



^TS. JAMES' *Connections*

Jun – Jul 20

Bicentenary 2019-2024

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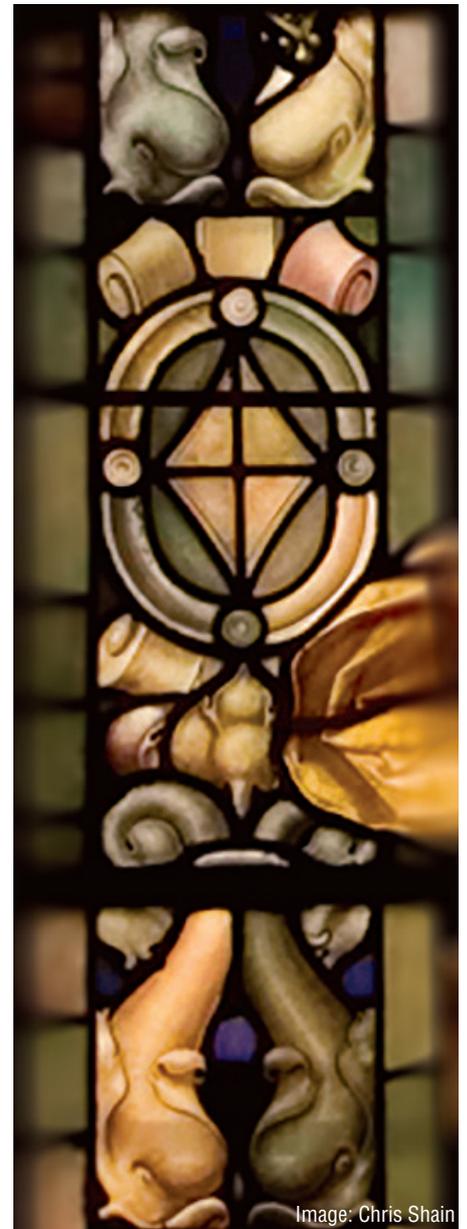


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Reflections on the Sacred

Michael Deasey

In my long career as a church and cathedral musician, and more recently having joined the ranks of the 'dreaded clergy', as one of my more cynical organist friends once put it, I have frequently been asked to speak or write on the subject of music in worship by kind people assuming I must be some sort of expert. One day last year, wandering around St Alban's Cathedral UK, this 'expert' suddenly realised that all my former platitudes and thousands of words on the subject paled into insignificance at a quote from the Bishop of St Alban's, Alan Smith. This particular quote was part of a pictorial display of the cathedral choir:

Music in worship is not an optional extra.

It expresses the height and depth of human experience and exposes the piercing beauty of God in ways that words never can.

I'm finding the older I get the less dogmatic I have become about most things, or maybe more unsure about matters of which I was once certain. Also, my ability to listen to both sides of an argument can have disconcerting results, like finding yourself being persuaded by both sides.

Theologically, I have come to see that it is human nature to project God in our own image, and therefore be confined to our own limits. Sectarianism must surely grieve the Holy Spirit of God, with its 'bitterness, wrath, anger, clamour and evil speaking'. In the recent movie *The Two Popes*, one of many memorable lines stood out for me: 'Truth is vital, but without love it is unbearable'.

It took me a long time to realise that John 14:6 is not an exclusivist statement, but

one of cosmic inclusivity, not offering an option but proclaiming the ultimate truth that, in the words of Paul to the Colossians (3:11) 'Christ is all and in all'. J. I. Packer in his book *Knowing God* writes of 'those who look to God, so to speak, through the wrong end of the telescope, so reducing him to pigmy proportions...'. Faith is not the same as certainty, perhaps even its opposite because certainty precludes the need for faith. I have now embraced a more ambiguous God, a God of mystery who nevertheless beckons us, in Keble's phrase, into 'the ocean of his love'.

Musically, I am less dogmatic because, whereas I was once adamant that certain kinds of music belonged inside church and other kinds didn't, I am now less inclined to divide music, indeed anything, into sacred and secular. All creation is redeemed by God, so presumably all the earth and everything in it has the potential for the sacred. This is not to deny evil or the diabolical because, as C. S. Lewis pointed out, the higher the creature the lower it can fall. Music itself can be perverted and degraded, and often is.

Some have expressed surprise when they discover I get as much pleasure out of Nat King Cole crooning *Stardust* as I do of the Tallis Scholars singing *Spem in alium*, but this is not to say that both styles are equally suitable for worship in a church setting. Yet we have a bewildering variety of music at any given place of worship on a Sunday, everything from Plainsong to Hillsong.

In a way this is understandable because variety is an attribute of the divine. God created variety. No two blades of grass or two snowflakes are the same. No two human beings are alike, each a unique

experiment of God, never to be replicated. We are even created to worship in different ways. And, despite my personal preferences, it is not for me to say one style of church music is more 'correct' than another. Music that would draw me in would drive others out, and vice versa. I still believe I can tell which so-called contemporary hymns or songs are gold and which are dross. That's not difficult. Some are eminently singable and others are not, the latter usually submerged in a sea of syncopation.

Being singable does not necessarily mean being inspired, but even the lofty words of 'In Christ alone' sung to its very uplifting tune is let down by the appalling lines 'till on the cross as Jesus died, the wrath of God was satisfied'. I may now sound dogmatic, but although I believe Jesus took the sin of the world and the full power of evil upon himself, these lines are just monstrously expressed, implying a bipolar deity.

However, having declared my new-found eclecticism for music in worship, I would stop short of saying 'anything goes'. Are there still certain standards that we can apply to music offered to God in our worship, even in this age of cultural and liturgical diversity?

In answering this question, we need to ask two others, the first of which refers to the quote from the Bishop of St Alban's, does our music in worship expose the piercing beauty of God? And second, does the matching of words and music become like a marriage made in heaven? For the latter, I think of the hymn 'O thou who camest from above' to Wesley's tune *Hereford*, or the 17th century words of John Mason 'How shall I sing that Majesty'

sung to the 20th century tune *Coe Fen* by Ken Naylor. Incidentally, a line in this hymn contains my favourite attempt to apprehend an ineffable God, to describe the indescribable: 'Thou art a sea without a shore, a sun without a sphere...'

As it must now seem obvious how often I rely on the wisdom of others to explain what I mean, I conclude with a quote from Robert Seymour Bridges, Britain's poet laureate from 1913 to 1930.

And if we consider and ask ourselves
what sort of music we should wish to
hear on entering a church

we should surely, in describing our
ideal,

say first of all that it must be
something different from what is
heard elsewhere;

that it should be a sacred music,
devoted to its purpose.

A music whose peace would still

passion,

whose dignity should strengthen our
faith,

whose unquestioned beauty should
find a home in our hearts,

to cheer us in life and death;

a music worthy of the fair temples in
which we meet

and of the holy words of our liturgy;

a music whose expression of the
mystery of things unseen

never allowed any trifling motive to
ruffle the sanctity of its reserve.

What power for such good a music
would have.

**The Rev'd Michael Deasey OAM FRSCM
HonFGCM is Senior Assistant Priest at St
Paul's Burwood, Organist at MLC School,
Burwood, and Director of Mater Chorale.**



Image: Chris Shain

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A Question of Faith

Andrew Sempell

The experience of the current pandemic has resulted in some extraordinary outcomes in church life, not least of which has been the response to livestreamed services. This has not only been the experience at St James' but also one across denominations and differing traditions, reflected in a significant increase in people watching and participating in worship online. While it has opened up the involvement of people more broadly (including across geographical, political and religious divides), it nevertheless also runs the risk of worship becoming an entertainment rather than a spiritual engagement. We therefore need to be careful about what we are doing.

A strength of liturgy (or the work of the people in worship) is its capacity to recount a spiritual narrative through holistic engagement with the mind, emotions, body, and soul. In the case of the Christian narrative, it is one that promises peace, justice, and hope through God's engagement with humanity, made manifest in the work of Jesus and the ongoing presence of the Holy Spirit in the world.

In good liturgy we open ourselves to the spiritual world to commune with God. In this respect, the elements of Word and Sacrament assist us to recognise, understand and incorporate the Christian narrative into our lives. It is similar to what happens through literature, drama, music or art, where we 'suspend reality' for a period of time and allow something profound to touch and communicate with us, thereby opening up a new reality. But how does it happen in worship?

A Twitch Upon the Thread

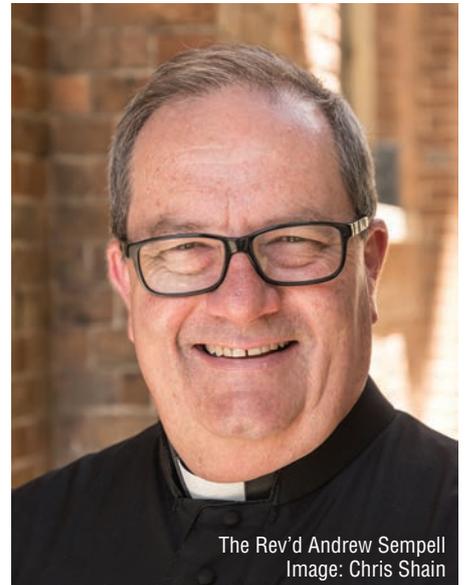
A dilemma that has recurred down through the history of the church has been the question: do we come to understand because of our faith, or do we come to faith because of our understanding?

In the past five hundred years, since the Reformation, Protestants have tended to argue that we need understanding first (which comes from a 'plain reading' of the Bible), whereas the Catholic position has been to hold to the primacy of faith and its mystery. Classical Anglicanism has tried to place itself somewhere in between the extreme Reformed and Catholic positions—advocating both faith and reason together.

This faith/reason quandary is found in Evelyn Waugh's mid-twentieth century novel *Brideshead Revisited*. The two main characters are Sebastien Flyte, a troubled Catholic younger son of a marquess, and Charles Ryder, a middle-class only-son, who was raised a Protestant but had become an atheist.

Ryder put his position in this especially damning way:

"I had no religion. I was taken to church weekly as a child, and at school attended daily, but, as though in compensation, from the time I went to my public school I was excused church in the holidays. The view implicit in my education was that the basic narrative of Christianity had long been exposed as a myth, and that opinion was now divided as to whether its ethical teaching was of present value, a division in which the main weight went against it; religion was a hobby which some people professed and others did not; at the best it was slightly ornamental, at the worst



The Rev'd Andrew Sempell
Image: Chris Shain

it was the province of 'complexes' and 'inhibitions' – catch words of the decade – and of the intolerance, hypocrisy, and sheer stupidity attributed to it for centuries..."

(Waugh E., Et in Arcadia Ego
- *Brideshead Revisited*, 1945)

Charles Ryder's problem was that, to him, religion made no sense, whereas his friend Sebastien was captivated by its beauty and fearful of its spiritual demands, but had no thought for its logic or theology. Ryder fought against religion through to the conclusion of the novel. But at the end, he finally turned toward it through the combined effects of having lived a tragic and meaningless life, and the beauty he encountered when revisiting the Brideshead Chapel later in his life during the Second World War.

