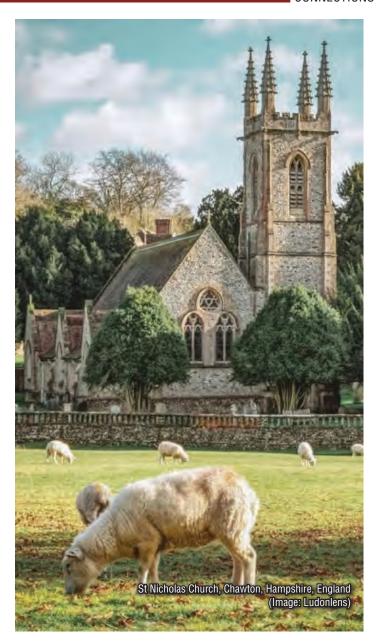
At first her novels had little appeal, and it took time for the genius of her satire to win appreciation. The village of Steventon and her birthplace and the church there, are mostly no longer prominent. She lived in Bath after her father's death, but the move to Chawton was her greatest joy and there she spent her happy years. When she became ill, she moved into Winchester where she died in 1817. Her burial place is close to that of her father.

After her death her novels were republished in Bentley's Standard Novels Series and many years later a nephew published a *Memoir of Jane Austen*.

But of course, her books are her greatest memorial. Years ago, on holidays I made a study of one of her greatest creations, *Emma*, later a very popular BBC television production.

Even Jane might not have imagined of a collection of her words on a breakfast mug. I enjoyed my breakfast with Jane Austen.

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





### Build for the Future

# Donate to the St James' Foundation



**St James' Church** has a vital ministry in Sydney. The parish is held in high regard in the community. Its fine musical tradition is widely enjoyed and appreciated.

The cost of this ministry is rising each year. If you want St James' to continue to grow, consider donating or making a bequest to The St James' Foundation.

The Foundation's primary purpose is to build a strong ethically invested capital base so that investment income can be distributed to fund parish activities.

The St James' Church Building and Property Foundation provides financial assistance to assist in the maintenance and upkeep of the historic church building, one of the gems of Sydney's iconic Macquarie Street precinct. Donations to this Foundation are not tax deductible.

The St James' Music Foundation provides financial assistance primarily for the production and performance of sacred and secular music, with a focus on choral and pipe organ music. Donations to this Foundation are tax deductible. Two types of donations are accepted:

- general donations for the Foundation's capital fund which are invested to provide annual distributions to fund the ongoing music programme;
- donations for specific projects such as organ and choral scholarships, commissions for new works, final payments for The Bicentennial Pipe Organ or the production of CDs, Orchestral Masses, Bach Cantatas and other activities.

The Foundation has a strong track record. Since its establishment in 1999, and through the generosity of donors and investment income, it has earned over \$11 million and distributed over \$6.63 million into parish projects.

Donate now! Help keep St James' a vibrant presence in Sydney.



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Address:		Email:	
	Please accep	my donation for:	
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The Current Activities Fund of the Music Foundation	\$	the Capital Fund of \$ the Building Foundation	
Or: Please debit my: Visa	Mastercard	For Direct Bank Transfer:	
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S.JAMES'

# Parishioner Profile: Tina Ruygrok





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

I moved to Sydney from London in October 2023, and Julian Kelly, the Music Director at my then church St Anne's in Kew, London recommended St James' to me. I have found my new spiritual home here and my church family for some 18 months now.

### Where were you born and bred, and what brought you to Sydney?

I was born in Belsize Grove, Hampstead, London in 1954 and grew up in London. Apart from three years at university, I lived my entire life in London leaving it in October 2023. My only two daughters, Claudia and Francesca, moved from the UK to Sydney as working adults and have settled here. My husband Peter and I therefore resolved to move to Sydney in September 2021. Sadly, I was suddenly widowed in July 2022 but subsequently put into effect our joint plan to move to Sydney.

#### What did you do for a profession?

I read Mathematics at Cambridge and chose to work in industry. When I left university, I joined Gulf Oil now part of Chevron in their internal management consultancy, largely doing financial modelling. After four happy years, during which time I met my future husband Peter, I left Gulf for SG Warburg & Co, now part of the Swiss Bank UBS, first in their Project Finance Department and then moved internally to a variety of interesting management roles as project manager. After 13 years at UBS, I moved to Sarasin & Partners, part of another Swiss Bank, to work for the Head of the Private Client Department. After 15 stimulating years, I retired in June 2018. I still keep in touch with my former colleagues, especially when they visit Sydney. During my time at work, I enjoyed being a working mum!

# Do you undertake any roles at St James' such as Reader, Intercessor, Sidesperson, Flower arranger etc?

I am a Reader and Intercessor—I am delighted to be on the roster.

# You are a keen member of the Morning Prayer congregation. Have you participated in such a group in other churches? What do you appreciate about it?

