



T S. JAMES' *Connections*

June-July 2023

Bicentenary 2019-2024

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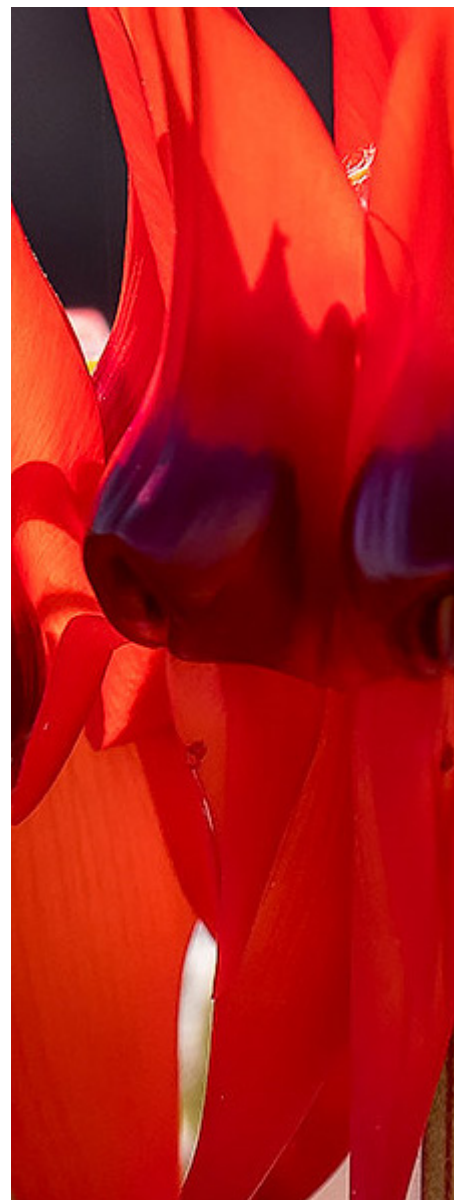
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Cover Image:
Species: *Sturt's Desert Pea, Swainsona Formosa*

Photographer: Paul Balfe

The Face of Hope

Hazel Davies

"People died on my country and we need to bless them!" said 10 year old Arrernte girl Larnisha from Central Australia, as she clutched her little handmade Frontier Wars desert pea remembrance flower.

It seemed an epiphanous moment for 'our Larni' as some ethereal light shone from her young eyes. It lit up her beautiful face like a brand new day had broken loose in her mind.

As I captured the photo, I thought there are some moments in life when you wish time would just stand still and not roll onto into the night, as it must.

Matthew 18:10 tells us that the angels of children see the face of the Father. In that moment I caught a glimpse of a tiny spark in this beautiful indigenous girl that might set the world on fire.

In that moment, in that iridescent face, I caught a glimpse of the face of the Father.

'Larni' was our Pea child who carried the opening lines of *The Anthem of the Pea* song for the recent filming on country in Alice Springs and surrounds. She would recite over and over to the camera and audio crew,

*"Across the heart of our wide land, a flower black and red writes a song of memory and sings Lest We Forget."*¹

Her newfound friend Adelaide, the child of a wounded Afghanistan veteran would echo back the part,

*"They grow beside the poppies tall and bow their scarlet heads. For those who died on our country we'll sing Lest We Forget."*²



Larnisha
Image supplied.

Addy had become inseparable, riding side by side in the buses. They walked hand in hand across the film locations that would eventually yield one terabyte of footage now under production back in Sydney.

Both girls are, in their own way, the offspring of war on either side of our combined history. To me, they represent the very essence of the Making Peasce movement, shedding the ashes of mourning for the oil of joy.

Take after take, on rocky crags and river banks, at sunset and sunrise, the OZY honouring defence youth choir, under the tireless leadership of Director O.J. Rushton, painted their song of remembrance on the land. With the assistance and blessing of senior Kayete (Kay-didge) Elders, we stood and sang at the Barrow Creek massacre

site where 70 men, women and children lost their lives in the 1928 Coniston reprisal attacks. In reality, like so many of the massacres of the central desert, these killings were a ploy to clear the land for cattle.

Constable George Murray and his posse of police stood trial for the Barrow Creek massacre in Darwin in 1929, and were exonerated of any wrongdoing.

A short stroll from this site we visited the monument and burial site of the two telegraph station personnel who were speared by Kaytetye warriors in 1874.

Dig a little deeper into this history, and you'll find that the station builders fenced off the only drinking water for 120 kms and the Kaytetye people began to die of thirst. These men's lives were

Larni and her nonindigenous counterpart

¹ *The Anthem of the Pea* by Hazel Davies 2021

www.makingpeasce.com

² *The Anthem of the Pea* by Hazel Davies

taken so that others might simply live.

Unlike this settlers' memorial, there is no truth-telling memorial or plaque for the loss of life of this disposed First Nations' people. Neither are the voices of women that were assaulted heard in the tourist information for this popular Stuart Highway stop.

The 300 km journey from Alice Springs north to Barrow Creek was a huge day for the choir, travelling a great distance not only in kilometers but in understanding of the truth of our combined history.

The anthem was taking root in their hearts.

"...LEST WE FORGET... we speak the truth so we can right the wrong,"¹.

At sunset the next day on ANZAC Hill in Alice Springs we read the newly installed plaque.

'Australian Wars Commencing in 1788 Sydney Cove.'²

As the poppy and pea children laid a wreath full of poppies and peas at the cenotaph alongside elders and the choir sang, there was a growing sense that we were somehow repairers of a breach. We were standing in the gap between our past and future singing hope into a dark space,

"Australia has a history, first people died and bled. So grew the precious desert pea to sing LEST WE FORGET."³.

The opalescent waters of Simpson's Gap shimmered against the red rock and blue outback sky of the desert the following morning, whispering their ancient creation song. Choir children and youth stood dotted around the rocks of the canyon, hair tousling in the breeze created by the wind funneling through the soaring cliffs.

And there it was again—that light of hope shining in those faces. At Standley Chasm, this light glowed fiery red at noon, and in the presence of the blazing spirits of the children, I wanted to take off my shoes.

"Australians all let us rejoice for we are one and free, and those who died upon our soil were loved like you and me."⁴.

Secreted away in the gnarled wood and grotesque nails of the cross there is another gap. It's where the light gets through. This light is the piercing omniscient light of truth and forgiveness; of hope shining the way forward; of reconciliation with the Father.

Hope for eternity reflected in the eyes of the beholder.

For this is the face of hope, that He is our peace, who has made the two groups one and has destroyed the barrier, the dividing

wall of hostility, by setting aside in His flesh the law with its commands and regulations. His purpose was to create in Himself one new humanity out of the two, thus making peace, and in one body to reconcile both of them to God through the cross, by which he put to death their hostility.⁵

Larni and Addy were to us all a symbol of the pilgrimage that we as a nation are on from conflict to peace, from confusion to understanding. To find our collective voices. To see the face of our brethren.

In the words of Warrant Officer Tommy Munyarryan (Yolgnu Nation, Wangurri Clan) thirty-year veteran of NORFORCE⁶ and senior cultural leader of his clan,

"This pilgrimage to conciliation will be long but we must face it like warriors."⁷

It must be all shoulders to the wheel.

So let us fall on our knees before our reconciling God at this time in our history as we re-examine the bedrock of our Constitution and take the first step asking for illumination on the path to conciliation. The world is watching.

According to many of my First Nation mentors, the systems in place in the current

⁵ Ephesians 2.

⁶ Australian Army Regional Force Surveillance Units, North West Mobile Force (NORFORCE).

⁷ Warrant Officer Tommy Munyarryan ANZAC Day Aboriginal and Torres Strait Islander ceremony speech Australian War Memorial 25 April 2023.

¹ *The Anthem of the Pea* by Hazel Davies

² Untyewyetwelye sacred women's place (ANZAC Hill) Mparntwe (Alice Springs).

³ *The Anthem of the Pea* by Hazel Davies

⁴ *The Anthem of the Pea* by Hazel Davies



Larnisha & Addy
Image supplied.

set of governing principles for the first people's Voice to parliament proposed by Langton and Calma are writ large in the language of our dominant cultural systems that in the past have failed.

To succeed we will need to run the gauntlet of corrupted indigenous regional governance, generational trauma, racism, lateral violence, and differing world views. We will need to train our ears to hear the real voices at grass-roots who to date are struggling to be heard through the static.

All this said, we do not have the moral imperative to vote no and close the door to hope. Collectively we must believe that we are a people of hope and not despair. Now is the time.

We are about to take the first step. We must do it together as a nation hand in hand. We must follow the voice of the Good Shepherd.

"...Bravely now with trembling hands, we must pluck the Poppy with the Pea, whose battle songlines must be resurrected from lost to love"⁸

"..... Then hand in hand we shall go up to the gates and prophesy to the bones that they might live ..."⁹

The Rev'd Hazel Davies is a Deacon in the Diocese of Canberra-Goulburn. She works to publicly commemorate loss and grief, especially through the use of floral emblems and stories—see www.makingpeasce.com. She preached at St James' on 12th February, 2023. Her sermon may be heard on YouTube.

⁸ *The Poppies and the Peas*, poem by Hazel Davies
2015 www.makingpeasce.com

⁹ *The Wreath Makers'*, poem by Hazel Davies Peasce
Camp Tent Embassy Canberra 2018



Image supplied

NEXT EDITION

The next edition of *St James' Connections* will be published on Friday 4th of August 2023.

Deadlines (advertising and editorial):

Monday 17th of July.

