

# C.S. JAMES'S *Connections*

Dec 20 – Jan 21

*Bicentenary 2019-2024*

... I speak these things,  
is with me: the Father hath not left me  
e things that please him.  
rds, many beleeved on him.  
hof: Jews which beleeved on him, If ye con-  
e ye my disciples indeed;  
the truth, and the truth shall make you free.  
him, We be Abrahams seed, and were never in  
 bondage

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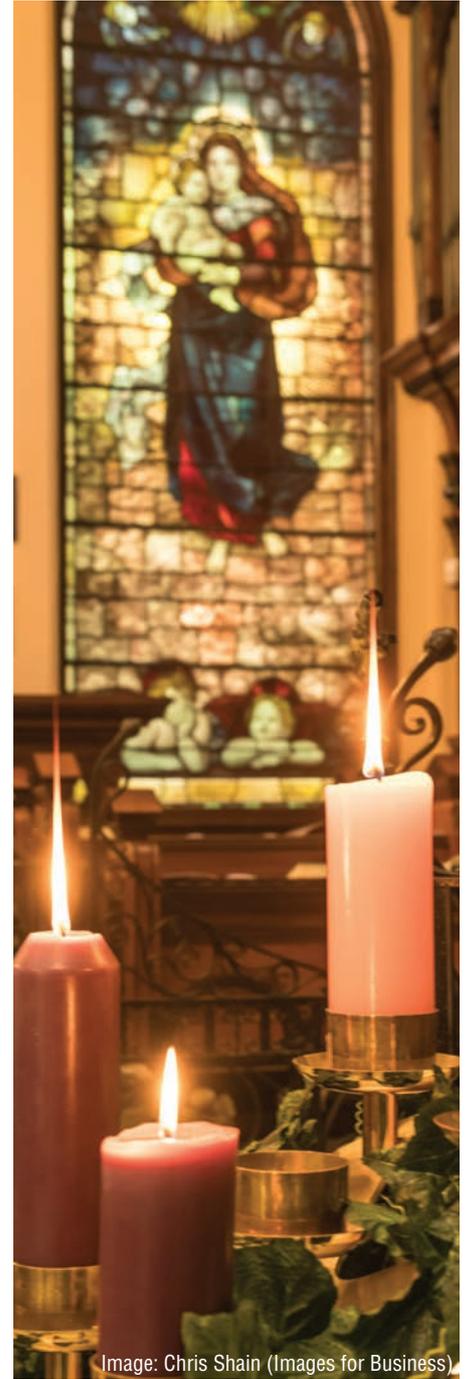
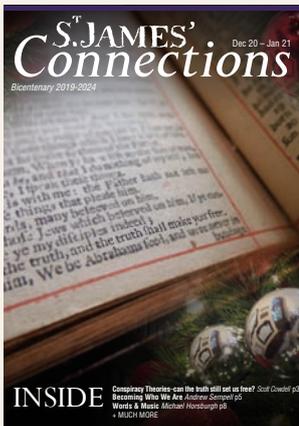


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# Conspiracy Theories

## —can the truth still set us free?

Scott Cowdell

Of late, the deranged alternative reality of American conspiracy theorising has been embarrassingly on display for all the world to see. Normal canons of reason and verifiability are shredded. Plain reality is yielded to affronted groupthink, with no evidence allowed to count against the conspiracy theory. One Republican observer, present on the first day of Georgia's manual election recount, declared in advance that the whole thing was just a show. Such conspiracy theorists cannot be argued out of their position of invincible ignorance. As I used to tell theological students, radical fundamentalism is primarily a pastoral problem rather than a theological one.

And all this is only getting worse, with QAnon now given an elected voice in the US Congress. QAnon conjures up a fevered world of secret cabals, high-level organised paedophile rings, and covert 'deep state' control, fuelled by escalating heavy-duty weirdness among armed fringe groups, and throughout the festering world of ultra-right websites and social media. As the black crime boss declared recently in the hit US TV series, *Fargo*, the characteristic American criminal is the grifter, who helps people rob themselves. Why? Because, he says, Americans love to hold on to their dream.

Australians are not heavily represented among 'Truthers' blaming US authorities for the 9/11 attacks, or Holocaust deniers, nor typically are we Elvis spotters, alien abductees or sceptics about the moon landings. Yet near-universal scientific consensus is still being sacrificed among Australia's leaders and our right wing commentariat, sacrificed to political ideology in a so-called climate change

debate. Though, as Malcolm Turnbull recently pointed out when shirtfronting Paul Kelly on Q&A, we might as well be debating the existence of gravity. Likewise, the usual suspects blame our latest bushfire crisis on arson or else the failure to clear undergrowth. It's also common to see deep-seated socio-economic problems blamed on asylum seekers. Another conspiracy that some Australians endorse is that the Church is an organised network of abuse, deception and misinformation, from the Dan Brown end to the Royal Commission end. Though, as I tell people who accuse the Church of high-level cover-ups and sophisticated evasiveness, I have been in parishes where we were not organised enough to deal with leaky guttering.

I have been helped in understanding all this thanks to a study by two formidable yet extremely engaging Sydney academics, Chris Fleming (a friend of mine and, like me, an authority on the work of René Girard) and Emma A. Jane, who in her former life was a journalist called Emma Tom. Their book is called *Modern Conspiracy: The Importance of Being Paranoid*—and it is only small, at 139 pages! Here is a solid work of scholarship, philosophically informed, yet readable and laugh-out-loud funny.

The catalogue of freakish conspiracy theories is incredible. If you thought that the birther conspiracy—former President Obama is not an American and his birth certificate is a fake—was seriously out there, then you are in for a surprise. Did you know about the secret world government of covertly reptilian human-like aliens, or that KFC is a white supremacist conspiracy to make its poor black American consumers infertile?



The Rev'd Canon Prof Scott Cowdell  
Image supplied

Yet the sober truth is that most actual conspiracies, like Watergate, are banal and bumbling, with none of the covert sophistication and global discipline that conspiracy theories typically call for. So why the need to believe in alternative realities and to dismiss no end of credible evidence?

Fleming and Jane see it all in terms of failing modernity. The Enlightenment of the 18<sup>th</sup> century replaced the ages of faith. Obedience to Church authority gave way to free rational inquiry, scepticism about unproven claims, and the right of informed individuals to make up their own minds. The 19<sup>th</sup> century masters of suspicion (Marx, Nietzsche and Freud) then pulled the rug out from under the new authority of reason, revealing powerful historical and psychological forces that shaped human individuals. Today the world of knowledge is multiplying exponentially, and all of it comes mediated. We do not even really know what is in our food, how any technologies in our homes actually work, or what algorithmic biases insinuate themselves into our use of social media.

In other words, we are taught to be independent and accomplished seekers after truth at a time when all truth comes mediated—when we have to trust others and once again depend on 'authorities', from understanding the climate to working the smartphone. And we do not typically like it.

We tell ourselves that we can resist the mind-control of mass communications, along with the encroachments of bureaucracy and regulatory discourses, while simultaneously the lurking threat of disorder, chaos and trauma threatens our modern myth of order and control. Hence, we crave empowerment, with some of us insisting on an antisocial fantasy of cognitive autonomy. The modern social sciences have acted to disempower individuals, too. Today's received wisdom is that our actions are significantly pre-determined by the impact of family, peers, cultural conditioning, economic determinants, education and social environment, all at the expense of personal agency. Hence so-called agency panic, which points to a need for power to be put back into human hands. Conspiracy theories are a way of giving voice to this whole cluster of concerns, empowering those who hold them. They restore faith that humans can still control how things go, for good or ill. They make the world seem less like a booming, buzzing confusion, radically simplifying the problem and then targeting the human causes of whatever it is that confuses and alarms us.

Conspiracy theories blame both natural calamities and social problems on malign human actions. They promise us the truth, and in a way that cannot be disproved. Every rational counter argument or accusation of madness against the theory is seen to reflect further deception or ill-will. Moreover, our conspiracy theories make us right, invincible, and free of blame, because someone else is responsible for whatever the problem is—both the evil conspirators, and the mass of 'sheeple' (sheep-people) who are so easily led and deceived.

Here we find ourselves at a new stage of cultural evolution. In pre-modern times,

human agency certainly was seriously reckoned to cause natural disasters like plagues and crop failures, with someone needing to be punished, if things were to be put right. Cue the witch trial. Survivals of this primitive thinking gave us the racial taint of blackness in the American South and Jewishness in Nazi Germany, while in Stalinist Russia whole apartment buildings were emptied and the residents shipped to the Gulag when one 'traitor' was found among them. You cannot build and sustain a progressive scientific and technological society on this basis; hence our modern world with its sense of natural causes explained by science could only get started when we stopped looking for witches and learned to work the levers of nature.

Here is my real concern with conspiracy theories. They manufacture victims. They shore-up the cohesion of a group by dehumanising and defaming its designated enemies. Outbreaks of this contagion in the Nazi-Soviet madness of last century are becoming increasingly mainstream in today's West. Look at the current post-election Trump manoeuvrings, which Bob Carr recently described as representing a shift from authoritarian populism to proto-fascism. And it is clear that the application of reason will not help us, because reason is an Enlightenment virtue that is fast losing its capacity to calm and restrain fevered imaginations everywhere.

Drs Fleming and Jane offer three remedies. First, just be aware of how truth is mediated nowadays and learn to operate in that environment without panic. Second, better to laugh at conspiracy theorists than try to argue with them—you can never win, by definition, and you might just find yourself turning into something equally as bad. Finally, in praise of naiveté, we must simply learn that there is much we cannot explain or control—and that, put directly and uncomplicatedly, '%\$#@ happens'.

I add a further remedy of my own, appropriate for Christians to ponder in the season of Advent. The coming of Jesus Christ represents what theologian Jürgen Moltmann called the victory of the coming truth against the ruling lie. Those invested in deception and the manipulation

of incredulity are put on notice by Advent. The truth of love comes to expose its fearful, mendacious deniers. Leaders in conspiracy theorising need to reckon on the fact that they, with all the other stubborn liars and irreformable grifters, 'Deeply wailing, deeply wailing, deeply wailing, shall the true Messiah see'.

**Th Rev'd Canon Professor Scott Cowdell is Research Professor in the Centre for Public and Contextual Theology at Charles Sturt University and Canon Theologian of the Canberra-Goulburn Anglican Diocese. He regularly celebrates word and sacrament at St Philip's, O'Connor, in Canberra.**



Chapel of the Holy Spirit, St James' Church  
Image: Brooke Shelley

# Becoming Who We Are

Andrew Sempell

Back in my Army Reserve days I was on an exercise at the Singleton Barracks, living in the somewhat decrepit lines of the old camp. Early one cold morning, whilst chatting with the Colonel of the Regiment over the morning ablutions, he said; “Have you ever thought about the difference between stress and anticipation?” (Colonels, like bishops, are inclined to ask enigmatic questions at times). I replied that stress is negative, and anticipation is positive.

“Quite so.” said he, “Stress tends to lead toward defeat and anticipation toward victory. The factors in two given situations may be the same, however, if the expectation is for defeat then stress will arise, and if the expectation is for victory then anticipation will arise.” “Furthermore,” he went on, “another important fact is that heightened levels of anticipation produce heightened levels of performance, stress produces the reverse.”

“Are you trying to tell me something?” I inquired. “No, not at all” he replied, “Except that I do prefer to have religious people on my staff because they are so positive.”

Positive? I asked myself! I was studying at theological college at the time and was tempted to invite him to visit the College of Ministry (or College of Misery as we then called it) to show him the negative side of religious life. Yet his conclusion remained true—anticipation arises from the expectation of victory, whereas stress arises from the expectation of defeat. How we understand our circumstances influences and shapes our futures.