Yes, I am a keen member. At my former church in Kew, they also offered MP at 8:30am—Zoom services born out of the Covid lockdown years. I love this magnificent start to the day, well-organised and attended (some 25) at St James'; also, the exquisite liturgy and thought-provoking bible readings, the enthusiastic participation and shared fellowship. Together with my cup of strong coffee—I truly feel the day lies open before me .....

#### What else do you enjoy about St James'?

I joined St James' because it is in the high Anglican tradition, an inclusive and faithful church like St Anne's church in Kew. The liturgy is glorious. Both churches are beautiful. St James' is clearly active and vibrant with much to offer. I am particularly grateful for the fellowship and welcome, not least the pastoral prayers extended to me on arrival by Fr Christopher and Fr John. By way of introduction, my Vicar at St Anne's in Kew, The Rev'd Canon Dr Giles Fraser, kindly emailed them to say I was coming to Sydney.

I try to attend the Sky Phoenix monthly fellowship and discussion dinners—always very enjoyable. The Advent courses in 2023 and 2024 offered both face to face and online, have been so rewarding. The music and choir, especially with the new organ, are outstanding. I look forward to attending the Lenten Retreat in Hobart led by Fr Christopher. The St James' Institute offers interesting lectures, e.g. the forthcoming talk on 'Icons: Glimpses into Eternity'. This magazine *St James' Connections* is also wonderful—such effort is clearly put into it.

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

Since being simultaneously baptised and confirmed into the Church of England at the age of 32 in 1986, I have only worshipped at St Anne's church in Kew (1986 – 2023) and here at St James' in Sydney (2023 onwards).

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?

I attended South Hampstead High School in London from the age of 5 to 18. The private school was 50% Jewish, though I was lumped with the Christian girls for Daily Morning Prayers and Religious Studies, being nominally Hindu! My sole religious education during my upbringing was at school. Later, when my elder daughter Claudia was born in 1985 my husband Peter and I approached the then Vicar Fr Peter McCrory at St Anne's church and asked if she could be baptised and by the way I wasn't a Christian, did it matter? To his immense credit he said it did matter, and he refused, but he did say come along to St Anne's and attend a service. We did and Fr Peter 'found us'—he was a good shepherd.

I was born into an Indian Hindu family and respect the traditions of my late parents and their ancestry. My late father's family may be traced back 26 generations and my mother's 18 generations. My parents were not actively practising Hindus and chose not to have an arranged marriage. My late father was a Foreign Correspondent writing on Political Matters for an Indian newspaper whilst posted in London. When my parents died, when I was in my mid-20s, I was naturally devastated—aged 32 I decided that by becoming baptised and confirmed into the C of E, this was also my best chance of being spiritually rejoined with them. My late father I know would have respected my decision—he valued honesty and integrity in all matters of life. My late mother too; we once had a conversation about Jesus and she said she deeply valued him and his teachings, but could not theologically come to terms with anyone being the only begotten Son of God. I would love to be able to have a conversation with her now.

During my time at St Anne's after Fr Peter retired, under the twenty-year leadership of Fr Nigel Worn, I have had the opportunity to go on pilgrimages to deepen my faith. We started in 2007, a group of some 25 of us walking The Camino and we received our Compostelas in Santiago. My husband Peter and I went on all the Fr Nigel-led St Anne's pilgrimages to Syria, Jordan, St Catherine's Monastery in Egypt and Israel/The Holy Land.

Lastly, it was a privilege, honour and joy to serve the St Anne's church community as an elected Churchwarden (2015-2019).

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

Play time with my seven-month-old grandson Hugo, embroidery and bridge. Connecting with family and friends.

# St James' aims to be a faithful and inclusive community/church. Would you say you have seen any evidence of this?

Plenty of evidence! Not least the caption on the first page of the pew sheets: 'We are a progressive community that welcomes all people regardless of age, race, sexual orientation, gender identity or religion.' In conversation with fellow parishioners, I see those aims faithfully lived out, and also through the challenging preaching.

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

- I was an Indian Citizen until the age of 26, relinquishing my Indian Nationality on becoming a British Citizen after my marriage. I now aspire additionally to become Australian. I count myself lucky and enriched to have had the three influences and stages in my life. Fully to engage into the lives of my daughters and their families gives me great joy.
- When I gave up my Indian Citizenship because I had to in order to become British, I diplomatically rang the Indian High Commission in London and spoke to a very wise and kind lady there to ask was I offending anyone by so doing? She reassured me absolutely not.
- I suspect I am quite English! Though I am more numerate than literate, the first love of my life in English Literature was *Winnie-the-Pooh*, then *Alice in Wonderland*, Toad in *Wind in the Willows*, Aslan in the Narnia novels of CS Lewis, *Dr Dolittle*, *Jane Eyre*, Tolkien's *The Hobbit* and lastly, at the age of 15, I fell for Fitzwilliam Darcy in Jane Austen's *Pride and Prejudice*!







