



# Newsletter

September 2013

*Patron: Sir Trevor Garland*

*Past Patron: Dr I G Dicker*

## From The Director

Technology is wonderful. I still am astounded by all that can be done. I can connect to the school intranet from home, press print and a copy is waiting for me when I get to school. I can search the internet for almost anything and come up with a result. Whilst not everything you on the internet is true (much like television!), it is a huge resource. You can find a recording of an enormous amount of music on YouTube – this is helpful for rehearsal between practices although there is nobody who has a quality control and some performances may be best not recorded and published. A few years ago, you could search for a Mozart Minuet and find some top quality orchestras playing. Now a search of Mozart Minuet usually brings pages and pages of 4 year olds playing basic Mozart Minuets badly on the piano. There are of course many copyright and performing rights issues with music on the internet and we need to be aware of this. There is nothing new in this. As soon as tape recorders (remember them?) reached a price that the public could buy them, copyright has been breached.

However, technology can have its faults. I wrote this editorial on Monday and saved it expecting to finish it off later in the week only to discover that it has disappeared so it is a question of start again!

Thank you to all who have made suggestions about the new website. It will take a while to get things right and as with most things, it is constantly changing.

Whilst TCS has a lot of tradition in its very being, it is also happy with change. I am told that 24 years ago it was one of the first choirs to encourage contemporary Australian composers by regularly performing their works.

Thanks to Jan Kneeshaw and Janet Long for submitting an application for a grant to Ku-ring-gai council. This was successful and we were able to have our first tutorial last Saturday under the expert guidance of Jim Coyle. We have also been quite ecumenical recently having sung at St Mary Catholic Cathedral, St Stephen's Anglican Church Willoughby and Scots Kirk, Mosman. We are now busy preparing for the Canberra/Yass tour. This promises to be a great time and a huge thankyou to Madeleine for all of her work with this.

**Jim Abraham**  
**DIRECTOR**

# From the Chair

Greetings!

TCS are at present busy preparing to descend on Canberra during the October weekend, singing at Yass, Manuka, Ainslie and Parliament House. To help us prepare for this we applied for (and were awarded) a grant from Ku-ring-gai Council to run a workshop to improve our overall sound and musical quality. We are grateful to KMC for their generosity and now plan to have several workshops during the next year. The first of these was last weekend and proved to be very valuable.

We are still welcoming new recruits to our ranks, the latest being Fiona Sin, who is a valuable addition to the 2nd soprano line. We are thrilled to have several deputies travelling with us to Canberra so will have a well-balanced group to impress the new politicians!

Since the last Newsletter we have sung at several new venues, the first being Epping Uniting Church, where we were privileged to be asked to give a concert as part of their Centenary celebrations. Peter Jewkes provided the organ side of this very successful concert. After that we were again privileged to be asked to sing at the last service that Tim Swales was involved with at St John's Dee Why. We have been working with him there for many years and wish him well in his retirement.

We also sang for the first time at St Clement's Mosman, where parishioners now celebrate Evensong once a month on a Saturday evening. We were pleased to sing there to a very appreciative congregation. We then gave a concert at St Stephen's Willoughby a few weeks later, closely followed by our annual visit to Scot's Kirk, Mosman.

In between we sang Mozart's Spatzenmesse (Sparrow Mass) as well as the beautiful Sicut Servus by Palestrina and Byrd's Ave Verum during Vigil Mass at St Mary's Cathedral on a very busy Saturday evening.

On our return from Canberra we will again sing Evensong at St John's Gordon, Mowll Village Chapel and then at St Martin's Killara, another new congregation. Details of all these events are listed elsewhere. Soon after that we will be into the Carol Season!

We look forward to having a chance to get to know each other better as we travel around Canberra (and some share some very tight accommodation!) and look forward to reporting on our experiences in the next Newsletter.

God bless,

**Jan Kneeshaw – Editor/Chair**

Check out our website and then tell your friends!

**[www.cathedralsingers.org.au](http://www.cathedralsingers.org.au)**

*See details of the choir, news, coming events, music listings, contacts for bookings weddings and other events, information for interested choristers wanting to audition.*

# Membership report

This year has seen interest in The Cathedral Singers increase. We have had quite a number of women audition and as a consequence our soprano and alto numbers are quite strong at the moment. We have also had a few enquiries from men, but as yet, no new members have eventuated.