The Mystery of Eucharist

Interestingly, the faith/understanding dilemma is present in our worship, and especially in the Eucharist. The process of Eucharistic worship runs this way:

- we gather as God's people to participate in a spiritual community,

- we engage with the words of Scripture and the understandings that they bring,
- we are spiritually nourished through the mystery of the sacrament of Communion, and finally
- we are sent out as a renewed people to continue the work of Christ and be a blessing to the wider world.

In all of this, we are being engaged intellectually, emotionally, physically, and spiritually by the worship activity. Are we, then, increasing in our understanding so that we might grow in faith, or are we being nourished in our faith so that we might grow in understanding; or is it a bit of both—in the best Anglican tradition?

One way of appreciating the liturgy of thanksgiving, (which is what 'Eucharist' means), is through the movement toward and away from God that is symbolically expressed in it. We move toward God by prayerfully entering the time and space of worship, and God also moves toward us and blesses us through Word and Sacrament. This is especially the case when God receives what we have to offer (the bread and wine) and returns it to us blest, transformed, and ready to nourish us spiritually.

In this process of approach and blessing we, like the bread and wine, are also transformed, made new creations, and empowered to be Christ to the world. For that too is the mystery, that as the church (or people of God) we are called to be the embodiment of Christ in the world today. In other words, we the people of God are called to be a sacramental presence to others—an experience of God's grace and nourishment for others. This is what we call 'incarnational ministry'.

It is difficult to understand logically, and so it is for this reason we consider symbols (including music, poetry, and art) to be important, because they communicate meaning at a depth that ordinary words

cannot do. The liturgy also emphasises the idea of 'gift', which is the receiving of something without having done anything to deserve it. Finally, the liturgy affirms the importance of relationships both with God and each other, which is a subjective way of knowing rather than an objective one.

We therefore accept that we can 'know' things in different ways; which, when it comes to art, music, literature, relationships and faith, is a subjective way of knowing because we are part of that which is both experienced and observed.

God Comes to Humanity in Jesus

The Bible describes God as Creator, and therefore existing outside of the creation; but it also recognises God as being present in creation, and especially in people. Historically, this may be seen in the activities of the prophets, priests, and kings of the Hebrew Scriptures, as well as the apostles, pastors, and teachers of the New Testament.

Through the history and experiences of the Hebrew people, we can see how they came to understand more and more God's active presence in the world in special ways. For Christians, this culminated in the story of God's entering the world in the person of Jesus—a human being filled with the Spirit of God. As in our liturgy, this is also about movement toward and away from God. Hence, God enters the world in Jesus and people respond by moving toward him, both physically and metaphorically.

The Gospel of John is a grand narrative about Jesus (the Word) entering the world, followed by human reaction to him, his being rejected and killed by humanity, his overcoming death through resurrection, and his return to God. Along the way, Jesus reveals the nature of God through his teaching and ministry, of which the story of the feeding of the five thousand is a key passage.

Following the feeding, Jesus moved to another place, but the crowds followed him. Jesus suspected that they wanted more food, but instead of supplying their material wants, he directed them to the symbolic meaning of the feeding. He said:

"Do not work for the food that perishes, but for the food that endures for eternal life, which the Son of Man will give you." (John 6: 27)

The dialogue then went back and forth between Jesus and the others about what is eternal life, its sign, and how people are to attain it. It ends with Jesus saying to them:

"I am the bread of life. Whoever comes to me will never be hungry, and whoever believes in me will never be thirsty." (John 6: 35)

As in our liturgy, Jesus here directed his listeners to the symbolic language of metaphor, by which they might come to know the mystery of God's coming to his people. This is not the rationalist language of logic or propositions, but rather the figurative one of poetry and relationship. Hence, in this instance, faith leads to understanding.

Every Phrase and Every Sentence is an End and a Beginning

Anglicans have shaped the liturgy to become a blend of symbol and word, of faith and reason, and of revelation and exploration. One does not exist without the other, and when the complete consort dances together, a wholesome expression of the Christian faith is created. To this end, most of the words in the Eucharistic liturgy are derived from Scripture. They are then coupled with the sensual additions of music, colour, movement, incense, touch, and taste to make it more tangible and experiential.

This liturgy is also a work of theology, which seeks to give expression to the

revelation of the person of Jesus and his work of salvation. In so doing, it provides a continuum in the understanding of salvation history from the beginning of the Hebrew Scriptures, through the New Testament, and on to the present times, culminating with an experience of Christian community in our midst.

We start our spiritual journey with worship in Baptism; we progress it by being nurtured through Word and Sacrament; and we end the journey in an act of worship at a funeral. The spiritual journey remains one of transcendence and transformation, by which we are helped to become the people that God wants us to be.

Archbishop Thomas Cranmer expressed it in his artful, sixteenth century way:

We do not presume to come to this thy Table, O merciful Lord,

trusting in our own righteousness, but in thy manifold and great mercies.

We are not worthy so much as to gather up the crumbs under thy Table.

But thou art the same Lord, whose property is always to have mercy:

Grant us therefore, gracious Lord,

so, to eat the flesh of thy dear Son Jesus Christ, and to drink his blood,

that our sinful bodies may be made clean by his body,

and our souls washed through his most precious blood,

and that we may evermore dwell in him, and he in us. Amen.

(Prayer of Humble Access, Book of Common Prayer, 1662)

(Adapted from a sermon delivered in 2018.)

The Rev'd Andrew Sempell is Rector of St James'.



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The Ordination of a

Robert Willson

On 11 June 1843, the Bishop of Australia, William Grant Broughton, before a crowded congregation in St James' Church, ordained two deacons and two priests. The Bishop, who was desperate for suitable men to staff parishes and districts in his far-flung diocese of Australia, must have felt a great sense of satisfaction that day.

One of the men ordained deacon was James Allan, whose ministry I described in the last edition of the *St James' Connections*. The other was William Francis Gore, graduate of Trinity College, Dublin, and who came to be notorious in the Sydney Press at that time as 'the Puseyite of Parramatta'.

As St James' celebrates two centuries of Anglican worship and ministry in Sydney, I have made a special study of those whom Broughton ordained. Many of them were influenced by his theology and he hoped that they would carry on his traditions.

What was a Puseyite?

But what was a Puseyite? If you were a member of the Church of England at that time, you would have had no doubt about the answer. The movement was led at first by John Henry Newman, and after his conversion to the Roman Catholic faith, by Edward Bouverie Pusey, Professor of Hebrew at Oxford. The movement was often called 'Tractarian' because of a long series of tracts expounding its ideals, and was also called the 'Oxford Movement'.

Pusey led this movement with renewed emphasis on the divine origin of the Church of England, the importance of the role of bishops in maintaining the apostolic succession of the Church from the days of Christ and His Apostles, and the central place of Holy Communion



William Francis Gore
Image: Geni.com

in conveying sacramental grace to the worshipper. Those influenced by Pusey were sometimes nicknamed 'Puseyites'.

Both Bishop Broughton and his close friend The Rev'd Robert Allwood, Rector of St James' from 1840, were strong supporters of the Tractarian or Oxford Movement, later known as the Anglo-Catholic Revival. Both in Britain and in the Australian colonies, especially Sydney, their followers, like William Gore, were sneered at and described as 'Puseyites'. The Sydney press was filled with such accusations against the Bishop and his followers, accusing them of betraying the Reformation and leading the Church of England back to Rome. The career of William Gore highlights this controversial issue.

William Francis Gore

William Francis Gore was born in Ireland in 1819 and graduated from Trinity College, Dublin, in 1841. Soon after his graduation he came to Australia with his wealthy widowed mother and his brothers and sisters, arriving on 5 November 1841.

Bishop Broughton met Gore, and they would have prayed for guidance in St James', across the road from the Bishop's Office, before Broughton accepted the young man as a candidate for Holy Orders.

The Bishop put Gore in the hands of his close friend Robert Allwood, newly appointed Rector of St James', and apparently Gore attended lectures in the crypt of the Church, as well as Sunday worship there. Where today tea and coffee are served after worship, was then a miniature theological college. Allwood, with his Eton College and Cambridge University background, had a great interest in education, and trained men for Holy Orders in the crypt of St James', and then in the College set up by the Bishop in 1845 at *Lyndhurst*, Glebe.

We know little of Gore's training, but it would have made use of the theological books of the Bishop—many volumes sent to him by his friend and English agent, The Rev'd Edward Coleridge of Eton College. Today, the surviving letters from the Bishop to Coleridge are a priceless source for information on Broughton's episcopate. I have spent many hours reading them in the Moore College Library, and it is to be hoped that they will be published in full.

Attacks on the Bishop

Bishop Broughton incurred the hatred and suspicion of many in the colony because of his support for Pusey and the Tractarian movement. A group of squatters, as recorded in the *Sydney Morning Herald* in 1849, accused Broughton of being a 'Puseyite': in other words, they said, of being a genuine (Archbishop) Laud, reviving old rituals, and pomp, and solemnities, and high churchisms and of being an enemy to the liberties of the

Puseyite at St James'

people. In due course, William Gore was suspected of being tarred with the same brush.

After his ordination, Gore served at Muswellbrook and seems to have avoided accusations of being a 'Puseyite'. In February 1844, Gore returned to Sydney to be married by the Bishop to Elizabeth Baldock.

But Gore held to his Tractarian principles, and slowly began to put them into effect after his appointment as Rector of All Saints' North Parramatta in June 1849. The newspapers recorded in detail the annual Vestry meetings of the parish for the years 1849, 1850 and 1851, and those meetings were filled with angry claims that Gore was a 'Puseyite' and his services were not those of his predecessors, such as Samuel Marsden.

There were letters of protest about Gore to the Bishop and even to the Archbishop of Canterbury. Worshippers were on the lookout for tell-tale signs of 'Puseyite' leanings. Were there crosses on the building? Was the celebrant wearing a surplice, perhaps with a coloured stole? Was there chanting by a robed choir? Were there services on Saints' days and more frequent eucharists? These were all indications of 'Puseyite' leanings, and William Gore was accused of all of them at times. Today such issues seem trivial.

As he remembered his ordination in St James' years before, Gore must have wondered how he had come to be scorned for his deeply and sincerely held convictions. But, following the example of the Bishop and of Robert Allwood, he carried on with his faithful ministry and suddenly the tide turned. He seems to have refused to engage in controversy. Like

his mentor, Robert Allwood, he avoided confrontation with his critics. Allwood was never accused of being a 'Puseyite' in St James'. After 1851 the complaints of Gore's 'Puseyism' died away, and his ministry at Parramatta was deeply appreciated. He won over his critics. His family resources enabled him to build a beautiful rectory which still stands 150 years after his death.

William Francis Gore was one of the most able men ordained by Bishop Broughton in St James' but the traditions of the Oxford Movement in Sydney, espoused by Pusey and his followers, remained limited to a few parishes, including St James' and Christ Church St Laurence. After the death of Bishop Broughton, his successors in Sydney followed a more evangelical tradition, which continues to this day. But in the wider Anglican Communion, Pusey continues to have a profound influence long after his death.

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The files of the *Sydney Morning Herald* include much material on the Puseyite controversy (See Trove newspaper search). It is to be regretted that the Archives of the Diocese of Sydney are not available for research.

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The immense help of Mrs Prue Gore of Tasmania in writing this article is acknowledged.