# LENT APPEAL 2025

Helping women break free from violence, injustice and oppression



www.abmission.org/Lent2025

# St Laurence House Pancake Night



On Shrove Tuesday, St Laurence House hosted its annual Pancake night — with the longstanding tradition of a cook-off between St James' King Street and Christ Church St Laurence finishing the night.

This year our Associate Rector The Rev'd John Stewart went head to head with the new Director of the St Laurence Centre, The Rev'd Kathryn Bellhouse.

Fr John emerged victorious with his crêpe suzette, ensuring a St James' win for the second year running.

More important than the culinary battlefield, is the joint sponsorship of St Laurence House—which St James' is proud to support in its work, providing residential services for at risk youth.

To learn more about St Laurence house and their upcoming events visit: stlaurencehouse.org.au





S.JAMES' CONNECTIONS

# Culinary Creations at Clergy House Chatswood

### Zesty Persian Orange Cake with a Sweet and Fragrant Syrup

#### **Ingredients**

- 200g self raising flour
- 200g sugar
- 3 large eggs
- 120g unsalted butter, softened to room temperature
- 2 large oranges (for zest and juice)
- 1 teaspoon vanilla bean paste, or extract
- 1 teaspoon baking powder
- 1/4 teaspoon baking soda
- 1/4 teaspoon salt
- 100ml milk (I use lite)
- 1 tablespoon orange blossom water (this is available at Harris Farm, and optional)
- 150g powdered sugar (for glaze)



#### Ready, set, bake

- Preheat the oven to 175°C (165°C fan forced)
- Grease and lightly flour a 20cm round spring-form cake pan.
- In your Thermomix, cream the softened butter and sugar, speed 4, 2 minutes until light and fluffy, using the thermo butterfly whisk attachment. Otherwise, similar times and speed when mixing in a blender.
- Continuing at speed 4, add the eggs, one at a time, mixing well after each addition.
- Stir in the zest and juice of the oranges, and the vanilla paste or extract. When sufficiently mixed through, remove the butterfly whisk attachment, if using.
- In the thermo or blender bowl, now mix together the flour, baking powder, baking soda, and salt, mixing until smooth, speed 4, 2 minutes.
- After blending dry ingredients, add in the milk and orange blossom water (if using), mixing until wellcombined.
- Pour the batter into the prepared cake pan and smooth the top with a spatula.
- Bake for 30-35 minutes, or until a testing skewer inserted into the centre comes out clean.
- Once the cake is baked, let it cool in the pan for 10 minutes before removing from the spring-form pan and transferring it to a wire rack to cool.
- When the cake has cooled, prepare the glaze. In a thermo bowl or small saucepan, mix the powdered sugar with three tablespoons of fresh orange juice, then simmer until the sugar has dissolved, clear, and pourable.
- Once cooled, drizzle the orange glaze over the top of the cake.

I made this the evening before it was served, allowing the syrup to soak into the cake. If you want to add a bit more zing, you can flambé extra sauce and pour from a jug at the time of serving. In a stainless-steel frypan heat and begin caramelising 3 tsp of sugar, add 3 tsp soft butter, and the zest of an orange. Ensure you avoid burning. Add 60ml Grand Marnier Liqueur, and use a flame torch to carefully set it alight. After 10 seconds, add 60ml orange juice to extinguish the flame, and allow to simmer for a couple of minutes to thicken the sauce.

# In Conversation with Joseph Nolan

#### Marko Sever

First of all, Joseph, thank you very much for your wonderful opening recital in the 2025 International Organ Festival. How did you find playing the new Dobson organ?

It is very comfortable to play, but it is not an organ for beginners or organists without ears. To find the gold in terms of blending colour or accompanying solo stops involves a lot of time and very careful listening. The organ makes you work hard for its rewards.

# You're the Director of Music at St George's Cathedral in Perth. How do you find balancing your work schedule there with a busy solo career?

When I was recruited for the position by the Dean Emeritus, Dr John Shepherd, the deal was I was expected to maintain my recital and recording career as this, in turn, would raise the profile of the Cathedral. Sometimes the balance is hard, with the worst aspect that I really miss the Cathedral Consort when I am on the road. We have a wonderful relationship, and if I am away too long, it does take a few weeks to really get 'our click' back. This is especially true in terms of rhythmical precision.

Your recital career has taken you all around the globe, and you will have played on some of the finest organs in the world. Is there a standout organ for you that you might call a favourite, or a 'desert island' organ, perhaps?

Duruflé's organ and church, St Etienne Du Mont, Paris. The sound, particularly the *tutti*, suits my playing style incredibly well. It is a very virile organ and of course the swirling acoustic, history and architecture of the church helps the organ enormously. Australia's national arts magazine, *Limelight*, awarded my disk for Signum entitled 'Midnight at St Etienne Du Mont' Recording of the Month, which is the only disk of organ music to have ever been awarded this coveted title. They seemed to agree with me regarding the synergy of organ, player, and repertoire.