Sadly, our young tenor has had to take leave from The Cathedral Singers for health and study reasons and our long standing tenor has also been on leave – partly because of travel, but also because of ill health. We wish both these fellows a speedy recovery and hope that in the future they may return to sing with us. To fill the tenor breach, our very reliable deputies continue to support us when they can.

Our current bass line is quite strong with three regular singers supplemented by members who were on leave and have now been able to return as deputies.

Our current membership is:

## **Sopranos – 7**

Decani: Lynn Bock, Elizabeth Fox, Nicola Leaney

Cantori: Mary Carter, Joanna Copeland, Angela Ngu, Fiona Sin

## **Altos – 7**

Decani: Madeleine Rowles, Lois Mayes, Janet Long

Cantori: Jan Kneeshaw, Pauline Thomas, Rosemary Osborne, Emma Ericson

## **Tenors – 0**

## **Basses – 3 + 3**

David Lewis, Brian Copeland & John Stanbridge + Mike Austin, Bob Watson & Pdraig Byrne

Our deputies continue to be worth their weight in gold and we would like to thank Don Nicholson, Darrall Cutting & Philip Hanlon for helping us out so often. Without their continued support, the repertoire we sing would be severely compromised.

Although our numbers are a little stronger this year, it would be great if we could attract more men to sing bass and more especially, tenor. The new look website has certainly helped us and hopefully will continue to do so, along with other methods of publicity.

**Mary Carter - Membership Secretary**

## **Interested in joining TCS?**

### **Contact us:**

By Mail: **PO Box 569 GORDON NSW 2072**

By email: **[tcs@cathedralsingers.org.au](mailto:tcs@cathedralsingers.org.au)**

By phone: 02 9144 4915 Mobile: 0411 785 117

[www.cathedralsingers.org.au](http://www.cathedralsingers.org.au)



TCS at St Clements' Mosman

# New member profile – Angela Ngu

## About me

Born in Viet Nam, the first child to a traditional Chinese family, who was expected to be a son.

Unfortunately, the expectation turned to dis appointment - the newborn baby was a girl.

Under the pressure from the mother-in-law, the girl was dressed up by her mother as boy in hopes of bringing a brother to her.

The girl is me. I was so glad I could dress as girl on the first day in my kindergarten, because my brother was born.

I converted to Christianity in high school, and since then I have experienced countless blessings from God. Just name some of the serious matters:

- keeping me safe from arrest by the Communist secret police. In 1980, South Viet Nam became a Communist country. I had a set of printing instruments with which I helped the church to print materials. Under the Viet Nam Communist government it is prohibited for individuals to possess or to use printing equipment and it would lead to the crime of circulating /spreading anti – Government fliers.
- saving me from falling into the sea – I don't know how to swim!
- another miracle God has done for me is stopping a telegraphic transfer in which I had made a serious mistake at work (quite a large amount and can lead to dismissal).

I can go on and on ... all I can say is God has worked so many miracles for me!

Just like the Psalm 23 says: “Even though I walk through the valley of the shadow of death, I fear no evil, for God is with me.”

So I will sing of the mercies of the Lord with my mouth forever.( Psalm 89)



**New member Angela Ngu (front right) with probationer and fellow soprano Fiona Sin, bass David Lewis (left) and deputy Pdraig Byrne (right)**

## TCS receives a second Ku-ring-gai Community Grant



Several years ago TCS was successful in achieving funding from the Ku-Ring-Gai Council in the form of a Community Grant and the money went towards the cost of recording of *Lo! The Star*, the TCS Christmas CD. The grants are awarded annually to local sports clubs and special interest groups in the municipality who apply and the proposals must make a case for funding a special project rather than every day running costs.

TCS decided to ask for funding specifically for two Choral Master Classes to improve our choral skills. We decided on the workshops as a project and explained in our proposal: *TCS draws its choristers from the general community and therefore has members with a range of ages, backgrounds and abilities. Although we are an auditioned choir and members must be able to read music and sing in tune, we have a wide span of experience and musicianship in the choir. Additionally, as new members join, the sound of the choir changes and it takes time and concerted practice to learn to blend many voices into a united sound. To achieve the professional sound we aspire to we propose two half day Choral Master Classes concentrating on choral skills.*

We are very pleased to announce that we have been awarded a second Ku-Ring-Gai Community Grant for the purpose of holding our Master Classes and would like to thank the Council for their generous support. The first Choral Master Class was held on Saturday 14<sup>th</sup> September, led by Jim Coyle. Compliments on the first official engagement after the day suggested that it had already been worthwhile.