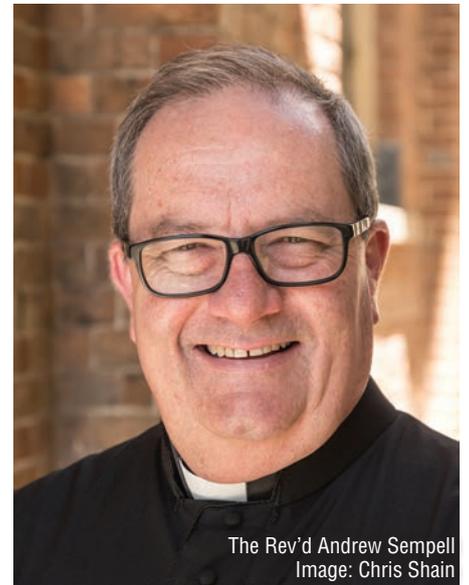
## *The Expectation of Advent*

We have arrived once more at a time of year that is full of anticipation for some but a time of stress for others—made more so this year by the impact of COVID-19 on our lives. This is perhaps a season like no other, with the ambiguity of wanting to gather and celebrate with friends on the one hand, but overlaid with the caution of controlling the coronavirus and the possibility of lockdown on the other.

Of course, many people look forward to this season—a time of parties, holidays, warm weather and presents. Yet, I am sure that there are many others who approach it with a certain amount of dread because of the extra pressures that it creates, not to mention the loneliness for those who do not have the possibility of celebrating with others at this time.

The season of Advent leading up to Christmas is meant to be a time of preparation and reflection (similar to the season of Lent before Easter), but it can be difficult to be contemplative when one is surrounded by the razzmatazz and tinsel of the commercialised Christmas. Contemplation requires concentration and discipline, yet the rewards of a meaningful and focussed life that can result are of great value.

Christianity is a faith that is bound in time and yet also transcends it. It understands that there is both linear time (with a beginning, a present, and a future that culminates in an end), and also circular time with recurring themes and seasons—it is complex. The poet T. S. Eliot encapsulated this in the opening lines of his poem *Burnt Norton*:



The Rev'd Andrew Sempell  
Image: Chris Shain

Time present and time past are both  
perhaps present in time future

And time future contained in time past.

If all time is eternally present all time is  
unredeemable.

The poem is a recognition that life is about change and the process of becoming something new, but which rests upon individual moral responsibility. In other words, our futures are a product of our past and present choices.

The inevitability of change is recognised in the natural world through evolution, and in the social world through the ongoing search for goodness, justice, and peace. Central to this spiritual continuum from the beginning to the end is the importance of the three-way relationship between God, humanity, and the natural world, which is built upon the foundations of the creation narratives in Genesis.

The Hebrew Scriptures tell the story of the outworking of the relationship between God and humanity, often involving a promise of blessing and expressed in terms of covenant. These covenants have an aspect of contract about them—‘if you do that for me’ says God ‘then I will do this for you’. The Scriptures describe several major covenants, notably those with Noah, Abraham, Moses, and David. The promise for those who obeyed the covenant was righteousness before God, which in turn led to acceptance and participation in God’s purposes for the world.

Through the course of the story of God's people came an expectation of one who would come to bring restoration of peace and justice on earth. This was the expectation of a 'Messiah' (or God's chosen one), which included a promise from God and the ushering in of a new covenant. The Christian faith recognised this in the writings of the prophet Isaiah in the 8<sup>th</sup> century BCE:

A shoot shall come out from the stump of Jesse, and a branch shall grow out of his roots. The spirit of the Lord shall rest on him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and the fear of the Lord. His delight shall be in the fear of the Lord. He shall not judge by what his eyes see, or decide by what his ears hear; but with righteousness he shall judge the poor, and decide with equity for the meek of the earth; he shall strike the earth with the rod of his mouth, and with the breath of his lips he shall kill the wicked. (Isaiah 11:1-4)

It was a long wait, but the Christmas story drew on this Messianic expectation and included the idea of a covenant but with a different nature. On this occasion, God met both sides of the contract; all that was required of humanity was to accept God's offer.

In Advent, we prepare ourselves for the celebration of God's entering the world in the person of Jesus. On the one hand, it is a time of preparation before a momentous event during which we contemplate what

is to come, but we also know the outcome on the other. On this occasion we remind ourselves of the new relationship between humanity and God, and think about what this good news may mean for us—affirming the past in the present, while looking to the future.

### *The Culmination of Christmas*

Any good drama builds up to a point of climax that brings some resolution to the story. For Christians, the New Testament (or more correctly the Gospel) is the culmination of the story of the people of God. Tensions rise and fall throughout the Hebrew Scriptures, building up to the moment of God's entering the human stage to bring a new era in the story of God's people.

The narrative goes: God created a paradise, but human selfishness destroyed its peace and justice and so the humans were expelled. Humans tried to build a tower to reach up to God, but they became confused and divided. They then sought the good life in Egypt but became slaves. They discovered God in the desert, but immediately created a false god to worship. And so, the plot continued.

Nevertheless, despite this perpetual failure, what emerged was a hope and expectation that a time might come when all would be made right once again, when paradise might be regained, and when people would live in peace with God and each other. In a spiritual sense, the Christmas story ushers in another narrative about what it is to be a human filled with the spirit of God, which includes a new covenant and promise.

For example, the birth of a child is preceded by the advent of many hopes and expectations about what is to come. Yet the birth itself is a moment of vulnerability, usually marked by the ambiguities of both pain and joy, stress and anticipation. It is a new beginning when the clock starts for a life that is to be lived through the moments of change through to an ultimate end, and what may lie beyond that.

Birth reminds us that there is no such thing as a 'self-made person' for we

cannot create ourselves. To be sure, life is a gift from those who conceived and nurtured us. If we are wise, we will go on understanding this principle. All life is a gift, all life is vulnerable, all life is in a process of becoming what we are meant to be through a series of advents and arrivals that go on making us who we are.

Moreover, we cannot be the reference point for our own salvation. Faith has a context and cannot be made up to suit ourselves. It is a gift revealed to us by God the giver of life—the deity who entered the world in all its vulnerability as a baby.

### *The World Changes When I Change*

Where to from here? Life presents us with many choices about how we are to live and what we are to value. The Christmas message, and that which follows it, tells the story of a God who seeks to be present in the world, both in the creation itself and more particularly through humanity. As we contemplate the Christmas story, it is important to be ready to see, hear, and receive God's presence in our lives, thereby allowing love to transform us. The Advent discipline is to develop the skills of seeing and hearing spiritual truths through both the narrative and our current context.

One may be tempted to be sceptical—to say there is no God because of the degree of suffering and injustice in the world, or perhaps because of the failings and imperfections of the institutional church. Yet, it must be asked 'who creates this suffering and failure?' As we observe the wars, genocide, hunger, abuse, and pain of the world, we also see the actions of humanity rather than God. Our hope is to transcend the failure so that we may address the suffering—thereby bringing anticipation rather than stress into our lives.

The journey of God's people continues in us today, but with a new hope. Isaiah described a world of peace and justice that would come when we truly live as God's people. Jesus described it as the Kingdom of God, but it remains elusive because



Illumination featuring the root of Jesse  
Image: Royal MS 2 A XVII (The British Library)

humanity is caught up in selfishness, brokenness, and sin. We are part of the problem, but we also have the opportunity of being part of the solution. That is why God came into the world in Jesus and invited us to become his followers—the choice is ours.

The promises of God are not a cynical exercise in buying popularity, but rather an offering made for the whole world to which we are invited to respond. We therefore note that Jesus, whose coming we celebrate at Christmas, did not remain a bubbling baby

lying in the straw, but became the one of whom John the Evangelist wrote:

And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father's only son, full of grace and truth. ...

From his fullness we have all received, grace upon grace. (John 1:14 & 16)

In the meantime, we wait with anticipation.

**The Rev'd Andrew Sempell is Rector at St James'.**



Aumbry in the Chapel of the Holy Spirit, St James' Church  
Image: Brooke Shelley

A message from Tony Naake...

# Myanmar Water Challenge SMASHED!!



Tony Naake  
Image supplied.

I am very happy to report that the target to raise \$50,000 has now been now reached. In fact, we have overflowed to \$50,500 and 30 cents!

As the COVID-19 restrictions made it impossible to hold events, fundraising has been limited, so most donations have been forthcoming via word of mouth, through articles I have been fortunate to have published in *St James' Connections*, updates in St James' Church pew sheets, and also donations from a group of very generous diners who would always make a collection after frequent lunches.

I would like to take this opportunity to sincerely thank everyone who has made a contribution in any way to reach the target. In the meantime have a happy and safe Christmas, all the very best for the new year, and I can't wait to get back to Myanmar!

*Mingalabar!*

**Tony Naake is a parishioner at St James'.**

# Words & Music

## St James' First Hymn Books

Michael Horsburgh

This article is about two books that together provided words and music for congregational singing in St James' Church:

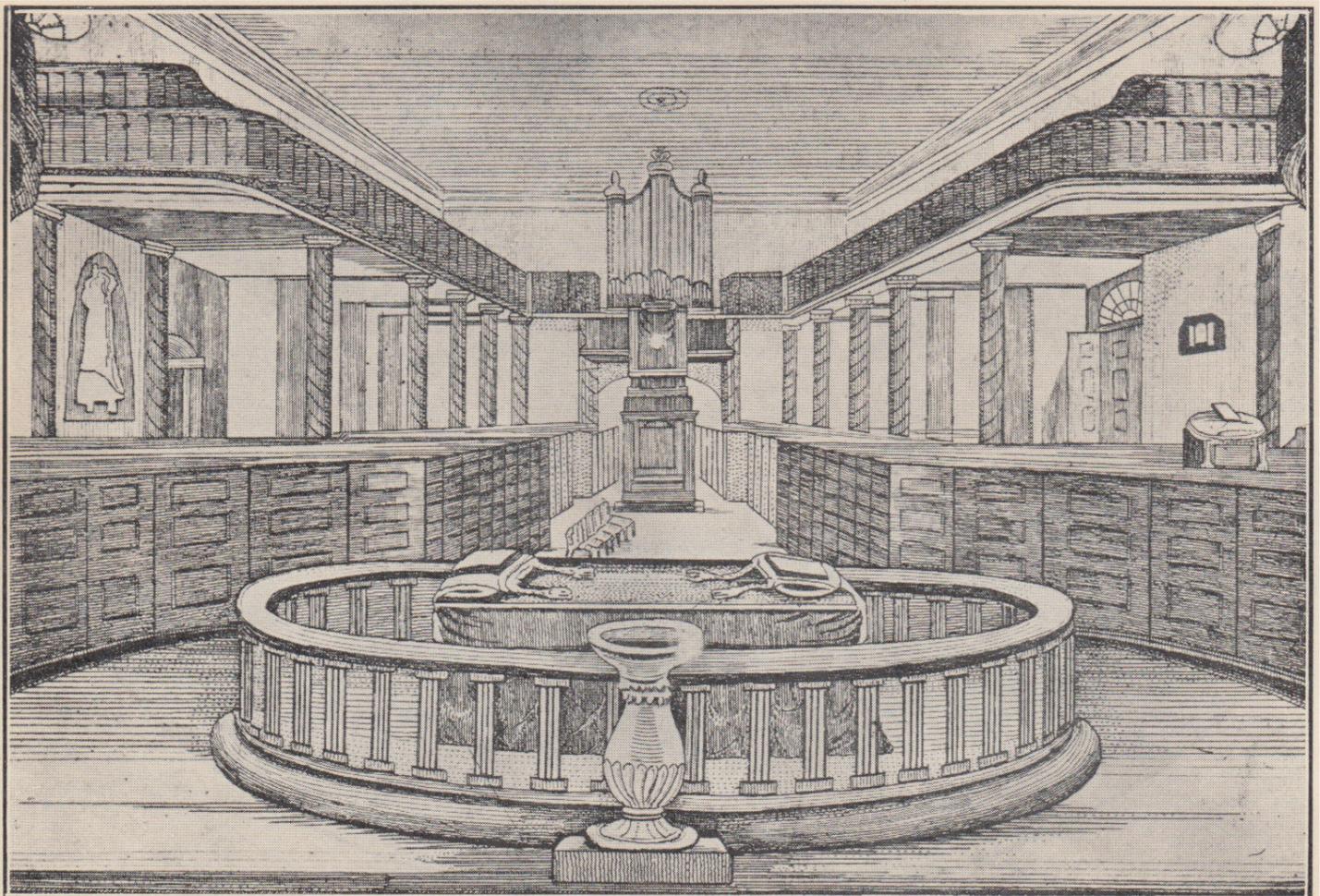
*National Psalmody ... A Collection of Tunes with Appropriate Symphonies set to a Course of Psalms selected from the New Version by the Rev. J. T. Barrett, D.D ... Arranged and Adapted by B. Jacob*

*Select Portions of the Psalms of David According to the Versions of Dr Brady and Mr Tate to which are added Hymns for the Celebration of Church Holy Days and Festivals*

The first provided music and the second provided words, both essential elements of congregational singing.