Contact: 8227 1300 or
office@sjks.org.au

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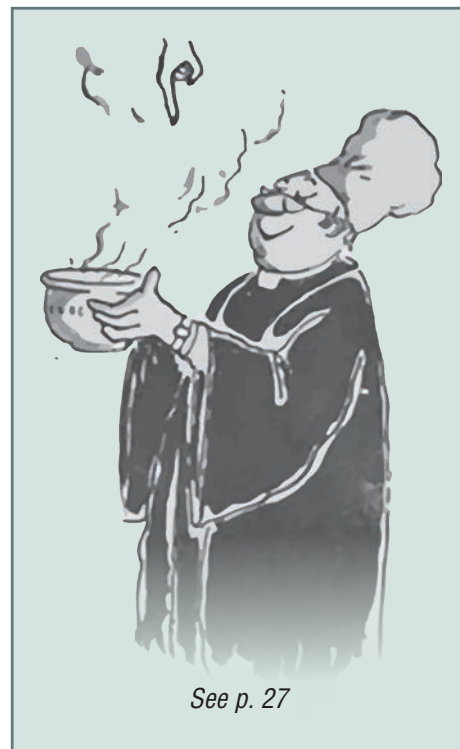
Please phone 8227 1300 or email office@sjks.org.au for advertising design criteria, quotes and copy deadlines.

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

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



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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 Acting Rector, Parish Council, staff or parishioners necessarily endorsing or approving any particular view or opinion.



Image: Chris Shain (Images for Business)

S.^TJAMES'
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A Distant Music

Christopher Waterhouse

Crescendo Music Publications have just published a new anthology of sacred choral music written by Australian composers. *A Distant Music: Praise, Psalms and Prayers 1* is the second volume in the *Anthology of Australian Sacred Music*, and contains 20 sacred choral works, many of them published here for the first time.

A Distant Music began its life as an idea which I shared with Brooke Shelley back in 2020, as a way to help to lift the profile of Australian composers who are writing sacred choral music. We quickly determined that we would need to find a publisher and contacted Daniel Mitterdorfer who runs Crescendo Music Publications from Melbourne. I first met Daniel some years ago when he was a chorister at Christ Church St Laurence. He now sings with the Choir of St Peter's Eastern Hill and Gloriana Chamber Choir. We also invited Australian composer and conductor Michael Leighton Jones to join our editorial committee, and we've been working together ever since to compile and publish the first two volumes in what we hope will be an ongoing series of publications to be used by church, chapel and cathedral choirs around the world.

At St James' King Street we have been greatly blessed by a number of composers-in-residence who have been commissioned to write new works to enhance our liturgical life together. In services, concerts, and on CD recordings, The Choir of St James' has championed the performances of new works by composers including Brooke Shelley, Joseph Twist, Owen Elsely, Peter Campbell, and David Drury. In the first volume of *A Distant Music* we compiled a collection of hymn descants and reharmonisations, some written by those who have been a part of the musical life of St James' over many years, including Walter Sutcliffe, Peter

Jewkes, Alistair Nelson, David Blunden and Andrej Kouznetsov.

The same is true in other churches, chapels and cathedrals around Australia. We are greatly blessed in this country to have many very talented composers who are writing new liturgical settings, anthems, motets, canticles, psalm chants, hymn descants and other works in the great tradition of church musicians over many



centuries. Unfortunately, much of this work is only ever performed in the church where the composer is based. This project aims to gather collections of works by composers from across Australia, and to introduce their music to a wider audience and into the regular repertoire of choirs far and wide. Our composers are world-class, and we should do all we can to support and encourage them.

There is also a key role here for patrons whose generosity makes the writing of these new works possible. The church has a long history as a patron for the arts, and I delight to see that we are hearing more and more about modern patronage which is helping to keep the choral tradition alive and well around the world.

My hope is that the publication of volumes in this anthology will mean that works written by composers in one church will now also be performed by choirs in other parts of Australia and around the world. I also hope that the publication of these anthologies will help to raise the profile of our Australian sacred music composers and to encourage more parishes to commission new works. This is a living tradition and something we should be rightly proud of.

The new volume contains a variety of accompanied and unaccompanied works including settings of psalm texts, well known prayers and a poem by Australian poet Erica Jolly. The collection has been compiled to cover a range of abilities and contains a variety of compositional styles. The 98-page volume highlights the work of composers Peter Campbell, David Drury, Owen Elsley, Josephine Gibson, Andrew Goodwin, Peter Guy, Anthony Hunt, Michael Leighton Jones, Bernard Kirkpatrick, Graeme Morton, June Nixon, Daniel Riley, Thomas Rimes, Brooke Shelley, Sarah Elise Thompson and Joseph Twist.

A Distant Music: Praise, Psalms and Prayers 1 is published by Crescendo Music Publications. You can find out more online at <https://adistantmusic.com.au/>

Please encourage choir directors, choir librarians and choir administrators everywhere to support this project and to support the work of our Australian composers.

The Rev'd Christopher Waterhouse is Rector-elect at St James'.

Coming of the Light

John Deane

Just before Christmas in 2020, I was driving with some friends across the Sydney Harbour Bridge. It was a fine day weather-wise but there was sufficient wind for a full display of the three flags which are now frequently flown on the top of the bridge. One of my friends pointed to the flags, readily identifying the first two, as the national flag and the Aboriginal flag, but asked me what was the third.

Initially, the answer was relatively easy—it was and is the flag of the Torres Strait Islander people, but then it led to the next question: what did it mean? A fair challenge for me given the history of the Anglican Board of Mission (ABM) and the people of the Torres Strait. As Executive Director of ABM, I should know about the Torres Strait Islander people because ABM has had a special relationship with them for many years.

And so, I started to answer my friend: The coloured stripes were reasonably obvious: the blue unmistakably represents the sea and the green represents the fertile land of the tropical north. The black strips which border these colours are the people of the Torres Strait who live on the borders of both the sea and the land.

So far so good! But there is more to the flag than strips of colour. It is emblazoned with an over-arching white band, which suggests a horseshoe or a yoke and here I was lucky. I had actually been told on a previous visit to the Torres Strait that it was a form of headdress, common to all the island communities and therefore a symbol of their unity. It is called a *dhari*. But then to my great embarrassment, where I really came unstuck, was the white five-pointed star.

Now, any visit to the Torres Strait will undoubtedly involve at least several nights of being under the stars and so the brilliance and navigational importance of the star is not difficult to understand, but why

five points? And why such prominence?

I later discovered that the five points represent the five major cultural and linguistic groups which are present in the Torres Strait Islands and their combination into one star is intended to express peace and a common purpose.

But as to the significance of the star itself that involves a journey into history and also into the Gospel of John.

On 1 July 1871, the Reverend Samuel Macfarlane from the London Missionary Society arrived on Erub also now known as Darnley Island, and began to evangelise the local inhabitants. So began the first Christian missionary engagement with the people of the Torres Strait.

Dwelling on 14 of some 274 small islands, which are a feature of the waterway separating Australia from Papua New Guinea, the people had a fearsome reputation as head-hunters, and these early missionary endeavours were not without great hardship and danger.

In time, the witness to the gospel was able to bring a level of peace to the region. No mean feat: although the population of the region was only some few thousands, rivalry and warfare between the islands, each of which had its own language and customs, had been endemic for centuries. With the advent of peace, also gradually came improvements in health and education—benefits to this day which are readily acknowledged to stem from the work of those early missionaries.

But this was the time of the great colonial missionary endeavours wherein missionary societies and religious orders followed in the footsteps of the colonial powers seeking to evangelise and 'civilise'—their words not mine—the cultures and societies under colonial rule. They were very paternalistic in their approach.

Just as the colonial powers divided the globe and recognised each other's sphere of influence, so too did the various mission societies seek to develop their own patch and not compete for the same souls.

Consequently, towards the end of the nineteenth century, as more of the Pacific and New Guinea began to open up, the London Missionary Society felt called to leave the Torres Strait region for other mission fields and approached the Anglican Church, in particular ABM, which already had mission stations in North Queensland, with a request to take on and continue the work in the Torres Strait.

The request seemed reasonable and thus ABM entered into the history of not only this work of evangelism but also more importantly the lives and history of the people themselves.

Over time this encounter between ABM and the Torres Strait Islanders has become acknowledged as the 'Coming of the Light' based on the understanding that the gospel in the form of the witness of these early missionaries brought light to cultures and communities which were until then set in darkness. The 150th anniversary of this event was on 1 July 2021.

ABM has therefore journeyed with these communities for more than a century and a half, and it would seem unjust and inadequate to leave the engagement characterised in such a paternalistic fashion. So, let me turn for further illumination to the Gospel of John.

In John 8:12, we read how the light in the person of Jesus has now come amongst humankind and is beginning to restore humankind to its God-given destiny. In John's account of the calling of the first disciples of Jesus, recorded in John 1:35-51, Jesus 'finds' Philip and says, "Follow me" and Philip does—not by physically



Anglican Church in the Torres Strait ©Diocese of North Queensland

Source: ABM Wesbite

following Jesus but by following the example set by Jesus. He goes and finds another: Nathaniel, in much the same way as Andrew has previously found Simon Peter.

And then note that in Philip's address to Nathaniel he uses the pronoun 'we', 'we have found', suggesting that the light in the person of Jesus is already calling into being a community which existentially reconnects humankind.

Furthermore, not only has this community been found and therefore been founded by Jesus but they have found something in return. They have encountered the light, and together have found illumination. For in Jesus, son of Joseph from Nazareth, they are now able to recognise the one described in the Mosaic Law and the prophets, the Messiah.

But this announcement by Philip draws Nathaniel to the edge of his faith's comfort zone. He cannot believe what he is hearing. He replies, "Nazareth, can anything good come from there?"

Now superficially this would seem to be simply an expression of a small-town prejudice which is commonplace to this day in many cultures, but actually there is irony at play. While the implied

answer to the question would seem to be 'no', we the readers and hearers of the Gospel have already begun to understand that the answer is 'yes'.

So, let us enter into the light a little more, and step more deeply into this irony. That Jesus should come not from Jerusalem but from such an insignificant town as Nazareth of Galilee and be recognised as the Messiah defied most expectations, as to the nature and function of the Messiah.

Yet, this finding of God in unexpected people and places is an essential part of the mystery of the incarnation, and will also find further dramatic expression when Jesus displays his glory in another small town in Galilee—Cana, which once again somewhat ironically just happens to be the hometown of Nathaniel, which we learn at the end of the gospel (in John 21:2).