You recently recorded the complete works of Charles-Valentin Alkan at St Martin's Church in Dudelange, Luxembourg. What drew you to Alkan's music, and what more can you tell us about this project?

It is something I never want to do again. Due to issues finding the right organ and venue, I had to maintain an awful lot of extremely difficult music for nearly four years. Recording so much extreme music over four nights felt so stressful, and the elation when it was over was immense.



The preparation of stops was also a very arduous task as Alkan does not set the sounds like Widor does for the organist. The colours are all left to the imagination of the organist with Alkan.

When I recorded the ten organ symphonies of Widor at La Madeleine Paris in May 2011, this not insignificant project seemed like a walk in the park in comparison. To give your readers some perspective of why recording Alkan over four nights was such a challenge, Kevin Bowyer is the only other organist to have recorded the complete organ works of Alkan over three disks released in 1998, 2006 and 2008.

Describing Alkan's music is not easy. It is hugely varied in style and difficulty, and despite his close and living relationship with musicians such as Liszt and Chopin, his music is so different and original. The extremely difficult works such as the Impromptu and *Douze etudes* for the feet are akin to high wire acts in the circus. Anything can go wrong at any time. Alkan's music can be very lyrical, operatic in the style of Rossini and Bizet, or wild and overwhelming. Luxembourg was also so cold in January 2025, but we were so lucky that the church was heated for the recording sessions.

### When you're not furiously practising, what do you like to do in your spare time?

Hunting for the next perfect watch. I was very fortunate to procure Cartier's Santos Dumont Black Lacquer watch in 2024, which is now discontinued and a collector's piece. I would not sell it for any amount of money—it is so beautiful and brings me infinite pleasure simply looking at it. Much to the amusement of the Cathedral Consort, it does not keep time well, and I am always asking them the time during rehearsals!



#### Now for some quickfire questions. Vierne or Widor?

Widor. Without Widor there would have been no Vierne. Indeed, Vierne was known as 'Little Widor'.

#### **Elgar or Brahms?**

Brahms.

#### Do you have a favourite Anglican Psalm Chant?

Howells in Bb Minor.

#### Favourite hymn tune?

'Shine Jesus Shine'. Seriously, 'St Columba'.

#### What's your favourite cuisine?

Italian food at Macaroni Sydney.

#### Have you ever been skydiving?

That's a hilarious question if you know me. I am incredibly risk averse.

#### Thank you for your time, Joseph.

You are welcome.

Marko Sever is Organist and Assistant Director of Music at St James'.



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St James' International Organ Festival 2025 SEASON

Joseph Nolan
(PERTH)

SAT 15<sup>™</sup> FEBRUARY

Martin Baker

SAT 3RD MAY

Felix Hell (GERMANY)

SAT 2ND AUGUST

Marko Sever

SAT 1ST NOVEMBER



SJAMES' St James' Church King Street, Sydney

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## A Great Way to Start the Day

#### Catherine McCellan

It all began for me at the parish retreat in September 2018, a weekend organised by our now rector, Fr Christopher Waterhouse, and led by the Rev'd Catherine Eaton. The weekend programme was to be a study of the hours of the Divine Office and we were immersed in beautiful services throughout each day, following the patterns of the daily hours of the ancient monastic tradition. These were interspersed with lectures that led us to look deeply into the history and meanings of the Daily Offices. After the final session on the Sunday afternoon, we discussed the importance of the liturgical services of Morning Prayer, the Eucharist, and Evening Prayer, and talked of establishing a daily pattern, with Morning Prayer to be said each weekday in the church.

A small group of us offered to lead the Morning Prayer service each day in the Chapel of the Holy Spirit, and thus began a pattern of getting up early enough to make it in to King Street by 8:30am! The leaders of these first services were Stephen Samild, Libby Hindmarsh, Sue Mackenzie, Gordon Cooper, Carolyn Lawes and me. Attendance was not large—often there might only be the leader and one other person, but for most of us it was great to meet for the services and for a coffee afterwards. The pattern became easier to maintain.

But then came Covid ...On Friday 20th March, 2020 the first Morning Prayer was said online using the Zoom platform. It didn't take long for this meeting to build up in numbers as people heard about it, and I have to say that in the initial lockdown period it was a great comfort to have to be ready to join this service at 8:30am, and to have the company of

the group of about 30 people. We had five regular leaders as at first in the church, and this has continued, although some of the personnel has changed over the years, adding Robert Whittle and Margaret Johnston to the leaders' board.

One of the huge benefits has been to follow the cycles of psalms, readings and saints days as set out in the



Australian Lectionary. The regular reading through books of the bible, such as we are doing at the moment with the book of Genesis, is a great way of sharpening your biblical knowledge and language, and the pattern of the psalms becomes much more resonant as we read through the psalter. A big plus is the theological dimension that is added in discussion and questions that come up after certain readings or commemoration of saints. We are lucky to have Michael Horsburgh, among others, to give us commentary from time to time.