When, late in 1827, the first organ was installed in the church, the parish

purchased, for organist James Pearson (1795-1841), a copy of *National Psalmody*. Its arrival coincided with the production of *Select Portions*, meaning that words and music arrived at the same time. Costing £1/5/- (about \$150 today), it was an expensive purchase. At that time, music printing required hand-engraved copper plates. The volume was originally sold 'by subscription', which meant that the engraving would not start until sufficient



THE INTERIOR, 1843

St James' Church Interior.  
Image: Wikimedia Commons.

purchasers had enrolled to defray the initial costs. The long title of *National Psalms* contained a reference to the 'New Version' of the Psalms, which is a reference to Brady and Tate, the source of *Select Portions*. For this reason, I will start with them.

## The 'New Version' of the Psalms

As I have noted in earlier articles, the singing of hymns of purely human composition was illegal in the Church of England until the 1820s. It was legal to sing metrical versions of biblical texts, particularly the Psalms. The first metrical psalter authorised for use was that by Thomas Sternhold and John Hopkins, published in 1562, the 'Old Version'.

A 'New Version' by Nicholas Brady, a clergyman, and Nahum Tate, the Poet Laureate, received approval by the Privy Council on 3 December 1696. A Supplement was authorised on 30 July 1703. The 1696 edition contained the complete psalter rendered into verse. Of the 150 psalms, only two are still sung by us at St James': verses 1, 2 and 5 of Psalm 42, 'As pants the hart' (*New English Hymnal* (NEH) 337) and verses 1, 3, 7, 8 and 9 of Psalm 34, 'Through all the changing scenes of life' (NEH 467).



Nahum Tate  
Image: Wikimedia Commons.



Nicholas Brady  
Image: Wikimedia Commons.

The Supplement contained some instructions about music and a collection of tunes. It also included metrical versions of the 1662 *Book of Common Prayer* (BCP) canticles, the Creeds, the Lord's Prayer and some New Testament texts. Of these, we now use only the metrical version of Luke 2:8-15, 'While shepherds watched their flocks by night' (NEH 42).

Although the BCP contained a non-metrical psalter in the translation by Myles Coverdale, it became customary to include the 'New Version' metrical psalter at the rear. In general, metrical psalms used one of three metres: Short Metre (SM), Common Metre (CM) or Long Metre (LM). All three metres were of four lines; many tunes were available for singing them.

## JT Barrett's Course of Psalms

Educated at Peterhouse, Cambridge, Jonathan Tyers Barrett (1784-1851) held a number of church posts: Curate of St Mary's, Lambeth; Curate of St John's, Waterloo Bridge Road, London; Rector of Attleborough, Norfolk; and Prebendary of St Paul's Cathedral, London. In 1809, he and his brother, George, inherited Vauxhall Gardens, the famous pleasure area on the South Bank of the Thames, where J. C. Bach's music had been performed, and which featured in Thackeray's *Vanity*

*Fair*. The Barrett brothers leased the Gardens to others in 1816.

While at Lambeth, Barrett devised his *Course of Psalms*. His aim was to link the metrical psalms to the progress of the liturgical year. In the preface to his work he said:

If the words of the psalms which are appointed to be sung, are not in some degree in unison with our feelings, and if they be not chosen with some reference to the subject of our thoughts, we may listen with great attention to the melodies which accompany them, or join with much fervour in the execution they require, but they will die upon the ear with little other consequence, than the gratification which those melodies may have in themselves afforded us.

Accordingly, Barrett selected his psalms to be sung at specific points in the Sunday liturgies. He envisaged a liturgical programme, based on the BCP lectionary, that had, on Sunday morning, Morning Prayer, followed by the Litany and Holy Communion. On Sundays when there was no Communion, the service would be ante-Communion, that is, up to the Prayer for the Church Militant (our current intercessions). The sermon would be in its proper place in the ante-Communion. On Communion Sundays, usually monthly, the majority of the congregation would still leave at the same time, with only a remnant remaining to receive the sacrament. This was, in fact, the programme at St James' at that time. With a 50-minute sermon, the congregation could look forward to an entire morning of liturgy. In the afternoon was Evening Prayer with another sermon. Over the whole year, Barrett's system included parts of all 150 psalms.

Barrett's pattern can be illustrated by the First Sunday in Advent: after the Litany, Psalm 51:7-9; after the Nicene Creed, Psalm 118:26-29. At Evensong, after the Third Collect, Psalm 72:1-5; before the sermon,

Psalm 96:10-13. As far as possible, Barrett encouraged congregational singing.

## Benjamin Jacob's National Psalmody

Benjamin Jacob (1778-1829) was an organist, conductor and composer. An associate of Charles Wesley's son, Samuel (1766-1837), he collaborated with him in the introduction of Bach's organ music to English audiences, playing with Samuel Wesley at the Surrey Chapel, where Jacob was organist from 1794 to 1823. Jacob was also at Barrett's church in Waterloo Bridge Road.

Jacob took Barrett's selection of psalms and set each to an appropriate tune. In all, Jacob provided 99 tunes, 54 of which he listed as 'new'. Of these, 10 were his own compositions, one was by his son, Rowland, who had died in 1817, and two by his friend Samuel Wesley. Vincent Novello (1781-1861), organist at the Portuguese Embassy and founder of the music publishing house, contributed six tunes, while Thomas Walmisley (1783-1856) of St Martin-in-the-Fields contributed four, including two Kyries. The other 'new' compositions were from current or recently deceased London organists. Of the 'new' composers listed, only Novello and Samuel Webbe senior (1740-1816), recently deceased organist of the Sardinian Embassy Chapel, have tunes in NEH, one



Benjamin Jacob  
Image: Wikimedia Commons.

and six tunes respectively. None of their currently used tunes appeared in *National Psalmody*.

A number of the older tunes appear in NEH, for example: 'St Anne' (NEH 417) 'O God, our help in ages past'; 'Adbridge' (NEH 64) 'Be thou my guardian and my guide'; 'Burford' (NEH 416) 'O God of Bethel'; 'Carlisle' (NEH 178) 'Tis good Lord to be here'; and 'Truro' (NEH 88) 'Jesus shall reign wher'er the sun'.

Jacob concluded his preface thus:

Lastly, utility being the chief design of the whole Work, it is humbly hoped that it may become an instrument of exciting a greater spirit of devotion in that part of Divine Worship, which, if properly performed, will animate and cheer the heart, socialize the affections, and prepare the mind to receive those instructions which are for the everlasting welfare of the soul; and in the performance may the Apostle's exhortation be impressed on every one—

'Whatsoever ye do, do all to the glory of God.'

At the end of his work, Jacob appended some hymns, including 'Awake my soul and with the sun' (NEH 232) with three separate tunes, 'Glory to thee, my God, this night' (NEH 244), with two tunes, 'While shepherds watched', and 'Jesus Christ is risen today' (NEH 110). Finally, he provided Anglican chants for parts of the liturgy, including the Canticles for Morning and Evening Prayer, the Te Deum, Kyrie Eleison and Sanctus.

In 2019, we sang hymns from *National Psalmody*, as prescribed for the four Sundays in Advent and on Christmas Day, to mark the beginning of our bicentenary celebrations. We will do so again this year.

With Jacob supplying music for use at St James', what access did the congregation have to the words?

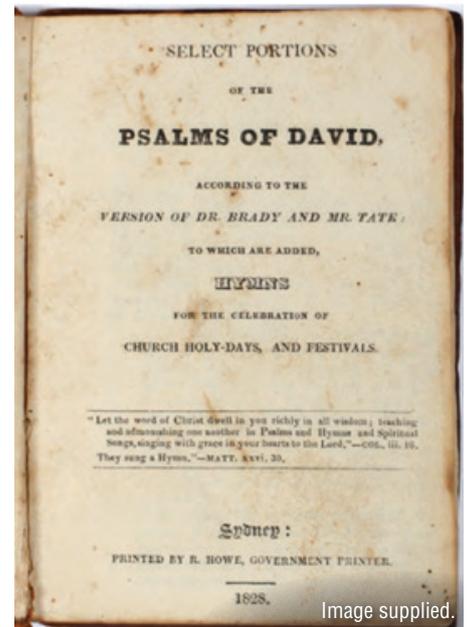


Image supplied.

## Select Portions of the Psalms of David

This volume, published by the NSW Government Printer, Robert Howe (1795-1829) in 1828, contains, as its title suggests, only parts of psalms. The volume's preface said that many psalms were too long to be sung 'at one time'. It had apparently been a practice to announce which verses were to be sung, which was hard for the congregation to follow. The 'New Version', when included in the BCP, had such small print that it was hard to read. Thus, the compiler sought to provide verses of psalms set out in a sufficiently large type face. We cannot assume that all members of the St James' congregation, which included convicts, soldiers and servants, were literate, so the practice of 'lining out' probably continued. Each line of the psalm would be given out by the parish clerk, Mr James Young, from his desk at the bottom of the three-decker pulpit and then repeated by the congregation.

In addition to the psalm portions, the book contained 69 hymns and nine doxologies. The prevailing theology of colonial Anglicanism was evangelical and the hymn collection exhibited those credentials. Isaac Watts was the favourite author, with 21 entries, followed by Charles Wesley with 10, and Philip Doddridge (1702-1751) with

seven. Newton and Cowper's *Olney Hymns* contributed four entries. Not surprisingly, the authors were overwhelmingly male. The only female contributor was the English Baptist, Anne Steele (1717-1788), with four hymns. Despite my best efforts, I could not identify five of the hymns, for which the only available record was their appearance in this volume.

Only 14 of the hymns made it through to the NEH. Not surprisingly, most of them, which we might call the 'usual suspects', are by Watts, Wesley and Doddridge. Thomas Ken's (1637-1711) Morning and Evening Hymns and William Cowper's 'God moves in a mysterious way' also survived to be sung today.

It is certain that the volume was compiled locally. In the preface, the 'compiler' said that he had 'long wished to remove some difficulties which have been experienced in the church psalmody in this part of the world.' A search of worldwide online library catalogues reveals that the only book with our title is the one originating in Sydney.

The identity of the compiler is unknown. The quote above suggests a person with some local experience. *Select Portions* was issued under the authority of Archdeacon Thomas Hobbes Scott but his role in its creation is unknown. Richard Hill, the rector of St James', Samuel Marsden and William Cowper of St Phillip's could be candidates, but that is only speculation. The *Australian Dictionary of Biography*, in an entry for Government Printer Robert Howe's father, George Howe, notes that Robert was a devout Methodist, so he would have approved of the project. Did he also contribute to its formation as well as its printing? If so, did the Anglicans cooperate with the Methodists, who also produced their own local hymnal around the same time?