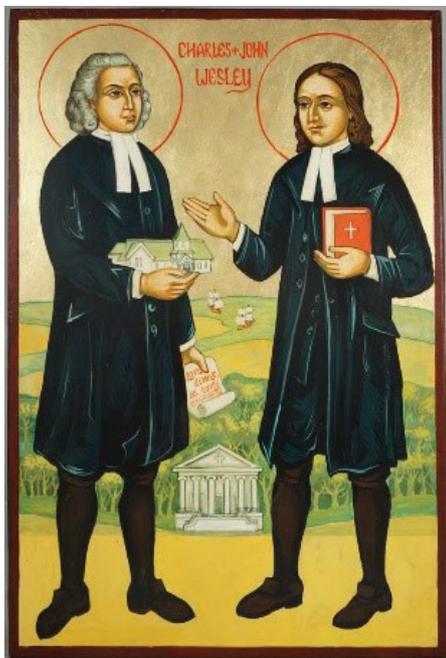
Fr Robert Willson is a retired priest in the Diocese of Canberra and Goulburn, and studied under the late Kenneth Cable at Sydney University. Ken Cable wrote a series of important articles on the history of St James' Church in the *Journal of the Royal Australian Historical Society*, especially volume 50, part 5.



Image courtesy of the State Library of NSW.

Hymns for the

Michael Horsburgh



The *New English Hymnal* (NEH) has a section of hymns on the 'Holy Communion'. It may come as a surprise to you to know that four of the section's 48 hymns are by Charles Wesley: 274 ('Author of life divine'), 287 ('Glory, love and praise and honour'), 309 ('Victim divine, thy grace we claim') and 314 ('With solemn faith we offer up'). Wesley has the largest number of hymns in this section, followed by the Rev'd George Timms, chair of the NEH committee, and St Thomas Aquinas, with three each.

The original *English Hymnal* of 1906 had the Rev'd Percy Dearmer as its editor, indicating that it came out of the Anglican High Church faction following the Oxford Movement. 'Author of life divine' and 'Victim divine' appeared in that volume. It appears that at least some of Charles' Eucharistic hymns passed High Church scrutiny.

If you think of John and Charles Wesley as 'evangelicals' of the type we know locally,

you would be greatly mistaken. The Wesley brothers were conservative High Church Torys. That is to say, they took the church seriously, as opposed to the Latitudinarians of their day, who sought to diminish the differences between various Christian expressions. Most relevant to them were differences between the established church and the Puritans, who generally looked to a more Calvinistic reformed church with little ceremony and decoration. That is to say, in comparative contemporary terms, John and Charles would have been happier at St James' than in the Diocese of Sydney generally.

John and Charles were politically conservative, holding to the divine right of kings and opposed to mob rule, which began to emerge later in their lives as revolution appeared in Europe. During the second Jacobite rebellion, the one involving Bonnie Prince Charlie, the Wesley brothers were accused of favouring the rebel cause, but fought back, John declaring:

All I can do for his Majesty, whom I honour and love—I think not less than I did my own father—is this, I cry unto God day by day, in public and in private, to put all his enemies to confusion: and I exhort all that hear me to do the same; and, in their several stations, to exert themselves as loyal subjects; who, so long as they fear God, cannot but honour the King.

In 1745, the Wesley brothers published a volume called *Hymns on the Lord's Supper*. It is not immediately apparent when they thought that these hymns might be sung. In general, Methodists went to their parish church to receive communion and were strongly urged to do so. At that time, it would not have been legal to sing these hymns in parish churches, even

if the parish priest was in favour. At that time, only metrical psalms were allowed. Some of the Methodist leaders were Anglican priests and could have celebrated the Eucharist in Methodist chapels, where the prohibition of hymns did not apply. Even so, this gave a limited opportunity to sing anything from this collection at actual celebrations of holy communion. They could, of course, have been sung in relation to, if not at, communion.

More important for our purposes is the extensive preface that John included in the book. The full title of the volume included the words 'With a Preface concerning the Christian Sacrament and Sacrifice. Extracted from Doctor Brevint'. Daniel Brevint (1616-1695) was an Anglican priest originally from the island of Jersey. He held one of the fellowships for Channel Islanders, founded by Charles I at Jesus College, Oxford, until 1648, when the Parliamentary Commissioners removed them. He fled first to Jersey and then to France, where he was ordained deacon and priest. After the Restoration, he returned to England, first as a prebend (canon) of Durham and, from 1682 until his death, Dean of Lincoln. While at Durham, Brevint wrote two books about the sacrament of holy communion. The first was an exposé of the errors of the Roman Mass, *Missale Romanum* (1672), and the second, *The Christian Sacrament and Sacrifice* (1673). It was from this second book that John extracted his preface.

Brevint sets out the two traps that he thought had bedevilled historical approaches to the Eucharist: to 'make it either a *false God*', or an *empty ceremony*'. The first error was the Roman Mass, the second, the Calvinistic memorial. Brevint's intention was to take a *via media* between

Lord's Supper

what he regarded as the idolatry of the Mass and the emptiness of regarding the Eucharist as the celebration of a past event. To do this, he adopted a view that postulated the Real Presence of Christ in the Eucharist without adopting the Aristotelean philosophy behind the doctrine of transubstantiation.

In his own life, Brevint experienced the political consequences of the differences that he articulated. He was ejected from his Oxford fellowship by the Calvinists during the Commonwealth, and avoided the return of Catholicism in the presence of James II, who was deposed in the Glorious Revolution of 1688.

Charles believed in a Real Presence as shown in the last verse of 'Victim divine', which, I think, is the only place that this phrase appears in NEH:

5 We need not now go up to Heaven
To bring the long-sought Saviour down,
Thou art to All already given:
Thou dost ev'n Now thy Banquet crown,
To every faithful Soul appear,
And shew thy Real Prefence here.

John adopted Brevint's arguments as his official position on the sacrament. While John and Charles used 18th century Anglican ritual, in terms of Eucharistic practice, they adopted some approaches then considered to be in the minority but easily recognised by us today:

(1) The mixture of water and wine in the sacramental cup; (2) The oblation of the Eucharistic elements as the representative sacrifice of Christ's body and blood; (3) The Blessing of them or the Invocation of the Holy Ghost upon them; and (4) The recommending of the faithful departed to God's mercy at the Celebration of the Christian Sacrifice.

All these features appear in the hymns

included in the Wesley brothers' collection, even though some of them, while present in earlier versions of the Book of Common Prayer (BCP), had disappeared from the 1662 book. In fact, when John arrived in the American colony of Georgia in 1735, he revised the 1662 BCP to reflect more closely the 1549 version, and used his revision while there. Given that they rejected transubstantiation, yet retained Real Presence, what did the Wesley brothers believe about the elements of the communion? Their view can be explained in the term *transignification* which said that, although Christ is not locally present (transubstantiation), he is personally present. The actual substance of the elements remains but they express the presence of Christ.

The change in meaning is not the result of our decision to treat the elements differently. It is the action of the Holy Spirit invoked during the Eucharistic prayer (technically, the *epiclesis*). It is, therefore, permanent, which is why any remaining elements must later be consumed. Wesley wrote this view into Hymn 72 of the *Lord's Supper* collection, where he says that the Holy Spirit 'realizes' the 'Sign' and infuses 'Life' and 'Power' into the elements, making them 'effectual' by 'Heavenly Art':

HYMN LXXII.

1 COME, Holy Ghost, thine Influence shed,
And realize the Sign,
Thy Life infuse into the Bread,
Thy Power into the Wine.

2 Effectual let the Tokens prove,
And made by Heavenly Art
Fit Channels to convey thy Love
To every Faithful Heart.

Furthermore, the Wesley brothers rejected 'receptionism', the view that communion depends on the faith of the recipient. John believed that the Holy Communion was

a 'converting ordinance', which implies an objective presence even if the person receiving the communion does not fully believe.

Thus, you can now see how Charles' hymns passed the NEH test. In some ways, these hymns owe their popularity more to Anglicans than to Methodists.

From their Oxford days, both John and Charles had been weekly communicants. This was unusual, even for clergy, and was difficult to maintain in an age when communion was often limited to the minimum three times a year prescribed by canon law. We should not assume, however, that Methodism, as it developed into a separate denomination, held to its founders' high sacramental principles.

Now to the hymns in NEH. Three of them come from the *Lord's Supper* collection: 'Author of life divine', 'Victim divine', and 'With solemn faith'. 'Victim divine' is the earliest to find a wider audience, but it did not appear in the Methodist hymnals until 1797, amongst a group of 'Additional Hymns'.

'Glory, love and praise' comes from another volume of hymns called *Graces Before and After Meat*. It comprises verses from Hymns 13 and 17 in that volume. In its present form, this hymn first appeared in the 1969 *Hymns and Songs* published by the British Methodists as a supplement to their long-standing 1933 hymnal. It went from there to the 1974 Royal School of Church Music publication, *Hymns for Celebration: a Supplement for Use at Holy Communion Today*. I think that this is how it finally arrived in NEH. The tune, 'Benifold', to which NEH sets this hymn, was written in January 1968 specially for *Hymns and Songs* by Francis Westbrook, a

Methodist minister, musician and member of the committee that produced the volume. The committee was meeting in *Benifold*, a country house in Hampshire subsequently owned by the rock band, Fleetwood Mac.

As usual, later editors chose to soften some of Charles' more extreme language. 'With solemn faith' takes two verses from a four-verse hymn. In the first verse, 'That precious bleeding sacrifice' becomes 'That all-sufficient sacrifice'. 'His' in the second line of the second verse becomes 'the'.

- 2 **With solemn Faith we offer up,
And spread before thy glorious Eyes
That only Ground of all our Hope,
That precious, bleeding Sacrifice,
Which brings thy Grace on Sinners down,
And perfects all our Souls in One.**
- 4 **Father, behold thy dying Son,
And hear his Blood that speaks above,
On us let all thy Grace be shewn,
Peace, Righteousness, and Joy, and Love,
Thy Kingdom come to every Heart,
And all Thou hast and all Thou art.**

'Victim divine', refers specifically to the Eucharist as a sacrifice, as does 'With solemn faith'. 'Author of life divine' takes up the theme of Real Presence and the life-giving nature of its reception. 'Glory, love and praise' seems an appropriate post-communion hymn, which is how it was described in the Royal School of Church Music collection, summing up all that the sacrament means.

None of these hymns appeared in the 1785 *Collection of Hymns for the Use of the People Called Methodists*, so it is not possible to know which tunes were originally used by the early Methodists. Their appearances in later hymnals used tunes then available for the specific metres.

It would take too long to trace the tune histories of all these four hymns. Suffice to say that they have been set to what was available and singable from time to time.