This sense of community is one of the most important aspects of our regular morning meeting. We discuss all sorts of issues that come up from the weather to life events and so on. But we catch up with all the parish news,



and discuss links to books and films and exhibitions—a treasure trove of information. It's also fascinating to see the background photos of those who are computer savvy enough to sort out a Zoom background. Of course, there are always the odd glitches when computers just drop out and you're left with a mid-sentence blackout, or the builders next door decide to begin a particularly noisy job just as you logon.

Each week I prepare a document with the daily services and psalms, and Sue Mackenzie prepares the Ordo with the daily collects, and Bible readings and prayer lists, and these are sent out to everyone who joins us. We follow the pattern of daily services in the APBA (*A Prayer Book for Australia*), but at certain times of the year such as Advent, Christmas, Lent and Easter, we use special services that were introduced by Fr Christopher in the original services in the church.

In 2022, the clergy decided that a daily Evening Prayer service would be useful too, so the clergy and lay readers take it in turn to read a service each day, with an average attendance of about 12 people.

The Morning and Evening prayer services give liturgical structure to the day at St James' King Street. Many people may not know that the *Book of Common Prayer* of 1662 states that 'all Priests and Deacons are to say daily the Morning and Evening Prayer either privately or openly, ... And the Curate that ministereth in every Parish-Church or

Chapel ... shall cause a bell to be tolled thereunto...' Another old requirement of the church is the filling in of the service register—in St James' this is a wonderful leather ledger in the Priests' Vestry in the church that records the number of people attending and the signature of the leader.

The Morning and Evening Prayer services are held at 8:30am and 5:00pm each weekday, and anyone is invited to join. We have often had people join us from far flung places round the world as they somehow discover us online. The link for the Zoom meeting is on the SJKS parish website under 'Online Services'. Our group of about 20+ people find this daily reading of the service and prayers provides a time of quiet reflection and a disciplined and ordered start to the day. And a time to catch up on all the news!

What some might call the restrictions of the daily office they find to be an opportunity to foster the inner life. The hours are appointed and named; they are the Lord's. Life's fretfulness is transcended. The different and the novel are sweet, but regularity and repetition are also teachers.

Mary Oliver (via Catherine Eaton)

Catherine McClellan is a parishioner at St James' and the Coordinator of Morning Prayer. She is also a member of Parish Council.



S.JAMES'

# Colin's Corner: from the St James' Archives

#### 100 YEARS AGO at St James' Church

From the Parish archives
100 YEARS AGO at St James' Church

#### from PARISH NOTES

21—On Thursday, March 20, his Excellency the Governor laid the foundation stone of a memorial cross erected at the junction of Hunter and Bligh Streets, on the site of the First Christian Church, erected by the Rev. Richard Johnson in 1793, and also commemorating the first Church service held on Australian shores on February 3, 1788.

The Rector was asked by his Grace the Archbishop to organise the service. The clergy, choir and laity, preceded by the processional cross, left the church at 1.15 p.m., and assisted in the service. The parish has, throughout; been closely associated with the scheme for erecting such a memorial (first proposed by Canon Carr-Smith in 1908), and it seemed, therefore, appropriate that the parish should take a leading part in the ceremony which marked the crowning point of this enterprise.

#### NOTES ON THE CHURCH CONGRESS.

The Church Congress will be held in Melbourne from May 3rd till 13th.

Full membership tickets are available at 10/-. Concession fares have been arranged for the journey to and from Melbourne.

The Congress Office is at the Cathedral Buildings, Melbourne.

Hospitality is to be provided as far as possible for members from a distance.

The secretary of committee is the Rev. J. Jones, Rector of all All Saints', East S. Kilda.

During the period of the Church Congress there will be two conferences, which will voice the Anglo-Catholic position.

An Arts Exhibition will be opened on May 2nd, at which articles of ecclesiastical interest from churches in various States will be on view.

The Governor-General and Lady Forster will hold a reception for members of the Congress at

Federal Government House on the afternoon of May 13th

Special services will be held at S. Paul's Cathedral throughout the time of the congress.

Music lovers will have on opportunity of attending a lecture by Dr. Floyd on "Chanting" illustrated by examples, and a sacred choral recital of Church music, ancient and modern in the Cathedral.

Missionary problems are set down for discussion on May 12th. The Rev. J. Jones will speak on "The Australian Outlook," and the Rt. Hon. G. F. Pearce on "The Church and the Colour Problem," "The Church's Witness to the Nations," will be dealt with by the Bishop of South Tokyo, and the Rev. J. S. Needham will give an address, "The Missionary Call".

Sir Lyttleton Groom will speak on the subject of "The League of Nations" and the Prime Minister (Mr. Bruce) on "Immigration."