Whether we resolve the mysteries of *Select Portions* or not, it, together with *National Psalmody*, established our musical heritage.

I am greatly indebted to Dr James Forsyth

for giving me access to his 2002 PhD thesis, *Music of the Anglican Churches in Sydney and Surrounding Regions: 1788-1868*, and for his help during the writing of this article.

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

**FIRST SUNDAY IN ADVENT.**  
**Morning. After the Litany.**

⊕ **UNION. Psalm 51. Verses 7.8.9. & 2<sup>d</sup> Gloria Patri. S.M.D.**

Maelzel's Metronome 80. Slow and rather soft. B. Jacob.

**ALTO**  
to be sung as written.

**TENOR**  
to be sung in 8<sup>th</sup> lower.

**AIR**

**BASS**

With hyssop purge me, Lord, And so I clean shall

be; I shall with snow in whiteness vie, When pu-ri-fied by thee.

Jacob's Col.



Christmas at St James'  
Image: Brooke Shelley

# The Dramatic Story behind a St James' Memorial

Robert Willson

In the year 1845, exactly 175 years ago, an exploring party led by Ludwig Leichhardt camped at the Mitchell River on the Cape York Peninsula. One of the party was a young London-born ornithologist named John Gilbert.

## Attack by Night

That night, the sleeping camp suffered a surprise attack by members of the local indigenous tribe, who had crept up in the darkness. Some of their women had been molested by two Aborigines in Leichhardt's party and this was a revenge attack. A flying spear struck John Gilbert in the throat and he died on the spot. The burial service from the Anglican *Book of Common Prayer* was read over his grave.

The sad irony is that John Gilbert, as revealed by his diaries, was a good friend to the indigenous peoples of Australia. Leichhardt kept his diaries and other papers, and passed them on to John Gould, known as 'The Birdman'. They were returned to England. Gilbert's diary was lost for nearly a century and the rediscovery of it is a remarkable story in itself.

Apart from a memorial near his grave site and various geographical features and natural history species, the most important memorial to Gilbert is in St James' Church, King Street, Sydney. It was erected by the colonists of New South Wales in tribute to the young ornithologist. Gilbert had worked for some time in NSW and may have worshipped at St James'. It depicts the dying Gilbert trying to lift himself up after having been speared on 29 June, 1845. The date is incorrect; it should be

28 June.

It is a most moving memorial and bears the Latin Inscription DULCE ET DECORUM EST PRO SCIENTIA MORI ('How sweet and seemly it is to die for knowledge'). The quote is adapted from the ancient Roman poet Horace, but the original used the word for country or fatherland, 'patria' instead of 'scientia'.

## Alec Chisholm

We know little about the early life of John Gilbert, but we would know even less were it not for the efforts of a most remarkable Australian journalist, ornithologist, newspaper editor and writer, named Alec Chisholm. I remember attending a lecture of the Royal Australian Historical Society many years ago and encountering Alec Chisholm there, not long before his death.

Chisholm deserves a memorial himself. He was born in 1890 in Maryborough, Victoria, and left school at the age of 12. Yet he went

on to become a leading journalist with a special passion for ornithology. He was editor of various newspapers including *The Argus* and for ten years edited *The Australian Encyclopedia*, 1958, for which he received an OBE. He wrote many books and articles on natural history and notable pioneers in this field.

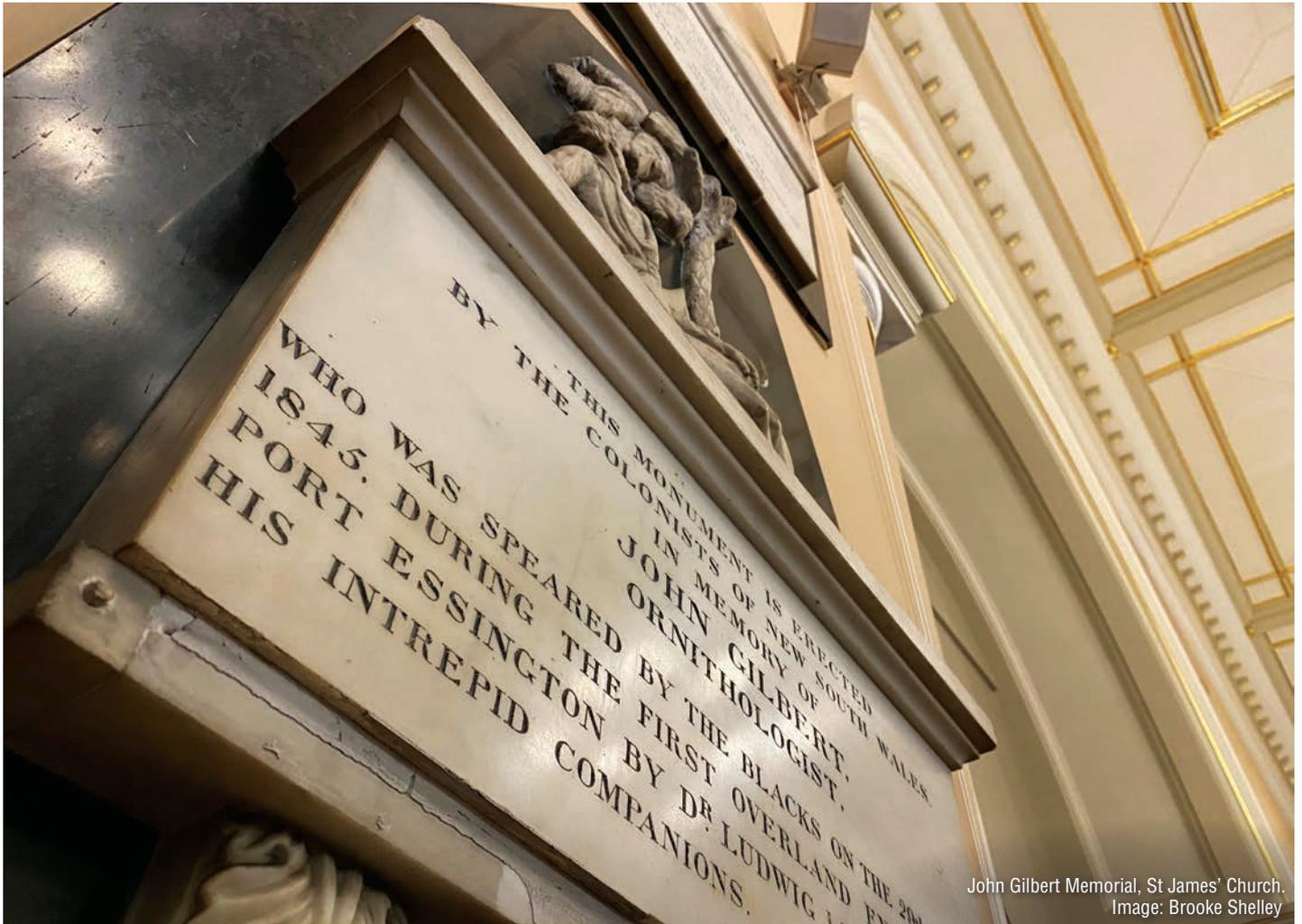
## Brave New World

In his book *Brave New World* (Revised edition 1955), Chisholm describes his rediscovery of the diary of John Gilbert in England in 1938, while searching for relics of John Gould. It was the centenary of the beginning of Gould's visits to Australia. Gould, 'the Birdman' was famous in Australia. He and his wife Elizabeth travelled widely throughout the country. Bishop Broughton records that he received a visit from Gould.

Gould and his wife eventually produced the beautiful eight volume work *The Birds*



Set of memorials in St James' Church. John Gilbert's is on the middle right. Image: Chris Shain (Images for Business)



John Gilbert Memorial, St James' Church.  
Image: Brooke Shelley

of Australia. My wife and I have a facsimile of this magnificent book on our library shelves.

Alec Chisholm, while in England, submitted a letter to *The Times* seeking material on Gould. By a remarkable stroke of luck, he managed to contact John Gould's only surviving grand-daughter, who told him that her sons had some old papers. But the material was not so much about Gould as about Gilbert, the young ornithologist who had been killed on the Leichhardt expedition. His diary covers the years 1844-5, until the day of his death.

### *Mitchell Library*

That diary and other material discovered by Alec Chisholm ended up in the Mitchell Library in Sydney, only a short walk from St James' Church. I assumed that it would be necessary to go to the Mitchell Library to read it. However, by the marvels of the internet the entire text, about 250 pages of typed manuscript, may now be read with

ease. In his book, Alec Chisholm records the most important parts.

Since Chisholm's discoveries, some additional information on the early life of John Gilbert has come to light. We now know that he was born on 14 March, 1812, at Newington Butts, London, and was baptised on 25 October, 1812, at Spa Fields Lady Huntingdon, a chapel in Clerkenwell, London. The Countess of Huntingdon (1707-1791) founded a body of Calvinistic Methodists, known as the 'Countess of Huntingdon's Connexion'. We do not know if Gilbert's family were members of this sect.

His later writings show that John Gilbert was well educated in Latin and natural history, and we know that he had worked for the Zoological Society of London where he met John Gould. Gilbert accompanied the Gould family to Tasmania. He worked there and in NSW and in Western Australia, collecting hundreds of specimens of birds

and mammals. Gilbert's relationship with Gould was not always a happy one.

He and Gould were staying on the Darling Downs with the Coxen family, relatives of Elizabeth Gould, in 1844. Leichhardt and his party, on their expedition to Port Essington, arrived at the property, and Gilbert joined that expedition travelling north to the displeasure of Gould. Gilbert was an excellent bushman and Leichhardt came to rely on him until Gilbert's tragic death the following year.

With the rediscovery of his diary by Alec Chisholm, the life of John Gilbert as a pioneer ornithologist comes into sharper focus. As the Epistle to the Hebrews (chapter 11, v 4) reminds us: 'He, being dead, yet speaketh.'

**Father Robert Willson is a former chaplain at the Canberra Girls Grammar School and is a freelance writer and reviewer for *The Canberra Times* newspaper.**



# GOSPEL OF MARK

Like the other New Testament Gospels, the Gospel of Mark presents its own unique portrait of Jesus. But as the earliest Gospel, Mark tells his story of Jesus at a quick, urgent and exciting pace in ways that the other Gospels do not. And as the earliest Gospel, Mark tells a story of Jesus that is, arguably, the most interesting and most readily accessible of the four canonical Gospels. Spend a week immersed in a Gospel narrative that tells the story of Jesus with urgency, suddenness, and excitement.

**Date:** Monday 8-12 February 2021

**Time:** 9am-4.30pm

**Address:** St James King Street, 173 King Street, Sydney NSW

**Professor:** The Rev'd Canon Dr Robert (Bob) Derrenbacher

Class is for credit through the University of Divinity or audit.

Textbooks for the class may be purchased through Pauline Books and Media (150 Castlereagh St, Sydney NSW 2000) [paulinebooks.com.au](http://paulinebooks.com.au)

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[TCTS@TRINITY.EDU.AU](mailto:TCTS@TRINITY.EDU.AU)**



### About the professor:

The Rev'd Canon Dr Robert (Bob) Derrenbacher is the Dean and Frank Woods Associate Professor in New Testament at Trinity College Theological School at the University of Divinity. Ordained in the Diocese of Toronto (Anglican Church of Canada), Dr Derrenbacher earned his PhD in New Testament at the University of St Michael's College at the University of Toronto. He has published and presented his research widely on the New Testament Gospels. Dr Derrenbacher is Chair of the Board of Trustees of the Colleges and Universities of the Anglican Communion, one of the Networks of the Communion. He is also Canon of St Paul's Cathedral in Melbourne.

He is married to Cindy and they have two adult children, Chloe and Jack.