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

Livestreaming at St James'

Brooke Shelley

In mid-March, as the COVID-19 pandemic worsened, we got the impression our long-term project of livestreaming services at St James' was going to become an immediate project. We started researching what we'd need to do, enlisting advice from our resident photographer, long-time parishioner and tenor, Chris Shain. Chris suggested we consult baritone/lawyer, Simon Turnill for advice, as Simon has recorded the choir in concert and services in the past—purely out of his enjoyment for such things. Simon suggested one short-term solution was to livestream on Facebook. We had a good camera in the office, so Tony (the Facilities Manager) and I went on the hunt for a microphone to plug into the camera. After visiting every tech store in the CBD, we came back to the office empty-handed, and a little defeated. The next day (Wednesday 18 March), we dropped the idea of fancy video quality and tested livestreaming from my mobile phone. We set up my iPhone on a little tripod, balanced precariously on a music stand in the middle of the nave. Tony stood outside the church and phoned Christopher Waterhouse, who was seated at his desk, watching the test livestream on his computer. Fr Glenn read bits of the service from the pulpit, the lectern, and the altar. The result was that the image was okay but the sound wasn't anywhere near cinematic standard. We phoned Chris Shain again, who advised us on the type of microphone to get to plug into my iPhone. Off to all of the tech and photographic shops in the CBD Tony and I went, looking for the exact microphone. We found it, at the fifth shop we visited, but it didn't fit my iPhone. Thankfully, they offered an alternative, and we were away. Later that

day, the Archbishop of Sydney announced that all church gatherings were to cease for the time being. But with my iPhone and new microphone balanced on the music stand, we were ready to continue with our planned Wednesday Choral Evensong, sadly with no congregation. Whilst the livestream of that service on 18 March was a success, and those afterwards, it became evident we were in for the long haul with how the services were to be conducted amid COVID-19 restrictions, so we turned to Simon to see if he could provide a more sophisticated set-up.

Simon describes how this evolved:

I had never done any livestreaming before, but had plenty of experience in audio and video production and knew there were plenty of tools available online. I downloaded the standard streaming software, OBS, and installed that on my laptop. The next challenge was to find an 'encoder'—a small piece of hardware to allow me to connect a video camera to my laptop. Since almost everyone in the country was suddenly starting to livestream their events, the regular suppliers' stocks were bare. However, I recalled that online gamers use a very similar device to stream their screens to YouTube and I was able to pick up one of these at the local JB Hi-Fi!

We started with a single camera in the gallery, plus two high quality microphones in the nave. I was learning as I was going along in terms of what settings in OBS provided the best quality, and it was a bit of trial and error. There was no wired internet in



Simon Turnill at the livestreaming desk.
Image: Simon Turnill

the gallery, so I was streaming via my iPhone hotspot, which often dropped out and caused the stream to freeze. Tony has since installed a 4G device (supplied by the Rector's Warden, Chris Lock), to which I now connect using an Ethernet network cable, and the reliability of the connection has improved enormously.

The first major update came after there were comments about the spoken parts of the service being difficult to hear via the distant nave microphones. We therefore connected another audio channel directly to the church's existing public address system, to allow us to obtain clear audio from the microphones in the pulpit, lectern and altar, and also from the wireless microphones worn by the clergy. I think this made a huge improvement to the experience of viewers at home.

Once the basics were in place, there were opportunities to increase the quality of the broadcasts. Firstly I added a second camera which permanently showed a 'general view' of the church. This allowed me to cut to that view and then reposition the main camera without any unsightly zooms or pans.

We also added a semi-transparent watermark to show St James' branding for its Bicentenary, but probably the most popular upgrade has been the addition of a small camera in the organ loft. This gives a unique view of the organ console, and is something even regular parishioners never ordinarily get to see. Again, the professional devices required to transmit video from the organ loft to the gallery can cost thousands of dollars, however, again, a high street retailer came to the rescue with a simple device that can take a video signal at one end, convert it to a format that can be run over a hundred metres or so on standard computer network cable, and then convert it back to video at the other.

The streaming is now starting to run much more smoothly, and from my perspective it is incredible to see the number of viewers our services draw in, and the positive feedback we have received in a relatively short time. I think this is a genuine opportunity for St James' to connect with a much broader community, in Sydney, Australia as a whole, and indeed around the world.

The adverse effect of not gathering as a community to worship in the church is plain to see; we miss seeing our friends and colleagues in person, sharing the peace with a warm handshake or embrace, and enjoying a catch-up over tea and coffee (or wine) afterwards. But livestreaming has enabled those in our parish who have been isolated by illness to attend services again, as with those who have moved interstate or abroad. Not only that, we can now welcome new parishioners from all over the country and the world to our parish—something we couldn't have imagined before.

Brooke Shelley is Communications and Media Manager at St James'.

COUNSELLING AT ST JAMES'

St James' Church offers a socially inclusive and non-faith based professional counselling service as part of its outreach ministry to the city.

Our professional counsellors/ psychotherapists/coaches are available to assist individuals, couples and family members on a wide range of issues. Appointment flexibility is offered to accommodate work schedules. The service is provided in rooms in the lower level of St James' Church, located in the heart of the city.

To make an appointment, or for further details, please visit sjks.org.au or telephone 8227 1300.

COVID-19 crisis in East Africa:

Nicola Lock



Nicola Lock with the IFAGE Conference Team in Rwanda, 2019.
Image: <https://ifageinternational.org/events/f/2019-faith-gender-international-conference-report>

The COVID-19 pandemic has left no country worldwide untouched. We in Australia, due to some proactive government intervention, the community's willingness to comply with social and economic restrictions, and our relative wealth, have been impacted far less than many other affluent western nations. Not so in the two thirds world, where economic instability, fragile health systems and lack of good infrastructure prevent dissemination of clear public health messages. Social distancing measures, even where possible, have devastating effects on poverty and food security. St James' has been given the opportunity to partner with an organisation in western Kenya, the Institute for Faith and Gender Empowerment (IFAGE) to participate in an Emergency Response to COVID-19 plan which seeks to respond suitably for their situation in Bondo and Rarielda counties,

near the northern shores of Lake Victoria.

For the past three years, I have travelled to East Africa to support Reverend Dominic Misolo in his work battling gender inequality in Kenya and surrounding East African countries. Rev Dominic is an ordained Anglican priest who has devoted his life to the empowerment of women and girls in his region through IFAGE, a registered non-government organisation, that he formed over five years ago. IFAGE works with faith groups and community organisations through empowering faith leaders and women's leaders on gender justice and equality throughout Eastern Africa. Through the work of IFAGE, Rev Dominic is well-networked with leaders in the Anglican church and other churches in his region, working in partnership to deliver education programmes and health promotion programmes.

Rev Dominic is a humble and passionate man, and writes of his own 'conversion' about issues of gender equality, which required him to challenge his traditional upbringing and an evangelical heritage:

I came to know about the need for justice and equality for women and girls during my seminary education at St. Paul's University (Kenya) in the year 2009 when I came across the academic journal about Bible, Faith & Gender. As an Anglican priest, I followed traditional evangelical spirituality that views Scripture (Bible) as authoritative and actual God's breath without criticism. Being moulded in the African culture (Luo Tribe) where women are viewed as inferior and rated with children, my attitude from childhood and in the ministry (as a priest) was heavily influenced by

St James' Support of an Emergency Response Project

that context and worldview. I did not know that my understanding of the Bible was influenced by a patriarchal culture as socializing people and their relationships in the society through male pre-eminence.

I deeply reflected back on my church and life in the community, I was challenged, and my pre-conceived worldview was largely questioned. I started to rethink on the fact that men and women are equal and that can it be true.

The most recent figures from Kenya report a total of 887 COVID-19 cases¹, but a serious shortage of testing due to availability of testing, fear of being forced into quarantine and stigma attached to the virus suggests the actual numbers are likely to far higher. Measures have been put in place to contain the virus: closure of schools, colleges, and international borders, and banning of social gatherings, but in a crowded and poor country like Kenya, the social distancing measures we can adopt in Australia are almost impossible.

As this crisis began to unfold, Rev Dominic wrote to me:

Kindly, I'm writing to you with a heavy heart as fear engulf our families and communities considering possible impact of COVID-19 pandemic in Kenya and East Africa – with poor health facilities and crushing (*sic*) economies. Cases of infections and death are being reported in many places across the region, but our hope is in Christ..... I believe we can partner with you and your church to do our best part in a small way, to pray and reach out to needy cases and vulnerable families here in Kenya and East Africa. Kindly, attached find our proposal as an emergency response to the crisis which we request you present to your church.

IFAGE has a well-planned project proposal which has four phases:

- Phase 1: In partnership with local medical/health providers, training and empowering local Public Health Officers, Community Health

Assistants/Volunteers (CHAVs), and local Clergy/Faith Leaders, raising awareness, educating on preventive measures, and facilitating reporting of suspected cases.

- Phase 2: Establish hygiene demonstration points where those trained in Phase 1 can show and cement the correct way for handwashing.
- Phase 3: Lead Public Awareness campaigns in the region, run by Phase 1 trainees, to disseminate accurate public health information in villages and towns through use of outdoor broadcasts/speakers.
- Phase 4: Provide Economic Stimulus Package for businesswomen to inject back fresh capital/blood into their businesses after weeks and months of self-isolation and stay-at-home orders. This will enable the women to gain back/resume their businesses and continue providing food and livelihoods for their families.

Impact of gender on effects of COVID-19

In Australia, there have been reports of lockdown conditions worsening the situation for women living with domestic violence. Worldwide, international bodies such as the World Council of Churches have recognised that the COVID-19 pandemic is having a disproportionate impact on women in countries where there is existing gender injustice². A recent joint statement issued reports that 'the impacts



Image supplied.

¹ East African Community reporting COVID-19 cases, 15 May 2020.

² <https://www.oikoumene.org/en/press-centre/news/global-faith-based-organizations-jointly-call-for-gender-justice-amid-covid-19-response>

of COVID-19 will be hardest felt by women and girls. Worldwide, many people who are enrolled in health care and the related care economy are women. Occupying positions on the frontline makes women more susceptible to the risk of infection. Many people will lose their livelihoods, as already experienced worldwide with the global lockdown. This impacts the service industry and informal sector, where many women work. The closure of schools will impact girls' education now and in the long-term, with an increased risk for child marriage and child labour.'

IFAGE has shown how it can respond to local conditions and, due to Kenya's early lockdown orders, Phases 2 and 3 were curtailed sooner than planned. Concerning the local crisis, IFAGE has shown flexibility by identifying and responding to two more areas requiring support:

- Very vulnerable families who are not able to find food. IFAGE has identified 500 households of the elderly and most underprivileged families that need immediate food assistance.



Image supplied.



Image: Nicola Lock

- Responding to increased cases of domestic violence. IFAGE is providing a 24/7 hotline to the community health volunteers and clergy so they can report cases of domestic, intimate partner violence, and sexual violence. This will be connected through police/security offices and children office departments.

An approach was made to the St James' Mission and Outreach Committee for funding to support Rev Dominic's project in rural western Kenya. The committee's timely and enthusiastic response to the request is enabling us as a parish, out of the relative wealth of St James' resources, to partner in a small way with Rev Dominic and his team, as they respond to the COVID-19 crisis in a developing region in East Africa. When Rev Dominic heard that the \$5000 grant was on its way he replied:

Please thank you so much [for] this donation and we are most grateful! I've informed my staff and executive board about this and we all feel very thankful for this great donation and your connection for this consideration. We plan to start working on these [new] activities as early as next week.

Here is Rev Dominic delivering food stuffs to one of the first recipients. Rev Dominic writes 'Today we visited this lovely woman! She lost both of her two hands and one leg to a chronic wound. She also lost her three grown up children. She purely depends on people's donations and support. At a time like this with lockdowns due [to] Covid-19, such physically challenged persons need our love and prayers.'