Other subjects to be dealt with at the morning sessions include "The Presentation of Religion," "Public Worship," "The Unity of Christendom," "The Ministries of the Church" "Operations of Grace," and "Prayer."

At the evening sessions the following subjects will be discussed: — "The Bible and Modern Scholarship," "New Science and Old Religion," "The Church and the Home," "Christianity and Nationalities," "Christianity and Public Life" and "Missions."

Conferences will also be held on "The Healing Message of the Church," and on "Sunday School Work." The Most Rev. the Archbishop of Melbourne will be the Chairman of the Congress.

The Rev. Canon Charlton is the Secretary for the diocese of Sydney; and tickets of membership may be obtained from him at the Diocesan Church House, S. Andrew's Cathedral.

> from *The Monthly Church Messenger* April 1925

#### WOMEN'S AUXILIARY.

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We were very pleased with the attendance at the March meeting, thirty-eight members being present. It seemed like old times, and made one wish that something could be done to keep up the interest. The Rector took the chair. The quarterly notes from A.B.M. were read, and, as usual, were of interest to all. One heard with regret of the urgent need of funds by A.B.M. in order to extend the work, so much is needed. The workers would be forthcoming, but cannot be sent, as there is no money to open up new stations. We are hoping for an extra good response to the Women's Lenten Offering [W.L.O.] appeal for medical missions; to enable the new doctor for Papua to be properly equipped. The salary, which is £25 per annum, has been promised by the Church women at Enmore (Sydney), and anything over and above the £1,200 raised last year for the W.L.O. will be earmarked for Dr. Gill's work. His travelling expenses must be rather heavy, as he will visit many villages, and also the various stations, to advise and help the nurses with their work.

We had no time for discussion, as the Rector kindly gave an address on the "Political Life in Palestine," and showed how the country had suffered, under Turkish rule, with Turkish soldiers on guard to keep order amongst the Christians. This continued until the end of the war, when it was decided that neither Palestine nor Syria should be given back to Turkey, but should be under a mandate, Syria given to France, and Palestine is under the control of Britain, and the Governor occupies the German palace there that was built for the use of the Germans on the Mount of Olives. It is wonderful how the country has improved in every way. Jerusalem, for one thing, has been thoroughly cleaned up, and good roads were made during the war, which are still kept up, and motor traffic is possible on roads to Jericho, Nazareth, and other places. The Turks cut down the trees, which lessened the rainfall, but now forestry has been resumed and probably Palestine will once more be a fertile country. In fact, the only unfortunate part of the British occupation is the jealousy which has risen between the Syrian Arabs and the Jewish immigrants. It has given rise to all sorts of wrong impressions. In many parts of Palestine there are little new model villages of Jewish colonists from all parts. The Rector told us about the Church life in Jerusalem. S. George's Cathedral has a Church and school outside the gate of Damascus. The reason the Anglican Church is there at all is that Jerusalem was the cradle of Christendom.

and every Church wants to be represented; and you find all branches there. The Greek Orthodox is the leading one, and is the lineal descendant of the first Christian Church established about the year 325. It was all most instructive and interesting, and the warm thanks of the members were given to the Rector at the close of the address.

A letter has been received from Miss Caswell, of Mukawa, in which she sends greetings to all friends at S. James'.

It has been decided that no meeting will be held after Evensong on Tuesday, April 6.

The women of the congregation are asked to place their envelopes containing the W.L.O, in the plates at any of the services, either on Palm Sunday or Easter Sunday.

from *The Monthly Church Messenger*May 1925

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Colin Middleton is a former Archives Assistant at St James'.



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# Book Review: Silence- A Christian History By Diarmaid MacCulloch

#### Olive Lawson

Olive Lawson is the most senior of Henry Lawson's still living relatives. She has written the book review that follows.

Within the context of Christianity through the ages, *SILENCE* – *A Christian History* is one of several major studies by Diarmaid MacCulloch, Professor of Christian History at Oxford University, UK. The text of the book was 'created from' (as he termed it) a series of lectures he delivered over BBC-TV in the earlier 2000s.

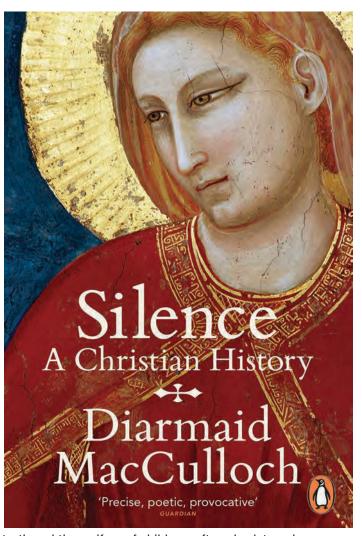
The leading article in the previous issue of *St James' Connections* (February-March 2025) was also, essentially, about the central necessity of silence in Christian life. The Rev'd Waterhouse's article references another writer's heartfelt plea that we learn to remove ourselves from the noise and babble of business, the frenzied grasping after money, power and social position, the main goals upheld by the world. The statement he cites (framed on the Rectory wall) admonishes one to learn to cease the constant activity of mind, to sit still without feeling the restlessness of guilt, or the necessity for action. And so, The Rev'd Waterhouse says, 'we reach the question of silence'. It was timely that I came across Diarmaid MacCulloch's *Silence – A Christian History* a day or so after reading the Rector's article¹.