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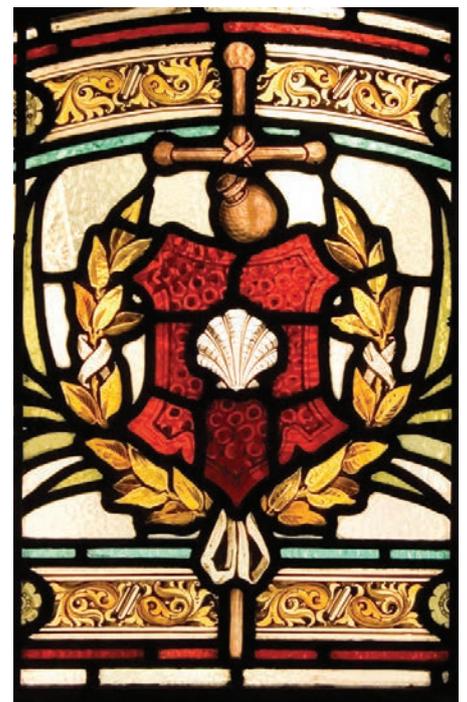
# *Preparing for Year B: Study the Gospel of Mark at the St James' Institute*

Trinity College Theological School (Melbourne) is very pleased to be partnering with the St James' Institute this coming February in an exciting development in Anglican theological education in Sydney. For the first time, Trinity will be offering face-to-face intensive learning at St James' King Street, with Trinity's Dean, the Rev'd Canon Dr Robert (Bob) Derrenbacher teaching the Gospel of Mark, 8-12 February 2021.

Like the other New Testament Gospels, the Gospel of Mark presents its own unique portrait of Jesus. But as the earliest Gospel, Mark tells his story of Jesus at a quick, urgent and exciting pace in ways that the other Gospels do not. And as the earliest Gospel, Mark tells a story of Jesus that is, arguably, the most interesting and most readily accessible of the four canonical Gospels. It is a story that is particularly interested in the identity of Jesus that is understood in light of the Cross, that relates a profound conception of the nature of being a disciple of Jesus, and that communicates a distinctive theology of the Kingdom of God. Consider enrolling in the Gospel of Mark to prepare for Year B in the Revised Common Lectionary, to learn more about the earliest Jesus traditions, and to be immersed in a Gospel narrative that tells the story of Jesus with urgency, suddenness, and excitement.

Your instructor for the week will be the Rev'd Canon Dr Robert (Bob) Derrenbacher, the Dean and Frank Woods Associate Professor in New Testament at Trinity College Theological School at the University of Divinity in Melbourne. Ordained in the Diocese of Toronto (Anglican Church of Canada), Dr Derrenbacher earned his PhD in New Testament at the University of St Michael's College at the University of Toronto. He has published and presented his research widely on the New Testament Gospels. He has authored one monograph and numerous articles and reviews. Dr Derrenbacher is also a member of the Society of Biblical Literature, the Catholic Biblical Association of America, and the Canadian Society of Biblical Studies. He has held full-time faculty positions in New Testament at Tyndale Seminary (Toronto) and Regent College (Vancouver), where he taught in the areas of the Gospels, the writings of Paul, and early Christianity. Most recently, Dr Derrenbacher was President of Thorneloe University, a small Anglican college federated with Laurentian University, in Sudbury, Ontario, Canada. Dr Derrenbacher is Chair of the Board of Trustees of the Colleges and Universities of the Anglican Communion, one of the Networks of the Communion. He is also a clerical Canon at St Paul's Cathedral in Melbourne. He is married to Cindy (an academic librarian) and they have two adult children, Chloe and Jack.

The class will be offered in a relaxed lecture format throughout the week of 8-12 February from 9:00AM to 4:30PM (Monday-Friday), with plenty of opportunities for discussion and dialogue. Classes will be held in the St James' Hall (Level 1, 169 Phillip Street, Sydney). Should they wish, students will also be able to participate in daily Morning Prayer and Holy Eucharist at St James' King Street. Students may enrol in the class for audit (\$400) or for undergraduate or postgraduate credit through the University of Divinity. For more information or to register, please email: [tcts@trinity.edu.au](mailto:tcts@trinity.edu.au). Textbooks for the class may be purchased through Pauline Books and Media (150 Castlereagh Street, Sydney).



# Counselling Connection: Savouring

Loretta King

Once again we've made it through another year, notwithstanding the miseries brought upon us by COVID-19 and its widespread casualties, observed in the burgeoning rise in mental health issues, domestic and family violence, economic hardship, and a most devastating premature loss of life. Unlike many other countries, we've been lucky in Australia to be blessed with good political governance and expert advice and help from health professionals and epidemiologists who have guided and supported us well throughout this catastrophic time; something to be grateful for!

In past articles written at this time of year I've generally chosen themes based on improving work-life balance in order to achieve greater satisfaction in the areas of our lives which each of us find most sustaining and valuable. What seems particularly relevant now, after a year of so much loss and negatively, is the art of 'savouring'—paying attention to, taking delight in, and replaying life's momentary pleasures in our thoughts, communications with others, and through any number of inspired forms of creative and artistic expression. According to research in positive psychology, savouring pleasurable moments can increase our happiness while reducing negative emotions, giving us greater resilience and optimism in the face of our difficulties. Savouring can also occur in various time frames, as we reminisce about past pleasures (e.g. revisit treasured photos and other reminders of happy memories), anticipate future pleasures (e.g. think about positive goals, or plan for a happy event), or mindfully experience present pleasures (e.g. luxuriating at the spa, eating a sumptuous meal, taking a nature walk in the park, or playing ball with a child or dog on the beach).

For many, life before COVID-19 was a constant treadmill of excessive high performance expectations, commitments and responsibilities, both in the workplace and in the home—often undervalued and under-rewarded. This unrelenting cycle has dulled us to the fleeting passage of time, limiting our scope to observe, absorb and savour some truly precious momentary pleasures and wonders abounding in life's little gifts which are all around us—sadly often minimised, overlooked or undiscovered. Perhaps there's something positive we can take from this year in which we've struggled with many challenges and losses in order to save lives. A period that's given us some downtime to observe the more tenuous

plights of others, as well as to contemplate the priorities and purpose of our own lives and discover the precious little moments that truly make us happy. Also, during this hiatus, many of us began to utilize some long-lost or newly acquired talents, pleasurable experiences we can now continue into the future and learn to



savour. This leads me to conclude with a short poem inspired by my recent mindfulness experience at Coogee Beach, the pleasures of which I continue to savour:

## 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](http://sjks.org.au) or telephone 8227 1300.

## Savouring

*I watch the tall, green Christmas pines waving at me in the breeze  
I notice happy, sun-soaked people playing netball by the sea  
I gaze at powderpuff white clouds sketched across blue canvas sky  
As the surge of waves break gently on the sandy beach nearby*

*I hear the squawking sounds of seagulls hungrily grabbing tasty titbits  
Spilled off plates from people picnicking in shaded grasses topped with blankets  
I listen to the chirping choir of bushland crickets and birds in trees  
Echoing songs of hidden secrets floating softly through the breeze*

*I feel the sun's warm, gentle kisses sifting through the windblown leaves  
Breathing softly on my skin, caressing my heart with comfort and ease  
I sit and watch as butterflies flitting, bring on wing a message of love  
From those I miss who've sadly parted, but now are smiling from above*

*I smell the pungent, perfumed jasmine mixing with the salty air  
The fresh cut grass, the dampened soil and mystery scents that linger there  
I have the taste upon my tongue, hints of apple, clove and tea tree  
Blending in with all my senses of nature's teeming life around me*

*These are gifts Creation brings which speak to me of precious things  
The earth and sea, the air we breathe, the love and nurture all life needs  
As slowly we rise from the shadows of losses accompanied by the shackles of fear  
From all the stuff with which we've struggled throughout a tough and teary year*

*May we find comfort, hope and blessings in Creation's promise—its eternal seed  
The miracle of life itself!—and love, our greatest need, for us to give and to receive  
A reminder of what is truly precious, which brings us back to purpose and reason  
As we now combine with heart and song to welcome this new and special season*

Wishing you a Christmas and New Year filled with good health, happiness, peace and love—together with the gift of learning to savour life's precious moments, its mysteries, wonders and blessings!

Take extra care and stay safe,

Loretta

**Loretta King is a psychotherapist, counsellor and life coach. She specialises in many areas of mental health and wellbeing, and works with individuals of all ages, couples, families and groups. She is available by appointment at Counselling @ St James'.**

# Parishioner Profile: Aaron Ghiloni

Brooke Shelley

*Dr Aaron Ghiloni was commissioned as Director of the St James' Institute on 1 November, 2020. He is a teacher and scholar, and comes to us from the University of Queensland, where he taught religious studies, as well as theology at the Australian Catholic University.*

*Aaron, welcome to St James'! Did you know much about St James' before you applied for the position of Director of the St James' Institute, and what drew you to throw your hat in the ring?*

Each day, I learn wonderful new things about the St James' Institute, and I have been made to feel welcome. The Institute has a strong reputation throughout Australia, and I knew of it previously through my work in the Anglican Diocese of Brisbane.

Each Director brings unique ideas and priorities, and is expected to develop a robust programme. When I applied for the position, I was impressed with the quality line-up of speakers and events developed by Christopher Waterhouse (outgoing Director). The opportunity to build on the Institute's success and history, drawing on my academic background in religious studies and theology, appealed to me.

*You're originally from California. Would you like to say something about your origins and how you ended up in Australia?*

My wife Jodie is a Queenslander and I am originally from San Diego, California. Australia has been a great place for us to

raise our son who is now 15 (and thrilled to be taller than his Dad). Although I have been living in Brisbane, I am looking forward to getting to know Sydney!

*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 experience of faith has been ecumenical and interreligious. Different religious communities and vocabularies invite us to learn new things about God—but also about ourselves, about the mystery of being a person. My Pentecostal upbringing taught me the power of joy and how the Spirit unites people of all races, classes, and genders. That sticks with me on a formative level. As do the lessons I have learned from Muslims about humility: our perfection projects, however well-intentioned, ultimately end in the admission, "God knows best."

Another important influence has been William James' book *The Varieties of Religious Experience* (1902). As a pragmatist, James was attracted to the biblical idea that faith expresses itself through behaviour. He riffed on a statement of Jesus, 'By their fruits ye shall know them, not their roots.' James understood that humans are naturally diverse in their religious enthusiasms; rather than judging who is 'in' or 'out' based on shibboleths and origin stories, the truth of faith is proved in practice.



*Even though it's early days, what do you hope to bring to the Institute and to St James'? And conversely, what do you hope the Institute and St James' will bring to you?*

It will be a lot of fun to develop an engaging 2021 programme. The Institute's programme will feature a range of speakers with topics ranging from aging to interfaith engagement to the place of mission in a religiously-plural world. There will be a special lecture on the place of the Apostles' Creed in Christian life, along with more contemplative events and book studies using works by excellent authors.

The 2021 line-up will include some of our more popular speakers, along with some exciting new voices. The full programme will be advertised in a future *St James' Connections!*

I am looking forward to hearing from the Institute's subscribers. Many of the events

planned for 2020 had to be postponed because of COVID-19, but 2021 brings the opportunity for renewed engagement with the Institute.

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

I enjoy NBA basketball, Broadway theatre, and finding new bakeries. And books! I'm usually reading three or four books at once. The more books the better.

*You've authored two books and edited a third. What topics have you written about?*

My first book was on the educational dimensions of Christian theology. The core idea was that Christian theology and practice have a pedagogical function—doctrine is meant to teach. This is sometimes referred to as 'divine pedagogy'. These theological ideas were compared with the educational theory of John Dewey; hence the title, *John Dewey among the Theologians*.

A similar theme is explored in my second book, but with Islam as a focus. *Islam as Education* explores how Muslims view knowledge as sacred, and how this valuation results in practical activities such as educational pilgrimages and enduring suffering for the sake of learning.

My edited book introduced the missionary impulse across six world religions plus one non-religious worldview. I'm currently working on a second edition of *World Religions and their Missions* which will be published in 2021.