I will be keeping in touch with Rev Dominic and the project: you can keep in touch through the IFAGE website: ifageinternational.org/, and FaceBook page, www.facebook.com/ifageinternational/. Please keep this region in your prayers: that they will be protected from the ravages of the virus and that food security is maintained, domestic violence kept in check, and for the effectiveness of the IFAGE team as they seek to ameliorate the impact of the virus on this impoverished region.

Nicola Lock is a Parishioner at St James'.

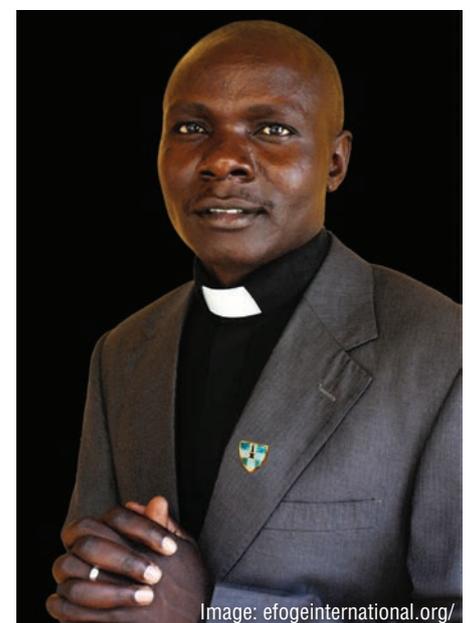


Image: efogeinternational.org/

Colin's Corner

from the St James' Archives

100 years ago at St James' Church

The Prince

There is a sentiment, apparently ineradicable, in the heart of men, which is called into play by the appeal of Royalty. Whether he confesses it or conceals it, man is at heart a hero worshipper, and even when he professes with his lips the doctrine of equality, he is fully prepared to render loyal and devoted homage to the principle of sovereignty (*sic*) and the person of the sovereign. Furthermore, it would seem that that country and people is best governed in which no one principle, monarchical (*sic*), aristocratic or democratic, holds the entire field, but rather that in which the three principles are combined and balance each other in due proportion. At least it is this happy balance between monarchy and democracy, the will of the sovereign and the will of the people, which has preserved the unbroken continuity of the history of the British people, and the British Constitution. The great European monarchies which collapsed during the war fell because they sought to maintain in the twentieth century an order of government more rightly belonging to the middle ages, and endeavoured to stem with the fiat of absolutism the irresistible and advancing tide of democracy. Through the shock and strain of war, the English monarchy not only retained but strengthened its hold on the loyalty of the peoples of the Empire. It was indeed in loyalty to a common sovereign. (*sic*) as much as to a common cause, that these peoples, white and coloured alike, rallied in the hour of common danger; and now that peace has come, it is still the throne which forms the one visible bond of union between them. Learning wisdom in time the English monarchy

has adapted itself to the demands of democracy, accepted with good grace the constitutional limitations which democracy imposes, and so succeeded in retaining a position in the imperial system which enables it to be of incalculable service. At least it is a remarkable fact that nowhere has the Prince of Wales received a more heart-felt and enthusiastic welcome than in New Zealand and the Commonwealth, in both of which the principle of democracy has been carried out to a degree unexcelled elsewhere. When he comes to Sydney we shall welcome him for what he is—a very gracious and winning presence—for indeed it is the personal factor which has largely contributed to the popular regard in which the throne is held. But we shall also welcome him in his representative capacity, standing as he does for the living bond which binds us with the distant part of our people, and to-day unites in a single political order the widest variety of races, peoples, and tongues.

The Monthly Church Messenger June 1920

NOTE: Following World War I, His Royal Highness, The Prince of Wales (later King Edward VIII), representing his father, King George V, visited the United States of America and the Commonwealth Dominions. Prince Edward was in Australia for 49 days during 1920, visiting 110 cities and towns.

His was one of the most popular royal tours.

Colin Middleton is the Archives Assistant at St James'.

Excerpts from *The Monthly Church Messenger* may contain reference errors or references that do not correspond with modern editions of the Bible. We publish exactly what is printed in *The Messenger*. - Ed.

Appeal for Archives

Do you have any memorabilia associated with St James' that the Archives could have or borrow, as we move to celebrate the bicentenary of the Church's consecration?

If so, please contact the Archivist, Gordon Cooper at rgc@tsn.cc

Borrowed material will be photographed or digitised and returned to its donor.

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Have you considered advertising your business in *St James' Connections*?

Please phone 8227 1300 or email office@sjks.org.au for advertising design criteria, quotes and copy deadlines.

The Future of the Anglican Church of Australia:

Moya Holle and Mandy Tibbey

If the survival and life of the Church in Australia is dependent on the number of dedicated people currently offering for ordination, then the future of the Church is unpredictable.

There are no Australia-wide statistics available as to the extent of the shortage of clergy—the present nature of the governance of Anglican Church of Australia doesn't allow for an Australia-wide overview—individual dioceses, under their bishops, being self-governing entities.

However, anecdotally the story is that all around Australia there are not enough clergy to provide pastoral oversight to the established parishes, whether in the cities or in the country. Where the responsibility for finding a Rector/Vicar for a Parish is in the hands of a lay Selection Committee, those committee members report they are finding that there is a severe shortage of trained clergy. The length of time that parishes are without a Rector can often be well over a year.

The question needs to be posed—who is responsible for fostering vocations to the Church's ministry? Who is given the responsibility of teaching the faith of the Church, preaching the Good News, shepherding the flock?

Structurally, the Anglican Church of Australia is basically a collection of individual, self-governing dioceses. Each diocese is primarily concerned only with its own needs. This means that when it comes to the building up of the ministry—training and nurturing clergy—small, regional dioceses are left out in the cold. Too many theological colleges outside cities have closed, and it is harder for those in rural and regional areas to be trained to an excellent standard in, or close to, their own communities.

The larger dioceses, with the numbers and means, need only be concerned with their own.

However, even the larger metropolitan dioceses are not immune to this lack of trained clergy, as the current number of long-term vacant parishes indicates.

Many of us can recall times in our lives when we have drawn on the encouragement, guidance or wisdom of a trusted member of clergy. That leads us inexorably to the question of how the best and most appropriately gifted people are drawn to consider their vocations.

Where will future clergy come from? How will they be nurtured? What qualities do we look for in a priest/minister? Some important qualities and values may be the following: a warm-hearted Christian, learned in Scripture and theology, who loves God and God's people, with a passion for justice, kindness and a spirit of enquiry, a listener, a person who does not flinch from difficulty or what is ugly, but who retains good humour, good judgement, energy, and the ability to encourage us. These attributes (and others) may be important for the clergy.

There is undoubtedly room for the introvert as well as the extrovert in ministry, the musician, the builder, the counsellor, the teacher and more. In all cases there is a need for a mature, balanced, experienced member of clergy. Where does that all start?

The Rev'd Jeff Parker, Rector of St Luke's Parish, Enmore reflects:

"In the Newcastle Diocese under Richard Appleby and David Cole in the late 80s and 90s, there was a system for encouraging vocations. There was an annual Seekers Day. On the basis of the talks delivered,

seekers were encouraged to make appointments with examining chaplains to discuss the issue and the selection conference invitees were then selected. As well as this, on a Sunday set aside for the purpose, speakers visited parishes around the Diocese to actually speak about vocations.

When these things are spoken about on a regular basis there is an opportunity for the idea to penetrate, develop and take hold. The seeker is encouraged to listen more closely and more intentionally to the Holy Spirit's voice and then there is a set pathway to follow in answering the call. I have spoken about vocations in sermons, but I don't know if others do or if it ever happens on an organised basis.

I know from my experience as Archdeacon in Melbourne Diocese that full time training placements for curates in Anglo Catholic parishes are becoming harder to find. And there are part-time appointments for parish priests with the clergy needing to either rely on their partner's income or find supplementary employment."

Yes, the 'still small voice' stirs the heart and the winds of the Holy Spirit blow where they will, but we also need to carefully and critically consider these issues. In the Anglican Church of Australia, whilst much good work is being undertaken in the vocational area, many of us have lost sufficient focus on vocations and nurturing them.

It is time to take stock if we want the Church's leaders of tomorrow to be people we can admire and from whom we can learn. Today's ordinands and deacons are tomorrow's rectors, chaplains, bishops and Primates.

St James Institute is planning to undertake

A Vocational Crisis?

a special project of inquiry, around Australia into these issues to try to see what is happening in the area of discerning and sustaining vocations and excellence in theological education. We seek your participation in that venture, which involves us all.

Are we adequately supporting Sunday Schools, youth fellowships and get-togethers, university and young adult groups? Outside the home, it is in those groups where the spark of a lifetime's commitment (whether to lay or ordained ministry) is often lit.

Are we alert to those who may be considering ordained ministry? Do we generously support those who are undertaking training for ordination with warmth, letters, visits, as well as financially? Do we support our clergy well?

Are theological colleges reaching out to those who may be interested in ordained ministry, making learning accessible and building community?

The Rev'd Dr James Collins, who grew up and was ordained in Perth, and then served in Tasmania, before being appointed to his present position as Rector of St Paul's Church, Burwood reflects:

"We have not nurtured vocations; we have not asked people 'is God calling you to ministry? or where is God at work in your life?' A seed needs to be sown by asking these questions. There is definitely a downturn in vocations. Once there would have been a "Vocation Sunday" in the Church Year - not now. There has not been a fostering of spiritual discipleship. We (the Church ministers) have to ask people to consider being part of the ordained ministry."

But it is not only clergy who need to be alert to this dimension of our shared life.

Fr James says: "After COVID-19 the Church will not be the same. Some churches will not survive. The Church will have to do things differently, because the context will not be the same.' We may have to re-think how we operate as a Church and we may not see the 'classical parish' in the future. This could be the catalyst for change."

There is much to be done! Our lived experience in parishes tells us that "good clergy don't grow on trees". They emerge and grow in community, nurtured by us all. They are precious and important and we need to consider more deeply and prayerfully what more needs to be done and how to do it.

If you have reflections on this matter to feed into the St James' Institute inquiry (which we have yet to name), please forward them to Christopher Waterhouse at the St James' Institute, where a working group is being formed to carry this work forward.

Moya Holle and Mandy Tibbey are Parishioners of St Luke's, Enmore.

The August/September issue of St James' Connections will be on the theme of Vocations and Ministry. A special panel discussion on fostering vocations is planned for Saturday 8 August. Details will be confirmed as the lockdown restrictions are lifted. Please email institute@sjks.org.au to join the mailing list for updates.

A prayer for vocation and ministry (from *A Prayer Book for Australia*, 1995):

*Almighty God,
by whose Spirit the whole body of
your Church is called into a royal
priesthood,
hear our prayer for all members of
your Church
that in their vocation and ministry
they may truly serve you, devoutly
love you and faithfully follow in
the way of your Son,
Jesus Christ our Lord. Amen.*



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Parishioner Profile:

Peter Luke



Henry and Peter.
Image supplied.

Brooke Shelley

Peter, how long have you been a parishioner at St James'? What brought you here?

I've been attending St James' Church since January 2016 when Henry Braude invited me to an Orchestral Mass. I enjoy going to the Eucharist as well as to the musical events organised by the Friends of Music at St James'.