**Janet Long – Committee Member**



**Images from the choral  
masterclass-cum-photo  
shoot with guest conductor  
Jim Coyle**





# Epping Uniting Church Centenary Concert

Chester Street Epping, Sunday 21 July 2013

## A touch of the sublime in Epping NSW

To mark the Centenary of Christian worship and service from the Chester Street Epping site (originally a Congregational church), a small group from what is now the Epping Uniting Church have organised a number of events to take place during 2013. One of these events was the Centenary Concert, held at Chester Street on Sunday afternoon 21 July.

"Who would true valour see" is a call to Christian pilgrimage, based on the text by John Bunyan. Congregations would be more familiar with the traditional English melody, "Monk's Gate," so it was a pleasant change to hear a contemporary rendition, composed by Malcolm Archer, Director of Chapel music at Winchester College in England. That item proved to be a great start to the eclectic program, grounded in the mission of Christian faith and in the spirit of the church's theme for 2013, "Celebrating the Past ... Creating the Future."

The two-hour program, including interval with refreshments, was described by the Church's Minister as "at times sublime, often transcendent, and wholly enjoyable," words authenticated by approving murmurs from the appreciative audience. The program was a mix of pipe organ and choral music, drawn from composers as diverse as Tallis, Archer, Bach and Krebs; Handel, Mozart, Wesley and Saint-Saens; Dvorak, Lefebure-Wely, Brumby, Goodall and Boëllmann.



Director Jim Abraham

The Cathedral Singers were accompanied by the organ alternately by Jim Abraham and Peter Jewkes. Choral pieces included Tallis' *If ye love me* and Loosemore's *O Lord increase our faith*. A rendition by Handel's *Zadok the Priest* was powerful; and Saint-Saen's *Ave Verum* movingly delicate. Many in the audience were delighted by Goodall's *Psalm 23*, composed for the English television series, *The Vicar of Dibley*.

Peter Jewke's solo presentations ranged from awesome power and control (as with J.S. Bach's *Prelude & Fugue in C* and Boellmann's *Toccata*) to gentle and meditative. Yet, adding colour, there was also a presentation of L-J-A Lefebure-Wely's *Sortie in E flat*, which was described by Peter Jewkes, quoting an acquaintance, as "a deranged merry-go-round."

Laurie Wigney, one of the resident organists at Epping, was deservedly praised for the idea of staging the concert with these highly respected artists. Laurie's belief that it would be apt to feature the church's recently refurbished pipe organ in the concert was amply rewarded by a splendid afternoon of music and song.

*Mark Hillis*



TCS at Chester Street Uniting

## St Clement's Mosman



*It was a joy to have The Cathedral Singers with us on Saturday, 3<sup>rd</sup> August.*

*Their presentation and arrangements for the hymns and liturgy were inspiring and their singing filled the soul.*

*We could hear every word and this reflected the dedication and hard work of choir members which was a gift to each one of us.*

***Heather and John Allen***

## Scot's Kirk Mosman

On Sunday September 15, we were pleased to welcome TCS to Scots once again, led by their conductor Jim Abraham.

Their visits are always enjoyed by all present, and our regular small choir appreciates being able to sit with the congregation for a change!

Unlike a traditional Anglican service of Communion or Evensong, worship in the Reformed or “nonconformist” tradition, although more flexible in format, has less provision for choral participation. Programming anthems and motets into such a service presents its own special challenges.



Following the opening hymn, “Glorious things of thee are spoken”, the choir sang Thomas Attwood’s “Teach me, O Lord, the way of thy statutes”. After the first scripture reading came a lively and exuberant setting of the Gloria from Mozart’s so-called “Spatzenmesse” (“Sparrow” mass) which included some short solo sections. A simple and meditative setting of “God be in my head” by Colin Brumby followed the sermon. The choir’s final item by Malcolm Archer, which employed the words of the hymn “Who would true valour see”, was written in 2008 for the 120<sup>th</sup> anniversary of the Guild of Church Musicians. This setting gives a fresh look at the well-known and well-loved words. I managed to find another Brumby piece for the organ postlude – his Festive Toccata, originally written for St Andrew’s Cathedral.