**Brooke Shelley is Communications Manager at St James'.**



St James' Church.  
Image: Brooke Shelley



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# Colin's Corner

## from the St James' Archives

### 100 years ago at St James' Church

#### THE CHORAL EUCHARIST

It is proposed from the beginning of the New Year onwards to make a slight change in the monthly list of Sunday services. Under the existing arrangement the Choral Eucharist is celebrated at 11 a.m. only on the first Sunday of the month. A widespread desire has been expressed for the addition of a second Choral Eucharist monthly, and it has been arranged that in January, 1921, and till further notice, the Choral Eucharist will be celebrated at 11 a.m. on the second and fourth Sundays of each month. The Sung Eucharist will be continued each Sunday at 9 o'clock and will be followed, except on the two Sundays just mentioned, and during Festivals, with sung Mattins and sermon. It is hoped also to enrich the beauty of the Choral Eucharist with such added details of simple ceremonial as have a good tradition behind them, and possess significance obvious to all. Pending, however, the initiation of the new arrangement, it will be well to point out that the Choral Eucharist as celebrated at 11 o'clock is primarily a service, indeed the service, of praise and thanksgiving in which the whole Church combines in a great act of corporate sacramental worship. It is not intended so much as a service for those who desire to make their communion as for worshippers who have already made their communion earlier in the day. There are those who, owing to age,

infirmity, or other reasons, are unable to make their communion at an earlier hour. Let them, the few, be the communicants at 11 o'clock. Let the rest, the many, make their communion either at St. James', or their own parish church before their first morning meal. Then let them come to the Choral Eucharist to share in the Church's offering of praise, and its intercessory pleading before Almighty GOD of the merits of Christ's death for all sorts and conditions of men.

#### *The Monthly Church Messenger* December 1920

#### 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](mailto:rgc@tsn.cc)

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

THE MONTHLY CHURCH MESSENGER. 15

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# 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/](http://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;
- Face masks are available for those who wish to use them;
- Random temperature checks will be conducted when entering at the door; and,
- During choral service, members of the congregation may only sing when wearing a mask because of the risk of spreading COVID-19 through proximity to other people.

## *Keep Informed*

View [sjks.org.au/messages-re-COVID-19](http://sjks.org.au/messages-re-COVID-19)

## *Stay Connected*

View services at  
[sjks.org.au/online-services](http://sjks.org.au/online-services)

Sign up to the St James' Institute and/or  
the Music Mailing Lists at  
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# Memories of The Matron

Brooke Shelley

It was on a Sunday morning in the mid-1990s when Norma Shore found St James' by accident. She had been worshipping at St Stephen's on Macquarie Street and walked past St James' on her way to David Jones. As she passed by the church, music wafted out so she poked her head in to see what was happening. Norma sat at the back of the church for the remainder of the service and made her decision to stay.

At Norma's Requiem Eucharist on Thursday, 19 November this year, her cousin, Helen Williamson, delivered an excellent tribute, skilfully summarising Norma's achievements into around eight minutes, which—as we often think of tributes at funerals—hardly seems right after a life of just over 91 years. Here, I'll recount some of my memories of Norma as my 'honorary grandmother', who gave so much in her retirement years to St James'.

Once Norma made her decision to make St James' her new spiritual home, she was received into the Anglican Communion, and she threw herself into volunteering for a number of roles. As a Sidesperson, she enjoyed a reputation of warmly welcoming newcomers to St James'. Many parishioners remember how generous Norma was when they first visited St James', how she'd always remember them and welcome them back, accompanying them to post-service refreshments, while taking an interest in their lives and getting to know them.

Not content with being just a Sidesperson,

Norma was also a member of the brass polishing team (she loved listening to the organ scholar practise on Saturday mornings whilst she polished a candlestick or two) and the Sr Freda team. As a former Director of Nursing, it was fitting that Norma coordinated the St James' Hospital Visiting Team, and, at the end of each year, she hosted a lavish Christmas lunch at Sheraton on the Park for her cherished Hospital Visiting team—'The Matron' (as many of us fondly called her) showing appreciation of her 'staff'.

Norma had a bit of a reputation for being a tough nut to crack; her formidable nature was a result of being a respected nurse educator and Director of Nursing at major hospitals in Melbourne and Sydney. Not only did she 'run a tight ship', but she was also a trailblazer and innovative thinker, who always sought ways to get the best out of her staff; such as, establishing a creche and childminding service for nurses returning to work so they didn't have to leave the profession altogether (this was in the late '60s/early '70s); understanding the importance of the spiritual wellbeing of her staff by introducing a chaplaincy programme; the list goes on.

Norma loved the festivals of Easter and Christmas so much that she went to every service on offer here at St James'. She lived in Sylvania Waters, so—to make it possible to attend everything, including the Night Watch on Maundy Thursday to Good Friday morning—she booked herself in to Sheraton on the Park.



As we're approaching the Christmas season, it might be interesting for parishioners at St James' to learn that Norma donated the Nativity Set that's displayed in the church each year. Speaking of which, Norma loved to recount the 'incident of the baby Jesus': one year, when the Christmas Eve procession was about to start, the 'guest of honour' was missing (the baby Jesus from the Nativity Set was part of the procession in those days, comfortably perched on a cushion carried by the Celebrant). Norma was one of the Sidespeople, so she saw everything that was going on in the pre-service Baptistry 'scrum'. I was there as well, waiting with the Choir, and we both remembered a former Head Server darting around asking if anyone had seen the baby Jesus. After some scurrying and hushed choice words, the birthday boy was located (he was still in the vestry) and the service

began, albeit a few minutes late. The saga of the Nativity Set continued well after Christmas Eve, in that the original baby Jesus was stolen from his crib, which was on display in the Chapel of the Holy Spirit. On receiving this news, Norma was not impressed, and it was difficult to source an exact replacement. However, a new Jesus was purchased, although a cheap decoy was also bought as the Display Jesus, with the 'real' one trotted out for services.

Norma loved music. She came to every service and concert that the choir was in when I was a chorister. She loved the organ and particularly championed female organ students, providing organ scholarships for students at PLC Sydney (in Croydon), her old school.

Her love of music was such that when Norma was training in London in the early '50s, she often went without food so she could attend the opera or a concert. Her time in London was particularly inspiring for me. At 23 years of age, Norma set sail for the other side of the world to train in London's busiest hospitals. She even attended the Coronation of Queen Elizabeth II in 1953, which is why she insisted Parry's *I was glad* be sung at her funeral.

One of my favourite stories that Norma told was the time when she went to work during the great smog in London in 1952.

The buses had stopped running, so she and her nursing colleague had to walk from their quarters to the hospital. They walked for miles in the smog with their scarves wrapped around their heads and only a small slit for their eyes. The hospital had an iron fence around it and when Norma could feel the metal bars she thought, "We're home!" When they reported to the matron on duty, they were scolded for being late: "Now go and get yourselves cleaned up! You look like you've been down a coal mine!" Norma couldn't believe the matron showed little concern for their wellbeing: "We could have died!" Norma fell ill soon afterwards as a result, and was sent to a convalescent home in Kent. She was told, "They'll look after you there—they've got fresh eggs." When Norma arrived, she noticed locals were staring at her from their windows. She later found out they were staring because, she said, "they'd been told an Australian was coming to stay and they thought I'd be black".

My only grandmother lived in Geelong, so I seized on the opportunity to claim Norma as my honorary grandmother. Hour-long phone calls almost every day of the week were part of life for me, and we almost always had lunch together after the 11am Choral Eucharist each week. She was so very supportive of my musical goals, cheering me on and being full of praise for

## Matron's Tipple 2004

*'Tu servasti bonum vinum usque adhuc.'*



*A rich blend of dedication, commitment and guidance to the St James' Hospital Visitors, mixed with compassion and sensitivity to all who have been visited.*

*With love and appreciation from us all.*

*The above image is of a wine bottle label designed by Robert McLean, who was working in the Parish Office at the time. The bottle of wine was presented to Norma as a token of appreciation.*

the smallest achievements.

You can imagine, then, how proud she was ("I puffed out my chest!") when she learned I had received a scholarship to embark on post-graduate music studies in London. Looking back, I can see how it must have reminded her of her London days as a young woman. There was one situation that might have taken her mind back to the days when she used her rations to attend concerts rather than buy food. The exchange rate went the wrong way just before I paid my university fees in London, which meant I didn't have enough funds to cover all my expenses. I was able to get around this by working as a choral deputy in London churches—Norma was particularly proud of this, especially on the occasions I sang at Westminster Abbey with the St Margaret's Westminster choir.

There was a period where the money ran out (I probably had to buy a lot of books or something) and I confessed to Norma I was eating only brown rice, as that was all I could afford (I was too embarrassed to tell my parents!). The next day, I received a phone message from Norma. It was simple and to the point: "Hello Brooke. It's Norma. The eagle has landed. I repeat: the eagle has landed. Goodbye." Norma had popped



Norma and I in front of the Nativity Set. Image: David Blunden.

a hundred pounds into my bank account.  
No more brown rice!

I had so much admiration for Norma. She had a fierce respect for authority, a strong sense of fairness and justice—particularly towards women—and had little time for laziness. She took pride in her appearance and I'm glad she didn't hold back her views on mine: When I first joined the choir, anyone with long hair had to tie it back. But when the rules were relaxed a little, I started wearing my hair out. Norma took me aside one day and firmly said she preferred my hair tied back for services because it was neater. From then on, I always tied my hair back. I have always admired and never questioned her high standards, so a simple act of tying my hair back in services because it was neater was a no-brainer. It was a small gesture that indicated respect for the values of the institution, and for an older generation.

You might ask how I got to know Norma in the first place. I had heard about Norma through various parishioners and knew her as one of the exceptionally preened, well turned-out parishioners. I was also told she was difficult and that she was a cold person. As such, I kept my distance, but was curious. One morning, at Easter, I came down the West Door stairs and Norma was at the gate with The Rev'd Sue Pain. Her face was bloodied. Concerned, I asked her what had happened. She had been walking in Hyde Park when someone snatched her bag. Not one to give up, Norma took off after them but tripped and fell. I was so taken with her spunk and bravery that I had to know more about her, and insisted I walk her back to the hotel. We got chatting as we walked, and the rest is history.

Norma got her bag back, by the way.

**Brooke Shelley is Communications Manager at St James'.**

## ST JAMES' MUSIC FOUNDATION

### *Media Equipment Appeal*

The St James' Music Foundation is pleased to sponsor an appeal for the installation of media equipment in St James' Church for the livestreaming of services, concerts, and other events.

This is a vital project for the ministry of the church. Since the beginning of the COVID-19 pandemic the services of Choral Eucharist and Choral Evensong as well as concerts have been made available through live broadcasting on the Parish website and in social media. In this way people have been able to worship and keep engaged with the activities of the church.

The cost of the project is \$70,000 and we are seeking to raise at least \$50,000 through the Foundation. Please give generously using the options on the form opposite. All donations over \$2.00 are tax deductible.

*- Christine Bishop, Chair, St James' Foundation Limited*

### PLEASE HELP US TO HELP YOU

The livestreaming of services has been a great blessing for us at St James'. It has been achieved because of the goodwill of Simon Turnill, who has provided us with his commitment, skills, and equipment thereby allowing us to provide this new element to worship life.

Notably, over the course of a week there are around 1,000 views of our Sunday Choral Eucharist and 600 of Wednesday Choral Evensong, with people watching from Sydney, across Australia, and around the world. We have suddenly become an online church thanks to COVID-19.

The time has come for us to purchase and install our own equipment and train a team of people to operate it. We have done our research and costed the project and discovered it is not cheap—indeed, around \$70,000! We need to meet this challenge by raising \$50,000 toward the work, as the equipment has become an important part of Parish life.