We've heard you were a boy soprano at St Bartholomew's Anglican Church in Dublin. Can you tell us about your Irish origins, your experience as a chorister and how it has shaped you?

I was born in Dublin and grew up there. My parents were both Church of Ireland but my father was Anglican. I joined the choir at St Bartholomew's Church on Clyde Road in Dublin when I was about 8 years old, and sang there as a soprano until my voice broke when I was 13. We had choir practices on Wednesday and Friday evenings, as well as before Matins on a Sunday morning, and we sang every Sunday at Matins, Eucharist and Evensong as well as at weddings and funerals. As choirboys we also had the responsibility to ring the bells on a Sunday morning. This was by using a system of carillon bells. There were only eight bells in a straightforward scale, but we were quite creative. My father Robin had also sung in the choir as boy, and went on to sing as a tenor chorister in both Christ Church Cathedral and St Patrick's Cathedral. He

had a magnificent high tenor range, which I often wish I had recorded while he was still alive.

I enjoyed my time there as it offered structure and discipline in learning music, and I enjoyed singing and the music we learned there. I remember enjoying works by Thomas Tallis, and particularly remember enjoying singing an anthem called *Thou visitest the earth* by Maurice Green and *Let all the World in Every Corner Sing* by Ralph Vaugh Williams. My favourite Aunt lived around the corner on Clyde Road, where we would often stop off on the way home from church, and she would look after me when my mother was in hospital. I loved playing her piano, and my father and I would sing in harmony together while she played the piano. Our favourites were *Bless this house* and *Jesu Joy of Man's desiring*.

I was encouraged to sing in the *Feis Ceoil* (the Irish equivalent of the Eisteddfod) in Dublin on several occasions, and remember finding *My heart ever faithful* by Bach very difficult to learn, and ended up listening to a recording of Isobel Baillie over and over again to learn it.

The boys of the choir were encouraged to attend the week-long choir workshops run by the Royal School of Church Music held every year in Armagh, (the seat of the Archbishop of Ireland). I really enjoyed those weeks of hard work and training and singing with other boys from all over the UK. We were the only boys there from the Republic of Ireland and really stood out because we had green cassocks instead of the usual red or black. The other boys had the pleasure of the kudos of singing in the

great cathedrals of England like Hereford, Gloucester, Ely and Worcester, so I was especially surprised in my final year there before my voice broke to be given the 'choirboy of the year' award. It was a strange and humbling experience.

What do you do for a profession? In what ways is it rewarding?

I am an Architect by profession and studied in my hometown of Dublin, after which I headed off to London to the bright lights. Over the years I have lived and worked in London, Barcelona (where I learned to speak Spanish and a little Catalan), Kuala Lumpur and back to London again, finally deciding on a move to Sydney in 2014, five years after my father passed away. I had visited Sydney several times whilst living in Malaysia, and really liked the idea of living and working here, but the opportunity didn't present itself for another 14 years, and besides I needed to live closer to Dublin to be able to see my Dad regularly. I've worked mainly on large infrastructure projects such as Kuala Lumpur International Airport, Heathrow Terminal 5, Pulkovo International Airport in St Petersburg and Sydney Metro North West here in Sydney. I find it a very satisfying career—there is always something new to learn. I am presently working on Victoria Cross Station in North Sydney.

Are there any other roles here at St James' that you have undertaken over the years?

I started reading lessons and was going to do the Intercessor role before COVID-19 struck.



Peter at 9 years of age, outside St Bartholomew's.
Image: Robin Luke

What do you enjoy about St James'? Apart from St Bartholomew's in Dublin, are there any other churches that you have been a member of over the years?

I enjoy the inclusiveness as well as the welcoming and friendly atmosphere of St James' Church. Nobody is made to feel like an outsider, and all are welcome regardless of their background, gender or sexuality. The clergy and congregations are friendly and welcoming, and social events are well-organised and fun. On return visits to Dublin with my father, I usually attended church services at St Patrick's Cathedral or at his local Parish of Taney in Dundrum, a suburb of Dublin.

Would you like to say something about your faith 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?

My faith journey really began when I was about 12 in Armagh, when one of the other choir boys there whom I was friendly with looked at me one day and asked me, "Have you ever wondered why we are here?". He was incredulous when I said, "No." And I have never stopped asking myself the same question since. Living in Malaysia opened my eyes to other religions. In Malaysia most of the major religions are represented— Islam, Christianity (Protestant and Roman Catholic), Hinduism, Buddhism (Theravada and Mahayana). In Kuala Lumpur I soon got tired of socialising all the time with other ex-patriots, and decided to look for

a local choir. I found a fantastic one called the Selangor Philharmonic Society. It was a fantastic society run on a charitable basis. My father also joined the choir in 1995 on his second visit to see me in KL. Two years after my mother passed away, we sang together in a performance of Rutter's *Requiem*, which was a very healing experience for both of us, and which initiated a close friendship between us which had not previously existed. We also enjoyed singing together in a performance of Haydn's *Creation* (sung in German!) conducted by Antony Walker, the Australian conductor. The choir was great fun and we made many Malaysian friends from different backgrounds. In KL, our friends were Muslims, Hindus, Buddhists and Christians and we came to realise that religion should not divide but instead unite. Ultimately the theme of 'love thy neighbour as thyself' pervades all religions in one form or another: the "Namaste" of Hinduism, the "Karuna" of Buddhism, the "Rahmah" of Islam. And the wonderful friends we made in KL were some of the most amazing and hospitable people.

Do you have any particular (or peculiar) interests or hobbies?

My hobbies include playing the guitar and singing, listening to music, going to the theatre with Henry my partner, Reiki, photography, drawing, travel and cooking.

Brooke Shelley is Communications and Media Manager at St James'.

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.

Book Review *See what you made me do*

Power, Control and Domestic Abuse

by Jess Hill (Black Inc., 2019; Paperback; ISBN: 9781760641405)

Elizabeth (Libby) Hindmarsh

This book was written over three years by the journalist Jess Hill, and has been awarded the Stella Prize for literature. This is in acknowledgement of the amazing research and the outstanding writing style of this book.

When asked during an interview, for whom she had written this book, Jess Hill said for the professionals in this field and for everyone in the community. She has somehow managed to achieve this very difficult task and been acknowledged for her work. It is a challenging and engaging book.

In the previous edition of *St James' Connections* (April/May 2020) Kevin Giles wrote 'Dying for Love'. It was a response to the horrific murder of Hannah Clarke and her three young children Aaliyah, Laianah and Trey by her husband and the children's father. Somehow it shocked the nation, or at least a high proportion of our community, including some perpetrators who rang support lines asking for help, fearing that their behaviour could lead to a similar terrible outcome. Somehow the purposeful incineration of your family in a car stirred a guttural reaction in some, and a great sense of sadness for such a terrible action. We may well ask why this happened.

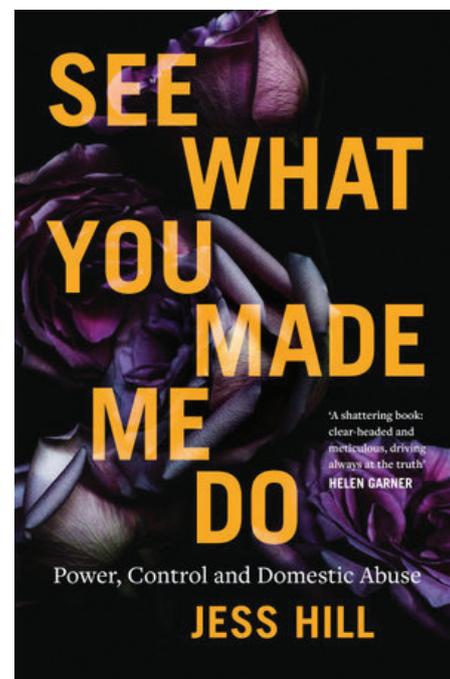
This book by Jess Hill, which reflects the stories of many victims and children, has explored this question. How can perpetrators treat their nearest and dearest in such a way and then say, "See what you made me do?"

In the beginning of the book, Jess says that 'in some of the worst abusive relationships,

physical violence is rare, minor or barely present.' When she uses the term 'domestic abuse', she includes and implies the online abuse, financial abuse, gas lighting (blaming and accusing the victim of saying or doing something they never did), stalking, putdowns at home and in front of friends and family, and many other abusive actions by the perpetrator, which make the victim's life chaotic and unmanageable.

In the first chapter, Jess outlines some of the different types of perpetrators which 'exist on a spectrum: from family men who don't even realise they are being abusive, to master manipulators who terrorise their partners'. She goes on to talk about the women who are the victims. We know that one in three women in our society have suffered some form of abuse, and that at least one woman a week dies in Australia at the hands of a partner. That is, 52 women or more, as well as children, who die in Australia per year. So Jess comments, 'the women who are degraded and dominated in this country occupy a deep underground ... they are our sisters and mothers and friends and colleagues'.

The book goes on to talk about the children, the women who are abusive, some of the terrible outcomes for the Family Court and other issues. She has spoken to Aboriginal women about what domestic abuse looks like in their community. The book finishes on a more positive note, with a look at some of the ways around the world that communities have worked to stem the tide. This involves many groups in the society standing together and getting the perpetrators to take responsibility for the terrible things they are doing, and learn to interact in their families in a way that is



supportive, mutual and kind.

Here is a book that shows us what is actually happening in families in our community. It is also happening within the church community; in some Dioceses this can be seen to be condoned by their support of male headship, saying the 'man is the head of the family' and thus the victim is ignored. The magazine, *Eternity* has published articles about this issue in the church, saying that within churches women should be listened to and believed, and the church should be calling these men out by saying 'Men, stop being abusive'. This is not an easy task.

The book is a challenge to read and a challenge I think we should take, if we are to deal with this terrible 'cancer' in the heart of Australia and to promote the common weal.

REFERENCE:

<https://www.eternitynews.com.au/current/the-5-myths-churches-too-often-believe-about-domestic-abuse/>

Elizabeth (Libby) Hindmarsh is a Parishioner at St James' and coordinator of the group 'Who is my neighbour?'

elizabeth@hindmarshsydney.com.au

Libby is a GP and works with the College of General Practice (RACGP) in the area of family abuse and violence.

www.racgp.org.au/whitebook

Bellringing and the COVID-19 Campanile

Belinda Keir and Lindsay Small

Question One

How does one get into bell ringing in the first place?

Question Two

How does one keep ringing in these strange times?

Bellringers Belinda Keir and her son Lindsay Small are currently in isolation, and the answer to Question One led to two different answers to Question Two.

Question One: How does one become a ringer? In Belinda's case it was a chance invitation from another parishioner to climb the tower steps one practice night 'just for a look' That was back in 1991 when she was living in the UK and attending St Michael's Basingstoke. If you have ever watched the bellringers in action, it is somewhat baffling. The ropes go up and down, the bells ring, mysterious calls are made, and after a few minutes the sound somehow returns to a descending scale and stops. It looks mystifying at St James' ... and it looked much the same at St Michael's.

After practice the ringers adjourned to the nearest pub, and one thing led to another. Someone was selling tickets to a bellringers' karaoke fundraiser ... which turned out to be an evening of drunken ringers singing along to ABBA ... and St Michaels just presumed their band had a new member. It was "see you at practice next Wednesday", and Belinda has been ringing ever since.