Over morning tea which followed, congregation members commented that the music had been a real treat, and quite inspiring. Several choristers expressed their enjoyment of our beautiful church, particularly the exquisite stained glass windows.

Do come and join us again in the future, TCS!

***Heather Moen-Boyd – organist, Scot's Kirk***

# The Cathedral Singers

## Major events and venues for 2013

Month	Day	Date	Time	Event	Venue
<b>OCTOBER</b>	Sat/Monday	5 – 7			Canberra
	Sunday	13	4.00pm	Evensong	St John's Gordon
	Sunday	20	3.00pm	Evensong	Mowll Village Chapel
<b>NOVEMBER</b>	Sunday	3	9.30am	Mass – All Saints	St John's Balmain
	Sunday	10	3.30pm	Evensong	St Martin's Killara
	Sunday	24	10.00 am	Mass – Christ the King	St John's Dee Why
<b>DECEMBER</b>	Sunday	1	7.00 pm	Advent Carol Service	St Alban's Leura
	Sunday	8	6.00 pm	Lessons and Carols	St John's Balmain
	Friday	20	7.30 pm	Lessons and Carols	St Peter's Cremorne
	Sunday	22	7.30 pm	Lessons and Carols	St John's Gordon
	Tuesday	24	11.00 pm	Choral Eucharist	St John's Gordon

**This list is current but subject to change**

### DO YOU LIKE SINGING IN CHOIRS?



Do you like Cathedral Style Music?

Would you like to join or do you know anyone who would be interested in joining TCS?

For further details contact Jan Kneeshaw on  
9144 4915 Mobile 0411 785 117

Membership Secretary Mary Carter  
on 0408 424 319

Or the Director, Mr Jim Abraham on  
0405 817 276

*The Cathedral Singers*

PO Box 569 GORDON 2072

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## Psalm 98 – a psalm for Music Sunday

In a recent issue of the Royal School of Church Music journal, CMQ, the following article appeared, written by Bishop Graham Knowles, the previous Precentor of St Paul's Cathedral, London. This struck a chord with me and I asked for permission to re-print, which was granted. I hope some people find it useful.

For those who have not heard of Music Sunday (from the RSCM website) : "RSCM Music Sunday is a celebration of the music and musicianship that are a vital and beloved part of church life. Music Sunday is a salute in words and music to the creativity, discipline, effort, and dedication of thousands upon thousands of people – young and old, professional and amateur, singer and instrumentalist, administrator and practitioner – most of them working without expectation of recognition but who nonetheless deserve our awareness and our thanks. Music Sunday can be the occasion when you award RSCM medals, admit choristers into your choir, recognise a change in the status of choristers or greet a new organist or music director."

**Jan Kneeshaw – Secretary/Chair**



### PSALM 98

O sing unto the Lord a new song :  
for he hath done marvellous things.  
With his own right hand, and with his holy arm :  
hath he gotten himself the victory.  
The Lord declared his salvation :  
his righteousness hath he openly shewed in the  
sight of the heathen.  
He hath remembered his mercy and truth toward  
the house of Israel :  
and all the ends of the world have seen the  
salvation of our God.  
Shew yourselves joyful unto the Lord, all ye lands :  
sing, rejoice, and give thanks.  
Praise the Lord upon the harp :  
sing to the harp with a psalm of thanksgiving.  
With trumpets also and shawms :  
O shew yourselves joyful before the Lord the King.  
Let the sea make a noise, and all that therein is :  
the round world, and they that dwell therein.  
Let the floods clap their hands, and let the hills be  
joyful together before the Lord :  
for he is come to judge the earth.  
With righteousness shall he judge the world :  
and the people with equity.

*Book of Common Prayer*

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permission of the author and the editor.  
[www.rscm.com](http://www.rscm.com)

**Botany Bay on the North Foreland, Kent**

# psalm 98 – a psalm for music sunday

GRAEME KNOWLES

O sing unto the Lord a new song : for he hath done marvellous things.

I served my first curacy on the east Kent coast, in the parish of St Peter-in-Thanel. I was born on chalk, in the Chilterns, so the white chalk cliffs of Thanet felt like home. The North Foreland was a favourite spot, especially on warm, sunny days when there was a lively breeze off the sea. I thought of it as ‘Stanford in C’ weather! Standing on the cliffs, looking out over a sea, alive with broken waves, I was often seized with a desire to sing the opening bars of the Stanford in C Magnificat. The great sense of joyous triumph that those first few chords engender was somehow set before me in the glorious seascape.