I therefore appeal to the goodwill of parishioners and friends of St James' to dig deep for this one-off expenditure that will help keep us connected to one another and God, as well as spread the Gospel message to a wider group of people than we have been able to encounter in the past. It is over to us to keep the livestreaming of services happening, please help by making a donation, so that we can help you in return.

*- The Rev'd Andrew Sempell, Rector, St James' Church*

**To donate, visit [www.sjks.org.au/media-equipment-appeal/](http://www.sjks.org.au/media-equipment-appeal/) or pick up a donation form from the church or Parish Office.**

# 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

## Directors:

- Christine Bishop LLB (Syd) FAICD (Chairman)
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- Robert Cameron JP
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Please accept my donation to the **Current Activities Fund of the Music Foundation**



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Please accept my donation to the **Organ Replacement & Restoration Fund of the 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: **WBC - BSB 032 007 / Acc. No. 181314**

OR

Please debit my:  Visa  Mastercard

Card No. ....

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Signature .....

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

# Final Report Pending

The order came from the very top:  
 New measures designed to boost revenue.  
 My posting at the time was Bethlehem.  
 Where a particular census record is now  
 Long lost; but I do recall the details.  
 A byre wouldn't normally qualify, when asked:  
 'How many under your roof last night?'  
 But it happened that a somewhat irregular  
 Household grew by one ... So,  
 For taxation purposes, you understand,  
 The count was duly amended.  
 Then I marked the file: 'no further action'.  
 And signed off on it.

Only ... well, who could have known?  
 Of course, there were rumours at the time \_  
 Some sort of Sound and Light show  
 In the hills around the town;  
 A few suspicious foreign visitors;  
 And then that shocking business  
 Instigated by that madman, Herod.  
 But I ask you ... another king,  
 From out that stinking Judean backwater?  
 Hardly likely, was it?

\*\*\*

Well, fast forward a generation or so;  
 Sadly, I'm still here,  
 My promising administrative career  
 Went precisely nowhere:  
 No further up the ladder than private secretary  
 To a succession of mediocre governors  
 Attempting to subdue this wretched province

Which is like a grumbling appendix  
 Within the Imperial body politic.

Specifically, for several years now,  
 The rumblings have been coming from the north,  
 The Galilee. Mostly peasant farmers and fisherfolk.  
 But in this job I have to keep my ear to the ground:  
 And all the intelligence points to another 'prophet',  
 A different one to the Baptist,  
 Having emerged from seeming obscurity.  
 Religious fervour is a national trait, of course,  
 (One might almost envy them their faith)  
 So it wasn't entirely unexpected  
 When, lo and behold, a 'king'  
 Followed by adoring crowds, riding on a donkey(!)  
 Just made a triumphal entry into Jerusalem.  
 Judging by the reaction from the local authorities,  
 Herod might not have been so delusional after all.

The present governor (my boss)  
 Is cranky, Fears civil unrest, rebellion.  
 Says he'll be blamed for taking his eye off the ball.  
 Says I should have joined the dots  
 All those years ago.  
 (Could I still be missing something truly momentous?)  
 But my advice to Pilate, now, is to keep  
 A calm and level head. Don't get involved.  
 With any luck it will all blow over,  
 It will be resolved, probably within the week .  
 This Jesus will simply go back to where he comes from,  
 (And anyway, Nazareth is a long way from Bethlehem.  
 Pure coincidence, surely? What prophecies?)

I will have to draft a report on all of this  
 So that the procurator can render  
 Some sort of account of himself to Caesar,  
 Portraying Rome as firmly in control of these events,  
 (Though they do seem to be spiralling).  
 In the final wash up, we can still hope  
 There'll be nothing to see here:  
 History won't even notice.

Margaret Johnston is a parishioner at St James'.

# Milestones

## BAPTISMS

Emma Jane Edwards Mailey	10 October 2020
Phoebe Evelyn Holden	25 October 2020
Saskia Watson Hudson & Harvey Roger Hudson	31 October 2020

## FUNERALS

Norma Patricia Florence Shore	19 November 2020
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### 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.

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Please phone 8227 1300 or email [office@sjks.org.au](mailto:office@sjks.org.au) for advertising design criteria, quotes and copy deadlines.

### NEXT EDITION

The next edition of *St James' Connections* will be published on Friday 5 February 2021.

Deadlines (advertising and editorial): Monday 25 January

Contact: 8227 1301 or [brooke.shelley@sjks.org.au](mailto:brooke.shelley@sjks.org.au)

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**Phone – 8227 1300 Web – [www.sjks.org.au](http://www.sjks.org.au) Email – [office@sjks.org.au](mailto:office@sjks.org.au)**

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ASSOCIATE RECTOR.....	The Reverend John Stewart.....	8227 1304 (ah 9410 3077)
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# St James' Institute: Notes & News

Aaron Ghiloni

## *Wisdom's Lessons are Many*

In November, weekday readings for Evening Prayer [which St James' uses for Evensong] were drawn from *The Wisdom of Solomon*. This apocryphal book is exceptional for its blended vocabulary, which is Jewish and Greek, both Hebrew and Platonic. *Wisdom's* lessons were, at once, biblical and philosophical: one moment, the cardinal virtues; next moment, Israel's salvation story.

This fusion represents a useful way to think about the work of the St James' Institute, and of adult religious education more broadly. Lessons of faith are learned from diverse sources. Wisdom widens. The best liberal Christian learning takes seriously biblical texts and metaphors, while remaining open to the lexis and logics of other traditions. Knowledge has many friends. Indeed, *Wisdom's* author—known among scholars by the ungainly



Image supplied

moniker 'pseudo-Solomon'—wrote from an intercultural city (Alexandria) within a diasporic moment (first century BCE). This was perhaps a little like our own place and time: Sydney is a cultural and intellectual hub, and 2020 has disrupted all convention. A wisdom suited to its times will be flexible, liberative, inclusive, mixt.

She reaches mightily from one end of the earth to the other,  
and she orders all things well (8:1).

Entering a new year is an apt time to seek wisdom. The 2021 Institute programme is designed to facilitate a wide search, hosting expert speakers who will address key cultural topics. We will hear from ABC presenter Meredith Lake, composer Gabriel Jackson, theologian Benjamin Myers, spiritual writer Robyn Wrigley-Carr, and Justice Debra Mullins. Ageing, gender, religious diversity, and biblical studies are among the topics we will explore. Each is an invitation to be found by Lady Wisdom.

But where to start? Wisdom is not born through law or religiosity. Her origin is not in rubrics. Wisdom begins with love. "I loved her," says the self-styled Solomon. "I desired to take her for my bride" (8:2). Wisdom is findable because wisdom is lovable. She is knowable because she is desirable.

"She hastens to make herself known to those who desire her" (6:13).

**Dr Aaron Ghiloni is the Director of the St James' Institute.**



Icon of Divine Wisdom from St George Church in Vologda (16<sup>th</sup> century). Source: Wikimedia Commons.

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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](mailto:office@sjks.org.au)

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## The Monthly Church Messenger

DECEMBER, 1920.

### NOTE:

All who desire to receive "The Church Messenger" regularly by post are asked to become annual subscribers at 3/- per annum, payable either to the Magazine Secretary, Mrs. Moseley, Inidom, Musgrave Street, Mosman, or to Mr. Lewis, at the Church. Copies are also obtainable at 2d. each direct from the Sacristan.

Reports and Notices for the "Messenger" should be left at the Rectory not later than the Tuesday preceding the first Sunday in each month.



Image: Tom De Cort

# Christingle is happening!

Whilst it won't be exactly the same as in previous years, the Christingle Service will still go ahead on Thursday, 24 December at 6:00pm. Please register in advance using the form at [sjks.org.au/service-registration](http://sjks.org.au/service-registration), or phone the Parish Office on 8227 1300.

# Dobson Pipe Organ Update

Alistair Nelson

Last issue featured some photos of Dobson Pipe Organ Builders at work on their Opus 98. This time I'm please to present some photos of some physical progress on our new organ, their Opus 99. The two ranks of wooden pipes from the current organ which will be reused have been removed and shipped to Dobsons' workshop in Lake City, Iowa. The two ranks are the Great Stopped Diapason 8' and the Choir Bourdon 16', which contain probably the oldest pipes remaining in the current organ. The Great Stopped Diapason is an unassuming workaholic: its pure flute sound is sometimes used on its own, but very frequently in combination with other stops to round out and bind the sound together. The Choir Bourdon 16' rank has not been heard for a couple of years, as the Choir division of the organ has been not been playable for that period of time because its leaky bellows were disconnected. These pipes will be repaired and adjusted by Dobsons, to fit the total scheme of the new organ.

Recent decisions on the sound and scaling (physical proportions) of pipework, as well as details of the console, have allowed



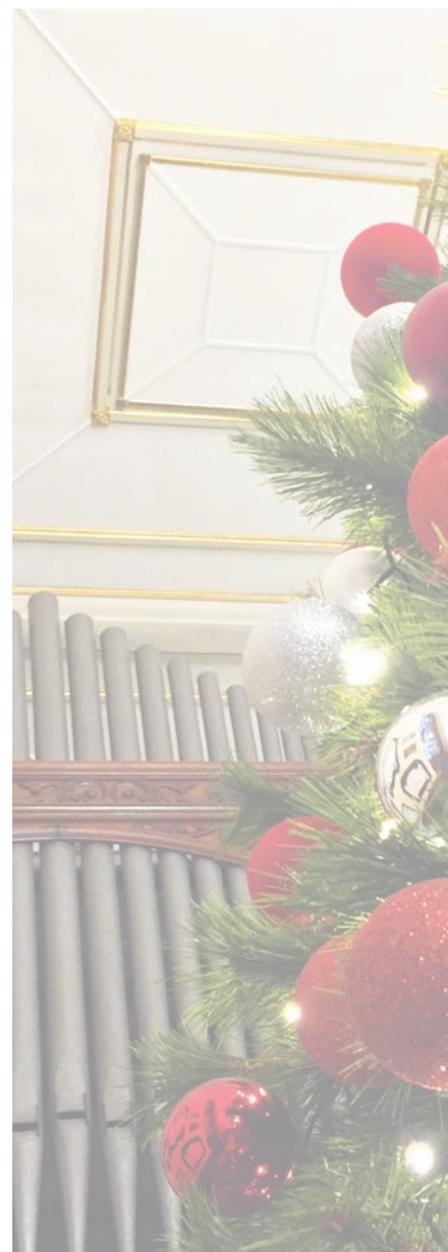
Image: Antonios Papadopoulos

many wheels to be set in motion in the production of physical components of our organ. Work has continued on other aspects of the organ, including further discussions of the appearance of the organ. Dozens of wood samples with difference stains have made their way from Dobsons' workshop to St James' to assist in deciding the final colour of the casework and console. As of the beginning of December, it is now less than a year before the current organ will be removed to allow the space to be prepared for the new Dobson organ: this brings the coming of the new organ excitingly close!

**Alistair Nelson is Organist at St James'.**



Image: Antonios Papadopoulos



# Lying Fallow

Now is a place we never thought to be:  
    Needing to hide away, isolate,  
    Lock down, quarantine, eradicate,  
    Guard against a devilish virus  
But also a nasty imp of anxiousness  
    Threatening to take up residence.  
    Epidemic sadness,  
As bad as any plague, now stalks the land.  
    And fending off unease is not as easy  
    As putting on a mask:  
Faith is not immune. This is a formidable foe.  
    Repeat again:  
‘Why us, how long, who can we blame?’;  
    And ‘our lives may never be the same’.

But - go and stand beside a fallow field:  
    No tractor hum, no crop, no accident;  
    Empty, featureless, bleak,  
    Idle, unproductive. Lonely.  
Yet - sniff the loamy richness, in the wake  
    Of gouging harrow and the plough;  
    See potency in seeming desolation.  
    A field that’s lying fallow  
    Holds memories of harvest,  
    Promises even greater yield.  
    This is an intermission:  
A time to reset, restore. For remediation.  
    Deep foreknowledge is also telling us  
    To flex and gird  
    For the work that lies ahead.