Thus, this call of Nathaniel serves to highlight that our darkness is sometimes a blindness of our own making. It is in fact our own human prejudices and expectations which keep us from coming and perceiving the light.

In response, Philip challenges the prejudice which lies in Nathaniel with the invitation to "Come and See". It is

Nathaniel's choice and, as this passage in John's Gospel goes on to reveal, in rising to the challenge and encountering the light Nathaniel is offered and receives an illumination beyond his wildest dreams.

And so, with these reflections in mind I would like to return to the Coming of the Light in the Torres Strait and my quest for the meaning of the symbol of the star.

It is indeed a fitting symbol. For in encountering the light the people of the Torres Strait have also become a source of light, drawn from their deep connection and integration with the land, the sea and the totality of creation. This finds expression in their spirituality and a range of artistic endeavours, which have an extraordinary potential to illuminate our individual and collective journeys in this ancient land.

The challenge then to each of us is to put the caution and the prejudice of Nathaniel aside and hear the words of Philip to engage the unexpected. Like Nathaniel was, we are invited to 'Come and See!'

The Rev'd Dr John Deane is Executive Director of ABM and an Honorary Priest at St James'.

Parishioner Profile: Marianne Close

Marianne Close first became a parishioner at St James' when she and her husband Christopher Waterhouse returned to Australia from the UK in 2017. At that time, Christopher had just taken up the position of Director of the St James' Institute. In 2020, Christopher relinquished that position to conclude his theological studies at Trinity College, Melbourne, and to return to his hometown of Hobart to begin work at St David's Cathedral, Hobart. Christopher is soon to become the 17th Rector of St James' and he and Marianne will move into the Rectory in Paddington in June. Although some in the Parish know Marianne, and are aware that she made the beautiful St James' banner that adorns the sanctuary in the Church, she will soon have a different role as the Rector's wife. It seemed timely for us to get to know her better.

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

I was baptised and later confirmed at St Mary's Anglican Church in Waverley. While at school I was a member of the choir, 'The Jacobean Singers', between 1998 and 2003. Walter Sutcliffe, well known to St James' as a former Organist and Choirmaster, led the choir. His musicality and kindness to me made a lasting impression. The experience of being part of a choir that visited so many churches over those years to share the joy of church music has also given me a heartfelt appreciation of the value of music for worship and the wellbeing of communities.

Welcome back to Sydney. Would you like to say something about your early life in Sydney? Where else have you lived? What will you miss about Hobart and your life there?

I was born in Sydney and have returned between stints around the country and

overseas. It is a city I love for its spectacular natural beauty and for being home to many dear friends. Our most recent home near Hobart has also been a beautiful place to live and I'm grateful for the time we have had here. We will particularly miss those in our family who live there. During my time in Tasmania, I have encountered a variety of worship styles and approaches to Christian living and Anglican identity. This has given me clarity about the worship that is right for me, and I am looking forward to being part of the St James' community again.

What is your profession? What do you enjoy about it?

My professional background is in theatrical costume making, both pattern cutting and construction. While working in Hobart, I have been undertaking custom fashion work as well as consulting on the repair of embroidered church textiles. In Sydney, I hope to return to theatrical work.

Some wives of the Rector involve themselves heavily in the Parish. Others have time to offer hospitality occasionally at the Rectory to parishioners or visiting clergy. Finally, there are a few who do not consider they can contribute at all to the life of the Parish. Where do you think you might fit along this spectrum? Do you believe the Rectory should be a place with a defined role in the life of the Parish? If so, how would you define that role?

I anticipate that my main role in the parish will be to provide personal support for Christopher, as he does for me in our marriage. In addition to this role, we both have a strong desire to ensure that the Rectory continues to be a significant part of the hospitality offered to parishioners and visiting clergy, following the tradition established by previous Rectors. Many times in past years, Christopher and I were welcomed by Rosemary and Father Andrew Sempell [St James' previous Rector] and it has meant so much to us.

We intend to extend that welcome and fellowship ourselves, now that we have the opportunity to do so. We look forward to garden parties, lunches and dinners, ministry groups and hosting visiting clergy at the Rectory throughout the year.

While you were in England you served as a verger. What did you enjoy about that experience?

During the last year of our time in Oxford, I was the verger at Magdalen College. This part-time position, about 20 hours a week during the university terms, mostly involved starting work in the late afternoon on weekdays so that Evensong would run smoothly. The college staff were lovely. The chapel is gorgeous, and it was a pleasure to work there. I would collect an enormous and ancient key each day from the lodge to unlock the bell tower and set the evening bell. The trebles sang like angels and were always very polite (although the same could not always be said of the amusing schoolboy scribbles in the pew-sheets left behind, some of which demonstrated precocious artistic ability). I enjoyed streamlining the many daily tasks. This is because I value efficiency, and also because it left me more time to enjoy the spectacular copy of Da Vinci's *Last Supper* hanging in the Antechapel.

Do you have any particular interests or hobbies?

In my spare time I enjoy reading, gardening, and visiting art galleries.

Rev'd Christopher Waterhouse:

Interview with Connections

Can you tell us something of the background you bring to St James'?

My professional background prior to ordination was in arts administration. Growing up in Tasmania I was heavily involved in local theatre and took an early interest in the performing arts. I first came to St James' as a parishioner while I was working for Sydney Theatre Company and then left to work in London in 2012. I managed a theatre called the St James Theatre, as it happens! I began my ministry training while working at Christ Church Oxford before returning to the St James' Institute in 2017. My background therefore is a mix of professional experience as a theatre manager and events coordinator, liturgical experience gained at St James', Christ Church St Laurence, All Saints Margaret Street, Pusey House and Christ Church Oxford, and with a passion for the choral tradition.

And what draws you back to Sydney?

St James' has played a very significant role in my life and vocation. It is a remarkable place, and if it weren't for St James', my life would likely have taken a very different direction. God met me at St James' many years ago and his call on my life was very clear and very strong. When the nominators of the parish contacted me to ask if I would prayerfully consider coming to be the Rector of St James', once again God made it clear that this was his doing and so in faith, Marianne and I are returning to Sydney.

Can we expect dramatic changes at St James' after you come?

We should always expect dramatic changes whenever and wherever the Holy Spirit is at work! Change just for the sake of change is generally unhelpful, whereas change which is dynamic, and which comes from God, is life-giving and life-enhancing. As

followers of Christ, we ourselves are being changed and transformed all the time by His Spirit. If we refuse to change, then we stagnate and become stale. This is just as true for the life of a parish as it is in the lives of individual believers. Whatever changes are ahead of us, I intend to maintain the traditions of the parish.

What challenges do you see facing the Australian Church at this time?

In a word—unity. Jesus prayed that his disciples would be united, and yet throughout the 2000-year history of Christianity, we have found ourselves in disagreement and disunity on a huge range of issues. We should learn to live with disagreement, and indeed we should learn to disagree well, and to discuss and debate the issues that concern us. But disunity has no place in our shared life together. There is one flock, one shepherd (John 10:16), one body with many members (1 Corinthians 12), as we say in our liturgy, “though are we are many, we are one body, because we all share in the one bread.” That bread we share is the body of Christ, he is the one who unites us all. We need to work hard for unity, within our Anglican family, but also between various Christian denominations.

Your current appointment in Hobart includes a chaplaincy to the arts: can you say something about this and whether there might be relevance here at St James'?

I would hope so. St James' has a long and proud history of engagement with the arts community, and we have been, and continue to be, blessed by the contribution of many artists in our parish. The parish boundary also takes in some of Sydney's leading cultural institutions including the Art Gallery of NSW, the Sydney Opera House (and their various

resident companies), the State Library, City Recital Hall Angel Place, the State Theatre, Museums of History NSW, as well as several parks and green spaces including Hyde Park and the Royal Botanic Garden Sydney where the creative talents of our city's horticulturalists is on display. I also vividly remember the experience of working with the Bible Society back in 2017 when the St James' Institute hosted the launch of the book *Our Mob, God's Story* and we met several of the Aboriginal and Torres Strait Islander artists whose works were contained in that new book. We still have so much to learn from our First Peoples and through art, stories, and music, we find a way to connect and journey onwards together. I also look forward to developing a pastoral ministry to those who work in the arts sector.

Any closing remarks?

I am deeply honoured to have been appointed as the next Rector of St James' King Street. I look forward to the opportunities and the challenges that lie ahead. I'd like to finish with the closing words of the liturgy of Monday Morning Prayer, taken from 2 Timothy 1:6-7, which I have been praying constantly since the announcement of the appointment was made.

“God did not give us a spirit of cowardice but a spirit of power and of love and of self-discipline. May we rekindle the gift of God within us. Amen.”

Book Review:

The Coast

Jenny Samild

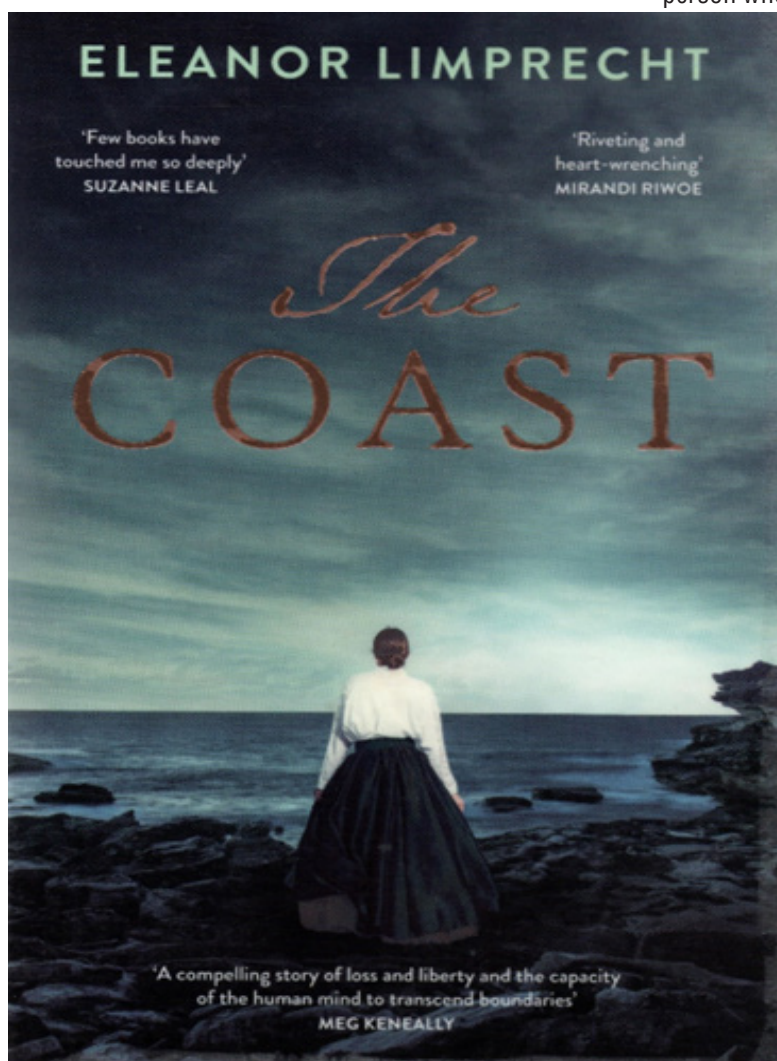
The Coast was written by Eleanor Limprecht, and published in 2022 by Allen & Unwin, Crows Nest, Australia. ISBN 978 1 76087 940 2.