What did Mary do when she had heard Gabriel’s message? She didn’t sit down and commit her feelings to her diary. She didn’t seek out a friend to talk it through. Instead she immediately burst into song! The only way she could find to express the welter of emotion that bubbled up inside her was to sing. And why? The psalmist gives us the answer: ‘O sing unto the Lord a new song, *for he hath done marvellous things.*’ Mary sang in recognition of God’s marvellous doings. Words alone were not enough. She had to express something deeper, which so often finds its expression in music and song. Similarly, when the aged Simeon held the Christ-child in his arms, he sang! He sang because God’s promises had been fulfilled. He sang because the emotion that was so deep-seated had to find appropriate expression.

As a young chorister singing in the choir of Dunstable Priory, I hated practising the psalms! We sang matins and evensong every Sunday, and an inordinate amount of time seemed to be spent in practising psalmody, when we could have been polishing up an anthem or two. We were always taken carefully through the text, odd phrases were explained, and we learned that conies (who

inhabited the wild rocks) were in fact rabbits. We spent time coming to terms with the vastly differing emotional moods of the psalms. We learned to express these moods through our performance. What I didn’t realise at the time was that a foundation was being laid within me that would be of immeasurable help in my ministry as a priest.

The psalmist in Psalm 98 instructs us to:

Shew yourselves joyful unto the Lord, all ye lands : sing, rejoice and give thanks.

This is in direct reaction to what we have seen and heard:

The Lord declared his salvation : his righteousness hath he openly shewed in the sight of the heathen. He hath remembered his mercy and truth toward the house of Israel : and all the ends of the world have seen the salvation of our God.

What should we do when faced with such amazing actions?

Sing, rejoice and give thanks.

The psalmist then demands that the rest of creation should join in the song:

Let the sea make a noise, and all that therein is : the round world, and they that dwell therein.

Let the floods clap their hands, and let the hills be joyful together before the Lord.

The whole created order is called upon to express its joy in music and sound! Music then is a natural way in which the created may worship the creator.

It is clear from scripture that music was at the heart of worship for the Jewish people. Temple worship, as described in the Old Testament, has music as an integral part of its life. 1 Chronicles chapter 25 tells of David and his officers setting aside certain families to provide music in the house of the Lord. They were to ‘prophesy with lyres, harps and

cymbals'. Indeed 'Gedaliah, Zeri, Jeshaiiah, Shimei, Hashabiah and Mattithiah, six, under the direction of their father Jeduthun, prophesied with the lyre in thanksgiving and praise to the Lord.' So important is their work, they are named. Heman's fourteen sons and three daughters were 'all under the direction of their father for the music in the house of the Lord with cymbals, harps, and lyres for the service of the house of God.' The musicians were under the order of the king, so vital was their work. 'They and their kindred, who were trained in singing to the Lord, all of whom were skilful, numbered two hundred and eighty-eight'! We need to note that they were skilful and trained for their work in leading worship.

### The whole created order is called upon to express its joy in music and sound!

We are the direct inheritors of this tradition. Why then do we make music when faced with contemplating God?

When I stood on the cliffs of the North Foreland, I could simply have enjoyed the view. At one level, I could have appreciated the natural beauty laid before me, and left it at that, moved by the created order. I would want to say more, though. Faced with the dazzling glory of the sea and sky, by the sun and wind, I was moved to express a deeper emotion. This touched that part of me that wished to sing with the rest of creation of my joy at being part of a plan, God's plan.

The heavens declare the glory of God :  
and the firmament sheweth his handy-work.  
There is neither speech nor language :  
but their voices are heard among them. Their  
sound is gone out into all lands :  
and their words to the ends of the world.

*Psalm 19*

Lest you imagine I am about to declare myself a Deist, we must remember that the Book of Psalms takes us through the whole gamut of human emotions! It touches the desperation of loss and rejection; it reaches the heights and the depths of human feeling; it instructs and delights.