Fast forward to 2020 and Question Two: How does one keep ringing in these strange times? Innovate of course!



Firstly, the handbells came out and with a bell in each hand, Lindsay and Belinda have sat on their front step for a 'service ring' each week prior to St James' live-streamed services. We wear our St James' shirts and it feels good to be saying, "We are still here".

While tinkling along with handbells is fun, it does not compare to the tower. A chance mother-son conversation went along the lines of "in England I saw bells made out of flower pots" and gave a second answer to Question Two: Flower pot bells? I kid you not. In 1991 the Basingstoke band visited the Liss Campanile—a set of tuned ceramic flower pots—hanging in the roof of the vicar's garage.

But back to 2020, "How can you make bells out of flower pots?" became "We could do that", and then, "What do we have around the house?". Three days later there was a new functioning bell simulator in Hurlstone Park.

Technology has come a long way in thirty years. In 1991 if you wanted to make a

sound you needed a bell-shaped something to swing around, and if you wanted to hear eight bells you needed eight people to pull the ropes. Building 'mini rings' in the roofs of sheds is something of a niche hobby, but wasn't an option for a pair of house-bound ringers.

Fortunately, these days it is possible to get a similar effect using just one 'bell' and a laptop. As there wasn't a spare bronze bell to hand (or even an equivalent flower pot), Lindsay made do with a weight. The MkI COVID-19 simulator consisted of a sand-filled 'door snake' and a magnet from a dishwasher attached to a bike wheel, mounted on a bike trainer and rung with a tent guy rope. As the wheel rotated, the magnet passed a sensor and sent a signal to a laptop running *Virtual Belfry* software. The software plays the sound of a bell, and to simulate a peal of bells it will play the sound of all the other ringers, and you join in.

What's next? For one thing, Belinda wants her door snake back, so the MkII will have a made-to-measure sandbag. The original nylon tent rope is too hard on the hands and will be swapped for a softer rope from a sailing dinghy. We have a second bike trainer and a surplus of bike parts, so there is potential for Lindsay and Belinda to have a bell each. A foot switch will let the ringer insert 'calls' in the software. Having learned to handle the simulator and the software, Lindsay aims to be ringing Lunchtime Quarter Peals sometime soon.

Strange times indeed, but also a lot of fun things and interesting memories. It will be great to share them when we are again all back together.

The St James' Foundation



Christine Bishop LLB (Syd) FAICD, Chairman

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

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

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

The St James' Foundation Ltd.

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

The St James' Music Foundation

The object of the Music Foundation is:

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

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

The St James' Church Building and Property Foundation

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

The two Foundations have provided well over 2 million dollars, in distributions to the Parish of St James over the past 13 years.

Donation form for:

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

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Please draw cheques to the St James' Music Foundation or The St James' Building Foundation and forward to:

The Treasurer, Unit 2702/5 York St, Sydney 2000

OR Direct Bank Transfer (electronic payment) to:

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Please send me information (to the above address) of how I might include a bequest for The St. James' Music Foundation or The St. James Building Foundation in my will

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

TAKE PART IN TONY'S \$50,000 WATER CHALLENGE!

Tony Naake has challenged himself to raise \$50,000 to support ABM's Water, Sanitation and Hygiene Project.



Many villages in Myanmar do not have access to clean water due to contamination of rivers and existing wells drying up during summer.

Consequently, women and children can spend hours in the hot weather every day walking long distances to collect water for their village.

Tony recently visited Myanmar with the Anglican Board of Mission, who currently have several development projects there. He saw first hand the lack of access to clean drinking water and the serious implications for people's health, such as water-borne disease.

ABM aims to build two tube wells and provide piped mountain water to a total of 774 people, and conduct hygiene and sanitation awareness raising seminars.

Please support Tony's Water Challenge so that we can ensure people in Myanmar gain access to clean drinking water and learn about good hygiene and safe sanitation.

The Integrated Water Sanitation and Hygiene Project is tax-deductible.



To help Tony reach his goal please donate via this link: www.abmission.org/TonyNaake

NEXT EDITION

The next edition of St James' Connections will be published on Friday 31 July 2020.

Deadlines (advertising and editorial): Monday 20 July.

Contact: 8227 1301 or brooke.shelley@sjks.org.au

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To be put on the mailing list or to purchase a Parish Subscription, please call the office on 8227 1300 or email office@sjks.org.au

St James' Institute

News

Christopher Waterhouse

At the time of writing we are seeing a gradual lifting of restrictions from lockdown. Our planned 2020 schedule has been disrupted of course by the pandemic, but we have been able to use technology to our advantage, and continue to provide activities and resources online.

Each June we run a mid-year study series, and I express my thanks to Sue Mackenzie who has written and prepared a six-week series called 'Even the Stones Would Shout Out'. In her introduction Sue writes:

This study series owes its inspiration initially to the sermons preached by The Rev'd Dr Gregory Seach during Holy Week and Easter at St James' King Street in 2019. Further inspiration has come through listening to the preaching of the Rev'd Catherine Eaton during Holy Week and Easter in 2020, as well as reflecting

on the experiences we have had as Australians during the last six months; drought, fire, storms and the global pandemic of COVID-19 have all left their mark on us as individuals and as a community.

The title of this series reflects its origin; it comes from Luke 19:40 within the context of Jesus' triumphal entry into Jerusalem followed by the Pharisees' expression of distaste at the noise. Jesus' response is possibly an example of hyperbole, yet this concept of stones' witnessing appears in other parts of Scripture, such as Joshua 24:27 and Habakkuk 2:11. Moreover, we are dealing with the Lord of creation, one who spoke to a storm and stilled it, and who faced the temptation of turning stones into bread; so why couldn't he cause creation, or even the built environment, to 'shout' in his praise?

The series considers that connection between Jesus and creation as well as themes of vulnerability, which is certainly very timely given the global situation we find ourselves in. Groups are meeting as follows:

- Mondays from 10:00am to 11:30am with Sue Mackenzie
- Tuesdays from 1:00pm to 2:00pm with Sue Mackenzie
- Wednesdays from 7:30pm to 8:30pm with Christopher Waterhouse



Image: Nick Gilbert

At this stage all the groups will be meeting via Zoom. To register and receive the Zoom link for the session you wish to attend, please email registrations@sjks.org.au. Copies of the study booklet can be requested by email, or a printed copy can be mailed to you for a small charge. You can purchase your printed copy at sjks.org.au/shop

2020 is a significant year in the history of our parish, and we had planned a number of activities during this year which would continue to tell the stories of St James' over the past 200 years. While we are unable at this stage to confirm a schedule of events until we know more about the lifting of restrictions, we do hope to host a number of events (whether online or in person) in the second half of the year which will draw on some of the material being gathered by Professor Mark Hutchison, who is researching and writing a special 200th anniversary book, due to be published in 2024 to coincide with the bicentenary of the consecration of St James'.

Another major project, which we are undertaking this year, is to encourage a national conversation about how we foster vocations, and to find and train the next generation of clergy and lay ministers in the Anglican Church of Australia. As we emerge from lockdown, it seems timely to start thinking about the future of the church, about how we each might participate



Image courtesy of St James' Archives

in and contribute to the wider ministry of the church, and in particular how we might support those who are discerning ministry (whether lay or ordained). Initially we plan to do this in three ways: firstly, to develop a national survey in order to gather some data; secondly, to host a panel discussion about vocations and hear from some recently ordained priests about their journey; and thirdly, with a series of articles in our August/September issue of *St James' Connections* on this theme.

The St James' Institute is, and always has been, collaborative by nature, and this is not something we can tackle on our own, nor is it the intention of this

project. Instead, we hope to grease the wheels of a national conversation, and we encourage those who are already engaged in such work to feed into the project. There is much good work being done in dioceses, parishes, theological colleges and elsewhere, which deserves greater recognition and support, and we hope that this project might help to raise the profile of that work and also to identify where there are areas of need or concern. Please get in touch if you wish to contribute. The St James' Institute's mission is concerned not just with producing events and activities but also with the provision and distribution of resources. We hope to start

building up a network of resources so that we can help to support people who have questions about vocations, in every corner of Australia. Please see the article on page 18 by two experienced parish nominators, Moya Holle and Mandy Tibbey. This article provides an invaluable introduction to this project—there are already many vacant parishes around Australia, if we don't do something we could well face a crisis.

To contribute, please email institute@sjks.org.au or call (02) 8227 1305.

Christopher Waterhouse is Director of the St James' Institute.



Mid-Year Studies: Even the stones would shout out

Written and prepared by Sue Mackenzie
Six weeks from Monday 1 June
Various times and group leaders (online)
Free | Registrations: registrations@sjks.org.au or 8227 1305

Experiences we have had as Australians during the last six months; drought, fire, storms and the global pandemic of Covid-19 have all left their mark on us as individuals and as a community.

This six-week series explores themes and references in the Old and New Testaments of creation and vulnerability, and how these can teach, guide and help us in difficult times.

S. JAMES'
Bicentenary 2019-2024

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A good news update on the St James' Organ Replacement & Restoration Appeal

Robert Marriott

In mid-April I informed our Donors about the impact of the COVID-19 pandemic on the St James' Organ Replacement and Restoration Appeal. In amongst the uncertainty caused by the pandemic, I warned then that there might be delays to the organ installation schedule. It is a relief now to be able to bring some good news: unless other unforeseen circumstances arise, the pandemic close-down will have no adverse consequences for the St James' project.

Our US-based organ builder, Dobson Pipe Organ Builders Ltd, had suspended operations in early April to comply with public health advice. John Panning, the CEO, has reported that after a closure of just three weeks, his team is back at work. Some staff members are still working from home. Some projects have been slightly disrupted. However, unless there is any serious worsening of the COVID-19 situation in the United States, he has advised that our project has not been delayed. We are still on track to have our new instrument installed in St James' in mid-2022.

Throughout the lockdown, Mr Panning has continued to be in regular contact with the St James' team in Sydney to discuss a range of musical, technical and design issues that need to be settled prior to the actual construction process, which is scheduled to commence next year in the Dobson plant.

In addition, a significant amount of local groundwork has been undertaken. The Heritage Architect, retained to assist in obtaining all required planning and

heritage approvals for the works, has now completed complex and lengthy documentation to submit to relevant authorities. A considerable amount of informal consultation has been undertaken as part of this process. Expert acoustic consultants have been retained and have advised on acoustic work required in the church building, such as the need to include special acoustic materials in the ceiling, as the organ is installed. This exercise required high level technical and musical input. Our Organ Consultant Peter Jewkes and Organist Alistair Nelson have worked hard in this respect. It will be of little use to have a fine new instrument if the building is not 'tuned' to receive it!

As work continues on the project, so too the payment schedule required under the contract between the Parish and Dobson. Thanks to the funds from our donors, judiciously managed by The St James' Music Foundation, we will be able to meet the payment schedule for the remainder of this year, but we will continue to rely on generosity as the project gathers pace in 2021 and beyond. The Appeal Committee will be looking to arrange further fundraising and information events when it is clear to do so. In the meantime, please actively consider continuing financial support of the Appeal. The end of the financial year is now upon us, so it is a good opportunity to make a donation and obtain a tax deduction at the same time.