    Caught up in a whirlwind  
    Waiting it out is all our present knows,  
And our murmurings tend to drown out  
    All voices save our own.  
    Perhaps we should just listen  
    In the silence  
    Of that fallow field.

**Margaret Johnston is a parishioner at St James’.**



# St James' Organ Replacement & Restoration Appeal



## Striving for the second million!

The COVID-19 pandemic has caused a shared feeling of general uncertainty and, with many now out of work, the capacity to give to worthy causes has been reduced. But thanks to your generosity, the St James' Organ Appeal has raised just over \$1.6 million in total pledges and donations. A great effort in these uncertain times!

### Why support this appeal?

A pipe organ plays a significant part in the life of a church and in the wider music community of the city. The new Dobson organ at St James' will be the third largest pipe organ in Sydney after the Sydney Opera House and Sydney Town Hall.

Its point of difference is that, apart from its use in regular church services, it will also be available to international organists and music students for concerts and recitals. In this way, generous donors can be assured they are making a difference to both the cultural and spiritual life of Sydney.

Visit the Appeal website: [stjamesfoundationorganappeal.com.au](http://stjamesfoundationorganappeal.com.au)

## The St James' Music Foundation

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The Children's Chapel, St James' Church.  
Image: Brooke Shelley

# Music Notes

## Alistair Nelson

As I write this, I have just heard the news of NSW's Freedom Day on 7 December, when many COVID-19 restrictions will be lifted. Most heartening for us at St James' is the allowance for choirs up to 30 singers and congregations' singing with masks on. Both of these will make a huge difference to us getting the music in our services back to normal. I don't know yet in precise detail what changes will happen, but it is certainly most heartening.

Back in mid-October we were most excited when the Friends of Music at St James' presented a digital concert by The Choir of St James', called *(Re)Visions: After the Silence*. This prerecorded concert is now permanently available via the Friends of Music at St James' YouTube channel. You can go there directly at [https://youtu.be/884mZazzz\\_s](https://youtu.be/884mZazzz_s) and enjoy this concert to your heart's content. Not only do you hear the Choir in the sought-after acoustics of Chatswood's Concourse Theatre, but the excellent videography allows you close-up views of the Choir that even the most avid front-row viewer would envy.

Two choral highlights of November included the Requiem Mass for All Souls and the Advent Carol Service. At All Souls, the Choir sang the Fauré *Requiem* for what is likely the last time before the old organ is removed to make way for the new Dobson. As Organist at St James', when preparing my part I kept imagining the beautiful tone colours I could use on the new organ for this piece. For the Advent Procession with Carols, much discussion went in to deciding how to create an effective procession and adhere to COVID-19 guidelines about physical distancing and singing. The result was highly effective, with the candles creating a reverent and expectant atmosphere for both in-person and online viewers.

Lunchtime concerts have continued with a diverse offering: a vocal trio, flute and piano duet, solo cello, classical and jazz ensembles from the NSW Police Band, an organ recital, and some Renaissance and Baroque brass. If you are yet to sample our renewed lunchtime concert offering, either in-person or online, I encourage you to head to our shop at [sjks.org.au/shop](http://sjks.org.au/shop) and purchase a ticket for the next concert: a bargain at \$10.

Make sure you select the payment option without a processing fee: don't worry, your ticket will be emailed, not snail mailed. Please note, orders are processed manually, so if you don't get an instant response over the weekend, please be patient. There will be some Wednesdays without a concert in December and January, including on Wednesday 16 December (but do come along or tune in for our Candlelight Lessons and Carols that evening at 6:30pm) and after Christmas. The concert on Wednesday 23 December will feature St James' Organ Scholar Callum Knox, who will present his first recital at St James' since commencing his position.

At St James', our Choral Eucharists, Evensongs and Lunchtime Concerts have continued to benefit from the audiovisual expertise and equipment of Simon Turnill, who has been hard at work at every single live streamed event without fail. Those who view from home (and those of us who like to view the service again after the fact) have been most appreciative of his efforts, which have allowed us to adapt as seamlessly as possible to changing circumstances and also created a whole new online membership of St James'. The time has come for St James' to purchase their own equipment and train their own volunteer videographers. This will not be cheap—it will be about \$70,000—but it will be essential to our ability to continue our ministry online to the over 1,000 people who view our services weekly. We are fortunate that the St James' Music Foundation is sponsoring a Media Equipment Appeal. We encourage you to give generously. Further details can be found on page 24.

Moving into December, our musical offering is looking more and more like that with which we are familiar. The three usual weekday carol services will take place, as well as the traditional Nine Lessons and Carols, Christingle, Night Eucharist for Christmas, and two Christmas morning services. There will also be a Christmas Cantata in place of Evensong on the last Wednesday before Christmas. The St James' Singers began COVID-safe in-person rehearsals (with an option for Zoom participation) on 26 November, and will be singing for Christingle and for the Christmas Day Sung Eucharist. The changing restrictions made planning for orchestral masses difficult, but we are pleased to be able to present one Orchestral Mass on Sunday 31 January, which will feature Gabriel Jackson's *Mass of St James'* in the premiere of its orchestral version.

**Alistair Nelson is Organist at St James'.**

# Music at St James' DEC-JAN

## Choral Music

The Choir of St James' continues to offer inspiring choral music of the highest standards. As the restrictions on the number of singers in choirs continue to change, it is difficult to set a music list for two months hence, and the repertoire is also susceptible to change. Recordings of our livestreamed services can be viewed for two months afterwards. To attend these services in person, register at [www.sjks.org.au/service-registration](http://www.sjks.org.au/service-registration).

### WEDNESDAY 2 DECEMBER

#### 6:15pm – CHORAL EVENSONG

Responses: Tallis

Canticles: Tallis – *Short Service*

Anthem: Tallis – *Audivi vocem in coelo*

### SUNDAY 6 DECEMBER

#### 10:00am – CHORAL EUCHARIST

Mass setting: Byrd – *Mass for 3 voices*

Motet: Tomkins – *Remember me, O Lord*

### WEDNESDAY 9 DECEMBER

#### 6:15pm – CHORAL EVENSONG

Responses: Tomkins

Canticles: Gibbons – *Short Service*

Anthem: Anon – *Rejoice in the Lord*

### SUNDAY 13 DECEMBER

#### 10:00am – CHORAL EUCHARIST

Mass setting: Rheinberger – *Missa in G*

Motet: Schütz – *Das ist je gewisslich wahr*

### WEDNESDAY 16 DECEMBER

#### 1:15pm – A SERVICE OF SHORT LESSONS & CAROLS

#### 6:30pm – CANDLELIGHT CAROL SERVICE

### THURSDAY 17 DECEMBER

#### 6:30pm – CANDLELIGHT CAROL SERVICE

### SUNDAY 20 DECEMBER

#### 10:00am – CHORAL EUCHARIST

Mass setting: Victoria – *Missa O magnum mysterium*

Motet: Victoria – *Ave Maria*

#### 7:30pm – NINE LESSONS & CAROLS

### WEDNESDAY 23 DECEMBER

#### 6:30pm – A CANTATA FOR CHRISTMAS

Cantata: J.S. Bach – *Bereitet die Wege, bereitet die Bahn*, BWV 132

### THURSDAY 24 DECEMBER

#### 10:30pm – NIGHT EUCHARIST OF THE NATIVITY

Mass setting: Briggs – *Truro Service*

Motet: Chilcott – *The Bethlehem Star*

### FRIDAY 25 DECEMBER – CHRISTMAS DAY

#### 8:00am – SUNG EUCHARIST OF THE NATIVITY

*Sung by The St James' Singers*

Mass setting: Dudman – *Eucharist*

Motets: Bednall – *Sweet was the song*

Krebs – *Beside thy manger here I stand*

#### 10:00am – CHORAL EUCHARIST OF THE NATIVITY

*Sung by a Cantor*

Mass setting: Mozart – *Mass in C, K 258 'Piccolomini'*

Motet: Whitbourn – *Christmas Welcome*

### SUNDAY 27 DECEMBER

#### 10:00am – PARISH EUCHARIST

*Sung by a Cantor*

Mass setting: Dudman – *Eucharist*

### SUNDAY 3 JANUARY

#### 10:00am – PARISH EUCHARIST

*Sung by a Cantor*

Mass setting: Dudman – *Eucharist*

### SUNDAY 10 JANUARY

#### 10:00am – PARISH EUCHARIST

*Sung by a Cantor*

Mass setting: Dudman – *Eucharist*

### SUNDAY 17 JANUARY

#### 10:00am – CHORAL EUCHARIST

Mass setting: Guerrero – *Missa Congratulamini mihi*

Motet: Manchicourt – *Reges terrae*

### SUNDAY 24 JANUARY: AUSTRALIA DAY SUNDAY

#### 10:00am – CHORAL EUCHARIST

*Sung by The St James' Singers*

Mass setting: Webster – *Missa Dorica*

### SUNDAY 31 JANUARY

#### 10:00am – ORCHESTRAL MASS

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



*From the vaults:  
A Service of Nine Lessons and Carols 2008.  
Image: Chris Shain (Images for Business)*

## Lunchtime Concerts

Experience the peaceful atmosphere of Sydney's oldest church as it is filled with music every Wednesday lunchtime between 1:15pm and 1:45pm. Tickets are \$10 and patrons have the choice between attending in person (COVID-19 restrictions apply) or watching online. Go to [www.sjks.org.au/music/whats-on/](http://www.sjks.org.au/music/whats-on/) for further information. Ticket price covers the cost of livestreaming and the musicians' fees. The concert recording can be viewed up until the Tuesday following the concert.

**2 DECEMBER**

**ROSIE GALLAGHER – FLUTE**

**9 DECEMBER**

**NSW POLICE BAND**

**16 DECEMBER**

**A SHORT SERVICE OF LESSONS & CAROLS  
SUNG BY THE CHOIR OF ST JAMES**

**23 DECEMBER**

**CALLUM KNOX – ORGAN**

**LUNCHTIME CONCERTS RESUME IN FEBRUARY 2021**

### Bach Cantata Series

*Music at St James' presents Cantatas performed in a liturgical setting*

# BWV 132

Free Admission

## A Cantata for Christmas

*Bereitet die Wege, bereitet die Bahn*

**6:30pm, Wednesday 23 December**

St James' Church, King Street, Sydney  
The Choir of St James' with BachBand@St James'  
Directed by Warren Trevelyan-Jones

**S. JAMES'**  
Bicentenary 2019-2024

# Christmas at St James'

## Wednesday 16 December

1:15pm Lunchtime Lessons & Carols  
6:30pm Candlelight Carol Service\*

## Thursday 17 December

6:30pm Candlelight Carol Service

## Sunday 20 December

8:00am Holy Eucharist  
10:00am Choral Eucharist\*  
11:30am Children's Christmas Pageant\* (online)  
7:30pm Nine Lessons & Carols\*

## Wednesday 23 December

6:30pm A Cantata for Christmas\*  
Bach - *Bereitet die Wege, bereitet die Bahn, BWV 132*

## Christmas Eve Thursday 24 December

6:00pm Christingle\*  
10:30pm Night Eucharist of the Nativity\*

## Christmas Day Friday 25 December

8:00am Sung Eucharist of the Nativity  
10:00am Choral Eucharist of the Nativity\*

\* livestreamed on [sjks.org.au/online-services](https://sjks.org.au/online-services)  
or on [facebook.com/stjameskingstreet](https://facebook.com/stjameskingstreet)

Limited seating due to COVID-19 restrictions.  
To avoid disappointment, please register online at  
[sjks.org.au/service-registration](https://sjks.org.au/service-registration)  
or phone 8227 1300 during business hours.