This recent work of historical fiction is of interest for many reasons. The setting is

Little Bay, where at the turn of the 20th century a leper colony existed as an adjunct to The Coast hospital (later Prince Henry hospital). Eleanor Limprecht explains: 'That this quiet, idyllic suburb to the south of Sydney was a leprosy colony came as a shock, and I began to wonder how the people trapped with this highly stigmatised disease lived in isolation.' The idea of locking up sick people, strangely resonant for us now in the aftermath of Covid19, seems all the more deplorable since it was then medical knowledge that leprosy was not in fact infectious in the normal way. Casual prejudice, public panic and stigmatisation are ever-present in these pages.

Limprecht creates for the reader a fictional family of several generations originating in Lismore. These characters, as well as an altruistic doctor and a 'half-caste' Stolen Generations man who arrives at the lazaret after a period of war service, are developed with profound skill and compassion. The action takes place between 1892 and 1967 and includes love stories, an attempted escape from the hospital, and the development of medical knowledge and practice concerning leprosy (now

called Hansen's Disease, and curable since the 1950s.) The setting provides a paradox: 'the strange juxtaposition of the beautiful seaside vistas with the wards of the gravely ill' and Limprecht writes lyrically of the ocean, the beach, the pine trees and gardens around the lazaret.



The arc of the plot includes an unfolding family history, and traces the decline of the third generation girl Alice, who 'made up for the lack of feeling in her limbs with an excess in her heart'. She was skinless to the world'. Alice's family are poor, poorly educated and have more than their share of misfortune. The everyday suffering brought on by poverty

and prejudice are the backdrop of the story, as much as the dreaded leprosy.

The author's descriptions are perfectly judged—economical but vivid. The characters and story lines are believable and beautifully crafted. Although the subject matter is so sad, and the characters suffer so much, there is rarely any self-pity. This was somehow bracing and left me admiring them.

Limprecht uses the first-person narration for her key character Alice, and the third person for the other three main characters. Chapters are headed by the name of the person who is telling this part of the story,

and the action sometimes jumps backwards or forwards historically. For the reader, this requires a certain amount of attention, as does the fact that the lepers were required to change their names on entering the hospital, so one has to be aware of this dual identity. These literary devices may involve work on the reader's part but they help to create a successful and absorbing book. My only disappointment was that the one biblical reference implied a misunderstanding, and no awareness of Jesus' willingness to touch and cure lepers.

I found this book an inspiring and satisfying read: historical fiction at its best.

Jenny Samild is a long-standing parishioner at St James' Turramurra and a member of the St James' King Street Morning Prayer congregation.

Mission and Outreach Project Reports: IFAGE

Holly Raiche

St James' 'tithes' one tenth of the year's offertories, distributing the money to a range of charitable purposes. The task of distributing the 'tithe' funds is undertaken by the Mission and Outreach Committee, with Parish Council approval.

The Committee (Robert Marriott and Holly Raiche) bases its allocations on the three themes of the Parish Strategic Plan: Social Justice, Inclusion (people on the margins), and Classically Anglican. We also seek to balance allocations between local, national and international.

Under the Social Justice heading, allocations have gone to the Asylum Seekers Centre in Sydney. Other allocations under this heading have gone to Act for Peace programmes supporting education for women and girls in Pakistan, and medical treatment for refugees in Gaza. Allocations under the Inclusion heading, have gone to the Diocese of Willochra, supporting travel to provide ministry services to the very remote areas of South Australia. Other recipients under this heading include Hope Street Baptist Care in Sydney, and Aboriginal Communities in Western Australia. Allocations under the heading Classically Anglican, have gone to St Laurence House for its continued support of homeless youth in Sydney and in recognition of its close connection St James' Church. Other recipients have included Indigenous Theological Education for Central Australia (ITECA), which supports training of Aboriginal people in Alice Springs for the Christian ministry, and St George's Anglican Church Cape Town, South Africa.

One of the more recent allocations has gone to the Institute for Faith and Gender Empowerment (IFAGE) for its work in Kenya. IFAGE aims to reduce sexual and gender-based violence in the communities they serve, in order to help families to thrive; produce communities that care for each other; and lead to a world 'where women and girls are equally valued just as men.'

Their recently adopted strategic plan is anchored on the following pillars:

- Intensification of Male Engagement on Gender Equality.
- Promotion of Youth and Reproductive Health Education.
- Increase engagement of Pan-African Faith Leaders Conference on Gender Reconciliation.
- Strengthen the Institutional Capacity of IFAGE to deliver on its mandate.

Their activities for the first pillar—Male Engagement on Gender Equality—involved the training of close to 3,000 male 'champions' in several regional areas of Kenya. As part of the programme, IFAGE launched 32 Men's Community Breakfast Meeting Groups to train other men and leaders on masculinity and the role of men in ending gender-based violence, and to discuss men's mental health. Each group meets monthly, reaching out to leaders in their local communities.

To end rising cases of teenage pregnancy, early/underage marriage, HIV/Aids infections and maternal health challenges, IFAGE provides sexual and health education through working with high schools to give talks on sexuality and reproductive

health, and community-based youth leaders of sexual and reproductive health advocacy. IFAGE also held intersectional sexual and reproductive health advocacy training for 35 selected youth leaders.

Every year, IFAGE runs a campaign of 16 days of activism from 25 November—the International Day for Elimination of Violence against Women—to 10 December—Human Rights Day. IFAGE works with its partner, Circle of Concerned African Women Theologians, and the Anglican Church of Kenya (Bondo Diocese) to hold activities including a street march, talks and discussions to end violence against women and girls.

Finally, an IFAGE team had the opportunity to undertake a course on Project Planning, Monitoring and Evaluation to greatly assist the team in the planning, monitoring, and evaluation of their activities.

The St James' Mission and Outreach Committee greatly appreciate the report it received from IFAGE on their activities to achieve their important work in Kenya.

Holly Raiche is a parishioner at St James', a member of Parish Council and the St James' Mission and Outreach Committee.

IFAGE team posing for a photo at May Hotel in Bondo, Kenya, after finalising the first draft of the strategic plan on 23 January 2022. Image supplied.



MEMORIAL TO A MARTYR IN ST JAMES'

Robert Willson

The news in the colonial newspapers, such as *The Sydney Morning Herald* and the Melbourne paper, *The Age*, shocked readers on 8 November, 1871, even though the news was nearly two months old. It was the brutal murder of Bishop John Coleridge Patteson on a tiny South Pacific island.

As St James' Church celebrates two centuries of Anglican worship and witness in Sydney, it is inspiring to examine some of the many memorials in the Church, and learn the stories behind them.

One of those memorials reminds us of that tragic episode in the missionary history of the Anglican Church. It was the murder of Bishop Patteson at Nukapu, an island near the Santa Cruz Islands, on 20 September, 1871.

Five years before his death, Bishop Patteson, who had been consecrated first Bishop of Melanesia in 1861, visited Sydney and may have preached in St James' Church. He spoke at large gatherings and pleaded for support for the Melanesian Mission.

BLACKBIRDING AND ROBERT TOWNS

Sadly, the history of Australia and especially Queensland, created problems that contributed to the death of the Bishop. Sugar and cotton plantations in the tropics required a labour force, and so the 'blackbirding' ships sailed to the islands and an industry close to slavery recruited labourers from the local people. Often brutal methods were used, in spite of the fact that slavery was officially illegal in the South Pacific at that time. Laws to protect such labourers were rarely enforced, and many of them died.

The wealthy merchant and trader, Robert Towns, after whom Townsville is named, was clearly involved in this



*Portrait of John Coleridge Patteson
held in Lambeth Palace, London*

Source: BBC Website

infamous human trafficking. The home belonging to Towns in Bellevue Hill is now the heart of Cranbrook School.

While St James' has a memorial to Bishop Patteson, it is ironic that the pulpit in nearby St Andrew's Cathedral was the gift of Robert Towns, who profited from the abuses that led to Patteson's death. Towns was himself a wealthy man and a benefactor of the Church.

On 20 September 1871, Bishop Patteson landed alone on the tiny island of Nukapu. We cannot be sure of the motives for the savage attack that killed him, but illegal and brutal blackbirding must have been a factor. The blackbirders took young people from the local communities for labour. The missionaries encouraged young people to go with them for education. The danger of confusion between the two groups is obvious to us. There is some evidence that later the islanders realised their mistake, and

treated the body of the murdered man with respect. Today, the memory of the Bishop is still honoured and candidates for baptism are sometimes given his name.

LINKS TO DEVON

Bishop John Coleridge Patteson was born in 1821, the elder son of Sir John Patteson, an English judge. His second wife was a niece of the famous poet, Samuel Taylor Coleridge, hence the name of Coleridge. The family had strong links to Devon.