Professor MacCulloch's book traces the pre-history and the history of silence within the religious lifestyle, both of individuals such as the ancient Bishop Ignatius of Antioch, and as a feature of early monastic records. The text is ordered chronologically in four main parts, the subject of silence having proved to be a recurring thread in religious communities through the ages.

Silence – A Christian History is not light reading. It demands thoughtful, consistent attention. The book is a scholarly work in two senses; both as the work of a distinguished and widely acclaimed scholar and teacher, and as a challenge to the reader to bring a scholarly attitude to the task of poring through his investigative text with an open mind, to accept its erudite theses even when provocative.

A cover note tells us that MacCulloch is a 'superb raconteur'. He tells a good story. The book is packed with fascinating historical information, covering records of, and attitudes towards, SILENCE, from the early Hebrew scriptures (the Tanakh), through extant records by the leading pre-Christian Greek philosophers, to the New Testament gospels and epistles. His account of the upheaval of the Elizabethan age, with the rise of Protestantism, casts SILENCE in a special light, for we learn that it might have been, and in some cases was, deathly.

In the latter part of the book, author MacCulloch describes and examines 'negative silences'; in the individual, when we do not speak for reasons of propriety or fear of hurting another; and within the Catholic church at the present time. He emphasises institutional silence; that is, silence when



truth and the welfare of children, often choristers, have demanded speech.

There is a short section on music, the argument being that 'silence is allied to wordlessness, and wordlessness is allied to music'. Music is given a divine place in the void between word and silence.

Silence – A Christian History is well-worth the modest price (available for \$25 at Abbey's, opposite the QVB in York St), and is recommended. It was published by Penguin in 2013.

#### Olive Lawson is a parishioner at St James'.

<sup>1</sup>The Rev'd Waterhouse has invited parishioners to join a retreat being planned at the time of writing. Diarmaid MacCulloch's *Silence* might be appropriate to take as spare-time reading during the retreat, but this reader warns that it would take more than a few quiet days in Hobart to check the 600 footnoted references MacCulloch's publisher has squeezed in before the index.



# Music at St James'

View upcoming services and concerts at siks.org.au/music

#### Wednesday 2nd April

5:30pm - Choral Evensong

Responses: Reading

Canticles: Weelkes – Short Service

Anthem: Leighton Jones - A Prayer of St Richard of

Chichester

8:00pm - Compline\*

#### Sunday 6th April

9:30am - Sung Eucharist

Setting: Dudman

#### 11:00am - Choral Eucharist

(Sung by The St James' Singers) Setting: Near – *Missa Orbis factor* Motet: Leighton – *Solus ad victimam* 

#### 4:00pm - Choral Evensong

Responses: Ebdon

Canticles: Howells - Westminster Service

Anthem: Purcell – *Jehova. quam multi sunt hostes mei* 

#### Wednesday 9th April

5:30pm - Choral Evensong

Responses: Plainsong

Canticles: Andreas – Magnificat and Nunc dimittis, tone 7 Anthem: Moore – Evening Prayers (Three Prayers of Dietrich

Bonhoeffer)

8:00pm - Compline\*

#### Sunday 13th April – Palm Sunday

10:00am - Choral Eucharist with Blessing of Palms

Setting: Rubbra – *Missa in honorem Sancti Dominici* 

Passion: Drury - St Luke

Motet: Leighton – *Drop, drop, slow tears* 

#### Wednesday 16th April

1:15pm - 'Miserere' - Music for Holy Week

#### Thursday 17th April – Maundy Thursday

### 6:30pm – Solemn Choral Eucharist of the Lord's Supper with foot washing

Setting: Josquin – *Missa Pange lingua* 

Mandatum: Latona – Antiphons for the washing of the feet

Motet: Palestrina – Dominus Jesus in qua nocte

## Friday 18th April – Good Friday 9:00am – Stations of the Cross

#### 12 noon - Solemn Liturgy of the Cross

Motets: Bruckner – Christus factus est Morales – O crux, ave, spes unica Ouseley – O Saviour of the world