I have always found the verse I have just quoted from Psalm 19 fascinating: 'There is neither speech nor language, but their voices are heard among them.' Often, when we worship, what we want to

say somehow seems to be beyond words, 'there is neither speech nor language' to express it. In and through music, we find the medium through which to pronounce our feelings, and our 'voices are heard'. In this way, those of us who are privileged to lead worship through music are not performers, but enablers. The listener is not excluded. Through the stillness of listening, a deep participation in worship is achieved, which allows listeners to sing in the silence of their hearts and minds. We, the musicians, enable our hearers to worship, to reach a depth of devotion that perhaps words alone could not plumb.

John Mason, the seventeenth-century hymn-writer, writes movingly of the place of song in worship in his hymn 'How shall I sing that majesty':

How shall I sing that majesty which angels  
do admire?

Let dust, in dust and silence lie: sing, sing, ye  
heavenly choir.

Thousands of thousands stand around thy  
throne, O God most high;

ten thousand times ten thousand sound thy  
praise; but who am I?

He compares those who see God face to face with himself, who simply catches every now and again 'a sound of God'. He longs to be part of a heavenly choir before God's throne, in the divine presence. For him, though, there is the glorious hope:

They sing because thou art their Sun; Lord,  
send a beam on me;

for where heaven is but once begun there  
alleluyas be.

In our earthly worship, we pray for that glimpse of the divine, that snatch of heaven, because where even the slightest hint of heaven is seen, there we can sing our 'alleluyas'. The music of our worship may be a pale imitation of the music of heaven:

I shall, I fear, be dark and cold, with all my  
fire and light;

yet when thou dost accept their gold, Lord,  
treasure up my mite.

There remains, though, the imperative that we should 'sing, rejoice and give thanks'!

Enlighten with faith's light my heart, inflame  
it with love's fire;

then shall I sing and bear a part with that  
celestial choir.



# CD Order/Donation Form



**The Cathedral Singers**



**TCS Sings Evensong**



**Lo! The Star**

Mr/Mrs/Ms/Dr/Other \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_ Postcode \_\_\_\_\_

Email: \_\_\_\_\_

Telephone: \_\_\_\_\_

Enclosed is my cheque/money order for: (✓ Tick appropriate box/s)

- CD 3 "Lo! The Star" @ \$20 each \_\_\_\_\_ \$ \_\_\_\_\_
- CD 2 "The Cathedral Singers" @ \$20 each \_\_\_\_\_ \$ \_\_\_\_\_
- CD 4 "The Cathedral Singers Sing Evensong" @ 20each \_\_\_\_\_ \$ \_\_\_\_\_
- CD 2 + CD 4 @ \$30 \_\_\_\_\_ \$ \_\_\_\_\_
- CD 2 + CD 4 + CD3 @ \$50 \_\_\_\_\_ \$ \_\_\_\_\_
- + Postage and handling @ \$5 per CD \_\_\_\_\_ \$ \_\_\_\_\_

Donation for our ongoing ministry \_\_\_\_\_ \$ \_\_\_\_\_

**Total:** \_\_\_\_\_ \$ \_\_\_\_\_

***Cheques should be made payable to "The Cathedral Singers Inc"***

Postal address: The Cathedral Singers PO Box 569 Gordon NSW 2072

Please email us for further details: [tcs@cathedralsingers.org.au](mailto:tcs@cathedralsingers.org.au)

or ring Jan Kneeshaw on 9144 4915 or 0411 785 117

More details on our website: [www.cathedralsingers.org.au](http://www.cathedralsingers.org.au)

**All donations of \$2.00 and over are tax deductible**





# The Cathedral Singers Yass & Canberra Tour 2013

## Saturday 5 October - Yass St Clement's Anglican Church, Yass

cnr Church & Rossi Sts  
Evensong 5.00 pm  
Concert: after Evensong



## Sunday 6 October – Canberra St Paul's Anglican Church Manuka

cnr Canberra Ave & Captain Cook Cres,  
Holy Eucharist: 10.00 am

## Sunday 6 October – Canberra All Saints Anglican Church, Ainslie

9–15 Cowper St  
Evensong: 5.00 pm



## Monday 7 October



Australian Parliament House, Great Hall  
Concert: 11.30 am

Enquiries <[tcs@cathedralsingers.org.au](mailto:tcs@cathedralsingers.org.au)> or 02 9144 4915 – 0411 785 117 [www.cathedralsingers.org.au](http://www.cathedralsingers.org.au)>