Thirty years ago, my wife and I spent a week exploring Devon, and I recorded in my diary that we searched in vain for a memorial to the martyred Bishop.

In 1838, young John Coleridge Patteson entered Eton College, and was supervised by his uncle, the Reverend Edward Coleridge. About that time, Coleridge met William Broughton, the Bishop of Australia and later of Sydney, and the two men became firm friends. Broughton's letters to Coleridge have survived and are a mine of information about Australia. I have studied them with great profit.

Patteson went on from Eton to Oxford. He was not interested in academic studies but was a very keen cricketer. However, he had a natural aptitude for languages and mastered both modern and ancient ones. He was ordained priest in Exeter Cathedral, and responded to a call from Bishop Selwyn, first Bishop of New Zealand, to assist in missionary outreach in the South Pacific.

MELANESIA

In 1861, Patteson was consecrated first Bishop of Melanesia. The islands of his vast diocese were scattered over nearly three thousand square kilometres of ocean. Among them were the Santa Cruz

Island group where the two ships of the famous La Perouse Expedition had perished after leaving Botany Bay in 1788. The Sydney suburb remembers them.

Bishop Patteson did his best to meet people, try to learn their language and befriend them. In the islands he went barefoot, wearing only shirt and trousers. When he came to an island where he did not know the people, he would swim ashore wearing a top hat, filled with gifts for the people. He usually, but not always, overcame suspicion and hostility, and his gentle manner won friends.

Today, 150 years after his martyrdom, John Coleridge Patteson is honoured, not only in St James' but in many other places both in Britain and in the South Pacific. In the calendar of Anglican Saints, he is remembered on 20 September each year. An internet search will help you to know more about him and his heritage.



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

MELANESIAN MISSION UK
Patteson was killed in 1871 on the
Melanesian Island of Nukapu
Source: BBC Website



'The Archbishop of the Church of the Province of Myanmar seeks our help as the church responds to people affected by the devastation caused by May's Cyclone Mocha.' See abmission.org



A Unique Hymn

Michael Horsburgh

The hymn as we know it

On the Fourth Sunday of Easter, (30 April 2023) we sang, at my request, 'Jesus, Lord, we look to thee' (*New English Hymnal* (NEH) (481)). This hymn is not what it appears. Here is the text we sang:

- JESUS, Lord, we look to thee,
Let us in thy name agree,
Show thyself the Prince of peace,
Bid all strife for ever cease.
- 2 Make us of one heart and mind,
Courteous, pitiful and kind;
To thy Church the pattern give,
Show how true believers live.
- 3 Free from anger and from pride,
Let us thus in thee abide;
All the depths of love express,
All the heights of holiness.
- 4 Love, all hatreds has destroyed,
Rendered all distinctions void;
Colour, race, and factions fall:
Thou, O Christ, art all in all.

Charles Wesley 1707-88
and Editors

The hymn as first published

This hymn was first published in the Wesley brothers' *Hymns and Sacred Poems* (HSP) of 1749 with the title 'For a Family':

- 1 JESU, LORD, we look to Thee,
Let us in thy Name agree,
Shew Thyself the Prince of Peace,
Bid our Jars forever cease.
- 2 By thy reconciling Love
Every Stumbling-block remove,
Each to Each unite, indear,
Come, and spread thy Banner here.
- 3 Make us of one Heart and Mind,
Courteous, pitiful, and kind,
Lowly, meek in Thought and Word,
Altogether like our LORD.
- 4 Let us Each for Other care,
Each his Brother's Burthen bear,
To thy Church the Pattern give,
Shew how true Believers live.
- 5 Free from Anger, and from Pride,
Let us thus in God abide,
All the Depth of Love express,
All the Height of Holiness.
- 6 Let us then with Joy remove
To thy Family above,
On the Wings of Angels fly,
Shew how true Believers die.

The differences between the original and NEH

The first obvious difference is that NEH has only four verses, whereas the original has six. This is not unusual. Many hymns are written with more verses than are customarily used. Wesley often wrote hymns with more than 10 verses.

Our version has taken the first verse with only two small changes. 'Jesu' has become 'Jesus'. This is a common change and, for this hymn, was made by the Methodists in the late 19th century. In the last line, Wesley used the word 'Jars', which, the Oxford Dictionary notes, has an ancient (1550) meaning 'To be at strife; to quarrel; to dispute; to wrangle'. Our version has the more modern 'strife', which change was made by the Methodists in their 1904 hymnal.

Verse 2 of our version is a composite of the first two lines of the original verse 3 and the last two lines of the original verse 4. This composite verse is unique to NEH. Then follows, as verse 3, the original verse 5 but with 'God' in the second line replaced by 'thee', also a NEH peculiarity.

Verse 4

You will not find our verse 4 in the original. Where did it come from? In HSP of 1740, appeared a hymn of eight verses, 'Christ, from whom all blessings flow' under the heading 'Communion of Saints'. The sentiments of this hymn are like those of our hymn. Here are the first and last verses:

CHRIST, from whom all Blessings flow,
Perfecting the Saints below,
Hear us, who Thy Nature share,
Who Thy Mystic Body are:

**Love, like Death, hath all destroy'd,
Render'd all Distinctions void:
Names, and Sects, and Parties fall;
Thou, O CHRIST, art ALL in ALL!**

The last verse of the NEH hymn is an adaptation of the last verse of the HSP 1740 hymn but a comparison of the original and the NEH verse shows that it has been updated for modern use. 'Love, like death, hath all destroyed' becomes 'Love, all hatreds has destroyed'. 'Names, sects, and Parties fall' has become, 'Colour, race and factions fall'. This shows how the description of relevant divisions has changed.

A unique version

The original hymn was reproduced in full in the 1779 *A Collection of Hymns for the Use of the People Called Methodists* (Collection) and again in the 1877 revised edition, by which time the Jesu/Jesus change had been made. Included in the UK Methodists' 1904 hymnal, it was dropped in their 1933 hymn book. This means that I never sang it in my youth, although I was very familiar with 'Christ from whom all blessings flow'. Thus, our hymn was popular in the 19th century, appearing both in full and in shortened versions, largely disappearing in the early 20th century. It did not appear in the original *Hymns Ancient & Modern*, nor in the *English Hymnal*. Its appearance in its edited NEH form marks its reinstatement.

But how did it find its new form? If you look back to the NEH version, you will see that the authorship is attributed to 'Charles Wesley 1707-88 and Editors'. This is the hint. The NEH editors are responsible for the version that we now sing. The result is that, as far as I can tell, this edited form of the hymn

is unique to NEH. It appears nowhere else.

The tunes

The original, and our version has a metre 7.7.7.7. It is a reasonably common metre, NEH has 18 tunes. The first known tune is *Hotham*, published by the Rev'd Martin Madan in his Collection of *Psalms and Hymn Tunes* of 1769 and which Madan set to Wesley's 'Jesu, lover of my soul' (see 'The Storm of Life' *St James' Parish Connections*, April/May 2020, pp. 31-34). We have met Madan before as one of those contributing to tidying up the words of 'Hark the herald angels sing'. Originally a barrister, he was converted by John Wesley and took holy orders, becoming chaplain to the London Lock Hospital, an institution for the treatment of venereal diseases. He ultimately fell out of favour for a book called *Thelyphthora, or a Treatise on Female Ruin*, promoting polygamy as a solution to the many sexual sins he observed. He thought, it seems, that polygamy would absorb all the surplus women and incorporate them into families. *Hotham* is a tune of eight lines, whereas the original hymn had six verses with four lines. Using that tune, the verses were collapsed to three.

The 1877 UK version of Collection, the first published with music, used a tune called *Kendal*, said to be by Beethoven.

Try as I could, I was unable by myself to identify the original Beethoven composition from which this tune was adapted. A Facebook request, however, brought the answer. *Kendal* now appears as *Sardis* in 8.7.8.7 form, not the 7.7.7.7 form of our hymn. It is an arrangement from Beethoven's *Romance for Violin and Orchestra No. 1 in G major*, Op. 40. I don't know who converted it to hymn form. *Sardis* is now most used as the tune to John Newton's 'May the grace of Christ our saviour', but not in NEH (298).

The Methodist 1904 book used *Culbach*, which was taken from Johannes Scheffler's *Heilige Seelenlust* of 1657. Scheffler (1624-1677), a disaffected Silesian Lutheran, physician, and later Franciscan friar under the name Angelus Silesius, wrote both hymn texts and composed tunes for them.

Hymns 508 & 509. Kendal. 7.7.7.7. BEETHOVEN.



1 God of love, that hear'st the pray'r, Kind - ly for thy peo - ple care,
Who on thee a - lone de - pend: Love us, save us to the end.

The editors of NEH set their version of 'Jesus, Lord we look to thee' to *Tunbridge* by Jeremiah Clarke (c.1674-1707):

Clarke held several posts, including organist at St Paul's Cathedral, newly built after the Great Fire of 1666. He is most famous for his keyboard piece, 'The Prince of Denmark's March' or 'Trumpet Voluntary', originally misattributed to Henry Purcell. Clarke fell in love with one of his female students, a young and beautiful woman well beyond his social status. Returning to London from a friend's country house, he stopped by the way and, in deep depression, considered whether to drown himself in a nearby pond or hang himself from a tree. He did neither and continued to London, where he shot himself.

When we sang it on 30 April 2023, we used *Song 13* by Orlando Gibbons (1583-1625) (NEH 382), which he composed in 1623 for *The Hymnes and Songs of the Church* by George Wither (1588-1667) ('Who wrote the tunes: Part II: Orlando Gibbons'—*St James' Parish Connections*, December 2022-January 2023, pp. 10-11).

Why sing this hymn?

The two Wesley hymns from which our text is drawn are marked respectively 'For a family' and 'The Communion of Saints'. These are both social entities. Indeed, the

TUNBRIDGE 77.77. Melody by JEREMIAH CLARKE (c. 1673-1707)



SONG 13 77 77 Orlando Gibbons 1583-1625



communion of saints can be likened to a family, and a family has a life both before and after its current members. For this reason, each of the hymns has verses about our relationships. Both concentrate more on earthly relationships than heavenly, which is why they are so alike.