Passion: Victoria – *St John* Reproaches: Sanders

#### 7:30pm - Choral Tenebrae

Lobo – *Lamentations* 

Canticle: Victoria – *Benedictus* Motet: Anerio – *Christus factus est* 

#### Sunday 20th April – Easter Day

6:00am – Great Easter Vigil
with Lighting of the New Fire

Setting: Kodaly – *Missa brevis* 

Motet: Taverner – *Dum transisset sabbatum* 

#### 10:00am - Festal Choral Eucharist

Setting: Widor – *Mass for two choirs and two organs* 

Motet: Handel – "Hallelujah!" from *Messiah* 

#### Wednesday 23rd April

#### 6:15pm - Choral Evensong

(Sung by The St James' Singers) Responses: Leighton Jones Canticles: Stanford in B flat Anthem: Ley – *The strife is o'er* 

#### Sunday 27th April

11:00am - Choral Eucharist

(Sung by Visiting Choir)

#### Wednesday 30<sup>th</sup> April

6:15pm - Choral Evensong

(Sung by Visiting Choir)

#### Sunday 4th May

9:30am - Sung Eucharist

Setting: Dudman

#### 11:00am - Choral Eucharist

(Sung by The St James' Singers)

#### 4:00pm - Choral Evensong

Responses: Sumsion

Canticles: Palestrina – Magnificat primi toni

Howells – *Nunc dimittis* 

Anthem: Martin – *Hæc dies* 

#### Wednesday 7th May

6:15pm - Choral Evensong

Responses: Sumsion Canticles: Dyson in F

Anthem: Madden – He is risen

#### Sunday 11th May

9:30am - Choral Matins

Responses: Smith

Canticles: Britten - Te Deum in C, Jubilate in E flat

#### 11:00am - Choral Eucharist

Setting: Lassus – *Missa Congratulamini mihi* Motet: Palestrina – *Vidi turbam magnam* 

#### Wednesday 14th May

6:15pm - Choral Evensong

Responses: Byrd

Canticles: Harwood in A flat

Anthem: Philips - Christus resurgens ex mortuis

#### Sunday 18th May

9:30am - Choral Matins

Responses: Byrd

Canticles: Purcell in B flat

#### 11:00am – Choral Eucharist

Setting: Berkeley – *Missa brevis* 

Motet: Bainton – And I saw a new heaven

#### Wednesday 21st May

6:15pm - Choral Evensong

(Sung by The St James' Singers)

Responses: Radcliffe Canticles: Sumsion in G

Anthem: Wesley - Lead me, Lord

#### Sunday 25th May

#### 9:30am - Choral Matins

Responses: Sanders

Canticles: Vaughan Williams – *Te Deum in G* 

Walford Davies – Jubilate in G

#### 11:00am - Choral Eucharist

Setting: Mozart – *Missa brevis in B flat (KV 275)* 

Motet: Gjeilo – *Ubi caritas* 

#### Wednesday 28th May

#### 6:15pm - Choral Evensong

Responses: Sanders Canticles: Kelly in C

Anthem: Byrd – I will not leave you comfortless

#### Thursday 29<sup>th</sup> May – Ascension Day

#### 6:30pm - Choral Eucharist

Setting: Bingham – Missa brevis "The Road to Emmaus"

Motet: Victoria – Ascendens Christus in altum

\*During the remainder of Lent, we will continue to adopt the different pattern of evening services on Wednesdays begun in March. Evensong will be at 5:30pm and a short service of Compline (Night Prayer) will be held at 8:00pm. After Easter, services on a Wednesday will revert to the usual pattern with Evensong at 6:15pm.



### **LUNCHTIME CONCERTS CONTINUE!**

April 9th- Louise Keast (Soprano)

April 16th- Holy Week Choir Concert

April 23rd- Kat Choi (Piano)

**April 30th**- Zoe Taylor (Mezzo Soprano) & Elizabeth Green (Piano)

May 7th- Veronica Vella (Soprano)

May 14th- James Brew (Organ)

May 21st- Ben Hoadley (Bassoon)

May 28th- To be announced

June 4th- Kurt Ison (Organ)

Lunchtime Concerts are held every Wednesday, 1:15pm at St James' King Street.

Tickets are \$10 at the Door.

For all Music news at St James' visit siks.org.au/music

# **EASTER AT ST JAMES'**

Preacher: The Rev'd Catherine Eaton

### **HOLY WEEK**

### Sunday 13th April - Palm Sunday

8:00am Holy Eucharist with Sermon 10:00am Choral Eucharist with Sermon

### Monday 14th April

6:30pm Holy Eucharist with Sermon

### Tuesday 15th April

6:30pm Holy Eucharist with Sermon

### Wednesday 16th April

6:30pm Holy Eucharist with Sermon

### **EASTER**

### Thursday 17th April - Maundy Thursday

6:30pm Choral Eucharist with Footwashing with Sermon

### Friday 18th April - Good Friday

9:00am Stations of the Cross
12 noon Solemn Liturgy of the Cross *and Sermon*7:30pm Choral Tenebrae

### Sunday 20th April - Easter Day

6:00am Easter Vigil *with Sermon*10:00am Choral Eucharist *with Sermon*