We appreciate that this may be a time of financial stress for many. Any support, however small, would be appreciated. As the project continues, so too does the need



to pay for the work!

The COVID-19 pandemic has certainly thrown up its fair share of challenges. It has been good news for our nation as a whole that we have been able to avoid high rates of infection here. And, it is equally good news that the pandemic is now unlikely to impede the progress towards the installation of the new organ which will endow St James' with the capacity to expand its world class music programme for the Parish and the people of Sydney. We have seen what St James' can produce in the way of incredible music in the services that have been livestreamed during the lockdown. Imagine what is to come!

Thank you for being with us on this journey. Your support is needed now more than ever.

Robert Marriott is a Parishioner at St James' and Chair of the St James' Organ Replacement & Restoration Appeal Committee.

Music Notes

Making music at St James' has been challenging but surprisingly rewarding over the last few months. The livestreaming of two choral services each week, together with some extra recording sessions (as in Holy Week, for example), has offered not only a means of enriching the liturgy and engaging with regular parishioners and a wider audience, but a wonderful opportunity for our choristers and organists to continue making music. At a time when performance opportunities have all but dried up except for individual posts on social media and the virtual choirs and ensembles, St James' has provided our choristers with the opportunity to keep meeting regularly to make music together. Recording music in isolation and then, with the miracles of modern technology, the editor creates an ensemble that can be so much more than a sum of its parts is little short of a miracle. This is, however, no substitute for coming together to make music, with all the musical and social communication and interaction that goes into creating a performance.

Although we now see light at the end of the tunnel, it is hard to plan the next few months, not knowing exactly when and how restrictions will be lifted. We hope that our Wednesday lunchtime concerts can start up again soon, and be livestreamed on social media and on the Parish website.

We have been putting the finishing touches to a new recording of the Choir, *Songs of Hope*. The recording has been generously funded by The St James' Music Foundation and The Friends of Music at St James', and I hope to bring you more news of this in the coming weeks. The CD contains music by the likes of William Byrd, Philip Moore, and our own St James' composers: Joe Twist, Brooke Shelley, and Owen Elsley.

Thanks to the generosity of some of our parishioners, we look forward to receiving a new Orchestral Mass setting for St James' to celebrate our bicentenary. We have commissioned British composer Gabriel Jackson to write the Mass; the plan was to perform it on our Patronal Festival (26 July) and then in concert in September. At this stage, we hope this will still be possible, but we cannot be 100% sure. I have been in touch with Gabriel Jackson to find out a little bit more about the mass he's writing and some of the thought processes behind it. He writes:

The first thing to decide, of course, when writing any piece is 'what is it?'. What is its specific character, its weight, its density, what kind of motion (or lack of it)? These decisions are informed by many things, not least the wishes of the commissioners. Early on, Warren and I talked about how 'Australian' this piece should be (and, indeed, what is 'Australian', in music, or anything else?). I don't think we reached any definite conclusions. I've not (yet...) been to Australia, not that that matters, for I can imagine it, and the imagination is more important than reality when it comes to making art! Certainly ideas about light (light on stone...) and space have been important, leading to a sound, textures, colours that are bight and open and clear. There is also a nod to the time of St James' consecration in the choice of instrumentation, with an early 19th century scoring of prominent woodwinds and small strings.

The biggest challenge (and challenges are good!) was to devise instrumental material that can easily be translated to the organ. Because of the nature of the organ (which is not a one-person orchestra, much as some would like it to be) the piece is orchestrated in different, contrasting blocks of colour, rather than little micromanaged flecks of sound in a quasi-impressionist manner, which cannot be translated to a single instrument.

The Kyrie and Agnus Dei are quite dry and austere (with moments of greater warmth) and are musically related, both being penitential. The Gloria and Sanctus are gently ecstatic hymns of praise (the latter quite short, as is liturgically appropriate) rather than more fiercely exuberant (and the Gloria has a still, expansive meditative centre). The Credo is more complex, and well as the most extended, lacking the simple tripartite structures of the other movements; there are more notes, because there are more words because, as Stravinsky said of his own Mass, "there is much to believe".

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

To find out more about Gabriel Jackson, please visit <https://gabrieljackson.london/>

Music at St James' ^{JUN-JUL}

Choral Music

The Choir of St James' continues to offer inspiring choral music of the highest standards. Here is its music list for the next two months.

WEDNESDAY 3 JUNE

6:15pm – CHORAL EVENSONG

Responses: Smith

Canticles: Stanford in G

Anthem: Tchaikovsky – *Hymn to the Trinity*

SUNDAY 7 JUNE

10:00am – CHORAL EUCHARIST

Introit: Tchaikovsky – *Hymn to the Trinity*

Mass setting: Rheinberger – *Missa Brevis in F*

Motet: Palestrina – *O beata et gloriosa Trinitas*

WEDNESDAY 10 JUNE

6:15pm – CHORAL EVENSONG

Responses: Morley

Canticles: Byrd – *Second Service*

Anthem: Bullock – *Give us the wings of faith*

SUNDAY 14 JUNE

10:00am – CHORAL EUCHARIST

Introit: Bullock – *Give us the wings of faith*

Mass setting: Stanford in Bb and C

Motet: Bairstow – *Let all mortal flesh keep silence*

WEDNESDAY 17 JUNE

6:15pm – CHORAL EVENSONG

Responses: Clucas

Canticles: Stanford in Bb

Anthem: Brahms – *Geistliches Lied*

SUNDAY 21 JUNE

10:00am – CHORAL EUCHARIST

Introit: Gibbons – *Jesu, grant me this I pray*

Mass setting: Jackson – *Communion Service in G*

Motet: Tomkins – *Almighty God, the Fountain of all wisdom*

WEDNESDAY 24 JUNE

6:15pm – CHORAL EVENSONG

Responses: Tomkins

Canticles: Tomkins – *Fifth Service*

Anthem: Tomkins – *Almighty God, the Fountain of all wisdom*

SUNDAY 28 JUNE

10:00am – CHORAL EUCHARIST

Introit: Duruflé – *Tu es Petrus*

Mass setting: Haydn – *Little Organ Mass*

Motet: Palestrina – *Tu es Petrus*

WEDNESDAY 1 JULY

6:15pm – CHORAL EVENSONG

Responses: Reading

Canticles: Wood in D

Anthem: Rheinberger – *Abendlied*

SUNDAY 5 JULY

10:00am – CHORAL EUCHARIST

Introit: Tye – *O come, ye servants of the Lord*

Mass setting: Tye – *Missa Euge bone*

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

WEDNESDAY 8 JULY

6:15pm – CHORAL EVENSONG

Responses: Rose

Canticles: Watson in E

Anthem: Harris – *Behold the Tabernacle of God*

SUNDAY 12 JULY

10:00am – CHORAL EUCHARIST

Introit: Harris – *Behold the Tabernacle of God*

Mass setting: Harris in F

Motet: Fauré – *Cantique de Jean Racine*

WEDNESDAY 15 JULY

6:15pm – CHORAL EVENSONG

Responses: Radcliffe

Canticles: Wood in E flat

Anthem: Radcliffe – *God be in my head*

SUNDAY 19 JULY

10:00am – CHORAL EUCHARIST

Introit: Radcliffe – *God be in my head*

Mass setting: Hassler – *Missa Octava*

Motet: Hassler – *Pater noster*

WEDNESDAY 22 JULY

6:15pm – CHORAL EVENSONG

Responses: Leighton

Canticles: Howells – *Collegium Regale*

Anthem: Howells – *O pray for the peace of Jerusalem*

SUNDAY 26 JULY (Patronal Festival)

10:00am – CHORAL EUCHARIST

Introit: Shelley – *Tanquam sydus matutinum*

Mass setting: Jackson – *Mass for St James'*

Motet: Gabrieli – *Jubilare Deo*

WEDNESDAY 29 JULY

6:15pm – CHORAL EVENSONG

Responses: Smith

Canticles: Harwood in A flat

Anthem: Shelley – *Tanquam sydus matutinum*

Introit for St James' Day 2020

Brooke Shelley



In mid-2019, the St James' Organ Replacement & Restoration Appeal Committee discussed what sort of items could be sought for the silent auction at the Bicentenary Gala Dinner on 15 November 2019. It was during this discussion that I was invited (or dobbed in!) to compose a piece of music for the Choir to sing at St James' Day in 2020. I accepted the invitation (or challenge) and was delighted to learn that the Rector's Warden, Chris Lock, won the bid.

The Committee had agreed that I'd compose an Introit for St James' Day. The Introit is the piece of music that's sung at the beginning of the service. The most popular work that's been performed as the Introit at St James' has been Victoria's *O lux et decus Hispaniae*. However, I was keen to set a different text so I approached musicologist, Michael Noone, who has done a lot of research in the area of Spanish Renaissance music. He told me about a manuscript that had been acquired by The University of Sydney for their Spanish Liturgical collection in 2012. It is a liturgical book of processions, dating from about 1526, for the Jeronymite Order, AUS-Sfl RB. Add.Ms. 380 (SYD 380). Simply put, a Processional is a collection of plainchants sung during Solemn Processions which, in the Jeronymite Order, occurred before the Mass.

Spanish liturgical books from this time followed the Roman liturgy with some elements of the Toledan Church. In SYD 380, there are three processions dedicated

to St James', and I have set the first of the three: *Tanquam sydus matutinum*. Fellow Parishioner, Roger Pitcher (former Classics Subject Master at Sydney Grammar), has kindly translated the Latin for me:

Like the morning star approaching the western skies, the blessed apostle James with the rays of his light begins to shine upon the whole of Spain. With this bright morning star Spain gleams with his true light and his brilliance sparkles from the ends of the earth through the whole world.

The format for the plainchant is such that there is a response, a verse, and repetitions of the response. I haven't replicated the format in my work, instead setting it as one 'run-through' of the text in a full choral setting. I've also set it in a way that the ending doesn't sound final. This is deliberate because as an Introit, it is an introduction to the liturgy, and I want the piece to 'lead in' to the rest of the liturgy.

REFERENCE:

David Andrés Fernández, *Mapping Processions*, 2018, The Institute of Mediaeval Music, Canada.

Brooke Shelley is a Composer and is Communications and Media Manager at St James'.

Current Worship Arrangements at St James' Church

Our service schedule during the COVID-19 pandemic is as follows:

- Sunday: 8:00am – Holy Eucharist
 10:00am – Choral Eucharist (also livestreamed)
- Monday to Friday: 8:30am – Morning Prayer (on Zoom)
 12:30pm – Holy Eucharist
- Wednesday: 6:15pm – Choral Evensong (also livestreamed)

Register your attendance online at www.sjks.org.au/service-registration/

Please note the following COVID-19 restrictions for attendance at worship:

- You must not attend the service if you feel unwell,
- You must adhere to physical distancing guidelines and sit in the church at those places marked by a green dot,
- Hand sanitiser is provided for use when arriving and leaving,
- Random temperature checks will be conducted when entering at the door, and
- Members of the congregation must not sing during the choral services because of the risk of spreading COVID-19 through proximity to other people.

Keep Informed

View sjks.org.au/messages-re-COVID-19

Feel Connected

View services from mid-March to the present at
sjks.org.au/online-services

Join Morning Prayer at
sjks.org.au/morning-prayer

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