The last verse of our hymn reminds me of a verse in Charlotte Elliott's 1836 hymn, 'Just as I am' (NEH 294):

Just as I am, (thy love unknown
Has broken every barrier down),
Now to be thine, yea thine alone,
O Lamb of God, I come.

Elliott (1789-1871) a significant female hymn writer, wrote more than 150 hymns. Although in chronically poor health, she developed a deep spiritual life. Singing 'Just as I am' unaccompanied on Good Friday is one of my own significant Holy Week experiences, especially when I come to the quoted verse. The breaking down of barriers is a chief role for the church. As we grow, we discover barriers that we had never realised. Some of them have been, and still are, claimed to have been created by God's word. We can look back to slavery and to the place of women and forward to our current debates about sexuality. In each case, Biblical warrants have been argued. For the past, those warrants have been found false. For the future?

We could then recall the verse from Frederick Faber's 'There's a wideness in God's mercy' (NEH 461). He suggests that many of the barriers that we place before our fellow humans are ultimately of our own making.

But we make God's love too narrow
by false limits of our own,
and we magnify its strictness
with a zeal God will not own.

I imagine that both Elliott and Faber (1814-1863) did not suspect how influential their hymns would become. We can say the same for our hymn in its unique form.



Charles Wesley



Canon Anthony Ceasar (1924-2018)
Chief Musical Editor NEH

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

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Visit the Appeal website: stjamesfoundationorganappeal.com.au

The St James' Music Foundation

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WOMEN'S AUTHORITY IN THE NEW TESTAMENT AND EARLY CHURCH

TAUGHT BY THE REVD PROFESSOR DOROTHY LEE
AT ST JAMES' INSTITUTE, SYDNEY

One-day seminar*

Saturday 8 July 2023 | 9.30am – 4.30pm

This seminar looks at the New Testament writings gathered under the name of the apostle Paul. It will consider Paul's own missionary work alongside women in ministry and explore some of the passages that prove difficult for us today. In doing so, it will take into account the context and values of the ancient Mediterranean world.

*This one-day seminar is the first day of the one-week intensive 'Women's Authority in the New Testament and Early Church' (see below). It is also open to those who do not wish to enrol in the full intensive for the cost of \$75 for the day. Note, this seminar is not available online.

BA3810T/9810T (Intensive program)

8, 10–13 July 2023 | 9.30am – 4.30pm

In this unit, students will undertake an in-depth exegetical and theological study of selected New Testament texts featuring women and issues of authority. Students will also engage with women's authority and position in the period of the early church. Students will explore the socio-cultural, literary and theological contexts for these texts, in dialogue with contemporary feminist approaches. In addition, students will explore the current context of women's leadership and draw conclusions from the context of the period of the New Testament and early church.

Bookings for the intensive program (for credit or audit) are via email only.
For enrolment information, please contact tcts@trinity.edu.au
This intensive is not available online.

trinity.edu.au/intensives



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The St James' Foundation



Christine Bishop LLB (Syd) FAICD, Chairman

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

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

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

The St James' Foundation Ltd.

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

The St James' Music Foundation

The object of the Music Foundation is:

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

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

Donations to the Music Foundation are tax deductible.

The St James' Church Building and Property Foundation

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

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

Donation form for:

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over \$2.00 are tax deductible

Organ Appeal Update

Robert Marriott

Our new organ is getting closer. Anyone who has seen the church recently will be aware that major construction works are underway to prepare for its arrival. This work in the ceiling is to improve the building's acoustics in readiness for the new instrument. The organ is still scheduled to arrive from the USA in parts in December, with installation to commence from January 2024.

Thanks to the generosity of many supporters, the Organ Appeal total stands at just over \$2.1 million. As we get closer to the arrival of the new instrument, and once the new Rector has settled into his role, a number of further events and activities will be held to continue efforts to get closer to the roughly \$3 million the instrument will cost, not to mention the associated construction work. Keep an eye out for Organ Appeal programme details to be announced later in 2023.

In the meantime, there is still opportunity to contribute to this major musical project; especially as we come to the end of another financial year. Tax deductible donations can be made at:

<https://stjameskingstreetmusicfoundation.com.au>

or at

<https://www.stjamesfoundationorganappeal.com.au/donate-now>

Your continuing support and interest are appreciated.

Robert Marriott is a parishioner at St James' and Chair of The St James' Music Foundation Organ Replacement and Restoration Appeal.

Images courtesy of Dobson Organs





Image: Brooke Shelley

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 Parish Office at office@sjks.org.au. Borrowed material will be photographed or digitised and returned to its donor.

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ACTING ASSISTANT HEAD OF MUSIC	Marko Sever	8227 1306
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*The *St James' Connections* Editing Team welcomes submissions from readers, whether parishioner or not.

All submissions should be sent to James Farrow at James.Farrow@sjks.org.au

Any editing queries should be sent to Sue Mackenzie at semack53@gmail.com

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Colin's Corner

from the St James' Archives

100 YEARS AGO at St James' Church

THE HEALING MISSION.

Thursday, May 17th, will always be a memorable day for those of our number who were present that day in the [St Andrew's] Cathedral as patients, workers, or intercessors. It was the culminating point of weeks of expectation and preparation—preparation which was worthily crowned by the nine o'clock Eucharist of Wednesday, May 16th, and the evening service of intercession, when the floor and gallery of the church were packed to their utmost capacity. May 17th was peculiarly our own day of the Mission. Not only were our patients then presented, but our ladies were responsible that day for the refreshment tent; some of our servers acted as stewards; many of our numbers were there as intercessors; our organist presided at the organ, and our clergy were assisting with the Sanctuary. The scene was one which made a deep impression of pathos and beauty on those present. The worst sufferers waiting quietly on stretchers or in invalid chairs, the long line of patients filling the Cathedral from end to end, the stewards and clergy ready in their places, and the nurses in the chancel awaiting the slow advance of the long single file moving forward to the Altar and watchful of every need—this formed the setting. But the impression which came home with most compelling force was that of a Presence unseen yet vividly realised, the Presence of One touched with the feeling of our human infirmities, touching with a new fire of love the hearts of all, and ready, as of old, to receive and bless each sufferer that drew near to Him. Nor did any go unrewarded. For many the physical benefit was marked, but far surpassing this was the assurance of the Divine Presence which came home to all and made their physical needs not worthy to be compared with the glory which was revealed to them. We append extracts from a few impressions of the Healing Service and the preparations which preceded it that have reached us:—

"I am very glad to be able to report physical relief in my case. I am still lame and handicapped with arthritis, but the worst pain had gone as I left the Cathedral on Thursday morning, and I am steadily improving. I came up to — the same night, and my friends here are delighted to see how well I am walking. In time, I feel sure that I shall be quite well again. But far more than the physical help, I needed and deired (*sic*) the spiritual blessing, and I can never be too thankful both for the Preparation Services and also for the wonderful experience of the actual Mission Service itself."

"Having prayed for others whilst standing before the East window showing Christ giving out the loaves, I asked that I might have the Bread of Life. Suddenly a great weariness came over me, and in a daze, I moved to the Altar rails, oblivious of Mr. Hickson's presence.

As I bowed my head to the touch of his hands, I saw the lower part of a form in dark apparel move from the Altar to Mr. Hickson's side (I was the fourth) and hurriedly I breathed, "I give myself to Thee." I noted Mr. Hickson place both hands tenderly on my head, heard the words spoken, and, still in a black daze, I was helped towards the door, but whilst descending the steps I breathed in a new way, and this delightful feeling increased. At the conclusion of the service, on re-entering the Cathedral for prayer, I felt the building full of the Divine Presence, in an unmistakable way. As the outcome of this Mission I was immediately cured of two distressing symptoms which have troubled (*sic*) me for years, and my general health has greatly improved. Above all, I have a complete sense of forgiven sin, and a glorious feeling of Heaven's Presence. My child was also instantly cured of internal trouble."

"I wish I could express first just how much the Services of Intercession have meant to me during the last few weeks. I used to go from them feeling I had indeed had an immense spiritual uplift, and that Christ was touching and cleansing me. Then that wonderful Healing Service and blessing in the Cathedral on May 17th. I shall never forget it, and will always be grateful that I had the privilege of being one of the patients. Although not well yet, I feel each day that the healing that has begun is going to continue."

"I am filled with overflowing gratitude for the joy that is mine through the Healing Mission, and for my bodily health, which is now better than it has been for years."

"I went to the Healing Mission on Thursday, (*sic*) May 17th, and on Whitsunday woke up and found myself healed. For years I have suffered with kidney, bladder, and stomach trouble, and of late it has been very serious indeed, but all is healed. In fact I think every part of me has been renewed inwardly, and spiritually have had such an uplift. I have never ceased to thank God. Everybody tells me what a different woman I am."

FROM AN INTERCESSOR.

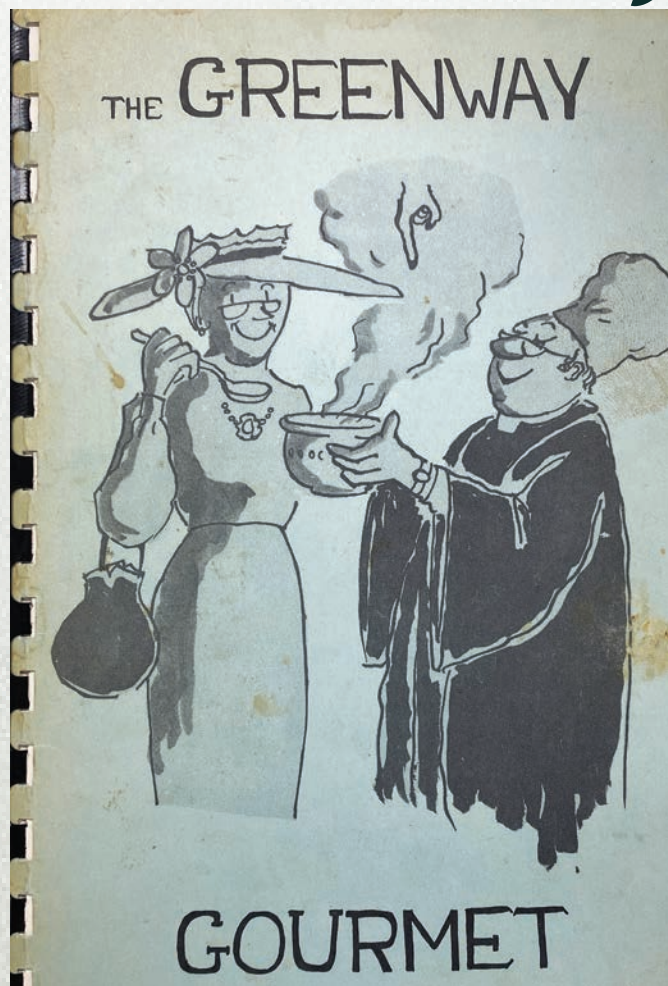
"I would like to return thanks to God at the Thanksgiving Services for the great spiritual blessing received at the Mission Service on Thursday, May 17. Words cannot describe what the Mission has meant to me, but it has been a never-to-be-forgotten experience, and I am very thankful."

The Monthly Church Messenger June 1923

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.

The Greenway Gourmet



Bringing 1970s' cooking from the Women's Fellowship Day Group of St James' into your 21st century kitchens!

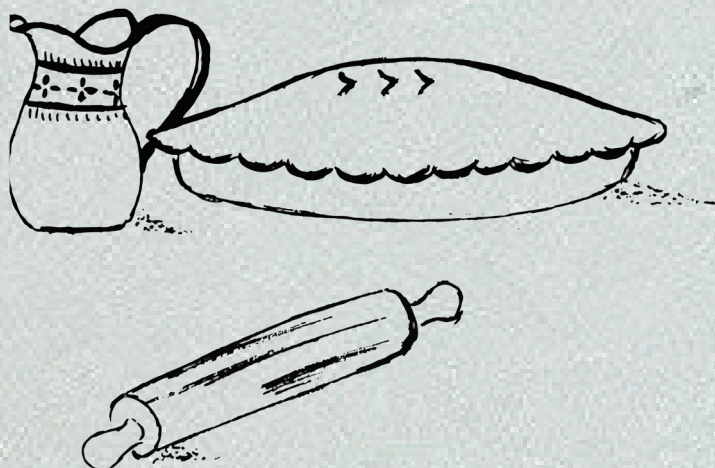
Winter Beef Party Stew

- 2 lb. lean beef cut into cubes
- 2x8 oz. canned, peeled tomatoes
- 8 oz. frozen green beans
- 3 large carrots, scraped and thinly sliced
- 3 celery stalks trimmed and thinly sliced
- 6 oz. bean sprouts
- 3 oz. tapioca
- 1 teaspoon salt
- 2 teaspoons black pepper
- 2 teaspoons sugar
- 2 tablespoons white wine vinegar
- 6 oz. red wine
- 2 oz. dried prunes, stoned and chopped

To keep warm this winter, St James Connections is here to provide you the recipe to a hearty stew by B. Cameron.

Method

Combine all ingredients and put in a crockpot (slow-cooker). Cook all day on low. Can also be put in a large casserole and cooked at 300° Fahrenheit (149° Celsius) in the oven for 4 hours or until tender.



Easter at St James'

Every year on Holy Saturday the parishioners of St James' lend their time to help clean the church.

These photos by Jackie Dettmann showcase the effort of the St James' parishioners in 2023





Music Notes

Marko Sever

The changing of liturgical seasons from Easter to Ordinary time almost exactly coincided with the migration from one end of the church to the other. I'm pleased to say that all the necessary work undertaken on the ceiling has now been completed ahead of time, and all is ready for the arrival of the new Dobson organ from January 2024. While the final completion date of the organ is not yet set in stone, we're told that May or June of 2024 is expected to be the likely handover period; a welcome and necessary reminder that 'joy cometh in the morning' (Ps. 30).

As we reflect on the months of April and May, a particular musical highlight for the Choir included Coronation Sunday, which is one of those rare occasions to programme music normally associated with royal occasions: *Zadok the Priest*, *God Save the King*, and Vaughan Williams' *Te Deum in G*. Ascensiontide was also celebrated with similar gusto: Gibbons' *O clap your hands* made a return, and we enjoyed having *God is gone up* by Finzi once again.

Looking forward to June and July, we await the 400th anniversary of the death of William Byrd—a major anniversary in the world of church music. The music selection that week, choral and organ, will celebrate Byrd's longstanding contribution to sacred liturgical music, beginning on Sunday 2nd July through to Evensong on Wednesday

5th July. *Sing Joyfully* will be sung on the Wednesday alongside his responses and Short Service, while the preceding Sunday will echo music from the Coronation with his *Mass for Four Voices*.

Further to this, our Patronal Festival takes place on Sunday 30th of July, and St James' Day will be observed on Tuesday the 25th of July. Also taking place on the Sunday 30th is our Choral Evensong for Benefactors. Music for the Patronal weekend will include Missa Papæ Marcelli, the *Te Deum* from Britten in C, Bullock Give us the wings of faith, and Jonathan Dove's *Missa Brevis*.

And lastly, but certainly not least, on the 20th of June, we are delighted to welcome the next Rector of St James', Fr Christopher Waterhouse, in a service of Choral Evensong. Newly commissioned music by Michael Leighton Jones, and Howells' Gloucester Service will make up the crux of the service, and many dignitaries are expected to take part, together with the wider St James' family. We greatly look forward to working with Fr Christopher, especially as St James' undergoes its next chapter and formation of the Academy of St James'.

Marko Sever is Acting Assistant Head of Music at St James'.



The Choir of St James' Easter Day
Image: James M. Farrow

Music at St James' ^{June-July}

Choral Music

The Choir of St James' continues to offer inspiring choral music of the highest standard. As COVID-19 is still in the community and isolation requirements are in place, the repertoire is susceptible to change.

Recordings of our livestreamed services can be viewed for two months afterwards in the following locations: sjks.org.au/online-services, facebook.com/stjameskingstreet. Listen to our other recordings on youtube.com/sjksmusic.

Sunday 4 June – Trinity Sunday

10:00am - Choral Eucharist

Setting: Walsh - *Mass of the Holy Trinity*

Motet: Tchaikovsky - *Cherubic Hymn No. 1*

Wednesday 7 June

6:15pm - Choral Evensong

Responses: Reading

Canticles: Purcell in G minor

Anthem: Purcell - *My beloved spake*

Sunday 11 June – Trinity Sunday

10:00am - Choral Eucharist

Setting: Palestrina - *Missa Sacerdotes Domini*

Motet: Jackson - *O sacrum convivium*

Wednesday 14 June

6:15pm - Choral Evensong

Sung by The St James' Singers

Responses: Radcliffe

Canticles: Moore - Third Service

Anthem: Chilcott - *Be thou my vision*

Sunday 18 June

10:00am - Choral Eucharist

Setting: Wills - *Missa Eliensis*

Motet: Walton - *Jubilate*

Tuesday 20 June

6:30pm - Choral Evensong

Music tba.

Wednesday 21 June

6:15pm - Choral Evensong

Responses: Radcliffe

Canticles: Brewer in D

Anthem: Rheinberger - *Abendlied*

Sunday 25 June

10:00am - Choral Eucharist

Sung by The St James' Singers & The Choir of St James'

Setting: Mozart - *Coronation Mass*

Motet: Ireland - *Greater Love*

4:00pm - Choral Evensong

Responses: Rose

Canticles: Shelley - *Evening Canticles in E flat*

Anthem: Elsley - *Pater noster*

Wednesday 28 June – Sts Peter & Paul

6:15pm - Choral Evensong

Introit: Duruflé - *Tu es Petrus*

Responses: Clucas

Canticles: Howells - *St Paul's Service*

Anthem: Byrd - *Tu es Petrus*

Sunday 2 July

10:00am - Choral Eucharist

Setting: Byrd - *Mass for Four Voices*

Motet: Byrd - *Unam petii a Domino*

Wednesday 5 July

6:15pm - Choral Evensong

Responses: Byrd

Canticles: Byrd Short Service

Anthem: Byrd - *Sing joyfully*

Sunday 9 July

10:00am - Choral Eucharist

Setting: Mozart - *Missa brevis in F*

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

Wednesday 12 July

6:15pm - Choral Evensong

Sung by The St James' Singers

Responses: Leighton Jones

Canticles: Sumsion in G

Anthem: Wesley - *Lead me, Lord*

Sunday 16 July

10:00am - Choral Eucharist

Setting: Parker in E

Motet: Stucky - *O sacrum convivium*

Wednesday 19 July

6:15pm - Choral Evensong – upper voices

Responses: Archer

Canticles: Lassus (arr. Nelson) - *Magnificat Quarti toni*

Anthem: Holst - *Ave Maria*

Sunday 23 July**10:00am - Choral Eucharist**Setting: Vaughan Williams - *Mass in G minor*Motet: Stanford - *Pater noster***Tuesday 25 July (St James' Day)****6:30pm - Festal Choral Eucharist**

Sung by The Choir of St James'

Setting: Palestrina - *Missa Papæ Marcelli*Motet: Victoria - *O lux et decus***Wednesday 26 July****6:15pm - Choral Evensong**

Responses: Martin

Canticles: Harwood in A flat

Anthem: Bullock - *Give us the wings of faith***Sunday 30 July****10:00am - Patronal Festival Choral Eucharist**

Sung by The St James' Singers & The Choir of St James'

Introit: Palestrina - *Exsultate Deo*Setting: Dove - *Missa Brevis*Motet: Victoria - *O lux et decus*Motet: Bullock - *Give us the wings of faith***4:00pm - Patronal Festival Choral Evensong**Introit: Bruckner - *Locus iste*

Responses: Rose

Canticles: Wood in F

Anthem: Blow - *I beheld and lo, a great multitude*

Te Deum: Britten in C



The Great Easter Vigil and lighting of the new fire at

St James' Church

Steven Siewert

smh.com.au

Lunchtime Concerts

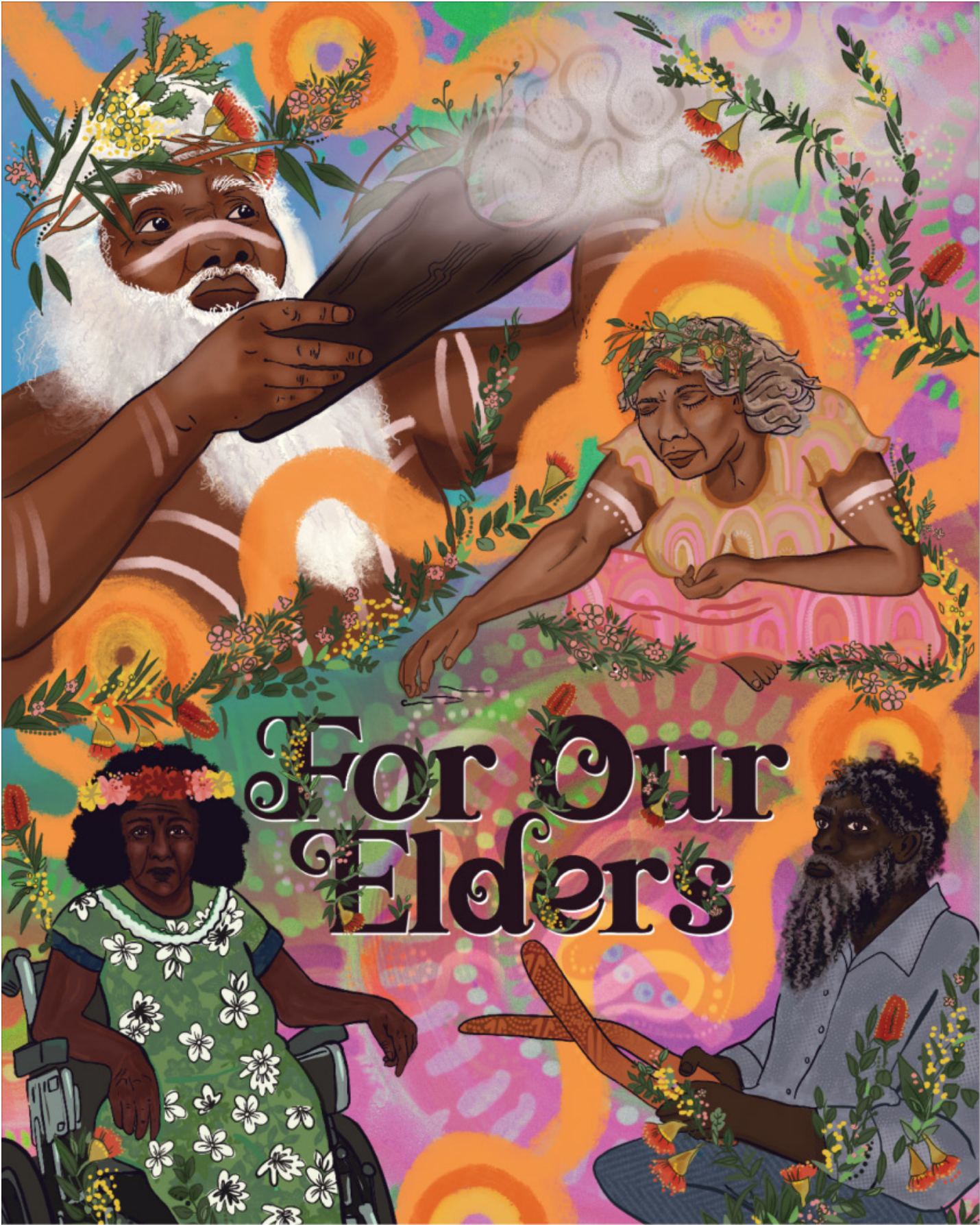
Lunchtime concerts remain on hiatus during church construction during the month of June, they will resume in July.

Auditions Open for the St James' Singers

Contact the Head of Music,
Warren Trevelyan-Jones
music@sjks.org.au

S.^TJAMES'
Music





NAIDOC Week

2-9 JULY 2023

#NAIDOC2023 #ForOurElders

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For Our Elders, Bobbi Lockyer

Where there is knowledge there are our Elders. Our Elders paved the pathways for us, taught us our knowledge, our history, they passed down their art, stories and wisdom. Our Elders are the foundation of our communities and role models for our children. With this poster I wanted to showcase how important our Elders are in passing down traditions and culture to our children and future.

Aboriginal Flag designed by Mr Harold Thomas, Torres Strait Islander Flag reproduced by kind permission of the Torres Strait Island Regional Council, designed by the late Mr Bernard Namok.



naidoc.org.au





We are delighted to announce that
The Rev'd. Christopher Waterhouse
has been appointed as the 17th
Rector of St James' King Street

We look forward to welcoming
Fr. Christopher and Marianne.

The Service of Induction will take
place on Tuesday 20th June

Parishioners and friends of the parish are invited to attend the Installation of the new Rector at a service of Festal Choral Evensong on Tuesday 20th June at 6:30pm.

Please register your intent on
coming by registering at:
<https://events.humanitix.com/sjks/>

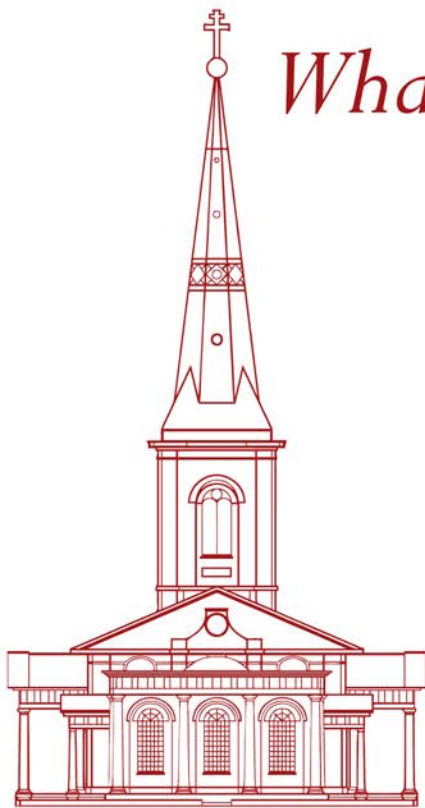
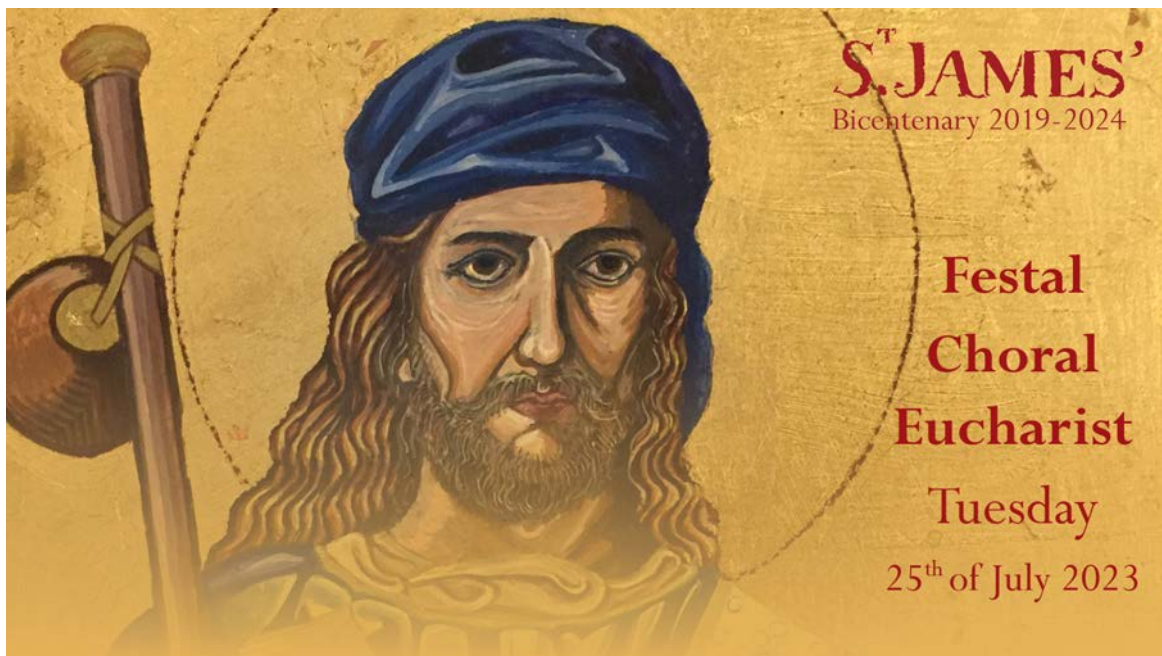
Or Scanning the QR code:



Seating is limited! So please register if you wish to come.

On Sunday 25th June the new Rector will Celebrate and preach at the morning services and he extends an invitation to the 8am congregation to stay for a light breakfast of tea/coffee, fruit and pastries after the service, and the 10am congregation to stay for a light lunch to be served in the Crypt and Covered Courtyard. It would be helpful if you could please RSVP to the office to assist with catering arrangements





What's happening at St James'?

As part of our Bicentenary, we're building a new pipe organ, which will be the third largest in Sydney (after the Sydney Opera House and the Sydney Town Hall pipe organs) and it will be the first in the Southern Hemisphere to be built by Dobson Pipe Organ Builders Pty Ltd, from Lake City, Iowa, USA.

The church is undergoing construction over the months of April, May, and June in order to prepare for the installation of the new organ. During this time various sections of the church will be out of commission. Consequently, services over this period will have a reduced capacity.

Find out more about our new organ and make a tax deductible donation at stjamesfoundationorganappeal.com.au

S. JAMES'
Bicentenary 2019-2024

